ANNUAL REPORT 2017

Television Academy

DAVID ALAN GRIER
MARTIN MULL
LESLIE JORDAN
AND
VICKI LAWRENCE
A NEW FOX COMEDY
THE COOL KIDS
This senior class is rowdier than ever.
FRI 9/28 FOX

MESSAGE FROM THE CHAIRMAN AND CEO

We at the Television Academy are proud of our role as the leading membership organization for professionals in all walks of our industry. In order to remain at the vanguard, we are attentive to creative trends, business practices, technological advances and other changes in our medium — and, when necessary, to ensure that we remain relevant, we adapt.

In 2017, we made several adjustments reflecting this imperative. At the start of the year, in acknowledgment of the prevalence and influence of dance in both scripted and unscripted programming, we expanded our board of governors with the addition of a new peer group for choreographers, who had previously joined as members of the Directors peer group. But with the increase in dance, and more opportunities for choreographers, their rising numbers warranted a new peer group of their own, bringing the number of peer groups in our boardroom to 30.

Shortly afterward, we updated the rules and procedures for our marquee event, the Primetime Emmy Awards, with the creation of categories for music supervision and casting for reality series. We also made changes to the awards for interactive programming, as well as costumes, cinematography directing, sound editing and variety programming.

In addition, we revised our member eligibility rules to allow individuals in several heretofore excluded professions the opportunity to enjoy the benefits of Academy membership. First, our Professional Representatives peer group welcomed personal publicists whose primary clients work or appear in nationally viewed television. Until this move, personal publicists had no pathway to Academy membership. Later in the year, our Writers, Picture Editors, Motion & Title Design, Sound, Makeup Artists/Hairstylists and Reality Programming peer groups redefined their requirements to allow many previously ineligible job categories to join their ranks.

These moves have opened the Academy's doors to many talented and passionate individuals who will enrich us as an organization and enhance our relevance as the industry continues to grow. And with the inexorable rise in content — the number of scripted series in 2017 rose to 487 from 455 in 2016 — and the concurrent rise in job opportunities, the number of potential Academy members is sure to rise as well, bringing even more fresh points of view.

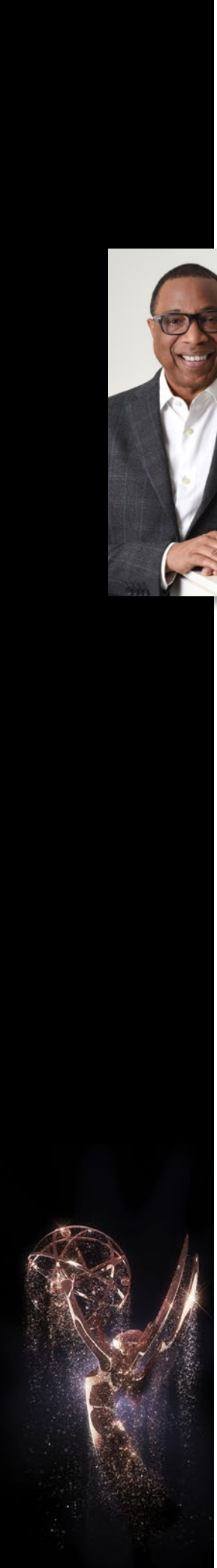
Unfortunately, not all news regarding our industry — or, more accurately, our society at large — has been as positive. In the fall of 2017, beginning with disturbing news reports about alleged sexual harassment and sexual assault by executive Harvey Weinstein, numerous other reports have emerged with descriptions of similar allegations directed at other prominent public figures. Shortly after these revelations, the Academy leadership addressed them during a board of governors' meeting and the officers commenced an investigative process as outlined in our bylaws.

The Television Academy believes that sexual harassment in any form is abhorrent and unacceptable. We deeply empathize with those affected by these types of allegations, and such behavior will not be tolerated in this organization.

These incidents have raised much-needed awareness and sparked important conversations that have led to meaningful change. But there is a long way to go, and we support those who are coming forward and speaking their truth.

The Academy encourages all voices, and as inclusion has increased, some who have been on the margins not only of our industry, but of our society as a whole, are beginning to find doors of employment open to them to apply their skills. This strengthens television as a community and enriches the stories we tell.

Just as we strive to foster new voices, we also strive to be a voice for everyone who works so hard to make the extraordinary content on our screens today. Our hope is that the Emmys, and all of our awards — as well as our many membership initiatives — elevate our industry and inspire imaginations, in this generation and in those to come.



HAYMA WASHINGTON
Chairman and CEO

NBC
UNIVERSAL TELEVISION
UNIVERSAL TELEVISION ALTERNATIVE
Divisions of NBCUniversal

MESSAGE FROM
THE TELEVISION ACADEMY FOUNDATION CHAIR

As the Foundation approaches its 60th anniversary, we are achieving new milestones which ensure our relevancy for the future. We also brought on a new Executive Director, Jodi Delaney, to lead the team and drive our mission.

The Foundation's internship program, which has changed lives and launched careers since 1979, grew to a record 52 students this year, with 45% of participants ethnically diverse, and 73% female. With a generous gift from the Dick and Noelle Wolf Family Foundation, two of the 2017 interns were foster youth, placed at Disney-ABC and Shondaland. And six of our interns secured positions with their host companies at the end of the summer!

Four interns were selected to serve as trophy presenters on the Emmy telecast. Five Emmy nominees were former Foundation interns, and two of them won! Rachel Axler, a 2004 intern, won her fourth Emmy, this one as a writer on *Veep*, and 1996 intern Rich Preuss received his first Emmy, as director of *The Oscars: All Access*. We are so proud of our alumni, who have a widespread impact on the television industry.

In order to serve the public and expand community engagement, we launched a new public program called *The Power of TV*, which showcases the power and potential of television to advance cultural conversations and create social change. Events included a conversation with Norman Lear and the cast of *One Day at a Time*, and a special event about foster care in storytelling, with showrunners from *Mom*, *The Resident*, *Chicago Fire* and *The Fosters*.

The College Television Awards celebrated its 38th season this year, providing recognition for student achievement. A star-studded ceremony featured presenters led by host Anthony Anderson of *black-ish*. Look for exciting changes ahead for this important program, which will include more immersive professional development in the years ahead.

Our renowned online archive of oral history interviews took important steps in 2017, including a re-brand that changed its name to The Interviews. Content management and cataloging systems were re-designed, and partnerships were formed and strengthened with the Film/Music Foundation, The American Comedy Archives at Emerson College, the Writers Guild Foundation and the Motion Picture Academy Visual History program. Look for a new website, with brand new interviews and expanded functionality, in 2018.

Finally, critical to our success is our fundraising. The development team took donor engagement to a new level this year, with a first-time Emmy sweepstakes, and an online auction benefiting the Foundation's work. The auction raised over $100,000 during Emmy season, a great way to gain awareness of and support for the Foundation. And the annual Emmys Golf Classic raised over $300,000 for our education programs. Hosted by Cedric the Entertainer, it was supported by both television talent and industry leaders, who care so much about our work.

Our collective goals are ambitious and achievable thanks to an amazing Board of Directors and staff. We are excited about the future and look forward to making an even greater impact in 2018.

MADELINE DI NONNO
Television Academy Foundation Chair

MESSAGE FROM THE PRESIDENT AND COO

Since my earliest days at the Television Academy, I have been impressed by the talent, creativity and dedication of our members, elected leadership and professional staff. In addition to the many new people I have met and worked with over the years, I have forged ever-stronger relationships with friends and colleagues across the industry through a number of Academy initiatives.

I have also been wowed by the talent, professionalism and spirit of collaboration on display in the creation and production of our various award shows — from the College Television Awards and Television Academy Honors to the Los Angeles Area Emmys, Hall of Fame induction ceremony, Creative Arts Emmys and, of course, the Primetime Emmy Awards telecast.

The same holds true with our membership events, which in 2017 ranged from live performances and entertainment presentations to professional development panels and networking mixers. One milestone: After having hosted successful events in New York City in recent years, we held our first-ever event for our colleagues in Atlanta, "A Conversation with Tyler Perry." It was a resounding success, and we are committed to expanding regional outreach in the future.

Other notable events included "Whose Dance Is It Anyway?," a celebration of choreographers, our newest peer group; "But the Characters Live On," about keeping classic animated characters alive after the performers who created them have passed on; "Industry Architects," a new series of conversations with executives changing the landscape of television — the first two featured Richard Plepler, the widely respected HBO executive, and John Landgraf, FX Network's brilliant CEO; "Mike Darnell: Reality TV's Great Provocateur," a look at the evolution of the reality genre through the work of one of its most audacious pioneers; and "*The Handmaid's Tale*: From Script to Screen," a panel devoted to the process of bringing an idea to television fruition, spotlighting the acclaimed Hulu drama.

In addition, we hosted "Story TV: Adventures in Hollywood," a night of captivating, funny and moving stories from some of the industry's most compelling storytellers; "Words + Music," a concert devoted to composers for such series as *The Americans*, *The Good Fight*, *Homeland*, *This Is Us*, *Queen Sugar*, *Mr. Robot* and *Empire*; and "The Rise of the Cerebral Comedy: A Conversation with Bob Newhart," a celebration of the 45th anniversary of *The Bob Newhart Show*, moderated by Conan O'Brien.

Finally, the Television Academy Hall of Fame inducted art director Roy Christopher, writer-producer Shonda Rhimes, writer-producer John Wells, the original cast of *Saturday Night Live* and the late comedian Joan Rivers.

These events would not have been possible without the support of our corporate partners, which in 2017 included Audi, Chase Sapphire, Diageo, Ferrari Trento, Fiji Water, IMDb, L'Oréal Paris, Lyft, PEN, *People* magazine, QVC, Splenda, Sterling Vineyards and United Airlines.

As television continues to evolve, the Academy has a more important role to play in our industry than ever, as a thought leader, an advocate for our members and as home of the premier award for honoring excellence in our medium. These are significant responsibilities, and our leadership and staff take them very seriously.

This clarity of mission makes the Academy well positioned for the future, and for those of us who work here, it is a privilege to serve our membership and the industry that means so much to all of us.

MAURY MCINTYRE
President and Chief Operating Officer

TELEVISION ACADEMY YEAR IN REVIEW

2017 EVENTS AND ACTIVITIES By Libby Slate

Academy Foundation Outreach for Local and Out-of-State Students — 1/10/17
Academy Foundation Education Programs director Nancy Robinson welcomed students from the State University of New York at Oswego to the Television Academy to talk with them about the Foundation's various educational opportunities; during the year, she also met with student visitors from Johns Hopkins University, University of Wisconsin-Oshkosh and Ohio University. Robinson also participated in the Internship Fair at Columbia College Hollywood to discuss the Foundation's summer internship program. And students from Tennessee State University came to the Academy to hear from pros representing various aspects of the industry.

Archive of American Television Interview — 1/18/17
The Archive conducted the first of the year's twenty-six interviews, with show creator-writer-producer Joshua Brand; there was a total of 884 interviews by year's end. (In June 2017, the Archive was rebranded as The Interviews: An Oral History of Television, as noted later in this timeline.)

Board of Governors Retreat — 1/20/17-1/21/17
The Board of Governors met at the Four Seasons Hotel Westlake Village in Westlake Village for an agenda that included presentations about the Nielsen Company, social media influencers, ABC Digital Studios and the Internet of Things; discussions on membership, Emmy Awards rules and peer group streamlining; and updates on the Foundation and on investments.

Announcement of New Choreographers Peer Group and Governors — 2/8/17
Almost four years of planning and member recruitment came to fruition with the announcement of the new Choreographers peer group; previously, those eligible were part of the Directors peer group. The Academy's thirtieth peer group represents choreographers, co-choreographers, creative directors, associate choreographers, assistant choreographers and dancers. Mandy Moore and Kathryn Burns were elected governors.

Whose Dance Is It Anyway? — 2/16/17
The Choreographers peer group wasted no time making its presence known with this lively and entertaining evening, which brought together noted choreographers and dancers to celebrate the collaborative art of television choreography, held at the Wolf Theatre in the Saban Media Center at Academy headquarters in North Hollywood.

Whose Dance Is It Anyway?

Announcement of New Emmy Awards Categories and Rules Modifications — 2/24/17
Acknowledging the contributions made by these industry professionals, the Board of Governors instituted two new Emmy Awards categories: Outstanding Music Supervision and Outstanding Casting in a Reality Series. Further, refinements were made in the cinematography and interactive media categories, including the addition of a new juried award for Outstanding Innovation in Interactive Programming.

But the Characters Live On — 3/2/17
Animation pros, among them voice artists, producers and a casting and voice director, gathered at the Wolf Theatre to discuss their roles in keeping beloved animated characters alive for a new generation of viewers.

But the Characters Live On

TELEVISION ACADEMY YEAR IN REVIEW
2017 EVENTS AND ACTIVITIES

Foundation Spring Auction — 3/8/17-3/22/17
The first of the Foundation's four auctions this year once again offered bidders exclusive television experiences, such as tickets to the Emmy Awards and Governors Ball; seating for the Emmy Awards red carpet arrivals; and tickets to an Academy concert of television music; also offered were set visits and VIP tickets to tapings. The first-ever summer auction was held in June, followed by the Emmy-season and holiday-season auctions, all benefiting the Foundation's educational and archival programs.

Industry Architects: A Dialogue with Richard Plepler

Industry Architects: A Dialogue with Richard Plepler — 3/14/17
Television Academy members received valuable insights about premium programming and digital services at a breakfast conversation with HBO CEO Richard Plepler at the Montage Beverly Hills, in the first event of the "Industry Architects" series, presented by the Academy and its Council of Former Chairs. A second event, featuring FX Networks CEO John Landgraf, was held December 7.

But the Characters Live On

Mike Darnell: Reality TV's Great Provocateur — 3/29/17
Warner Bros. and former Fox reality TV executive Mike Darnell engaged in a lively chat with Andy Cohen about his risk-taking programming philosophy, which has resulted in such hits as *American Idol* and *Hell's Kitchen*, during an evening at the Wolf Theatre.

***The Handmaid's Tale*: From Script to Screen — 3/30/17**
The evolution of Margaret Atwood's 1985 novel to a lauded ten-episode Hulu series was the focus of the Foundation's inaugural alumni

The Handmaid's Tale: From Script to Screen

professional development event, featuring remarks from series creator-executive producer-writer Bruce Miller and star Elisabeth Moss at the Saban Media Center.

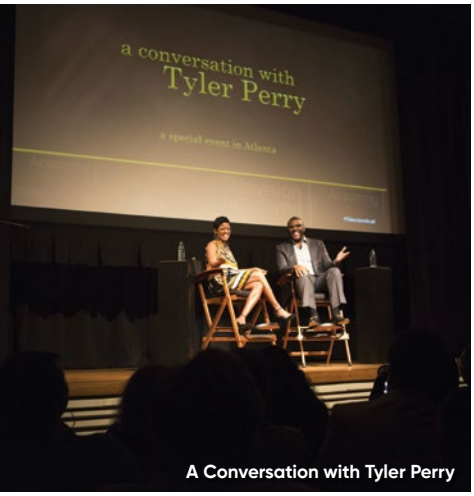
Foundation Broadcast Education Association Convention Events — 4/25/17
The Foundation presented the program "Coffee with … David Mandel" at the annual Broadcast Education Association convention in Las Vegas, with Nancy Robinson interviewing the executive producer of HBO's comedy *Veep*. In another session, Archive director Jenni Matz presented a demonstration of the EmmyTVLegends.org website.

Announcement of Foundation Partnership with Emerson College — 4/27/17
The Foundation and Emerson College in Boston announced their partnership in an initiative to bring Emerson's American Comedy Archives online through the Foundation's Archive of American Television, thus making available interviews with comedic performers, writers, producers and directors; new interviews will also be conducted.

Emmy Magazine Honors at the Maggie Awards — 4/28/17
The Academy's official magazine won three awards — best special interest trade publication, best interview for trade and best series of editorial photographs for consumer or trade — at the sixty-sixth annual ceremony in Los Angeles, bestowed by the Western Publishing Association.

A Conversation with Tyler Perry — 5/4/17
At the Academy's first event held in Atlanta, Georgia, audience members packed the Woodruff Arts Center's Rich Auditorium for a chat with actor-writer-producer-director Tyler Perry, conducted by broadcast journalist Tamron Hall, which covered Perry's inspirational rags-to-riches tale: he now produces multiple series on OWN and TBS and built a 330-acre studio facility in Atlanta.

Archive of American Television/The Interviews Outreach — 5/12/17
Archive/The Interviews director Jenni Matz participated on a panel on rights management at the Henry Stewart Digital Asset Management conference in New York City. She also attended the Association of Moving Image Archivists Conference in New



A Conversation with Tyler Perry

Orleans in December. Producer Adrienne Faillace attended the Oral History Association Conference in Minneapolis in October, and manager Jenna Hymes attended the Henry Stewart Digital Asset Management Conference in Los Angeles in November.

College Television Awards Nominee Summit — 5/23/17
Student College Television Awards nominees attended an all-day program at the Saban Media Center, which included a conversation with HBO West Coast senior vice president of production Jay Roewe; a panel on diversity in television families with creative team members from NBC's *This Is Us* and ABC's *Speechless*; sessions and exercises on how to pitch; and a workshop on problem-solving during production.

College Television Awards Gala — 5/24/17
The thirty-eighth annual ceremony, held at the Wolf Theatre to honor the nation's best student content creators in video, digital and film, featured an expanded roster of categories and also awarded the Loreen Arbus Focus on Disability Scholarship and the Mister Rogers Memorial Scholarships.

Archive of American Television Rebranding — throughout the month of 6/17
The month of June saw the soft launch of the rebranding of the Archive of American Television as The Interviews: An Oral History of Television, with an updating of materials bearing the new name and a public announcement at The Power of TV event on June 19.

Television Academy Honors — 6/8/17
Six television programs that enlighten viewers, raise social awareness and inspire change as well as entertain were celebrated at the tenth annual event, an outdoor cocktail reception on the terrace of the Montage Beverly Hills.

Story TV: Adventures in Hollywood — 6/13/17
Eleven industry members shared compelling tales of their career successes and personal triumphs at this Wolf Theatre event spotlighting

Story TV: Adventures in Hollywood

the luck, pluck and personal resilience it takes to make it in the television industry.

The Power of TV: A Conversation with Norman Lear and *One Day at a Time* — 6/19/17
The Foundation's first ticketed public event at the Wolf Theatre launched the organization's Power of TV public programming series, which celebrates the power of television to inspire social change. The evening highlighted the career of influential producer Norman Lear

College Television Awards Gala

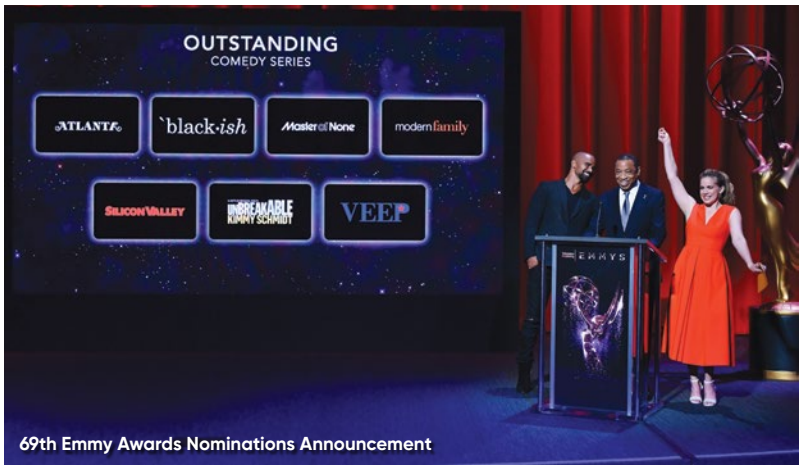
Television Academy Honors

The Power of TV: A Conversation with Norman Lear and *One Day at a Time*

and presented a panel with the cast and showrunners of the Netflix reboot of his sitcom *One Day at a Time*. The event also celebrated the twentieth anniversary of the Archive and its rebranding as The Interviews.

69th Los Angeles Area Emmy Awards — 6/22/17
KCET took the most awards, ten, at the annual ceremony recognizing the best in local television news, sports, entertainment and public affairs programming; Spanish-

69th Los Angeles Area Emmy Awards



69th Emmy Awards Nominations Announcement

language station KVEA followed with eight, including two of the three awards for regularly scheduled daily newscasts. Retired Los Angeles Kings hockey announcer Bob Miller was honored with the Governors Award during the event, which was held at the Wolf Theatre.

Words + Music

Words + Music: A Concert Celebrating Music Written for Television — 6/29/17
The Wolf Theatre was filled with the sound of music — lots of music — and theme songs when the works of composers for more than twenty television shows were performed at an evening celebrating the indelible contributions of music to television.

69th Emmy Awards Nominations Announcement — 7/13/17
Shemar Moore, the CBS *Criminal Minds* star about to move to the new CBS show *S.W.A.T.*, and Anna Chlumsky, a co-star of HBO's *Veep*, joined Academy chairman and CEO Hayma Washington to announce nominations in key categories for the 69th Emmy Awards, in a live morning ceremony held at the Wolf Theatre; during the event, Chlumsky learned she was nominated for the fifth consecutive year as outstanding supporting actress in a comedy.

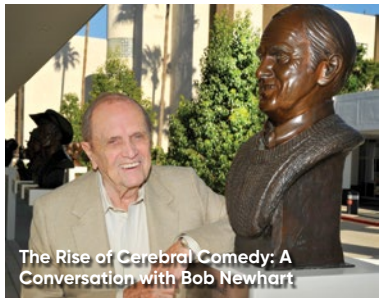
Jodi Delaney Named Academy Foundation Executive Director — 7/24/17
The Foundation announced the appointment of Jodi Delaney as its new executive director; the former television producer brings with her twenty years of experience in nonprofit, government and private sector management and development.

Emmy Awards Sweepstakes — 8/1/17
The Foundation announced the Academy's first-ever participation in a public sweepstakes, partnered with online platform Prizeo, to give a lucky winner and guest the opportunity to attend the 69th Emmy Awards and Governors Ball, with donation proceeds benefiting the Foundation's educational and archival programs.

The Interviews partners with the Film Music Foundation — 8/1/17
John Debney became the first composer whose interview was co-produced under a new partnership between The Interviews and the Film Music Foundation, formed to preserve the insights of film and TV music professionals.

Internship Program Summer Networking Soiree — 8/3/17
Members of the Foundation's forty-eighth annual summer internship program enjoyed an evening of networking at the Saban Media Center, where they met intern hosts and judges, participants in other Foundation programs and Foundation board members; the program provides on-the-job training in more than thirty television areas to exceptional students and recent grads from colleges and universities around the country.

The Rise of Cerebral Comedy: A Conversation with Bob Newhart — 8/8/17
The Academy celebrated the forty-fifth anniversary of *The Bob Newhart Show* with an evening at the Wolf Theatre devoted to the sitcom and its venerable star.


The Rise of Cerebral Comedy: A Conversation with Bob Newhart

Peer Group Nominee Receptions — 8/19/17 – 9/15/17
More than twenty festive receptions celebrated Academy members' Emmy nominations in their respective peer group categories, held at various Los Angeles locations.

Outstanding Art of Television Costume Design Exhibit — 8/22/17 – 10/7/17
This eleventh annual public exhibit at FIDM in downtown Los Angeles celebrated the new "Golden Age" of television programming with costumes from the 2016-2017 television season, including those by Emmy-nominated costume designers and supervisors, and non-nominated fan favorites.

69th Emmy Awards Digital Campaign Announcement — 9/6/17
The Academy outlined its comprehensive digital campaign for the 69th Emmy Awards telecast, which includes its eighth year of free streaming companion program *Backstage LIVE!* on Emmy night, pre- and post-show programming from People.com, EW.com, IMDb and a new collaboration with QVC.

Governors Ball Press Preview — 9/7/17
Members of the press gathered at the Los Angeles Convention Center in downtown Los Angeles for a preview of the Governors Balls which follow the Emmy Awards telecast and Creative Arts Awards ceremonies, spotlighting the food, beverages and décor of the celebrations' "Golden Grandeur" theme.

69th Creative Arts Awards — 9/9/17 – 9/10/17
For the second year, the Creative Arts Awards, which primarily honor behind-the-scenes crafts artists and primetime guest performers, were presented during two ceremonies on consecutive nights, both at the Microsoft Theater in downtown Los Angeles. Reversing last year's order, the first ceremony recognized the categories of animation, documentary, reality and variety programming, while the second celebrated excellence in scripted programming including comedy, drama and limited series. The Netflix documentary *13TH* and Cartoon Network's animated action-adventure series *Samurai Jack* garnered the most statuettes the first night, four apiece; documentary funder-presenter ITVS received the Governors Award. The second night saw a three-way tie for highest number of Emmys: five each were awarded to NBC's *Saturday Night Live*, Netflix's *Stranger Things* and HBO's *Westworld*.

Dynamic & Diverse Emmy Celebration — 9/12/17
Diversity and inclusion were the focus of this fifth annual event, which recognizes Emmy nominees and others in the television community, on and behind the camera, whose diversity includes ethnicity, culture, sexual orientation, age and/or disability. Almost 450 industry members turned out for the cocktail reception, which was held at the Saban Media Center and was once again co-hosted by SAG-AFTRA.

The Interviews and Google Honor Latinos in News and Entertainment — 9/15/17
Continuing its partnership with the Google Cultural Institute, The Interviews created an exhibit celebrating Hispanic Heritage Month, focusing on the contributions of Latinos in television news and entertainment via its interviews with Rita Moreno, Jorge Ramos and others.

69th Emmy Awards

69th Emmy Awards — 9/17/17
Programs featuring strong women were the biggest winners — and history-makers — at the 69th Emmy Awards, hosted by Stephen Colbert of CBS's *The Late Show with Stephen Colbert* and broadcast live coast-to-coast by CBS from the Microsoft Theater. The victory of Hulu's *The Handmaid's Tale* as Outstanding Drama Series marked the first win by a streaming service in that category; the show took five awards that night for a total of eight including its Creative Arts Awards wins. Julia Louis-Dreyfus won a record-breaking sixth comedy series lead-actress Emmy for her role as Selina Meyer in *Veep*; the HBO show won its third consecutive statuette as Outstanding Comedy Series. Lena Waithe became the first black woman to win for comedy writing, sharing the Emmy with Aziz Ansari for their Netflix show *Master of None*. HBO's *Big Little Lies* won for Outstanding Limited Series, collecting a total of eight awards. Other winners included Netflix's *Black Mirror: San Junipero* as Outstanding Television Movie; NBC's *The Voice* in its third consecutive victory (and fourth total) as Outstanding Reality-Competition Program; NBC's *Saturday Night Live* as Outstanding Variety Sketch Series and HBO's *Last Week Tonight* with John Oliver as Outstanding Variety Talk Series.

TELEVISION ACADEMY YEAR IN REVIEW
2017 EVENTS AND ACTIVITIES

Prime/Cuts Seminar — 9/23/17
Six picture editors, Emmy nominated in their respective categories for drama, comedy, variety and reality programming, discussed building momentum and other crucial elements of their storytelling art and craft at this eleventh annual public event, held at the Wolf Theatre and presented by the Academy's Picture Editors Peer Group Executive Committee.

The Power of TV: Foster Care in Storytelling — 10/10/17
This second Power of TV public program, held at the Saban Media Center, turned the spotlight on foster care issues and the representation of foster youth and foster families on television, with a panel discussion from industry pros and insights from audience members.

Foundation Vocational Day for Foster Youth — 10/21/17
Sixty foster-care college students interested in entertainment careers visited the Saban Media Center for a vocational day co-hosted by the Foundation and the Alliance for Children's Rights, which included a networking and interviewing skills workshop, an above-the-line panel discussion and a below-the-line panel of professionals in various industry crafts. The Foundation-Alliance collaboration is supported by an endowment gift from Dick and Noelle Wolf and the Wolf Family Foundation.

69th Engineering Emmys — 10/25/17
Leonardo Chiariglione, considered the "father of MPEG" for his groundbreaking efforts in media compression, received the Charles F. Jenkins Lifetime Achievement Award and Sony Corporation received the Philo T. Farnsworth Corporate Achievement Award in a

69th Engineering Emmys

ceremony at the Loews Hollywood Hotel, which honored scientific and technological achievements and this year presented a humorous "In Memoriam" video tribute to defunct technologies.

Foundation Annual Emmys Golf Classic — 10/30/17
This eighteenth annual event raised a record-breaking $300,000 when celebrities, industry executives, Academy leaders and corporate partners competed at the Wilshire Country Club in Los Angeles for the benefit of the Foundation's educational and archival programs.

Faculty Seminar — 11/6/17 – 11/10/17
A diverse roster of topics ranging from reality shows to virtual reality was on the syllabus when twenty-five top college and university instructors from around the nation gathered at the Saban Media Center and other locales for the thirtieth annual Foundation event, which offers an immersive experience and television insights from industry pros through panel discussions and field trips.

It's Not Just a Cartoon! — 11/11/17
For the second consecutive year, Academy members and their families and friends enjoyed a fun animation-themed afternoon at the Saban Media Center, where they tried out animation techniques, grooved to band music and attended a conversation with two top animation veterans.

Television Academy Hall of Fame Induction Ceremony — 11/15/17
The twenty-fourth ceremony, held at the Wolf Theatre, honored Roy Christopher, Shonda Rhimes, Joan Rivers, John Wells and the entire original cast of NBC's *Saturday Night Live*, chosen for the Hall of Fame because of their career achievements and contributions to television.

The Power of TV: *American Masters: This is Bob Hope* — 11/30/17
The year's third Power of TV public program, held at the Wolf Theatre, featured excerpts from a new PBS documentary about Bob Hope, followed by a panel discussion about the legendary comedian-humanitarian.

Announcement of Rules Changes for 70th Emmy Awards — 12/12/17
The Academy announced rules changes for the 70th Emmy Awards in 2018, redefining categories involving Variety Specials, Period and Sci-Fi/Fantasy Costumes, Directing for Nonfiction Programming and Series Sound Editing.

Networking Night Out Holiday Mixer — 12/12/17
Holiday toasts, vacation talk and celebrations of old friends and new acquaintances were the order of the night at a festive year-end Academy members' mixer, held at the Saban Media Center.

Announcement of Membership Eligibility Changes — 12/20/17
The Academy announced changes in membership eligibility for 2018, refining requirements in some peer groups and expanding the roster of qualified members to include personal publicists, short-form writers, colorists and fifteen other television job positions.

2017 TELEVISION ACADEMY
COMMITTEES

ACTIVITIES
Jill Daniels, Chair
Tony Carey, Vice-Chair

AUDIT & FINANCE
Leisa Wu, Chair

BUDGET REVIEW
Tim Gibbons, Chair
Steven Kent, Vice-Chair

BYLAWS
Janet Carol Norton, Chair
Dan Birman, Vice-Chair

CREATIVE ARTS EMMY AWARDS SHOW
Jonathan Murray, Chair
Bob Bergen, Vice-Chair

DAYTIME EMMY AWARDS
Eva Basler, Co-Chair
Steven Kent, Co-Chair

DIGITAL STRATEGY
Seth Shapiro, Co-Chair
Chris Thomes, Co-Chair

DIVERSITY
Gail Mancuso, Co-Chair
Rickey Minor, Co-Chair

ENGINEERING EMMY AWARDS
Barry Zegel, Chair

GOVERNORS AWARD SELECTION
Michael A. Levine, Chair
Mark Spatny, Vice-Chair

GOVERNORS BALL
Barbara Cassel, Co-Chair
Edward Fassl, Co-Chair
Russ Patrick, Chair Emeritus

HALL OF FAME SELECTION
Rick Rosen, Chair

INVESTMENT (no term limit)
Ed Romano, Chair

LOS ANGELES AREA EMMY AWARDS
Paul Button, Co-Chair
Beatriz D. Gomez, Co-Chair

MEDIA & BRAND MANAGEMENT
Peter Golden, Co-Chair
Tammy Golihew, Co-Chair

MEMBERSHIP
Sharon Lieblein, Chair
Tammy Glover Park, Vice-Chair
Dan Birman, Chair Emeritus

PRIMETIME EMMY AWARDS
Bob Bergen, Chair
Bob Boden, Chair Emeritus

PRIMETIME EMMY AWARDS SHOW
James Pearse Connelly, Chair
Gail Mancuso, Vice-Chair
Danila Koverman, Chair – Digital

TELEVISION ACADEMY HONORS SELECTION
Lucia Gervino, Chair

THEATRE OVERSIGHT
Steve Venezia, Chair

EXECUTIVE COMMITTEE

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

Hayma Washington — Chairman & CEO

Hayma Washington is one of the most prolific and accomplished executives in the industry. Washington is a seven-time Emmy Award winner, and his career includes producing live sports, award shows, music, comedy, drama, talk, independent films and short-form digital content for every broadcast network and a profusion of top cable nets. His production company, Screechers Pix, is a winner of the BACS Independent Filmmaker Award. Elected Television Academy chairman and CEO in 2016, Washington previously served as a governor of the Academy's Producers peer group. He had also served the Producers Guild of America as a two-term television vice president and as a member of its national board of directors. During Washington's tenure as an executive producer of *The Amazing Race*, he raised the bar for reality television worldwide and was awarded seven Emmys for Outstanding Reality Competition Program, numerous PGA nominations and the Producers Guild Award in 2005. While vice president of production for Disney's Buena Vista Productions, Washington played pivotal roles in such classic syndicated programs as *Live with Regis and Kathie Lee* and *Siskel & Ebert*. He launched production units for Disney's international divisions spanning Europe, South America and Asia, and oversaw numerous international series and specials. Washington began his career working on videos for David Bowie, Whitney Houston, Cyndi Lauper and Michael Jackson, including the memorable Cyndi Lauper wrestling video for *Land of 1,000 Dances*.

Frank Scherma — Vice-Chair

Frank Scherma is the president of RadicalMedia, a multidisciplinary studio that creates some of the world's most innovative content. Under his leadership, the company has produced and distributed award-winning projects in a full spectrum of media, including commercials, feature films, television, music programming, graphic and interactive design, virtual reality, applications for smartphones and tablets, exhibitions, events and original photography. With offices in New York, Los Angeles, London 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."

Steve Venezia, CAS — Second Vice-Chair

Steve Venezia, CAS is an independent sound engineer working in both production and postproduction. Early in his career he worked for 16 years in both live music production and studio recording, working with numerous artists including Frank Zappa, The Pretenders, Dire Straits, Chaka Khan, INXS, Howard Jones and Tom Waits. He has worked with ABC and AMPAS on the audio production for 16 recent Oscar broadcasts. Most recently he was senior director of worldwide production and postproduction services at Dolby, where he worked for over 20 years covering sound mixing and advancements in audio technologies. During his tenure at Dolby, he worked closely with the Advanced Television Systems Committee (ATSC) on the audio standards for digital television, and the launch of 5.1 digital surround sound. More recently, he worked on the development of Dolby Atmos for cinema and broadcast. In addition to his Television Academy service, he is a member of CAS, AMPAS and SMPTE. He currently serves on the Board of Directors of the Cinema Audio Society. He holds two patents for digital audio covering loudness measurement and digital audio processing.

Susan Nessanbaum-Goldberg — Secretary

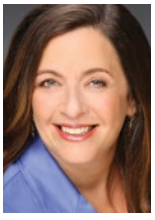
Susan Nessanbaum-Goldberg most recently produced the reboot of CW's *Whose Line Is It Anyway?*, now in its sixth season. She also served as coexecutive producer of YouTube's first original sitcom *The Part-Timers* for Generate and Defy Media. Additionally, her credits include supervising producer on 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 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. She also worked for Brillstein-Grey, Carsey-Werner, Witt-Thomas-Harris and on numerous network in-house productions with a dual role of associate producer and producer. As vice president of production for Sony Pictures Television focusing on syndication and cable, Nessanbaum-Goldberg oversaw single-camera and multi-camera film and television shows in every genre. She is serving as Television Academy secretary after functioning as Treasurer for two terms. Her previous leadership capacities for the Television Academy include governor of the Production Executives Peer Group and co-chairing the Diversity and Primetime Awards committees.

Allison Binder — Treasurer

Allison Binder is a name partner of Stone, Genow, Smelkinson, Binder & Christopher, LLP, a transactional entertainment law firm in Beverly Hills 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.

Mitch Waldow — Los Angeles Area Vice-Chair

Mitch Waldow is a veteran broadcast journalist who for five decades has worked in front of and behind the camera, as a reporter, writer and producer at a half-dozen Los Angeles television stations. His documentaries have been nominated for several Los Angeles Area Emmys and have won numerous national awards. He is the recipient of a regional Edward R. Murrow Award for large-market TV writing and has been honored several times by the L.A. Press Club. The Fox 11 Realtime Traffic webcast he coanchored won the club's Best Live News Coverage award. As the archive manager of Fox-owned and -operated KTTV and KCOP, Waldow is the go-to person for the licensing of footage from what is considered to be the largest local news library on the West Coast. Hundreds of television and film producers have called on him to help them with their projects. He is also an avid film collector whose stock library of Southern California scenes dates back to the 1920s. The UCLA Film and Television Library, the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences and the Paley Center for Media all have accepted material from the Mitch Waldow Film Archive. Waldow is a local TV history buff and has written numerous articles on Los Angeles television broadcasting, and more recently has lectured on the subject.



Susanne Daniels — Chair's Appointee

Susanne Daniels is an award-winning entertainment executive who has developed and produced some of the most iconic and groundbreaking series in entertainment. As global head of original content for YouTube, Daniels is responsible for leading the company's overall efforts and investments in original content, including programming strategy, development and production of series and feature films. At YouTube, Daniels has launched many international hit series, including *STEP UP*, *What the Fit with Kevin Hart* and Katy Perry's *Witness World Wide* event. Her programming experience spans serving as president of programming at MTV (*Scream*, *Finding Carter*, *Faking It*, *Are You The One?*); president of Lifetime Television (*Army Wives*, *Drop Dead Diva*, *Project Runway*) and The WB (*Buffy the Vampire Slayer*, *Dawson's Creek*, *Gilmore Girls*, *Charmed*, *7th Heaven*, *Smallville*); vice president of comedy for Fox Television (*Martin*, *Living Single*); and director of specials at ABC (*Academy Awards*, *American Comedy Awards*, *American Music Awards*). Daniels has served as a consultant to several major entertainment companies, including Viacom's Teen Nick, Oprah Winfrey's OWN and Media Rights Capital. She serves on the boards of the Campaign to Prevent Teen Pregnancy and Common Sense Media, among other advisory roles. She is based in Los Angeles, where she resides with her husband, writer-producer-director Greg Daniels (*The Office*, *Parks and Recreation* , *King of the Hill*).

EXECUTIVE COMMITTEE

Mark Gordon — Chair's Appointee

As president and chief content officer, film, television and digital, at Entertainment One, Mark Gordon leads eOne's creative units around the world. Well-known for his producer- and creator-friendly philosophy, Gordon is focused on providing producers, writers, directors and actors the opportunity to tell great stories and be financially rewarded for their work. An award-winning producer with more than 100 motion picture and television projects to his credit, Gordon partnered with eOne in 2015 to create an independent television and film studio before taking on leadership of eOne's creative teams. His credits include *Murder on the Orient Express*; the Golden Globe- and Academy Award-nominated *Molly's Game*; *Steve Jobs*, written by Academy Award-winning screenwriter Aaron Sorkin and directed by Academy Award-winning director Danny Boyle; *Saving Private Ryan*, earning him Academy Award and BAFTA nominations, as well as a Golden Globe win for Best Picture; *The Day After Tomorrow*; *Speed*; *Source Code*; *The Messenger*; and *The Patriot*, as well as television series *Designated Survivor*, *Grey's Anatomy*, *Criminal Minds*, *Ray Donovan* and *Quantico*, among others. His professional accolades include a Golden Globe, five Emmy Awards and the Norman Lear Award for Achievement in Television from the Producers Guild of America. Also a devoted philanthropist and champion of public education, he is the founder of Citizens of the World Charter Schools (CWC), which serve 1,400 students across four schools in Los Angeles and Kansas City.

Shonda Rhimes — Chair's Appointee

Shonda Rhimes is the writer, executive producer and creator of the hit ABC series *Grey's Anatomy* and *Scandal*. In addition, she created the *Grey's Anatomy* spinoff *Private Practice*, and is executive producer of the ABC dramas *How to Get Away with Murder* and *For the People*. In 2017 she left ABC Studios to create programming for Netflix. Her numerous awards include a Golden Globe for Outstanding Television Drama; Peabody Award; Television Producer of the Year by the Producers Guild of America; Writers Guild Award for Best New Series; GLAAD Media Award; numerous AFI Awards for Television Program of the Year; an unprecedented six NAACP Image Awards for Outstanding Writing in a Dramatic Series; eight NAACP Image Awards for Outstanding Drama Series and many others. Her numerous other professional accolades include induction into the Television Academy Hall of Fame. Rhimes began her career writing films, including *Princess Diaries 2: A Royal Engagement* and *Crossroads*. She also co-wrote *Introducing Dorothy Dandridge*, for which Halle Berry won a Golden Globe and an Emmy for best actress in a miniseries for her portrayal of Dandridge. In 2004, Rhimes created her production company Shondaland. Rhimes holds a B.A. from Dartmouth College in English literature with creative writing. She earned an M.F.A. from the USC School of Cinema-Television. In 2014, Rhimes received an honorary PhD from USC, as well as from Dartmouth, where she was proud to deliver the commencement address. Rhimes grew up outside of Chicago and now resides in Los Angeles with her three daughters.

Richard Weitz — Chair's Appointee

Richard Weitz is a partner at William Morris Endeavor (WME) and co-head of its scripted television department. His clients include creators and showrunners such as Tina Fey (*30 Rock*, *Unbreakable Kimmy Schmidt*), Seth MacFarlane (*Family Guy*), Ricky Gervais (*The Office*), Robert Carlock (*30 Rock*, *Unbreakable Kimmy Schmidt*) and Steve Molaro (*The Big Bang Theory*). He also represents directors such as Jake Kasdan (*New Girl*), David Nutter (*The Flash*, *Arrow*), Shawn Levy (*Stranger Things*) and comedy director Andy Ackerman (*Seinfeld*). Richard additionally works with actors LL Cool J, Rob Lowe, Priyanka Chopra and Ellie Kemper. After joining Endeavor in 1997, Weitz was promoted to partner in April 2002 and served as the head of the agency's television packaging department. He began his entertainment industry career in 1991 in the mailroom of InterTalent Agency, eventually moving to International Creative Management. He was promoted to agent at ICM — where he worked with future Endeavor partners Rick Rosen and Ariel Emanuel — and served in that capacity for three years before joining Endeavor.

Carmi Zlotnik — Chair's Appintee

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

Jill Daniels — BOG Representative

Jill Daniels is currently an art director at Cartoon Network. Daniels has worked as an art director/visual development artist on numerous Emmy-winning productions for many studios, including Illumination/DreamWorks Television/Universal, PBS, Disney Animation, Sony Pictures, CTN Development Shorts Program, Film Roman/Fox, Warner Bros. and Nickelodeon Original Movies. She served as a member of the Television Academy's Peer Group Executive Committee for Animation for four years, after winning back-to-back Primetime Emmy Awards for Outstanding Individual Achievement in Animation for her color and painting skills in 2011 and 2012 while art directing the Disney series *Phineas and Ferb*. Daniels is in her second term as an Academy governor and enjoyed expanding her Academy service as chair of the Activities committee and as a Governors' Appointee on the Executive Committee. Daniels grew up in Alaska and moved to California to pursue a career as a professional artist. She graduated with a B.F.A. in fine art from Pepperdine University and spent two years studying painting and art history in Florence, Italy, and Heidelberg, Germany. She went on to study illustration, environmental design and computer technologies at Art Center College of Design in Pasadena. In addition to her career in entertainment, Daniels exhibits her fine artwork through galleries in Los Angeles and New York. Her work has been collected and featured in exhibitions worldwide.

Gail Mancuso — BOG Representative

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.

Rickey Minor — BOG Representative

Rickey Minor is a composer and an Emmy Award-winning music director who has worked with such renowned recording artists as: Whitney Houston, Adele, Rihanna, Demi Lovato, Keith Urban, Diana Ross, Katy Perry, Aretha Franklin, Jennifer Lopez, Little Big Town, Stevie Wonder, Ariana Grande, Carrie Underwood, Sting, John Legend, Common, Elton John, Andra Day, Usher and Beyoncé. His numerous television credits include *The Tonight Show starring Jay Leno*, the *Emmys*, *American Idol*, the *American Music Awards*, and the *Kennedy Center Honors*. In addition, he has worked on several major live events and award shows, including some of the most memorable Super Bowl and Grammy Award performances. He has received seven Emmy Award nominations for Outstanding Music Direction — *Genius: A Night for Ray Charles, An Evening of Stars: A Tribute to Chaka Khan*, *The 50th Annual Grammy Awards*, *The 51st Annual Grammy Awards*, *The Smithsonian Salutes Ray Charles: In Performance at the White House*, *Stayin' Alive: A Grammy Salute to the Music of the Bee Gees* and one win for *Taking The Stage: African American Music and Stories That Changed America*.

Mark Spatny — BOG Representative

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

Madeline Di Nonno — Foundation Chair

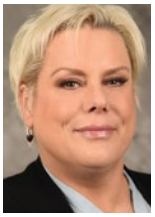
Madeline Di Nonno is chief executive officer of the Geena Davis Institute on Gender in Media. Di Nonno leads the Institute's strategic direction, research, education, advocacy, financial and operational activities. She brings 30 years of international executive and strategic advisor leadership experience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

BOARD OF GOVERNORS

Television Academy policy and programs are formulated and controlled by the Board of Governors, which in 2017 was comprised of thirty Peer Groups that included two representatives from each of the twenty-nine peer groups and two representatives from the Los Angeles Area Peer Group, Governors serve two-year terms, with one representative from each group elected annually.

Eric Anderson — Motion & Title Design

Eric Anderson is a two-time Emmy Award-winning director and editor for the main title sequences of *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's on *New York*'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, and successfully created a new Emmy Award for Motion Design in 2015.



Eva Basler — Daytime Programming

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

Stuart Bass, ACE — Picture Editors

Stuart Bass, ACE, 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 Eddy Award for his work on *Arrested Development*. He won a 2008 Primetime Emmy Award for his work on *Pushing Daises*.

Gary Baum, ASC — Cinematographers

Gary Baum got his start as a film loader at Lorimar at the MGM Studios and is currently in his 36th year in camera. His camera assistant and camera operator credits include *The A-Team*, *MacGyver*, *Magnum P.I.*, *Die Hard II*, *Friends* and *Will & Grace*. He moved up to director of photography while working on *Will & Grace*, and his most recent credits include the *Will & Grace* reboot and *Man with a Plan*. Baum has received six Primetime Emmy nominations, and a Primetime Emmy in 2015 for Outstanding Cinematography for a Multi-Camera Series, for his work on *Mike & Molly*. He is a member of the American Society of Cinematographers, and in addition to his service as a governor, he has served on the Academy's Creative Arts Awards committee and Budget Review committee.

Ted Biaselli — Children's Programming

Ted 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 is 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 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*.

Bob Boden — Reality Programming

Emmy nominee Bob Boden's career in unscripted/alternative TV programming has included senior management and production functions for a variety of studios, networks and production companies. He is frequently acknowledged as an industry leader in the game and reality genres. He is currently executive vice president, production & development, Entertainment Studios, and executive producer of the syndicated comedy celebrity game show *Funny You Should Ask*. Boden's production credits include executive producer of GSN's *The Chase,* four series on the Hub family network, 19 series on Fox Reality Channel, and co-creator/executive producer of the Fox game show *Greed*. He also has senior credits on numerous other docuseries, reality competition, talk, lifestyle, magazine, variety and hidden-camera series. His executive positions include senior vice president, reality and game show development, Hasbro Studios; senior vice president, programming, production and development, Fox Reality Channel; senior vice president, programming, Game Show Network; senior vice president, production and development, dick clark productions; vice president, development and production, FX Networks; and vice president, daytime programming, Family Channel; as well as positions at CBS, ABC and Paramount and consulting roles at Lionsgate, EndemolShine, Fremantle, ITV, Sony and many others. In addition to his service as a Television Academy governor, he is chair emeritus of the Primetime Awards committee. Boden is an adjunct professor for Syracuse University's Los Angeles Semester program and graduated Phi Beta Kappa from UCLA, where he earned a B.A. in theater.

Bob Bronow, CAS — Sound

Bob Bronow, CAS is a re-recording mixer who has worked in television and film for more than 25 years. He has received two Primetime Emmy Awards, with an additional 10 nominations, four CAS Awards and two MPSE Golden Reels. His credits include *Genius: Einstein* and *Picasso*, *A Christmas Prince*, *The Last Ship*, *Graves*, *Nightcap*, *Z: The Beginning of Everything*, ABC's *The Family*, 13 seasons of *Deadliest Catch*, *American Masters: Marlon Brando*, *Carol Burnett* and *Bob Newhart*, *What We Carry* and *The Wrecking Crew*. In addition to his service as a Television Academy governor, he is on the board of directors of the Cinema Audio Society. Bronow works with top software developers to create tools for mixers. He regularly teaches master classes and speaks at universities around the country (including NYU, Emerson College, Savannah College of Art and Design and Full Sail University) to share insights and promote the craft of sound mixing to future mixers.

Sue Bub — Costume Design & Supervision

Sue Bub has enjoyed a wonderful 30-year career in the entertainment industry, primarily as a costume supervisor for television. She has traveled and worked all over the U.S. making telefilms and miniseries, most with one of these words in the title: terror, blood, murder, kidnapped, nightmare, death. Project highlights include the first original scripted series on Lifetime, *Any Day Now*, the Emmy Award-winning *James Dean*, *Without a Trace*, *Cane*, *Three Rivers*, *Franklin & Bash* and *Shameless*. Bub has been an active member of the Television Academy for 16 years; a career highlight came when she was elected governor of her peer group. She has been active in the annual quest for the best college student to participate as the Costume Design & Supervision intern for the Academy Foundation College Internship Program. During her tenure, she has served on several committees, including Bylaws, Membership, Television Academy Honors and Budget Review. She considers it a great honor to represent all the costumers doing amazing work in television.

BOARD OF GOVERNORS

Kathryn Burns — Choreography
Kathryn Burns is an Emmy-winning choreographer. She has been the series choreographer for many TV shows, including the current *Crazy Ex Girlfriend* (2016 Emmy winner for Outstanding Choreography) and *Key & Peele, Comedy Bang! Bang!, Childrens Hospital, Another Period, Garfunkel & Oates, Stuck in the Middle* and *Wet Hot American Summer*. She has won two World Choreography Awards for Best Choreography/Television Episodic for *Key & Peele* and *Crazy Ex-Girlfriend.* Burns has also worked with numerous artists, including Pharrell Williams on the "Happy" music video (Grammy for best music video of the year), Logic, Carly Rae Jepsen, Taboo (Black Eyed Peas), Paulo Nutini, Bonnie McKee (songwriter for Katy Perry), "Weird" Al Yankovic, Lil Dicky and Dead Man's Bones (Ryan Gosling and Zach Shields). She is also a performer at the prestigious Upright Citizens Brigade and producer of the group's long-running mainstay "Quick & Funny Musicals."

Paul Button — Los Angeles Area
Paul Button has worked in television for more than 30 years, 27 of them spent in Los Angeles at KCBS/KCAL. Currently the stations' managing editor, Button began at KCAL in 1990. He initially developed, launched and produced an early morning newscast, then went on to produce *KCAL 9 News at Noon*, for which he won a Los Angeles Area Emmy Award in 1993. That was followed by a stint producing the acclaimed *KCAL 9 News World Report*. He then moved into management, serving as supervising producer, executive producer, assistant news director and now managing editor. Button helped oversee the merger of KCAL and KCBS when they were joined as a duopoly and was a key player in the move to a new broadcast facility in the San Fernando Valley, in addition to the management of a 150-person newsroom. He was also executive producer of the Emmy-winning *KCAL 9 News at 10* in 1999, as well as assistant news director for the Emmy-winning entry in the Live Coverage of an Unscheduled News Event category in 2005 and 2006, and for Live Special Events-News category in 2007. Prior to KCAL, Button was a newscast producer, writer and production assistant at WJLA, the ABC affiliate in Washington, D.C. Button has been a member of the Television Academy's Los Angeles Area Awards committee since 2005 and a member of the Los Angeles Peer Group Executive Committee since 2007. He also serves on the board of directors of the Radio & Television News Association of Southern California.

Tony Carey — Production Executives
Tony Carey started working in television for his mentor, Bernie Brillstein, at Brillstein-Grey Entertainment. As head of production for nearly 18 years, he oversaw production of many series, pilots and specials, including several critically acclaimed series such as *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*. Currently a freelance producer, Carey has produced television projects for talent such as Rob Schneider, Dennis Miller, Matthew Broderick, Martin Lawrence, Kelsey Grammer, Chris Mintz Plasse, Ashley Tisdale and Amy Osment. Along with being an instructor and guest lecturer at various cinema schools and university programs, Carey is an advocate for giving back and has produced several charity events, including the Saban Community Clinic Annual Gala for the past 23 years, which raised $9.2M at the 2017 Gala. Carey was the recipient of the Clinic's Lenny Somberg Award in 2011.

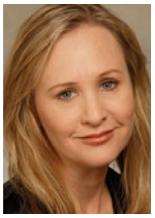
Barbara Cassel — Art Directors/Set Decorators
After earning a B.A. in fine art from Boston University, Barbara Cassel moved to Chicago, then to New York City, where she worked on contract interior design. In 1979 she moved to Los Angeles and continued her work in interior design. In 1988 she got a call to be a set decorator buyer on her first feature film. Soon after, she began decorating for television and features and 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 *Tony Bennett: An American Classic*. She has been a member of the Television Academy's Art Directors/Set Decorators peer group for 12 years and was a governor for the peer group for four years. In 2014 she was vice-chair of the Emmy Awards Governors Ball committee. In 2015 and 2016 she was a co-chair for the Governors Ball committee.

Mark Cendrowski — Directors

Mark Cendrowski graduated from the University of Michigan in 1981 and moved to Los Angeles with that decade's wave of standup comics. After working with the likes of Garry Shandling, Dave Coulier, Mike Binder and Bob Saget, he joined the Directors Guild in 1986 as a stage manager. Cendrowski worked on various sitcoms such as *Family Ties*, *Full House* and *Nurses* and then started directing full time in the mid-nineties. He continued his work with comics such as Jamie Foxx, D.L. Hughley and Anthony Clark on their shows. Cendrowski has been nominated for two DGA Awards and has worked the last 10 seasons on *The Big Bang Theory*.

James Pearse Connelly — Art Directors/Set Decorators

James Pearse Connelly is an Emmy-winning production designer acclaimed for his work on iconic shows such as NBC's *The Voice*, Bravo's *Top Chef*, Netflix's *Nailed It!* and more. In 2009, Connelly was honored with his first Primetime Emmy Award for his work on the MTV Video Music Awards. In the years following, he has been recognized for his bold production design with seven additional Primetime Emmy nominations and seven Art Directors Guild Award nominations for shows including Netflix's *Bill Nye Saves The World* and NBC's *The Voice*. Connelly has made a name for himself designing for an array of television genres — from reality competition to variety to late night to live spectacle. Additional credits include *Martha And Snoop's Potluck Dinner Party*, *I Love You America with Sarah Silverman*, *The Jim Jefferies Show*, *Teen Choice Awards*, *Top Chef Jr.*, *The Four* and *World of Dance*. Connelly also served as principal art director on the 2010 Oscar-nominated feature film *The Kids Are All Right*. Additionally, Connelly's creative design company, JPConnelly, specializes in production design for special events and experiential activations for companies like Twitter, Vine and Dubsmash. JPConnelly prides itself on its use of experiential production design and storytelling techniques to create innovative, immersive environments. A dedicated member of the Television Academy since 2007, Connelly has been active on the Peer Group Executive Committee for Art Directors/Set Decorators and is currently serving as a governor.



Shari Cookson — Documentary Programming

Shari Cookson is a Primetime Emmy Award-winning filmmaker. Her latest film, *Requiem for the Dead: American Spring 2014*, on gun violence premiered on HBO. 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 recieved the Television Academy Honors Award, and the documentary series *The Weight of the Nation for Kids*. Cookson is also the president of the documentary film production company Sceneworks. Her other HBO credits include the Emmy-nominated documentaries *All Aboard! Rosie's Family Cruise* and *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.

Jill Daniels — Animation

Jill Daniels is currently an art director at Cartoon Network. Daniels has worked as an art director/visual development artist on numerous Emmy-winning productions for many studios, including Illumination/DreamWorks Television/Universal, PBS, Disney Animation, Sony Pictures, CTN Development Shorts Program, Film Roman/Fox, Warner Bros. and Nickelodeon Original Movies. She served as a member of the Television Academy's Peer Group Executive Committee for Animation for four years, after winning back-to-back Primetime Emmy Awards for Outstanding Individual Achievement in Animation for her color and painting skills in 2011 and 2012 while art directing the Disney series *Phineas and Ferb*. Daniels is in her second term as an Academy governor and enjoyed expanding her Academy service as chair of the Activities committee and as a Governors' Appointee on the Executive Committee. Daniels grew up in Alaska and moved to California to pursue a career as a professional artist. She graduated with a B.F.A. in fine art from Pepperdine University and spent two years studying painting and art history in Florence, Italy, and Heidelberg, Germany. She went on to study illustration, environmental design and computer technologies at Art Center College of Design in Pasadena. In addition to her career in entertainment, Daniels exhibits her fine artwork through galleries in Los Angeles and New York. Her work has been collected and featured in exhibitions worldwide.

BOARD OF GOVERNORS

Patrika Darbo — Performers

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

Janet Dimon — Animation

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

Dan Evans, III — Children's Programming

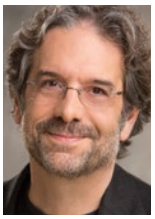
Dan Evans, III is vice president of creative affairs at DC Entertainment. In his current role Evans collaborates with key Warner Bros. divisional partners by reviewing creative materials for all DC media in production across the studio to ensure that the use of the DC characters and stories stay true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

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. He is the supervising sound editor on shows such as *The Arrangement* for NBC/Universal, as well as various series for Disney and Nickelodeon. He has over 33 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, including 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, television 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. He has also served nine years as a Television Academy governor.

Tim Gibbons — Producers

Tim Gibbons is an award-winning television producer, director and writer, best known as executive producer of HBO's *Curb Your Enthusiasm*, Kevin Hart's *Real Husbands of Hollywood* and Betty White's *Off Their Rockers*, among many others. In addition to his four terms as Academy governor, representing producers, Gibbons is currently vice president, television, for the Producers Guild of America; he previously served as its president (with Kathleen Kennedy), and spent 16 years on its National Board of Directors. Gibbons has been nominated for six Primetime Emmys, won two PGA Producer of the Year Awards (and five more nominations), a Golden Globe (and one more nomination), an NAACP Image Award (and one more nomination), two DGA Awards (and five more nominations) and a Monte Carlo Television Festival Outstanding Producer of the Year Award (and one more nomination). In 2009 he received the PGA's most prestigious honor, the Charles B. FitzSimons Award, bestowing lifetime membership in the guild. Through the years he has worked on over 1,400 hours of television on more than 135 series, specials and pilots. Gibbons is also a member of the DGA and WGA.

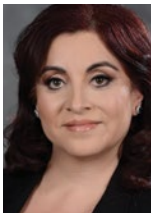


Peter Golden, CSA — Casting Directors

Peter Golden is executive vice president, talent and casting, for CBS, overseeing all talent and casting operations for CBS primetime and daytime series, television movies and limited series, reality series and special programs. Additionally, he oversees the casting of all programs produced by CBS Television Studios and CBS All Access content. Since joining the network in 1996, Golden has supervised the casting of more than 450 pilots and 160 series, including *Everybody Loves Raymond*, *How I Met Your Mother*, *The Big Bang Theory*, *Young Sheldon*, *Mom*, *Life in Pieces*, *The Good Wife*, *Madam Secretary*, *Criminal Minds*, *Bull*, *S.W.A.T.*, *Seal Team,* the *CSI* and *NCIS* franchises and CBS's summer event series *Salvation, Under The Dome, Zoo* and *Extant*, as well as the reality series *Survivor*, *The Amazing Race* and *Big Brother*. In addition, Golden has overseen casting on more than 200 television movies and limited series, including the multi-Emmy Award-nominated *Joan of Arc* and *The Dovekeepers*. Prior to CBS, Golden was vice president, development, for St. Clare Entertainment, vice president of talent and casting for Stephen J. Cannell Productions, vice president of casting for Grant Tinker's GTG Entertainment, director of casting at NBC and casting director at Universal Television. Golden began his career as a casting director at Hughes/Moss Casting in New York, where his projects included *Purple Rain*, *Blood Simple* and *The Cosby Show*, as well as numerous Broadway productions. A native of Manhattan, Golden is a graduate of Colby College in Waterville, Maine.

Tammy Golihew — Public Relations

Tammy Golihew, head of Amazon Studios series publicity, hearts television of all kinds. The Amazon Prime Video service is available in over 240 countries and territories worldwide. Previously, Golihew served as executive vice president of scripted marketing and communications for Warner Bros. Television. During her 12-year tenure there, she built a team that was responsible for the oversight of more than 80 current series. She believes that publicity is an art for people who love creativity, strategy and — most of all — are passionate about the business and future of content. 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.



Beatriz D. Gomez — Los Angeles Area

Beatriz D. 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. Gomez oversees daily studio operations and the technical crew for KMEX-TV's local newscasts and 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 production of special projects such as the Mexican Independence Day Parade, election coverage, political debates and town halls. She also serves as production manager and executive producer of Univision's broadcast of the Tournament of Roses Parade and production manager on Univision's production of Teleton USA, and collaborates on production of the Latin Grammys. Gomez began her career as a marketing and promotions intern at KMEX-TV Univision 34 and soon earned a full-time position as promotions coordinator. She was later promoted to various levels of news, then to special projects producer. Gomez has been an active member of the Television Academy since 2004 and has served on the Los Angeles Area Emmy Awards committee since 2006. She has won Emmys as producer for the *Fiestas Patrias* special, *Alcaldia 2013* (L.A. mayoral debate) and *Desfile de las Rosas 2015*. Her other honors 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.

BOARD OF GOVERNORS

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 costume supervisor on the CBS hit comedy *The Nanny*, starring Fran Drescher. Three Emmy nominations and six seasons later, she moved on to the ABC comedy *Reba*, starring Reba McEntire, for five seasons. Her connection to these two incredible female performers has remained strong throughout her career. She has continued to design for McEntire personally, as well as for her promotions, concert tours, events, Las Vegas shows and subsequent ABC comedy, *Malibu Country*. Her work with Drescher continued with supervising two seasons of the hit comedy *Happily Divorced*. A few of her other television credits include costume designing on *The Winner*, *Romantically Challenged*, *Working Class* and a variety of pilots. She supervised on *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 an occasional play there.

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*, *The 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 — Lighting, Camera & Technical Arts

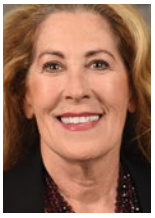
London-Irishman Kieran Healy started his career as a child actor with the Royal Shakespeare Company, acting with Dame Helen Mirren and Sir Ben Kingsley. At the ripe old age of 12 he observed that the actors arrived to the theater on bicycles and the stagehands drove up in Jaguars! At age 17 he started 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, among others. A desire to leave that nomadic lifestyle got 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.

Erik Henry — Special Visual Effects

Erik Henry began his visual effects career at Dream Quest Images during the company's heyday. Arriving in 1988, he worked in visual effects editorial on James Cameron's underwater epic *The Abyss*, then a year later on *Total Recall*. Both films earned Dream Quest the Oscar for best visual effects. After several more films at Dream Quest, Henry moved from the vendor side to production side as coordinator for Academy Award-winning supervisor Mike Fink on Tim Burton's *Batman Returns*. With experience gathered from more than 25 feature films and television series, Henry was asked by HBO to supervise the presidential biopic *John Adams*, resulting in his first Emmy Award. Recently, Henry was the senior supervisor and one of the creative producers of the Starz series *Black Sails*. The work earned Henry four Emmy nominations and his second Emmy Award. Currently he is the senior VFX supervisor on Tom Clancy's *Jack Ryan*, as well as a secret project at HBO. Henry is honored to represent the Special Visual Effects peer group on the Academy's Board of Governors.

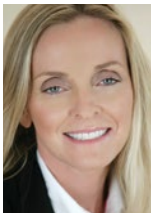
Regina Y. Hicks — Writers

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



Eileen Horta — Sound Editors

Eileen Horta has been a sound editor for 40 years. Her recent credits include *Queen Sugar* for OWN, *Sweet/Vicious* for MTV and *Lucifer* and *Dear White People* for Netflix. Besides primetime series she has many years of experience with animation and documentaries and had an opportunity to work on the YouTube series *God ComplX*, which launched in 2016. She is an active member of the Motion Picture Sound Editors and currently serves on the organization's board. She has been active for the past 20 years at the Television Academy, serving either on her Peer Group Executive Committee or as a governor.



Tana Nugent Jamieson — Television Executives

Tana Nugent Jamieson is senior vice president of A+E Studios, the in-house production arm of the award-winning global media company A+E Networks. In this role, she develops original scripted drama programming for the A+E Networks portfolio, including Lifetime and History, as well as for external studios. Jamieson was integral to the development of the critically acclaimed, Emmy-nominated limited event series *Roots*, for History. She also shepherded the development of three original drama series for History: the number-two new drama series of 2017, *Six*; the hit series *Knightfall*, from executive producer Jeremy Renner; and the upcoming series *Project Blue Book*, from executive producer Robert Zemeckis. For Lifetime, she spearheaded the new drama series *American Princess*, from Jenji Kohan and Jamie Denbo, and the scripted drama *You*, from executive producer Greg Berlanti. She is also responsible for the studios' overall deals with top-tier talent such as Ross Fineman and Ron West, Chris Henze and J.B. Roberts' Thruline Entertainment. Earlier, Jamieson was senior vice president, drama programming, at A&E Network. There, she oversaw the network's development and production of all original scripted dramatic series, as well as limited series, movies and miniseries, including the Emmy-nominated A&E hit series *Bates Motel*, starring Vera Farmiga and Freddie Highmore, from executive producers Carlton Cuse and Kerry Ehrin.

Marc Johnson — Interactive Media

Marc Johnson has a long history in the digital media world developing diverse, award-winning interactive media and technology products for many leading companies and organizations. Most recently a senior strategist at DirecTV/ AT&T's Digital Innovation Lab (Dlab), he previously led the digital departments at ABC and Ovation, heading strategy and online development. Johnson ran multidisciplinary teams at several noted agencies (HUGE, United Future, Nicholson NY, Deutsch and Neoscape). His consultancy, Marcato Digital, specializes in digital strategy and development for entertainment creatives and companies. Pursuing his passion for innovative digital experiences, Johnson has produced a varied array of award-winning products ranging from entertainment experiences (for DirecTV, ABC, Disney, NBCUniversal, Fox and ESPN), to progressive interactive technology solutions (for Sony, Philips, AT&T, American Airlines and Mercedes-Benz), to online consumer applications (for Citigroup, Pearson Education, Houghton Mifflin, the New York Public Library and 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 cappella singing group.

BOARD OF GOVERNORS

Lynda Kahn — Motion & Title Design

Lynda Kahn is an artist and designer living in Los Angeles. She is the cofounder and partner of bicoastal 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 Daytime Emmy for the main title design and graphics package on *The Ellen DeGeneres Show*, and BDA Gold Awards for the title design on both *Arrested Development* and *Full Frontal Fashion*. Her additional credits include *A Series of Unfortunate Events*, *Fashion Rocks*, *Emily's Reasons 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. Previously, he was 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. he has also line produced/production managed made-for-television movies, pilots and series. Before joining Sony Pictures Television, Kent spent nine years as supervising producer for the popular soap opera *Santa Barbara*, garnering three Emmy Awards for his work.

Norman T. Leavitt — Makeup Artists/Hairstylists

Primetime Emmy Award winner Norman T. Leavitt is currently finishing his thirteenth 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 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 is the composer for Freeform's science-fiction thriller, *Siren*. He was the composer for the Jerry Bruckheimer-produced 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 Lysa Heslov's documentary about women veterans, *Served Like a Girl*, and wrote the closing credits song "Running," sung by Roberta Flack, for the film *3100*. Levine scored the Humanitas Award-winning documentary, *Landfill Harmonic* and cowrote its Oscar short-listed closing credits song, "Cateura — Vamos a Soñar." He produced Lorde's version of "Everybody Wants to Rule the World," and 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 *Dunkirk*, *The Simpsons Movie*, *Batman: The Dark Knight* and *Rango*. His 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.

Sam Linsky — Television Executives

Sam Linsky is senior vice president of programming for TNT, where 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 currently oversees production of *Good Behavior*, starring Michelle Dockery, and the upcoming limited series *I Am the Night*, directed by Patty Jenkins and starring Chris Pine. 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*, *The Librarians* and *Major Crimes*. Linsky's other TNT series have included *The Closer*, *Rizzoli & Isles*, *Falling Skies* and the Peabody Award-winning *Southland*. For TBS, Linsky oversaw production on the original series *Cougar Town*, which aired for six seasons; *American Dad!*, which became a TBS original series in September 2014; and *King of the Nerds*, which aired for three seasons. Linsky joined Turner Broadcasting in 1997, first serving as assistant to the vice president of original programming for TNT. He came to TNT from Castle Rock Entertainment, where he served as assistant to the vice president of production. 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.

Nicole Marostica — Public Relations

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

Howard Meltzer, CSA — Casting Directors

Howard Meltzer, CSA, has been casting television in Los Angeles since 2002. He has been responsible for and collaborated on numerous television series, pilots and made-for-television movies. For Disney Channel, his work has included the series *Raven's Home*, *Coop and Cami Ask the World*, *BUNK'D*, *Best Friends Whenever*, *Lab Rats*, *Wizards of Waverly Place: Reunion Special*, *Shake It Up* and *Hannah Montana*; the pilot *Girl Meets World*; and the television movies *Evermoor* and *Den Brother*. His Nickelodeon credits include the pilots *Life With Boys*, *Big Time Rush*, *The Troop* and *The Fresh Beat Band*, and the television movies *Spectacular!* and *The Best Player*. His feature films include *Lonely Boy* and the Los Angeles casting for *The Impossible*. Meltzer began his career in New York as a staff casting director at Stuart Howard Associates, where he worked on the casting for the Broadway productions of *The Graduate*, *Fortune's Fool*, Gore Vidal's *The Best Man* (2000 revival), Elaine May's *Taller Than a Dwarf*, *Honour*, *Epic Proportions*, *Annie Get Your Gun* (2001 revival), *Fosse*, *Chicago* (1996 revival), *Annie* (1997 revival) and *Grease* (1998 revival). Meltzer has been nominated for 21 Artios Awards for excellence in casting, and has won three times.

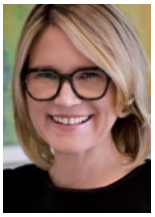
BOARD OF GOVERNORS

Rickey Minor — Music
Rickey Minor is a composer and an Emmy Award-winning music director who has worked with such renowned recording artists as: Whitney Houston, Adele, Rihanna, Demi Lovato, Keith Urban, Diana Ross, Katy Perry, Aretha Franklin, Jennifer Lopez, Little Big Town, Stevie Wonder, Ariana Grande, Carrie Underwood, Sting, John Legend, Common, Elton John, Andra Day, Usher and Beyoncé. His numerous television credits include *The Tonight Show starring Jay Leno*, the *Emmys*, *American Idol*, the *American Music Awards*, and the *Kennedy Center Honors*. In addition, he has worked on several major live events and award shows, including some of the most memorable Super Bowl and Grammy Award performances. He has received seven Emmy Award nominations for Outstanding Music Direction — *Genius: A Night for Ray Charles, An Evening of Stars: A Tribute to Chaka Khan*, *The 50th Annual Grammy Awards*, *The 51st Annual Grammy Awards*, *The Smithsonian Salutes Ray Charles: In Performance at the White House*, *Stayin' Alive: A Grammy Salute to the Music of the Bee Gees* and one win for *Taking The Stage: African American Music and Stories That Changed America*.

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 her work on many popular movies and television shows, such as *Pirates of the Caribbean*, *Spider-Man*, *Star Trek*, *Men in Black II*, *Kamen Rider*, *The Odd Couple*, *Young and Hungry*, *The Biggest Loser*, *CSI: NY*, *Star Trek: Enterprise*, *Heroes*, *Charmed* and over 200 other television and film projects. She is a member and the treasurer of the Stuntwomen's Association of Motion Pictures and has served three terms as a Television Academy governor. In 2010, Moore received the Daytime Emmy for Outstanding Stunt Coordination, the first and only female stunt coordinator to ever receive this honor. She is the recipient of the 2009 Stuntwoman of the Year Diamond Action Icon Award and a winner of the 2009 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 Stuntwoman.

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

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



Janet Carol Norton — Professional Representatives

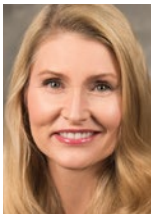
Janet Carol Norton is a partner, board member and co-head of the Television Production department at ICM Partners. Norton has made a name for herself in the television community by building a niche business representing line producers who cover the top shows in scripted television. She specializes in producers who have mastered the art of producing comedies and dramas that shoot domestically and internationally, including *Homeland*, *Stranger Things*, *Veep*, *Silicon Valley* and *The Man in the High Castle*. She has developed a synergy at ICM Partners between the agency's showrunner clients and 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. In addition to serving as a Television Academy governor, Norton has participated on various committees, including the Television Academy Honors and Bylaws. 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 years. She is also a past board member of CMU'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 its Heinz Business School in Los Angeles. Norton is married and the mother of two children. Her husband, Brad Dumont, is an executive in charge of production and producer.

John O'Brien — Lighting, Camera & Technical Arts

John O'Brien began his career in television in the mid-1970s working as a technical director and video controller at a number of television stations throughout California. In 1983 he landed a video control job at ABC in Hollywood. He had the opportunity to work on a wide range of programming at the network, some of which includes soap operas, sitcoms, game shows, award and variety shows and sporting events. Since leaving ABC in 1987 to freelance, he has worked on many entertainment shows and series productions. His recent 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 executive director of production for the global brand specialists TBWA\Chiat\Day & Media Arts Lab, 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 Apple, Nissan, Gatorade, Adidas, Pepsi, Visa, Sony 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/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.



Tammy Glover Park — Production Executives

Tammy Glover Park is the vice president of production at TNT/TBS, a division of Turner Broadcasting, Inc., where her shows include *The Last OG*, *Angie Tribeca*, *People of Earth*, *The Guest Book*, *Wrecked*, *Search Party*, *Full Frontal with Samantha Bee* and *The Detour*. She helped launch Studio T, Turner's in-house studio, and supervises their animation slate, which includes *Tarantula*, *Final Space* and J.G. Quintel's highly anticipated *Close Enough*. Prior to that, she was VP of production and SVP of production at FremantleMedia, North America, where she worked on such notable programs as *American Idol*, *America's Got Talent* and *The Price Is Right*. She also launched their first scripted programs including *The Returned* and *The Wedding Band*. Before joining Fremantle in 2011, Park was VP of production for Comedy Central, where she guided hits like *Workaholics*, *Key & Peele* and *Tosh.0* from development through their first cycles on the network. She also supervised everything from sketch comedy to game shows, animation and long-form scripted shows on a network whose notable programs include *The Daily Show*, *Inside Amy Schumer* and *South Park*. Park came to Comedy Central from MTV Networks, where she served as an executive and line producer and, before that, worked at Castle Rock Entertainment. She began her career as a musician and segued to television after working for MTV.

BOARD OF GOVERNORS

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 and Television Engineers.

Michael Ruscio, ACE — Picture Editors
Michael Ruscio, ACE, has enjoyed editing some of the top dramatic shows of the past 15 years, including *House of Cards*, *Altered Carbon*, *Homeland*, *Six Feet Under*, *The Sopranos*, *Cold Case*, *In Treatment*, *Dexter* and *The Leftovers*. He started his career in the world of independent film and worked extensively with mavericks Alan Rudolph and Robert Altman. Additionally, he has directed four episodes of the HBO series *True Blood* and his short film *In Order of Appearance* received ensemble and individual acting awards during its festival run. Ruscio was nominated for an ACE Eddie Award for the finale of *Six Feet Under* and won the 2009 Eddie for editing the pilot of *True Blood*. As an Academy governor, he serves on the Honors and Activities committees.

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

Seth Shapiro — Interactive Media
Two-time Emmy Award winner Seth Shapiro is a leading advisor in business innovation, media and technology. He is an adjunct professor at the USC School of Cinematic Arts, and has served as a governor of the Television Academy and member of its Executive Committee. His clients include the Walt Disney Company, Comcast, DirecTV, Intel, AT&T, IPG, NBC, Showtime, RTL, Telstra, Universal, Slamdance, Goldman Sachs, government bodies and a wide range of startups. In the Blockchain space, he is head of strategy at VideoCoin.io, head of business development at Alphabit Digital Currency Fund and an advisor to projects including KodakCoin, WorkCoin, Verses and EBoost. Shapiro has been quoted in outlets including *The Economist*, *The New York Times*, *Los Angeles Times*, CNBC, *Boston Globe*, Bloomberg, Associated Press, PBS and *The Daily Mail*. As head of production at DirecTV Advanced Services, he launched over 25 services, including NFL Sunday Ticket Interactive and TiVo by DirecTV, the world's first major DVR platform. His first book, *TELEVISION: Innovation, Disruption, and the World's Most Powerful Medium*, was published in 2016 and is an Amazon bestseller.

Mark Spatny — Special Visual Effects

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

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 Tony Awards. Wagner and Tomlin also produced three animated specials based on Edith Ann. Tomlin produced and starred in four Grammy-nominated comedy albums, winning the Grammy for *This Is a Recording*, and co-produced and starred in eight award-winning comedy television specials. She has starred in several series, including *Murphy Brown*, *The West Wing*, *Desperate Housewives*, *Damages* and *Malibu Country*. She currently stars with Jane Fonda in *Grace and Frankie*. She was nominated for an Oscar for her 1975 film debut in Robert Altman's *Nashville*. 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.* 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. She received the SAG/AFTRA Lifetime Achievement Award in 2017.

Ann Leslie Uzdavinis — Commercials

Ann Leslie Uzdavinis has worked in television and film production for more than 25 years. Her career spans from sports and news to entertainment and documentaries. Most recently she has focused on producing branded content and commercials across a variety of media platforms. Currently she is leading a multiplatform, global production unit for a brand's efforts supporting the Olympic and Paralympic Games. Uzdavinis is an active member of the Producers Guild of America and is a founding member of a freelance producers' collective that works to support the production community. She has been a part of the Television Academy Commercials Peer Group Executive Committee and is proud be on the Academy's Board of Governors.

Lois Vossen — Documentary Programming

Lois Vossen is the founding producer and executive producer of *Independent Lens*, a weekly PBS cross-platform broadcast and digital series. The broadcast series features 22 original documentaries and seven encore broadcasts each season and the digital-only *Indie Lens Storycast* series features seven to eight short digital docuseries. Vossen is responsible for commissioning new films; programming the series; working with filmmakers on content, editorial and broadcast issues; overseeing *Indie Lens Storycast* integration; and coproducing *Independent Lens* Journalism shorts. *Independent Lens* has received 17 Emmy Awards, 17 George Foster Peabody Awards, five Alfred I. duPont-Columbia Journalism Awards, eight Academy Award nominations and was honored with the 2013, 2014, 2015 and 2017 International Documentary Association (IDA) Best Series Award. Previously, Vossen was associate managing director of the Sundance Film Festival and Sundance Labs. She has served on the jury at SXSW, DOC New Zealand, Toronto International Film Festival, Palm Springs International Film Festival and New Orleans Film Festival, among others. *Independent Lens*-supported films include *I Am Not Your Negro*, *TOWER*, *Trapped*, *Best of Enemies*, *(T)ERROR*, *The Trials of Muhammad Ali*, *The Black Panthers*, *The Invisible War* and *The King*, among others.

BOARD OF GOVERNORS

Hayma Washington — Producers

Hayma Washington is one of the most prolific and accomplished executives in the industry. Washington is a seven-time Emmy Award winner, and his career includes producing live sports, award shows, music, comedy, drama, talk, independent films and short-form digital content for every broadcast network and a profusion of top cable nets. His production company, Screechers Pix, is a winner of the BACS Independent Filmmaker Award. Elected Television Academy chairman and CEO in 2016, Washington previously served as a governor of the Academy's Producers peer group. He had also served the Producers Guild of America as a two-term television vice president and as a member of its national board of directors. During Washington's tenure as an executive producer of *The Amazing Race*, he raised the bar for reality television worldwide and was awarded seven Emmys for Outstanding Reality Competition Program, numerous PGA nominations and the Producers Guild Award in 2005. While vice president of production for Disney's Buena Vista Productions, Washington played pivotal roles in such classic syndicated programs as *Live with Regis and Kathie Lee* and *Siskel & Ebert*. He launched production units for Disney's international divisions spanning Europe, South America and Asia, and oversaw numerous international series and specials. Washington began his career working on videos for David Bowie, Whitney Houston, Cyndi Lauper and Michael Jackson, including the memorable Cyndi Lauper wrestling video for *Land of 1,000 Dances*.

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 as president and a board member. In addition to his Television Academy service, Williams has experience at SAG, having served on the Performance Capture National Committee and the Interactive Media Negotiating committee. His more than 200 credits in television, film and motion capture include *The Walking Dead*, *Supergirl*, *Jason Bourne*, *Guardians of the Galaxy Vol 2*, *Lost*, *My Name Is Earl*, *The Book of Eli*, *Unstoppable*, *Transformers*, *24*, *Invictus*, *Hereafter*, *Revolution*, *Halo 4*, *Halo 5*, *The Amazing Spider-Man* and *The Amazing Spider-Man 2.* He is the current stunt coordinator on *The Punisher* for Marvel/Netflix. While performing and ground-pounding are still amazing facets of his job, Williams has found an increased passion in choreographing and directing the action, which allows him to be a more creative part of the production process.

Terence Winter — Writers

Terence Winter was the cocreator, 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 wrote 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.

Elizabeth York — Professional Representatives

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

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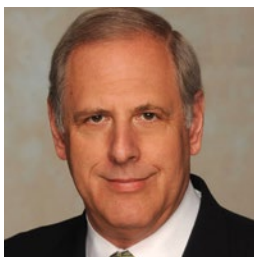

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Production Executive, Warner Horizon Television

DAN HARRISON
Executive Vice President, Strategic Program Planning, Fox Broadcasting Company

CAROLINA LIGHTCAP
Executive Vice President and Chief Content Officer, Discovery Networks Latin America/U.S. Hispanic, and Global Lead for Discovery Kids and Family

SAL MANIACI
Executive Producer, Production Executive

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Actor

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TERI SCHWARTZ
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NINA TASSLER
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DON TILLMAN
President & COO, McCarty & Company Media Consultants

MICHAEL WRIGHT
CEO EPIX

Television Academy

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE

CONSOLIDATED FINANCIAL STATEMENTS AND SUPPLEMENTARY INFORMATION

YEARS ENDED DECEMBER 31, 2017 AND 2016 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, 2017 and 2016, 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, 2017 and 2016, 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 13, 2018

Ernst + Young LLP

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ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE

CONSOLIDATED STATEMENTS OF FINANCIAL POSITION

	December 31	
	2017	**2016**
Assets		
Cash and cash equivalents	**$ 6,943,902**	$ 6,666,256
Pledges and accounts receivable	**10,917,652**	15,129,999
Prepaid expenses and other assets	**395,800**	426,995
Long-term investments	**22,543,338**	18,229,190
Property and equipment, net	**39,857,835**	41,620,336
Total assets	**$ 80,658,527**	$ 82,072,776
Liabilities and net assets		
Accounts payable and accrued liabilities	**$ 3,257,041**	$ 3,475,342
Due to National Academy of Television Arts & Sciences	**180,979**	201,083
Deferred revenue	**2,647,635**	2,229,188
Line of credit	**9,757,744**	14,201,866
Total liabilities	**15,843,399**	20,107,479
Net assets:		
Unrestricted	**61,368,465**	58,309,469
Temporarily restricted	**2,233,226**	2,442,391
Board designated for operating reserve	**1,213,437**	1,213,437
Total net assets	**64,815,128**	61,965,297
Total liabilities and net assets	$ **80,658,527**	$ 82,072,776

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE

CONSOLIDATED STATEMENTS OF ACTIVITIES

	Year Ended December 31	
	2017	**2016**
Revenues:		
Primetime Emmy Awards	**$ 20,965,739**	$ 20,426,122
Emmy publications	**4,064,538**	3,701,797
Membership and film group dues	**4,426,573**	3,773,147
Corporate sponsorships	**3,308,425**	2,830,000
In-kind contributions	**1,114,390**	3,901,329
Media center operations	**1,024,305**	253,432
Investment income	**481,591**	376,905
Activities and other	**770,191**	713,293
Donations	**1,091,264**	657,814
Los Angeles Area Emmy Awards	**234,995**	254,440
Net gain in fair value of investments	**1,441,222**	452,932
Total revenues	**38,923,233**	37,341,211
Net assets released from restrictions	**985,132**	17,629,230
Total unrestricted revenues and other support	**39,908,365**	54,970,441
Expenses:		
Primetime Emmy Awards	**10,855,043**	10,013,050
Emmy publications	**3,487,508**	3,256,223
Membership and film group	**1,205,658**	1,104,283
Corporate sponsorships	**492,671**	401,076
TV Academy Management	**–**	44,198
Media center operations	**3,618,190**	1,747,106
Activities and other	**2,823,571**	2,109,685
Los Angeles Area Emmy Awards	**526,854**	531,236
Press, publicity, and advertising	**532,527**	1,452,655
Fundraising	**587,896**	412,378
Television archives	**645,134**	544,896
College television awards	**317,905**	327,495
Internships	**277,370**	264,458
General and administrative	**11,479,042**	11,147,118
Total expenses	**36,849,369**	33,355,857
Excess of total unrestricted revenues and other support over expenses	**3,058,996**	21,614,584
Donations	**733,788**	10,282,252
Interest income	**15,701**	2,208
Net assets released from restriction	**(985,132)**	(17,629,230)
Unrelaized investment gain	**26,478**	–
Change in temporarily retricted net assets	**$ (209,165)**	$ (7,344,770)
Change in net assets	**$ 2,849,831**	$ 14,269,814

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE

CONSOLIDATED STATEMENTS OF CASH FLOWS

	Year Ended December 31	
	2017	**2016**
Operating activities		
Change in net assets	**$ 2,849,831**	$ 14,269,814
Adjustments to reconcile change in net assets to net cash provided by (used in) operating activities:		
Depreciation and amortization	**2,850,032**	1,217,867
Unrealized gains	**(1,323,955)**	(542,610)
Changes in operating assets and liabilities:		
Pledges and accounts receivable	**(32,153)**	(9,945,248)
Due to National Academy of Television Arts & Sciences	**(20,104)**	(897,657)
Prepaid expenses and other assets	**31,194**	(160,006)
Accounts payable and accrued liabilities	**(218,300)**	(4,092,483)
Deferred revenue	**418,447**	(140,949)
Net cash provided by (used in) operating activities	**4,554,992**	(291,272)
Investing activities		
Purchase of investments	**(4,418,556)**	(1,177,766)
Proceeds from sale and maturities of investments	**1,428,363**	909,772
Purchase of property and equipment	**(1,087,531)**	(17,304,788)
Net cash used in investing activities	**(4,077,724)**	(17,572,781)
Financing activities		
Proceeds from line of credit	**–**	10,533,509
Payment on line of credit	**(4,444,122)**	(37,206)
Contributions restricted for media center and other long-term purposes	**4,244,500**	4,808,500
Net cash (used in) provided by financing activities	**(199,622)**	15,304,803
Net increase (decrease) in cash and cash equivalents	**277,646**	(2,559,250)
Cash and cash equivalents at beginning of year	**6,666,256**	9,225,506
Cash and cash equivalents at end of year	$ **6,943,902**	$ 6,666,256

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

December 31, 2017

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 years ended December 31, 2017 and 2016. 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 $1,058,747 and $723,803 for the years ended December 31, 2017 and 2016, 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, 2017 and 2016, respectively.

The Television Academy Foundation (Foundation) held fundraising events that were sponsored by various organizations. The sponsors donated beverages and gifts with a combined retail value of $55,643 and $59,500 for the years ended December 31, 2017 and 2016, 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, 2017 and 2016, 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, 2017 and 2016, no reserve was considered necessary. Unconditional pledges to be received in future years are discounted using a risk free rate consistent with the expected cash flow period.

Investments

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

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

Property and Equipment

Property and equipment are recorded at cost. Depreciation and amortization are computed using the straight-line method over the estimated lives of the assets (3 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. There were no impairments in 2017 or 2016.

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, 2017 and 2016. 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, 2017 and 2016. 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 $2,233,226 and $2,442,391 at December 31, 2017 and 2016, respectively, pertain to contributions received with donor-imposed restrictions.

Included in temporarily restricted net assets are pledges received and receivable at December 31, 2017 and 2016 totaling $1,396,714 and $1,501,016, respectively, that are restricted for the New Destination Campaign. The New Destination Campaign will support the Foundation's ability to fulfill its mission, through the expansion of its internship program, increase in awarded scholarships, and overall expansion of its philanthropic efforts.

Included in temporarily restricted net assets are amounts related to the College Television Awards of $106,854 and $109,797 as of December 31, 2017 and 2016, respectively, that are to be used to establish an award to be given at the annual College Television Awards.

2. Summary of Significant Accounting Policies (continued)

New Accounting Pronouncements

In August 2016, the FASB issued ASU 2016-14, Presentation of Financial Statements for Not-for-Profit Entities (Topic 958), to improve the current net asset classification requirements and the information presented in the financial statements and notes about a not-for-profit (NFP's) liquidity, financial performance, and cash flows. The amendments in this update make certain improvements that address many, but not all, of the identified issues about the current financial reporting for NFPs, including: i) complexities about the use of currently required three classes of net assets that focus on the absence or presence of donor-imposed restrictions and whether those restrictions are temporary or permanent ii) deficiencies in the transparency and utility of information useful in assessing an entity's liquidity caused by potential misunderstandings and confusion about the term unrestricted net assets and how restrictions or limits imposed by donors, grantors, laws, contracts, and governing boards affect an entity's liquidity, classes of net assets and financial performance iii) inconsistencies in the type of information provided about expenses of the period and iv) impediment of preparing the indirect method reconciliation if an NFP chooses to use the direct method of presenting operating cash flows. The amendments in this update are effective for fiscal years (and interim reporting periods within fiscal years) beginning after December 15, 2017. 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.

In May 2014, the FASB issued ASU 2014-09, *Revenue from Contracts with Customers*, which amends current revenue recognition guidance. Under the new standard, recognition of revenue occurs when a customer obtains control of promised goods or services in an amount that reflects the consideration which the entity expects to receive in exchange for those goods or services. In addition, the accounting standard requires disclosure of the nature, amount, timing, and uncertainty of revenue and cash flows arising from contracts with customers. This new standard is effective for the Television Academy on January 1, 2019. Management is currently in the process of determining the impact that the adoption of the accounting standard will have on the financial statements, including the significant changes it could have on the Television Academy's recognition, measurement, and reporting of revenue from contracts with customers and certain related costs.

Certain amounts in the consolidated statement of activities for 2016 have been reclassified to reflect the current year presentation.

3. Pledges

During 2017 and 2016, $664,500 and $10,182,240, respectively was pledged to the Television Academy Foundation to be used in the construction of a new media center and other long term purposes, of which $98,500 and $2,549,241 was received during 2017 and 2016, respectively. Long-term pledges are discounted using U.S. Department of the Treasury yield curve rates (.25% – 1.76%).

Pledges receivable as of December 31 are as follows:

		2017		2016
Within one year	**$**	**5,592,741**	$	5,201,741
After one year but not more than five years		**3,395,896**		6,721,429
More than five years		**523,622**		614,829
		9,512,259		12,537,999
Less discount		**(414,011)**		(413,683)
	$	**9,098,249**	$	12,124,316

Pledges receivable from twelve entities accounted for 90% of total pledges receivable as of December 31, 2017 and nine entities accounted for 92% of total pledges receivable as of December 31, 2016.

4. Investments

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

		2017		2016
Certificate of deposit	**$**	**99,961**		100,249
Equity mutual funds		**3,922,839**		4,453,243
Fixed income funds		**6,550,236**		5,735,090
Blended funds		**6,737,051**		3,950,136
Alternative investments		**4,441,018**		3,565,897
Commodity investment trusts		**792,233**		424,575
Total investments	**$**	**22,543,338**	$	18,229,190

All investments held at December 31, 2017 and 2016, are for long-term purposes.

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

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

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

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

		2017		2016
Cost basis	**$**	**21,011,163**	$	18,147,626
Fair value		**22,543,338**		18,229,190

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

		2017		2016
Realized gains (losses) from sale of investments	**$**	**117,267**	$	(89,678)
Unrealized gains		**1,323,955**		542,610
Change in fair value of investments, net	**$**	**1,441,222**	$	452,932

5. Fair Value

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

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

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

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

The following tables present the financial instruments carried at fair value (except for the certificate of deposit, which is recorded based on amortized cost) on a recurring basis as of December 31, 2017 and 2016, 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, 2017	**Total**	**Level 1**	**Level 2**	**Level 3**
Equity mutual funds	**$ 3,922,839**	**$ 3,922,839**	$ –	$ –
Fixed income funds	**6,550,236**	**6,550,236**	–	–
Blended funds	**6,737,051**	**6,737,051**	–	–
Commodity investment trusts	**792,233**	**792,233**	–	–
	$ 18,002,359	**$ 18,002,359**	$ –	$ –
Alternative investments	**4,441,018**			
Certificate of deposit	**99,961**			
Long-term investments	**$ 22,543,338**			

December 31, 2016	**Total**	**Level 1**	**Level 2**	**Level 3**
Equity mutual funds	$ 4,453,243	$ 4,453,243	$ –	$ –
Fixed income funds	5,735,090	5,735,090	–	–
Blended funds	3,950,136	3,950,136	–	–
Commodity investment trusts	424,575	424,575	–	–
	14,563,044	$ 14,563,044	$ –	$ –
Alternative investments	3,565,897			
Certificate of deposit	100,249			
Long-term investments	$ 18,229,190			

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:

	2017	2016
Land	$ **1,328,093**	$ 1,328,093
Building and improvements	**36,325,623**	36,142,472
Plaza	**970,165**	962,571
Furniture, equipment, and software	**12,188,819**	11,310,291
Equipment leased under capital leases	**108,536**	90,306
	50,921,236	49,833,733
Less accumulated depreciation and amortization	**(11,063,401)**	(8,213,397)
	$ **39,857,835**	$ 41,620,336

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 $1,448,101 and $1,738,303 at December 31, 2017 and 2016, respectively. The amount of software development costs amortized was $620,622 and $839,812 during the years ended December 31, 2017 and 2016, 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, which was completed in June 2016. As of December 31, 2017, the Television Academy had capitalized a total of $30,905,587 in construction cost related to the new media center and the plaza.

During 2016, a donor contributed the use of certain equipment to be used in the media center for a period of 10 years. The fair value of the equipment at the date of donation was approximately $3.4 million. The equipment is being depreciated over the 10 year term of the agreement. The donor also agreed to donate maintenance services over the 10 year period, which had a fair value at the date of donation of approximately $0.9 million. The donor retains title to the equipment.

7. Commitments and Contingencies

At December 31, 2017, future minimum lease payments for operating leases and capital leases, primarily for storage space and office equipment, are as follows:

	Operating	Capital
2018	$ 70,608	$ 4,667
2019	70,608	3,271
2020	66,129	3,271
2021	21,494	1,908
	$ 228,839	$ 13,117

Rent expense was $64,176 and $50,921 for the years ended December 31, 2017 and 2016, respectively.

8. Television Rights and Syndication Fees

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

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 $2,139,248 and $2,227,876 for the years ended December 31, 2017 and 2016, respectively.

8. Television Rights and Syndication Fees (continued)

Pursuant to a settlement agreement finalized in April 2004, 11% of television rights license fees and 15% of international syndication fees (after deduction of distribution fees and residual expense) received by the Television Academy with respect to the broadcast of the Primetime Emmy Awards are payable to the National Academy of Television Arts & Sciences (NATAS), an entity who jointly owns the rights to the Emmy logo and trademark. Television rights fees paid or payable to NATAS were $907,500 for each of the years ended for December 31, 2017 and 2016. International syndication royalty fees payable to NATAS were $180,979 and $201,083 for 2017 and 2016, respectively.

9. Line of Credit

In June 2015, the Television Academy Foundation executed a credit agreement with a bank to provide term loans up to $20,000,000 for the purpose of temporarily financing the construction of a new media center. As of December 31, 2017 and 2016, the related debt outstanding, net of unamortized debt issue costs was $9,757,744 and $14,201,866 respectively. The term loan under this agreement bear interest at an annual rate representing the London Interbank Offered Rate plus 2.00% (3.4375% at December 31, 2017). 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 was 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 $127,200 in 2017 and $118,500 in 2016, up to the maximum of $270,000 and $265,000 allowed under Employee Retirement Income Security Act of 1974 for 2017 and 2016, respectively. Such contributions vest 20% per year beginning in the second year of employment. Total pension expense, which is funded currently, was $895,062 and $814,163 in 2017 and 2016, 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

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 non-recognized subsequent events are required to be disclosed. The Television Academy evaluated subsequent events through the date the financial statements were available to be issued, June 13, 2018. No subsequent events have been recognized as of December 31, 2017.

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, 2017 and 2016, and for the years then ended, taken as a whole. The accompanying 2017 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 13, 2018

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ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE

CONSOLIDATING STATEMENT OF FINANCIAL POSITION DECEMBER 31, 2017

	Television Academy	Television Academy Foundation	Eliminations	Total
Assets				
Cash and cash equivalents	$ 4,743,096	$ 2,200,806	$ –	$ 6,943,902
Pledges and accounts receivable	1,669,990	9,247,662	–	10,917,652
Due from Television Academy	–	1,790,327	(1,790,327)	–
Due from Television Academy Foundation	6,366,076	–	(6,366,076)	–
Prepaid expenses and other assets	331,839	63,961	–	395,800
Long-term investments	19,742,712	2,800,626	–	22,543,338
Property and equipment, net	4,941,420	34,916,415	–	39,857,835
Total assets	$ 37,795,133	$ 51,019,797	$ (8,156,403)	$ 80,658,527
Liabilities and net assets				
Accounts payable and accrued liabilities	$ 3,012,540	$ 244,501	$ –	$ 3,257,041
Due to Television Academy	–	6,366,076	(6,366,076)	–
Due to Television Academy Foundation	1,790,327	–	(1,790,327)	–
Due to NATAS	180,979	–	–	180,979
Deferred revenue	2,261,879	385,756	–	2,647,635
Line of credit	–	9,757,744	–	9,757,744
Total liabilities	7,245,725	16,754,077	(8,156,403)	15,843,399
Net assets:				
Unrestricted	29,335,971	32,032,494	–	61,368,465
Temporarily restricted	–	2,233,226	–	2,233,226
Board designated for operating reserve	1,213,437	–	–	1,213,437
Total net assets	30,549,408	34,265,720	–	64,815,128
Total liabilities and net assets	$ 37,795,133	$ 51,019,797	$ (8,156,403)	$ 80,658,527

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE

CONSOLIDATING STATEMENT OF ACTIVITIES
FOR THE YEAR ENDED DECEMBER 31, 2016

	Television Academy	Television Academy Foundation	Eliminations	Total
Revenues:				
Primetime Emmy Awards	$ 20,965,739	$ –	$ –	$ 20,965,739
Emmy publications	4,064,538	–	–	4,064,538
Membership and film group dues	4,426,573	–	–	4,426,573
Corporate sponsorships	3,308,425	–	–	3,308,425
In-kind contributions	1,003,428	110,962	–	1,114,390
In-kind contributions from Affiliate	–	1,254,724	(1,254,724)	–
Media center operations	–	1,024,305	–	1,024,305
Investment income	393,525	88,066	–	481,591
Activities and other	725,503	44,688	–	770,191
TV Academy Management Fees	1,053,813	–	(1,053,813)	–
Donations	–	1,091,264	–	1,091,264
Los Angeles Area Emmy Awards	234,995	–	–	234,995
Net gain in fair value of investments	1,277,321	163,901	–	1,441,222
Total revenues	37,453,860	3,777,910	(2,308,537)	38,923,233
Net assets released from restrictions	–	985,132	–	985,132
Total unrestricted revenues and other support	37,453,860	4,763,042	(2,308,537)	39,908,365
Expenses:				
Primetime Emmy Awards	10,855,043	–	–	10,855,043
Emmy publications	3,487,508	–	–	3,487,508
Membership and film group	1,205,658	–	–	1,205,658
Corporate sponsorships	492,671	–	–	492,671
TV Academy Management Fees	1,053,813	–	(1,053,813)	–
Media center operations	–	3,618,190	–	3,618,190
Activities and other	2,823,571	–	–	2,823,571
Los Angeles Area Emmy Awards	526,854	–	–	526,854
Press, publicity, and advertising	532,527	–	–	532,527
Fundraising	–	587,896	–	587,896
Television archives	–	645,134	–	645,134
College television awards	–	317,905	–	317,905
Internships	–	277,370	–	277,370
General and administrative	10,546,266	932,776	–	11,479,042
In-kind personnel services and other from Affiliate	–	1,254,724	(1,254,724)	–
Total expenses	31,523,911	7,633,995	(2,308,537)	36,849,369
Transfers from the Television Academy Foundation:				
Other Funding	(2,355,889)	2,355,889	–	–
Changes in unrestricted net assets	3,574,060	(515,064)	–	3,058,996
Donations	–	733,788	–	733,788
Interest income	–	15,701	–	15,701
Net assets released from restriction	–	(985,132)	–	(985,132)
Unrealized investment gain	–	26,478	–	26,478
Changes in temporarily restricted net assets	–	(209,165)	–	(209,165)
Total changes in net assets	$ 3,574,060	$ (724,229)	$ –	$ 2,849,831

Television Academy

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

CONSOLIDATED FINANCIAL STATEMENTS AND SUPPLEMENTARY INFORMATION

YEARS ENDED DECEMBER 31, 2017 AND 2016 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, 2017 and 2016, 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, 2017 and 2016, 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 13, 2018

Ernst & Young LLP

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ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

STATEMENTS OF FINANCIAL POSITION

	December 31	
	2017	**2016**
Assets		
Cash and cash equivalents	**$ 2,200,806**	$ 2,758,427
Pledges and other receivable	**9,247,662**	12,688,404
Due from the Television Academy	**1,790,327**	578,303
Prepaid expenses and other assets	**63,961**	61,787
Long-term investments	**2,800,626**	2,561,212
Property and equipment, net	**34,916,415**	36,214,834
Total assets	**$ 51,019,797**	$ 54,862,967
Liabilities and net assets		
Accounts payable and accrued liabilities	**$ 244,501**	$ 1,306,945
Due to the Television Academy	**6,366,076**	4,020,835
Deferred revenue	**385,756**	343,372
Line of credit	**9,757,744**	14,201,866
Total liabilities	**16,754,077**	19,873,018
Net assets:		
Unrestricted	**32,032,494**	32,547,558
Temporarily restricted	**2,233,226**	2,442,391
Total net assets	**34,265,720**	34,989,949
Total liabilities and net assets	**$ 51,019,797**	$ 54,862,967

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

STATEMENTS OF ACTIVITIES

	Year Ended December 31	
	2017	**2016**
Changes in unrestricted net assets:		
Revenues:		
In-kind contributions	**$ 110,962**	$ 3,205,842
In-kind contributions from Affiliate	**1,254,724**	1,109,928
Media center operations	**1,024,305**	253,432
Interest income	**88,066**	57,371
Other	**44,688**	103,744
Other donations	**1,091,264**	657,814
Net gain in fair value of investments	**163,901**	63,251
Total unrestricted revenues	**3,777,910**	5,451,382
Net assets released from restrictions	**985,132**	17,629,230
Total unrestricted revenues and other support	**4,763,042**	23,080,612
Expenses:		
Media center operations	**3,618,190**	1,747,106
Fundraising	**587,896**	412,378
Television archives	**645,134**	544,896
College television awards	**317,905**	327,495
Internships	**277,370**	264,458
General and administrative	**932,776**	1,184,619
In-kind personnel services and other from Affiliate	**1,254,724**	1,109,928
Total expenses	**7,633,995**	5,590,880
Total unrestricted revenues and other support (under) over total expenses	**(2,870,953)**	17,489,732
Transfers from the Television Academy:		
Other funding	**2,355,889**	2,147,850
Changes in unrestricted net assets	**(515,064)**	19,637,582
Changes in temporarily restricted net assets:		
Donations	**733,788**	10,282,252
Interest income	**15,701**	2,208
Net assets released from restrictions	**(985,132)**	(17,629,230)
Unrealized investment gains	**26,478**	–
Changes in temporarily restricted net assets	**(209,165)**	(7,344,770)
Changes in net assets	**$ (724,229)**	$ 12,292,812

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

STATEMENTS OF CASH FLOWS

	Year Ended December 31	
	2017	**2016**
Operating activities		
Changes in net assets	**$ (724,229)**	$ 12,292,812
Adjustments to reconcile changes in net assets to net cash provided by (used in) operating activities:		
Depreciation and amortization	**1,879,985**	684,626
Unrealized gains	**(129,280)**	(76,063)
Changes in operating assets and liabilities:		
Accounts and pledges receivable	**(803,258)**	(9,982,794)
Prepaid expenses and other assets	**(2,175)**	28,734
Accounts payable and accrued liabilities	**(1,062,444)**	(3,950,366)
Due to/from the Television Academy	**1,133,217**	2,106,659
Deferred revenue	**42,385**	343,372
Net cash provided by operating activities	**334,201**	1,446,980
Investing activities		
Purchase of property and equipment	**(581,566)**	(17,037,689)
Purchase of investments	**(363,693)**	(163,870)
Proceeds from sale of investments	**253,559**	126,874
Net cash used in investing activities	**(691,700)**	(17,074,685)
Financing activities		
Proceeds from line of credit	**–**	10,533,509
Payments for line of credit	**(4,444,122)**	(37,206)
Contributions restricted for media center and other long-term purposes	**4,244,000**	4,808,500
Net cash (used in) provided by financing activities	**(200,122)**	15,304,803
Net decrease in cash and cash equivalents	**(557,621)**	(322,902)
Cash and cash equivalents at beginning of year	**2,758,427**	3,081,329
Cash and cash equivalents at end of year	$ **2,200,806**	$ 2,758,427

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

NOTES TO FINANCIAL STATEMENTS

December 31, 2017

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 $55,319 and $28,316 for the years ended December 31, 2017 and 2016, 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, 2017 and 2016, 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 $55,643 and $59,500 for the years ended December 31, 2017 and 2016, 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, 2017 and 2016, respectively. The Foundation also held a fund raising campaign (New Destination Campaign) to raise funds for the construction of a new media center and to provide funds for Foundation programs. This campaign resulted in in-kind contributions of equipment totaling $3,118,026 in 2016.

The Television Academy Foundation receives services from personnel of the Television Academy, which are measured at the cost of the personnel providing such services. As a result, management recorded $1,254,724 and $1,109,928 in 2017 and 2016, respectively, as in-kind contributions from Affiliate and in-kind services and other from Affiliate. The benefit is provided by Television Academy and is measured at cost for the personnel providing service.

2. Summary of Significant Accounting Policies (continued)

Cash and Cash Equivalents

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

Pledges and Other Receivable

Accounts and pledges receivable are stated at net realizable value. The Television Academy Foundation evaluates the need for an allowance for doubtful accounts to reflect its estimate of the uncollectibility of the accounts receivable based on past collection history and the identification of specific potential donor risks. At December 31, 2017 and 2016, 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 (3 to 5 years for furniture, equipment, and software and 10 to 30 years for building and improvements).

Long-Lived Assets

Long-lived assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Recoverability of assets to be held and used is measured by the cash flows generated by the assets. If such assets are considered to be impaired, the impairment to be recognized is measured by the amount by which the carrying amount of the assets exceeds their fair value. There were no impairments in 2017 or 2016.

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, 2017 and 2016. The Television Academy Foundation currently files Form 990 in the U.S. federal jurisdiction and corresponding state information returns in the state of California. The Television Academy Foundation is not currently under any income tax examinations in major tax jurisdictions for any prior period.

2. Summary of Significant Accounting Policies (continued)

Assets Released From Restriction

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

Temporarily Restricted Net Assets

Temporarily restricted net assets of $2,233,226 and $2,442,391 at December 31, 2017 and 2016, respectively, pertain to contributions received with donor-imposed restrictions.

Included in temporarily restricted net assets are pledges received and receivable totaling $1,396,714 and $1,501,016 for 2017 and 2016, respectively, that are restricted for the New Destination Campaign. The New Destination Campaign will support the Foundation's ability to fulfill its mission, through the expansion of its internship program, increase in awarded scholarships, and overall expansion of its philanthropic efforts.

Included in temporarily restricted net assets are amounts related to the College Television Awards of $106,854 and $109,797 as of December 31, 2017 and 2016, respectively, that are to be used to establish an award to be given at the annual College Television Awards.

New Accounting Pronouncements

In August 2016, the FASB issued ASU 2016-14, *Presentation of Financial Statements for Not-for-Profit Entities (Topic 958)*, to improve the current net asset classification requirements and the information presented in the financial statements and notes about a not-for-profit (NFP's) liquidity, financial performance, and cash flows. The amendments in this update make certain improvements that address many, but not all, of the identified issues about the current financial reporting for NFPs, including: i) complexities about the use of currently required three classes of net assets that focus on the absence or presence of donor-imposed restrictions and whether those restrictions are temporary or permanent ii) deficiencies in the transparency and utility of information useful in assessing an entity's liquidity caused by potential misunderstandings and confusion about the term *unrestricted net assets* and how restrictions or limits imposed by donors, grantors, laws, contracts, and governing boards affect an entity's liquidity, classes of net assets and financial performance iii) inconsistencies in the type of information provided about expenses of the period and iv) impediment of preparing the indirect method reconciliation if an NFP chooses to use the direct method of presenting operating cash flows. 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.

In May 2014, the FASB issued ASU 2014-09, *Revenue from Contracts with Customers*, which amends current revenue recognition guidance. Under the new standard, recognition of revenue occurs when a customer obtains control of promised goods or services in an amount that reflects the consideration which the entity expects to receive in exchange for those goods or services. In addition, the accounting standard requires disclosure of the nature, amount, timing, and uncertainty of revenue and cash flows arising from contracts with customers. This new standard is effective for the Television Academy Foundation on January 1, 2019. Management is currently in the process of determining the impact that the adoption of the accounting standard will have on the financial statements, including the significant changes it could have on the Television Academy Foundation's recognition, measurement, and reporting of revenue from contracts with customers and certain related costs.

Certain amounts in the consolidated statement of activities for 2016 have been reclassified to reflect the current year presentation.

3. Pledges

During 2017 and 2016, $664,500 and $10,182,240, respectively, was pledged to the Television Academy Foundation to be used in the construction of a new media center and other long-term purposes, of which $98,500 and $2,549,241 was received during 2017 and 2016, respectively.

Long-term pledges are discounted using U.S. Department of the Treasury yield curve rates (1.76% – 2.20%).

Pledges receivable as of December 31 are as follows:

		2017		2016
Within one year	**$**	**5,592,741**	$	5,201,741
After one year but not more than five years		**3,395,896**		6,721,429
More than five years		**523,622**		614,829
		9,512,259		12,537,999
Less discount		**(414,011)**		(413,683)
	$	**9,098,248**	$	12,124,316

Pledges receivable from eleven entities accounted for 90% of total pledges receivable as of December 31, 2017 and from nine entities accounted for 92% of total pledges receivable as of December 31, 2016.

4. Investments

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

		2017		2016
Certificate of deposit	**$**	**99,961**	$	100,249
Equity mutual funds		**472,498**		624,948
Fixed income funds		**789,319**		778,655
Blended funds		**821,144**		516,825
Commodity investment trusts		**95,401**		56,696
Alternative investments		**522,303**		483,839
Total investments	**$**	**2,800,626**	$	2,561,212

All investments held at December 31, 2017 and 2016, are for long-term purposes.

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

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

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

4. Investments (continued)

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

	2017	2016
Cost basis	**$ 2,612,883**	$ 2,529,405
Fair value	**2,800,626**	2,561,212

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

	2017	2016
Realized gain (loss) from sale of investments	**$ 34,621**	$ (12,812)
Unrealized gains	**129,280**	76,063
Change in fair value of investments, net	**$ 163,901**	$ 63,251

5. Fair Value

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

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

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

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

The following tables present the financial instruments carried at fair value (except for the certificate of deposit, which is recorded based on amortized cost) on a recurring basis as of December 31, 2017 and 2016, 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, 2017				
Equity mutual funds	**$ 472,498**	**$ 472,498**	$ –	$ –
Fixed income funds	**789,319**	**789,319**	–	–
Blended funds	**821,144**	**821,144**	–	–
Commodity investment trusts	**95,401**	**95,401**	–	–
	$ 2,178,362	**$ 2,178,362**	$ –	$ –
Alternative investments	**522,303**			
Certificate of deposit	**99,961**			
Investments	**$ 2,800,626**			

5. Fair Value (continued)

	Total	Level 1	Level 2	Level 3
December 31, 2016				
Equity mutual funds	$ 624,948	$ 624,948	$ –	$ –
Fixed income funds	778,655	778,655	–	–
Blended funds	516,825	516,825	–	–
Commodity investment trusts	56,696	56,696	–	–
	1,977,124	$ 1,977,124	$ –	$ –
Alternative investments	483,839			
Certificate of deposit	100,249			
Investments	$ 2,561,212			

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:

	2017	2016
Land	**$ 823,093**	$ 823,093
Building	**29,935,422**	29,909,558
Plaza	**970,165**	962,571
Furniture, equipment and software	**6,115,670**	5,567,562
	37,844,350	37,262,784
Less accumulated depreciation and amortization	**(2,927,935)**	(1,047,950)
	$ 34,916,415	$ 36,214,834

Following the completion of the 2014 Emmy Awards show, the Leonard H. Goldenson Theatre was demolished and construction began for a new media center, which was completed in June 2016. As of December 31, 2017, the Television Academy Foundation had capitalized a total of $30,905,587 in construction cost related to the new media center and the plaza.

During 2016, donors contributed the use of certain equipment to be used in the media center for a period of 10 years. The fair value of the equipment at the date of donation was approximately $3.4 million. The equipment is being depreciated over the 10 year term of the agreement. The donor also agreed to donate maintenance services over the 10 year period, which had a fair value at the date of donation of approximately $0.9 million. The donor retains title to the equipment.

7. Related-Party Transactions

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

The Television Academy provides the Television Academy Foundation with certain accounting and administrative support. The value of these items received from the Television Academy in 2017 and 2016 was $1,237,940 and $1,002,846, respectively, 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 $2,355,889 and $2,147,850 in 2017 and 2016, respectively, to support the Television Academy Foundation in its various activities. As of December 31, 2017 and 2016, amounts receivable from the Television Academy for these donations were $1,790,327 and $578,303, respectively.

The Television Academy pays for certain expenses incurred on behalf of the Television Academy Foundation. As of December 31, 2017 and 2016, amounts payable to the Television Academy were $6,366,076 and $4,020,835, 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, 2017 and 2016, for such reimbursements.

8. Line of Credit

In June 2015, the Television Academy Foundation executed a credit agreement with a bank to provide term loans up to $20,000,000 for the purpose of temporarily financing the construction of a new media center. As of December 31, 2017 and 2016, the related debt outstanding, net of unamortized debt issue costs was $9,757,744 and $14,201,866 respectively. The term loan under this agreement bears interest at an annual rate representing the London Interbank Offered Rate plus 2.00% (3.4375% at December 31, 2017). 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 was 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 $127,200 in 2017 and $118,500 in 2016, respectively, up to the maximum of $265,000 allowed under Employee Retirement Income Security Act of 1974 for 2017 and 2016. Such contributions vest 20% per year beginning in the second year of employment. During the years ended December 31, 2017 and 2016, the Television Academy Foundation incurred pension costs of $91,401 and $113,284, 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. 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 non-recognized 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 13, 2018. No subsequent events have been recognized as of December 31, 2017.

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