



Television  
Academy

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ANNUAL  
REPORT  
2014



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the Television Academy



## MESSAGE FROM THE CHAIRMAN AND CHIEF EXECUTIVE OFFICER



For the Television Academy, 2014 was a year in which preparation and planning sparked progress that will be felt long into the future.

The seeds of this progress were first sown in 2012, shortly after our new team of officers began their term, and continued throughout the following year. At that time, the so-called “new golden age of television” was well under way. More — and better — programming than ever was being produced and distributed on more platforms than ever, and the notion that television had become the premier medium for innovative, risk-taking storytelling was no longer wishful thinking. Instead, it was widely accepted as fact.

These developments marked a transitional moment not only for our industry, but for our organization. And as television rose in stature and influence, the Academy, to be frank, had to up its game.

In my discussions at that time with our Executive Committee and Board of Governors, we resolved that, in order to remain at the forefront of innovation and thought leadership, we needed to reaffirm our position at the vanguard as the one organization that represents all aspects of the creative process of developing, producing and distributing television content.

We also agreed that leading the way into the future started with giving back to our members, whose talent and passion make the Academy’s thought leadership possible. Our vision for that give-back culminated in the establishment of a capital campaign to fund a significant expansion of our campus in the NoHo Arts District. When complete, the renovation will include more than 30,000 square feet of usable space that will include a state-of-the-art theater, media center and production facilities, as well as space for meetings, receptions, panel discussions, seminars, exhibitions and more. The new space will be fully compliant with the Americans with Disabilities Act and will meet LEED certification requirements. LEED — Leadership in Energy and Environmental Design — is the highest standard for green buildings, homes and neighborhoods.

In addition, the new venue — which is targeted for completion in the first quarter of 2016 — will include offices for the Television Academy Foundation staff. The Foundation, which was founded in 1959 as a charitable extension of the Academy, is a key component of the capital campaign. Beyond the investment in our physical campus, a portion of the contributions will fund an endowment to expand the Foundation’s extraordinary education, professional development and archival programs. These programs are among the most respected in our industry, and they exemplify the Foundation’s mission to preserve and celebrate the history of television while educating and inspiring those who will shape its future.

With that mission clearly in focus, the Foundation engages and educates future generations of television professionals through its Internship Program, Visiting Professionals Program, Faculty Seminar, College Television Awards and Archive of American Television. Over the years, these programs have nurtured thousands of incipient talents and provided invaluable support that has empowered them to develop their gifts and launch careers in every segment of the industry. The proof is in the results: Foundation alumni include prominent writers, producers, documentarians, creative executives, network presidents and more.

A project of this scope would not have been possible were the Academy not in sound financial health. I am pleased and thankful to report that careful attention to our operating budgets and judicious stewardship of our investments have put us in a strong and secure position, with generous surpluses that are detailed in the financial statements included in this report. Even so, our leadership did not vote to proceed until we had examined all aspects of the project’s impact and completed a thorough assessment of opportunity and risk.

In addition to the capital campaign, I would be remiss if I did not cite our marquee event, the Emmy Awards, as a highlight of the year. The Academy is proud to be known for the Emmys, the most prestigious symbol of excellence in the television industry. In 2014, the resilience of the Emmys was confirmed when, spurred by our broadcast partner NBC’s commitment to Sunday-night NFL Football, we moved the show to a Monday for the first time since 1976, and it drew the second-largest overall audience for an Emmys telecast in eight years. Hosted by Seth Meyers and executive-produced by Don Mischer, the telecast also equaled the second-highest Emmy rating in adults 18 to 49 in seven years, and attracted 15.6 million viewers overall.

The show and its performance were enormously gratifying, and a testament to the enthusiasm for our medium, which continues to grow as content creators and distributors take programming to new and more exciting places.

I can’t say it enough: This is a great time for television, and a great time to be a Television Academy member.

**Bruce Rosenblum**  
Chairman and Chief Executive Officer

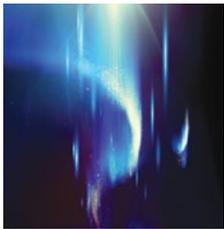
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**Empire**

WEDNESDAYS FOX



## MESSAGE FROM THE TELEVISION ACADEMY FOUNDATION CHAIR



A beginning, middle and end mark the structure to any story. Spotting breakthrough work, building pathways to careers in television, preparing future leaders and celebrating the history of our medium, the Television Academy Foundation is the beginning for thousands of rising storytellers. In 2014, we ensured a bright future for our medium and elevated its legacy through three words: Television Begins Here.

Recognizing the achievements of young television producers, the 36th College Television Awards spotlighted innovative, thoughtful work. Held April 23 on the Television Academy campus and hosted by Jessica St. Clair and Lennon Parham — co-stars and co-creators of the USA comedy *Playing House* — the event entertained and inspired over 60 rising industry leaders and more the 400 guests. Returning for a second year, Subway restaurants sponsored the Subway Fresh Artist Award, which recognized a student producer for his or her story surrounding the Subway theme, “In life, the best things are always made to order.” We were also proud to mark our fifth year partnering with the Lorean Arbus Foundation in awarding the Lorean Arbus Focus on Disability Scholarship, and the fifth ceremony produced by the visionary Spike Jones, Jr.

In the spirit of celebrating history, the 36th College Television Awards combined our mission to honor the past with a tribute to a dear friend and leader, the late Hank Rieger. To commemorate the legacy of our former Television Academy president and longtime Foundation Board member, we presented the 2014 Newscast category in his memory.

Nurturing the next generation of television leaders and artists, we continued our commitment to building television career pathways. We expanded our nationally acclaimed internship program by awarding 48 fully subsidized positions in 30 different categories, two of which were newly created: Media Research and Program Planning and Scheduling. Through our program, interns received hands-on work experience and professional mentorship, and attended four professional development workshops: The Art of Networking and Leveraging a Career in the Entertainment Industry; Know the Business; Across Genres: Building a Television Show and From Intern to Industry.

To further our educational outreach and prepare future leaders, we were invited back to host a “Coffee with...” panel at the Broadcast Education Association (BEA) annual meeting. Michael Schur, co-creator and executive producer of NBC’s *Parks and Recreation* and Fox’s *Brooklyn Nine-Nine*, shared his television business experience with an audience of college and university faculty. This year also marked the third year hosting a Faculty Seminar reunion at BEA. Events like these further our reach into the classroom and our impact on curriculum.

Our Faculty Seminar program once again hosted 20 faculty members from colleges and universities across the country. A wide range of panel discussions and training sessions included: TV Business and the Development Process; Series Showrunners; Physical Production 101; Securing Rights; Directing for Television Workshop; Below the Line; Elements of Reality Television; Producing in the Digital Age and Programming the Network Channels. Faculty Fellows also participated in tours of DreamWorks Animation and the Warner Bros. studio lot, and attended a taping of ABC’s *Dancing with the Stars*.

The Archive of American Television had a highly active year. We formed a new collaboration with the Writers Guild Foundation to partner on several key interviews of accomplished television writers. The Archive team has also been working diligently with the Television Academy’s digital department in transferring all of the Archive’s interviews from our old server to our new one. These efforts are ongoing and represent our commitment not only to sharing the greatness of television’s past with a wide audience, but also to evolving the ways in which we share and safeguard television’s past. Finally, the Foundation enjoyed another robust year of fundraising. One of our major annual events, our golf tournament, received both a new home and a new name. Held at the Wilshire Country Club, Emmys Golf Classic took in over \$200,000, which will help subsidize our educational programs and other initiatives. We were also thrilled to see how the membership, industry and others supported our Holiday Online Auction.

This is all made possible by the many ways our community supports the Foundation — and indeed, is what makes us a community. To share our vision is to share our mission. And so, on behalf of our Board of Directors, thank you to every one of you who believes in preserving the greatness of television’s past and ensuring the greatness of its future.

**Jerry Petry**  
Television Academy Foundation Chair



## MESSAGE FROM THE PRESIDENT AND CHIEF OPERATING OFFICER



The Television Academy has a rich and storied past, but as the leading membership body of a rapidly changing industry, we never lose sight of the future. This was evident throughout 2014, a year in which we took a number of steps to expand the relevance of our organization, and of our most enduring tradition, the annual Emmy Awards.

Early in the year, we fully implemented a new brand platform and launched the “New Destination” campaign, a fundraising initiative to revamp our campus in the NoHo Arts District and to seed an endowment for the Television Academy Foundation. Our chairman, Bruce Rosenblum, provides details in his letter on the first page of this report.

As for the Emmys, we initiated the first phase of a two-year transition to online voting, a move spurred in part by a survey in which seventy percent of our voting members expressed a preference to vote digitally. In addition to making the process simpler, more secure and more cost-effective, online voting affirms our mission to increase member engagement with the Academy as a whole, as well as participation in the Emmys competition.

As important as the Emmys are to the Academy’s prestige and public profile, we are committed to serving our membership 365 days a year through a series of events and programs and a website rich with content.

Our entertainment events included panel discussions with the casts and creative teams of some of TV’s top shows, including HBO’s *Girls*, FX’s *Justified*, NBC’s *The Blacklist*, PBS’s *Downton Abbey*, ABC’s *America’s Funniest Home Videos* and ABC Family’s *The Fosters*. We also hosted conversations with comedy icon (and Academy governor) Lily Tomlin, as well as Michelle and Robert King, creators and executive producers of the CBS drama *The Good Wife*. And UCLA’s legendary Royce Hall was the site of a spectacular evening of work by some of TV’s finest composers at “Score! A Concert Celebrating Music for Television.”

We also hosted enlightening professional development events such as a “field trip” to YouTube SpaceLA, the digital video portal’s booming southern California production space, as well as “Ultra High Def Revolution: A Technology Primer,” an evening devoted to 4K technology. Also, in New York City, our East Coast members enjoyed “The Business of Voiceover,” an in-depth discussion of how to break into — and remain viable in — this competitive field.

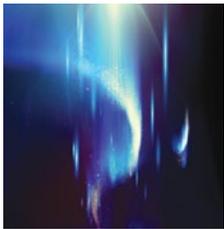
The year also included our 23rd Hall of Fame Induction ceremony (which brought sound pioneer Ray Dolby, writer-producer David E. Kelley, comedian and late-night host Jay Leno, actress Julia Louis-Dreyfus and executives Rupert Murdoch and Brandon Stoddard into the esteemed group) and the seventh-annual Television Academy Honors.

And, of course, there were all-Academy members’ mixers on both coasts to provide a forum for members to socialize and network.

Many of these events were made possible due to the generosity of our corporate sponsors, which included Audi, Beaulieu Vineyard, L’Oréal Paris, *People* magazine and United Airlines. We thank them and are grateful for all they contributed throughout the year.

In closing, I also want to thank the Television Academy’s Executive Committee and Board of Governors for the trust they have placed in me to carry on the work of my predecessor, Lucy Hood, who passed away in April of 2014. It is my privilege — and that of the Television Academy staff — to serve this distinguished organization and, by extension, this dynamic industry.

**Maury McIntyre**  
President & COO



# TELEVISION ACADEMY YEAR IN REVIEW

## 2014 EVENTS AND ACTIVITIES

BY LIBBY SLATE

### Academy Foundation New Leadership Council Mixer — 1/16/14

The eighth annual mixer, hosted by Electric Entertainment at the Sheraton Universal Hotel in Universal City, connected younger television executives with former Foundation program winners, emphasizing the importance of networking and highlighting involvement opportunities with the Foundation.

### All-Academy Members' Mixer — 1/28/14

The evening, called "Networking Night Out!" and held at Loews Hollywood Hotel, lived up to its



Academy members mingle at Loews Hollywood Hotel.

name, as almost 450 Academy members swapped business cards, discussed project possibilities and made new friends.

### Board of Governors Retreat — 2/8/14

The Board of Governors met at the Montage Beverly Hills Hotel in Beverly Hills for an agenda that included presentations on the "New Look, New Vision, New Destination" campaign; digital strategy and online voting; discussion of initiatives on diversity, digital awards and Emmy show preparations; an overview of the Foundation; and a panel envisioning the Academy's future.

### Emmys.com Awards — 2/8/14

The re-launched Emmys.com website was named "Best

in Class" in the Interactive Media Awards for 2013, in two categories: Television and Nonprofit; judging criteria included planning, execution and overall professionalism.

### Archive of American Television Interview — 2/13/14

The Archive conducted the first of the year's nineteen interviews, with writer Harlan Ellison, which was also the first of three interviews conducted in partnership with the Writers Guild Foundation; there were 813 total interviews in the Archive by year's end.

### Awards Department Staff Promotion — 2/13/14

Julie Shore, who has worked in the Awards Department since 1994, was promoted to Vice President, Awards, from her previous position as Director, Primetime Emmy Awards; she began her Academy career in 1985 as a receptionist and soon transferred to the Membership Department.

### Foundation Out-of-State Outreach — 3/4/14 - 3/6/14

Foundation education programs director Nancy Robinson traveled to three Pennsylvania universities — Carnegie Mellon, Lincoln and Cheyney — to speak to students about the Foundation. The following month, she visited Columbia University in New York. In October, she spoke at Morgan State University in Baltimore, with students in attendance from Howard University in Washington, D.C., and at George Washington University in Washington, D.C. She also met with students from New York's Tompkins Cortland Community College who were visiting Los Angeles in May.

### In Memoriam: Hank Rieger — 3/5/14

Henry "Hank" Rieger, a former two-time Academy president and the founding publisher of *emmy* magazine, died in Oceanside, California, at age



The late Hank Rieger receiving congratulations for the Syd Cassyd Founders Award in 1994.

ninety-five. He received the Syd Cassyd Founders Award in 1994, in recognition of his long and distinguished service to the Academy.

### YouTube Space LA Field Trip — 3/7/14

Academy members enjoyed tours, demonstrations and a Happy Hour at YouTube Space LA, a state-of-the-art production facility created by the online video giant in the Playa Vista area of Los Angeles.

### "New Look, New Vision, New Destination" Campaign Announcement — 3/11/14

The Academy's far-reaching campaign was announced in the media and by Chairman and CEO Bruce Rosenblum at the Hall of Fame induction ceremony, to re-brand the organization as the Television Academy; to build a new theater, digital production center and office complex at its North Hollywood headquarters; and to expand the endowment of the Foundation, the latter two initiatives to be accomplished via a fundraising campaign. The new media center is expected to be completed in 2016, the Academy's 70th anniversary year.

### Television Academy Hall of Fame Induction Ceremony — 3/11/14

The twenty-third ceremony, held at the Beverly Wilshire Hotel in



Jay Leno accepts his award at the Hall of Fame Induction Ceremony.



# TELEVISION ACADEMY YEAR IN REVIEW 2014 EVENTS AND ACTIVITIES

Beverly Hills, welcomed the 149th through 154th members into the Hall of Fame, chosen for their enduring accomplishments and indelible impact on television: Ray Dolby, David E. Kelley, Jay Leno, Julia Louis-Dreyfus, Rupert Murdoch and Brandon Stoddard.

### **An Evening with *Girls* — 3/13/14**

Members of the cast and creative team of this hip, quirky HBO comedy dropped by the Academy's Leonard H. Goldenson Theatre in the NoHo Arts District to discuss the show, about the lives of four twenty-something Brooklynites struggling with



Allison Williams and Lena Dunham on stage at "An Evening with *Girls*."

poor decisions and stormy relationships.

### **A Conversation with Lily Tomlin — 3/17/14**

The actress-comedian-producer-writer, winner of six Primetime Emmys and one Daytime Emmy, discussed her career at a laugh-filled evening at the Academy Conference Centre in the NoHo Arts District.

### **An Evening with *Justified* — 3/19/14**

Violence, death and dark humor were the topics when castmates and creative team members of the FX drama, which was based on an Elmore Leonard short story, visited the Goldenson Theatre.



(From left): Tom O'Neil, Jere Burns, Jacob Pitts, Nick Searcy, Erica Tazel, Timothy Olyphant, Joelle Carter, Walton Goggins, Fred Golan and Dave Andron at "An Evening with *Justified*."

### **Foundation Local Outreach — 3/25/14**

Nancy Robinson spoke to students at Mount Saint Mary's University in Los Angeles about television Foundation programs. The following month, she visited the Academy of Dramatic Arts in Los Angeles.

### **In Memoriam: Lucy Hood — 4/2/14**

Academy president and COO Lucy Hood died in Los Angeles at age fifty-six, having joined the Academy only the previous July. An innovator throughout her career, Hood spearheaded the Academy's new brand initiative and the



Lucy Hood and her husband, Rob Biniaz, at the 65th Emmy Awards.

"New Destination" campaign announcement and was a major force in expanding the Academy's digital department. A memorial service was held April 25 at the Goldenson Theatre.

### **An Evening with *The Blacklist* — 4/2/14**

The Academy traveled east to present a program on the NBC drama thriller about a master



Cast members of *The Blacklist* take a selfie at "An Evening with *The Blacklist*."

criminal working with the FBI, featuring a panel of cast members and creative team members at Florence Gould Hall in New York City.

### **Foundation Broadcast Education Association Convention Event — 4/8/14**

The Foundation presented the program "Coffee with ... Mike Schur" at the annual BEA convention in Las Vegas, with Archive vice president Karen Herman interviewing the co-creator-executive producer of

NBC's *Parks and Recreation* and Fox's *Brooklyn Nine-Nine*.

#### **Emmys.com Honor — 4/8/14**

The Academy website was selected as an Official Honoree for Best Associations Website in the eighteenth annual Webby Awards, presented by the International Academy of Digital Arts and Sciences; judging criteria included innovation and creativity.

#### **An Evening of Laughs with America's Funniest Videos — 4/9/14**

A selection of clips from the thousands aired on the longest-running primetime entertainment show in ABC's history —



twenty-four seasons thus far — highlighted a discussion by host Tom Bergeron, creative team members and a network executive about elements contributing to the series' longevity.

#### **College Television Awards Nominee Summit — 4/22/14**

This second annual event brought together the student College Television Awards nominees for a daylong meeting with industry pros at the Academy's Conference Centre, for a behind-the-scenes look at the production of TNT's *Dallas*, advice on how to pitch, a panel on what's next in television and breakout sessions led by Academy peer group governors.

#### **College Television Awards Gala — 4/23/14**

The thirty-fifth annual ceremony, webcast live for the first time from its locale at the Goldenson Theatre, honored the nation's best student-produced work in

The College Television Awards dinner on the Television Academy Plaza outside of the Goldenson Theatre in the NoHo Arts District.



video, digital and film and also bestowed the Subway Fresh Artist Award, the Loreen Arbus Focus on Disability Scholarship and the Mister Rogers Memorial Scholarships; the newscast category award was renamed in honor of the late Hank Rieger, a former journalist.

#### **A Conversation with The Kings — 4/30/14**

Robert and Michelle King, creators-executive producers of the CBS legal drama *The Good Wife*, drew a full house at the



Conference Centre, where they discussed the creative decisions behind the shocking death of major character Will Gardner and other elements of running a hit show.

#### **Emmy Magazine Honored at the Maggie Awards — 5/2/14**

The Academy's official publication garnered four victories at the sixty-third annual ceremony, bestowed by the Western Publishing Association.

#### **An Afternoon with Downton Abbey — 5/3/14**

Tea, scones and lively conversation were the order of the day when cast and creative team members from the hit



British drama, seen in the United States on PBS's *Masterpiece*, crossed the Pond for a daytime panel at Paramount Pictures Studios.

#### **Academy Welcomes New CFO — 5/5/14**

Heather Cochran joined the

The Academy's Chief Financial Officer & Executive Vice President, Business Operations, Heather Cochran





# TELEVISION ACADEMY YEAR IN REVIEW 2014 EVENTS AND ACTIVITIES

Academy as chief financial officer and executive vice president of business operations, overseeing all business operations and serving as a senior strategist for the new media center and endowment campaign; former CFO Frank Kohler decided to move to a consultant role with the Academy.

## Score! A Concert Celebrating Music for Television — 5/21/14

A bevy of composers of music for some of today's top series took



Game of Thrones-inspired swordplay at "Score!"

the stage at UCLA's Royce Hall to conduct specially arranged musical suites and share insights into their creative process for this spirited, sold-out salute to TV music and its creators.

## Maury McIntyre Promoted to President and COO — 5/27/14

Originally hired as vice president of digital in March 2013, Maury McIntyre was promoted to the Academy's top staff spot left empty by the untimely passing of Lucy Hood; he had been chosen by Hood to fill in for her during her illness.



The Academy's President & Chief Operating Officer, Maury McIntyre

## Television Academy Honors — 6/1/14

The seventh annual event recognizing programming of



Comedy Warriors' Steve Rice, Joe Kashnow, Bobby Henline, Darisse Smith and Rob Jones at the Television Academy Honors.

social significance saluted seven such programs, including the first-ever sitcom (*Mom*) and first-ever digital show (*Screw You Cancer*) to be thus honored, at an outdoor cocktail reception at the SLS Hotel in Beverly Hills.

## Introduction of Online Emmy Voting — 6/9/14 — 6/20/14

For the first time ever, Academy members were able to vote online for the first round of Emmy voting, to determine nominations; paper ballots were also still available. In 2015, online voting will encompass winners as well.

## Ultra High Def Revolution: A Technology Primer — 6/24/14

Academy members learned about



(Front from left): Greg Gardiner, Philip Lelyveld, Phil Squyres; (rear): David Stump, Alexander Georgiev, Conrad Bachmann and Brian Zink at "Ultra High Def Revolution."

this new television technology, also known as 4K, from a panel of industry experts and also watched product demonstrations in an informative professional development seminar held at CBS Studio Center in Studio City.

## 66th Emmy Awards Nominations Announcement — 7/10/14

Carson Daly, host-producer of NBC's *The Voice*, and

Mindy Kaling, star-creator-executive producer of Fox's *The Mindy Project*, joined Academy Chairman and CEO



Mindy Kaling and Carson Daly reveal the 66th Primetime Emmy nominations.

Bruce Rosenblum to announce nominations in key categories for the 66th Emmy Awards, in a live pre-dawn ceremony at the Goldenson Theatre.

## Internship Program Professional Development Workshops — 7/11/14 - 8/7/14

Students and recent grads from colleges and universities around the country chosen for the Foundation's forty-fifth annual summer internship program also attended four professional development workshops at the Conference Centre, meeting pros from various aspects of the industry, sitting in on a mock production meeting and learning about networking and business.

## Student Job Shadowing — 7/21/14 - 7/26/14

Students from the Los Angeles Unified School District, chosen through the Fulfillment Fund, once again observed the pros at work on the Los Angeles Area Emmy Awards, and this year were joined by students from the University of Alabama, in a collaboration between the Foundation and the Los Angeles Area peer group.

## Emmy Season Online Auction — 7/21/14 - 7/31/14

Two tickets to the Primetime Emmy Awards and Governors Ball drew the top bid — \$7100 — followed by lunch with the creators of ABC Family's *The Fosters* and a package of items

from CBS's *NCIS* in the annual auction held to benefit the Foundation's educational and archival programs.

**Emmy Parties Preview — 7/23/14**

Members of the press sampled the menu and tasted the wines for the Creative Arts Ball and Emmy Awards Governors Ball



A three-course preview of Emmy-night cuisine.

in a sneak preview of the annual celebrations, which also saw the Goldenson lobby transformed into a blazing "Kaleidoscope of Color," the theme of this year's events.

**66th Los Angeles Area Emmy Awards — 7/26/14**

Los Angeles's NBC4 was the big winner of the night with eight statuettes, including one for best evening newscast, at the Goldenson Theatre ceremony honoring the best in local programming in forty-three categories, among them serious news, investigative reporting, arts and sports coverage and writing and editing.



The NBC4 news team accepts their awards at the 66th Los Angeles Area Emmy Awards.

**Prime Cuts Seminar — 8/9/14**

Seven Emmy-nominated picture editors, representing all of the field's nomination categories, gathered at the Goldenson Theatre to share stories of their art and craft — and the moxie needed to get ahead in the business — in this eighth annual public event, presented by the Academy's Picture Editors Peer Group Executive Committee.

**Dynamic and Diverse — 8/12/14**

The Academy's second Diversity Emmys Nominees Reception, co-hosted with SAG-AFTRA, drew almost 450 people to celebrate in the Goldenson lobby and plaza, including eventual winners and an array of performers, producers, writers, executives and crafts people.

**66th Creative Arts Awards — 8/16/14**

NBC's *Saturday Night Live* was the most honored program and HBO the most winning network when the ceremony presented Emmy statuettes in eighty-four categories to behind-the-scenes crafts artists and primetime guest stars, and posthumously honored influential casting director Marion Dougherty with the Governors Award, at the NOKIA Theatre L.A. LIVE ceremony in downtown Los Angeles.



Joseph Gordon-Levitt's *hitRECord on TV* wins for outstanding social TV experience at the Creative Arts Emmys.

**66th Emmy Awards — 8/25/14**

Held on a Monday for the first time since 1976, the ceremony — hosted by Seth Meyers and broadcast live coast-to-coast by NBC from the NOKIA Theatre L.A. LIVE — bid a fond farewell to AMC's *Breaking Bad* as outstanding drama series, awarded a fifth consecutive statuette to ABC's *Modern Family* as outstanding comedy series and named FX's *Fargo* outstanding miniseries and *The Normal Heart* outstanding television movie.

**Foundation Annual Emmys Golf Classic — 9/8/14**

The Foundation's largest fundraising event of the year,



The cast and creative team of *Breaking Bad* accept the award for outstanding drama series at the 66th Emmy Awards.



# TELEVISION ACADEMY YEAR IN REVIEW

## 2014 EVENTS AND ACTIVITIES

this fifteenth annual gathering of celebrities, industry executives and other leaders, tastemakers and media members teed-off at the Wilshire Country Club in Los Angeles in support of the Foundation's educational and archival programs.

### Fall Season Preview: The Critics' Picks — 9/15/14

Five of the nation's top television critics discussed the best and the worst of the new fall offerings in a lively panel at Paramount Pictures Studios.

### The Archive at the Association of Moving Image Archivists Conference — 10/8/14 - 10/11/14

The Archive's Manager of Digital Projects Jenni Matz and Manager of Archive Content Adrienne Faillace attended this annual conference in Savannah, Georgia, to meet with colleagues and update them on the [emmytvlegends.org](http://emmytvlegends.org) project.

### Showrunners: The Art of Running a TV Show — 10/28/14

A screening of a revealing documentary of the same name was followed by a panel of top television showrunners, who



discussed their jobs and their participation in the film, in the last Academy event held at the Goldenson Theatre.

### In Memoriam: Ian Fraser — 10/31/14

The most honored musician in television history with eleven Emmys, a ten-time Academy Music Peer Group governor and the musical director for several Emmy Awards ceremonies, composer-arranger-musical director Ian Fraser died October 31 in Los Angeles at age eighty-one.

### Closing of the Leonard H. Goldenson Theatre and Academy Conference Centre — 11/3/14

Hosting thousands of events since its opening in 1991 as the Academy Plaza Theatre and renamed for the founder of ABC in 1997 when the Academy bought the building, the Goldenson Theatre along with the adjacent Conference Centre closed to make way for a new state-of-the-art media center; demolition took place in December.

### The Business of Voiceover — 11/10/14

Breaking into the voiceover industry and getting voices right



were among the topics discussed by a panel of pros at this New York City event, held in the penthouse of the St. Regis Hotel.

### Faculty Seminar — 11/10/14 — 11/14/14

Twenty top college and university instructors from around the nation came to the Academy for the twenty-seventh annual Foundation event, gaining an



insider's view of the television industry via informative panels, field trips and extensive classroom materials.

### Foundation Online Holiday Auction — 12/1/14 — 12/11/14

Two tickets to the Primetime Emmy Awards and Governors

Ball brought in the highest bid — \$5,500 — of the annual holiday-season auction, followed by a 55-inch curved television and a set visit to the CBS daytime drama *The Young and the Restless*, all benefiting the Foundation's educational and archival programs.

### Honoring Leo Chaloukian — 12/4/14

Nearly one hundred friends and family members gathered at Dolby Laboratories in Burbank for a festive cocktail party paying tribute to Leo Chaloukian, a former Academy president, for



his decades of service to the Academy and to the sound industry; the event was sponsored by the Academy's Sound and Sound Editors' peer groups.

### An Evening with *The Fosters* — 12/15/14

The cast and creative team of the popular ABC Family drama stopped by the El Portal Theatre in North Hollywood to discuss the show's depiction of the challenges and joys of life in an alternative family, with two married lesbian moms and their culturally diverse biological, adopted and foster kids.

Cast members from *The Fosters*: David Lambert, Maia Mitchell, Cierra Ramirez, Teri Polo, Danny Nucci and Jake T. Austin.





## 2014 TELEVISION ACADEMY COMMITTEES

### **ACTIVITIES**

Tony Carey, Co-Chair  
Seth Shapiro, Co-Chair

### **AUDIT & FINANCE**

Dawn Taylor, Chair

### **BUDGET REVIEW**

Steve Kent, Chair

### **BYLAWS**

Allison Binder, Chair

### **COUNCIL OF PAST PRESIDENTS AND PAST CHAIRS**

Dick Askin, Chair

### **CREATIVE ARTS EMMY AWARDS SHOW**

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

### **DAYTIME EMMY AWARDS**

John C. Fisher, Co-Chair  
Angelica McDaniel, Co-Chair

### **DIGITAL STRATEGY**

Albert Cheng, Co-Chair  
Rob Swartz, Co-Chair

### **DIVERSITY**

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

### **EMMY EDITORIAL ADVISORY**

Russ Patrick, Chair

### **ENGINEERING EMMY AWARDS**

Wendy Aylsworth, Chair

### **GOVERNORS AWARD SELECTION**

Bob Bergen, Chair  
Michael A. Levine, Vice-Chair

### **GOVERNORS BALL**

Russ Patrick, Chair  
Barbara Cassel, Vice-Chair  
Gerriann McIntosh, Vice-Chair

### **HALL OF FAME SELECTION**

Peter Roth, Chair

### **INVESTMENT**

Ed Romano, Chair

### **LOS ANGELES AREA EMMY AWARDS**

Sabrina Fair Thomas, Co-Chair  
Gerri Shaftel Constant, Co-Chair

### **MEDIA & BRAND MANAGEMENT**

Lori H. Schwartz, Co-Chair  
Jim Yeager, Co-Chair

### **MEMBERSHIP**

Daniel H. Birman, Chair  
Dorenda Moore, Vice-Chair

### **PRIMETIME EMMY AWARDS**

Bob Boden, Chair

### **PRIMETIME EMMY AWARDS SHOW**

Steve Venezia, Chair — Show  
Gail Mancuso, Vice-Chair — Show  
Danila Koverman, Chair — Digital

### **SCULPTURE / PLAZA**

Philip Wayne, Chair  
Stephen A. Jones, Vice-Chair

### **TELEVISION ACADEMY HONORS SELECTION**

Lucia Gervino, Chair



## EXECUTIVE COMMITTEE

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

### OFFICERS



#### **Bruce Rosenblum • Chairman & CEO**

Bruce Rosenblum is serving his second term as Chairman & CEO of the Television Academy. Regarded as one of today's most innovative media and entertainment executives, Rosenblum currently serves as president of Legendary Television and Digital Media, the Legendary division charged with producing programming across multiple linear and non-linear on-demand platforms on a global basis, as well as the development of global multi-platform digital distribution opportunities for broadband, mobile and emerging technologies. Rosenblum is responsible for overseeing Legendary's business model for this fast-growing initiative, as the company looks to deploy its signature content across multiple formats and devices. Rosenblum left an indelible mark on the media industry while serving for 26 years at Warner Bros., the last 14 of which overseeing the entire Warner Bros. portfolio of television businesses, including worldwide production, traditional and digital distribution globally and broadcasting. With more than two decades at Warner Bros., Rosenblum was widely recognized for leading an unparalleled executive team and defining the company's television business, which, under his watch, consistently contributed half of Warner Bros. Entertainment's yearly profits.



#### **Kevin E. Hamburger • Vice Chair**

Kevin Hamburger is currently senior supervising producer of *The Talk* on CBS, having earned five Emmy nominations for the series. He was previously senior vice president, production, at Fox Television Studios, where he oversaw such shows as *Burn Notice* (USA Network), *The Wanda Sykes Show* (Fox), *The Girls Next Door* (E!) and *The Kendra Show* (E!). Prior to joining Fox Television Studios, Hamburger served as senior vice president, production, at Warner Bros.' Telepictures Productions, overseeing hit network and syndicated shows including *The Ellen DeGeneres Show*, *The Bachelor*, *The Tyra Banks Show*, *Extra*, *Judge Mathis*, *Showtime at the Apollo* and the website *tmz.com*. Hamburger launched and worked on the first two seasons of *Jimmy Kimmel Live*, serving as supervising producer. He also spent seven years at *Politically Incorrect with Bill Maher*, the last two as executive producer, earning seven Emmy nominations and one CableACE Award. He has held production posts on several series and pilots at various production companies, including Warner Horizon, Brillstein-Grey, Bunim-Murray Productions, Paramount Television, New World Television and Fox Sports. Hamburger was also part of the launch team for the groundbreaking cable channels MTV, VH1 and Nick at Nite.



#### **Frank Scherma • Second Vice Chair**

As the president of RadicalMedia, Frank Scherma has been an industry leader in identifying the line between advertising and entertainment, and continues to expand Radical's capabilities within this ever-evolving media landscape. From its origins as one of the ad industry's top producers of traditional television commercials, the company has become one of the premiere providers of sponsored entertainment for advertisers and ad agencies. The company has also diversified into music programming, graphic and interactive design and live events, making it a unique, multi-platform content company. Under his leadership, the company has produced and distributed award-winning projects in a variety of media including commercials, feature films, television, music programming, graphic and interactive design, applications for smartphones and tablets, exhibitions, events and original photography, with offices in New York, Los Angeles, Berlin, Sydney and Shanghai. Scherma has been an innovative leader in providing advertisers with communications vehicles that link their brand messages to consumers. In addition to collaborating with the world's most prestigious brands, advertising agencies and the industry's most talented directors in the production of traditional television ads, Scherma has produced award-winning television programs, feature films, branded content programming and digital content. Scherma has been honored with an Academy Award, Emmys, Golden Globe, Grammys, Webby's, the Smithsonian Cooper-Hewitt National Design Award for Communication Design, two Palme d'Ors at the Cannes Lions International Advertising Festival and just about every other accolade and trophy associated with the advertising and marketing industries. Scherma has contributed significantly to the Association of Independent Commercial Producers (AICP) and has successfully negotiated contracts for the AICP with the IATSE, the Teamsters and the Directors Guild of America.



#### **Rob Swartz • Secretary**

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



**Susan Nessenbaum-Goldberg • Treasurer**

Currently the co-executive producer of YouTube's first original sitcom, *The Part-Timers*, for Generate and Defy Media, Susan Nessenbaum-Goldberg recently produced the reboot of CW's *Whose Line Is It Anyway?* Previously, she was supervising producer on the Hulu hit *The 4-to-9'ers* and *The Reality Project: 24 Hours of Dirty Weather* for the Climate Reality Project on Ustream. An Emmy-nominated supervising producer for Nick Jr.'s *The Fresh Beat Band*, she was previously executive in charge of production for *Crosswords*, *Soap Talk*, NBC's *Deal or No Deal*, *Starface* and *But Can They Sing?*, as well as many series and specials. Nessenbaum-Goldberg began her production career with Compact Video, facilitating the introduction of the first video production trucks to film lots and air-pack location shoots around the world. As associate producer and producer, she worked for Brillstein-Grey, Carsey-Werner, Witt-Thomas-Harris and on numerous network in-house productions. As vice president of production for Sony Pictures Television, Nessenbaum-Goldberg focused on syndication and cable. She oversaw single-camera and multi-camera film and television shows in every genre. She served as governor of the Production Executives peer group and co-chaired the Diversity and Primetime Awards committees for the Television Academy.



**Greg Taylor • Los Angeles Area Vice Chair**

Greg Taylor is a seven-time Los Angeles Area Emmy Award recipient with an extensive background in sports television. He spent eighteen years at Prime Ticket/Fox Sports West in roles ranging from master control operator to director of creative services/on-air promotions. Since 2008, Taylor has been working as a freelance producer/creative consultant on a variety of projects for Sony Entertainment Television Asia, Disney Destinations, ProAngle Media and others. Currently, he is working as director of production for the Los Angeles Dodgers, responsible for the production of the team's marketing spots, web content and in-stadium entertainment.

**CHAIR'S APPOINTEES**



**John Landgraf**

John Landgraf is CEO of FX Networks and FX Productions, responsible for all of the entertainment and business operations for FX, FXX, FXM, FXNOW and FX Productions. Landgraf joined FX as president of entertainment in January 2004, became president and general manager of FX Networks in May 2005, and was named CEO in 2013. During his time at FX, the network has achieved all-time highs in viewership and acclaim. Landgraf has played a major role in every aspect of FX's award-winning roster of shows, including *Sons of Anarchy*, *Justified*, *The Americans*, *The Strain*, *It's Always Sunny in Philadelphia*, *Archer*, *Louie*, *The League*, *Married*, *You're the Worst*, *Man Seeking Woman*, *The Comedians*, *Sex&Drugs&Rock&Roll* and the limited series *American Horror Story* and *Fargo*. In 2014, FX Networks received 45 Emmy nominations, the highest total in a single year for a basic cable network, and took home eight statues — the most in its history. In 2015, FX Networks won two Golden Globe Awards, including Best TV Miniseries (*Fargo*), two Peabody Awards (*Fargo* and *The Americans*) and four Critics' Choice Television Awards, including Best Drama Series (*The Americans*) and Best Animated Series (*Archer*), and eight more Emmy Awards. Prior to joining FX, Landgraf was president of Jersey Television, where he executive-produced the long-running series *Reno 911!* on Comedy Central. From 1994-1999, he was vice president of primetime series at NBC. Landgraf holds a B.A. in anthropology from Pitzer College, where he currently is a member of the school's Board of Trustees. He was a Coro Fellow from 1984-1985. He lives in Santa Monica, Calif., with his wife, Ally Walker, and their three sons.



**Michael Lombardo**

Michael Lombardo is president, programming, for Home Box Office. He is responsible for overseeing all of HBO's and Cinemax's programming initiatives including HBO Films, HBO Sports, HBO Documentaries & Family and HBO Entertainment. He also oversees HBO marketing, as well as HBO's program planning group, which is responsible for research and scheduling in connection with the HBO and Cinemax services. In addition, he is responsible for the West Coast business affairs, legal and production departments. He was named to this position in June 2007. During his tenure as president, HBO programming, HBO has launched some of its most acclaimed and successful series including *True Blood*, *Boardwalk Empire*, *The Newsroom*, *Game of Thrones*, *Silicon Valley*, *Girls*, *Veep*, *Looking*, *True Detective* and *Last Week Tonight with John Oliver*, many ranking among the top programs in the network's history. Additional award-winning programs include the miniseries *Mildred Pierce* and *Generation Kill* and HBO Films' *Too Big to Fail*, *Temple Grandin*, *Taking Chance*, *Grey Gardens*, *Game Change* and *You Don't Know Jack*. Lombardo also shepherded Cinemax's first foray into primetime originals with the popular action series *Strike Back* and *Banshee*. Formerly, Lombardo was executive vice president, business affairs, production and programming operations, a position he held since January 2003. In this capacity, he was responsible for the negotiation and administration of talent, production and license agreements for HBO original programming as well as overseeing the network's West Coast production and legal departments and the programming operations area, which includes original programming operations, administration and budgeting. In addition to his service on the Television Academy's Executive Committee, Lombardo serves on the boards of the Paley Center, GLSEN (Gay, Lesbian and Straight Education Network) and Film Independent. He was appointed a member of the Board of Trustees at the John F. Kennedy Center for the Performing Arts by President Obama in February 2014. He has an A.B. degree from Cornell University and J.D. from the University of California, Berkeley.



## EXECUTIVE COMMITTEE



### **Steve Mosko**

As president of Sony Pictures Television (SPT), Steve Mosko oversees all television operations for Sony Pictures Entertainment worldwide and leads the largest independent U.S. television studio. Under his aegis are programming and production, distribution, advertiser sales and networks. SPT is one of the industry's leading content providers and produces and distributes programming across all genres and on all platforms. In addition to the U.S., where the company produces thirty series for seventeen different networks, SPT has seventeen production companies producing original material in 11 other countries. The company's distribution divisions sell the latest feature films and television shows, as well as content from the studio's vast library. SPT also operates networks available in 178 countries, reaching more than 1.3 billion households worldwide. Mosko joined SPE in 1992 as vice president of the western region for Columbia TriStar Television Distribution. For that entity, he held several senior management positions, including executive vice president, sales, before being named president of SPT in 2000. Previously, Mosko was vice president and station manager of Philadelphia's WPHL-TV and general sales manager for that city's WTAF-TV. Additionally, Mosko served at NBC affiliate WMAR-TV in Baltimore, first as an account executive and then as local sales manager. Mosko, who was inducted into the Broadcasting & Cable Hall of Fame in 2005, has earned numerous industry distinctions and is the former chairman of the Television Academy Foundation. The Baltimore native graduated from the University of Delaware with a B.A. in communications. In 1995 his alma mater recognized his accomplishments with its Presidential Achievement Award. In 2011 Mosko was awarded an honorary doctorate by Chapman University.



### **Ted Sarandos**

Ted Sarandos has led content acquisition for Netflix since 2000. With more than twenty years' experience in home entertainment, Sarandos is recognized in the industry as an innovator in film acquisition and distribution. Before Netflix, he was an executive at video distributor ETD and Video City/West Coast Video. Sarandos is a Henry Crown Fellow at the Aspen Institute and serves on the board of Exploring The Arts, a nonprofit focused on arts in schools. In addition to his service on the Television Academy's Executive Committee, he serves on the Film Advisory Board for Tribeca and Los Angeles Film Festival, is an American Cinematheque board member and is a trustee of the American Film Institute. Sarandos is married to U.S. Ambassador Nicole Avant (ret.) and has two children.



### **Jay Sures**

Jay Sures is a managing director of premier global talent and literary agency UTA, which he joined at its formation in 1991. Sures is one of three managing directors presiding over an agency known for representing many of the world's best-known artists working in all current and emerging areas of entertainment and media, including motion pictures, television, digital media, broadcast news, music, theater, touring and fine arts. The agency is also globally recognized in the areas of film and television packaging, film finance, brand strategy, corporate consulting, branding and licensing, endorsements and production talent. Sures oversees UTA's illustrious television practice, which includes the representation of Emmy-winning creators, actors, news anchors and personalities, writers, producers and directors working in scripted and unscripted formats for broadcast, premium cable, basic cable and syndication. He is responsible for the day-to-day operations of the agency and its more than two hundred agents and five hundred employees, as well as its facilities in New York and Los Angeles. Sures also oversees the Bienstock Agency following UTA's 2014 acquisition of the firm, which made UTA the industry's leading broadcast news agency. Sures is a co-founder of the UTA Foundation, the agency's 501(c)3 nonprofit organization that advises clients and employees on philanthropy. He is vice chairman of the UCLA Cancer Center and he has served as an assistant visiting professor at UCLA, where he taught graduate level students of the UCLA School of Theater, Film and Television, the UCLA Anderson School of Management and the UCLA School of Law. Sures is vice chairman of the Entertainment Industry Foundation, Hollywood's largest and oldest charity, responsible for the annual "Stand Up To Cancer" event. Born in Canada and raised in Los Angeles, he attended Crossroads School and earned his B.A. from UCLA. Sures is married to interior designer Molly Isaksen. He has three children and lives in Los Angeles.



### **Nina Tassler**

Nina Tassler was named chairman, CBS Entertainment, in February 2014. After leading CBS Entertainment to great heights since 2004, Tassler announced in September 2015 that she will step down at the end of 2015, and continue in an advisory role through at least 2017. Under Tassler's leadership, CBS has been America's #1 Network for twelve of the past thirteen years with a broad range of popular and critical hits, including *The Big Bang Theory*, *The Good Wife* and *Blue Bloods*. Previously, as executive vice president, drama series development, she developed the highly rated and commercially successful *CSI* and *NCIS* franchises. During her tenure, Tassler and her team have expanded CBS's year-round programming strategy with event summer series; strengthened CBS's top-rated lineup with a balance of dramas, game shows and the Emmy Award-nominated talk show *The Talk*; and led the Network's late-night programming transition with *The Late Show with Stephen Colbert* and *The Late Late with James Corden*. Tassler serves on the board of Jewish Family Services, is a member of the Ambassador Council of the Geena Davis Institute on Gender in Media and serves on the Television Academy Executive Committee and on the Board of Directors of the Academy Foundation. She is a member of the Board of Trustees for Boston University and the board of the Paley Center for Media.

## GOVERNORS' APPOINTEES



### **Bob Bergen • Performers**

Two-time Emmy-nominated actor Bob Bergen has worked in all aspects of television, from sitcoms to soaps to game shows — for the latter, hosting *Jep!*, the kids' version of *Jeopardy!*, for GSN. His voice is heard in thousands of commercials, promos, animated series and specials. He's worked on dozens of feature films, including *Minions*, *Wreck it Ralph*, *The Lorax*, *Tangled*, *Tinker Bell*, *Spirited Away*, *A Bug's Life*, *Iron Giant*, *The Emperor's New Groove*, *Up* and the Disney short *Get a Horse*. He voices Luke Skywalker in the *Robot Chicken: Star Wars* specials and is an Annie Award nominee for playing Cadet in the two-time Emmy-nominated series *Duck Dodgers*. Current animated series work includes *Star Wars: The Clone Wars*, *Marvel's Avengers Assembled* and *Clarence*. He stars as Porky Pig in the animated series *Wabbit: A Looney Tunes Production*. Bergen has been an active member of the Television Academy since 1994, serving on the Performers Peer Group Executive Committee, and the Academy's Executive Committee (three years), Daytime committee, Television Academy Honors committee, Governors Award committee (chair), Governors Ball committee and Membership committee. Over the years, he's served as co-host and announcer for the Creative Arts Daytime Emmy Awards. Since 1987 he has been a volunteer Big Brother for two boys, and was honored as Jewish Big Brother of the Year in 2007.



### **Allison Binder • Professional Representatives**

Allison Binder is a name partner of Stone, Meyer, Genow, Smelkinson & Binder, LLP, a transactional entertainment law firm in Beverly Hills which specializes in representing actors, writers, directors, personalities, producers, authors and production entities in all aspects of the entertainment industry. In addition to her representation of individual and corporate clients, her practice also focuses on the representation of international creators, broadcasters and distributors in the sale of foreign television formats in the United States and abroad. Binder is also a principal of Traction Media, which represents films and television projects for the sale of worldwide distribution rights, assists equity financiers seeking film projects and works with production companies that need help packaging and/or setting up their projects. She received her B.A. from Cornell University and her J.D. from Stanford University. Binder is a member of the Hollywood Radio & Television Society and of Women in Film.



### **Daniel Evans, III • Children's Programming**

Dan Evans has over two decades of practical production and television network experience, ranging from popular television shows such as *In Living Color* and *Beverly Hills, 90210* to his recent children's programming with Kids WB, Fox Kids, Disney XD and Nickelodeon. He is director of current series, *Marvel TV Animation*. This is his fourth year serving as governor.



### **Sharon Lieblein, CSA • Casting Directors**

Sharon Lieblein, CSA, is currently a freelance casting director working on television and film projects in addition to coaching actors. Previously she served as vice president, casting and talent development, for Cartoon Network Studios. Lieblein cast/oversaw live-action talent and casting for the studio and served as the executive liaison between talent and the different divisions within the studio and network. She was responsible for identifying, casting and managing talent appearing on Cartoon Network Studios' scripted and alternative live-action projects. Prior to Cartoon Network, Lieblein was on staff for thirteen years at Nickelodeon, where she served as vice president of talent & casting. In this capacity, she cast/oversaw casting on all live-action projects for Nickelodeon Networks, including pilots, TV movies, specials and promos. Among her projects were such signature Nickelodeon shows as *iCarly*, *Big Time Rush*, *Victorious*, *Zoey 101* and *Drake and Josh*, and she also oversaw animation casting at the network for two years. At both networks she helped discover up-and-coming talent such as Emma Roberts, Lily Collins, Miranda Cosgrove, Victoria Justice, Ariana Grande, Avan Jogia, Shameik Moore and Brandon Soo Hoo. Prior to joining Nickelodeon, Lieblein worked as a freelance and in-house casting director on various feature and television projects including the Witt-Thomas Productions of *The John Larroquette Show* (NBC) and *Pearl* (CBS). Lieblein has been a working member of the Casting Society of America (CSA) since 1995 and an active Television Academy member since 1999. Additional affiliations include serving as vice chair of the Advisory Committee for "Looking Ahead," a division of the Actors Fund of America.



## EXECUTIVE COMMITTEE



### **Jerry Petry • Television Academy Foundation Chairman**

Jerry Petry, who recently retired from a senior executive position at NBCUniversal Television, is a media veteran with over thirty-five years of experience. After four years as a supply officer in the U.S. Navy, Petry joined NBC in 1976 and spent the first twelve years of his career in a variety of finance and business affairs posts at the network and local station KNBC in Los Angeles. In 1988, he joined NBC Productions in a key management position and was instrumental in the group's extraordinary growth as it began to supply NBC with all of its late night and a significant portion of its primetime and daytime programs. In 1992, Petry was named senior vice president, finance and business operations, NBC West Coast. In this position, he managed all financial, production, business operations, strategic planning and business development functions for all West Coast businesses. In 1997, Petry was promoted to executive vice president, NBC Enterprises, where he developed the company's television distribution business and created the groups responsible for strategic marketing and exploitation of NBC-owned content in home video, merchandising, licensing, music and publishing, and also created an international format sales and production business. In 2004, when NBC acquired Vivendi Universal Entertainment, Petry led a due diligence team and, subsequently, the integration of the TV Group for the newly formed NBCUniversal. Before retiring, he was executive vice president, NBC Universal Television, West Coast. Petry is on the board, and currently serves as treasurer, of Many Mansions, a nonprofit organization that owns and provides well-managed, service-enriched, affordable housing and programs to low-income residents of Ventura County and its surrounding communities. Petry has also served in leadership roles on several city, church and other nonprofit boards and councils. He was named a Distinguished Alumnus by the Navy Supply Corps Foundation and Volunteer of the Year by the National Association of Federal Credit Unions and received the American Spirit Award from the Caucus for Producers, Writers and Directors. A native of Long Island, NY, Petry earned a B.S. in business administration (finance) at Villanova University and an M.S. in finance at California State University, Northridge, where he is currently on the faculty. He and his wife, Mary Joy, reside in Southern California.



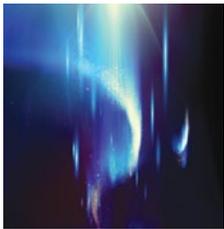
### **Dick Askin • Consultant to the Chair**

Dick Askin is president and CEO of Askin & Company, Inc., an entertainment consulting firm specializing in television programming, marketing and distribution rights management. Previously, he served as president and CEO of Tribune Entertainment, where he oversaw all development, production and global distribution. He was also responsible for the conversion of historic Tribune Studios in Hollywood into the first all-digital studio lot in the U.S. Formerly president of Samuel Goldwyn Television, Askin has also held executive positions at Fries Entertainment and NBC. In the nonprofit sector, Askin served as chairman and CEO of the Television Academy. During his two-term tenure, he spearheaded an Emmys telecast overhaul, which resulted in a more diverse slate of nominees and increased ratings. He also secured the strategic acquisition of the International Academy of Television Arts & Sciences. In recognition of his contributions to the Television Academy, he received the Syd Cassyd Founders Award in 2012. Askin sits on the board of the Hollywood Radio & Television Society and serves as a trustee of the Entertainment Industries Council, which honored him with its Larry Stewart Leadership and Inspiration Award. A native of Massapequa, NY, Askin holds a B.A. in economics from Rutgers College, and was inducted into the Rutgers University Alumni Federation's Hall of Distinguished Alumni. He also earned an M.A. in communications from the University of Texas, where he was awarded the Alcoa Graduate Fellowship, and an M.B.A. from Fordham University.



### **Thomas W. Sarnoff • Consultant to the Chair**

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



## BOARD OF GOVERNORS

Television Academy policy and programs are formulated and controlled by the Board of Governors, which in 2013 was comprised of twenty-nine Peer Groups that included two representatives from each of the twenty-eight peer groups and two representatives from the Los Angeles Area Peer Group. Governors serve two-year terms, with one representative from each group elected annually.



### Ruth Adelman • Sound Editors

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



### Eric Anderson • Motion & Title Design

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



### Stuart Bass, A.C.E. • Picture Editors

Stuart Bass, A.C.E., has been an editor for over twenty-five years. He has focused on series comedies, including *The Wonder Years*, *Parker Lewis Can’t Lose*, *Scrubs*, *The Office*, *Arrested Development* and *Pushing Daisies*, winning an Emmy Award for the latter. 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.



### Bob Bergen • Performers

Two-time Emmy-nominated actor Bob Bergen has worked in all aspects of television, from sitcoms to soaps to game shows — for the latter, hosting *Jep!*, the kids’ version of *Jeopardy!*, for GSN. His voice is heard in thousands of commercials, promos, animated series and specials. He’s worked on dozens of feature films, including *Minions*, *Wreck it Ralph*, *The Lorax*, *Tangled*, *Tinker Bell*, *Spirited Away*, *A Bug’s Life*, *Iron Giant*, *The Emperor’s New Groove*, *Up* and the Disney short *Get a Horse*. He voices Luke Skywalker in the *Robot Chicken: Star Wars* specials and is an Annie Award nominee for playing Cadet in the two-time Emmy-nominated series *Duck Dodgers*. Current animated series work includes *Star Wars: The Clone Wars*, *Marvel’s Avengers Assembled* and *Clarence*. He stars as Porky Pig in the animated series *Wabbit: A Looney Tunes Production*. Bergen has been an active member of the Television Academy since 1994, serving on the Performers Peer Group Executive Committee, and the Academy’s Executive Committee (three years), Daytime committee, Television Academy Honors committee, Governors Award committee (chair), Governors Ball committee and Membership committee. Over the years, he’s served as co-host and announcer for the Creative Arts Daytime Emmy Awards. Since 1987 he has been a volunteer Big Brother for two boys, and was honored as Jewish Big Brother of the Year in 2007.



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## BOARD OF GOVERNORS



### **Daniel H. Birman • Documentary Programming**

Daniel H. Birman recently completed a documentary special about legendary aviator Bob Hoover, whose contributions to aviation began in WWII and who, at age 91, flew one more time. Birman was a contributing producer for *The Big Bang Machine*, a special for Nova that aired on PBS. This one-hour special explored one of the great scientific discoveries in modern times, a tiny particle that explains how the universe was formed. Before that, Birman completed *Chasing Speed: Leslie Porterfield* for Velocity, the story of the world's fastest woman on a motorcycle. He produced a social documentary, *Me Facing Life: Cyntoia's Story*, for Independent Lens on PBS, which was shown as part of the ITVS Community Cinema program. Birman wrote, produced and directed the documentary *Brace for Impact: The Chesley B. Sullenberger Story* for TLC and Discovery. Earlier, he produced a one-hour special for National Geographic Channel, *Death of the Universe*, which explores new theories about how the universe will end. He produced *Europa: Mystery of the Ice Moon*, a one-hour special for Science Channel about exploring a moon of Jupiter that just might support life; and *Medical Maverick* — two one-hour shows for Discovery Health that look at the work of a world-class trauma surgeon. Before that, Birman produced *Alternatives: Uncovered*, a series of one-hour programs also for Discovery Health about alternative medicine. He produced medical television with some of the nation's leading research physicians during a six-year association with Lifetime Medical Television. In addition to his Television Academy service, Birman is a professor of professional practice at the USC Annenberg School of Journalism, where he teaches documentary production.



### **Beth Bohn • Professional Representatives**

Beth Bohn is president of Beth Bohn Management, which represents production companies, producers, writers, directors and talent. Her clients have created, worked on or are key staff members on television series such as *Rizzoli & Isles*, *Dancing with the Stars*, *Entertainment Tonight*, *Jimmy Kimmel Live*, *The View*, *American Bible Challenge* and *Who Wants to be a Millionaire*. A noted expert on the business of television in the scripted and reality genres, Bohn is featured in the book *Reality TV: An Insider's Guide to Television's Hottest Market* (DeVollid), *How to Make It in Hollywood* (Buzzell), *Alone in a Room* (Lewinski) and *Scr(i)pt* magazine. She has lectured at various venues on entertainment topics including "How to be Successful in the Entertainment Business," "How to Make it in the Reality Arena" and "How to be a Working Writer in the Network Scripted Business." Bohn was named "Outstanding Alumna" at the University of Wisconsin-Oshkosh. She lives in Los Angeles (Silver Lake) with her husband Gary, a sommelier, and often can be found playing tuba in her brass quintet.



### **Scott Boyd, A.C.E. • Picture Editors**

During his senior year at California State University, Northridge, Scott Boyd, A.C.E., managed to wrangle an internship at Stephen J. Cannell Productions. The internship led to his being hired as a postproduction production assistant, then apprentice, and later being promoted to assistant editor, trailer editor and, finally, editor. His editing credits include such diverse television series as *Silk Stalkings*, *The Pretender*, *Law & Order: Special Victims Unit*, *The Agency*, *Monk*, *Heroes*, *House*, *Salem* and *Grimm*. He has also cut several made-for-television movies, and received Emmy nominations for both *Faith of My Fathers* and *Flight 93*. He also garnered a Emmy nomination for *Heroes*.



### **Sue Bub • Costume Design & Supervision**

2014 marked Sue Bub's twenty-fifth year as an entertainment industry costumer. Since the late 1980s, she has enjoyed working primarily in television. She has supervised many telefilms and miniseries, including the Emmy-winning *James Dean*. Her career highlights include costume department supervision of the episodic shows *Any Day Now*, *Without a Trace*, *Cane*, *Franklin and Bash* and *Shameless*. She is a 19-year member of Costumers Local 705 and is currently serving a second term on the Local's Executive Board. She has been serving on the Costume Design & Supervision Peer Group Executive Committee and is honored to represent costume supervisors and all industry costumers as governor.



### **Russell Calabrese • Animation**

Russell Calabrese is the red Converse hightop-wearing animation producer-director-animator-designer who is a tireless champion of the artists and technicians of the animation industry. In addition to his service as a Television Academy governor, he is currently an executive board member of the Animation Guild. Calabrese's experience includes producing, directing, storyboards, layouts, animation, voice acting and design. He is a three-time Emmy Award-winning director, for *Steven Spielberg Presents Pinky and the Brain*, *Camp Lazlo: Where's Lazlo?* and *Fanboy & Chum Chum*. He has worked at almost all of the major studios in New York and Los Angeles in a career spanning more than three decades. He is currently working at Disney TV Animation, where his projects have included *Gravity Falls* and, most recently, *Phineas and Ferb*.



**Tony Carey • Production Executives**

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



**Barbara Cassel • Art Directors/Set Decorators**

After earning a B.A. in fine art from Boston University, Barbara Cassel moved to Chicago, and then to New York City, where she worked in 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. She then began to decorate for television, which she has been loving ever since. Cassel has worked on many series, including *Without a Trace*, *Boston Public*, *Vegas*, *Hung* and *Scandal*. In 2007 she received a Emmy for her work on *Tony Bennett: An American Classic* with renowned production designer John Myhre. She was a member of the Art Directors/Set Decorators Peer Group Executive Committee from 2005-2008, and is now honored to serve as governor.



**James Pearse Connelly • Art Directors/Set Decorators**

James Pearse Connelly is a production designer for NBC's *The Voice*. He has been a dedicated member of the Television Academy since 2007, and despite a schedule replete with production design work, he served on the Art Directors/Set Decorators Peer Group Executive Committee with perfect attendance from 2008 to 2012. Connelly has been a member of the Set Decorators Society of America since 2002 and has maintained good standing with the Art Directors Guild since 2007. In 2009, Connelly's work for the *MTV Video Music Awards* was honored with a Emmy Award, and he is humbled to have had his work recognized with three additional Emmy nominations. A native of Middletown, New Jersey, Connelly earned a B.F.A. from Rutgers University with a concentration in set design. As part of his undergraduate work, he studied at Shakespeare's Globe Theatre in London exclusively under the resident designer. He supplemented his rigorous coursework with extension courses in digital 3D modeling and illustration. Connelly initially intended to study under the great Broadway designers in New York City, but September 11, 2001, rerouted his journey to San Diego, where he was the youngest resident property shop supervisor at the San Diego Repertory Theater and property shop shopper/buyer at the Old Globe Theatre. After two years in San Diego, he relocated to Los Angeles, where he was art director on the acclaimed feature film *The Kids Are All Right* and has worked across a number of television genres — from reality competition to variety to infotainment to live spectacle. In addition to the MTV Music Video Awards and six seasons with *The Voice*, his credits include *Extra: Universal City Walk*, *Lopez Tonight*, the GLAAD Media Awards and *Top Chef Live*. Other favorite credits also include *The Sing-Off*, *America's Best Dance Crew*, *California Lottery: Make Me a Millionaire*, *Flavor of Love*, the 54th Annual Grammy Awards, *Tent*, and *Duet*. His digital broadband credits include 360-cam for Twitter, the OWN show and digital studio *The Crew* for Fremantle, ABC recaps and countless web commercials. When not busy with *The Voice*, Connelly fills his time with as many design projects for the digital format as possible, including film shorts, commercials, digital broadband projects, red carpet stations, even art installations.



**Gerri Shaftel Constant • Los Angeles Area**

Gerri Shaftel Constant is medical and special projects producer for CBS2 and KCAL9 News Los Angeles. Constant began working in television in Los Angeles in 1996. She has since won twelve Los Angeles Area Emmy Awards and received thirty-five nominations. Her history with the Television Academy dates back to 1988, when she was the recipient of a National College Television Award, Constant took home her second College Television Award two years later. Prior to joining CBS, Constant worked as medical/special projects producer for Fox 11 News Los Angeles. She shares the Academy's vision of recognizing and encouraging excellence.



**Shari Cookson • Documentary Programming**

Shari Cookson is a Emmy Award-winning filmmaker. Her HBO production *The Weight of the Nation for Kids* received two Primetime Emmy nominations. She produced and directed the series with filmmaking partner Nick Doob under their banner Mackerel Sky Films. In 2009, Cookson and Doob won an Emmy for Exceptional Merit in Nonfiction Filmmaking for *The Memory Loss Tapes*, part of HBO's Alzheimer's Project. Cookson is also president of the documentary film production company Sceneworks. Her other HBO credits include the Emmy-nominated documentaries *All Aboard! Rosie's Family Cruise* and *Living Dolls: The Making of a Child Beauty Queen*; *Skinheads USA*, which earned her a DGA nomination; *Asylum*, a Sundance selection; and *Paycheck to Paycheck: The Life and Times of Katrina Gilbert*, which was a recipient at the 2015 Television Academy Honors. 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 Television Award in the documentary category for her student film, *Gunshot*. She lives in Los Angeles with her two children and husband, editor Charlton McMillan, with whom she has collaborated on numerous films.



## BOARD OF GOVERNORS



### **Daniel Evans, III • Children's Programming**

Dan Evans has over two decades of practical production and television network experience, ranging from popular television shows such as *In Living Color* and *Beverly Hills, 90210* to his recent children's programming with Kids WB, Fox Kids, Disney XD and Nickelodeon. He is director of current series, Marvel TV Animation. This is his fourth year serving as governor.



### **Edward Fassel • Sound Editors**

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



### **Rick Fishbein • Commercials**

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



### **John C. Fisher • Daytime Programming**

John Fisher is supervising producer of *The Young and the Restless*. Prior to *Y&R*, Fisher worked on NBC Enterprises' syndicated *The John Walsh Show*. He spent 11 years with HBO as a production executive, where he supervised a wide range of programming, including *Politically Incorrect with Bill Maher*, *The Chris Rock Show*, *Reverb* and *Dr. Katz: Professional Therapist*. His experience encompasses key roles in launching MTV, VH1, MTV Europe and the Comedy Channel, as well as numerous producing and consulting credits for broadcast, cable and syndication. Fisher has served on the Daytime Programming Peer Group Executive Committee and the Daytime Awards committee. He is involved with community and educational endeavors including Syracuse University's alumni advisory network and Boston University's Los Angeles program. He is an avid cyclist, a member of several advocacy groups and a volunteer trail maintainer. A native of Baltimore, Fisher holds an M.S. from Syracuse University's Newhouse School and an undergraduate degree from Towson University.



### **Ian Fraser • Music**

Ian Fraser came to New York from England in 1962 to conduct the Broadway musical *Stop the World, I Want to Get Off*, and moved to Los Angeles in 1966 to work on the musical film *Doctor Dolittle*. From thirty-two nominations, he received eleven Emmy Awards for music direction, making him the most honored musician in television history. He was musical director for many Television Academy Hall of Fame ceremonies, as well as the 1984, 1993 and 2002 Emmy Awards. He received a 1970 Oscar nomination for *Scrooge*, and conducted the 1984 Oscar telecast. He made his debut as a guest conductor with the Boston Pops in 1992. After recording two Grammy-nominated Broadway albums with Julie Andrews, he returned to Broadway with her to conduct *Victor/Victoria*. In July 2008 he conducted two concerts at the Hollywood Bowl with Andrews, which included the symphonic premiere of her children's musical *Simeon's Gift*, for which he composed the music. He served ten terms as a Television Academy governor, and was a past president of the American Society of Music Arrangers and Composers. Fraser passed away October 31, 2014, after a long illness.



### **Tim Gibbons • Producers**

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

**Tammy Ann Glover • Production Executives**

Tammy Ann Glover is currently a production executive at TNT/TBS, a division of Turner Broadcasting, Inc., whose notable programs include *Murder in the First*, *Last Ship*, *Falling Skies*, *Agent X*, *Angie Tribeca* and *Wrecked*. Prior to that, she spent almost four years at FremantleMedia North America, first as vice president and then senior vice president of production. FremantleMedia produces programs for network, cable, syndication and online platforms. Its slate included *American Idol*, *America's Got Talent*, *Family Feud*, *Let's Make a Deal*, *The Price Is Right* and scripted programs such as *The Returned* and *The Wedding Band*. Before joining Fremantle in 2011, Glover was vice president of production for Comedy Central, where she guided hits like *Workaholics* and *Tosh.0* from development through their first cycles on the network and supervised everything from sketch comedy to game shows, animation and long-form scripted shows on a network whose notable programs included *The Daily Show with Jon Stewart*, *The Colbert Report*, *Reno 911!* and *South Park*. Glover came to Comedy Central from MTV Networks, where she served as an executive and line producer; she previously worked at Castle Rock Entertainment. She began her career as a musician and segued to television after working for MTV.

**Edward Greene • Sound**

After spending some years mixing records, Ed Greene moved into television sound in the early 1970s to assist many of the artists he was recording. Since then he has worked primarily in television production and postproduction sound, along with system design and consultation. He was a partner in Greene-Crowe and Company, a remote facilities company, and was responsible for designing the audio area of several trailers used primarily for production television. Greene was also a consultant and mixer at Complete Post and designed the company's original post-audio rooms. He has participated in various educational seminars and was an instructor for 11 years in a recording arts summer program at the Eastman School of Music in Rochester, New York. For the Television Academy, he has served several terms as a member of the Sound Peer Group Executive Committee and continues to work in television production and postproduction. He is a past recipient of the Cinema Audio Society career achievement award and has been honored with twenty-one Emmy Awards and one Daytime Emmy.

**Peter Hammond • Writers**

Peter Hammond has been nominated for five Emmys, including three consecutive nominations for writing NBC's Emmy-winning children's series *One to Grow On*. He has been a producer for various shows, including *Entertainment Tonight*, *Extra*, *Access Hollywood* and *The Martin Short Show*. For two years he was a writer and producer on *The Arsenio Hall Show*. Hammond's recent television work has also included specials for AMC, including *Reel Radicals: The Sixties Revolution in Film* and *Imaginary Witness: Hollywood and the Holocaust*. Recent writing assignments outside of television have included his work as awards columnist for *Deadline.com* and film criticism for *Leonard Maltin's Movie and Video Guide* and *Maxim* magazine. He also co-authored the 2005 book *Behind the Silver Screen*, a look at residents of the Motion Picture Home as well as the 2012 book *The Heart of Hollywood: 90 Years of the Motion Picture and Television Fund*. Additionally, Hammond is a well-known moderator who hosts the KCET Cinema Series each fall and spring, as well as numerous industry events such as question-and-answer sessions with writers for WGA members.

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

**Kieran Healy • Electronic Production**

London-Irishman Kieran Healy started his career as a child actor with the Royal Shakespeare Company, acting with Dame Helen Mirren and Sir Ben Kingsley. At the ripe old age of twelve he observed that the actors arrived to the theater on bicycles and the stagehands drove up in Jaguars! At age seventeen he started working for The Who as a roadie, and by age twenty-two 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 an Emmy in the category of Outstanding Lighting Direction (electronic, multi-camera) for *Variety, Music or Comedy Programming*, and he has received twelve other nominations. His career highlights include 11 years of *American Idol*, the 9/11 special *A Tribute to Heroes*, *Paul Simon*, *Graceland—The African Concert* and *Live Aid*.



## BOARD OF GOVERNORS



### **Tana Nugent Jamieson • Television Executives**

Tana Nugent Jamieson was named senior vice president of A+E Studios, the in-house production arm of the award-winning global media company A+E Networks, in 2014. In this role, she develops original scripted drama programming for the entire A+E Networks portfolio, including A&E, Lifetime, History and LMN, including the upcoming major limited series event *Roots*, and the studio's overall deals with top-tier talent, including Rachel Winter, Carlton Cuse and Michael Hirst. Jamieson also shepherded the development of the ABC drama pilot *Murder Town*, starring and executive-produced by Jada Pinkett Smith, marking A+E Studios' first project for a network outside of the A+E Networks family. Before joining A+E Studios, Jamieson was senior vice president, drama programming, at A&E Network. There, she oversaw the network's West Coast team responsible for the development and production of all original scripted dramatic series, limited series, movies and miniseries. Jamieson joined A&E in 2006 and went on to launch a string of successful series, including *The Cleaner*, *The Beast*, *The Glades*, *Breakout Kings* and *Longmire*. She also oversaw development of the hit series *Bates Motel*, starring Vera Farmiga and Freddie Highmore, from executive producers Carlton Cuse and Kerry Ehrin. *Bates Motel* premiered in 2013 and earned Farmiga an Emmy nomination for lead actress in a drama series. Miniseries under Jamieson's management included *The Andromeda Strain*, which garnered seven Emmy nominations, *Bag of Bones* and *Coma*. Jamieson came to A&E from The WB network, where she was senior programming executive for such dramas as *Everwood*, *Summerland*, *Related*, *Just Legal*, *Jack & Bobby* and *Bedford Diaries*, and created The WB's first original movie division. Prior to The WB, Jamieson was vice president for original movies at TBS and an executive producer for NBC Studios. She also held production and programming positions at MCA/Universal, Alliance-Atlantis Films, Dick Clark Productions and Kushner-Locke Productions. She is a graduate of the University of Arizona and studied at the University of Madrid and Queen's College in London.



### **Chip Johannessen • Writers**

Chip Johannessen was born in Detroit and educated at Harvard University, where he wrote for *The Harvard Lampoon*. He later embarked on a short-lived career as a rock guitarist, before turning his attention to television. His past writer-producer credits include *Beverly Hills*, *90210*, *The X-Files* and *24*. He also served as showrunner for *Millennium*, *Moonlight* and *Dexter*. Johannessen recently earned a J.D. at UCLA's School of Law and passed the California bar before joining *Homeland* as executive producer. At *Homeland*, he has been honored to share in an Emmy, two Golden Globes and a WGA Award. He sits on the board of the Writers Guild of America, West.



### **Marc Johnson • Interactive Media**

Marc Johnson is a veteran of the digital media industry, with over twenty years' experience developing award-winning interactive media and technology products for Fortune 100 and other leading companies. Currently senior digital strategist at DirecTV's Digital Innovation Lab, he previously led digital departments at ABC Digital and Ovation TV, heading multiplatform strategy and product and online content development. Johnson also built and ran multidisciplinary teams at noted agencies HUGE, United Future, Chandler Chicco, Icon-Nicholson NY, Deutsch Interactive, Total Training and Neoscape. Johnson's passion for innovative digital experiences has produced award-winning products for media companies Disney/ABC, NBCUniversal, ESPN, Fox Sports and Universal Music Group; technology solutions for Sony, Philips, AT&T, Verizon, American Airlines and Mercedes-Benz; and online applications for Citigroup, Chase, Empire Healthcare, Western Digital, the New York Public Library and the Metropolitan Museum of Art. Johnson received his undergraduate degree from Harvard University, and pursued graduate studies at NYU. He served on the faculty at Harvard and Columbia Universities, and was both a project sponsor and a mentor for AFI's Digital Content Lab. Johnson was formerly a musical director, arranger and orchestrator for Broadway and Off-Broadway theater, and he currently directs an L.A.-based a cappella singing group.



### **Lynda Kahn • Motion & Title Design**

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



**David Kleeman • Children’s Programming**

Strategist, analyst, author and speaker — for more than a quarter-century, David Kleeman has led the children’s media industry in developing sustainable, kid-friendly practices. Kleeman is senior vice president of global trends for Dubit, a strategy and research consultancy based in Leeds, England, that also creates digital games, apps and virtual worlds. As a thought leader and connector, Kleeman loves exploring big questions like “What is the future of children’s media content in the streaming age?” or “Is children’s play changing as they interact with a mix of the digital and the physical?” At the same time, he enjoys creating playful events where people from media, education, research and child development can create and collaborate on the fly. He’s done this work as PlayVangelist for PlayScience, and as longtime president of the American Center for Children and Media. In addition to his Television Academy service, Kleeman is advisory board chair to the international children’s TV festival (Prix Jeunesse), a 2013 Senior Fellow of the Fred Rogers Center for Early Learning and Children’s Media and a board member of the National Association for Media Literacy Education. In 2014, he received the “Pioneer” Award from Kids @ Play Interactive. Kleeman travels worldwide seeking best practices in children’s and family media, technology and products; he has given presentations on six continents. He writes extensively for trade and general press, including three book chapters and frequent commentaries for *The Huffington Post* and *Kidscreen*.



**Michael A. Levine • Music**

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



**Sharon Lieblein, CSA • Casting Directors**

Sharon Lieblein, CSA, is currently a freelance casting director working on television and film projects in addition to coaching actors. Previously she served as vice president, casting and talent development, for Cartoon Network Studios. Lieblein cast/oversaw live-action talent and casting for the studio and served as the executive liaison between talent and the different divisions within the studio and network. She was responsible for identifying, casting and managing talent appearing on Cartoon Network Studios’ scripted and alternative live-action projects. Prior to Cartoon Network, Lieblein was on staff for thirteen years at Nickelodeon, where she served as vice president of talent & casting. In this capacity, she cast/oversaw casting on all live-action projects for Nickelodeon Networks, including pilots, TV movies, specials and promos. Among her projects were such signature Nickelodeon shows as *iCarly*, *Big Time Rush*, *Victorious*, *Zoey 101* and *Drake and Josh*, and she also oversaw animation casting at the network for two years. At both networks she helped discover up-and-coming talent such as Emma Roberts, Lily Collins, Miranda Cosgrove, Victoria Justice, Ariana Grande, Avan Jogia, Shameik Moore and Brandon Soo Hoo. Prior to joining Nickelodeon, Lieblein worked as a freelance and in-house casting director on various feature and television projects including the Witt-Thomas Productions of *The John Larroquette Show* (NBC) and *Pearl* (CBS). Lieblein has been a working member of the Casting Society of America (CSA) since 1995 and an active Television Academy member since 1999. Additional affiliations include serving as vice chair of the Advisory Committee for “Looking Ahead,” a division of the Actors Fund of America.



**Sharon Liggins • Public Relations**

Sharon Liggins is an accomplished executive with extensive experience navigating the communications landscape across some of the foremost global media companies in the industry. Currently an independent consultant, she was previously director, publicity, for NBCUniversal’s Universal Cable Productions, where she oversaw all public relations activities for the studio, which creates innovative and critically acclaimed original scripted and digital content across multiple media platforms and outlets for domestic and international distribution. A proud California State University, Fullerton Titan, Liggins has also held positions at some of the most recognized brands in the industry, including PBS, Creative Artists Agency, Hallmark Channel and the Walt Disney Company/ABC. For the Television Academy, Liggins has served two terms on the board of governors, representing the Public Relations peer group, and co-chaired the Diversity committee, developing and coordinating events with the mandate of bringing awareness of diverse voices and experiences to Academy members and the industry. She also conceived the idea for the Academy’s first-ever celebration of diverse Emmy nominees, “Dynamic & Diverse,” which has become an annual event. Liggins is a passionate viewer of an eclectic assortment of television series and feature films. Mentoring aspiring communications executives and promoting diversity within the industry are her major priorities.



## BOARD OF GOVERNORS



### **Gail Mancuso • Directors**

Two-time Emmy Award winner Gail Mancuso has directed over 300 television episodes and pilots. Her directorial debut was the episode “Becky Doesn’t Live Here Anymore” on the comedy series *Roseanne* in 1991. She continued to direct such critically acclaimed shows as *Friends*, *Gilmore Girls*, *30 Rock*, *Scrubs* and *Modern Family*. She has been nominated for three Emmys and has won twice, in consecutive years — 2013 and 2014 — in the category of Outstanding Directing for a Comedy Series. In addition to her tenure as a Television Academy governor, she has served on the Emmy Awards Show, Governors Ball and Awards Committees.



### **Angelica McDaniel • Daytime Programming**

Angelica McDaniel was named executive vice president, daytime programs and syndicated program development, CBS Entertainment and CBS Television Distribution in March 2015. She reports to Nina Tassler, chairman, CBS Entertainment and Armando Nuñez, president and chief executive officer, CBS Global Distribution Group. In this role, McDaniel continues to oversee CBS Daytime, the network’s top-rated line-up in the day-part, as well as development for all new first-run programming at CBS Television Distribution (CTD), the industry’s leading domestic syndication company. She is also in charge of developing new series across all traditional and new genres of programming for the syndication marketplace.

McDaniel, who joined CBS in August 2010, previously served as senior vice president, daytime, CBS Entertainment, responsible for overseeing the network’s daytime line-up, which includes dramas *The Young and the Restless* and *The Bold and the Beautiful*, game shows *The Price Is Right* and *Let’s Make a Deal* and the entertainment talk show *The Talk*. She served as vice president, current daytime programs, CBS, overseeing *The Talk*, before being elevated to her role as head of daytime at the network. McDaniel also oversaw the 2013-2014 season rebranding of CBS’s Saturday morning programming block to “The CBS Dream Team, It’s Epic!,” a three-hour FCC-educational/informational compliant programming block of six high-definition half-hours with a pro-social message targeted to viewers thirteen to sixteen years old and appealing to viewers of all ages. Prior to joining CBS, McDaniel was a creative executive in the Telepictures/Warner Bros. program development department. She also served as the executive for the fifth season of *The Tyra Banks Show*. From June 2007-March 2009, McDaniel was creative director of new media for Telepictures Productions, spearheading digital initiatives, social media strategies and web integrations for *The Ellen DeGeneres Show*, *TMZ*, *Essence*, *The Bonnie Hunt Show*, *Extra*, *The Tyra Banks Show* and *MomLogic*. Earlier in her career, McDaniel was part of the start-up staff at XM Satellite Radio, serving as an executive producer and later director of talk programming, managing more than 50 talk channels, including MTV, E!, CNN and NASCAR.



### **David McKillop • Reality Programming**

David McKillop is a partner and chief creative officer of Propagate Content. Previously, he was executive vice president and general manager of A&E Networks, where he was responsible for strategic planning, programming, development, marketing and brand development for the flagship A&E network. Before that, as executive vice president, programming, for A&E & BIO Channel, McKillop oversaw the scripted and nonfiction programming teams, and was responsible for the development, creation and execution of all programming. He was also charged with integrating new programming with online initiatives and developing new ways to expand the brand across multiple platforms. During his transition to

A&E, McKillop was integral in developing *Duck Dynasty*, cable’s most-watched nonfiction series of all time. In addition, he served as executive producer for the record-breaking series *Storage Wars*, as well as overseeing production and development of the critically acclaimed original scripted drama series *Bates Motel*. Earlier, McKillop was senior vice president, development and programming, at History. During his tenure, History experienced its best ratings performances ever as he launched the network’s top-ten series and top six specials of all time. McKillop also served as the executive producer of History’s top series, including *Pawn Stars*, *Ice Road Truckers*, *American Pickers*, *Ax Men* and *Top Gear*. He was also an executive producer of numerous acclaimed and top-rated History specials, including the Emmy Award winners *Gettysburg* and *102 Minutes That Changed America*.



### **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 series, pilots and made-for-television movies. For Disney Channel and Disney XD, his work includes the series *Bunk’d*, *Best Friends Whenever*, *Lab Rats*, *Wizards of Waverly Place: Reunion Special*, *Shake It Up*, *Hannah Montana*, and *I’m in the Band*; the pilot *Girl Meets World* and the television movie *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 18 Artios Awards for excellence in casting and received the honor twice for the television series *Hannah Montana*.



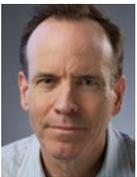
**Patricia Messina • Makeup Artists/Hairstylists**

Two-time Emmy Award nominee Patricia Messina is best known for her ten years as makeup department head on *Murphy Brown*, and for the final four seasons on NBC's *Seinfeld*. A veteran of television and motion pictures for more than thirty years, Messina has completed her second four-year run as governor, having previously served the Television Academy from 2002-2006. Messina's department head credits include Lifetime's award-winning series *Side Order of Life*, *Reba*, *King of Queens*, and *Mr. Sunshine*. Her work has been seen on *Castle*, *Grey's Anatomy* and Steven Spielberg's *Red Band Society*. Feature credits include *The Sure Thing*, *Dunston Checks In* and *White Men Can't Jump*. In 2000, Messina won the award for Best Period Makeup at the Hollywood Makeup Artist and Hair Stylist Guild Awards for her work on Disney's *Geppetto*. Messina is a guest lecturer and spokesperson for the makeup industry and appeared in a series of "how-to" videos produced by the Nye Makeup Company.



**Dorenda Moore • Stunts**

Dorenda Moore is an active stunt coordinator and stunt performer with twenty years of television and feature film experience. She is a board member of the Stuntwomen's Association of Motion Pictures. She is the recipient of the 2009 "Stunt Woman of the Year" Diamond-Action Icon Award and also a two-time nominee for the Taurus World Stunt Awards for Best Overall Stunt by a Stuntwoman. In 2010 Moore received the Daytime Emmy for Outstanding Stunt Coordination, the first female stunt coordinator to ever receive this honor.



**Jonathan Murray • Reality Programming**

Widely credited with inventing the modern reality television genre, Jonathan Murray inspires, influences and entertains television audiences worldwide. Since the 1992 launch of *The Real World* (MTV), he has created and executive-produced some of the industry's most innovative unscripted television programs. Under Murray's leadership, Bunim/Murray Productions created the first reality game show, *Road Rules* (MTV), in 1995; the first reality sitcom, *The Simple Life* (E!), in 2003; and the first reality soap opera, *Starting Over*, in 2003. Bunim/Murray's current programming includes *I Am Cait*, *Keeping up with the Kardashians*, *Dash Dolls*, *Stewarts & Hamiltons*, and *Total Divas* (E!), *The Real World* and *The Challenge* (MTV), *Project Runway* and *Project Runway All Stars* (Lifetime), *Love Thy Sister* (WE tv) and *Bad Girls Club* (Oxygen). In 2005, Murray earned his first Emmy Award, for *Starting Over* (syndication) and in 2009, his second, for *Autism: The Musical* (HBO). In 2012, Murray was inducted into the Television Academy Hall of Fame. Murray graduated from the University Of Missouri School of Journalism and currently lives in Los Angeles. He serves on the Board of Trustees of Semester at Sea.



**John O'Brien • Electronic Production**

John O'Brien began his career in television in the mid-1970s working as a technical director and video controller at a number of television stations throughout California. In 1983 he landed a video control job at ABC in Hollywood. He had the opportunity to work on a wide range of programming at the network, some of which include soap operas, sitcoms, game shows, award and variety shows and sporting events. Since leaving ABC in 1987 to freelance, he has worked on many entertainment shows and series productions. His current projects include CBS's *The Big Bang Theory* and *Big Brother* 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 twenty-five years of experience at advertising agencies, Brian O'Rourke has produced thousands of commercials. As the director of production for the global brand specialists TBWA\Chiat\Day, he is currently at the forefront of blending short-form with long-form content, bringing to life a number of award-winning branded entertainment platforms via TV shows and second screen. Ultimately, he creates multiplatform experiences that build emotional connections with audiences, endearing them to a message or brand. Companies that have sought his expertise include Sony, Nissan, Gatorade, Adidas, Pepsi, Visa and many others. O'Rourke's production roots run even deeper than his ad tenure, including prior work at television stations and production companies. In addition, upon graduating with a double major in television production/English from Loyola Marymount University, he toiled as a Television Academy Foundation intern many moons ago. Through it all he has cultivated specialized storytelling abilities, whether delivering a narrative in thirty seconds or ninety minutes.



**Russ Patrick • Public Relations**

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



## 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*, *The Fosters* and *Jane the Virgin*. Peterson has received an Emmy nomination and three nominations for the ASC Award for Best Cinematography. He serves as the Awards committee chair and the Membership committee chair of the American Society of Cinematographers, and is a member of the Society of Motion Picture and Television Engineers.



### **Kevin Pike • Special Visual Effects**

An industry professional for over forty-one years, special effects supervisor Kevin Pike began his career in 1974 on the acclaimed feature film *Jaws*. On *Back to the Future*, he was considered for an Oscar nomination and received a BAFTA nomination. In 2000, Pike earned a Clio for Best Special Effects. In 1995, he received a Emmy for Outstanding Individual Achievement in Special Visual Effects for *Earth 2*. A member of the Television Academy since 1995, Pike has contributed his services to his Peer Group Executive Committee and serves on the Bylaws, Governors Award and Anomalies committees. For AMPAS, he serves on the Visual Effects Executive Committee. He is also a member of the Directors Guild of America, SAG/AFTRA, VES and BAFTA. He now works as a talent agent with his Filmtrix Agency in Sherman Oaks, California.



### **William Powloski • Special Visual Effects**

William Powloski is a visual effects supervisor and producer recognized with both Emmy and Visual Effects Society nominations for his work on the critically acclaimed series *Breaking Bad*. Powloski designs and supervises seamless visual effects for series such as *Better Call Saul*, *Weeds* and *The After*, as well as highly stylized shows including *The Tick* and *Pushing Daisies*. He received a VES nomination as senior visual effects supervisor for *Pushing Daisies*, for which he directed twenty-two companies in the creation of over 3,500 vfx shots for the groundbreaking series. His over twenty years of comprehensive experience includes motion pictures, television, animation, motion graphics, theme parks, IMAX, commercials and music videos. In addition to his position with the Television Academy, Powloski is an active member of the Visual Effects Society, the Producers Guild of America and the Directors Guild of America.



### **Mary Rose • Costume Design & Supervision**

Mary Rose enjoyed over thirty-five years as a costume designer for numerous feature films and long-form and series television. She also co-produced several educational programs, including a special on the history of Hollywood costume designers for NHK, Japan. Raised in post-WWII Japan, Rose attended Kyoritu-Gakuen, a private girls' school in Tokyo, and holds a B.A. in fine arts from San Francisco State University. Her involvement with the Television Academy began in the early 1970s. Rose was elected governor of the Costume Design & Supervision peer group in 1998, 2000 and again in 2004. In 2002 she was elected to the Academy's Executive Committee, and also served as the first chair of the Television Cares Committee. A member of the Costume Designers Guild, Local 892, Rose has served as an executive officer since 1992. In 2006 she received the CDG's first Distinguished Service Award and in October 2010 was elected president of the Costume Designers Guild for a second term.



### **Fred Savage • Directors**

Starting out in commercials in Chicago, Fred Savage's acting career has included such feature films as *Vice Versa*, *The Princess Bride* and *Austin Powers: Goldmember* as well as several television series, most notably a six-year run as Kevin Arnold on the comedy series *The Wonder Years*. The role earned him several accolades and awards, including two Emmy nominations for Outstanding Actor in a Comedy Series. He currently co-stars on the Fox comedy *The Grinder*, along with Rob Lowe. Behind the camera, Savage has produced and directed over one hundred episodes of both comedic and dramatic episodic television, where his work has earned him four Directors Guild Award nominations. He has served as producer-director on *It's Always Sunny in Philadelphia*, as well as the AFI-honored *Party Down*, NBC's *Best Friends Forever* and *Garfunkel and Oates* for IFC. His episodic work includes *Modern Family*, *2 Broke Girls* and *The Goldbergs*. Additionally, Savage has helmed successful commercial campaigns for clients such as Verizon, Farmers Insurance and Honda. He recently directed episodes of the Hulu comedy *Casual*, and he is preparing *Ladies Night*, a film produced by and starring Charlize Theron. Savage lives in Los Angeles with his wife and three children.

**Seth Shapiro • Interactive Media**

Two-time Emmy Award winner Seth Shapiro is a leading advisor in media and technology. His clients include Disney, Comcast, DirecTV, Intel, IPG, NBC, Showtime, Universal, Slamdance, Goldman Sachs and a range of investors and new ventures. He is currently completing his first book, a comprehensive history of television. Shapiro is an adjunct professor at the USC School of Cinematic Arts and a frequent speaker on business innovation. He has served as an expert before the FCC and has been quoted in publications including *The Economist*, *The New York Times*, *Los Angeles Times*, *Variety*, *The Hollywood Reporter*, the Associated Press, *The Boston Globe*, PBS and *The Daily Mail*. As head of production at DirecTV Advanced Services, he launched over twenty-five services, including TiVo by DirecTV, the world's first major DVR platform. In addition to his service to the Television Academy, Shapiro sits on the Annenberg Research Council and the Producers Guild's New Media Council. He is a *magna cum laude* graduate of New York University and was Adelbert Alumni Scholar at Case Western Reserve University.

**Chuck Sheetz • Animation**

Chuck Sheetz has been working in television animation for over fifteen years. He grew up outside of Philadelphia, and moved to Los Angeles at age nineteen to attend film school at UCLA. As an undergraduate, he completed his first animated film at the UCLA Animation Workshop, and is now a professor in that program, teaching storyboarding and production. Sheetz started his professional career as an animation timer on the third season of *The Simpsons*. From there, he became an assistant director on *The Critic*, and then a director during the show's second season. Over the past twelve years, he has directed episodes of *The Simpsons*, *King of the Hill*, *The Critic* and *Drawn Together*. He has also worked as producer and director on *What's New Scooby-Doo?* and Disney's *Recess*. He was the director of *Treehouse of Horror XVIII*, *The Simpsons'* Halloween show for 2007.

**Michael Sluchan • Television Executives**

Michael Sluchan is the senior vice president, original scripted series programming, for USA Networks overseeing current scripted programming and current and development for limited series. In this role, Sluchan runs current production for all scripted series on USA, including *Royal Pains* (which he also developed), *Suits*, *Graceland*, *Satisfaction*, *Sirens*, *Playing House*, *Complications*, *Mr. Robot* and *Colony*. He also manages limited series for the network and is currently overseeing the event series *Dig*. Prior to his current role, Sluchan served as the executive on several USA shows including the Emmy Award-winning series *Monk*, *Political Animals*, *In Plain Sight*, *The Starter Wife*, *Necessary Roughness* and *The Dead Zone*. Sluchan joined USA in October 1999 as a creative executive in long-form programming and moved to the original scripted series department in 2005. Prior to USA, Sluchan worked at Cosgrove-Meurer Productions, ABC Entertainment and ABC News. Outside of his professional endeavors, Sluchan served on the Board of Directors of Outfest from 2006-2010. Born and raised in New York City, Sluchan received his B.A. from the University of Pennsylvania.

**Sabrina Fair Thomas • Los Angeles Area**

Sabrina Fair Thomas serves as general manager for Los Angeles PBS station KLCS and is responsible for development and acquisition, scheduling, broadcast operations, production and on-air promotions. An experienced veteran with an extensive background in educational public media television, she has also served on the board of American Women in Radio and Television (now Alliance for Women in Media), and has been a member of the Los Angeles Area Peer Group Executive Committee for six years. Thomas first entered the television industry at the age of sixteen as a writer, reporter and anchor for *Student News*, an Emmy Award-winning series produced by local journalism protégés. She oversees the production of several Emmy-winning and -nominated series, and remains dedicated to ensuring equal access to the educational opportunities provided by television and new public media.

**Lily Tomlin • Performers**

Lily Tomlin rose to fame on the television series *Laugh-In*, in 1969, 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). Written and directed by Jane Wagner, the show introduced audiences to new characters such as housewife Judith Beasley, Trudy the bag lady and seventy-seven-year-old Sister Boogie Woman and earned Tomlin her first Tony Award. In 1985, Tomlin starred in Wagner's critically acclaimed play *The Search for Signs of Intelligent Life in the Universe*, which earned her a second Tony. Tomlin produced and starred in four Grammy-nominated comedy albums — *This Is a Recording*, *Modern Scream*, *And That's the Truth* and *On Stage* — winning the Grammy for *This Is a Recording*; and has also co-produced and starred in eight award-winning comedy television specials. She has been seen in several television series, including *Murphy Brown*, *Homicide*, *The West Wing*, *Will & Grace*, *The X-Files*, *Desperate Housewives*, *Damages*, *NCIS*, *Eastbound and Down* and *Malibu Country*, and currently stars in *Grace and Frankie* with Jane Fonda. Tomlin has starred in three animated specials based on her character Edith Ann as well as *The Magic School Bus*. Her 1975 film debut in Robert Altman's *Nashville* was nominated for an Oscar, and the New York Film Critics voted her Best Supporting Actress. Since then, she has starred in more than twenty films, including *The Incredible Shrinking Woman*, *9 to 5*, *All of Me*, *Big Business*, *Tea with Mussolini*, *I Heart Huckabee's*, *A Prairie Home Companion*, *Admission* and *Grandma*, the latter released in 2015. For her work in film, Tomlin has received the Crystal Award from Women in Film. She has also been awarded two Peabodys, a WGA Award and seven Emmy Awards. In 2003, she received the Mark Twain Prize for American Humor.



## BOARD OF GOVERNORS



### **Steven Venezia, C.A.S. • Sound**

Steven Venezia, C.A.S., is worldwide senior director of content services for Dolby Laboratories. He has worked at Dolby over nineteen years, covering postproduction sound mixing and advancements in audio technologies. During his tenure at Dolby he worked with the ATSC on the standards for digital TV and launching 5.1 surround sound in HDTV. He is a member of the Cinema Audio Society and the Society of Motion Picture & Television Engineers. He holds two patents for audio technologies and has worked on the development of multiple Emmy-winning broadcast audio products. He has presented at National Association of Broadcasters conferences on the subjects of multichannel audio for live-event programming, and the problems of broadcast loudness inconsistencies. Venezia began his career in audio in 1976, working with a variety of artists, including Frank Zappa, the Pretenders, Dire Straits, INXS and Tom Waits.



### **Hayma "Screech" Washington • Producers**

Hayma "Screech" Washington's career spans the industry almost thirty years, working as an executive producer, director, producer and associate producer. Earlier in his career, Washington was the associate producer for the Don Ohlmeyer Communications company. His credits include associate producer on the 39th Annual Emmy Awards, *The Comedy Store's 15th Reunion* and several of Disney's *4th of July Spectacular* television specials. Washington was also one of the creators and producers of the MTV Video Music Awards, and was honored with four MTV Awards himself. As a freelancer, he associate-produced the first ESPY Awards for ESPN. His first directing venture on *The Yamaha Sound Check* earned him an award from Yamaha. Washington then moved on to a ten-year stint at the Walt Disney Studios and held the position of vice president of Buena Vista domestic and international productions, overseeing physical production and foreign-format operations. More recently, Washington served as executive producer for CBS television's *The Amazing Race*. His thirteen seasons garnered him seven consecutive Emmy Awards for Outstanding Reality-Competition Program. In addition, he has received seven Producers Guild Award nominations and one win, in 2004.



### **Thom Williams • Stunts**

Thom Williams has been a stunt coordinator, second unit director and stunt performer for more than seventeen years. He has worked in a variety of capacities in the industry, playing many a bad guy and doubling dozens of actors throughout his career in television, film and motion capture. Williams is also a member of the International Stunt Association, a veteran fraternal organization of stunt coordinators and second unit directors, where he has served on the board for several years. For the Television Academy, Williams has served previously on the Stunts Peer Group Executive Committee; he also has experience at SAG, having served on the Performance Capture National Committee. Williams has over 150 credits in television, film and motion capture, including *Lost*, *My Name Is Earl*, *The Book of Eli*, *Unstoppable*, *Transformers*, *24*, *Invictus*, *Hereafter*, *Revolution*, *Halo 4* and *The Amazing Spider-Man 1 and 2*, and was the stunt coordinator on *Hello Ladies* and *Trophy Wife*. While performing and ground-pounding are still an amazing facet of his job, Williams has found an increased passion in choreographing and directing the action, which allows him to be a more creative part of the process.



### **Kenneth Zunder, ASC • Cinematographers**

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



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TELEVISION ACADEMY  
AUDITED FINANCIAL STATEMENTS  
YEARS ENDED DECEMBER 31, 2014 AND 2013  
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, 2014 and 2013, 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.

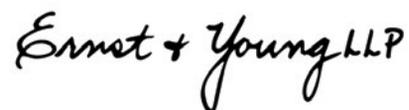
An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or 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, 2014 and 2013, 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 23, 2015

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## Television Academy

### Statements of Financial Position

	December 31	
	2014	2013
<b>Assets</b>		
Cash and cash equivalents	\$ 8,331,569	\$ 4,372,003
Pledges and accounts receivable	8,562,802	3,020,272
Interest receivable	-	9,632
Due from Television Academy Foundation	-	729,740
Prepaid expenses and other assets	445,098	223,017
Long-term investments	22,148,488	21,004,056
Property and equipment, net	9,446,312	7,213,098
Total assets	<u>\$ 48,934,269</u>	<u>\$ 36,571,818</u>
<b>Liabilities and net assets</b>		
Accounts payable and accrued liabilities	\$ 2,487,464	\$ 2,379,021
Due to National Academy of Television Arts & Sciences	1,136,482	1,153,827
Deferred revenue	1,628,472	2,040,271
Total liabilities	<u>5,252,418</u>	<u>5,573,119</u>
Net assets:		
Unrestricted	35,074,895	29,785,262
Temporarily restricted	7,393,519	-
Board designated for operating reserve	1,213,437	1,213,437
Total net assets	<u>43,681,851</u>	<u>30,998,699</u>
Total liabilities and net assets	<u>\$ 48,934,269</u>	<u>\$ 36,571,818</u>

See accompanying notes.

## Television Academy

### Statements of Activities

	Year Ended December 31	
	2014	2013
Revenues:		
Primetime Emmy Awards	\$ 18,008,390	\$ 18,785,378
Emmy publications	3,003,865	2,825,934
Membership and film group dues	2,849,456	2,669,822
Corporate sponsorships	1,425,000	1,695,000
In-kind contributions	1,911,650	1,182,650
Theatre operations	608,212	618,762
Investment income	885,407	600,102
Activities and other	898,897	308,681
Donations	745,698	-
Los Angeles Area Emmy Awards	176,566	172,356
Net loss in fair value of investments	(76,000)	(303,838)
Total revenues	<b>30,437,141</b>	28,554,847
Net assets released from restrictions	<b>29,000</b>	-
Total unrestricted revenues and other support	<b>30,466,141</b>	28,554,847
Expenses:		
Primetime Emmy Awards	9,536,277	8,568,414
Emmy publications	2,029,219	1,917,283
Membership and film group	1,048,423	751,974
Corporate sponsorships	338,212	630,354
Theatre operations	1,356,882	943,187
Activities and other	1,831,395	1,475,273
Los Angeles Area Emmy Awards	373,300	332,878
Press, publicity and advertising	744,102	277,600
Fundraising	366,838	-
Television archives	514,119	-
College television awards	314,433	-
Internships	239,148	-
General and administrative	10,136,954	8,466,850
Donations to Television Academy Foundation	-	1,807,042
Total expenses	<b>28,829,302</b>	25,170,855
Excess of total unrestricted revenues and other support over expenses	<b>1,636,839</b>	3,383,992
Transfer of Television Academy Foundation unrestricted net assets	<b>3,652,794</b>	-
Changes in unrestricted net assets	<b>5,289,633</b>	3,383,992
Donations	<b>7,279,798</b>	-
Transfer of Television Academy Foundation restricted net assets	<b>140,643</b>	-
Interest income	<b>2,078</b>	-
Released from restriction	<b>(29,000)</b>	-
Changes in temporarily restricted net assets	<b>7,393,519</b>	-
Change in net assets	<b>\$ 12,683,152</b>	\$ 3,383,992

## Television Academy

### Statements of Cash Flows

	Year Ended December 31	
	2014	2013
<b>Operating activities</b>		
Change in net assets	\$ 12,683,152	\$ 3,383,992
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	659,796	752,641
Changes in fair value of investments	83,642	303,838
Contributions for media center	(520,000)	-
Changes in operating assets and liabilities:	-	-
Pledges and accounts receivable	(5,542,530)	(1,189,980)
Interest receivable	9,632	(553)
Due to (from) the Television Academy Foundation	729,740	(834,912)
Due to (from) National Academy of Television Arts & Sciences	(17,345)	(237,575)
Prepaid expenses and other assets	(222,082)	28,918
Accounts payable and accrued liabilities	(75,422)	1,412,805
Deferred revenue	(411,799)	63,683
Net cash provided by operating activities	<b>7,376,784</b>	3,682,857
<b>Investing activities</b>		
Purchase of investments	(27,206,795)	(5,600,800)
Proceeds from sale and maturities of investments	25,978,721	782,385
Purchase of property and equipment	(2,709,144)	(261,724)
Net cash used in investing activities	<b>(3,937,218)</b>	(5,080,139)
<b>Financing activities</b>		
Contributions for media center	520,000	-
Net cash provided by financing activities	<b>520,000</b>	-
Net increase (decrease) in cash and cash equivalents	<b>3,959,566</b>	(1,397,282)
Cash and cash equivalents at beginning of year	<b>4,372,003</b>	5,769,285
Cash and cash equivalents at end of year	<b>\$ 8,331,569</b>	\$ 4,372,003
<b>Supplementary cash flow information</b>		
Purchases of property and equipment included in accounts payable	\$ 183,867	\$ 250,134
Transfer of Television Academy Foundation net assets, net of cash acquired	\$ 1,781,525	\$ -

See accompanying notes.

## Television Academy and Affiliate

### Notes to the Consolidated Financial Statements

December 31, 2014

#### 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 period from September 23, 2014 to December 31, 2014. These entities are collectively referred to hereinafter as the Television Academy. All significant intercompany accounts and transactions have been eliminated in the consolidation.

#### Use of Estimates

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

#### 2. Summary of Significant Accounting Policies

##### Revenue Recognition

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

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

Advertising revenues (Emmy publications) are recognized when published.

## **2. Summary of Significant Accounting Policies (continued)**

Corporate sponsorships consist of monetary goods received for sponsorship of certain Television Academy events. Corporate sponsorships are generally recognized as the sponsored event or other obligations of the arrangement occur.

Contributions, grants and donations generally are recognized as revenues in the period in which the unconditional promise is received. Contributions, grants and donations with donor-imposed restrictions are recognized as temporarily restricted support; however, donor-restricted contributions whose restrictions are met in the same reporting period are recognized as unrestricted support.

### **In-Kind Contributions**

Contributions of services and assets other than cash are recorded at their estimated fair value.

The Television Academy has a corporate sponsorship agreement with an airline carrier through which the Television Academy was provided tickets for air travel. The estimated value of the tickets used during the years ended December 31, 2014 and 2013, was \$52,261 and \$69,388, respectively. These amounts are included as in-kind contributions and as general and administrative expenses in the accompanying consolidated statements of activities for the respective periods. The Television Academy also has sponsorship agreements with a beauty products company and an automotive company who provided beauty services (hair and makeup) and car services, respectively, to the Television Academy for use during the Primetime Emmy Awards. The estimated value of the beauty and car services received during the year ended December 31, 2014, was \$186,680 and \$45,000, respectively. The estimated value of the beauty and car services received during the year ended December 31, 2013, was \$121,229 and \$45,000, respectively. These amounts are included as in-kind contributions and as Primetime Emmy Awards expenses in the accompanying consolidated statements of activities for the respective periods.

Multiple vendors provided beverages, desserts, and various other products with a combined retail value of \$976,741 and \$672,800 for the years ended December 31, 2014 and 2013, respectively, for various Primetime Emmy Awards events. These amounts are included as in-kind contributions and as Primetime Emmy Awards expenses in the accompanying consolidated statements of activities for the years ended December 31, 2014 and 2013.

The Television Academy held membership events sponsored by various organizations. The sponsors catered food and beverages for these events and provided various other products with a combined retail value of \$104,314 and \$86,304 for the years ended December 31, 2014 and 2013, respectively. Similarly, several hotels provided reception facilities to sponsor group member receptions. The estimated value of the facilities provided was \$367,782 and \$180,929 for the years ended December 31, 2014 and 2013, respectively. Such amounts are included as in-kind contributions and as membership and film group expenses in the accompanying consolidated statements of activities for the years ended December 31, 2014 and 2013.

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 \$137,479 for the period from September 23, 2014 to December 31, 2014.

Such amounts are included as in-kind contributions and as fundraising expenses in the accompanying consolidated statements of activities for the years ended December 31, 2014 and 2013, respectively.

### **Cash and Cash Equivalents**

The 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 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, 2014 and 2013, 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.

## **2. Summary of Significant Accounting Policies (continued)**

### **Investments**

Investments are stated at fair value. Net appreciation (depreciation) in the fair value of investments, 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.

### **Property and Equipment**

Property and equipment are recorded at cost. Depreciation and amortization are computed using the straight-line method over the estimated lives of the assets (2 to 5 years for furniture, equipment, and software; 10 to 30 years for building and improvements; and the shorter of the lease term or useful life for equipment leased under capital leases).

### **Long-Lived Assets**

Long-lived assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Recoverability of assets to be held and used is measured by the cash flows generated by the assets. If such assets are considered to be impaired, the impairment to be recognized is measured by the amount by which the carrying amount of the assets exceeds their fair value. Management believes there is no impairment as of December 31, 2014 and 2013.

### **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, 2014 and 2013. 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 it operates as a publicly supported charity as described in Code Sections 509(a)(1) and 170(b)(1)(A)(vi). 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 consolidated financial statements at December 31, 2014 and 2013. 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 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 \$7,393,519 at December 31, 2014, pertain to contributions received with donor-imposed restrictions.

Included in temporarily restricted net assets are pledges received and receivable totaling \$7,279,798 that are restricted for the construction of a new media center, which is expected to be completed in the spring of 2016. The new 30,000-square-foot media center will include a state-of-the-art 600-seat theatre, conference center, production facilities, and office space that will allow the Television Academy Foundation outreach programs to grow.

Included in temporarily restricted net assets are amounts related to the College Television Awards of \$113,721 that are to be used to establish an award to be given at the annual College Television Awards. In the event the College Television Awards are discontinued, the monies may be used as an award or in connection with other educational activities of the Television Academy Foundation, subject to grantor approval. The Television Academy Foundation received a grant of \$25,000 in 2013 from The Nielson Company for the College Television Awards, which was awarded in full during 2014.

## 2. Summary of Significant Accounting Policies (continued)

### Subsequent Events

There are two types of subsequent events: recognized subsequent events, which provide additional evidence about conditions that existed at the statement of financial position date, and non-recognized subsequent events, which provide evidence about conditions that did not exist at the statement of financial position date but arose before the financial statements were issued. Recognized subsequent events are required to be recognized in the financial statements, and nonrecognized subsequent events are required to be disclosed. The Academy evaluated subsequent events through the date the financial statements were available to be issued, June 23, 2015. Nonrecognized subsequent events have been disclosed in Note 11.

### New Accounting Pronouncements

In May 2014, the Financial Accounting Standards Board (FASB) and International Accounting Standards Board (IASB) jointly issued Accounting Standards Update (ASU) 2014-09, *Revenue from Contracts with Customers*, as part of its ongoing efforts to assist in the convergence of U.S. GAAP and International Financial Reporting Standards which amends current revenue recognition guidance. Under the new standard, recognition of revenue occurs when a customer obtains control of promised goods or services in an amount that reflects the consideration which the entity expects to receive in exchange for those goods or services. In addition, the accounting standard requires disclosure of the nature, amount, timing and uncertainty of revenue and cash flows arising from contracts with customers. The new standard is effective for the Television Academy on January 1, 2017. 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.

### 3. Pledges

During 2014, \$7,350,000 was pledged to the Television Academy Foundation to be used in the construction of a new media center, of which \$520,000 was received during the year. The remaining \$6,830,000 is to be received in future years in accordance with the respective funding agreements. Long-term pledges are discounted using U.S. Department of the Treasury yield curve rates (1.65% for five years). The discounted receivable recorded was \$6,723,508 as of December 31, 2014.

Pledges receivable as of December 31 are as follows:

	2014	2013
Within one year	\$ 2,570,000	\$ -
After one year but not more than five years	4,260,000	-
More than five years	-	-
	<u>6,830,000</u>	-
Less discount	(106,492)	-
	<u>\$ 6,723,508</u>	\$ -

### 4. Investments

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

	2014	2013
Equity mutual funds	\$ 2,606,814	\$ 2,365,771
Fixed income funds	12,328,635	4,762,126
Blended funds	6,574,380	9,821,638
U.S. government obligations	-	2,799,495
Commodity investment trusts	540,048	1,255,026
Certificate of deposit	98,611	-
Total investments	<u>\$ 22,148,488</u>	<u>\$ 21,004,056</u>

All investments held at December 31, 2014 and 2013, are for long-term purposes.

#### 4. Investments (continued)

U.S. government obligations bore interest rates of 0.125%–6.000% during the years ended December 31, 2014 and 2013. These investments were divested in September 2014.

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

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

The following outlines the cost basis and fair value of investments as of December 31:

	<u>2014</u>		<u>2013</u>
Cost basis	<b>\$ 21,811,041</b>	\$	21,470,994
Fair value	<b>22,148,488</b>		21,004,056

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

	<u>2014</u>		<u>2013</u>
Realized (loss) gains from sale of investments	<b>\$ (344,921)</b>	\$	6,352
Unrealized gain (loss)	<b>268,921</b>		(310,190)
Change in fair value of investments, net	<b>\$ (76,000)</b>	\$	(303,838)

#### 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 on a recurring basis as of December 31, 2014 and 2013, by valuation hierarchy, all of which were based on the market approach, which uses prices and other relevant information generated by market transactions involving identical or comparable assets.

	<u>Level 1</u>		<u>Level 2</u>		<u>Level 3</u>
<b>December 31, 2014, investment</b>					
Equity mutual funds	<b>\$ 2,606,814</b>	\$	-	\$	-
Fixed income funds	<b>12,328,635</b>		-		-
Blended funds	<b>6,574,380</b>		-		-
U.S. government obligations	<b>-</b>		-		-
Commodity investment trusts	<b>540,048</b>		-		-
Certificate of deposit	<b>98,611</b>		-		-
Total	<b>\$ 22,148,488</b>	\$	-	\$	-
	<u>Level 1</u>		<u>Level 2</u>		<u>Level 3</u>
<b>December 31, 2013, investment</b>					
Equity mutual funds	\$ 2,365,771	\$	-	\$	-
Fixed income funds	4,762,126		-		-
Blended funds	9,821,638		-		-
U.S. government obligations	2,799,495		-		-
Commodity investment trusts	1,255,026		-		-
Total	\$ 21,004,056	\$	-	\$	-

## 5. Fair Value (continued)

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

	<b>2014</b>	<b>2013</b>
Land	<b>\$ 1,329,434</b>	\$ 1,324,434
Building and improvements	<b>6,235,751</b>	7,394,763
Building construction-in-progress	<b>2,188,860</b>	-
Furniture, equipment, and software	<b>5,472,223</b>	3,614,060
Equipment leased under capital leases	<b>110,860</b>	110,860
	<b>15,337,128</b>	12,444,117
Less accumulated depreciation and amortization	<b>(5,890,816)</b>	(5,231,019)
	<b>\$ 9,446,312</b>	\$ 7,213,098

The furniture, equipment and software balance includes capitalized computer software development costs for the Television Academy's automated membership database and website, which are amortized over a period of five years. The unamortized balance for the software costs was \$2,290,545 and \$919,447 at December 31, 2014 and 2013, respectively. The amount of software development costs amortized was \$297,293 and \$209,348 during the years ended December 31, 2014 and 2013, respectively, and is included in general and administrative expenses in the accompanying consolidated statements of activities.

Following the completion of the 2014 Emmy Awards show, the Leonard H. Goldenson Theatre was demolished and construction began for a new media center. As of December 31, 2014, the Television Academy had \$2,157,514 of capitalized construction-in-progress costs.

## 7. Commitments and Contingencies

At December 31, 2014, future minimum lease payments for operating leases and capital leases, primarily for storage space and office equipment, are as follows:

	<b>Operating</b>	<b>Capital</b>
2015	\$ 74,239	\$ 24,697
2016	27,922	18,241
2017	25,594	16,099
2018	-	1,342
	<b>\$ 127,755</b>	<b>\$ 60,379</b>

Rent expense was \$34,458 and \$57,753 for the years ended December 31, 2014 and 2013, 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. These amounts are recorded as revenue by the Television Academy.

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 \$2,187,802 and \$2,087,356 for the years ended December 31, 2014 and 2013, 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 \$929,500 for the years ended December 31, 2014 and 2013, respectively.

International syndication royalty fees payable to NATAS were \$206,982 and \$191,327 for 2014 and 2013, respectively.

## **9. 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 \$117,000 and \$113,700 in 2014 and 2013, respectively, up to the maximum of \$210,000 and \$205,000 allowed under Employee Retirement Income Security Act of 1974 for 2014 and 2013, respectively. Such contributions vest 20% per year beginning in the second year of employment. Total pension expense, which is funded currently, was \$651,808 and \$590,619 in 2014 and 2013, 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.

## **10. Commitments and Contingencies**

During 2014, the Television Academy Foundation entered into agreements for architectural and engineering services and construction services for the new media center. The new media center is estimated to cost approximately \$28,500,000. These agreements do not include any fixed expenditure commitments.

## **11. Subsequent Events**

In June 2015, the Television Academy Foundation executed a credit agreement with a bank to provide term loans up to \$20,000,000 for the purpose of temporarily financing the construction of a new media center. The term loans under this agreement will bear interest at an annual rate representing the London Interbank Offered Rate plus 2.00%. Principal payments for any borrowings under this credit agreement will be made quarterly beginning January 1, 2017. A security interest in certain assets of the Television Academy Foundation have been granted to the bank as collateral. The Television Academy is a guarantor for any loans made under this credit agreement.

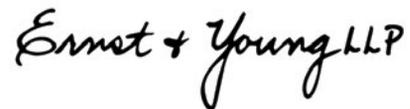
## Supplementary Information

### 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, 2014 and 2013, and for the years then ended, taken as a whole. The accompanying 2014 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 23, 2015

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## Television Academy

### Consolidating Statement of Financial Position

December 31, 2014

	Television Academy	Television Academy Foundation	Eliminations	Total
<b>Assets</b>				
Cash and cash equivalents	\$ 6,367,352	\$ 1,964,217	\$ -	\$ 8,331,569
Pledges and accounts receivable	1,770,113	6,792,689	-	8,562,802
Due from Television Academy	-	6,892,486	(6,892,486)	-
Due from Television Academy Foundation	582,257	-	(582,257)	-
Prepaid expenses and other assets	408,470	36,628	-	445,098
Long-term investments	19,639,456	2,509,032	-	22,148,488
Property and equipment, net	6,428,240	3,018,072	-	9,446,312
Total assets	<u>\$ 35,195,888</u>	<u>\$ 21,213,124</u>	<u>\$ (7,474,743)</u>	<u>\$ 48,934,269</u>
<b>Liabilities and net assets</b>				
Accounts payable and accrued liabilities	\$ 2,305,517	\$ 181,947	\$ -	\$ 2,487,464
Due to Television Academy	-	582,257	(582,257)	-
Due to Television Academy Foundation	6,892,486	-	(6,892,486)	-
Due to National Academy of Television Arts & Sciences	1,136,482	-	-	1,136,482
Deferred revenue	1,628,472	-	-	1,628,472
Total liabilities	<u>11,962,957</u>	<u>764,204</u>	<u>(7,474,743)</u>	<u>5,252,418</u>
Net assets:				
Unrestricted	22,019,494	13,055,401	-	35,074,895
Temporarily restricted	-	7,393,519	-	7,393,519
Board designated for operating reserve	1,213,437	-	-	1,213,437
Total net assets	<u>23,232,931</u>	<u>20,448,920</u>	<u>-</u>	<u>43,681,851</u>
Total liabilities and net assets	<u>\$ 35,195,888</u>	<u>\$ 21,213,124</u>	<u>\$ (7,474,743)</u>	<u>\$ 48,934,269</u>

## Television Academy

### Consolidating Statement of Activities For the Year Ended December 31, 2014

	Television Academy	Television Academy Foundation	Eliminations	Total
Revenues:				
Primetime Emmy Awards	\$ 18,008,390	\$ -	\$ -	\$ 18,008,390
Emmy publications	3,003,865	-	-	3,003,865
Membership and film group dues	2,849,456	-	-	2,849,456
Corporate sponsorships	1,425,000	-	-	1,425,000
In-kind contributions	1,746,688	164,962	-	1,911,650
Theatre operations	617,492	-	(9,280)	608,212
Investment income	795,206	90,201	-	885,407
Activities and other	827,547	202,959	(131,609)	898,897
Donations	-	745,698	-	745,698
Los Angeles Area Emmy Awards	176,566	-	-	176,566
Net (loss) gain in fair value of investments	( 63,814)	(12,186)	-	( 76,000)
Total revenues	29,386,396	1,191,634	(140,889)	30,437,141
Net assets released from restrictions	-	29,000	-	29,000
Total unrestricted revenues and other support	29,386,396	1,220,634	(140,889)	30,466,141
Expenses:				
Primetime Emmy Awards	9,536,277	-	-	9,536,277
Emmy publications	2,029,219	-	-	2,029,219
Membership and film group	1,048,423	-	-	1,048,423
Corporate sponsorships	338,212	-	-	338,212
Theatre operations	1,360,812	-	(3,930)	1,356,882
Activities and other	1,831,395	-	-	1,831,395
Los Angeles Area Emmy Awards	373,300	-	-	373,300
Press, publicity, and advertising	744,102	-	-	744,102
Fundraising	-	498,447	(131,609)	366,838
Television archives	-	514,119	-	514,119
College television awards	-	319,783	(5,350)	314,433
Internships	-	239,148	-	239,148
General and administrative	8,915,989	1,220,965	-	10,136,954
Donations to Television Academy Foundation	-	-	-	-
Total expenses	26,177,729	2,792,462	(140,889)	28,829,302
Transfers from the Television Academy				
Foundation unrestricted net assets:				
Transfers from the Television Academy	3,652,794	-	-	3,652,794
Land for media center	( 824,435)	824,435	-	-
Funding for media center	( 8,500,000)	8,500,000	-	-
Other funding	( 1,650,000)	1,650,000	-	-
Changes in unrestricted net assets	( 4,112,974)	9,402,607	-	5,289,633
Donations	-	7,279,798	-	7,279,798
Transfers from the Television Academy				
Foundation unrestricted net assets	140,643	-	-	140,643
Interest income	-	2,078	-	2,078
Released from restriction	-	(29,000)	-	( 29,000)
Changes in temporarily restricted net assets	140,643	7,252,876	-	7,393,519
Total changes in net assets	\$ (3,972,331)	\$ 16,655,483	\$ -	\$ 12,683,152



Television  
Academy

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TELEVISION ACADEMY FOUNDATION  
AUDITED FINANCIAL STATEMENTS

YEARS ENDED DECEMBER 31, 2014 AND 2013  
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, 2014 and 2013, 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.

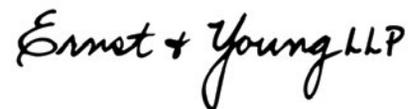
An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or 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, 2014 and 2013, 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 23, 2015

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## Television Academy Foundation

### Statements of Financial Position

	December 31	
	2014	2013
<b>Assets</b>		
Cash and cash equivalents	\$ 1,964,217	\$ 2,011,912
Pledges and other receivable	6,792,689	173,072
Due from the Television Academy	6,892,486	-
Prepaid expenses and other assets	36,628	37,672
Long-term investments	2,509,032	2,436,703
Property and equipment, net	3,018,072	29,753
Total assets	<u>\$ 21,213,124</u>	<u>\$ 4,689,112</u>
<b>Liabilities and net assets</b>		
Accounts payable and accrued liabilities	\$ 181,947	\$ 163,285
Deferred revenue	-	2,650
Due to the Television Academy	582,257	729,740
Total liabilities	<u>764,204</u>	<u>895,675</u>
Net assets:		
Unrestricted	13,055,401	3,652,794
Temporarily restricted	7,393,519	140,643
Total net assets	<u>20,448,920</u>	<u>3,793,437</u>
Total liabilities and net assets	<u>\$ 21,213,124</u>	<u>\$ 4,689,112</u>

See accompanying notes.

## Television Academy Foundation

### Statements of Activities

	Year Ended December 31	
	2014	2013
Changes in unrestricted net assets:		
Revenues:		
Donations from the Television Academy	\$ -	\$ 1,807,042
Other donations	745,698	777,146
In-kind contributions	164,962	111,150
Other	202,959	359,164
Net loss in fair value of investments	(12,186)	(28,643)
Investment income	90,201	65,664
Total unrestricted revenues	<u>1,191,634</u>	<u>3,091,523</u>
Net assets released from restrictions	29,000	34,000
Total unrestricted revenues and other support	<u>1,220,634</u>	<u>3,125,523</u>
Expenses:		
General and administrative	1,220,965	1,113,556
Fundraising	498,447	616,426
Television archives	514,119	688,440
College television awards	319,783	294,138
Internships	239,148	227,155
Total expenses	<u>2,792,462</u>	<u>2,939,715</u>
(Deficiency) excess of total unrestricted revenues and other support over total expenses	(1,571,828)	185,808
Transfers from the Television Academy:		
Land for media center	824,435	-
Funding for media center	8,500,000	-
Other funding	1,650,000	-
Changes in unrestricted net assets	<u>9,402,607</u>	<u>185,808</u>
Changes in temporarily restricted net assets:		
Donations	7,279,798	25,000
Net gain (loss) in fair value of investments	2,078	(1,215)
Net assets released from restrictions	(29,000)	(34,000)
Changes in temporarily restricted net assets	<u>7,252,876</u>	<u>(10,215)</u>
Changes in net assets	<u>\$ 16,655,483</u>	<u>\$ 175,593</u>

## Television Academy Foundation

### Statements of Cash Flows

	Year Ended December 31	
	2014	2013
<b>Operating activities</b>		
Changes in net assets	\$ 16,655,483	\$ 175,593
Adjustments to reconcile changes in net assets to net cash (used in) provided by operating activities:		
Depreciation and amortization	24,975	48,557
Net change in fair value of investments	12,186	28,643
Contributions for media center	(520,000)	-
Changes in operating assets and liabilities:		
Accounts and pledges receivable	(6,619,617)	(137,927)
Prepaid expenses and other assets	1,044	(14,097)
Accounts payable and accrued liabilities	18,662	(14,072)
Due to/from the Television Academy	(10,053,262)	834,912
Deferred revenue	(2,650)	2,650
Net cash (used in) provided by operating activities	<u>(483,179)</u>	924,259
<b>Investing activities</b>		
Purchase of investments	(2,489,272)	(907,090)
Proceeds from sale of investments	2,404,756	7,000
Net cash used in investing activities	<u>(84,516)</u>	(900,090)
<b>Financing activities</b>		
Contributions for media center	520,000	-
Net cash provided by financing activities	<u>520,000</u>	-
Net (decrease) increase in cash and cash equivalents	(47,695)	24,169
Cash and cash equivalents at beginning of year	2,011,912	1,987,743
Cash and cash equivalents at end of year	<u>\$ 1,964,217</u>	<u>\$ 2,011,912</u>
<b>Supplementary cash flow information</b>		
Transfer of property and equipment from Television Academy	<u>\$ 3,013,294</u>	<u>\$ -</u>

See accompanying notes.

## Television Academy Foundation

### Notes to the Consolidated Financial Statements

December 31, 2014

#### 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 \$27,483 and \$31,150 for the years ended December 31, 2014 and 2013, respectively. These amounts are included as in-kind contributions and as general and administrative expenses (\$27,483 and \$24,390), college television award expenses (\$0 and \$5,450), and television archive expenses (\$0 and \$1,310) in the accompanying statements of activities for the years ended December 31, 2014 and 2013, 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 \$137,479 and \$80,000 for the years ended December 31, 2014 and 2013, 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, 2014 and 2013, respectively.

##### 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, 2014 and 2013, 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 are stated at fair value. Net appreciation (depreciation) in the fair value of investments, which consists of the realized gains or losses and the unrealized appreciation (depreciation) on those investments for the year, are

## **2. Summary of Significant Accounting Policies (continued)**

included in the accompanying statements of activities. The cost of investment securities is based on the specific identification method using the market valuation approach.

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

### **Property and Equipment**

Property and equipment are recorded at cost. Depreciation and amortization are computed using the straight-line method over the estimated lives of the assets (two to five years for furniture, equipment, and software).

### **Long-Lived Assets**

Long-lived assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Recoverability of assets to be held and used is measured by the cash flows generated by the assets. If such assets are considered to be impaired, the impairment to be recognized is measured by the amount by which the carrying amount of the assets exceeds their fair value. Management believes there is no impairment as of December 31, 2014 and 2013.

### **Income Taxes**

The Television Academy Foundation has been recognized as a tax-exempt organization pursuant to Section 501(c)(3) of the Code, and it operates as a publicly supported charity as described in Code Sections 509(a)(1) and 170(b)(1)(A)(vi). 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, 2014 and 2013. 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 \$7,393,519 and \$140,643 at December 31, 2014 and 2013, respectively, pertain to grants received with donor-imposed restrictions.

Included in temporarily restricted net assets are pledges received and receivable totaling \$7,279,798 that are restricted for the construction of a new media center, which is expected to be completed in the spring of 2016. The new 30,000-square-foot media center will include a state-of-the-art 600-seat theatre, conference center, production facilities and office space that will allow the Television Academy Foundation outreach programs to grow.

Included in temporarily restricted net assets are amounts related to the College Television Awards of \$113,721 and \$115,643 at December 31, 2014 and 2013, respectively. These amounts are to be used to establish an award to be given at the annual College Television Awards. In the event the College Television Awards are discontinued, the monies may be used as an award or in connection with other educational activities of the Television Academy Foundation, subject to grantor approval. The Television Academy Foundation received a grant of \$25,000 in 2013 from The Nielson Company for the College Television Awards, which was awarded in full during 2014.

### **New Accounting Pronouncements**

In May 2014, the Financial Accounting Standards Board (FASB) and International Accounting Standards Board (IASB) jointly issued Accounting Standards Update (ASU) 2014-09, *Revenue from Contracts with Customers*, as part of its ongoing efforts to assist in the convergence of U.S. generally accepted accounting principles (U.S. GAAP) and International Financial Reporting Standards (IFRS) 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. The new standard is effective for the Television Academy Foundation on January 1, 2017. Management is currently in the process of determining the impact that the adoption of the accounting standard will have on the financial statements, including the significant changes it could have on the Television Academy Foundation's recognition, measurement and reporting of revenue from contracts with customers and certain related costs.

## 2. Summary of Significant Accounting Policies (continued)

In April 2013, the FASB Emerging Issues Task force issued ASU 2013-6, *Personnel Services Received from an Affiliate for Which the Affiliate Does Not Seek Compensation*. The amendments in this ASU require a recipient not-for-profit entity to recognize all services received from personnel of an affiliate that directly benefit the recipient not-for-profit entity. Those services should be measured at the cost recognized by the affiliate for the personnel providing those services. However, if measuring a service received from personnel of an affiliate at cost will significantly overstate or understate the value of the service received, the recipient not-for-profit entity may elect to recognize that service received at either: (1) the cost recognized by the affiliate for the personnel providing that service or (2) the fair value of that service. This amendment will be effective for the Television Academy Foundation beginning January 1, 2015. Management is currently in the process of evaluating the impact of adoption on the financial statements.

### Subsequent Events

There are two types of subsequent events: recognized subsequent events, which provide additional evidence about conditions that existed at the statement of financial position date, and non-recognized subsequent events, which provide evidence about conditions that did not exist at the statement of financial position date but arose before the financial statements were issued. Recognized subsequent events are required to be recognized in the financial statements, and nonrecognized subsequent events are required to be disclosed. The Television Academy Foundation evaluated subsequent events through the date the financial statements were available to be issued, June 23, 2015. Non-recognized subsequent events have been disclosed in Note 10.

### 3. Pledges

During 2014, \$7,350,000 was pledged to the Television Academy Foundation to be used in the construction of a new media center, of which \$520,000 was received during the year. The remaining \$6,830,000 is to be received in future years in accordance with the respective funding agreements. Long-term pledges are discounted using U.S. Department of the Treasury yield curve rates (1.65% for five years). The discounted receivable recorded was \$6,723,508 as of December 31, 2014.

Pledges receivable as of December 31 are as follows:

	2014	2013
Within one year	\$ 2,570,000	\$ -
After one year but not more than five years	4,260,000	-
More than five years	-	-
	<u>6,830,000</u>	<u>-</u>
Less discount	(106,492)	-
	<u>\$ 6,723,508</u>	<u>\$ -</u>

### 4. Investments

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

	2014	2013
Certificate of deposit (maturity April 2018)	\$ 98,612	\$ 97,798
Equity mutual funds	292,737	544,346
Fixed income funds	1,299,057	876,918
Blended funds	760,088	813,249
Commodity investment trusts	58,538	104,392
Total investments	<u>\$ 2,509,032</u>	<u>\$ 2,436,703</u>

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

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

The following outlines the cost basis and fair value of investments as of December 31:

	2014	2013
Cost basis	\$ 2,471,678	\$ 2,457,237
Fair value	<u>2,509,032</u>	<u>2,436,703</u>

#### 4. Investments (continued)

Unrealized gain from the net change in fair value of investments was \$12,186 during the year ended December 31, 2014, and the unrealized loss from the net change in fair value of investments was \$28,643 during the year ended December 31, 2013.

#### 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 on a recurring basis as of December 31, 2014 and 2013, 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.

	Level 1	Level 2	Level 3
<b>December 31, 2014</b>			
Certificate of deposit	\$ 98,612	\$ -	-
Equity mutual funds	292,737	-	-
Fixed income funds	1,299,057	-	-
Blended funds	760,088	-	-
Commodity investment trusts	58,538	-	-
Total	<u>\$ 2,509,032</u>	<u>\$ -</u>	<u>-</u>

	Level 1	Level 2	Level 3
<b>December 31, 2013</b>			
Certificate of deposit	\$ 97,798	\$ -	-
Equity mutual funds	544,346	-	-
Fixed income funds	876,918	-	-
Blended funds	813,249	-	-
Commodity investment trusts	104,392	-	-
Total	<u>\$ 2,436,703</u>	<u>\$ -</u>	<u>-</u>

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

	2014	2013
Land	\$ 824,434	\$ -
Building construction-in-progress	2,188,860	-
Furniture, equipment, and software	364,770	364,770
Less accumulated depreciation and amortization	(359,992)	(335,017)
	<u>\$ 3,018,072</u>	<u>\$ 29,753</u>

The furniture, equipment and software balance includes capitalized computer software development costs for the Television Academy Foundation's archive website and fundraising software, which are amortized over a period of five years. The software cost has been fully amortized at December 31, 2014. The unamortized balance for the software costs was \$18,376 at December 31, 2013.

## **6. Property and Equipment (continued)**

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

## **7. Related-Party Transactions**

Certain members of the Television Academy Foundation's Board of Directors also serve as members of the Executive Committee for the Television Academy. In addition, the Chief Operating Officer and the Chief Financial and Administrative 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 is not reflected in the accompanying financial statements.

The Television Academy Foundation received donations from the Television Academy of \$1,650,000 and \$1,807,042 in 2014 and 2013, respectively, to support the Television Academy Foundation in its various activities. As of December 31, 2014 and 2013, amounts receivable from the Television Academy for these donations were \$0 in both years.

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

The Television Academy pays for certain expenses incurred on behalf of the Television Academy Foundation. As of December 31, 2014 and 2013, amounts payable to the Television Academy were \$582,257 and \$729,740, 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, 2014 and 2013, for such reimbursements.

## **8. 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 \$117,000 and \$113,700 in 2014 and 2013, respectively, up to the maximum of \$210,000 and \$205,000 allowed under Employee Retirement Income Security Act of 1974 for 2014 and 2013, respectively. Such contributions vest 20% per year beginning in the second year of employment. During the years ended December 31, 2014 and 2013, the Television Academy Foundation incurred pension costs of \$79,867 and \$84,419, 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.

## **9. Commitments and Contingencies**

During 2014, the Television Academy Foundation entered into agreements for architectural and engineering services and construction services for a new media center. The new media center is estimated to cost approximately \$28,500,000. These agreements do not include any fixed expenditure commitments.

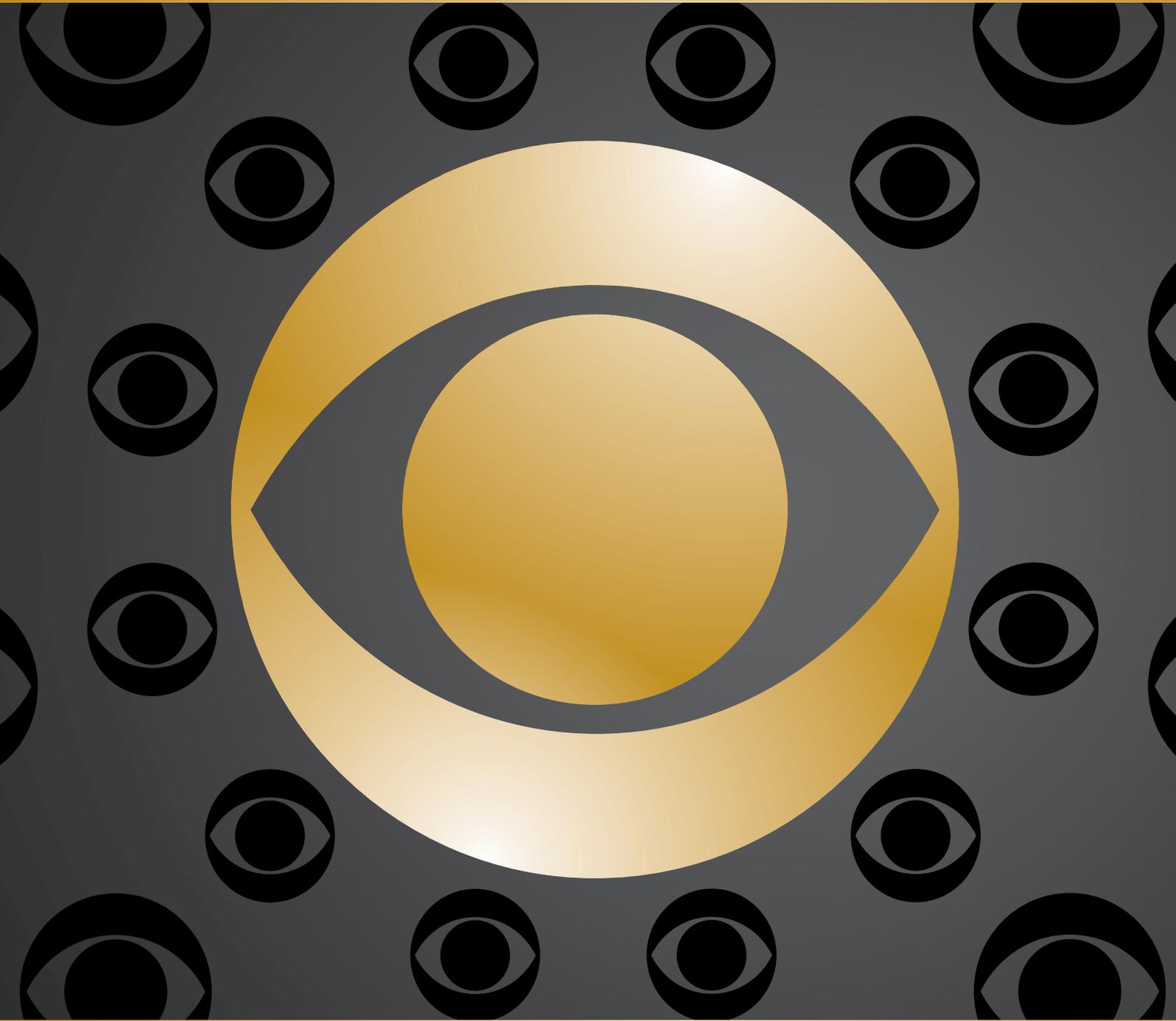
## **10. Subsequent Events**

In June 2015, the Television Academy Foundation executed a credit agreement with a bank to provide term loans up to \$20,000,000 for the purpose of temporarily financing the construction of a new media center. The term loans under this agreement will bear interest at an annual rate representing the London Interbank Offered Rate plus 2.00%. Principal payments for any borrowings under this credit agreement will be made quarterly beginning January 1, 2017. A security interest in certain assets of the Television Academy Foundation have been granted to the bank as collateral. The Television Academy is a guarantor for any loans made under this credit agreement.



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