Television Academy

ANNUAL REPORT 2015

CBS PROUD MEMBER OF THE TELEVISION ACADEMY

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MESSAGE FROM
THE CHAIRMAN AND CHIEF EXECUTIVE OFFICER

AS THE QUANTITY AND QUALITY OF CONTENT HAVE INCREASED in what is widely regarded as television's second Golden Age, so have employment opportunities for the talented men and women who create that programming. And as our industry, and the content we produce, have become more relevant, so has the relevance of the Television Academy increased as an essential resource for television professionals.

In 2015, this was reflected in the steady rise in our membership — surpassing 20,000 for the first time in our history — as well as the expanding slate of Academy-sponsored activities and the heightened attention paid to such high-profile events as the Television Academy Honors and, of course, the Creative Arts Awards and the Emmy Awards.

Navigating an industry in the midst of such profound change is both exciting and, at times, a bit daunting. Reimagined models of production and distribution — along with technological innovations and the emergence of new over-the-top platforms — have led to a seemingly endless surge of creativity, and an array of viewing options.

As the leading membership organization for television professionals and home to the industry's most prestigious award, the Academy is committed to remaining at the vanguard of all aspects of television. Toward that end, we are always evaluating our own practices in order to stay ahead of industry changes, and we are proud to guide the conversation for television's future generations.

In some cases, this is reflected in changes to the Emmy Awards rules, categories and voting. For instance, to accommodate the increase in programming that resulted in more than 400 scripted productions in 2015 alone, we expanded the number of nominees for comedy and drama series while redefining some categories to better represent today's diverse content.

In addition, to streamline the viewing of Emmy entries, we provided all eligible Academy members with a Chromecast, a thumb-sized media-streaming device, and convenient access to a one-stop online viewing platform. And, for the first time, with the transition to digital voting in both rounds of the Emmy competition, we eliminated blue-ribbon panels and allowed all eligible members to vote in the second round, greatly increasing participation.

Another positive outcome of the expanded voting was far greater diversity among the Emmy nominees and winners. A record nineteen people of color were nominated for their performances, and four black performers won — including Viola Davis, who became the first non-white actress in Emmy history to be named lead actress in a drama series, for her work on ABC's *How to Get Away with Murder*. While there is still much work to be done to improve inclusivity at all levels of our industry, this was encouraging news.

Beyond the Emmys, our most ambitious undertaking of the year was the construction of a new building on our campus in the NoHo Arts District, funded by our New Destination Campaign, continued throughout the year. In September it received a name — the Saban Media Center — in acknowledgment of the generous donation from philanthropists Cheryl and Haim Saban and the Saban Family Foundation.

In addition to serving as the new home of the Television Academy Foundation, this spectacular complex includes the Wolf Theatre. Named in acknowledgment of a gift from Dick and Noelle Wolf and the Wolf Family Foundation, the beautiful venue is equipped with state-of-the-art technology provided by Dolby Laboratories.

Meanwhile, the New Destination Campaign continues, with additional funds designated to establish an endowment for the Foundation, allowing it to expand its widely respected educational initiatives, including scholarships, internships, the College Television Awards and more.

None of this would have been possible without disciplined management of the Academy's finances. Our leadership and staff have managed our operating budgets and investments prudently, placing us in a strong and secure position from which to proceed.

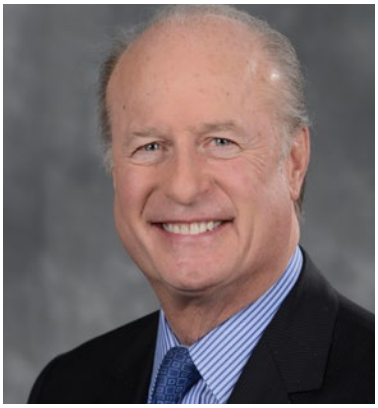
In short, there was much to celebrate in 2015. The Television Academy enjoyed one of the most vibrant years in its history, and our industry continued to flourish not only creatively, but as one of the most influential, far-reaching businesses of our time.

Bruce Rosenblum
Chairman and Chief Executive Officer

abc

A proud supporter of
the Television Academy

MESSAGE FROM
THE TELEVISION ACADEMY FOUNDATION CHAIR



AS THE TELEVISION ACADEMY FOUNDATION CHAIR, I am honored to share that 2015 has been a year of creating, developing and celebrating a community of industry professionals, tastemakers and educators, so that together, we invest in a better tomorrow for the television industry.

We began 2015 cultivating a new generation of storytellers by recognizing 63 college students in front of their peers, faculty advisors and Academy members during the College Television Awards Gala on April 23rd at the Skirball Cultural Center. Winning stories challenged social constructs and addressed controversial topics like gender identity, foreign affairs and environmental issues.

The day preceding the Gala, students attended our annual Nominee Summit, which featured the production staff from ABC Family's *The Fosters*, development executives from HBO and unscripted television executives from companies like OWN, Bunim/Murray, NBC, Reelz and HBO, to discuss production, storytelling and career options.

Celebrating the future of our industry was raised to new levels this year when two of our College Television Award winners were introduced on stage during the Emmy Awards telecast on the Fox network. Millions of viewers not only learned about the talent our next generation offers, but of the Foundation's unique and multifaceted educational programs.

Our valuable online oral history collection, the Archive of American Television, continued to celebrate television's innovators by increasing its database of over 800 curated interviews. Our Archival staff also participated in panels at various professional conferences across the country. We are especially proud that our Foundation Archivist was elected vice-chair of the Moving Image Craft Documentation Alliance, a convivial group of oral historians comprised of esteemed members from the entertainment industry.

Education is the most critical way of influencing a student's life. Our paid Internship Program continued its efforts in placing fifty interns from colleges nationwide in over thirty disciplines; five interns were offered full-time positions with their host companies.

The Faculty Seminar continued to shape curricula by hosting twenty professors from across the country through a weeklong immersion in our industry. Fellows were also invited to a live taping of ABC's *Dancing with the Stars*, which included a discussion with the show's director and executive producer. The week came to a close with the ever-popular "Programming the Network Channels" panel with the five broadcast network programming heads.

Traditions persisted as we hosted a "Coffee with..." panel at the Broadcast Education Association (BEA) Conference, featuring director Michael Lange. Several former Faculty Fellows were in attendance and participated in a reunion lunch, which provided opportunities to stay connected to the Foundation as our ambassadors.

Due to our continuous efforts in reaching out to Historically Black Colleges and Universities (HBCU), we were honored to be chosen to host the White House Initiative on HBCU's leadership over a three-day visit to Los Angeles in an effort to create opportunities to work with the entertainment industry. The first-ever collaborative made up of diversity and programming executives came together from the studios, networks, agencies and guilds to discuss equity and inclusion within the industry.

All of these programs and outreach opportunities would not be possible without the community of supporters we have cultivated throughout the year.

In total, the 16th Emmys Golf Classic, held at the Wilshire Country Club, the Backstage Creations Emmy Giving Suite benefitting our education programs, and the annual online auctions, raised over $400,000, in addition to the ongoing endowment campaign.

Lastly, with the Saban Media Center nearing completion, we look forward to calling it the new home of the Foundation. And, as the endowment campaign continues, we look forward to being able to support more interns, increase the number of scholarships and grants, further the expansion of our College Television Awards and create new initiatives to support storytellers.

Whether we are building a community of innovation, reveling in the success of storytellers or nurturing executive talent, we are always striving to celebrate television's history while motivating and educating future industry professionals. On behalf of the Television Academy Foundation, thank you — we look forward to inspiring and honoring more young talent every year!

Robert Cook
Television Academy Foundation Chairman

MESSAGE FROM
THE PRESIDENT AND CHIEF OPERATING OFFICER

FOR THE TELEVISION ACADEMY, 2015 WAS A BUSY YEAR, and a year of enormous progress for one of the most exciting endeavors in our organization's history — the New Destination Campaign, a once-in-a-generation fundraising initiative to enhance the Academy's campus and outreach to the next generation of content creators.

The impact of the Campaign was evident to anyone who visited our headquarters in L.A.'s NoHo Arts District, which was buzzing with activity as construction continued on the centerpiece of our reimagined campus, the Saban Media Center.

During the ongoing construction, many events that otherwise would have taken place at the Academy were held off-site. But the temporary relocation did not diminish enthusiasm for, or attendance at, annual events like the College Television Awards and Television Academy Honors, or for such panel discussions as "An Evening with Norman Lear," "An Evening with the Women of *American Horror Story*," "Farewell to *Mad Men*" and "Got Your 6: Storytellers," a partnership with a national campaign that works with America's veterans to bridge the civilian-military divide through the medium of entertainment.

In addition, to provide our members with the social and networking opportunities that are so important to them, we hosted mixers on both coasts, with capacity attendance at multiple "Networking Night Out" receptions in Los Angeles and New York City.

As part of our effort to increase awareness of the many benefits of Television Academy membership, and to enhance the scale and execution of our many entertainment and professional development events, we expanded our staff in key areas, hiring executives to oversee a combined media and brand management group and a newly created event production team.

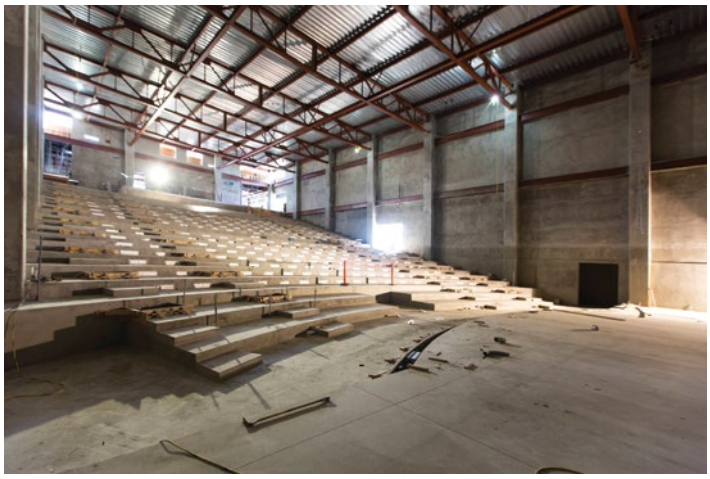
Our members were also at the forefront of our thoughts as we planned for our biggest event of all, the 67th Emmy Awards. In 2015, we initiated the second phase of a two-year transition to online voting, a move spurred in part by a survey in which seventy percent of our voting members expressed a preference to vote digitally. In addition to making the process simpler, more secure and more cost-effective, online voting affirms our mission to increase member engagement with the Academy and the Emmys. We were pleased to observe that this expansion resulted in an increase in voter participation.

As always, our events were made possible in part through the generosity of our corporate sponsors, which in 2015 included Audi, Chase Sapphire Preferred, Fiji Water, L'Oréal Paris, McDonald's, Penfolds, *People* magazine and United Airlines. We thank them all for their support throughout the year.

And, of course, I thank the Television Academy's Executive Committee and Board of Governors for their support and advocacy of the Academy staff. It is our privilege to serve them, and our industry, through the work of this distinguished organization.

Maury McIntyre
President and Chief Operating Officer

2015 EVENTS AND ACTIVITIES By Libby Slate



The Saban Media Center during construction and an artist's rendering of the completed facility

"New Destination" Campaign and Media Center Construction — Ongoing throughout 2015

The "New Destination" Campaign, announced in March 2014, continued throughout the year, to raise funds for a new state-of-the art theater, digital production center and office complex at the Academy's NoHo Arts District headquarters and to expand an endowment for the Academy Foundation. Construction continued on the media center, on track at year's end to open in late spring 2016.

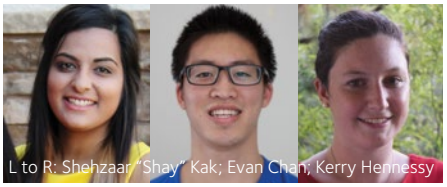
Foreground: Barbara Lange accepts the Philo T. Farnsworth Award on behalf of the Society of Motion Picture and Television Engineers; Laurence J. Thorpe

66th Engineering Emmy Awards — 1/8/15
The Society of Motion Picture and Television Engineers was honored with the Philo T. Farnsworth Award and Laurence J. Thorpe, a leader in HDTV development, received the Charles F. Jenkins Lifetime Achievement Award in a ceremony jointly presented by the Television Academy and the National Academy of Television Arts and Sciences during the CES conference, at the Bellagio Hotel in Las Vegas.

Archive of American Television Interview — 1/13/15
The Archive conducted the first of the year's 24 interviews, with producer Vin Di Bona. By year's end there were 837 interviews in the Archive, including five conducted in partnership with the Writers Guild Foundation.

Academy Welcomes New Executive — 1/22/15
Susan Spencer was named senior vice-president, media and brand management, with responsibilities including brand management, marketing and public relations for the Academy, along with supervision of the Academy's digital and print platforms.

Foundation Outreach for Out-of-State Students — 1/22/15
Academy Foundation Education Programs director Nancy Robinson met with students in town from the University of Wisconsin — Oshkosh to inform them of the Foundation's various educational opportunities. Later in the year she met with students visiting


L to R: Shehzaar "Shay" Kak; Evan Chan; Kerry Hennessy

from the University of Michigan and Ohio University. In February, she traveled to Claflin University in Orangeburg, South Carolina, to speak to students from this and other historically black colleges about Foundation programs, and in September she visited another historically black college, North Carolina A&T State University, in Greensboro, North Carolina.

An Evening with Norman Lear — 1/28/15
The legendary creator-writer-producer-director, whose groundbreaking series

helped give African Americans a voice on television and paved the way for contemporary comedies and urban music, was saluted by show creators and hip-hop artists in an event held at the Montalban Theatre in Hollywood.

Foundation Outreach for Local Students — 2/3/15
Foundation Education Programs director Nancy Robinson moderated a panel for UC Riverside, which included six former Foundation interns. The following month she met with students at the Mount St. Mary's University Career Fair in Los Angeles. Both schools are designated Hispanic-serving institutions.

Board of Governors Offsite Meeting — 2/6/15-2/7/15
The Board of Governors met at the Sheraton Universal Hotel in Universal City for an agenda that included a panel on television's digital evolution and its impact, discussion and approval of Emmy rules changes, breakout sessions and an interview with Academy chairman and CEO Bruce Rosenblum by Amazon Studios head Roy Price.

Archive of American Television Outreach — 2/17/15
Archive producer Adrienne Faillace was the featured speaker at the monthly Morning Forum lecture series in Los Altos, California. The following week, she and senior producer Jenni Matz spoke to students at the UCLA Moving Image Archival Studies program in Westwood. In October, Faillace attended the Association of Personal Historians conference in Sacramento; in November, Matz attended the Association of Moving Image Archivists conference in Portland, Oregon.

Foundation Elects New Board Chairman — 2/19/15
Robert Cook, former longtime head of Twentieth Television, was elected chairman of the board of the Foundation, charged with guiding the expansion of the Foundation's educational mission and helping to build an endowment for the future.

Ian Fraser Memorial Service — 3/1/15
Family and friends, including Julie Andrews, John Williams, Gary Smith and Leslie Bricusse, gathered at Vibiana in downtown Los Angeles to pay tribute to the most honored musician in television history, winner of 11 Emmy Awards; the composer-arranger-music director and longtime Academy governor had died October 31, 2014, of cancer at age 81.

An Evening with the Women of *American Horror Story* — 3/17/15
Despite the sometimes-gruesome nature of this FX anthology, the laughs flowed freely for panelists and audience members alike when prominent female cast members came to the Montalban Theatre to share stories

Sarah Paulson and Connie Britton of *American Horror Story*

and reminiscences about working on the show.

All-Academy Members' Mixer — 4/2/15
The "Networking Night Out" mixer drew 350 Academy members to Loews Hollywood

Performers peer group governor Bob Bergen (left), with Naomi Grossman and Jason Crozier

Hotel for an evening of socializing, forging new professional partnerships and exchanging job leads.

Academy Welcomes New Executive — 4/6/15
Barb Held was named to the newly created position of vice president of event production for the Academy, overseeing planning and execution of all live events directly produced by the Academy.

Foundation Broadcast Education Association Convention Event — 4/14/15
The Foundation presented the program "Coffee with … Michael Lange" at the annual BEA convention in Las Vegas, with former Faculty Seminar fellow Stacey Irwin interviewing the director of such series as Fox's *Bones* and ABC Family's (now Freeform) *Switched at Birth*.

College Television Awards Nominee Summit — 4/22/15
Student College Television Awards nominees met with industry pros at the Skirball Cultural Center in Los Angeles for a day of informative panels, among them a conversation with the creators of ABC Family's *The Fosters*, insider views of unscripted television and HBO comedy series and the business aspects of television.

College Television Awards Gala — 4/23/15
The nation's best student-produced work in video, digital and film was honored at the 36th annual ceremony, held at the Skirball Cultural Center, which also awarded the Loreen Arbus Focus on Disability Scholarship and the Mister Rogers Memorial Scholarships.

***Emmy* Magazine Honored at the Maggie Awards — 5/1/15**
The Academy's official magazine garnered five awards — more than any other publication — at the 64th annual ceremony, bestowed by the Western Publishing Association.

A Farewell to *Mad Men* — 5/17/15
Just hours before the airing of the final episode of the much-honored AMC series about the advertising world of 1960s New

Jon Hamm and *Mad Men* creator Matthew Weiner

Presenter Rose McIver (second from left) with variety-alternative winners Zach Ehrlich, Tess Ryan and Joseph Awgul

Black-ish's Corey Nickerson, Tracee Ellis Ross, Yara Shahidi, Marcus Scribner, Laurence Fishburne, Jonathan Groff and Kenya Barris with (*front*) Marsai Martin and Miles Brown

York, members of the cast and creative team reflected on the show's seven-season run, at a panel held at the Montalban Theatre.

Television Academy Honors — 5/27/15
Television programming that enlightens and inspires, as well as entertains, was saluted at the eighth annual event, at an outdoor cocktail reception on the terrace of the Montage Beverly Hills.

All-Academy Members' Mixer — 5/31/15
The year's second "Networking Night Out" actually began in the afternoon on the terrace of the Montage Beverly Hills, with members noting that meeting and mingling was even more festive in the springtime sun.

Emmy Awards Home Theater Renamed — 6/9/15
The theater in downtown Los Angeles that has been home to the Emmy Awards since 2008 was renamed as the Microsoft Theater. It was previously known as the NOKIA Theatre L.A. LIVE.

New York All-Academy Members' Mixer — 6/12/15
East Coast Academy members had the opportunity to enjoy their own "Networking Night Out" at the St. Regis Hotel in New York City, making new connections and renewing old ties, talking shop and staying long past the official closing.

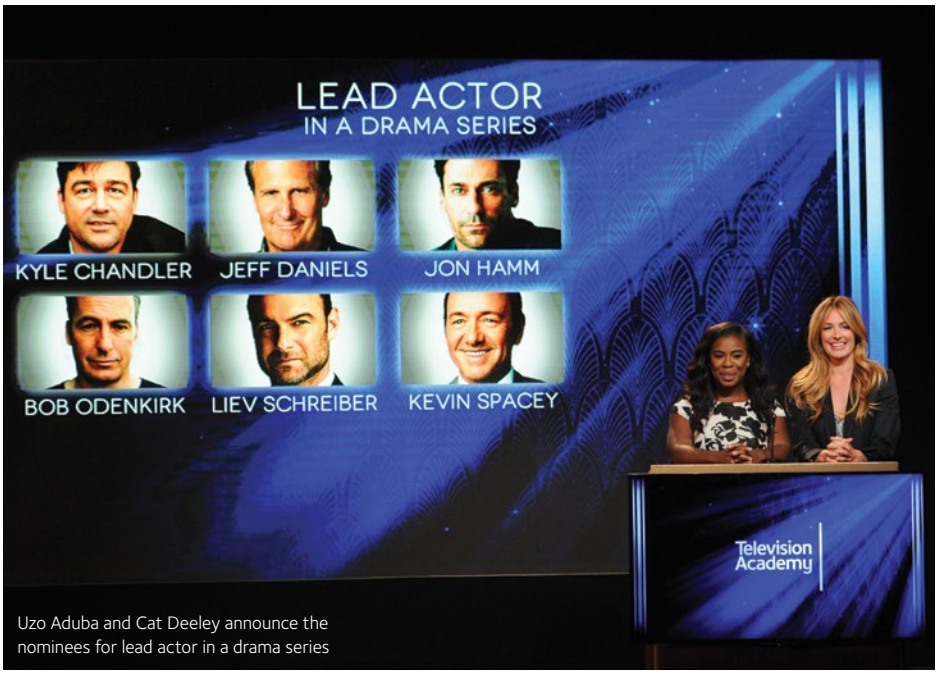
Members mingle at the St. Regis Hotel in New York City

67th Emmy Awards Nominations Announcement — 7/16/15
Uzo Aduba, co-star of Netflix's *Orange Is the New Black*, and Cat Deeley, host of Fox's *So You Think You Can Dance*, joined Academy chairman and CEO Bruce Rosenblum to announce nominations in key categories for the 67th Emmy Awards, in a live morning ceremony at the Pacific Design Center in West Hollywood.

Peer Group Nominee Receptions — 7/18/15-9/18/15
Members of the Academy's peer groups gathered at various Los Angeles locales for lively receptions celebrating their categories' Emmy nominees.

Outstanding Art of Television Costume Design Exhibit — 7/21/15-9/26/15
This ninth annual public exhibit at the Fashion Institute of Design & Merchandising in downtown Los Angeles presented costumes from Emmy-nominated costume designers and supervisors, curated by former longtime Academy peer group governor Mary Rose.

Internship Program Professional Development Day — 7/23/15
Students and recent grads from colleges and universities around the country chosen for the Foundation's 46th annual summer internship program also attended a daylong professional development workshop at



Uzo Aduba and Cat Deeley announce the nominees for lead actor in a drama series

Warner Bros. Studios, presented by industry pros including former interns.

67th Los Angeles Area Emmy Awards — 7/25/15
Spanish-language stations KMEX and KVEA dominated the evening honoring the best in local programming, winning the three awards for daily newscasts among a combined 16 awards; the ceremony, held at the Skirball Cultural Center, bestowed awards in 50 categories ranging from news and sports coverage to entertainment and medical reporting.

Kevin Eubanks, Petri Hawkins-Byrd and Television Academy music peer group governor Rickey Minor at the Dynamic and Diversity Nominees Reception

CBS2 anchor Pat Harvey accepts the Governors Award at the 67th Los Angeles Area Emmy Awards

Emmy Season Online Auction — 8/3/15-8/13/15
Tickets to the Emmy Awards and Governors Ball were the prime draw of the annual auction, which was held to benefit the Foundation's educational and archival programs and also offered front-row Emmys red carpet bleacher seats, set visits and autographed celebrity items.

Introduction of Online Final-Round Emmy Voting — 8/17/15-8/28/15
For the first time ever, Academy members were able to vote online in the final round to determine Emmy Award winners. And in accordance with a new rule, all members eligible to vote in the first round could now also vote in the final round.

Dynamic and Diverse — 8/27/15
The Academy's third Diversity Primetime Emmys Nominees Reception, again co-hosted with SAG-AFTRA, drew more than 350 people to the Montage Beverly Hills terrace to celebrate nominees and discuss strides made for greater industry diversity.

Foundation Annual Emmys Golf Classic — 8/31/15
This 16th annual gathering of celebrities, industry executives and other leaders, sponsors and media members teed off at the Wilshire Country Club in Los Angeles in support of the Foundation's educational and archival programs.

67th Creative Arts Awards — 9/12/15
HBO's *Game of Thrones* was the most honored program with eight awards and HBO the most winning network with 29, when the ceremony presented Emmy statuettes in 81 categories to behind-the-scenes crafts artists and primetime guest stars, and presented two special awards — the Governors Award to A+E Networks and the Syd Cassyd Founders Award to longtime Creative Arts Awards producer Spike Jones, Jr. — at the Microsoft Theater ceremony in downtown Los Angeles.

Media Center Lead Gift and Name Announcement — 9/11/15
Philanthropists Cheryl and Haim Saban and the Saban Family Foundation made a

Production crew and talent backstage at the 67th Creative Arts Awards

Television Academy chairman and CEO Bruce Rosenblum with Cheryl and Haim Saban

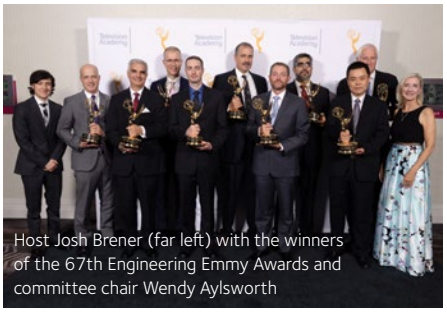
significant contribution to the New Destination Campaign; in recognition of their generosity, the Academy announced that the new building would be named the Saban Media Center.

67th Emmy Awards — 9/20/15
Hosted by Andy Samberg of Fox's *Brooklyn Nine-Nine*, and broadcast live coast-to-coast by Fox from the Microsoft Theater, the ceremony made history when Viola Davis won as outstanding lead actress in a drama series for her role in ABC's *How to Get Away with Murder*, the first-ever win in that category by an African-American performer. HBO's *Game of Thrones* also made history, its 12 total awards, including its first as Outstanding Drama Series, becoming the most ever won by a show in one season; other winners included HBO's *Veep* for its first time as outstanding comedy series, HBO's *Olive Kitteridge* as outstanding limited series and NBC's *The Voice* as outstanding reality-competition program.

Host Andy Samberg went for song and dance at the 67th Emmy Awards

Prime Cuts Seminar — 9/27/15
Seven Primetime Emmy-nominated picture editors, including one recent Emmy winner, representing all of the field's nomination categories, imparted insights into shaping stories at this ninth annual public event, held at the Skirball Cultural Center and presented by the Academy's Picture Editors Peer Group Executive Committee.

67th Engineering Emmys — 10/28/15
Pioneering cinematographer Garrett Brown, inventor of the Steadicam and other specialized cameras, received the Charles F. Jenkins Lifetime Achievement Award and Grass Valley USA, LLC, received the Philo T. Farnsworth Award in a ceremony honoring technical achievements held at Loews Hollywood Hotel.


Host Josh Brener (far left) with the winners of the 67th Engineering Emmy Awards and committee chair Wendy Aylsworth

Got Your 6 Storytellers: New York — 11/5/15
The third annual storytelling event, whose title is military lingo for "I've got your back," featured veterans and the content creators who bring their tales to television, held at the HBO Theater in New York.

Rob Gordon, president of Got Your 6's parent organization, Be the Change, Inc., with Katie Couric

Faculty Seminar — 11/9/15-11/13/15
Twenty top college and university instructors from around the nation participated in the twenty-eighth annual Foundation event, gaining an insider's view of the television industry via informative panels, field trips and classroom materials.

Got Your 6: Los Angeles — 11/10/15
Similar to the New York event, a group of veterans and industry content creators came to Paramount Studios in Los Angeles for a storytelling event in honor of Veterans Day.

New York All-Academy Members' Mixer — 11/13/15
East Coast Academy members gathered for another Networking Night Out at the St. Regis Hotel in New York, swapping business cards and chatting about their television careers.

Foundation Online Holiday Auction — 11/23/15-12/3/15
Tickets to the Primetime Emmy Awards and Governors Ball brought in the highest bid of the annual holiday-season auction, with a Viking River Cruise another big seller, and a black hoodie from USA Network's *Mr. Robot* one of the more unusual celebrity offerings, all benefiting the Foundation's educational and archival programs.

***Emmy* Magazine Wins Los Angeles Press Club Awards — 12/6/15**
In its first time entering the National Arts & Entertainment Awards from the Los Angeles Press Club, *emmy* Magazine won two first-place awards and one second-place honor, of five nominations, all for photography.

2015
TELEVISION ACADEMY COMMITTEES

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Michael Levine, Co-Chair

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Dawn Taylor, Chair

BUDGET REVIEW
Steven Kent, Chair

BYLAWS
Allison Binder, Chair

COUNCIL OF FORMER CHAIRS
Dick Askin, Chair

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Kevin Hamburger, Co-Chair
Mark Watters, Co-Chair

DAYTIME EMMY AWARDS
Steven Kent, Co-Chair
Angelica McDaniel, Co-Chair

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Albert Cheng, Co-Chair
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Marcelino Ford, Co-Chair
Hayma "Screech" Washington, Co-Chair

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ENGINEERING EMMY AWARDS
Wendy Aylsworth, Chair

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Tim Gibbons, Vice-Chair

GOVERNORS BALL
Barbara Cassel, Co-Chair
Geriann McIntosh, Co-Chair
Ed Fassl, Vice-Chair

HALL OF FAME SELECTION
Rick Rosen, Chair

INVESTMENT
Ed Romano, Chair

LOS ANGELES AREA EMMY AWARDS
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Gerri Shaftel Constant, Co-Chair

MEDIA & BRAND MANAGEMENT
Tammy Golihew, Co-Chair
Jim Yeager, Co-Chair

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Sharon Lieblein, CSA, Vice-Chair

PRIMETIME EMMY AWARDS
Bob Boden, Chair
Michael Sluchan, Vice-Chair

PRIMETIME EMMY AWARDS SHOW
Steve Venezia, Chair — Show
Gail Mancuso, Vice-Chair — Show
James Pearse Connelly — Vice-Chair — Show
Danila Koverman, Chair — Digital

TELEVISION ACADEMY HONORS SELECTION
Lucia Gervino, 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.

Bruce Rosenblum — Chairman & CEO

Bruce Rosenblum is serving his second term as chairman and CEO of the Television Academy. He is currently president of business operations at the Disney-ABC Television Group, where he has direct oversight and responsibility for Disney-ABC business operations, including global distribution, affiliate sales and marketing, digital media, strategy and business development, media operations, engineering and IT and consumer insights. Previously, he served as president of Legendary Television and Digital Media, the Legendary division charged with producing programming across multiple linear and non-linear on-demand platforms on a global basis, as well as the development of global multi-platform digital distribution opportunities for broadband, mobile and emerging technologies. Rosenblum left an indelible mark on the media industry while serving for 26 years at Warner Bros., the last 14 of which overseeing the entire Warner Bros. portfolio of television businesses, including worldwide production, traditional and digital distribution globally and broadcasting. Rosenblum was widely recognized for leading an unparalleled executive team and defining the company's television business, which, under his watch, consistently contributed half of Warner Bros. Entertainment's yearly profits.

Kevin Hamburger — Vice Chair

Kevin Hamburger is a veteran television and executive. Most recently, he was senior supervising producer of the CBS series *The Talk*, for which he earned six Daytime Emmy nominations. Previously, he was senior vice president, production, at Fox Television Studios, where he oversaw such shows as *Burn Notice* (USA), the *White Collar* pilot (USA), *The Wanda Sykes Show* (Fox), *Talkshow with Spike Feresten* (Fox) and *The Girls Next Door* (E!). Prior to joining Fox Television Studios, Hamburger served as senior vice president, production, at Warner Bros. Telepictures Productions, overseeing hit network and syndicated shows including *The Ellen DeGeneres Show, The Bachelor, The Tyra Banks Show, Extra, Judge Mathis, Showtime at the Apollo* and the launch of the website tmz.com. Hamburger launched and worked on the first two seasons of *Jimmy Kimmel Live!*, serving as supervising producer. He also spent seven years at *Politically Incorrect with Bill Maher*, the last two as executive producer; for his work, he garnered seven Primetime Emmy nominations and one CableACE Award. Over the years, Hamburger has worked for various production companies, including Warner Horizon, Brillstein-Grey, HBO, Bunim/Murray Productions, ITV Studios, Paramount Television, New World Television and Fox Sports. He was also part of the launch team for the groundbreaking cable channels MTV, VH1 and Nick at Nite. He started his career as a systems design engineer at WNET (PBS) and ABC Television in New York. Currently in his second term as the Academy's vice chair, Hamburger previously served as treasurer and governor of the Producers Peer Group. He has chaired several committees, including the Creative Arts, Theater Technology and Budget Review committees. Hamburger is a frequent guest speaker for college interns in Los Angeles on the production and business of television and how to get started in the industry.

Frank Scherma — Second 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 and Shanghai, Scherma has been an innovator in the television and film industries worldwide. In collaboration with some of the world's most prestigious filmmakers, directors and content creators, Scherma 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, Webbys, 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."

Rob Swartz — Secretary

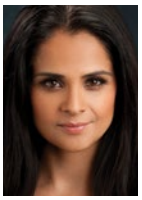
Rob Swartz is senior vice president of development and current programming at Reelz, a leading independent cable and satellite general entertainment network connecting its viewers to Hollywood, wherever it happens. Swartz leads creative execution of the network's development and production slate. Prior to joining Reelz, Swartz served as president of the production company Venn Media, developing programming for cable, broadcast, syndication and digital platforms. Previously, he served as vice president of original series for Cartoon Network, where he oversaw development and current programming for all of the network's original animated, live-action and alternative series, including *Adventure Time*, *Regular Show*, *Ben 10: Ultimate Alien*, *Hole in the Wall*, *Dude, What Would Happen* and *Destroy Build Destroy*. Before joining Cartoon Network, Swartz was vice president of alternative programming at Syfy, where he developed and launched *Destination Truth*, *Who Wants to be a Superhero?* and was responsible for overseeing the successful *Ghost Hunters* franchise. Swartz has held positions at NBC Entertainment, Walt Disney/Touchstone Television, digital media company MXG and Chris Craft/United Television. In addition to serving the Television Academy as secretary, he has served as governor of the Television Executives Peer Group, as governors' appointee to the Executive Committee, as chair of the Digital Strategy committee and on the Academy's Membership committee. A frequent speaker on the business of television, Swartz teaches in the Cinema and Television Arts department at California State University, Northridge. A graduate of Brown University and Harvard Business School, Swartz lives in Los Angeles with his wife and two children.

Susan Nessanbaum-Goldberg — Treasurer

Currently the co-executive producer of YouTube's first original sitcom, *The Part-Timers*, for Generate and Defy Media, Susan Nessanbaum-Goldberg recently produced the reboot of CW's *Whose Line Is It Anyway?* Previously, she was supervising producer on the Hulu hit *The 4-to-9'ers* 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 previously 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. Nessanbaum-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. As associate producer and producer, she worked for Brillstein-Grey, Carsey-Werner, Witt-Thomas-Harris and on numerous network in-house productions. As vice president of production for Sony Pictures Television, Nessanbaum-Goldberg focused on syndication and cable. She oversaw single-camera and multi-camera film and television shows in every genre. For the Television Academy she has served as governor of the Production Executives Peer Group and co-chaired the Diversity and Primetime Awards committees.

Greg Taylor — Los Angeles Area Vice Chair

Greg Taylor is director of production for the Los Angeles Dodgers. LAD Productions produces in-stadium entertainment, team advertising and web content for the organization. A seven-time Los Angeles Area Emmy Award recipient with an extensive background in sports television, he spent 18 years at Prime Ticket/Fox Sports West in roles ranging from master control operator and coordinating producer to director of creative services and on-air promotions. Between his roles at FSN and the Dodgers, Taylor worked as a freelance producer and creative consultant on a variety of projects for Sony Entertainment Television Asia, Disney Destinations, ProAngle Media and others. Prior to his role as Los Angeles Area vice chair, he served two terms as a governor of the Los Angeles Area Peer Group and had served as a member of the Peer Group Executive Committee since 2006.



Bela Bajaria — Chair's Appointee

Bela Bajaria is vice president of content for Netflix, where she leads television and film licensing, as well as co-production relationships with major U.S. networks. She is also responsible for developing original unscripted programming. Previously, Bejaria was president of Universal Television, where she oversaw creative programming for the studio, producing hit primetime series across numerous networks, including *Brooklyn Nine-Nine*, *Unbreakable Kimmy Schmidt*, *The Mindy Project*, *Bates Motel*, *Grimm*, *Chicago Fire* and *Chicago P.D.* Earlier, Bajaria held two key posts simultaneously: senior vice president, cable programming, for CBS TV Studios, and senior vice president of movies and miniseries for the CBS network. Upon creating the cable division at CBS TV Studios in 2007, she shepherded many cable dramas and comedies, including a docu-comedy for Showtime that was produced by Glenn Gordon Caron, *Common Law* for USA and *Panic Boys* for Showtime. While at CBS, Bajaria also worked on numerous cable projects by notable writers such as Carol Mendelsohn, Julian Fellowes, Augusten Burroughs, Anthony Zuiker and James Ellroy. Bajaria simultaneously oversaw the CBS Sunday Night Movie. She was responsible for the critically acclaimed Hallmark Hall of Fame franchise, oversaw production of eight TV movies in the popular *Jesse Stone* franchise and worked on many Emmy-nominated miniseries, including *Joan of Arc*, *Jesus*, *Reagans*, *Elvis* and *Hitler*. She oversaw more than 130 movies that showcased such actors as William Hurt, Anna Paquin, Anne Bancroft, Anjelica Huston, Jessica Lange and Susan Sarandon. In September 2013, Bajaria was elected president of the Hollywood Radio & Television Society for a two-year term. She is involved in a variety of philanthropic endeavors, including SAHARA, a nonprofit that serves victims of domestic violence. Bajaria has been honored by the I Have a Dream Foundation of Los Angeles with the Dream Keeper Award and was given the Industry Leadership Award from the Indian Film Festival of Los Angeles. Additionally, she serves on the board of Los Angeles's Saban Community Clinic. Bajaria resides in Los Angeles with her husband and three children.

EXECUTIVE COMMITTEE

David Nevins — Chair's Appointee

David Nevins, president and CEO of Showtime Networks, Inc., has oversight of all aspects of Showtime Networks and its channels. Nevins manages the company's programming, distribution, business development, finance, marketing and communications teams, as well as Showtime Sports. He also led Showtime Networks' international expansion, and serves as the liaison to CBS Corporation's international and domestic distribution groups. Under his tenure, Showtime launched its stand-alone streaming service, along with 10 hit series, including the critically acclaimed originals *Homeland, The Affair, Ray Donovan, House of Lies, Shameless, Masters of Sex, The Circus* and *Penny Dreadful* — the network's top-rated shows. Prior to joining Showtime, Nevins was an Emmy Award-winning producer, and before that a network programming executive at Fox and NBC. From July 2002 until June 2010, he served as president of Imagine Television, where he oversaw development, production and acted as executive producer on all Imagine Television shows. Over the course of his career, Nevins developed and produced the critically acclaimed series *Arrested Development, 24, Parenthood, Friday Night Lights, The West Wing, ER, Will & Grace, The Bernie Mac Show, Malcolm in the Middle, Homicide: Life on the Street* and *Law & Order: SVU.*

Roy Price — Chair's Appointee

Roy Price is the head of Amazon Studios. In his role, he oversees all development and production of original film and television properties for Amazon. Prior to launching Amazon Studios, Price launched and managed Amazon Instant Video. Price joined Amazon.com in 2004. Prior to joining Amazon.com, Price was a consultant with McKinsey & Company, advising major media clients in the United States and Europe. He was previously the vice president of creative affairs at Walt Disney TV Animation. Price holds a J.D. from the University of Southern California and a Bachelor of Arts in English and American Literature from Harvard University.

Kevin Reilly — Chair's Appointee

Kevin Reilly is responsible for leading the highly rated TNT and TBS networks and driving opportunities across the Turner Entertainment portfolio, which also includes truTV and Adult Swim. As one of television's most influential and innovative leaders, Reilly is the only television executive to have run two broadcast networks and three cable networks. From 2007 to 2014, he served as head of entertainment at Fox, leading to an unprecedented seven-year run as television's No. 1 network. As president of entertainment at NBC from 2004-2007, Reilly championed hits such as *The Office, Friday Night Lights* and *30 Rock*. Previously, Reilly served as president of entertainment at FX, where he helped transform the fledgling network into a profitable, creative powerhouse. Before FX, Reilly was president at Brillstein-Grey Entertainment, where he shepherded the pilot for the seminal HBO hit *The Sopranos*.

Rick Rosen — Chair's Appointee

Rick Rosen is the head of the television department at WME. A founding member of the Endeavor Agency, he played a critical role in orchestrating its 2009 merger with the William Morris Agency. In 2014, WME acquired IMG, expanding Rosen's role to oversee the company's broadcast and sports marketing divisions as well. Rosen's clients include Dick Wolf (*Law & Order, Chicago* franchises), Alex Gansa (*Homeland*), Howard Gordon (*Homeland*), Tim Kring (*Dig*), Conan O'Brien, Linwood Boomer (*Malcolm in the Middle*), Hagai Levi (*The Affair*), Max Mutchnick (*Will & Grace*), Scott Pelley (*60 Minutes*), Gideon Raff (*Tyrant*), Sarah Treem (*The Affair*) and Michael Weithorn (*King of Queens*). He also represents notable production companies, such as Hat Trick Productions (*Whose Line Is It Anyway?, Episodes*). Rosen oversees several international clients as well, including Keshet Broadcasting (*Homeland, Tyrant, Dig*) and Ari Shavit (*My Promised Land*). Prior to founding Endeavor in 1995, Rosen spent four years heading the television packaging department at International Creative Management (ICM). He began his entertainment career working for Jonathan Dolgen at Columbia Pictures' business affairs department, where he honed his skills for seven years. Rosen then segued to Orion Television, quickly ascending to the rank of senior vice president of creative affairs for the network television division. Rosen currently serves on the board of directors of the Los Angeles Leadership Academy and the Alliance for Children's Rights. In addition to his service on the Television Acedemy's Executive Committee, he serves on the Peabody Awards board of advisors and he is the former president of the board of directors of the Hollywood Radio & Television Society.

Bob Bergen — Governors' Appointee

Two-time Emmy-nominated actor Bob Bergen has worked in all aspects of television, from sitcoms to soaps to game shows, including hosting *Jep!*, the kids' version of *Jeopardy!*, for GSN. His voice is heard in thousands of commercials, promos, games, animated series and specials. He has voiced dozens of animated features, including *Minions, Wreck-it Ralph, The Lorax, Tangled, Tinker Bell, Spirited Away, A Bug's Life, Iron Giant, The Emperor's New Groove, Up, Trolls* and *The Secret Life of Pets*. He voices Luke Skywalker in the *Robot Chicken: Star Wars* specials and is an Annie Award nominee for playing Cadet in the two-time Emmy-nominated series *Duck Dodgers*. His current animated series work includes *Star Wars: The Clone Wars, Marvel's Avengers Assemble, Clarence, Mr. Pickles, Trip Tank, Robot Chicken* and as the voice of Porky Pig in the animated series *Wabbit: A Looney Tunes Production*, on Cartoon Network and Boomerang. 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 Emmy committee and Membership committee. Over the years, he has served as co-host and announcer for the Creative Arts Daytime Emmy Awards.

Allison Binder — Governors' Appointee
Allison Binder is a name partner of Stone, Genow, Smelkinson, Binder & Christopher, LLP, a transactional entertainment law firm in Beverly Hills that 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 also includes the representation of international creators, broadcasters and distributors in the sale of foreign television formats in the United States and abroad. She received her B.A. from Cornell University and her J.D. from Stanford University.

Sharon Lieblein, CSA — Governors' Appointee
Sharon Lieblein, CSA, is a partner at Champion/Lieblein Casting. Prior to returning to the freelance world, she most recently served as vice president, casting and talent development, for Cartoon Network Studios. Lieblein oversaw live-action talent and casting for the studio and served as the executive liaison between talent and the different divisions within the studio and network. She was responsible for identifying, casting and managing talent appearing on Cartoon Network Studios' scripted and alternative live-action projects. She reported directly to Rob Sorcher, chief content officer for Cartoon Network, based in Burbank, California. Prior to Cartoon Network, Lieblein was on staff for 13 years at Nickelodeon, where she served as vice president of talent and casting. In this capacity, she oversaw all live-action casting for Nickelodeon Networks, including pilots, TV movies, specials and promos. Among her projects were such signature Nickelodeon shows as *iCarly*, *Big Time Rush*, *Victorious*, *Zoey 101* and *Drake and Josh*, and she helped discover such talent as Emma Roberts, Lily Collins, Josh Peck, Miranda Cosgrove, Victoria Justice and Gabriel Iglesias. She also oversaw animation casting at the network for two years. Prior to joining Nickelodeon, Lieblein worked as a freelance and in-house casting director on various feature and television projects, including the Witt-Thomas Productions of *The John Larroquette Show* (NBC) and *Pearl* (CBS). Lieblein has been a working member of the Casting Society of America (CSA) since 1995 and an active Television Academy member since 1999. Additional affiliations include serving as vice chair of the Advisory Committee for "Looking Ahead," a division of the Actors Fund of America.

Seth Shapiro — Governors' Appointee
Two-time Emmy Award winner Seth Shapiro is a leading advisor in business innovation, media and technology. He has worked with clients including the Walt Disney Company, Comcast, Intel, IPG, NBC, Showtime, RTL, Telstra, DirecTV, Universal, Slamdance, Goldman Sachs, NGOs and a range of new ventures. Shapiro is an adjunct professor at the USC School of Cinematic Arts. In addition, he has served as a frequent expert witness, including before the FCC, and has been quoted in publications including *The Economist*, the *New York Times*, *Los Angeles Times*, the *Wall Street Journal*, the *Boston Globe*, *Bloomberg*, *AP*, *PBS* and the *Daily Mail*. As head of production at DirecTV Advanced Services, he launched over 25 services, including TiVo by DirecTV, the world's first major DVR platform. Shapiro sits on the Annenberg Research Council and the Producers Guild's New Media Council. He is a magna cum laude graduate of New York University and was Adelbert Alumni Scholar at Case Western Reserve University. His book *Television: Innovation, Disruption, and the World's Most Powerful Medium* was released in June of 2016.

Robert Cook — Academy Foundation Chairman
Robert Cook currently serves as vice president and general manager of the Fox Television Stations KTTV and KCOP in Los Angeles, California, a position he has held since August of 2015. Formerly, Cook was president of MBN Inc., a media marketing and entertainment consulting business that he formed in 2010, based in Beverly Hills. In 2000 Cook was named president of 20th Century Fox Television and oversaw the domestic television syndication business for the Fox studios. Under his leadership, 20th Television enjoyed sales and profits that grew year over year and were the highest in its history, exceeding $1 billion annually. Before joining 20th Television, Cook was executive vice president for CBS Enterprises and King World Productions. Prior to that, he was senior vice president of marketing for Columbia TriStar Television, executive vice president of Guber-Peters Television and vice president and station manager of KPXG in Portland, Oregon. Cook has launched or spearheaded sales syndication for 140 television series and hundreds of motion pictures. He has also produced thousands of hours of reality and scripted programs. Cook was inducted into the Broadcasting & Cable Hall of Fame in 2008. Among the industry awards he has received are an Emmy, a Grammy, a Clio, a Lulu, Tellys, Gracies, New York Film Festival Awards, Worldfest Awards and countless Promax BDA Muse Awards. He is a graduate of Michigan State University.

EXECUTIVE COMMITTEE

Dick Askin — Consultant to the Chair

Dick Askin is president and CEO of Askin & Company, Inc., an entertainment consulting firm specializing in television programming, marketing and distribution rights management. Previously, he served as president and CEO of Tribune Entertainment, where he oversaw all development, production and global distribution. He was also responsible for the conversion of historic Tribune Studios in Hollywood into the first all-digital studio lot in the U.S. Formerly president of Samuel Goldwyn Television, Askin has also held executive positions at Fries Entertainment and NBC. In the nonprofit sector, Askin served as chairman and CEO of the Television Academy of Television Arts & Sciences. During his two-term tenure, he spearheaded a Primetime Emmys telecast overhaul, which resulted in a more diverse slate of nominees and increased ratings. He also secured the strategic acquisition of the International Academy of Television Arts & Sciences. Askin sits on the board of the Hollywood Radio & Television Society and serves as a trustee of the Entertainment Industries Council, which honored him with its Larry Stewart Leadership and Inspiration Award. A native of Massapequa, NY, Askin holds a B.A. in economics from Rutgers College, and was inducted into the Rutgers University Alumni Federation's Hall of Distinguished Alumni. He also earned an M.A. in Communications from the University of Texas, where he was awarded the Alcoa Graduate Fellowship, and an M.B.A. from Fordham University.

Thomas W. Sarnoff — Consultant to the Chair

Thomas W. Sarnoff, former executive vice president, West Coast, NBC, from 1965-77, is president of Sarnoff Entertainment Corporation and chairman emeritus of the Television Academy Foundation. He has been chairman of the National Academy of Television Arts & Sciences, chairman of the Television Academy Past Presidents Council and chairman of the Television Academy Foundation. In 1997, he received the Syd Cassyd Founder's Award. From 1977 to 1981, Sarnoff was president of Sarnoff International Enterprises, Inc., a company that produced *Yabba Dabba Doo*, a live arena tour featuring Hanna-Barbera characters. He formed Sarnoff Entertainment Corporation in 1981, and the company has been active in all phases of entertainment. In 1987, Sarnoff revived Gumby, the popular clay-animated character, and in association with Gumby creator Art Clokey, produced a half-hour series. Sarnoff also served as executive producer of three *Bonanza* television movies and a retrospective. He is currently in negotiations for the production of both a feature movie and a new TV series of *Gumby*. In addition, Sarnoff also served as chairman of the board of Multimedia Games, Inc. from 2003-2006.

BOARD OF GOVERNORS

Television Academy policy and programs are formulated and controlled by the Board of Governors, which in 2013 was comprised of twenty-nine Peer Groups that included two representatives from each of the twenty-eight 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.

Ruth Adelman — Sound Editors
Ruth Adelman currently serves as sound supervisor on *Grimm* at NBCUniversal. Previously, she was sound supervisor on *Angels Unveiled* and *The Lottery*, and co-supervisor on *CSI: Crime Scene Investigation*, during which she also contributed editorially to television shows such as *Game of Thrones*, *Nikita*, *CSI: New York*, *CSI: Miami*, *The Newsroom*, *Red Widow* and *Rectify*. When her schedule allows, Adelman also enjoys working on feature films, the most recent of which include *A Many Splintered Thing*, directed by Justin Reardon; *The Necessary Death of Charlie Countryman*, directed by Fredrik Bond; and *Killer Joe*, directed by William Friedkin. Adelman has been nominated for 13 Primetime Emmys and won in 2003 for the *CSI: Crime Scene Investigation* episode "Fight Night." A past board member of the Motion Picture Sound Editors, she has been nominated 17 times for the organization's Golden Reel Award and has won eight times. Additional recognition includes three nominations and two wins for the Hollywood Post Alliance Award. This is Adelman's fifth year as a governor of the Television Academy's Sound Editors peer group. "It is wonderful to have the opportunity to give back to an organization that symbolizes excellence in television."

Eric Anderson — Motion & Title Design
Eric Anderson is a two-time Emmy Award-winning director and editor for the main title sequences of the *Six Feet Under* and *Dexter*. He is currently creative director at MPC Creative in Los Angeles. Prior to joining MPC, Anderson was creative director, as well as a live-action director, at Logan, yU+co and Digital Kitchen. In pursuing his passion for new ideas and storytelling, Anderson has forged 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 was deemed "more highbrow and more brilliant" than Jay-Z on *New York* magazine's "Approval Matrix" — so there's that! He has spoken internationally about title design and the creative process. He was voted to the Television Academy's Title Design Peer Group Executive Committee in 2009. In 2013 he was elected governor of the Motion + Title Design peer group, successfully creating a new Emmy Award for Motion Design in 2015.

Stuart Bass, A.C.E. — Picture Editors
Stuart Bass, A.C.E., has been an editor for over 25 years. He has focused on comedy series, including *The Wonder Years*, *Parker Lewis Can't Lose*, *Scrubs*, *The Office*, *Arrested Development* and *Pushing Daisies*. Bass began his career working on rock videos for MTV during the company's early years, and later moved into commercial editing, cutting hundreds of spots for San Francisco's largest production company. He has also cut numerous television movies and documentaries. In addition, Bass has been nominated for five Primetime Emmy Awards, two ACE Awards and a 2006 ACE Eddie Award for his work on *Arrested Development*. He won a 2008 Primetime Emmy Award for his work on *Pushing Daisies*.

Bob Bergen — Performers
Two-time Emmy-nominated actor Bob Bergen has worked in all aspects of television, from sitcoms to soaps to game shows, including hosting *Jep!*, the kids' version of *Jeopardy!*, for GSN. His voice is heard in thousands of commercials, promos, games, animated series and specials. He has voiced dozens of animated features, including *Minions*, *Wreck-it Ralph*, *The Lorax*, *Tangled*, *Tinker Bell*, *Spirited Away*, *A Bug's Life*, *Iron Giant*, *The Emperor's New Groove*, *Up*, *Trolls* and *The Secret Life of Pets*. He voices Luke Skywalker in the *Robot Chicken: Star Wars* specials and is an Annie Award nominee for playing Cadet in the two-time Emmy-nominated series *Duck Dodgers*. His current animated series work includes *Star Wars: The Clone Wars*, *Marvel's Avengers Assemble*, *Clarence*, *Mr. Pickles*, *Trip Tank*, *Robot Chicken* and as the voice of Porky Pig in the animated series *Wabbit: A Looney Tunes Production*, on Cartoon Network and Boomerang. 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 Emmy committee and Membership committee. Over the years, he has served as co-host and announcer for the Creative Arts Daytime Emmy Awards.

BOARD OF GOVERNORS

Ted Biaselli — Children's Programming
Biaselli has a 15-year career focused on children's television. With experience varying from programming, production and writing, to character designing, digital media and voice acting, he has unique insight into the many divisions across the creative landscape of kids' television. Currently, he is an executive for Netflix's original series focusing on family programming, producing entertainment that's equally engaging to kids and parents. Previously, he was the executive in charge of developing some of the former Hub Network's most successful programs, such as the two-time Daytime Emmy Award-winning Outstanding Children's Series, R.L. Stine's *The Haunting Hour: The Series* as well as the two Daytime Emmy Award-winning series *Family Game Night* and *Transformers: Prime*. Biaselli also worked in development at Disney Channel and Playhouse Disney, and was part of the ideation team that helped launch Disney XD and spearheaded Disney Channel's digital series initiative. Other career highlights include writing and producing the 2011 revival of Elvira, Mistress of the Dark's classic series *Movie Macabre* and voicing characters on a number of series, ranging from Loki on *Marvel's Super Hero Squad* to Pleakley on Disney's *Stitch*.

Allison Binder — Professional Representatives
Allison Binder is a name partner of Stone, Genow, Smelkinson, Binder & Christopher, LLP, a transactional entertainment law firm in Beverly Hills that 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. She received her B.A. from Cornell University and her J.D. from Stanford University.

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 PBS's *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. In addition, Birman was a contributing producer for *The Big Bang Machine*, a special for the PBS series *Nova*, about 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 Bonneville Salt Flats. *Brace for Impact*, produced for TLC and Discovery Channel and narrated by Harrison Ford, examined 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*, 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.

Scott Boyd, A.C.E. — Picture Editors
During his senior year at California State University, Northridge, Scott Boyd, A.C.E., 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* and *Nikita*. He has also cut made-for-television movies, and was fortunate enough to receive Primetime Emmy nominations for both *Faith of My Fathers* and *Flight 93*. He also earned an Emmy nomination for the series *Heroes*.

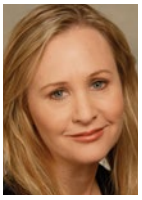
Sue Bub — Costume Design & Supervision
Sue Bub has been an entertainment industry costumer for more than 25 years. Since the late 1980s, she has enjoyed working primarily in television. She has supervised many telefilms and miniseries, including the Primetime Emmy-winning *James Dean*. Her career highlights include costume department supervision of the episodic shows *Any Day Now*, *Without a Trace*, *Cane*, *Franklin and Bash* and *Shameless*. She has been a member of Costumers Local 705 more than 20 years, and she is currently serving a second term on the Local's Executive Board. She is a longtime member of the Television Academy's Costume Design & Supervision Peer Group Executive Committee and is honored to represent costume supervisors and all industry costumers as governor.

Tony Carey — Production Executives
In 1987 Tony Carey started working in television for his mentor, Bernie Brillstein, at Brillstein-Grey Entertainment. As head of production for 17 years, he oversaw production of several critically acclaimed series, including *NewsRadio*, *The Larry Sanders Show*, *Politically Incorrect*, *Just Shoot Me* and *Mr. Show*. He went on to hold production executive positions at FX and BET networks, where he worked on such shows as *It's Always Sunny in Philadelphia*, *Damages*, *The Riches*, *Dirt* and *Somebodies*. Carey has produced television projects for talent such as Rob Schneider, Dennis Miller, Matthew Broderick, Ashley Tisdale and Christopher Mintz-Plasse. More recently, Carey produced the FX series *The Partnership*, starring Kelsey Grammer and Martin Lawrence, and Freeform's *Young and Hungry*, starring Emily Osment. In addition to being an instructor and guest lecturing at various cinema schools and university programs, he is an advocate for giving back and produces several charity events, including the Saban Free Clinic annual holiday gala. Carey was the recipient of the clinic's Lenny Somberg Award in 2011.

Barbara Cassel — Art Directors/Set Decorators
After earning a B.A. in Fine Art from Boston University, Barbara Cassel moved to Chicago, then to New York City, where she worked on contract interior design. In 1979 she moved to Los Angeles and continued her work in interior design. In 1988 she got a call to be a set decorator buyer on her first feature film. Soon after, she began decorating for television and features. She is still loving every minute of her work. Cassel has worked on many series, including *Without a Trace, Boston Public, Felicity, Vegas, Hung* and *Scandal*. In 2007 she received a Primetime Emmy for her work on *Tony Bennett: An American Classic*. In addition to her service as a Television Academy governor, she has been a member of the Art Directors/Set Decorators Peer Group Executive Committee for more than nine years. In 2014 she was vice-chair of the Governors Ball committee, and in 2015 she was co-chair of the committee, which she will co-chair again in 2016.

James Pearse Connelly — Art Directors/Set Decorators
James Pearse Connelly is an Emmy-winning production designer, currently acclaimed for his work on iconic competition shows such as NBC's *The Voice*, *Celebrity Apprentice* and *The Biggest Loser*, as well as Bravo's *Top Chef*. In 2009, Connelly's work for the MTV Video Music Awards was honored with a Primetime Emmy Award, and he is humbled to have had his work recognized over the years with five additional Primetime Emmy nominations and six Art Directors Guild Awards nominations. Principal art director on the Oscar-nominated feature film *The Kids Are All Right*, Connelly has experience in a number of television genres — from reality competition to variety to infotainment to live spectacle. Additional credits include *Extreme Makeover: Weight Loss Addition*, *Lopez Tonight*, *You the Jury*, *Daytime Emmys*, *Top Chef Live*, Facebook Live studios in Los Angeles and Tech Crunch Studios in San Francisco, *La Voz: Kids* for Telemundo, *Skin Wars: Fresh Paint* and *Political Idiot Test LIVE* for GSN, among many others. Additionally, Connelly's creative design service company JPConnelly produces events and activations for companies such as Twitter, Vine and Dubsmash, where his studio uses experiential production design and storytelling concepts and techniques to create innovative environments. Connelly has been a dedicated member of the Television Academy since 2007. In addition to his service as a governor, he is a longtime member of the Art Directors/Set Decorators Peer Group Executive Committee.

Gerri Shaftel Constant — Los Angeles Area
Gerri Shaftel Constant is medical and special projects producer for CBS2 and KCAL9 News Los Angeles. Constant began working in television in Los Angeles in 1996. She has since won 14 Los Angeles Area Emmy Awards and received 35 nominations. Her history with the Television Academy dates to 1988, when she was the recipient of a national College Television Award while studying journalism at California State University, Northridge. Constant took home her second College Television Award two years later. Prior to joining CBS, Constant worked as medical/special projects producer for Fox11 News Los Angeles. She shares the Academy's vision of recognizing and encouraging excellence.



Shari Cookson — Documentary Programming
Shari Cookson is a Primetime Emmy Award-winning filmmaker. Her latest film, *Requiem for the Dead: American Spring 2014*, on the topic of gun violence, premiered on HBO in June 2015. She produced and directed the documentary with filmmaking partner Nick Doob, under their banner Mackerel Sky Films. Cookson and Doob won a Primetime Emmy for Exceptional Merit in Nonfiction Filmmaking for *The Memory Loss Tapes*, part of HBO's Alzheimer's Project. Their other HBO Emmy-nominated films are *Paycheck to Paycheck: The Life & Times of Katrina Gilbert*, which was saluted at the 2015 Television Academy Honors, and the documentary series *The Weight of the Nation for Kids*. Cookson is also president of the documentary film production company Sceneworks. Her other HBO credits include the Emmy-nominated documentaries *All Aboard! Rosie's Family Cruise*, *Living Dolls: The Making of a Child Beauty Queen*, *Skinheads USA*, which earned her a DGA nomination and *Asylum*, a Sundance selection. Additional credits include Lifetime's *Signature* Series and *On Campus*, for which she won a Los Angeles Area Emmy. A graduate of USC, Cookson received the Television Academy's college documentary award for her student film *Gunshot*. She lives in Los Angeles with her two children and husband, editor Charlton McMillan, with whom she has collaborated on numerous films.

BOARD OF GOVERNORS

Jill Daniels — Animation
Jill Daniels is a visual development artist and an art director for various studios, including Illumination, Disney Animation Labs, Sony Pictures, CTN Development Shorts Program and Nickelodeon Original Movies/Specials. She has served as a member of the Television Academy's Animation Peer Group Executive Committee for the last four years, after winning back-to-back 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 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. Daniels has worked as an art director/visual development artist/painter in animation for 20 years, and has contributed her skills to numerous hit Emmy-winning productions for Disney, Warner Bros., DreamWorks, Nickelodeon, Fox, MGM and PBS/Universal. In addition to her successful career in entertainment, Daniels exhibits her fine artwork through galleries in Los Angeles and New York, and her work has been collected and featured in exhibitions worldwide.

Edward Fassl — Sound Editors
Edward Fassl currently holds the title of director of sound services at Larson Studios, a leading independent postproduction audio facility in Hollywood. Fassl is currently the supervising sound editor on shows such as *Lab Rats: Elite Force, BUNK'D, K.C. Undercover* and *Liv and Maddie* for the Disney Channel. He has over 30 years of experience in audio and video postproduction for film and television. He served over eight years at Laser Pacific Digital Sound Services, one of the first fully digital audio postproduction facilities in Hollywood, on shows such as *Charmed* and *7th Heaven*. He has also worked at several major studios such as Sony Pictures, Warner Bros. and Walt Disney Studios. His experience as a sound editor, supervising sound editor and facilities manager has given him the knowledge to well represent the sound editing community. He is constantly looking ahead to the ever-changing landscape of theatrical, TV broadcast and internet audio. A 30-year member of the Motion Picture Editors Guild, Fassl has earned multiple Primetime Emmy and MPSE Golden Reel nominations for sound editing.

Rick Fishbein — Commercials
Rick Fishbein has worked in Los Angeles commercial film production for more than two decades, and has produced hundreds of television and branded content campaigns. He served previously as a Television Academy Commercials Governor from 2002 to 2004 and 2006 to 2009. During that time, he served on the Brand committee, Budget Review committee and Emerging Media Task Force. In the commercial production arena, he has worked as a freelance line producer and DGA First AD and was managing director of Green Dot Films. He is currently an executive producer at Element Productions, a full-service production company. In an effort to keep production in Los Angeles, Fishbein served on behalf of the commercial industry on the Operations subcommittee for Film LA. Having completed a two-year term as president of the West Coast Board of the Association of Independent Commercial Producers (AICP), he remains active on that board.

Tim Gibbons — Producers
A veteran television producer, director and writer, Tim Gibbons was executive producer on *Curb Your Enthusiasm* (HBO), for which he was nominated for six Primetime Emmys, won a Golden Globe, two Producers Guild of America (PGA) Producer of the Year Awards, three DGA Awards and the Monte Carlo Television Festival's Outstanding Producer of the Year Award. He has also been executive producer of *Gigi's Bucket List* (IFC), Kevin Hart's *Real Husbands of Hollywood* (BET), Betty White's *Off Their Rockers* (NBC) and a slew of other series, pilots and specials. In addition to his service to the Academy, Gibbons is also vice president of television for the Producers Guild of America, having earlier served as its president and on its National Board for many years. He started his career as a production assistant at Dick Clark Productions, and through the years he has worked on more than 130 productions.

Tammy Glover — Production Executives
Tammy Glover is currently a production executive at TNT/TBS, a division of Turner Broadcasting, Inc., whose notable programs include *Murder in the First*, *Last Ship*, *Full Frontal with Samantha Bee* and *The Detour*, with Jason Jones. Prior to that, she was vice president of production, then senior vice president of production, at FremantleMedia, North America. FremantleMedia produces programs for network, cable, syndication and online platforms. Its slate has included *American Idol*, *America's Got Talent*, *The Price Is Right* and scripted programs including *The Returned* and *The Wedding Band*. Before joining Fremantle in 2011, Glover was vice president of production for Comedy Central, where she guided hits like *Workaholics* and *Tosh.0* 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 have included *The Daily Show*, *Inside Amy Schumer* and *South Park*. Glover 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.

Peter Golden, CSA — Casting Directors

Peter Golden, CSA, is executive vice president, talent and casting, for CBS, overseeing all talent and casting operations for CBS primetime and daytime series, television movies and miniseries, reality series and special programs. Additionally, he oversees the casting of all programs produced by CBS Television Studios. Since joining the network in January of 1996, Golden has supervised casting of more than 390 pilots and 100 series, including the *CSI* and *NCIS* franchises, *Criminal Minds, The Good Wife, Elementary, Madam Secretary, Scorpion, Everybody Loves Raymond, The Big Bang Theory, 2 Broke Girls, Mom* and CBS's summer event series *Zoo, BrainDead* and *American Gothic*, as well as the reality franchises *Survivor, The Amazing Race* and *Big Brother*. Golden has also overseen casting of more than 200 movies and miniseries. Prior to CBS, he 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. He 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.

Tammy Golihew — Public Relations

Warner Bros. PR executive Tammy Golihew hearts television of all kinds. Serving as senior vice president of publicity for Warner Bros. Television and overseeing a team responsible for nearly 80 current on-air series, she believes that publicity is an art for people who love creativity, strategy and — most of all — are passionate about the business of television. Originally from Washington, D.C., it was in Los Angeles where she found her "people" — those who love entertainment and pop culture — and she is forever grateful that she did. When not watching her favorite shows, you can find her drinking coffee and sharing her thoughts on our industry via social media, where she is known as TeeVeeGal, or Tee, on most platforms.

Beatriz Gomez — Los Angeles Area

Beatriz Gomez is director of operations and special projects for Univision Los Angeles's two flagship stations: KMEX-TV Univision 34 and KFTR-TV UniMás 46. In her role, Gomez oversees daily studio operations, as well as the technical crew, for KMEX-TV Univision 34's local newscasts and local productions. She also serves as production liaison for the station's affiliates, corporate, network and partners such as Fusion and El Rey. In addition, she oversees the production of special projects such as the Mexican Independence Day Parade, election coverage, political debates and town halls. She also serves as both production manager and executive producer of Univision's network broadcast of the Tournament of Roses Parade and production manager on Univision's production of Teleton USA, and she collaborates with the network on the production of the Latin Grammys. Gomez has 17 years of experience in various aspects of television production, event management and special projects. She initiated her career in media at KMEX-TV Univision 34 as an intern in the marketing and promotions department; she soon earned a full-time employment opportunity as promotions coordinator and was later promoted to various levels of news, and later to special projects producer. Gomez has been an active member of the Television Academy since 2004. She participated on the Academy's Peer Group Executive Committee as a member or guest from 2006 to 2013, and she has served on the Los Angeles Area Emmy Awards Committee since 2006. She has won Emmy Awards for her role as producer for the *Fiestas Patrias* special, *Alcaldia 2013* (Los Angeles mayoral debate) and *Desfile de las Rosas 2015*. Her other professional accolades include three Bronze Telly Awards, two Gabriel Awards, an Edward R. Murrow Award and a Golden Mike. Gomez has a B.S. in International Business Administration from California State Polytechnic University, San Luis Obispo.

Terry Ann Gordon — Costume Design & Supervision

Terry Ann Gordon has been a costume designer and costume supervisor since 1980. A board member of the Costume Designers Guild 892, she is also a supervisor in IATSE 705. She enjoys a varied and satisfying career in the industry. Beginning her career designing commercials, Gordon segued into television as the men's supervisor on the hit CBS comedy *The Nanny*, starring Fran Drescher. Three Emmy nominations and six seasons later, she spent five seasons with the ABC comedy *Reba*, starring Reba McEntire. Her 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 her subsequent comedy series, *Malibu Country*. Her work with Drescher continued as well, as costume supervisor for two seasons of the hit TV Land comedy *Happily Divorced*. Gordon's other television credits include costume designing on *The Winner, Romantically Challenged, Working Class* and a variety of pilots. She also supervised *Happily Divorced, Faking It* and a variety of 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 costumes for an occasional play there.

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Ed Greene — Sound
Ed Greene continues as an active sound mixer in television production and postproduction, and as a system design consultant. Although, for personal reasons, he requested another person complete his term as sound governor, he remains active on the Sound Peer Group Executive Committee. With some success in one awards category, he has suggested not limiting Emmys to a fixed number of mixers but allowing, by petition, recognition to any mixer making a significant contribution to an entry. He continues to be an advocate for better sound on both broadcast and the web, but realizes that with the exponential growth of program media outlets and systems this has become a daunting challenge. He remains a staunch advocate that mixers' (and producers') good work in sound, as much as possible, be delivered intact to the listener. With an eye toward the future, he continues to encourage and advise new and upcoming talent in the audio arts.

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 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 a nomination in the same category in 2013. He currently resides in Los Angeles.

Kieran Healy — Electronic Production
London-Irishman Kieran Healy started his career as a child actor with the Royal Shakespeare Company, acting with Dame Helen Mirren and Sir Ben Kingsley. At the ripe old age of 12 he observed that the actors arrived to the theater on bicycles and the stagehands drove up in Jaguars! At age 17 he started working for the Who as a roadie, and by age 22 became the band's lighting designer, touring America with them in 1979. This led to other touring clients, including the Rolling Stones (1981), Genesis and ELO, amongst others. A desire to leave that nomadic lifestyle led him into television in the early 1980s. Since then, he has lighted talk shows, game shows, variety shows and specials. In 2009 he won a Primetime Emmy for Outstanding Lighting Design for *American Idol*, and has received an additional 15 nominations. His career highlights include 14 years of *American Idol*, the 9/11 special *A Tribute to Heroes*, Paul Simon's *Graceland: The African Concert*, *Live Aid* and touring with the Who and the Rolling Stones.

Tana Nugent Jamieson — Television Executives
Tana Nugent Jamieson is senior vice president of A+E Studios, the in-house production arm of A+E Networks. In this role, she develops original scripted drama programming for the A+E Networks portfolio, including A&E, Lifetime and History. Productions include the event series *Roots*, History's series *Six* and *Knightfall*, and the studio's deals with top-tier talent, including Rachel Winter, Carlton Cuse and Michael Hirst. Jamieson shepherded the development of the ABC drama pilot *Murder Town*, starring and executive produced by Jada Pinkett Smith. Previously, as senior vice president, drama programming, for A&E Network, she oversaw the West Coast team responsible for the development and production of all original scripted dramatic series, limited series and miniseries. When Jamieson joined A&E in 2006, she spearheaded the network's first scripted series development in more than six years. Her first scripted drama series, *The Cleaner*, starring Benjamin Bratt, premiered in 2008 and doubled A&E's primetime average. Her second, *The Beast*, starring Patrick Swayze, launched in 2009 to critical acclaim, followed in 2010 by *The Glades*, in 2011 by *Breakout Kings* and in 2012 by *Longmire*. She also oversaw development of the hit series *Bates Motel*, starring Vera Farmiga and Freddie Highmore, from executive producers Carlton Cuse and Kerry Ehrin. *Bates Motel* premiered 2013 and earned Farmiga an Emmy nomination for outstanding lead actress. Miniseries under her management included *The Andromeda Strain*, based on the Michael Crichton bestseller and executive produced by Ridley and Tony Scott, which garnered seven Emmy nominations. She also launched the miniseries *Bag of Bones*, based on Stephen King's bestselling novel, and *Coma*, a retelling of the Robin Cook bestseller and film by Michael Crichton. Jamieson came to A&E from The WB Network, where she was senior programming executive for such dramas as *Everwood, Summerland, Related, Just Legal, Jack & Bobby* and *Bedford Diaries* and created The WB's first original movie division. Prior to The WB, Jamieson was vice president for original movies at TBS and an executive producer for NBC Studios. She is a graduate of the University of Arizona and studied at the University of Madrid and Queen's College in London.

Chip Johannessen — Writers

Chip Johannessen was born in Detroit and educated at Harvard University, where he wrote for *The Harvard Lampoon*. He later embarked on a short-lived career as a rock guitarist before turning his attention to television. His past writer-producer credits include *Beverly Hills 90210, The X-Files* and *24*. He also served as showrunner for *Millennium, Moonlight* and *Dexter*. Johannessen completed a J.D. at UCLA's School of Law and passed the California bar before joining the Showtime drama *Homeland* as executive producer. At *Homeland* he has been honored to share in an Emmy, two Golden Globes and a WGA Award. Just this year, he picked up another WGA Award, this time in long form, for National Geographic Channel's *Saints and Strangers*. Johannessen sits on the board of the Writers Guild of America, West, and co-chaired the 2014 negotiating committee.

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. Currently a senior strategist at DirecTV/AT&T's Digital Innovation Lab, he previously led the digital departments at ABC and Ovation, heading strategy and online development. Johnson 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, NBC Universal, 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 New York's 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 capella singing group.

Lynda Kahn — Motion & Title Design

Lynda Kahn is an artist and designer living in Los Angeles. She is the co-founder and partner of bi-coastal TWINART, which she established with her identical twin sister Ellen in 1987. She is the creative force of TWINART LA, conceptualizing ideas, building brands and designing pop culture. With a focus on the visual media, her work is everywhere, including broadcast television, commercials, online, billboards and art galleries and museums. Kahn has won numerous awards, including a 2006 Daytime Emmy for the main title design and graphics package on *The Ellen DeGeneres Show*, and BDA Gold Awards in 2005 for the title design on both *Arrested Development* and *Full Frontal Fashion*. Her additional credits include *Fashion Rocks*, *Emily's Reason's Why Not*, *Twins*, *Dharma & Greg*, *Two Guys and a Girl*, *Sister, Sister* and *Beakman's World*. Kahn, who is a member of the Directors Guild of America, has produced and directed branded entertainment, television shows and network promos. On these projects she has directed a wide range of celebrities. Her long-form producing and directing endeavors have included *Picture What Women Do* for Lifetime Television and *Voices* for Elektra Entertainment.

Steven Kent — Daytime Programming

Steven Kent serves as senior executive vice president, programming, Sony Pictures Television. Most recently 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.

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David Kleeman — Children's Programming
Strategist, analyst, author and speaker — for over a quarter-century, David Kleeman has led the children's media industry in developing sustainable, kid-friendly practices. Kleeman is senior vice president of global trends for Dubit, a strategy/research consultancy and digital studio based in Leeds, England. As a thought leader and connector, Kleeman loves exploring big questions about the future of children's play, learning and media use. He also enjoys creating playful events where people from media, education, research and child development create and collaborate. He began this work as long-time president of the American Center for Children and Media. In addition to the Television Academy Board, Kleeman is advisory board chair to the international children's TV festival Prix Jeunesse and a board member of the National Association for Media Literacy Education. He was a 2013 Senior Fellow of the Fred Rogers Center and 2014 "Pioneer" Award recipient from Kids @ Play Interactive. Kleeman travels worldwide seeking best practices in children's and family media, technology and products. He has spoken on six continents and writes extensively for trade and general press.

Norman T. Leavitt — Makeup Artists/Hairstylists
Primetime Emmy Award winner Norman T. Leavitt is currently finishing his 12th season as makeup department head on ABC's *Grey's Anatomy*. He has been nominated multiple times for his prosthetic and non-prosthetic work. Leavitt's interest in the television industry was piqued by his father, who worked as an actor in Hollywood for 30 years. Leavitt began his successful career working on various shows at Universal Studios. He went on to productions at Warner Bros. and Fox Studios. Leavitt has been department head on many shows, including CBS's *Chicago Hope* and ABC's *Moonlighting*. A member of the Makeup Artists Local 706, Leavitt has also served on the organization's Executive Board. For the Television Academy, he has been a member of the Makeup Artists/Hairstylists Peer Group Executive Committee and is now honored to serve as governor.

Michael A. Levine — Music
Michael A. Levine was the series composer for the Jerry Bruckheimer/CBS dramas *Cold Case* and *Close to Home*, for which he was awarded eight ASCAP Awards, and is the series composer for the not-yet-released George Lucas-produced *Star Wars Detours* animated *Star Wars* parody. He scored the Humanitas Award-winning documentary, *Landfill Harmonic*, about the Recycled Orchestra of Cateura, and co-wrote its closing credits song, "Cateura — Vamos a Soñar." He was the music producer (with Lucas Cantor) of Lorde's version of "Everybody Wants to Rule the World," and of chart-topping records for actor/musicians Nat Wolff (*The Fault in Our Stars*) and Alex Wolff (*Patriots Day*). Levine also composed the theme for Scrat, the sabertooth squirrel featured in the *Ice Age* shorts. Levine provided additional music and violin on a number of Hans Zimmer scores, including *The Simpsons Movie, Batman: The Dark Knight* and *Rango*. Levine's concert music includes *Divination by Mirrors for Saw and Strings*, which premiered at Lincoln Center in New York City; his *Concerto for Pedal Steel Guitar and Orchestra,* which premiered at Ryman Hall in Nashville and his *Anthem for Solo Piano*, which was premiered by virtuoso Lang Lang in Beijing. Levine began his career in advertising and still writes music for commercials. His best-known contribution to Western culture may be composing the classic Kit Kat candy bar "Gimme a Break" jingle.

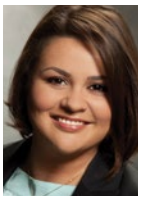
Sharon Lieblein, CSA — Casting Directors
Sharon Lieblein, CSA, is a partner at Champion/Lieblein Casting. Prior to returning to the freelance world, she most recently served as vice president, casting and talent development, for Cartoon Network Studios. Lieblein oversaw live-action talent and casting for the studio and served as the executive liaison between talent and the different divisions within the studio and network. She was responsible for identifying, casting and managing talent appearing on Cartoon Network Studios' scripted and alternative live-action projects. She reported directly to Rob Sorcher, chief content officer for Cartoon Network, based in Burbank, California. Prior to Cartoon Network, Lieblein was on staff for 13 years at Nickelodeon, where she served as vice president of talent and casting. In this capacity, she oversaw all live-action casting for Nickelodeon Networks, including pilots, TV movies, specials and promos. Among her projects were such signature Nickelodeon shows as *iCarly*, *Big Time Rush*, *Victorious*, *Zoey 101* and *Drake and Josh*, and she helped discover such talent as Emma Roberts, Lily Collins, Josh Peck, Miranda Cosgrove, Victoria Justice and Gabriel Iglesias. She also oversaw animation casting at the network for two years. Prior to joining Nickelodeon, Lieblein worked as a freelance and in-house casting director on various feature and television projects, including the Witt-Thomas Productions of *The John Larroquette Show* (NBC) and *Pearl* (CBS). Lieblein has been a working member of the Casting Society of America (CSA) since 1995 and an active Television Academy member since 1999. Additional affiliations include serving as vice chair of the Advisory Committee for "Looking Ahead," a division of the Actors Fund of America.

Sam Linsky — Television Executives

Sam Linsky is senior vice president of programming for TNT. In this capacity, he is responsible for overseeing development and production on the network's original scripted dramas and serving as the primary liaison between TNT and its partner studios. Linsky is based in Los Angeles and reports to Sarah Aubrey, executive vice president of original programming for TNT. Linsky 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, Rizzoli & Isles, Major Crimes* and *The Librarians*, as well as the upcoming *Good Behavior*. Linsky's previous TNT series have included the record-breaking drama *The Closer* and the Peabody Award-winning *Southland*. For TBS, Linsky oversaw production on the original series *Cougar Town*, which completed its sixth and final season in 2015, and *American Dad!*, which became a TBS original series in September 2014. Linsky joined Turner Broadcasting in 1997, first serving as assistant to the vice president of original programming for TNT, and then working his way up to vice president. 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.

Gail Mancuso — Directors

Gail Mancuso has directed over 300 television episodes, including *Modern Family*, *30 Rock*, *Friends*, *Gilmore Girls* and *Roseanne*. She has received three Primetime Emmy nominations and took home statuettes for outstanding directing for a comedy in 2013 and 2014 for *Modern Family*. Mancuso also received the Gracie Allen Award in 2008 for her work on *30 Rock* and the 2011 directing award from the Caucus for Producers, Writers and Directors. She is an active member of the Directors Guild of America and has received three DGA nominations honoring outstanding directorial achievement in comedy series. In addition to her service as a Television Academy governor for the Directors peer group, Mancuso has served on various committees, including Primetime Emmy Awards, Diversity and Membership.



Angelica McDaniel — Daytime Programming

Angelica McDaniel serves as executive vice president, head of daytime programs and syndicated program development, for CBS Entertainment and CBS Television Distribution. In her role, McDaniel oversees CBS Daytime, the network's top-rated lineup in the day-part, as well as development for all new first-run programming at CBS Television Distribution, the industry's leading domestic syndication company. She is also in charge of developing new series across all traditional and new genres of programming for the syndication marketplace. McDaniel previously served as senior vice president, daytime, CBS Entertainment, responsible for overseeing the network's daytime lineup, which recently celebrated 29 consecutive years as daytime's No. 1 network. CBS Daytime includes daytime dramas *The Young and the Restless* and *The Bold and the Beautiful*, game shows *The Price Is Right* and *Let's Make a Deal* and the entertainment talk show *The Talk*. She served as vice president, current daytime programs, CBS, overseeing *The Talk*, before being elevated to her role as head of daytime at the network. McDaniel also oversaw the 2013-2014 season rebranding of CBS's Saturday morning programming block to *The CBS Dream Team, It's Epic!*, a three-hour FCC educational/informational-compliant programming block of six high-definition half-hours with a pro-social message targeted to viewers 13 to 16 years old and appealing to all ages. Prior to joining CBS, McDaniel was a creative executive in the Telepictures/Warner Bros. program development department. She also served as the current executive for the fifth season of *The Tyra Banks Show*. Earlier in her career, McDaniel was part of the start-up staff at XM Satellite Radio, serving as an executive producer and later director of talk programming, managing more than 50 talk channels, including MTV, E!, CNN and NASCAR.

Rickey Minor — Music

Rickey Minor is a composer and music director who has worked with such renowned recording artists as Ray Charles, Whitney Houston, Christina Aguilera, Alicia Keys and Beyoncé. His numerous television credits include *The Tonight Show Starring Jay Leno*, *American Idol*, *Don't Forget the Lyrics* and *America's Got Talent*. In addition, he has worked on several major live events and awards shows, including the Super Bowl and the Grammys. He has received four Emmy Award nominations for outstanding music direction — for *Genius: A Night for Ray Charles*, *An Evening of Stars: A Tribute to Chaka Khan*, the 50th Annual Grammy Awards and the 51st Annual Grammy Awards. He is also the author of the 2008 book *There's No Traffic on the Extra Mile: Lessons on the Road From Dreams to Destiny*.

BOARD OF GOVERNORS

Dorenda Moore — Stunts
Dorenda Moore is a highly respected stunt coordinator and stunt performer with 22 years of television and feature film experience. You have seen Moore's work on many popular movies and television shows, such as *Pirates of the Caribbean, Spider-Man, Star Trek, Men in Black 2, Kamen Rider, The Odd Couple, Young and Hungry, The Biggest Loser, CSI: NY, Star Trek: Enterprise, Heroes, Charmed* and over 200 television and film projects. She is a member and the treasurer for the Stuntwomen's Association of Motion Pictures and for the Television Academy she is serving her third term as governor of the Stunts Peer Group. In 2010, Moore received the Daytime Emmy for Outstanding Stunt Coordination, making her the first and only female stunt coordinator ever to receive this honor. In 2009, she was named Stunt Woman of the Year at the Diamond Action Icon Awards and won the SAG Stunt Ensemble Award for the feature film *Star Trek*. Additionally, Moore is a two-time nominee for the Taurus World Stunt Awards for Best Overall Stunt by a Stunt Woman.

Jonathan Murray — Reality Programming
Widely credited with helping to usher in the modern reality television genre with his late partner Mary-Ellis Bunim, Jonathan Murray continues to inspire, influence and entertain television audiences worldwide. Since the launch of *The Real World* on MTV in 1992, Murray has created and executive produced some of the industry's most innovative, unscripted entertainment television programs, including the Emmy-winning *Born This Way* (A&E), which documents the lives of young adults with Down Syndrome and their families. Besides *The Real World*, which is in its 31st season, Murray has executive-produced *Project Runway*, *Project Runway All Stars*, *Keeping Up with the Kardashians*, *Total Divas*, *Road Rules*, *The Challenge*, *The Simple Life*, *Starting Over* (Emmy Award), and *Making the Band*, as well as the feature film *The Real Cancun*, the television movie *Pedro* and the documentaries *Autism: The Musical* (Emmy Award), *Shadow Billionaire*, *Valentine Road* and *They Call Us Monsters*, which premiered in June of 2016 at the L.A. Film Festival. Murray graduated from the University of Missouri School of Journalism and currently lives in Los Angeles. He serves on the Board of Trustees of Semester at Sea and Respectability USA. In 2012, Murray was inducted into the Television Academy Hall of Fame.

Janet Carol Norton — Professional Representatives
Janet Carol Norton is a key agent and partner at ICM Partners. She works as co-head of the television production department and represents television producers and directors. Norton has made a name for herself in the television community by building a niche business representing line producers who cover the majority of the marketplace in scripted television. Known for having some of the best clients in Los Angeles and Canada, Norton specializes in managing top-end producers who have mastered the art of producing comedies and dramas shot both domestically and internationally, such as *Homeland*, *Fargo*, *House of Cards*, *Gilmore Girls*, *The Big Bang Theory* and *The Man in the High Castle*. She has developed a synergy at ICM Partners between the agency's showrunner clients and the producers — thus playing an instrumental role in filling the overall package of any given production. Norton continues to develop her producer-director clients' careers, as well as represent several production executives. For the Television Academy, Norton has enjoyed several years working as a member of the Professional Representatives Peer Group Executive Committee and serving on various committees. Norton holds a B.F.A. in drama from Carnegie Mellon University and an M.F.A. from CMU and the Moscow Art Theatre School in Russia. She is a past president of Carnegie Mellon University's West Coast Drama Alumni Clan and served on its board for 11 consecutive years. She is also a past board member of Carnegie Mellon University's Andrew Carnegie Society, and chair of the Nominating and Awards committee. In 2005, she received an Alumni Service Award from CMU and has served as an adjunct professor of Carnegie Mellon's Heinz Business School in Los Angeles. Norton is the mother of two young children and is married to Brad Dumont, an executive in charge of production and a producer.

John O'Brien — Electronic Production
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 include 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. His current projects include *The Big Bang Theory* (CBS), *The Carmichael Show* (NBC), *Big Brother* (CBS) and E!'s *Live from the Red Carpet* award show coverage. O'Brien has received five Emmys (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.

Brian O'Rourke — Commercials
With over 25 years of experience at advertising agencies, Brian O'Rourke has produced thousands of commercials. As the director of production for the global brand specialists TBWA\Chiat\Day, he is currently at the forefront of blending short-form with long-form content, bringing to life a number of award-winning branded entertainment platforms via TV shows and second screen. Ultimately, he creates multiplatform experiences that build emotional connections with audiences, endearing them to a message or brand. Companies that have sought his expertise include Sony, Nissan, Gatorade, Adidas, Pepsi, Visa and many others. O'Rourke's production roots run even deeper than his ad tenure, including prior work at television stations and production companies. In addition, upon graduating with a double major in television production and English from Loyola Marymount University, he actually toiled as a Television Academy Foundation intern many moons ago. Through it all he has cultivated specialized storytelling abilities, whether delivering a narrative in 30 seconds or 90 minutes.

Russ Patrick — Public Relations
Russ Patrick has headed Patrick Communications for 25 years. He has directed the publicity/promotion campaigns for nearly 100 original Hallmark Hall of Fame network presentations. Sonar Entertainment became a client in 1995; the Betty Ford Center became a client in 1996. He has served as public relations counsel and/or speechwriter for the heads of several networks and studios, including Fox, NBC, Paramount Television and Warner Bros. Entertainment. A native of Vancouver, Canada, Patrick was a reporter, anchor and producer for the CBC radio and television networks and professor of journalism at New York University before moving to Los Angeles and entering the public relations business in 1985. He served twice as chairman of the Television Publicity Executives Committee (TPEC), and in 2004 was elected to the Television Academy Board of Governors. He currently serves on the Governors Ball committee and is editorial advisor to the award-winning *emmy* magazine.

Lowell Peterson, ASC — Cinematographers
Lowell Peterson, ASC, was educated in art and architecture at Yale University and at the UCLA film school. He was a camera assistant on many CBS and MTM shows, including *Hawaii Five-O, The White Shadow, Lou Grant* and *Hill Street Blues*. As camera operator, he worked in both feature films and television, including such series as *Newhart* and *Star Trek: The Next Generation*. Promoted to director of photography on the final season of *Knots Landing*, Peterson went on to shoot many series and television movies, including *Six Feet Under, Desperate Housewives* and *Jane the Virgin*. Peterson has received a Primetime Emmy nomination and three nominations for the ASC Award for Best Cinematography. In 2015, he received the ASC Career Achievement in Television Award. He serves as the Membership committee chair of the American Society of Cinematographers, and is a member of the Society of Motion Picture & Television Engineers.

William Powloski — Special Visual Effects
William Powloski is a Primetime Emmy- and Visual Effects Society-nominated visual effects supervisor and producer, recognized for his work on the highly celebrated series *Breaking Bad*. Powloski designs and supervises seamless visual effects for series such as *Better Call Saul* and *Taken*, as well as featured VFX shows including *The X-Files* and *Pushing Daisies*. He received a Visual Effects Society nomination as senior visual effects supervisor for *Pushing Daisies*, where he directed 22 companies in the creation of over 3,500 VFX shots for the groundbreaking series. His over 20 years of comprehensive experience includes motion pictures, television, animation, motion graphics, theme parks, IMAX, commercials and music videos. In addition to his position with the Television Academy, Powloski is an active member of the Visual Effects Society, the Producers Guild of America and the Directors Guild of America.

Fred Savage — Directors
Since beginning his career as an actor in commercials in Chicago, Fred Savage has appeared in such feature films as *Vice Versa, The Princess Bride* and *Austin Powers: Goldmember*, as well as the television series *Crumbs, Working, The Grinder* and, most notably, a six-year run as Kevin Arnold on *The Wonder Years*, a role that earned him several accolades and awards, including two Primetime Emmy nominations for outstanding actor in a comedy series. Behind the camera, Savage has produced and directed over 100 episodes of both comedic and dramatic episodic television, where his work has earned him four Directors Guild nominations. He has served as producer-director on *It's Always Sunny in Philadelphia*, as well as the AFI-honored *Party Down* and NBC's *Best Friends Forever*. His episodic work includes *Modern Family, 2 Broke Girls, Happy Endings* and *The Crazy Ones*. He is currently developing projects for his production company, based at 20th Century Fox Television, and preparing *Ladies Night*, a film produced by and starring Charlize Theron. Savage lives in Los Angeles with his wife and three children.

BOARD OF GOVERNORS

Philip D. Segal — Reality Programming

Philip D. Segal is the CEO and executive producer of Original Productions (OP), a FremantleMedia Company. Segal merges a comprehensive and acclaimed career of achievements in creating, writing, producing and directing. At OP, Segal has produced thousands of hours of unique reality programming for viewers worldwide. Hits include *Jay Leno's Garage, Storage Wars, Ax Men, Ice Road Truckers, Bering Sea Gold* and the multi-Emmy-winning *Deadliest Catch*. Prior to joining OP in 2005 as president and executive producer, Segal spent three years as executive vice president of Bunim/Murray Productions. Previously, as senior vice president of programming and production for Tribune Entertainment, he supervised more than 150 hours of scripted programming. He also spent six years as executive vice president of Amblin Television at Steven Spielberg's Amblin Entertainment. A native of the United Kingdom and a longtime fan of the BBC's popular science fiction series *Doctor Who*, Segal produced the *Doctor*'s eighth regeneration in 1996. In 2000, he authored the definitive book about the production, titled *Doctor Who: Regeneration*.

Seth Shapiro — Interactive Media

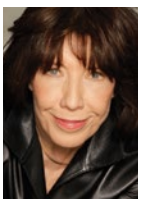
Two-time Emmy Award winner Seth Shapiro is a leading advisor in business innovation, media and technology. He has worked with clients including the Walt Disney Company, Comcast, Intel, IPG, NBC, Showtime, RTL, Telstra, DirecTV, Universal, Slamdance, Goldman Sachs, NGOs and a range of new ventures. Shapiro is an adjunct professor at the USC School of Cinematic Arts. In addition, he has served as a frequent expert witness, including before the FCC, and has been quoted in publications including *The Economist*, the *New York Times*, *Los Angeles Times*, the *Wall Street Journal*, the *Boston Globe*, *Bloomberg*, *AP*, *PBS* and the*Daily Mail*. As head of production at DirecTV Advanced Services, he launched over 25 services, including TiVo by DirecTV, the world's first major DVR platform. Shapiro sits on the Annenberg Research Council and the Producers Guild's New Media Council. He is a magna cum laude graduate of New York University and was Adelbert Alumni Scholar at Case Western Reserve University. His book *Television: Innovation, Disruption, and the World's Most Powerful Medium* was released in June of 2016.

Brian Sheesley — Animation

Brian Sheesley is an independent director, producer and visual artist who has worked in television, film and book illustration. He has five Emmy Awards, two Primetime and three Daytime. Over his 26 years in animation, Sheesley has focused on comedy series including *Futurama, King of the Hill, The Critic, Camp Lazlo, Fanboy and Chum Chum, Regular Show* and *Uncle Grandpa*. Sheesley is a product of Central California's farmland, which means he knows how to milk a cow. He quickly grazed south and graduated with a B.F.A. in character animation from California Institute of the Arts. He began his career working as an animator and character designer on the series *Family Dog* for CBS. He recently has wrapped a new series, *Camp WWE*, for the WWE Network, and continues to illustrate for a book series entitled *Fizzopolis*. Most of Sheesley's time away from work is spent laughing with his wife and two daughters.

Mark Spatny — Special Visual Effects

Mark Spatny is a photographer, tinker, risk-taker, agent of change and a comic book and science fiction fanboy. He is a two-time Emmy winner. He has been visual effects supervisor for such shows as *Heroes Reborn, Bunker Hill, Doctor Who, Private Practice, Touch* and *Gracepoint*.



Lily Tomlin — Performers

Lily Tomlin first rose to fame in 1969 on the television series *Laugh-In*, with her characterizations of Ernestine, the irascible telephone operator, and Edith Ann, the devilish six-year-old in the big rocking chair. Following her early success on television, Tomlin made her Broadway debut in *Appearing Nitely* (1977) and later starred in the critically acclaimed play, *The Search for Signs of Intelligent Life in the Universe* (1985). Both shows were written and directed by Jane Wagner, and both earned Tomlin a Tony Award. Wagner and Tomlin also produced three animated specials based on her character Edith Ann. Tomlin produced and starred in four Grammy-nominated comedy albums, winning the Grammy for *This Is a Recording*, and has also co-produced and starred in eight award-winning comedy television specials. She has starred in several television series, including *Murphy Brown*, *The West Wing*, *Desperate Housewives*, *Damages*, *Malibu Country* and currently stars in *Grace and Frankie* with Jane Fonda as a pair of rivals who find out that their husbands are running off together. Her 1975 film debut in Robert Altman's *Nashville* was nominated for an Oscar. Since then, she has starred in more than 20 films, including *The Incredible Shrinking Woman*, *9 to 5*, *All of Me, Big Business*, *Tea with Mussolini*, *I Heart Huckabees*, *A Prairie Home Companion*, *Admission* and *Grandma*, released in 2015. Tomlin has also been awarded two Peabodys, a WGA Award and eight Emmy Awards. In 2003, she received the Mark Twain Prize for American Humor and received the Kennedy Center Honor in 2014.

Steve Venezia, C.A.S. — Sound

Steve Venezia, C.A.S. is senior director of worldwide content services for Dolby Laboratories. He has worked at Dolby over 20 years, covering postproduction sound mixing and advancements in audio technologies. During his tenure at Dolby, he worked closely with the Advanced Television Systems Committee on the standards for digital television, and the launch of 5.1 surround in HDTV. Most recently, he worked on the development of Dolby Atmos for cinema and broadcast. He is a member of the CAS, SMPTE and AMPAS. He holds two patents for developments in loudness measurement and digital audio processing, and worked on the development of multiple Emmy-winning broadcast audio products. He has presented at NAB conferences on the subjects of multichannel audio for live event programming, and broadcast loudness inconsistencies. Venezia began his career in audio in 1976 working with a variety of artists, including Frank Zappa, the Pretenders, Dire Straits, INXS and Tom Waits.

Hayma "Screech" Washington — Producers

Hayma "Screech" Washington has several years of experience working as an executive producer and director. Earlier in his career, Washington was a producer for Don Ohlmeyer Communications Company. His credits include *The 39th Annual Primetime Emmy Awards*, *The Comedy Store's 15th Reunion* and several of Disney's 4th of July Spectacular television specials. Washington was also part of the team that created and produced the first four years of the *MTV Video Music Awards*, and was honored to win four MTV Awards himself. He was also on the producing team for the first annual ESPYs for ESPN. Washington then moved on to a 10-year stint at the Walt Disney Studios and held the position of vice president of Buena Vista Domestic and International Productions, overseeing physical production and foreign format operations. He has directed on several series and received festival awards for creating and directing the movie *The Drive*. Washington served as executive producer for the CBS television show *The Amazing Race*. His work on the series earned him seven Primetime Emmy Awards for outstanding reality-competition program. In addition he has won a Producers Guild Award for his work, and also received seven Producers Guild Award nominations.

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*, *Lost*, *My Name Is Earl*, *The Book of Eli*, *Unstoppable*, *Transformers*, *24*, *Invictus*, *Hereafter*, *Revolution*, *Halo 4* & *5* and *The Amazing Spider-Man 1* & *2*, and is the current stunt coordinator on ABC's *The Real O'Neals*. While performing and ground pounding are still an amazing facet 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.

Terence Winter — Writers

Terence Winter was the co-creator, head writer and executive producer of HBO's drama series *Vinyl*. Prior to *Vinyl*, Winter created, wrote and executive-produced HBO's award-winning *Boardwalk Empire*. Prior to that, he was a writer and executive producer of HBO's *The Sopranos*, for which he was honored with four Emmy Awards, as well as three Writers Guild Awards. Before joining *The Sopranos*, Winter had written and produced an eclectic group of television series, including *The Great Defender*, *Xena: Warrior Princess*, *Sister, Sister* and Eddie Murphy's *The PJs*. In 2014, he was nominated for an Academy Award for his screenplay for *The Wolf of Wall Street*, directed by Martin Scorsese and starring Leonardo DiCaprio. A native of Brooklyn, Winter received a B.A. from New York University in 1984 and a J.D. from St. John's University School of Law in 1988.

BOARD OF GOVERNORS

Kenneth Zunder, ASC — Cinematographers
Kenneth Zunder, ASC, is currently working on the TNT one-hour drama *Major Crimes*. Since earning his first cinematographer credit on the groundbreaking television series *thirtysomething*, he has worked on many features, television movies and series such as *Brooklyn Bridge*, *seaQuest*, *Chicago Hope*, *Lois & Clark*, *Judging Amy* and *The Starter Wife*. He also sampled runaway catering on two series and several features in rebate states across the country, but is truly glad to be home in California. Zunder worked his way up through the camera ranks on such varied television projects as *Wonder Woman* and *Lou Grant*, and such feature films as *Rocky* and *Rain Man*. Along the way, he was honored to receive six American Society of Cinematographers Award and Primetime Emmy Award nominations. Zunder credits his studies in art history and his experience in documentary films with helping to shape his cinematography style. In addition to his service as a Television Academy governor, Zunder has participated on the Academy's Awards committee, as well as all Blue Ribbon Panels for the Cinematography peer group. He is also a member of the Directors Guild of America, the Academy of Motion Picture Arts and Sciences and the American Society of Cinematographers, where he serves as an alternate on the board of governors. He received his B.A. from Harvard University and his M.A. from Stanford University.

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Television Academy

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE

CONSOLIDATED FINANCIAL STATEMENTS AND SUPPLEMENTARY INFORMATION

YEARS ENDED DECEMBER 31, 2015 AND 2014
WITH REPORT OF INDEPENDENT AUDITORS

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, 2015 and 2014, 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, 2015 and 2014, 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 1, 2016

Ernst & Young LLP

EY | Assurance | Tax | Transactions | Advisory

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Academy of Television Arts & Sciences and Affiliate

Consolidated Statements of Financial Position

	December 31	
	2015	**2014**
Assets		
Cash and cash equivalents	**$ 9,225,506**	$ 8,331,569
Pledges and accounts receivable	**9,993,251**	8,562,802
Prepaid expenses and other assets	**266,992**	445,098
Long-term investments	**17,418,585**	22,148,488
Property and equipment, net	**25,533,414**	9,446,312
Total assets	**$ 62,437,748**	$ 48,934,269
Liabilities and net assets		
Accounts payable and accrued liabilities	**$ 7,567,825**	$ 2,487,464
Due to National Academy of Television Arts & Sciences	**1,098,740**	1,136,482
Deferred revenue	**2,370,137**	1,628,472
Line of credit	**3,705,563**	–
Total liabilities	**14,742,265**	5,252,418
Net assets:		
Unrestricted	**36,694,885**	35,074,895
Temporarily restricted	**9,787,161**	7,393,519
Board designated for operating reserve	**1,213,437**	1,213,437
Total net assets	**47,695,483**	43,681,851
Total liabilities and net assets	**$ 62,437,748**	$ 48,934,269

See accompanying notes.

Academy of Television Arts & Sciences and Affiliate

Consolidated Statements of Activities

	Year Ended December 31	
	2015	**2014**
Revenues:		
Primetime Emmy Awards	**$ 19,243,964**	$ 18,008,390
Emmy publications	**3,268,996**	3,003,865
Membership and film group dues	**3,446,506**	2,849,456
Corporate sponsorships	**2,422,000**	1,425,000
In-kind contributions	**1,225,008**	1,911,650
Theatre operations	**–**	608,212
Investment income	**459,902**	885,407
Activities and other	**431,656**	898,897
Donations	**606,033**	745,698
Los Angeles Area Emmy Awards	**250,320**	176,566
Net loss in fair value of investments	**(1,020,305)**	(76,000)
Total revenues	**30,334,080**	30,437,141
Net assets released from restrictions	**4,000**	29,000
Total unrestricted revenues and other support	**30,338,080**	30,466,141
Expenses:		
Primetime Emmy Awards	**9,264,503**	9,536,277
Emmy publications	**2,964,616**	2,029,219
Membership and film group	**1,186,428**	1,048,423
Corporate sponsorships	**444,842**	338,212
Theatre operations	**–**	1,356,882
Activities and other	**1,460,228**	1,831,395
Los Angeles Area Emmy Awards	**440,602**	373,300
Press, publicity, and advertising	**577,198**	744,102
Fundraising	**158,500**	366,838
Television archives	**465,432**	514,119
College television awards	**304,928**	314,433
Internships	**259,684**	239,148
General and administrative	**11,191,129**	10,136,954
Total expenses	**28,718,090**	28,829,302
Excess of total unrestricted revenues and other support over expenses	1,619,990	1,636,839
Transfer of Television Academy Foundation unrestricted net assets	**–**	3,652,794
Changes in unrestricted net assets	**1,619,990**	5,289,633
Donations	**2,395,775**	7,279,798
Transfer of Television Academy Foundation restricted net assets	**–**	140,643
Interest income	**1,867**	2,078
Released from restriction	**(4,000)**	(29,000)
Changes in temporarily restricted net assets	**2,393,642**	7,393,519
Change in net assets	**$ 4,013,632**	$ 12,683,152

See accompanying notes.

Academy of Television Arts & Sciences and Affiliate

Consolidated Statements of Cash Flows

	Year Ended December 31 2015	2014
Operating activities		
Change in net assets	**$ 4,013,632**	$ 12,683,152
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	**1,104,688**	659,796
Changes in fair value of investments	**811,286**	83,642
Contributions for media center	**(2,393,642)**	(520,000)
Changes in operating assets and liabilities:		
Pledges and accounts receivable	**(1,430,449)**	(5,542,530)
Interest receivable	**–**	9,632
Due to (from) the Television Academy Foundation	**–**	729,740
Due to (from) National Academy of Television Arts & Sciences	**(37,742)**	(17,345)
Prepaid expenses and other assets	**178,106**	(222,082)
Accounts payable and accrued liabilities	**455,035**	(75,422)
Deferred revenue	**741,665**	(411,799)
Net cash provided by operating activities	**3,442,579**	7,376,784
Investing activities		
Purchase of investments	**(5,760,452)**	(27,206,795)
Proceeds from sale and maturities of investments	**9,679,068**	25,978,721
Purchase of property and equipment	**(12,566,463)**	(2,709,144)
Net cash used in investing activities	**(8,647,847)**	(3,937,218)
Financing activities		
Proceeds from line of credit	**3,705,563**	–
Contributions for media center	**2,393,642**	520,000
Net cash provided by financing activities	**6,099,205**	520,000
Net increase in cash and cash equivalents	**893,937**	3,959,566
Cash and cash equivalents at beginning of year	**8,331,569**	4,372,003
Cash and cash equivalents at end of year	**$ 9,225,506**	$ 8,331,569
Supplementary cash flow information		
Purchases of property and equipment included in accounts payable	**$ 4,809,193**	$ 183,867
Transfer of Television Academy Foundation net assets, net of cash acquired	**$ –**	$ 1,781,525

See accompanying notes.

Notes to the Consolidated Financial Statements

December 31, 2015

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.

In September 2014, the Television Academy Foundation amended its bylaws to provide that the selection of all directors (including those presently serving), other than those serving ex officio, shall be subject to approval of, and appointment by, the Board of Governors of the Television Academy by a vote of the majority thereof, which shall have the sole right to appoint or remove any director other than those serving ex officio. There was no consideration exchanged between the Television Academy and the Television Academy Foundation in connection with this change in the bylaws, and, as of the date the change was approved, 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, for the year ended December 31, 2015, and for the period from September 23, 2014 to December 31, 2014. 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 temporarily restricted support; however, donor-restricted contributions whose restrictions are met in the same reporting period are recognized as unrestricted support.

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 $1,157,679 and $1,774,171 for the years ended December 31, 2015 and 2014,
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, 2015 and 2014, 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 $67,329 and $137,479 for the years ended December 31, 2015 and 2014, 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, 2015 and 2014, 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, 2015 and 2014, 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 (2 to 5 years for furniture, equipment, and software; 10 to 30 years for building and 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. Management believes there is no impairment as of December 31, 2015 and 2014.

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, 2015 and 2014. 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, 2015 and 2014. 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.

Temporarily Restricted Net Assets

Temporarily restricted net assets of $9,787,161 and $7,393,519 at December 31, 2015 and 2014, respectively, pertain to contributions received with donor-imposed restrictions.

Included in temporarily restricted net assets are pledges received and receivable totaling $9,640,573 that are restricted for the construction of a new media center, which was completed in May 2016. The new 30,000-square-foot media center will include a state-of-the-art 600-seat theatre, conference center, production facilities, and office space that will allow the Television Academy Foundation outreach programs to grow.

Included in temporarily restricted net assets are amounts related to the College Television Awards of $111,588 and $113,721 as of December 31, 2015 and 2014, respectively, that are to be used to establish an award to be given at the annual College Television Awards. In the event the College Television Awards are discontinued, the monies may be used as an award or in connection with other educational activities of the Television Academy Foundation, subject to grantor approval. The Television Academy Foundation received a grant of $35,000 in 2015 from The Loreen Arbus for the College Television Awards, which was awarded in full during 2016.

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 non-recognized 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 Academy evaluated subsequent events through the date the financial statements were available to be issued, June 1, 2016. Nonrecognized subsequent events have been disclosed in Note 11. No subsequent events have been recognized as of December 31, 2015.

2. Summary of Significant Accounting Policies (continued)

New Accounting Pronouncements

In May 2015, the Financial Accounting Standards Board (FASB) issued Accounting Standards Update (ASU) 2015-07, *Fair Value Measurement*, which removes the requirement to categorize within the fair value hierarchy all investments for which fair value is measured using the net asset value, per share practical expedient and limits the disclosure requirement. ASU 2015-07 is effective for annual and interim periods beginning after December 15, 2015. Management adopted the ASU in 2015.

In May 2014, the FASB and International Accounting Standards Board jointly issued ASU 2014- 09, *Revenue from Contracts with Customers*, as part of its ongoing efforts to assist in the convergence of U.S. GAAP and International Financial Reporting Standards, 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, 2018. 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.

In February 2016, the FASB issued ASU No. 2016-02, *Leases, (Topic 842): Amendments to the FASB Accounting Standards Codification.* ASU 2016-02 amends the existing accounting standards for lease accounting, including requiring lessees to recognize most leases on their balance sheets and making targeted changes to lessor accounting. The new standard requires a modified retrospective transition approach for all leases existing at, or entered into after, the date of initial application, with an option to use certain transition relief. The amendments in this update are effective for fiscal years (and interim reporting periods within fiscal years) beginning after December 15, 2018. Early adoption of the amendments is permitted for all entities. Management is currently in the process of evaluating the impact of adoption on the financial statements.

3. Pledges

During 2015, $2,375,000 was pledged to the Television Academy Foundation to be used in the construction of a new media center, of which $562,500 was received during the year. The remaining $1,812,500 is to be received in future years in accordance with the respective funding agreements. Long-term pledges are discounted using U.S. Department of the Treasury yield curve rates (1.76% – 0.00%).

Pledges receivable as of December 31 are as follows:

	2015	2014
Within one year	**$ 3,707,500**	$ 2,570,000
After one year but not more than five years	**3,915,000**	4,260,000
More than five years	**–**	–
	7,622,500	6,830,000
Less discount	**(148,567)**	(106,492)
	$ 7,473,933	$ 6,723,508

Pledges receivable from three entities accounted for 92% of total pledges receivable as of December 31, 2015 and from two entities for 95% of total pledges receivable as of December 31, 2014.

4. Investments

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

	2015	2014
Certificate of deposit	**$ 99,228**	$ 98,611
Equity mutual funds	**4,692,137**	2,606,814
Fixed income funds	**5,306,258**	12,328,635
Blended funds	**3,368,393**	6,574,380
Alternative investments	**3,560,566**	–
Commodity investment trusts	**392,003**	540,048
Total investments	**$ 17,418,585**	$ 22,148,488

All investments held at December 31, 2015 and 2014, are for long-term purposes.

4. Investments (continued)

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.

Commodity investment trusts invest in commodities and issues 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:

	2015	2014
Cost basis	**$ 14,415,232**	$ 21,811,041
Fair value	**13,858,019**	22,148,488

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

	2015	2014
Realized losses from sale of investments	**$ (209,019)**	$ (344,921)
Unrealized (losses) gains	**(811,286)**	268,921
Change in fair value of investments, net	**$ (1,020,305)**	$ (76,000)

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.

5. Fair Value (continued)

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, 2015 and 2014, 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, 2015	**Total**	**Level 1**	**Level 2**	**Level 3**
Equity mutual funds	**$ 4,692,137**	**$ 4,692,137**	**$ –**	**$ –**
Fixed income funds	**5,306,258**	**5,306,258**	**–**	**–**
Blended funds	**3,368,393**	**3,368,393**	**–**	**–**
Commodity investment trusts	**392,003**	**392,003**	**–**	**–**
	13,758,791	**$ 13,758,791**	**$ –**	**$ –**
Alternative investments	**3,560,566**			
Certificate of deposit	**99,228**			
Long-term investments	**$ 17,418,585**			

December 31, 2014	**Total**	**Level 1**	**Level 2**	**Level 3**
Equity mutual funds	$ 2,606,814	$ 2,606,814	$ –	$ –
Fixed income funds	12,328,635	12,328,635	–	–
Blended funds	6,574,380	6,574,380	–	–
Commodity investment trusts	540,048	540,048	–	–
Total	22,049,877	$ 22,049,877	$ –	$ –
Certificate of deposit	98,611			
Long-term investments	$ 22,148,488			

The carrying value of cash and cash equivalents, accounts receivable, interest receivable, prepaid expenses and other assets, and 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:

	2015	**2014**
Land	**$ 1,328,093**	$ 1,329,434
Building and improvements	**5,996,446**	6,235,751
Building construction-in-progress	**19,037,232**	2,188,860
Furniture, equipment, and software	**5,809,918**	5,472,223
Equipment leased under capital leases	**90,306**	110,860
	32,261,995	15,337,128
Less accumulated depreciation and amortization	**(6,728,580)**	(5,890,816)
	$ 25,533,415	$ 9,446,312

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 $2,052,435 and $2,290,545 at December 31, 2015 and 2014, respectively. The amount of software development costs amortized was $569,431 and $297,293 during the years ended December 31, 2015 and 2014, respectively, and is included in general and administrative expenses in the accompanying consolidated statements of activities.

Following the completion of the 2014 Emmy Awards show, the Leonard H. Goldenson Theatre was demolished and construction began for a new media center. As of December 31, 2015, the Television Academy had $19,037,232 of capitalized construction-in-progress costs.

7. Commitments and Contingencies

At December 31, 2015, future minimum lease payments for operating leases and capital leases, primarily for storage space and office equipment, are as follows:

	Operating	Capital
2016	$ 36,881	$ 18,241
2017	34,555	16,009
2018	8,960	1,342
2019	8,960	–
	$ 89,356	$ 35,592

Rent expense was $42,666 and $34,458 for the years ended December 31, 2015 and 2014, respectively.

During 2014, the Television Academy Foundation entered into agreements for architectural and engineering services and construction services for a new media center. The new media center is estimated to cost approximately $31,000,000. These agreements do not include any fixed expenditure commitments. The construction of the new media center was completed in May 2016.

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.

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 $ 2,064,017 and $2,187,802 for the years ended December 31, 2015 and 2014, respectively.

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 who jointly owns the rights to the Emmy logo and trademark. Television rights fees paid or payable to NATAS were $907,500 and $929,500 for the years ended December 31, 2015 and 2014, respectively.

International syndication royalty fees payable to NATAS were $188,240 and $206,982 for 2015 and 2014, 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. The term loans under this agreement bear interest at an annual rate representing the London Interbank Offered Rate plus 2.00% (2.44% at December 31, 2015). Principal payments for any borrowings under this credit agreement will be made quarterly beginning January 1, 2017, 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. Drawing expiration date for the line of credit is December 1, 2016.

10. 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 $118,500 and $117,000 in 2015 and 2014, respectively, up to the maximum of $265,000 and $260,000 allowed under Employee Retirement Income Security Act of 1974 for 2015 and 2014, respectively. Such contributions vest 20% per year beginning in the second year of employment. Total pension expense, which is funded currently, was $692,842 and $651,808 in 2015 and 2014, 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.

11. Subsequent Events

During 2016, the Television Academy Foundation received pledge agreements for donations of cash ($6,500,000) and equipment and services ($4,000,000). The cash and equipment and services are to be received over a ten-year period.

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, 2015 and 2014, and for the years then ended, taken as a whole. The accompanying 2015 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 1, 2016

Ernst & Young LLP

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Academy of Television Arts & Sciences and Affiliate

Consolidating Statement of Financial Position
December 31, 2015

	Television Academy	Television Academy Foundation	Eliminations	Total
Assets				
Cash and cash equivalents	$ 6,144,177	$ 3,081,329	$ –	$ 9,225,506
Pledges and accounts receivable	2,479,141	7,514,110	–	9,993,251
Due from Television Academy	–	635,106	(635,106)	–
Due from Television Academy Foundation	1,970,978	–	(1,970,978)	–
Prepaid expenses and other assets	176,470	90,522	–	266,992
Long-term investments	14,970,434	2,448,151	–	17,418,585
Property and equipment, net	5,671,643	19,861,771	–	25,533,414
Total assets	$ 31,412,843	$ 33,630,989	$ (2,606,084)	$ 62,437,748
Liabilities and net assets				
Accounts payable and accrued liabilities	$ 2,310,514	$ 5,257,311	$ –	$ 7,567,825
Due to Television Academy	–	1,970,978	(1,970,978)	–
Due to Television Academy Foundation	635,106	–	(635,106)	–
Due to NATAS	1,098,740	–	–	1,098,740
Deferred revenue	2,370,137	–	–	2,370,137
Line of credit	–	3,705,563	–	3,705,563
Total liabilities	6,414,497	10,933,852	(2,606,084)	14,742,265
Net assets:				
Unrestricted	23,784,909	12,909,976	–	36,694,885
Temporarily restricted	–	9,787,161	–	9,787,161
Board designated for operating reserve	1,213,437	–	–	1,213,437
Total net assets	24,998,346	22,697,137	–	47,695,483
Total liabilities and net assets	$ 31,412,843	$ 33,630,989	$ (2,606,084)	$ 62,437,748

Academy of Television Arts & Sciences and Affiliate

Consolidating Statement of Activities
For the Year Ended December 31, 2015

	Television Academy	Television Academy Foundation	Eliminations	Total
Revenues:				
Primetime Emmy Awards	$ 19,243,964	$ –	$ –	$ 19,243,964
Emmy publications	3,268,996	–	–	3,268,996
Membership and film group dues	3,446,506	–	–	3,446,506
Corporate sponsorships	2,422,000	–	–	2,422,000
In-kind contributions	1,132,484	92,524	–	1,225,008
In-kind contributions from Affiliate	–	922,868	(922,868)	–
Investment income	401,643	58,259	–	459,902
Activities and other	405,647	26,009	–	431,656
Donations	–	606,033	–	606,033
Los Angeles Area Emmy Awards	250,320	–	–	250,320
Net loss in fair value of investments	(879,029)	(141,276)	–	(1,020,305)
Total revenues	29,692,531	1,564,417	(922,868)	30,334,080
Net assets released from restrictions	–	4,000	–	4,000
Total unrestricted revenues and other support	29,692,531	1,568,417	(922,868)	30,338,080
Expenses:				
Primetime Emmy Awards	9,264,503	–	–	9,264,503
Emmy publications	2,964,616	–	–	2,964,616
Membership and film group	1,186,428	–	–	1,186,428
Corporate sponsorships	444,842	–	–	444,842
Activities and other	1,449,514	10,714	–	1,460,228
Los Angeles Area Emmy Awards	440,602	–	–	440,602
Press, publicity, and advertising	577,198	–	–	577,198
Fundraising	–	158,500	–	158,500
Television archives	–	465,432	–	465,432
College television awards	–	304,928	–	304,928
Internships	–	259,684	–	259,684
In-kind personnel services and other from Affiliate	–	922,868	(922,868)	–
General and administrative	9,864,307	1,326,822	–	11,191,129
Total expenses	26,192,010	3,448,948	(922,868)	28,718,090
Transfers from the Television Academy Foundation unrestricted net assets:				
Transfers from the Television Academy	(1,735,106)	1,735,106	–	–
Changes in unrestricted net assets	1,765,415	(145,425)	–	1,619,990
Donations	–	2,395,775	–	2,395,775
Interest income	–	1,867	–	1,867
Released from restriction	–	(4,000)	–	(4,000)
Changes in temporarily restricted net assets	–	2,393,642	–	2,393,642
Total changes in net assets	$ 1,765,415	$ 2,248,217	$ –	$ 4,013,632

Television Academy

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

FINANCIAL STATEMENTS

YEARS ENDED DECEMBER 31, 2015 AND 2014
WITH REPORT OF INDEPENDENT AUDITORS

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, 2015 and 2014, 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, 2015 and 2014, 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 1, 2016

Ernst & Young LLP

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Academy of Television Arts & Sciences Foundation

Statements of Financial Position

	December 31	
	2015	**2014**
Assets		
Cash and cash equivalents	**$ 3,081,329**	$ 1,964,217
Pledges and other receivable	**7,514,110**	6,792,689
Due from the Television Academy	**635,106**	6,892,486
Prepaid expenses and other assets	**90,522**	36,628
Long-term investments	**2,448,151**	2,509,032
Property and equipment, net	**19,861,771**	3,018,072
Total assets	**$ 33,630,989**	$ 21,213,124
Liabilities and net assets		
Accounts payable and accrued liabilities	**$ 5,257,311**	$ 181,947
Due to the Television Academy	**1,970,978**	582,257
Line of credit	**3,705,563**	–
Total liabilities	**10,933,852**	764,204
Net assets:		
Unrestricted	**12,909,976**	13,055,401
Temporarily restricted	**9,787,161**	7,393,519
Total net assets	**22,697,137**	20,448,920
Total liabilities and net assets	**$ 33,630,989**	$ 21,213,124

See accompanying notes.

Academy of Television Arts & Sciences Foundation

Statements of Activities

	Year Ended December 31 2015	2014
Changes in unrestricted net assets:		
Revenues:		
Other donations	**$ 606,033**	$ 745,698
In-kind contributions	**92,524**	164,962
In-kind contributions from Affiliate	**922,868**	–
Other	**26,009**	202,959
Net loss in fair value of investments	**(141,276)**	(12,186)
Investment income	**58,259**	90,201
Total unrestricted revenues	**1,564,417**	1,191,634
Net assets released from restrictions	**4,000**	29,000
Total unrestricted revenues and other support	**1,568,417**	1,220,634
Expenses:		
General and administrative	**1,326,822**	1,220,965
In-kind personnel services and other from Affiliate	**922,868**	–
Fundraising	**158,500**	498,447
Television archives	**465,432**	514,119
College television awards	**304,928**	319,783
Internships	**259,684**	239,148
Activities and other expense	**10,714**	–
Total expenses	**3,448,948**	2,792,462
Deficiency of total unrestricted revenues and other support over total expenses	**(1,880,531)**	(1,571,828)
Transfers from the Television Academy:		
Land for media center	**–**	824,435
Funding for media center	**–**	8,500,000
Other funding	**1,735,106**	1,650,000
Changes in unrestricted net assets	**(145,425)**	9,402,607
Changes in temporarily restricted net assets:		
Donations	**2,395,775**	7,279,798
Net gain in fair value of investments	**–**	2,078
Interest income	**1,867**	–
Net assets released from restrictions	**(4,000)**	(29,000)
Changes in temporarily restricted net assets	**2,393,642**	7,252,876
Changes in net assets	$ **2,248,217**	$ 16,655,483

See accompanying notes.

Academy of Television Arts & Sciences Foundation

Statements of Cash Flows

	Year Ended December 31 2015		2014
Operating activities			
Changes in net assets	**$ 2,248,217**	$	16,655,483
Adjustments to reconcile changes in net assets to net cash provided by (used in) operating activities:			
Depreciation and amortization	**3,332**		24,975
Net change in fair value of investments	**95,572**		12,186
Contributions for media center	**(2,393,642)**		(520,000)
Changes in operating assets and liabilities:			
Accounts and pledges receivable	**(721,421)**		(6,619,617)
Prepaid expenses and other assets	**(53,894)**		1,044
Accounts payable and accrued liabilities	**266,162**		18,662
Due to/from the Television Academy	**7,646,101**		(10,053,262)
Deferred revenue	**–**		(2,650)
Net cash provided by (used in) operating activities	**7,090,427**		(483,179)
Investing activities			
Purchase of investments	**(755,903)**		(2,489,272)
Proceeds from sale of investments	**721,212**		2,404,756
Purchase of property and equipment	**(12,037,829)**		–
Net cash used in investing activities	**(12,072,520)**		(84,516)
Financing activities			
Contributions for media center	**2,393,642**		520,000
Proceeds from line of credit	**3,705,563**		–
Net cash provided by financing activities	**6,099,205**		520,000
Net increase (decrease) in cash and cash equivalents	**1,117,112**		(47,695)
Cash and cash equivalents at beginning of year	**1,964,217**		2,011,912
Cash and cash equivalents at end of year	**$ 3,081,329**	$	1,964,217
Supplementary cash flow information			
Purchases of property and equipment included in accounts payable	**$ 4,809,193**	$	–
Transfer of property and equipment from Television Academy	**$ –**	$	3,013,294

See accompanying notes.

Notes to the Consolidated Financial Statements

December 31, 2015

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.

In September 2014, the Television Academy Foundation amended its bylaws to provide that the selection of all directors (including those presently serving), other than those serving ex officio, shall be subject to approval of, and appointment by, the Board of Governors of the Television Academy by a vote of the majority thereof, which shall have the sole right to appoint or remove any director other than those serving ex officio. As a result of this change, 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 temporarily restricted support; however, donor-restricted contributions whose restrictions are met in the same reporting period are reported as unrestricted support.

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 $25,195 and $27,483 for the years ended December 31, 2015 and 2014, 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, 2015 and 2014, 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 $67,329 and $137,479 for the years ended December 31, 2015 and 2014, 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, 2015 and 2014, respectively.

In April 2013, the Financial Accounting Standards Board (FASB) Emerging Issues Task force issued Accounting Standards Update (ASU) 2013-6, *Personnel Services Received from an Affiliate for Which the Affiliate Does Not Seek Compensation.* The amendments in this ASU require a recipient not-for-profit entity to recognize all services received from personnel of an affiliate that directly benefit the recipient not-for-profit entity. Those services should be measured at the cost recognized by the affiliate for the personnel providing those services. However, if measuring a service received from personnel of an affiliate at cost will significantly overstate or understate the value of the service received, the recipient not-for-profit entity may elect to recognize that service received at either: (1) the cost recognized by the affiliate for the personnel providing that service or (2) the fair value of that service. This amendment was effective for the Television Academy Foundation beginning January 1, 2015. As a result, management recorded $774,623 as in-kind contributions from Affiliate and in-kind personnel 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)

In addition to above, $148,245 was recognized as in-kind contributions from Affiliate and inkind service from Affiliate in the accompanying statements of activities for the year ended December 31, 2015. None was recognized for the year ended December 31, 2014.

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, 2015 and 2014, 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.

Prepaid Expense and Other Assets

Prepaid expense and other assets consist mostly of deferred financing costs. Costs of financing are deferred and amortized on a straight-line basis over the life of the associated line of credit, which approximates the effective interest rate method. See Note 8 for more information.

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 (two to five years for furniture, equipment, and software).

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. Management believes there is no impairment as of December 31, 2015 and 2014.

2. Summary of Significant Accounting Policies (continued)

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, 2015 and 2014. 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.

Temporarily Restricted Net Assets

Temporarily restricted net assets of $9,787,161 and $7,393,519 at December 31, 2015 and 2014, respectively, pertain to contributions received with donor-imposed restrictions.

Included in temporarily restricted net assets are pledges received and receivable totaling $9,640,573 that are restricted for the construction of a new media center, which was completed in May 2016. The new 30,000-square-foot media center will include a state-of-the-art 600-seat theatre, conference center, production facilities, and office space that will allow the Television Academy Foundation outreach programs to grow.

Included in temporarily restricted net assets are amounts related to the College Television Awards of $111,588 and $113,721 as of December 31, 2015 and 2014, respectively, that are to be used to establish an award to be given at the annual College Television Awards. In the event the College Television Awards are discontinued, the monies may be used as an award or in connection with other educational activities of the Television Academy Foundation, subject to grantor approval. The Television Academy Foundation received a grant of $35,000 in 2015 from The Loreen Arbus for the College Television Awards, which was awarded in full during 2016.

New Accounting Pronouncements

In May 2015, the FASB issued ASU 2015-07, *Fair Value Measurement*, which removes the requirement to categorize within the fair value hierarchy all investments for which fair value is measured using the net asset value per share practical expedient and limits the disclosure requirement. ASU 2015-07 is effective for annual and interim periods beginning after December 15, 2015. Management adopted the ASU in 2015.

In May 2014, the FASB and International Accounting Standards Board jointly issued ASU 2014- 09, *Revenue from Contracts with Customers*, as part of its ongoing efforts to assist in the convergence of U.S. generally accepted accounting principles and International Financial Reporting Standards, 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, 2018. 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.

2. Summary of Significant Accounting Policies (continued)

In February 2016, the FASB issued ASU No. 2016-02, *Leases, (Topic 842): Amendments to the FASB Accounting Standards Codification.* ASU 2016-02 amends the existing accounting standards for lease accounting, including requiring lessees to recognize most leases on their balance sheets and making targeted changes to lessor accounting. The new standard requires a modified retrospective transition approach for all leases existing at, or entered into after, the date of initial application, with an option to use certain transition relief. The amendments in this update are effective for fiscal years (and interim reporting periods within fiscal years) beginning after December 15, 2018. Early adoption of the amendments is permitted for all entities. Management is currently in the process of evaluating the impact of adoption on the financial statements.

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 non-recognized 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 1, 2016. Non-recognized subsequent events have been disclosed in Note 11. No subsequent events have been recognized as of December 31, 2015.

3. Pledges

During 2015, $2,375,000 was pledged to the Television Academy Foundation to be used in the construction of a new media center, of which $562,500 was received during the year. The remaining $1,812,500 is to be received in future years in accordance with the respective funding agreements. Long-term pledges are discounted using U.S. Department of the Treasury yield curve rates (1.76% – 0.00%).

Pledges receivable as of December 31 are as follows:

	2015	2014
Within one year	**$ 3,707,500**	$ 2,570,000
After one year but not more than five years	**3,915,000**	4,260,000
More than five years	**–**	–
	7,622,500	6,830,000
Less discount	**(148,567)**	(106,492)
	$ 7,473,933	$ 6,723,508

Pledges receivable from three entities accounted for 92% of total pledges receivable as of December 31, 2015 and from two entities for 95% of total pledges receivable as of December 31, 2014.

4. Investments

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

	2015	2014
Certificate of deposit (maturity April 2018)	**$ 99,228**	$ 98,612
Equity mutual funds	**657,607**	292,737
Fixed income funds	**718,497**	1,299,057
Blended funds	**437,357**	760,088
Commodity investment trusts	**52,347**	58,538
Alternative investments	**483,115**	–
Total investments	**$ 2,448,151**	$ 2,509,032

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

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

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

	2015	2014
Cost basis	**$ 2,029,042**	$ 2,471,678
Fair value	**1,965,036**	2,509,032

Net losses on fair value of investments were $141,276 and $12,186 during the years ended December 31, 2015 and 2014, respectively.

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.

5. Fair Value (continued)

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, 2015 and 2014, 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.

	Total	**Level 1**	**Level 2**	**Level 3**
December 31, 2015				
Equity mutual funds	**$ 657,607**	**$ 657,607**	**$ –**	**$ –**
Fixed income funds	**718,497**	**718,497**	**–**	**–**
Blended funds	**437,357**	**437,357**	**–**	**–**
Commodity investment trusts	**52,347**	**52,347**	**–**	**–**
	1,865,808	**$ 1,865,808**	**$ –**	**$ –**
Alternative investments	**483,115**			
Certificate of deposit	**99,228**			
Long-term investments	**$ 2,448,151**			

	Total	**Level 1**	**Level 2**	**Level 3**
December 31, 2014				
Equity mutual funds	$ 292,737	$ 292,737	$ –	$ –
Fixed income funds	1,299,057	1,299,057	–	–
Blended funds	760,088	760,088	–	–
Commodity investment trusts	58,538	58,538	–	–
Total	2,410,420	$ 2,410,420	$ –	$ –
Certificate of deposit	98,612			
Long-term investments	$ 2,509,032			

The carrying value of cash and cash equivalents, accounts and pledges receivable, prepaid expenses and other assets, and 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:

	2015	**2014**
Land	$ 823,093	$ 824,434
Building construction-in-progress	19,037,232	2,188,860
Furniture, equipment, and software	364,770	364,770
	20,225,096	3,378,064
Less accumulated depreciation and amortization	(363,324)	(359,992)
	$ 19,861,771	$ 3,018,072

The furniture, equipment, and software balance includes capitalized computer software development costs for the Television Academy Foundation's archive website and fundraising software, which are amortized over a period of five years. The software cost was fully amortized as of December 31, 2014.

In October 2014, the Board of Governors of the Television Academy approved the transfer of land to be used for the construction of the new media center to the Television Academy Foundation at cost, $824,434. The Television Academy also pledged funding totaling $8,500,000, which included $2,188,860 of capitalized construction-in-progress costs. These transfers were recorded as equity transfers in the accompanying statements of activities.

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 2015 was $922,868, which was recorded as in-kind contributions from Affiliate and as in-kind services from Affiliate in the accompanying financial statements.

The Television Academy Foundation received donations from the Television Academy of $1,735,106 and $1,650,000 in 2015 and 2014, respectively, to support the Television Academy Foundation in its various activities. As of December 31, 2015 and 2014, amounts receivable from the Television Academy for these donations were $635,106 and $0, respectively.

In addition, the Television Academy donated land with a cost of $824,434 and pledges of $8,500,000 to the Television Academy Foundation for the construction of a new media center.

The Television Academy pays for certain expenses incurred on behalf of the Television Academy Foundation. As of December 31, 2015 and 2014, amounts payable to the Television Academy were $1,970,978 and $582,257, 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, 2015 and 2014, 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. The term loans under this agreement bear interest at an annual rate representing the London Interbank Offered Rate plus 2.00% (2.44% at December 31, 2015). Principal payments for any borrowings under this credit agreement will be made quarterly beginning January 1, 2017, 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. Drawing expiration date for the line of credit is December 1, 2016.

9. 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 $118,500 and $117,000 in 2015 and 2014, respectively, up to the maximum of $265,000 and $260,000 allowed under Employee Retirement Income Security Act of 1974 for 2015 and 2014, respectively. Such contributions vest 20% per year beginning in the second year of employment. During the years ended December 31, 2015 and 2014, the Television Academy

Foundation incurred pension costs of $115,826 and $79,867, 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.

10. Commitments and Contingencies

During 2014, the Television Academy Foundation entered into agreements for architectural and engineering services and construction services for a new media center. The new media center is estimated to cost approximately $31,000,000. These agreements do not include any fixed expenditure commitments. The construction of the new media center was completed in May of 2016.

11. Subsequent Events

During 2016, the Television Academy Foundation received pledge agreements for donations of cash ($6,500,000) and equipment and services ($4,000,000). The cash and equipment and services are to be received over a ten-year period.

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