

Television
Academy

ANNUAL REPORT
2013





UNIVERSAL
TELEVISION

message from

THE CHAIRMAN AND CHIEF EXECUTIVE OFFICER



At the end of 2013, as I reflected on my first term as Television Academy chairman and prepared to begin my second, it was hard to believe that two years had passed. It seemed more like two months. At times, even two weeks.

Why? Because even though I have worked in TV for more than three decades, I have never seen our industry undergo such extraordinary — and extraordinarily exciting — changes as it has in recent years. Everywhere you turn, the vanguard is disrupting the old guard with an astonishing new technology, an amazing new show, an inspired new way to structure a business deal.

This is not to imply that the more established segments of our industry have been pushed aside. On the contrary, the broadcast and cable networks continue to produce terrific work that is heralded by critics and rewarded each year at the Emmys. And broadcast networks still command the largest viewing audience across all of their platforms.

With our medium thriving as never before, this is a great time to work in television, and a great time to be part of the Television Academy. Consider the 65th Emmy Awards. The CBS telecast, hosted by the always-entertaining Neil Patrick Harris, drew our largest audience since 2005. Other events also shined, including the Television Academy Honors, our annual salute to programs that address important issues, and the Hall of Fame, which inducted six icons: Ron Howard, Al Michaels, Leslie Moonves, Bob Schieffer, Dick Wolf and the late Philo T. Farnsworth.

Add to these our member benefits; networking opportunities; entertainment, professional-development and diversity panels — and, of course, the privilege of voting for the Emmys — and I think you'll agree that membership in the Television Academy is not only valuable but essential.

For the Academy, 2013 was a year of prosperity and of planning. Thanks to the stewardship of our Executive Committee, Board of Governors and the executives of our professional staff, we are in excellent fiscal health. Steady growth in revenues — due, in part, to increases in membership, participation in the Emmy Awards competition and corporate sponsorship — coupled with prudent management of expenses, have resulted in generous surpluses.

As for planning, throughout my first term as chairman, I had many discussions with Academy and industry leaders about charting a course for the years ahead. In those discussions, it became clear that, at a time when television has risen in stature and relevance not only in the entertainment community, but in the culture at large, the Academy needed to affirm its relevance as well. With that goal in mind, we embarked on two critical initiatives that began in 2013 and continued to take shape in 2014.

First, we commissioned a comprehensive review of the Television Academy brand with the help of Siegel+Gale, a Los Angeles-based marketing firm with offices worldwide. Next, we began formulating what would eventually become The New Destination Campaign, a multi-faceted initiative to raise funds for our building and surrounding campus in the NoHo Arts District of Los Angeles, and to create an endowment for the Television Academy Foundation and its educational programs.

Currently scheduled for completion in early 2016, the building project will include a state-of-the-art theater, multi-use conference center, technology center, museum-quality exhibition space and more. Our goal is to provide a destination to celebrate the TV of today and shape the TV of tomorrow. And the endowment for the Foundation will nurture new television professionals for generations to come.

We would not be able to pursue these ventures without the advocacy and expertise of our Executive Committee and Board of Governors. I also thank the Academy staff, led by president and COO Maury McIntyre, who succeeded our dear friend and colleague Lucy Hood, who passed away in April of 2014. We miss Lucy terribly, but she was a driving force behind both the branding and building projects, and her influence will be felt for years to come.

I am thrilled to have been elected to serve you for a second term, and I look forward to sharing our progress with you along the way.

Bruce Rosenblum
Chairman & CEO





 **CBS** PROUD MEMBERS OF
THE TELEVISION ACADEMY

message from THE TELEVISION ACADEMY FOUNDATION CHAIR



Just as viewers are enjoying television with greater reach and resolution, the Television Academy Foundation has been working with greater impact and resolve. In 2013, we not only furthered our mission of illuminating television's past and nurturing its future, but also provided new clarity and definition to who and what we are, and gave that message wider reach than ever before.

Our flagship event, the 34th College Television Awards, was hosted by *Dancing with the Stars* host Tom Bergeron. For the awards ceremony, we upgraded the trophy to more closely resemble the iconic Emmy statuette. And we launched a multi-year partnership with Subway restaurants that includes the sponsorship of a new web series award. The broadening reach of the College Television Awards resulted in a significant increase in school participation and

submissions, which in turn exposed us to the largest group of young talent we have seen to date.

We also incorporated one of the Foundation's most significant scholarships into the College Television Awards gala. Named for children's television legend Fred Rogers, the Mister Rogers Memorial Scholarship will now garner even greater exposure and prestige while continuing to support the next generation of children's media pioneers.

Throughout the year, we also extended the reach of our educational programs. And to make sure our efforts reflected television's multi-faceted audience, we increased our outreach to historically black colleges and the Hispanic-serving institutions, as well as to Asian American-, Native Pacific Islander- and Native American-serving institutions. We quickly saw results, as the schools we visited increased their applications to our various competitions. We are proud that this outreach enhanced not only the public knowledge of the Foundation, but also the visibility and voice of these schools, students and faculty members to the television world.

In addition to bringing the industry to our students, we brought students into the industry. Our Internship Program enjoyed a robust year, with 45 paid internships awarded in 30 different categories. We were also privileged in continuing our partnerships with the Fulfillment Fund by enabling local high school seniors to job-shadow Spike Jones Jr., producer of the Creative Arts Emmys, as well as other professionals working on the Los Angeles Area Emmys.

Meanwhile, the Foundation's Faculty Seminar hosted 20 faculty members from colleges and universities nationwide. They attended panel discussions ranging from "Directing for Television" to "Securing Rights," visited studio lots and attended tapings. For the first time, we turned the transcripts of the presentations into a "digital book" supplemented with archival interviews and other videos. We then began exploring how we might use such packages to reach a vast network of instructors and students beyond the 20 schools that are chosen each year, and how to make the Foundation a cornerstone of their television education.

Our focus on the future was also embodied by the Archive of American Television. The Archive conducted 44 new interviews with television leaders whose stories and insights can now be preserved and shared widely. And once again, the Archive's efforts were honored by the International Academy of Visual Arts, and at the Interactive Media Awards, where the Archive won recognition for Outstanding Achievement in Website Development.

These expansions of our digital presence and our profile were only part of our growth in 2013. Internally, we reconfigured key positions and created a new one to better align our daily operations with our long-term vision. The Foundation promoted Nancy Robinson to director of education programs, and hired Karla Loor Kitchel as director of strategic partnerships and marketing. This role — the first of its kind for us — was designed to address the needs and opportunities that the board's Long Term Planning Task Force believes are seminal to evolving the Foundation as a charitable institution.

Finally, with our 14th Annual Primetime Emmy Celebrity Tee-Off, online Holiday Auction and other fundraising efforts, our community once again demonstrated its commitment to the Foundation. In fact, the Annual Appeal raised more than it ever had before. All of us were grateful for this support and are excited to see how we can build on it — both in the future and for the future.

The successes we enjoyed in 2013 were only possible thanks to those who dedicated their resources, energy or time to the Foundation. Because of these contributions — and with every Foundation program — our mission is being fulfilled, and our reach is ever broader. So, on behalf of the board and myself, a final thought:

Thank you!

Jerry Petry
Chairman



message from THE PRESIDENT AND CHIEF OPERATING OFFICER



2013 WAS A BUSY AND PRODUCTIVE YEAR FOR THE TELEVISION ACADEMY. IT WAS ALSO A YEAR OF CHANGE.

A high point, as always, was our marquee event, the 65th Emmy Awards. Hosted by Neil Patrick Harris, the CBS telecast received strong ratings as well as critical praise. We also hosted the Engineering Emmys, the 22nd Hall of Fame induction ceremony and the sixth Television Academy Honors, as well as more than a dozen entertainment activities and professional development seminars.

Our entertainment events included lively panel discussions with the casts and creative teams of some of TV's top shows, including AMC's *The Walking Dead*, ABC's *Revenge*, HBO's *Game of Thrones* and FX's *Sons of Anarchy*. We also hosted an evening with singer Michael Bublé to celebrate his NBC special *Home for the Holidays* and a conversation with Graham Yost, executive producer of FX's *Justified* and *The Americans*, as well as in-depth discussions with television icons — and Hall of Fame inductees — James Burrows and Carol Burnett. And an evening with Amazon Studios brought executives, show creators and cast members to our stage for a peek at the programming strategy of this digital powerhouse.

On the professional development front, events included an evening of insights from performers still working in their eighties and nineties, a presentation on the cable initiative known as TV Everywhere and the digital distribution revolution, an examination of health-care reform and its impact on our members, and a demonstration of the award-winning scriptwriting software Final Draft.

And we brought diversity to the fore with "Ten Years After *The Prime Time Closet*," a look at TV's relationship with the LGBT community, and our first "Dynamic and Diverse" Emmy nominees' reception. Inspired by actress Kerry Washington's nomination for ABC's *Scandal* as outstanding lead actress in a drama series, the celebration was cohosted by SAG-AFTRA.

In an industry as high-pressured as ours, the occasional break is always welcome. With that in mind, we also hosted several all-Academy mixers, allowing members to relax, socialize and network.

Many of these events were made possible due to the generosity of our corporate sponsors, which included Audi, Beaulieu Vineyard, Citi, Samsung, Grey Goose, L'Oréal Paris, *People* magazine and United Airlines. We thank them for their contributions.

Nearly all of our events were available for live streaming or later viewing on the Television Academy website, relaunched and redesigned in 2013. The expansion of video and other online content was a priority of the Academy's digital department, created in March 2013 to unify our various digital initiatives and platforms, ensure that we meet the needs of our members and keep pace with the technology that is driving so much change in our industry.

Further organizational changes at the Academy included the retirement of Alan Perris, our COO for eight years, who was succeeded mid-year by Lucy Hood, a longtime executive at Fox and an innovator in the application of digital media to television.

Sadly, Lucy died in April 2014, following a valiant fight with cancer. Bright, focused and passionate about television, Lucy accomplished a great deal despite her brief tenure at the Academy, and we are a much stronger organization thanks to her efforts. Lucy was an inspiration and a mentor to me, and I am both proud and humbled to continue on the course that she plotted for our future.

Maury McIntyre
President & COO

television academy year in review

2013 EVENTS AND ACTIVITIES

BY LIBBY SLATE



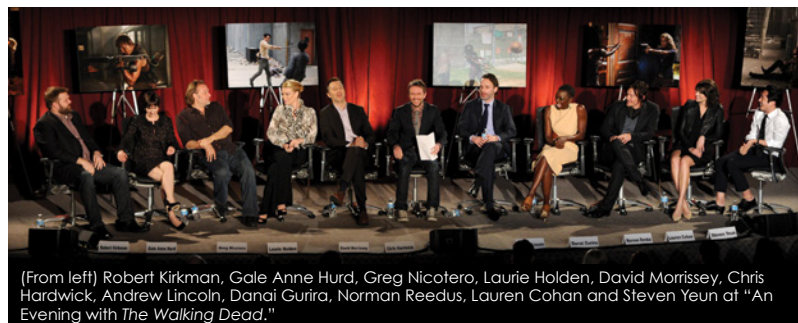
Host Neil Patrick Harris at the 65th Primetime Emmy Awards.

Archive of American Television Interview — 1/3/13

The Archive conducted the first of the year's forty-four interviews, with CBS research executive David F. Poltrack. There were 794 total interviews in the Archive by year's end, including Chris Albrecht, Jason Alexander, Tom Bergeron, Julia Louis-Dreyfus, Patty Duke, Susan Lucci, Penny Marshall and Keenen Ivory Wayans.

Retire from Show Biz? No Thanks! — 1/31/13

Five Hollywood veterans — Kaye Ballard, Pat Carroll, Anne Jeffreys, Marvin Kaplan and Charlotte Rae — none younger than eighty-five, reflected on their careers, the value of perseverance and the realities of working in today's showbiz world, before surprise panelist Jerry Lewis dropped by for an illuminating and hilarious panel at the Academy Conference Centre in the NoHo Arts District.



(From left) Robert Kirkman, Gale Anne Hurd, Greg Nicotero, Laurie Holden, David Morrissey, Chris Hardwick, Andrew Lincoln, Danai Gurira, Norman Reedus, Lauren Cohan and Steven Yeun at "An Evening with *The Walking Dead*."

An Evening with *The Walking Dead* — 2/5/13

The cast and creative team of the hugely popular AMC zombie drama came to the Academy's Leonard H. Goldenson Theatre in the NoHo Arts District to discuss the show's plot and character complexities, special effects and the mantra to keep everything emotionally real.

Foundation Visiting Professionals Outreach — 2/6/13

Producer-production manager Robert Del Valle was the first of three

industry pros to travel during the year to Southern Illinois University at Carbondale, to share career insights with students; the others were director Aaron Lipstadt and cinematographer Matt Sohn.

Foundation Local Outreach — 2/7/13

Nancy Robinson, Foundation education programs director, spoke to students at Loyola Marymount University in Los Angeles about the Foundation's summer internship program. It was the first of four visits she made throughout the year to

television academy year in review

2013 EVENTS AND ACTIVITIES

Southern California college and university campuses to inform students of the Foundation's offerings; other destinations were the Fashion Institute of Design & Merchandising in downtown Los Angeles, the University of California at Riverside and Columbia College Hollywood in Tarzana.

Board of Governors Retreat — 2/8/13 - 2/10/13

The Board of Governors met at the Ojai Valley Inn & Spa in Ojai to discuss the need for a brand identity review that would bring the Academy's year-round activities and mission beyond the Emmy Awards into focus; hear the latest about the Academy's digital strategies as well as learn more about the Netflix digital viewing platform; confer on investing and spending for the future; and hear about the Academy Foundation's strategies.

Foundation Out-of-State Outreach — 2/12/13 - 2/13/13

Foundation education programs director Nancy Robinson traveled to Atlanta, Georgia, to speak to students at Clark Atlanta University, Morehouse College and Spelman College about the Foundation, as part of the Entertainment Industry College Outreach Program. The following month she visited Saint Augustine's University in Raleigh, North Carolina, under the same program auspices.

An Evening with Revenge — 3/4/13

The cast and creator of the hit ABC drama gathered at the Golden



Madeleine Stowe and Emily VanCamp at "An Evening with Revenge."



George R.R. Martin, Lena Headey and Peter Dinklage at "An Evening with Game of Thrones."

to talk about the show's timeless motivation, in this case exacted by a young woman who returns to her hometown to punish those who framed her late father for a crime he didn't commit.

Foundation On-Campus Outreach — 3/6/13

Nancy Robinson and staff members of the Archive of American Television welcomed students from Ohio University in Athens, Ohio, to the Academy's NoHo Arts District headquarters to speak to them about Foundation programs. Later in the year, they hosted students from Santa Clara University in Northern California and from the State University of New York at Oswego.



Chuck Lorre and Leslie Moonves with Academy chairman Bruce Rosenblum at the 22nd Hall of Fame induction ceremony.

Television Academy Hall of Fame Induction Ceremony — 3/11/13

The twenty-second ceremony, held

at the Beverly Hilton Hotel, welcomed the 143rd through 148th members into the Hall of Fame, chosen for their profound and lasting impact on the television medium: Philo T. Farnsworth, Ron Howard, Al Michaels, Leslie Moonves, Bob Schieffer and Dick Wolf.

An Evening with Game of Thrones — 3/19/13

Fans jammed the TCL Chinese Theatre in Hollywood to hear cast members and creatives speak about the epic drama's plots of war and romance among noble families and the consequences of war on society and individuals.

The TV Summit — 3/21/13

Top showrunners, broadcast, cable and digital executives, and heads of service providers and technology



(From left) Michael Wright, president, TNT, TBS, TCM; Norma Provencio Pichardo, executive director, Academy Foundation; Susanne Daniels, president, MTV Networks; Marc Juris, COO, truTV; and Academy Foundation chairman Jerry Petry at the 2013 TV Summit.



firms convened at the Sheraton Universal in Los Angeles for this third annual daylong conference, presented by the Television Academy Foundation and *Variety*, which this year focused on the web revolution, social media, streaming video on-demand, the global marketplace and the increasingly influential Hispanic market.



John Leverence (middle row, far right) with students and recent grads from the University of Chicago at the Television Academy's Hall of Fame Plaza.

Academy Outreach — 3/27/13
John Leverence, the Academy's senior vice-president of awards and a University of Chicago alumnus, hosted a visit to the Academy by a group of that school's students and recent grads, which featured talks by comedy writer-producer-alum David A. Goodman and Foundation education programs director Nancy Robinson.



Producer and Academy governor Screech Washington with actress Ariane Von Kamp at the Spring Mixer, celebrated at the Montage Beverly Hills.

All-Academy Members Mixer — 4/3/13
The spring members-only mixer saw a wide turnout of new members along with veterans, who enjoyed the opportunity to network and enjoy the hospitality of the Montage Beverly Hills hotel.

Foundation Broadcast Education Association Convention Events — 4/8/13 - 4/9/13
The Foundation held a reception for former Faculty Seminar Fellows attending the annual BEA convention in Las Vegas, and presented the program "Coffee with ... Phil Rosenthal," with Archive director Karen Herman interviewing the *Everybody Loves Raymond* creator.

A Conversation with Graham Yost — 4/22/13
The executive producer of FX's dramas *Justified* and *The Americans*



dropped by the Academy's Conference Centre to talk about the importance of story structure, compelling characters and

their relationships in an informal, enlightening discussion.

College Television Awards Nominee Summit — 4/24/13
This first-ever event brought together the student College Television Awards nominees for a daylong series of panels with industry pros at the WP24 restaurant at the Ritz Carlton Los Angeles L.A. LIVE, covering such topics as getting hired and the realities of making a television show.

College Television Awards Gala — 4/25/13
The nation's best student-produced work in video, digital and film was honored at the thirty-fourth annual ceremony, held at the JW Marriott Los Angeles L.A. LIVE, which also bestowed the new Subway Fresh Artist Award, the Loreen Arbus Focus on Disability Scholarship and, for the first time at this ceremony, the Mister Rogers Memorial Scholarships.

An Evening with Michael Bubl  — 4/28/13
It was Christmas in April for this behind-the-scenes look at the singer's NBC special, *Michael Bubl : Home for the*



Robert David Hall and Loreen Arbus with Arbus Scholarship recipient Kelsey Greene at the 34th College Television Awards.

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2013 EVENTS AND ACTIVITIES



Michael Bublé performs at "An Evening with Michael Bublé."

Holidays, which featured a special-effects duet with Bing Crosby and a post-panel live Bublé performance, held at the Wadsworth Theatre in west Los Angeles.

Television Academy Honors — 5/9/13
Dana Delany returned to host the sixth annual event recognizing "television with a conscience": eight high-impact programs that were celebrated for effectively conveying



The Newsroom's Alan Poul, Aaron Sorkin and Olivia Munn at the Television Academy Honors.

social issues and the triumphs of the human spirit, in an inspiring ceremony at the Beverly Hills Hotel.

Academy President and COO Alan Perris Announces Retirement Plans — 6/9/13

President and chief operating officer since 2006, Perris announced plans to retire at year's end, leaving an Academy achievement record that included expanding

the Primetime Emmy Awards to encompass broadband and digital content, bolstering membership by 30 percent, increasing the *emmy* magazine publishing schedule from six to nine issues per year and helping restore the Hall of Fame ceremony to an annual event.

TV Here, There and Everywhere: The Digital Distribution Revolution — 6/11/13

Discovering opportunities for creating content for the numerous television digital platforms now in existence, and how to leverage those opportunities, was the focus of this wide-ranging professional development seminar held at CBS Studio Center in Studio City.

Lucy Hood Named Academy President and COO — 6/20/13

A noted executive in the communications and digital entertainment fields, Lucy Hood, television innovator and USC's executive director of the Institute for Communication Technology Management, was chosen to replace the retiring Alan Perris as president and chief operating officer. She joined the Academy staff in July, charged with helping the Academy adapt to and evolve with the changing media landscape; Perris would remain as a consultant until year's end.

Internship Program Professional Development Workshops — 6/28/13 - 8/7/13

Students and recent grads from colleges and universities around the country chosen for the Foundation's forty-fourth annual summer internship program attended four professional development workshops at the Conference Centre, learning about such topics as the business aspects of the television industry and how to leverage their internship into a career.



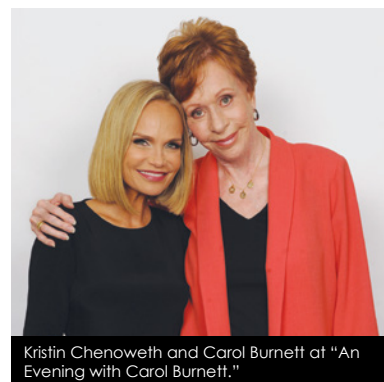
Actor and Academy governor Bob Bergen, former Academy president Lucy Hood and actor Ajay Mehta at the Summer Mixer at the Montage Beverly Hills.

All-Academy Members Mixer — 7/10/13

Not even a few unseasonal raindrops could dampen the high spirits of the record number of Academy members — 445, almost 100 more than usual — who turned out for the festive summer mixer, held outdoors on the elegant third-floor Terrace at the Montage Beverly Hills hotel.

An Evening with Carol Burnett — 7/22/13

Hilarity mixed with some poignant moments was the order of the evening when famed funny lady Carol Burnett stopped by the



Kristin Chenoweth and Carol Burnett at "An Evening with Carol Burnett."

Goldenson to discuss her multi-faceted career with moderator Kristin Chenoweth, covering her onscreen and real-life triumphs and challenges.

LAUSD Job Shadowing — late July through 8/3/13

Eleven students from the Los Angeles Unified School District, chosen through the Fulfillment Fund, observed industry pros handling various crafts for the production of



the Los Angeles Area Emmy Awards, in a collaboration between the Foundation and the Los Angeles Area peer group.

Foundation University Film & Video Association Conference Presentation — 7/31/13

Industry pros in production and post-production participated in a panel on nonfiction storytelling presented by the Foundation at the UFVA Conference at Chapman University in Orange, California.

EmmyTVLegends.org Award — 8/1/13

For the fourth consecutive year, the Archive of American Television's website was recognized with an Outstanding Achievement in Website Development Award, Arts/Culture category, from the Interactive Media Council's Interactive Media Awards.

65th Los Angeles Area Emmy Awards — 8/3/13

Programs about children captured a number of awards in diverse categories during this night celebrating excellence in local programming, which also reflected the growing influence of the



Former L.A. Lakers star James Worthy congratulates Time Warner Cable SportsNet art director John Hudson at the 65th Los Angeles Area Emmys.

Hispanic market, with several wins for Spanish-language stations and the Governors Award presentation to Univision Los Angeles for its K-12 Educational outreach initiative, "Educate, Es El Momento."

Fall Season Preview: The Critics' Picks — 8/20/13

Five top television critics offered their predictions for the fall season shows at a panel discussion held at the Golden-



(From left) Journalists Cynthia Littleton, Robert Bianco, Tim Goodman, Brian Lowry, Mary McNamara and Matt Roush at the 2013 Fall Season Preview.

son, which also covered TV reviewing ethics, binge viewing, recapping and the new limited-series trend.

Emmy Parties Preview — 8/22/13

The Goldenson lobby was transformed with dramatic lighting and floral-bedecked tables dressed in lavender and teal, as members of the press enjoyed a sneak preview of the menu and fantasy forest-themed design for the Creative Arts Ball and Primetime Emmy Awards Governors Ball.



2013 Governors Ball featured tables in lavender and teal, confections by Marich and cuisine by Patina.

Foundation Annual Primetime Emmy Celebrity Tee-Off — 9/9/13

Dozens of stars and industry executives took to the links at the fourteenth annual golf tournament benefiting the Foundation's educational and archival programs, held at the Oakmont Country Club in Glendale.

Prime Cuts Seminar — 9/14/13

Telling stories through the art and craft of editing was the focus of this seventh annual public event, with a panel discussion by six Primetime Emmy-nominated picture editors at the Goldenson, presented by the Academy's Picture Editors Peer Group Executive Committee.

65th Creative Arts Awards — 9/15/13

The Creative Arts Awards presented



Margo Martindale and Bob Newhart at the Creative Arts Emmys.

Emmy statuettes in eighty categories to behind-the-scenes crafts artists and primetime guest stars, and honored voiceover artist June Foray with the Governors Award, at the NOKIA Theatre L.A. LIVE ceremony in downtown Los Angeles.

Diversity Nominees Reception — 9/17/13

The Academy's first-ever Diversity Nominees Reception, inspired by Kerry Washington's nomination for *Scandal* as outstanding lead actress in a drama series, brought together performers, producers, writers and network executives in a celebration held in the Goldenson's plaza and lobby and co-hosted by SAG-AFTRA.

65th Primetime Emmy Awards — 9/22/13

Second-time host Neil Patrick Harris presided over the ceremony — aired live coast-to-coast by CBS from the NOKIA Theatre L.A. LIVE — which featured some surprise first-time winners and saw *Modern Family* earn its fourth consecutive statuette as outstanding comedy series, *Breaking Bad* claim its first trophy as outstanding drama series and the telefilm *Behind the Candelabra* win the outstanding miniseries or movie category.

EmmyTVLegends.org W3 Award — 9/25/13

For the third consecutive year, the Archive's website won a Silver Award in the Celebrity/Fan category of the W3 Awards, presented by the International Academy of the Visual Arts to honor creative excellence on the web and the professionals behind the sites.

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Health Care Reform: What You Need to Know — 9/30/13

Insurance experts presented the first of two informative evenings to educate and advise Academy members about the new Patient Protection and Affordable Care Act, at the Goldenson; the second, with updated information, was held at the Conference Centre.

An Evening with James Burrows — 10/7/13

Twenty friends and colleagues including Jennifer Aniston, Beau Bridges, Danny DeVito, Eric



McCormack, Debra Messing, Bob Newhart and Rhea Perlman gathered at the Goldenson to pay tribute to the veteran comedy producer-director, in a night of laughs, memories and some surprises.

Foundation Program: A Conversation with Vince Gilligan — 10/18/13

The Archive's Karen Herman, newly promoted to vice president, interviewed *Breaking Bad* creator Vince Gilligan at the Central Library in downtown Los Angeles for the Los Angeles Public Library's series "The Writers Cut," in a presentation by the Academy Foundation and the Library Foundation of Los Angeles.

65th Primetime Emmy Engineering Awards — 10/23/13

Sony Pictures Technologies president Christopher J. Cookson received the Charles F. Jenkins Lifetime Achievement Award and the Sennheiser Electronic Corporation was honored with the Philo T. Farnsworth Award in a ceremony

at Loews Hollywood Hotel, the final event of the Primetime Emmy season.

An Evening with Sons of Anarchy — 10/25/13

The cast and creative team of this hit FX drama about an outlaw motorcycle club shared stories of onscreen murder and mayhem before enthralled fans at the Goldenson.

Foundation Hispanic Association of Colleges and Universities Conference Activities — 10/27/13 - 10/28/13

Foundation offerings were highlighted in the exhibition hall and in a talk by education programs director Nancy Robinson at the HACU conference in Chicago.

Ten Years After *The Prime Time Closet* — 10/28/13

A Goldenson panel of passionate performers and network executives reflected on television's relationship



with the lesbian, gay, bisexual, transgender and queer-identified community, noting that society is moving toward greater acceptance of that community, but there are still changes to be made.

On the Go with Final Draft — 10/30/13

Academy members learned about the basic and advanced features of industry standard screenwriting software Final Draft, in a professional development program at CBS Studio Center in Studio City.

Bruce Rosenblum Re-Elected Academy Chairman — 11/4/13

The Academy chairman and CEO was elected to a second two-year term, beginning January 1, continuing his mission to keep the Academy's evolution apace with that of the television industry.

Amazon Studios at the Television Academy — 11/7/13

The director of Amazon Studios, Roy Price, came to the Goldenson to discuss the online retail giant's first original television series — *Alpha House* and *Betas* — and the opportunities awaiting Academy members who wish to provide content. *Alpha House* creator Garry Trudeau and cast members from both shows also took part in the discussion.

Faculty Seminar — 11/11/13 - 11/15/13

The twenty-sixth annual Foundation program for college and university professors again brought together twenty top instructors from around the nation for an industry insider's view of television's many aspects, via Conference Centre panels, field trips and materials for classroom use.

Foundation Online Holiday Auction — 11/25/13 - 12/5/13

Tickets for a taping of *The Colbert Report*, plus *Colbert* T-shirts and an autographed photo, drew the highest bid — \$5,100 — of the third holiday-season auction, whose unique television mementos and experiences benefited the Foundation's educational and archival programs.

Archive of American Television DVD Release — 12/17/13

Omnibus: Gene Kelly — Dancing: A Man's Game, the athletic dancer's first television special, was the sixteenth DVD released under the "Archive of American Television Presents" banner of classic television programs.

2013 TELEVISION ACADEMY COMMITTEES

ACTIVITIES

Tony Carey, Chair

AUDIT AND FINANCE

Dawn Taylor, Chair

BUDGET REVIEW

Steven Kent, Chair

BYLAWS

Allison Binder, Chair
Tim Gibbons, Co-Chair

COUNCIL OF PAST PRESIDENTS AND PAST CHAIRS

Eileen Horta, Chair
Mark Watters, Vice Chair

DAYTIME EMMY AWARDS

Matthew Olsen, Chair
John C. Fisher, Co-Chair

DIVERSITY

Daniel Evans, III Chair

EMMY EDITORIAL ADVISORY

Russ Patrick, Chair

ENGINEERING EMMY AWARDS

Wendy Aylsworth, Chair

GOVERNORS AWARD

Bob Bergen, Chair

GOVERNORS BALL

Russ Patrick, Chair
Joe Stewart, Chair Emeritus

HALL OF FAME SELECTION

Peter Roth, Chair

INVESTMENT

Ed Romano, Chair

LOS ANGELES AREA EMMY AWARDS

Greg Taylor, Co-Chair
Sabrina Fair Thomas, Co-Chair

MEDIA & BRAND MANAGEMENT

Lori H. Schwartz, Chair

MEMBERSHIP

Daniel H. Birman, Chair

PRIMETIME EMMY AWARDS

Bob Boden, Chair

PRIMETIME EMMY AWARDS SHOW

Steven Venezia, Chair
Danila Koverman, Vice Chair (Digital)

SCULPTURE/PLAZA

Phil Wayne, Chair

TELEVISION ACADEMY HONORS SELECTION

JANUARY 1, 2013-MAY 9, 2013

Lynn Roth, Co-Chair
John Shaffner, Co-Chair
Bambi Moé, Vice Chair

MAY 10, 2013-DECEMBER 31, 2013

Lucia Gervino, Chair

THEATRE STANDARDS

Chris Cookson, Chair



EXECUTIVE COMMITTEE

The Executive Committee is comprised of six Television Academy officers, 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 Primetime Emmy Awards broadcasts, the annual operating budget, and actions requiring approval of the members of the corporation under California law.

OFFICERS



Bruce Rosenblum • Chairman

Bruce Rosenblum was elected chairman & CEO of the Academy of Television Arts & Sciences in 2011, for the 2012-2013 term. 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 E. Hamburger is currently senior supervising producer of *The Talk* on CBS for which he has received four Daytime Emmy nominations. He was most recently senior vice president, production, at Fox Television Studios, where he oversaw such shows as *Burn Notice* (USA), *The Wanda Sykes Show* (Fox), *The Girls Next Door* (E!) and *The Kendra Show* (E!). Previously, Hamburger served as senior vice president, production, at Warner Bros.' Telepictures Productions, overseeing hit network and syndicated shows including *The Ellen DeGeneres Show*, ABC's *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 Primetime Emmy nominations and one CableACE Award. Hamburger was also part of the launch team for the groundbreaking cable channels MTV, VH1 and Nick at Nite. In his spare time, Hamburger speaks to student intern groups about television production and how to get started in the industry.



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 the 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 premier 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, Webbsys, 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.



Marcelino Ford • Secretary

Marcelino Ford has a wide range of business, operational and creative experience in the interactive and traditional media industries. He is the general manager of global integrated media for Intel. Before this role he was the company's general manager of advanced advertising and new channels, where he led a team charged with delivering advanced advertising capabilities, audience research and data analytics, agency outreach, advertising sales and program promotion for Intel Media's OnCue service (now Verizon OnCue). Prior to Intel, he was a senior member of TV Guide's development and planning team. He has also held senior positions with the FCC. He served as special counsel for new media policy and as senior counsel and director of media strategic analysis for the FCC's Office of Strategic Planning. He is a former vice president of NetNoir, Inc., served as director of business development for iBlast, and worked as an associate with Hill, Farrer & Burrill in Los Angeles. In addition to serving as secretary of the Television Academy, Ford is the division chairman of the interactive media division for the American Bar Association's Forum on the Entertainment and Sports Industries. He is also a founding board member of the Digital Diversity Network and LA36, a public-access broadcast channel serving the Los Angeles area. He holds a B.A. in economics from UC San Diego, a J.D./M.B.A. from the University of Illinois and has completed an Executive M.B.A. Leadership Program at Harvard Business School.



Susan Nessonbaum-Goldberg • Treasurer

Susan Nessonbaum-Goldberg recently finished producing the reboot of *Whose Line Is It Anyway?* for the CW. Previously, she was supervising producer on the Hulu hit *The 4-to-9's* and *The Reality Project: 24 Hours of Dirty Weather* for The Climate Reality Project on Ustream. She is an Emmy-nominated supervising producer for *The Fresh Beat Band* on Nick Jr. and worked as an executive in charge of production for *Destroy Build Destroy*, *Crosswords*, *Soap Talk*, NBC's *Deal or No Deal*, *Starface* and *But Can They Sing?*, as well as many series and specials. Nessonbaum-Goldberg began her production career with Compact Video, where she helped introduce the first video production trucks to film lots and air-pack location shoots around the world. Her experience as an associate producer and producer included working for Brillstein-Grey, Carsey-Werner, Witt-Thomas-Harris and an array of network in-house productions. As vice president of production for Sony Pictures Television, Nessonbaum-Goldberg's main focus was syndication and cable. She oversaw single-camera and multi-camera film productions, and television shows in every genre. For the Television Academy, she served as governor of the Production Executives peer group and co-chaired its Diversity Committee and Primetime Awards Committee.



Joetta Di Bella • Los Angeles Area Vice Chair

Emmy Award-winning producer Joetta Di Bella began her television career in KTLA's national sales office in Manhattan. She moved to Los Angeles as account executive for Marketron, Inc., a firm that computerized Nielsen/Arbitron data for television/radio stations. Returning to KTLA as assistant research director, Di Bella was promoted to assistant program director. She entered production as co-producer of *Popeye* and *Family Film Festival*. Delving into live-event entertainment, Di Bella produced and wrote multiple Hollywood Christmas Parades and Rose Parades. She also managed Bainsville Productions, providing second-unit photography for television and feature films. Most recently, she served as archivist for the Pasadena Tournament of Roses. Di Bella has produced eight Los Angeles Area Emmy Awards shows since she became a governor. Under the auspices of the Television Academy Foundation, she initiated a job-shadowing program for Los Angeles Unified School District students, providing work experience in the creative and technical production of the Los Angeles Area Emmys.

CHAIR'S APPOINTEES



Kevin Beggs • Production Executives

As chairman of the Lionsgate Television Group, Kevin Beggs oversees development and production of all scripted and non-scripted programming for broadcast, cable and digital platforms worldwide. He has spearheaded the strategic expansion of the company's television production activities, and with Lionsgate's acquisition of TV Guide Network and its partnership in the premium entertainment channel Epix, he has become one of the key executives managing Lionsgate's creative interests in both ventures. Beggs joined Lionsgate in 1998 and has guided the television division's growth from \$8 million in revenue in 2000 to nearly \$400 million last year. Under his leadership, Lionsgate's TV roster has diversified to encompass 34 series on 22 different networks, including the multiple Emmy- and Golden Globe-winning *Mad Men*; the critically acclaimed series *Nurse Jackie* and *Nashville*; the breakout hit *Orange Is the New Black*; and the 10+90 comedy *Anger Management*. Beggs holds key leadership roles in several industry organizations and charities, serving on the board and executive committees of the International Academy of Television Arts & Sciences, the Paley Center for Media and the National Association of Television Program Executives, for which he served as chairman for three years.

EXECUTIVE COMMITTEE



Nancy Josephson • Professional Representatives

Nancy Josephson is a partner at WME. Her clients include Tyra Banks, Craig Ferguson, Kathy Griffin, Jenna Elfman, Ricki Lake, Rosie O'Donnell, Anjelica Huston, Portia de Rossi, Joan Cusack, Cheryl Hines, Niecy Nash, Giuliana Rancic, David Crane and Marta Kauffman (creators and executive producers of *Friends*), Jeffrey Klarik (co-creator and executive producer of *Episodes*), David Frankel (director of *Marley and Me* and *The Devil Wears Prada*) and Stephen Nathan (executive producer of *Bones*), among others. Josephson spent 20 years as an agent at International Creative Management, where she served in various capacities, including co-president. She was the first woman to be named president at a major Hollywood talent agency. She also served as head of the television department. Prior to ICM, Josephson was an entertainment attorney; she joined Endeavor as a partner in 2006. In addition, she was the first female president of the Hollywood Radio & Television Society and has served on the Council of Guardians at the Aviva Center, the Board of Governors of the Paley Center for Media and the Board of Trustees of the I Have a Dream Foundation. She is an honorary board member of the Groundlings improvisational group and serves on the President's Leadership Council of Brown University. She is on the board of the WME Foundation and is the first non-writer to join the board of the WGA Foundation. She is also a mentor/Big Sister to a young woman from Boyle Heights through Big Brothers/Big Sisters of Greater Los Angeles. Josephson is a graduate of Brown University and Harvard Law School. She is married to television producer Larry Sanitsky and lives with him and her three children in Beverly Hills.



John Landgraf • Television Executives

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 and became president and general manager of FX Networks in May 2005. During his time at FX, the network has achieved all-time highs in viewership. Landgraf has played a major role in every aspect of FX's award-winning roster of shows including *The Shield*, *Nip/Tuck*, *Rescue Me*, *It's Always Sunny in Philadelphia*, *Damages*, *Sons of Anarchy*, *Justified*, *The League*, *Archer*, *Louie*, the *American Horror Story* anthologies, *The Bridge*, *The Americans* and *Fargo*. In 2014, FX received more Critics' Choice Television Award nominations than any other network (19) including Best Drama Series (*The Americans*), Best Comedy Series (*Louie*), Best Miniseries (*American Horror Story: Coven* and *Fargo*) and Best Animated Series (*Archer*). 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.



Mark Pedowitz • Production Executives

Mark Pedowitz was named president, The CW, in April 2011, overseeing all aspects of the network, including programming, sales, marketing, distribution, finance, research and publicity. A joint venture between Warner Bros. Entertainment and CBS Corporation, The CW features some of the most talked-about shows on television. Under Pedowitz's guidance, The CW has bolstered its primetime schedule with more original programming, launched the network's first summer schedule and become more aggressive in the digital and social media space, especially through its deals with Netflix and Hulu. Before joining The CW, Pedowitz helmed an independent production banner, Pine Street Entertainment. Previously, as president of ABC Studios from 2004-2009, he oversaw successful programming that fed the Walt Disney Company's distribution pipelines worldwide, including such hit series as *Lost*, *Desperate Housewives*, *Grey's Anatomy*, *Ugly Betty*, *Scrubs*, *Army Wives*, *Ghost Whisperer* and *Criminal Minds*. Prior to ABC Studios, he served as executive vice president, ABC Entertainment Television Group, overseeing all business, legal and financial affairs for ABC Primetime and Touchstone Television, and business/legal affairs for ABC Daytime. Pedowitz joined ABC in 1991 as senior vice president, business affairs and contracts. Before ABC, he was senior vice president, business affairs and administration, MGM/UA Television Production Group, beginning in 1987. From 1985-87, Pedowitz was vice president, business affairs and general counsel, The Landsburg Company. From 1980-85, he was vice president, business affairs, Reeves Entertainment. He is currently a board member of BMI and previously served on the Television Academy Foundation board and the board of the Hollywood Radio & Television Society. He began his career as an attorney at MCA, Inc.



Brian Robbins • Children's Programming

Brian Robbins is one of the most prolific producers of television, film and digital media. He is the creator of AwesomenessTV, a leading multi-platform media company serving the global teen/tween audience, and responsible for one of the most subscribed-to teen destinations on YouTube. AwesomenessTV was acquired by DreamWorks Animation in 2013 and is now a wholly owned subsidiary that continues to operate independently. As founder and president of Varsity Pictures, Robbins executive-produced numerous television hits aimed at teens and young audiences, including the CW series *Smallville* and *One Tree Hill*, Disney Channel's *Sonny with a Chance* and *So Random*, and Nickelodeon's *Kenan and Kel* and Spike TV's *Blue Mountain State*. He was also the producing force behind the Nickelodeon series *All That*, The WB's *What I Like About You* and HBO's *Arli\$\$*. Robbins directed and/or produced such feature films as Disney's *Wild Hogs* and *Shaggy Dog*, Paramount's *Coach Carter*, *Hard Ball* and *Varsity Blues*, DreamWorks' *Norbit* and *A Thousand Words* and Sony's *Radio*. Prior to AwesomenessTV, he produced and distributed the feature film *Fred: The Movie*, based on teenager Lucas Cruikshank's record-breaking "Fred" videos on YouTube, and also produced its sequel, *Night of the Living Fred*. A third movie is underway. The web property has also spawned a new television series, *Fred: The Show*, executive produced by Robbins. Robbins has won a Directors Guild Award, a Peabody Award and has been nominated for an Emmy Award.

TELEVISION ACADEMY FOUNDATION



Jerry Petry • Chairman

Jerry Petry is a media veteran with over 35 years of experience. After four years as a supply officer in the US Navy, Petry joined NBC in 1976. During his career, he held numerous senior management positions at the company, including vice president of finance for NBC Productions, senior vice president, finance and business operations, NBC West Coast, where he managed all financial, production, business operations, strategic planning and business development functions, and executive vice president, NBC Enterprises, where he developed and managed the company's television distribution business. In 2004, when NBC acquired Vivendi Universal Entertainment, Petry led the integration of the TV Group for the newly formed NBCUniversal. Before retiring, he was executive vice president, NBC Universal Television, West Coast. In addition to serving as chairman of the Television Academy Foundation, he is treasurer of Many Mansions, a nonprofit organization that owns and provides well-managed, service-enriched, affordable housing and programs, and involved in leadership roles with several other nonprofit and church boards and councils. Originally from Huntington, NY, he earned B.S. and M.S. degrees from Villanova University and California State University, Northridge, where he is currently on the faculty.

GOVERNORS' APPOINTEES



Bob Bergen • Performers

Two-time Emmy-nominated actor Bob Bergen has worked in all aspects of television, from sitcoms and soaps, to game shows, as host of *Jep!*, the kids' version of *Jeopardy!* for GSN. His voice is heard in thousands of commercials, promos, animated series and specials. He has worked on dozens of feature films, including *Monsters University*, *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*. He also starred as Porky Pig in CN's hit series *The Looney Tunes Show*. He has been an active member of the Television Academy since 1994, serving on the Performers Peer Group Executive Committee, Daytime Committee, Executive Committee, Television Academy Honors Committee, Governors Award Committee, Governors Ball Committee and Membership Committee. Over the years he has 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.

EXECUTIVE COMMITTEE



Lucia Gervino • Production Executives

Lucia Gervino is the senior vice president of production for BET Networks, leading the production and postproduction functions for original programming and movies at BET Networks. Her career spans the production, creative and executive ranks in television and film, both domestically and internationally. She comes to BET after several years as the senior vice president of production at the Syfy channel, where she was responsible for scripted and alternative series, live specials and international productions. She provided strategic direction, leadership and oversight to the creative and production divisions. Gervino also served as an executive producer on many of the channel's long-running hits, and pioneered its top-rated live events. A veteran of the freelance world, she has produced several hundred hours of programming, across all formats. Previously, she spent three years at Weller Grossman, and several years at Rysher Entertainment, managing both feature film and television production. At Rysher she oversaw the hit films *Private Parts* and *Kingpin*, as well as the long-running series *Oz*, *Nash Bridges* and many others. She began her entertainment career at A&M, where she moved from music to films, becoming a development executive. Gervino is a graduate of UCLA with a B.A. in creative writing and English literature. A native New Yorker, she lives in Los Angeles with her husband and daughter. She was appointed chair of the Television Academy Honors Selection Committee after serving two years as co-chair for the Governors Award Committee and four years on the Board of Governors.



Sharon Lieblein, CSA • Casting Directors

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



Rob Swartz • Television Executives

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 chair of the Digital Strategy Committee and on the 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.



CONSULTANTS TO THE CHAIR



Leo Chaloukian, C.A.S.

Leo Chaloukian, C.A.S., started at Ryder Sound Service in 1954, worked his way up to a re-recording mixer and then executive vice president and general manager, and eventually became the sole owner of Ryder in 1976. He sold Ryder Sound to the Soundelux Entertainment Group in 1997, and became the company's senior vice president. In 2000, John Malone's Liberty Media Group acquired Soundelux; the division was then known as Ascent Media Group. In 2009, it became a division of Discovery Communications known as Creative Sound Services-Studios and Chaloukian served as vice president of business development. Chaloukian formed his current company, Kimdale Enterprises, and serves as chairman/CEO, overseeing business development, representing the various postproduction state-of-the-art divisions for feature films and television. Chaloukian originally came from the Motion Picture Academy, when he was termed out as a member of the board of governors and officer, and also its Academy Foundation. He has been a member since 1964. Chaloukian has been a member of the Television Academy since 1972 and has won four National Emmys, two Regional Emmys, two Association-Service Emmys and the Syd Cassyd Founder's Award. His Ryder Sound staff won 42 Emmys. He served on the first Television Academy board of governors in 1977, representing the Sound peer group, and was elected as the Academy's president/CEO for four years in 1990. He has served on the Executive Committee and board of governors as advisor to the chair for the last 11 years. He is currently on the board of directors of the Academy Foundation. He has been a judge on the sound categories for over 37 years. As chair of the Television Academy Building Committee for 12 years, he oversaw the construction of the Television Academy's main headquarters and the Leonard H. Goldenson Theatre.



Thomas W. Sarnoff

Thomas W. Sarnoff, former executive vice president, West Coast, NBC, from 1965-77, is president of Sarnoff Entertainment Corporation and chairman emeritus of the Television Academy Foundation. He has been chairman of the National Academy of Television Arts & Sciences, chairman of the Television Academy Past Presidents Council and chairman of the Television Academy Foundation. In 1997, he received the Syd Cassyd Founder's Award. From 1977 to 1981, Sarnoff was president of Sarnoff International Enterprises, Inc., a company that produced *Yabba Dabba Doo*, a live arena tour featuring Hanna-Barbera characters. He formed Sarnoff Entertainment Corporation in 1981, and the company has been active in all phases of entertainment. In 1987, Sarnoff revived *Gumby*, the popular clay-animated character, and in association with *Gumby* creator Art Clokey, produced a half-hour series. Sarnoff also served as executive producer of three *Bonanza* television movies and a retrospective. He is currently developing three feature films and is serving as executive producer/story editor of a *Gumby* feature. 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* and *The Lottery*. Previously she was the ADR supervisor on *CSI: Crime Scene Investigation* for many years, during which she also contributed editorially to television shows such as *Game of Thrones*, *Nikita*, *CSI: New York*, *CSI: Miami*, *The Newsroom*, *Red Widow* and *Rectify*. When her schedule allows, Adelman also enjoys working on feature films, the most recent of which include *A Many Splintered Thing*, directed by Justin Reardon; *The Necessary Death of Charlie Countryman*, directed by Fredrik Bond; and *Killer Joe*, directed by William Friedkin. Adelman has been nominated for 13 Primetime Emmys and won in 2003 for the *CSI: Crime Scene Investigation* episode "Fight Night." A longtime board member of the Motion Picture Sound Editors, she has been nominated 16 times for the organization's Golden Reel Award and has won seven 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," she says.



Stuart Bass, A.C.E. • Picture Editors

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



Bob Bergen • Performers

Two-time Emmy-nominated actor Bob Bergen has worked in all aspects of television, from sitcoms and soaps, to game shows, as host of *Jep!*, the kids' version of *Jeopardy!* for GSN. His voice is heard in thousands of commercials, promos, animated series and specials. He has worked on dozens of feature films, including *Monsters University*, *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*. He also starred as Porky Pig in CN's hit series *The Looney Tunes Show*. He has been an active member of the Television Academy since 1994, serving on the Performers Peer Group Executive Committee, Daytime Committee, Executive Committee, Television Academy Honors Committee, Governors Award Committee, Governors Ball Committee and Membership Committee. Over the years he has 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 H. Birman • Documentary Programming

Daniel H. Birman Productions, Inc., recently completed a documentary special about legendary aviator Bob Hoover. His contributions to aviation began in WWII, and at age 91, he flies one more time and tells his story. Birman is a contributing producer to *Finding the Higgs Boson* (working title) for Nova on PBS. This is a one-hour special about one of the great scientific discoveries in modern times, a tiny particle that explains how the universe was formed. For Velocity, he recently completed *Chasing Speed: Leslie Porterfield*, the story of the world's fastest woman on a motorcycle. Prior, he produced *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, Birman produced *Death of the Universe*, a one-hour special for National Geographic Channel that explores new theories about how the universe will end. He also 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, also for Discovery Health, he produced *Alternatives: Uncovered*, a series of one-hour programs about alternative medicine. Birman produced medical television with some of the nation's leading research physicians during a six-year association with Lifetime Medical Television. Birman is also on the faculty 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*, *The Arsenio Hall Show*, *Basketball Wives*, *The Jimmy Kimmel Show*, *The Chase*, *American Bible Challenge*, *Webheads* and *Mind of a Man*, to name a few. A noted expert on the business of television in the scripted and reality genres, Bohn is featured in the books *Reality TV: An Insider's Guide to Television's Hottest Market* (DeVold), *How to Make It in Hollywood* (Buzzell), *Alone in a Room* (Lewinski) and in *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 Alumni at the University of Wisconsin-Oshkosh. She lives in the Silverlake district of Los Angeles with her husband Gary, a sound editor (*NCIS*) and a certified sommelier. Often, she can be found playing tuba in her brass quintet or happily sipping finds of rare wines.



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 to being promoted to assistant editor, trailer editor and, finally, editor. His editing credits include such diverse television series as *Silk Stalkings*, *The New Adventures of Jonny Quest*, *The Pretender*, *Law & Order: Special Victims Unit*, *The Agency*, *Monk*, *Heroes*, *House*, *Mercy*, *Human Target* and *Nikita*. He has also cut made-for-television movies, and was fortunate enough to receive Primetime Emmy nominations for both *Faith of My Fathers* and *Flight 93*. He also earned an Emmy nomination for the series *Heroes*.



Tony Carey • Production Executives

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

BOARD OF GOVERNORS



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 and 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* and *Hung*. In 2007 she received a Primetime 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.



Shari Cookson • Documentary Programming

Shari Cookson is a Primetime Emmy Award-winning filmmaker. Her latest project, HBO's *Paycheck to Paycheck: The Life & Times of Katrina Gilbert*, premiered in March 2014 to critical acclaim. She produced and directed the documentary with filmmaking partner Nick Doob under their Mackerel Sky Films banner. 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. Their series *The Weight of the Nation for Kids* received three Emmy nominations. 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; and *Asylum*, a Sundance selection. Additional credits include Lifetime's *Signature Series* and *On Campus*, for which she won a Los Angeles Area Emmy. A graduate of USC, Cookson received the Television Academy's college documentary award for her student film *Gunshot*. She lives in Los Angeles with her two children and husband, editor Charlton McMillan, with whom she has collaborated on numerous films.



Judy Crown • Makeup Artists/Hairstylists

Judy Crown has forged a notable career in the film and television industry as a hairstylist. Crown is a seven-time Primetime Emmy nominee. She holds two Emmys for her work on *Designing Women* and on the movie for television, *Houdini*. She has been nominated for her work on *The Day After*, *Moonlighting*, *Murphy Brown*, *Bye Bye Birdie* and *Geppetto*. Crown received her basic hairstyling education in her hometown of Washington, D.C., where she was first licensed. She was one of a handful of Americans to be accepted for advanced training at Vidal Sassoon's Salon in London. Crown has been a member of the Makeup Artists and Hairstylists Guild, Local 706, since 1978. Since retiring in 2007, she has remained active teaching new member journeyman classes for Local 706. She also teaches specialty skills to newer hairstylists for MPPA Contract Services. Crown is returning to serve on the Television Academy's Board of Governors, after having served several terms since 1995.



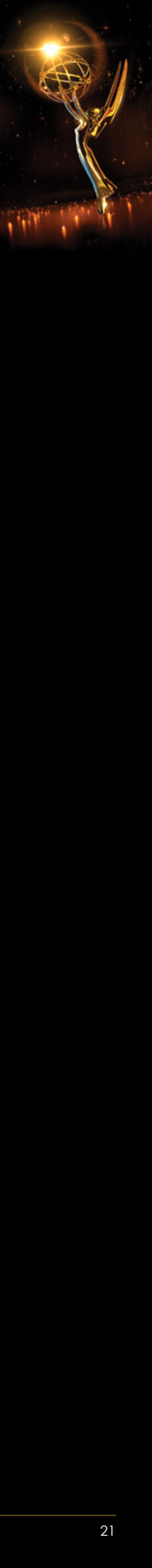
Kirk Ellis • Writers

Kirk Ellis won two Emmys, a Golden Globe, a WGA Award, a Peabody and the Humanitas Prize for his work on the HBO miniseries *John Adams*. The miniseries won a record-breaking 13 Primetime Emmys, as well as four Golden Globe Awards. Previously, Ellis received an Emmy nomination and won the WGA Award and Humanitas Prize for the ABC miniseries *Anne Frank*, which he wrote and co-produced. Miniseries on which he has served as writer and producer, including *Into the West* and *Life with Judy Garland: Me and My Shadow*, have received more than 50 Emmy nominations. Upcoming feature projects include a biography of the Marquis de Lafayette for director Jean-Francois Richet (*Mesrine*) and Why Not Productions. For HBO, he is writing *The Day the Laughter Stopped*, an account of the Fatty Arbuckle trials of the 1920s, set to star Eric Stonestreet and to be directed by Barry Levinson. He is also collaborating with *L.A. Confidential* author James Ellroy on the contemporary police drama *Throwdown Gun* for FX. A graduate of the USC School of Cinema and Television, Ellis began his career as a film critic for *The Hollywood Reporter*, and at age 24 served as the magazine's international editor. In 1992 he formed Shadow Catcher Productions, an independent production banner under which he develops his own features and documentaries. In addition to serving as a Television Academy governor, Ellis is chairman of the Santa Fe, New Mexico, Arts Commission. He is a former board member of the Western Writers of America and sits on the advisory board of James River Writers.



Daniel Evans, III • Children's Programming

Dan Evans has almost 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 currently acts as a freelance programming executive for Nick and Disney cable channels while also working on his own original writing, including a short story for Oni Press Comics.



Edward Fassi • Sound Editors

Edward Fassi is director of sound services at Larson Studios, a leading independent postproduction audio facility in Hollywood. Fassi is currently the supervising sound editor on shows such as *Lab Rats*, *Mighty Med*, *Jessie*, *Liv & Maddie* and *Austin & Ally* for the Disney Channel. He has over 30 years of experience in audio and video postproduction for film and television. He served over eight years at Laser Pacific Digital Sound Services, one of the first fully digital audio postproduction facilities in Hollywood, on shows such as *Charmed* and *7th Heaven*. He has also worked at several major studios, such as Sony Pictures, Warner Bros. and the Walt Disney Studios. His experience as a sound editor, supervising sound editor and facilities manager has given him the knowledge to well represent the sound editing community. He is constantly looking ahead to the ever-changing landscape of theatrical, TV broadcast and internet audio. A 25-year member of the Motion Picture Editors Guild, Fassi has earned multiple Primetime Emmy and MPSE Golden Reel nominations for sound editing.



John C. Fisher • Daytime Programming

John C. 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 passed away on October 31, 2014, after a long illness. At the time, he was serving his tenth term as a Television Academy governor. Fraser, who worked widely in theater, film and television for more than 50 years, moved to New York from his native England in 1962 to conduct the Broadway musical *Stop the World, I Want to Get Off*. Four years later, he relocated to Los Angeles to work on the musical film *Doctor Dolittle*. From 32 nominations, Fraser received 11 Primetime Emmy Awards for music direction. He was musical director for many of the Television Academy Hall of Fame programs, 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 of 2008, he conducted two concerts at the Hollywood Bowl with Ms. Andrews, which included the symphonic premiere of her children's musical *Simeon's Gift*, for which he composed the music. In addition to his service to the Television Academy, he served as president of the American Society of Music Arrangers and Composers.



Lucia Gervino • Production Executives

Lucia Gervino is the senior vice president of production for BET Networks, leading the production and postproduction functions for original programming and movies at BET Networks. Her career spans the production, creative and executive ranks in television and film, both domestically and internationally. She comes to BET after several years as the senior vice president of production at the Syfy channel, where she was responsible for scripted and alternative series, live specials and international productions. She provided strategic direction, leadership and oversight to the creative and production divisions. Gervino also served as an executive producer on many of the channel's long-running hits, and pioneered its top-rated live events. A veteran of the freelance world, she has produced several hundred hours of programming, across all formats. Previously, she spent three years at Weller Grossman, and several years at Rysher Entertainment, managing both feature film and television production. At Rysher she oversaw the hit films *Private Parts* and *Kingpin*, as well as the long-running series *Oz*, *Nash Bridges* and many others. She began her entertainment career at A&M, where she moved from music to films, becoming a development executive. Gervino is a graduate of UCLA with a B.A. in creative writing and English literature. A native New Yorker, she lives in Los Angeles with her husband and daughter. She was appointed chair of the Television Academy Honors Selection Committee after serving two years as co-chair for the Governors Award Committee and four years on the Board of Governors.

BOARD OF GOVERNORS



Ed 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, not sports. 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. He 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 21 Primetime Emmys.



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, among them, *Reel Radicals: The Sixties Revolution in Film* and *Imaginary Witness: Hollywood and the Holocaust*. Other recent writing assignments outside of television have included his work as awards columnist for *Deadline.com*, 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 at the Television Academy's Goldenson Theatre, as well as numerous industry events such as question and-answer sessions with writers for WGA members.



Kieran Healy • Electronic Production

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



Stephen A. Jones • Electronic Production

Award-winning camera operator Stephen A. Jones first joined the Los Angeles television and film production industry after arriving from Orlando's WFTV in 1979. Starting as a staffer with ABC in Hollywood, Jones acquired a wide range of program production experience, from game shows to daytime dramas, sitcoms to the Olympic Games. In 1987, he left ABC to freelance, concentrating his efforts in sitcoms. Jones has earned five Emmy Awards: three in the Technical Direction/Camera/Video Control for a Series category for episodes of *The Golden Girls*, one for an episode of *Benson* and an Emmy for his work with ABC's coverage of the 1984 Summer Olympics in Los Angeles. He has been an active Television Academy member since joining in the early 1980s. In addition to previous terms as a governor, he has served as chair of the Engineering Emmys Awards Committee, which selects the annual Engineering Emmy Awards, and as vice-chair of the Sculpture/Plaza Committee. He holds a B.A. in Communications from the University of Central Florida.



Ellen Kahn • Motion & Title Design

Ellen Kahn is an Emmy Award-winning creative director who launches, builds, influences and refreshes brands across all media platforms. She is the co-founding partner of TWINART, Inc. a design and branding agency. To her credit are projects for CBS, NBC Universal, Warner Bros., AMC, AOL, HBO, Absolut Vodka, Polaroid and Hershey's. Together with Jennifer Lopez CCO and the NUVotv team, Kahn led the in-house and outside agencies through the launch and redesign of the English-speaking Latino network. In addition, Kahn acted as a creative consultant to shape lifestyle brands Lifetime, The CW, WETv, *The Talk* and *The Ellen DeGeneres Show*. Kahn is also a live-action DGA director who works with A-list celebrities and emerging talent. Her projects include *Picture What Women Do* for Lifetime and *Voices for Elektra Entertainment*, plus segment directing on *Pee-wee's Playhouse* and *Encyclopedia* for HBO. Kahn is a recipient of the National Endowment of the Arts fellowship grant in Visual Media. TWINART's video art has exhibited at the Whitney Museum of American Art, the Metropolitan Museum of Art, Tokyo Video Biennale and the Pompidou Centre in Paris.



Lynda Kahn • Motion & Title Design

Lynda Kahn is an Emmy Award-winning creative director acknowledged as an innovator and leader in broadcast design. She is co-founder of bicoastal TWINART Inc., best known for creating recognizable brands and identity for the entertainment industry. Kahn's work as a creative director/designer/DGA director is viewed every day on television and the web by millions globally. Kahn brings new meaning to the term multimedia, including title design, live-event design, series show packaging, promos, multiplatform marketing initiatives, brand and web content and design. A trendsetter in the industry, Kahn is recognized for building, mentoring and managing strong creative teams, developing successful strategies and the ability to deliver on time and budget in a highly competitive market. She has executed award-winning campaigns for clients including CBS, NBC Universal, ABC, Warner Bros., Fox, the CW, AOL, HBO, Lifetime, WETv, MTV, Comedy Central, Sony, Scripps Interactive, Starz, Hershey's, Polaroid, Coty and Absolut. Her current role as a governor for the Television Academy's Motion and Title Design peer group has taken her outside the studio and into a leadership role within the profession, allowing for the development of significant relationships with the entertainment and design community at large. She is also a recipient of a National Endowment grant for New Media, a two-time Emmy Award winner, the winner of numerous BDA gold awards and a Clio nominee. Kahn graduated from the Art Institute of Chicago with an MFA with honors and has her BFA from Philadelphia College of Art (now the University of the Arts).



Steven Kent • Producers

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



Mark Kirkland • Animation

Mark Kirkland is currently a director with *The Simpsons*. During his 24 consecutive years with the show, he has directed 77 episodes and has won three Primetime Emmy Awards. At the age of 13, Kirkland began making Super-8 films and working for his father, noted photographer Douglas Kirkland. Kirkland studied animation at Cal Arts, where he received a BFA degree. Kirkland got his break in the animation industry when hired by Hanna-Barbera Productions as a designer/storyboard/layout artist/crew supervisor. Later in advertising, he worked as a producer-director supervising animation, effects, miniatures and live-action. As an independent filmmaker, Kirkland has made award-winning short films, which have been shown internationally and at the Museum of Modern Art in New York. He is also an associate member of the American Society of Cinematographers (ASC). With nearly 35 years in the television industry, Kirkland cherishes working with his longtime colleagues and living in Burbank with his wife Letty.

BOARD OF GOVERNORS



David Kleeman • Children's Programming

Strategist, analyst, author and speaker — for a quarter-century, David Kleeman has led the children's media industry in developing sustainable, kid-friendly solutions. In May 2013, he broadened his focus, and is now developing a global kids' and family "think tank" as senior vice president of insights programs and PlayVangelist for PlayCollective, a research, strategy, business planning and creative development company. From 1988 to 2013, Kleeman was president of the American Center for Children and Media, promoting the exchange of ideas, expertise and information as a means for building quality. He has advised companies and organizations ranging from PBS Kids and Baby Einstein to the Geena Davis Institute on Gender and Media and UNICEF. He is advisory board chair to the international children's TV festival (Prix Jeunesse) and a former senior fellow of the Fred Rogers Center for Early Learning and Children's Media. 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 two book chapters and 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, as well as for the not-yet-released George Lucas-produced *Star Wars: Detours* animated series. With Lucas Cantor, he produced and arranged Lorde's cover of "Everybody Wants to Rule the World" for *The Hunger Games: Catching Fire* and, with Arthur Hamilton, wrote "Lara, Lara, Lara" sung by Nat Wolff for John Leguizamo's feature *Fugly*. He also composed the theme for *Scrat*, the sabertooth squirrel featured in the *Ice Age* shorts. Levine was an additional music composer and violinist on a number of Hans Zimmer scores, including *Rango*, *Batman: The Dark Knight* and *The Simpsons Movie* (the choir version of "Spider Pig"). He is a featured violinist on many of Trevor Morris's scores, including *The Tudors*, *The Borgias* and *The Immortals*. 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. But perhaps his best-known work is the Kit Kat candy bar "Gimme a Break" jingle.



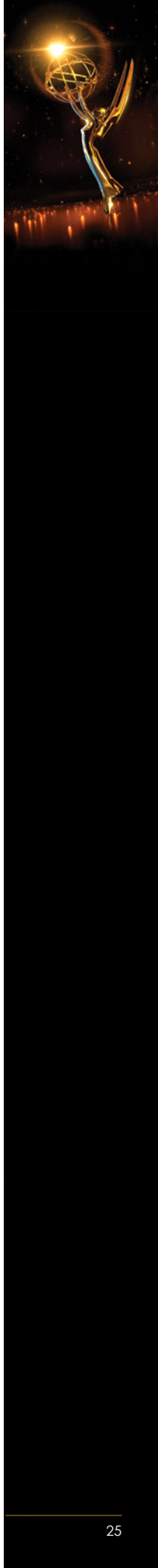
Sharon Lieblein, CSA • Casting Directors

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



Sharon Liggins • Public Relations

Sharon Liggins is an accomplished entertainment communications executive with extensive experience managing strategic campaigns across a variety of entertainment platforms, including television networks, production studios, digital outlets and independent agencies. She was most recently head of PR for NBCUniversal's Universal Cable Productions, where she oversaw all publicity and corporate communications activities for the studio, home to innovative and critically acclaimed original scripted and digital content for domestic, international and digital distribution, including hit series *Suits*, *Covert Affairs*, *Royal Pains*, *Defiance*, *Battlestar Galactica: Blood and Chrome* and *Girlfriend's Guide to Divorce*. Liggins' previous communications positions include some of the most recognized global brands in the industry, including the Walt Disney Company/ABC Entertainment, Hallmark Channel, Creative Artists Agency and PBS. She also honed her skills at the independent agency DVG Communications. In addition to her executive positions, Liggins has been a committed member of the Television Academy. She is currently serving her second term as governor representing the Public Relations peer group. She is also a past co-chair of the Diversity Committee, producing events with the mandate of raising awareness of diversity issues to Academy members. Liggins also initiated the Academy's first-ever Emmy Awards salute to diversity reception. Among Liggins' passions are mentoring aspiring communications executives and promoting diversity within the industry. She holds a B.A. in communications from California State University, Fullerton.



Gail Mancuso • Directors

Gail Mancuso has directed over 300 television series episodes and pilots, including *Modern Family*, *30 Rock*, *Friends*, *Gilmore Girls* and *Roseanne*. In 2013 Mancuso won the Primetime Emmy Award for Outstanding Directing for a Comedy Series for *Modern Family*; she was nominated in the same category in 2011, also for *Modern Family*. In addition, she won a 2008 Gracie Allen Award for her work on *30 Rock* and a 2011 directing award from the Caucus for Producers, Writers and Directors for her work on *Modern Family*. She also received a DGA nomination in 2013. In addition to her service as a Television Academy Governor, Mancuso has served on the Directors Peer Group Executive Committee as well as the Primetime Emmy Show, Awards, and Governors Ball committees. When not working in Los Angeles, Mancuso divides her time between Chicago and Colorado with her husband Brian and their four Australian shepherds.



Sheila Manning • Commercials

As president of Sheila Manning Casting, Inc., Sheila Manning casts, directs, handles union matters and negotiates contracts for thousands of actors each year. She co-founded and was president of the first Association of Independent Commercial Casting Directors, and was honored with the Max Award, as well as the Media Access Award and the Seymour Heller Award. An active public speaker, Manning was invited by UCLA to be an adjunct lecturer on acting in commercials. She has served four terms as governor of the Television Academy's Commercials Peer Group, and is especially proud of spearheading the successful campaign to create an Emmy for commercials. She served as Television Academy secretary four times, and has chaired the Bylaws and Membership committees. In addition to her Television Academy service, she serves on the boards of New Leash on Life and the Synagogue for the Performing Arts.



David McKillop • Reality Programming

As executive vice president and general manager of A&E Network, David McKillop is responsible for strategic planning, programming, development, marketing and brand development for the flagship A&E Network. Previously, 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 10 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 Primetime 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, his work includes the series *Lab Rats*, *Wizards of Waverly Place: Reunion Special*, *Alex vs. Alex*, *Shake It Up*, *Hannah Montana* and *I'm in the Band*, the pilot *Girl Meets World*, and the television movies *Evermoor* and *Den Brother*. His Nickelodeon credits include the pilots for *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 16 Artios Awards for excellence in casting and received the honor twice for the television series *Hannah Montana*.

BOARD OF GOVERNORS



Patricia Messina • Makeup Artists/Hairstylists

Two-time Primetime Emmy Award nominee Patricia Messina is best known for her 10 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 30 years, Messina is serving her second appointment 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 is currently seen on ABC's *Grey's Anatomy* and the recently completed Steven Spielberg-produced pilot *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 Ben Nye Makeup Company.



Lee Miller • Directors

Lee Miller has served as producer, director and/or associate producer for a variety of television series, specials, sitcoms and made-for-television movies. His vast credits include such television events as the Oscar, Primetime Emmy and Tony Awards telecasts; CBS 50th Anniversary and 21 Jerry Lewis MDA telethons; plus specials starring Cher, Doris Day, Garth Brooks, Mitzi Gaynor, Raquel Welch and Pam Tillis. Miller's film credits include *The Missiles of October*, *Sandcastles*, *A Guide for the Married Woman*, *Seizure: The Kathy Morris Story*, *The Man in the Santa Claus Suit*, *A Cry for Help: The Tracey Thurman Story*, *A Fine Romance* and *Lifestories*. Miller has also served as co-executive producer of five Creative Arts Emmy Awards shows, and he produced the 2006, 2008, 2010 and 2011 Television Academy Hall of Fame Induction galas. He also produced the 2013 *Homeward Bound Telethon* aiding our Iraq and Afghanistan veterans. A graduate of Carnegie Mellon University's school of drama, Miller served as a Television Academy governor from 1995-1999, 2004-2008 and 2009-2012, and treasurer from 1997 to 2001, and has served on the Television Academy Foundation Board. He is a member of the Directors Guild of America as well as the Caucus for Producers, Writers and Directors.



Anthony Molinari • Stunts

Anthony Molinari was born in Worcester, Massachusetts, where he spent the first 17 years of his life. He shares his wonderful parents, William and Joyce, with his brother, Billy, and sister, Christina. Bowdoin College relocated him to Brunswick, Maine, where he earned his degree in sociology and education. After graduating, he moved to California to teach early elementary education. During his amazing teaching career he discovered his passion to become a stuntman. Molinari is a professional stunt performer with over 10 years of experience and is recognized as one of the best in the business. Successful as a stuntman/coordinator and actor, he has worked on over 150 television shows and feature films. He has worked and doubled with actors such as George Clooney, Mark Ruffalo, Jeremy Renner, Mark Wahlberg and many more. He also landed acting roles on such television series and feature films as *Chuck*, *Breaking Bad*, *CSI: NY*, *The Fighter* and *Gangster Squad*. Molinari loves what he does, but most of all he loves his wife, Ruth.



Dorenda Moore • Stunts

Dorenda Moore is an active stunt coordinator and stunt performer with 19 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 Award for Best Overall Stunt by a Stuntwoman. In 2010 Moore became the first female stunt coordinator to receive the Daytime Emmy for Outstanding Stunt Coordination.



Frank Morrone, C.A.S. • Sound

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



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* (syndication), in 2003. Bunim-Murray's current programming includes *Keeping up with the Kardashians*, *Kourtney and Khloé Take the Hamptons* and *Total Divas* (E!), *The Real World* and *The Challenge* (MTV), *Project Runway*, *Project Runway All Stars* and *Under the Gunn* (Lifetime), *Motor City Masters* (truTV) and *Bad Girls Club*, *Bad Girls All Star Battle*, *Love Games* and *Best Ink* (Oxygen). In 2005, Murray earned his first Emmy Award, for *Starting Over* and in 2009, his second, for *Autism: The Musical* (HBO). In 2012, Murray was inducted into the Television Academy Hall of Fame.



Matthew J. Olsen • Daytime Programming

Matthew J. Olsen is currently coordinating producer on the top-rated daytime drama *The Young and the Restless*; he is active in production, publicity, marketing, finance and the development of new media and online content. He has worked on the Sony Pictures Television production in various capacities for 15 years. Prior to joining Y&R, he worked at CBS Television City in the stage operations department, involved in every show that was produced in the building, garnering extensive production experience of game shows, talk shows, and daytime dramas. He also has an extensive background in theater arts, including performing, producing, directing, stage management and lighting design. He has been involved in the Daytime Emmy Awards for over 15 years. For the Television Academy he is co-chair of the Daytime Awards Committee and serves on the Daytime Programming Peer Group Executive Committee. He has served on the Activities Committee, Budget Review Committee and Membership Committee, and was a host for the Television Academy Foundation Internship Program. A Southern California native, he resides in Los Angeles.



Brian O'Rourke • Commercials

With over 20 years of experience at advertising agencies, Brian O'Rourke has produced thousands of commercials. As the director of production for the global brand specialists TBWA\Chiat\Day, he is currently at the forefront of blending short-form with long-form content, bringing to life a number of award-winning branded entertainment platforms via TV shows and second screen. Ultimately, he creates multiplatform experiences that build emotional connections with audiences, endearing them to a message or brand. Companies that have sought his expertise include Sony, Nissan, Gatorade, Adidas, Pepsi, Visa and many others. O'Rourke's production roots run even deeper than his ad tenure, including prior work at television stations and production companies. In addition, upon graduating with a double major in Television Production and English from Loyola Marymount University, he served as a Television Academy Foundation intern. Through it all he has cultivated specialized storytelling abilities, whether delivering a narrative in 30 seconds or 90 minutes.



Russ Patrick • Public Relations

Russ Patrick has headed Patrick Communications for 20 years. He has directed the publicity/promotion campaigns for nearly 100 original Hallmark Hall of Fame network presentations. Sonar Entertainment became a client in 1995; the Betty Ford Center became a client in 1996 — and both still are. 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 as chair of the Governors Ball Committee and 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 *Profiler*, *Six Feet Under*, *Desperate Housewives* and *The Fosters*. Peterson has received a Primetime 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 40 years, special effects supervisor Kevin Pike began his career in 1974 on the acclaimed feature film *Jaws*. For *Back to the Future*, he was considered for an Oscar nomination and received a BAFTA nomination. In 1995, he received a Primetime Emmy for Outstanding Individual Achievement in Special Visual Effects for *Earth 2*. A member of the Television Academy since 1995, and now in his second term as governor of the Special Visual Effects peer group, Pike has contributed his services to his Peer Group Executive Committee and has served on the Academy's Bylaws and Anomalies Committees and currently, the Governors Award Committee. In 2000, Pike earned a Clio for Best Special Effects in advertising. He is also a member of the Directors Guild of America and the Screen Actors Guild. Additionally, he serves on the AMPAS Visual Effects Executive Committee. He now works as a talent agent with his Filmtrix Agency in Sherman Oaks, California.



Betsey Potter • Costume Design & Supervision

After receiving a B.S. from Northwestern University and an M.F.A. from NYU's School of the Arts, Betsey Potter began designing and costuming in New England, working for Trinity Square Repertory Theater, for the musical theater and for PBS in Boston. She moved to Los Angeles to design for Embassy Television, and worked on *One Day at a Time*, *Silver Spoons* and *The Jeffersons*. She received a Primetime Emmy nomination for her work on *The Charmings* and four Daytime Emmy Award nominations for her work on *Beakman's World*. In keeping with her interest in working in all the entertainment mediums, she has costumed for the stage at the Kennedy Center, in Abu Dhabi, Branson and Denver, on films around the U.S., on television miniseries and four Super Bowl halftime shows. She is the founder of the Wardrobe Wing, Inc., which she established in 1981, providing costumes to film and television. Potter works as a costume supervisor on period productions as well as modern, and continues to study and teach historical costuming. Her interest in reproducing and restoring period costumes led her to the Costume Society of America, where she is the treasurer of the Western region. She is a member of Motion Picture Costumers Local 705 and has served on that board. She is now returning to serve another term on the Television Academy's board of governors.



Mary Rose • Costume Design & Supervision

Mary Rose enjoyed over 35 years as a costume designer for numerous feature films, long-form and series television. Rose 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 Rose received the CDG's first Distinguished Service Award and in October 2010 was elected president of the Costume Designers Guild for a second term.



Lori H. Schwartz • Interactive Media

Lori H. Schwartz works with top creative and strategic executives of multiple brands, agencies and content companies to ensure understanding of new and evolving technology, as well as emerging business models. With a focus on the habits of the consumer and the evolving marketer's goals, Schwartz provides the latest solution recommendations at the center of this ever-changing media landscape. Previously, Schwartz was chief technology catalyst for McCann Worldgroup, North America, where she was responsible for driving technology innovation at one of the world's largest marketing communications companies, with a focus on igniting IP creation for marketers and their brands. Schwartz was also one of the key principals to launch the highly regarded Interpublic Media Lab. As senior vice president and director of the IPG Lab since 2006, Schwartz oversaw the group's strategy, helping to keep clients and agencies ahead of the digital curve, driving innovation in the dramatically changing media landscape. She piloted brand interaction opportunities on behalf of Interpublic, as well as facilitated emerging media upfronts and exclusive deals for Interpublic agencies and clients, including Microsoft, Intel, General Motors, Nestlé and Sony. Los Angeles-based Schwartz is a frequent speaker at major industry events and has been profiled as one of the "30 Executives Shaping the Evolution of Media and Technology" by *Variety* and "100 People to Have Lunch with" by MediaPost Publications. As a governor of the Television Academy's Interactive Media peer group, she shares her expertise on the evolving nature of storytelling and new content platforms and business models for the future of television. Prior to the formation of the IPG Lab, she had various roles at the Interpublic Group of Companies as an innovations officer, pushing various business units to new grounds.



Seth Shapiro • Interactive Media

Two-time Emmy Award winner Seth Shapiro is a leading voice in digital media. His work includes major projects in TV, online, multi-platform, games and music with Disney, Comcast, DirecTV, Intel, IPG, Showtime, Verizon, Universal, Goldman Sachs and a range of new ventures. He is a frequent speaker and advisor regarding new TV services, the future of media, technology and culture, and new business models for the connected era. He is an Adjunct Professor at the USC School of Cinematic Arts and principal of New Amsterdam Media and chairman of Village Green Network. He was previously partner at Media Valuation Partners and co-founder of ARC (VOD service in 15 million homes). As head of production at DirecTV Advanced Services, he launched over 25 services on four platforms, including TiVo by DirecTV, NFL Sunday Ticket Digital, Microsoft's UltimateTV and digital services with HBO, Showtime, Fox, ESPN, FX, MLB, Discovery, Bravo, Comedy Central and others. Shapiro sits on the Annenberg Research Council, the Television Academy's Digital Committee and the Producers Guild's New Media Council. A magna cum laude graduate of New York University, he was Adelbert Alumni Scholar at Case Western Reserve University and the Cleveland Institute of Music.



Chuck Sheetz • Animation

Chuck Sheetz has been working in television animation for over 15 years. He grew up outside of Philadelphia, and moved to Los Angeles at age 19 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 12 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 Disney's *Recess* and *What's New Scooby-Doo?* He was the director of *Treehouse of Horror XVIII*, *The Simpsons'* Halloween show for 2007.



Michael Sluchan • Television Executives

Michael Sluchan is senior vice president, original scripted series programming, USA Network, overseeing all current production and the development of limited series. During his tenure at the network, Sluchan served as the executive on the limited event series *Political Animals*, as well as *Royal Pains*, *Necessary Roughness*, *In Plain Sight*, *The Starter Wife*, *The Dead Zone* and the award-winning hit show *Monk*. 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.

BOARD OF GOVERNORS



Mark Scott Spatny • Special Visual Effects

Mark Spatny graduated from the University of Southern California School of Cinema-Television with a B.F.A. in 1987. He began his career in Los Angeles's theater community, where he worked as a set and lighting designer. His experience designing scenery with 3D animation tools led to designing and producing computer games for such companies as Disney Interactive and Knowledge Adventure, and finally to managing visual effects for film and television. He has supervised and produced effects for more than 50 feature films and TV series. He is one of only two Americans ever to supervise visual effects for the iconic British television series *Doctor Who* in its 50-year history. A recognized leader in the visual effects industry, Spatny helped create the internationally recognized Visual Effects Society Awards and served 10 years on its steering committee. In addition to his service as a Television Academy governor, he has served on the Academy's Membership, Bylaws and Engineering Awards Committees. His work has been honored with two Emmys and one VES Award. He has appeared as a guest speaker many times at events sponsored by such organizations as the DGA, SIGGRAPH, USC, the San Diego Comic-Con and the BBC Children's Festival. Spatny is also active in his community as a volunteer with organizations such as Crescenta Valley CERT and the American Red Cross disaster services, where he has served as a shelter manager in several wildfire incidents.



Rob Swartz • Television Executives

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 chair of the Digital Strategy Committee and on the 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.



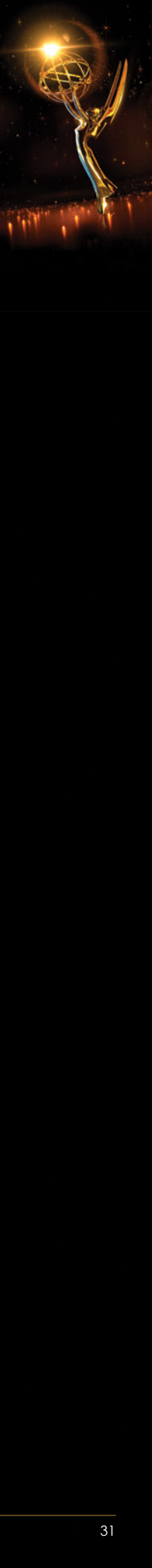
Greg Taylor • Los Angeles Area

Greg Taylor is a seven-time Los Angeles Area Emmy Award recipient with an extensive background in sports television. He spent 18 years at Prime Ticket/Fox Sports West in roles ranging from master control operator 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.



Sabrina Fair Thomas • Los Angeles Area

Sabrina Fair Thomas serves as general manager for Los Angeles public television station KLCS and is responsible for overseeing overall station operations, including development, and acquisition, scheduling, broadcast operations, content production and on-air promotions and new media. An experienced veteran with an extensive background in educational media public television, she has also served on the board of American Women in Radio and Television, and has been a member of the Television Academy's Los Angeles Area Peer Group Executive Committee as well as the Television Academy Honors, Diversity, Activities, Los Angeles Area Awards and Governor's Award Committees. She has also served as a judge for the Los Angeles Area Emmy Awards and the Television Academy Foundation's College Television Awards and Internship programs for six years. Thomas first entered the television industry at the age of 16 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 prominence in 1969 on television's *Laugh-In*, with her characterizations of Ernestine, the irascible telephone operator, and Edith Ann, the devilish six-year-old. Tomlin has produced and starred in eight comedy television specials and appeared on numerous series including *Murphy Brown*, *West Wing*, *Damages*, *NCIS*, *Desperate Housewives* and *Eastbound and Down*. For her work in television, Tomlin has received six Emmy Awards and two Peabodys. She can be seen on Showtime's *Web Therapy* and co-starred with Reba McEntire on the ABC series *Malibu Country*. She has also received two Tony Awards for her work on Broadway and an Oscar nomination for her debut in Robert Altman's *Nashville*. She has since starred in more than twenty films. In 2003, Tomlin received the Mark Twain Prize for American humor.



Hayma "Screech" Washington • Producers

Hayma "Screech" Washington's career spans the industry almost 30 years, working as an executive producer, director, producer and associate producer. Earlier in his career, Washington was the associate producer for Don Ohlmeyer Communications Company. His credits include the 39th Annual Primetime Emmy Awards, *The Comedy Store's 15th Reunion* and several of Disney's *4th of July Spectacular* television specials. Washington was also part of the team that produced the first four years of the MTV Video Music Awards, and was honored with four MTV Merit Awards. As a freelancer, he worked on the First Annual ESPYs for ESPN. His first directing venture on *The Yamaha Sound Check* earned him an award from Yamaha. Washington then moved on to a 10-year stint at the Walt Disney Studios and held the position of vice president of Buena Vista Domestic and International Productions, overseeing physical production and foreign format operations. More recently, Washington served as executive producer of the CBS television show *The Amazing Race*. His 13 seasons garnered him seven consecutive Primetime Emmy Awards for Outstanding Reality-Competition Program. In addition, he has received seven Producers Guild Award nominations and one win, in 2004.



James Yarnell • Art Directors/Set Decorators

James Yarnell grew up in England, where he earned a B.A. (Hons) degree in 3-Dimensional Design. In 1995 he came to the U.S., where he found work as a production assistant on *Dallas*. This led to work on various television shows. He eventually began working with the renowned Roy Christopher and Bruce Ryan. Today, Yarnell works as a production designer; he has earned multiple Primetime Emmy nominations, and in 2009 won an Emmy for the art direction on *American Idol*. Yarnell is currently the production designer of *Dancing with the Stars* and *American Idol*. He has served on the Art Directors/Set Decorators Peer Group Executive Committee for three years and is honored to serve on the Television Academy's Board of Governors.



Kenneth Zunder, ASC • Cinematographers

Kenneth Zunder, ASC, is currently working on the TNT one-hour drama *Major Crimes*. Since earning his first cinematographer credit on the groundbreaking television series *thirtysomething*, he has worked on many features, television movies and series such as *Brooklyn Bridge*, *seaQuest*, *Chicago Hope*, *Lois 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. Zunder worked his way up through the camera ranks on such varied television projects as *Wonder Woman* and *Lou Grant*, and such theatrical features as *Rocky* and *Rain Man*. Along the way, he was honored to receive six ASC and Primetime Emmy nominations. Zunder credits his studies in art history and his experience in documentary films with helping to shape his cinematography style. For the Television Academy, Zunder had the privilege of serving two terms as Cinematographers governor and participated on the Awards Committee, as well as all Blue Ribbon Panels for the Cinematographers 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.

2013 Television Academy Foundation

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TELEVISION ACADEMY

AUDITED FINANCIAL STATEMENTS

YEARS ENDED DECEMBER 31, 2013 AND 2012
WITH REPORT OF INDEPENDENT AUDITORS

Report of Independent Auditors

The Board of Governors
Academy of Television Arts & Sciences

We have audited the accompanying financial statements of the Academy of Television Arts & Sciences (the Television Academy), which comprise the statements of financial position as of December 31, 2013 and 2012, 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.

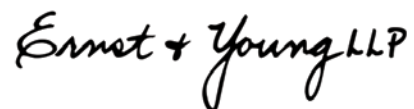
An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or 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 Television Academy as of December 31, 2013 and 2012, 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 9, 2014

The logo for Ernst & Young LLP, featuring the company name in a stylized, handwritten-style script.

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Television Academy

Statements of Financial Position

	December 31	
	2013	2012
Assets		
Cash and cash equivalents	\$ 4,372,003	\$ 5,769,285
Accounts receivable	3,020,272	1,830,293
Interest receivable	9,632	9,078
Long-term investments	21,004,056	16,489,481
Due from Television Academy Foundation	729,740	444,829
Prepaid expenses and other assets	223,017	251,932
Property and equipment, net	7,213,098	7,453,881
Total assets	<u>\$ 36,571,818</u>	<u>\$ 32,248,779</u>
Liabilities and net assets		
Accounts payable and accrued liabilities	\$ 2,379,021	\$ 1,869,909
Due to Television Academy Foundation	-	550,000
Due to National Academy of Television Arts & Sciences	1,153,827	237,575
Deferred revenue	2,040,271	1,976,588
Total liabilities	<u>5,573,119</u>	<u>4,634,072</u>
Net assets (unrestricted):		
Undesignated	29,785,262	26,401,270
Board-designated for operating reserve	1,213,437	1,213,437
Total net assets	<u>30,998,699</u>	<u>27,614,707</u>
Total liabilities and net assets	<u>\$ 36,571,818</u>	<u>\$ 32,248,779</u>

See accompanying notes.

Television Academy

Statements of Activities

	Year Ended December 31	
	2013	2012
Revenues:		
Primetime Emmy Awards	\$ 18,785,378	\$ 17,514,403
Emmy publications	2,825,934	2,204,473
Membership and film group dues	2,669,822	2,506,196
Corporate sponsorships	1,695,000	670,000
In-kind contributions	1,182,650	1,030,452
Theatre operations	618,762	450,010
Investment income	600,102	520,738
Activities and other	308,681	375,258
Los Angeles Area Emmy Awards	172,356	150,825
Net (loss) gain in fair value of investments	(303,838)	885,801
Total revenues	<u>28,554,847</u>	<u>26,308,156</u>
Expenses:		
Primetime Emmy Awards	8,568,414	8,022,943
Emmy publications	1,917,283	1,698,061
Membership and film group	751,974	795,561
Corporate sponsorships	630,354	418,587
Theatre operations	943,187	843,961
Activities and other	1,475,273	1,296,786
Los Angeles Area Emmy Awards	332,878	325,201
General and administrative	8,466,850	7,354,318
Donations to Television Academy Foundation	1,807,042	1,650,000
Press, publicity, and advertising	277,600	239,289
Total expenses	<u>25,170,855</u>	<u>22,644,707</u>
Change in net assets	3,383,992	3,663,449
Unrestricted net assets at beginning of year	27,614,707	23,951,258
Unrestricted net assets at end of year	<u>\$ 30,998,699</u>	<u>\$ 27,614,707</u>

See accompanying notes.

Television Academy

Statements of Cash Flows

	Year Ended December 31	
	2013	2012
Operating activities		
Change in net assets	\$ 3,383,992	\$ 3,663,449
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation	752,641	795,425
Changes in fair value of investments	303,838	(885,801)
Changes in operating assets and liabilities:		
Accounts receivable	(1,189,980)	(710,021)
Interest receivable	(553)	3,328
Due to/from the Television Academy Foundation	(834,912)	286,844
Due to/from National Academy of Television Arts & Sciences	(237,575)	(24,393)
Prepaid expenses and other assets	28,918	1,483
Accounts payable and accrued liabilities	1,412,805	109,378
Deferred revenue	63,683	(681,295)
Net cash provided by operating activities	<u>3,682,857</u>	<u>2,558,397</u>
Investing activities		
Purchase of investments	(5,600,800)	(2,871,458)
Proceeds from sale and maturities of investments	782,385	1,790,376
Purchase of property and equipment	(261,724)	(177,175)
Net cash used in investing activities	<u>(5,080,139)</u>	<u>(1,258,257)</u>
Net (decrease) increase in cash and cash equivalents	(1,397,282)	1,300,140
Cash and cash equivalents at beginning of year	5,769,285	4,469,145
Cash and cash equivalents at end of year	<u>\$ 4,372,003</u>	<u>\$ 5,769,285</u>
Supplementary cash flow information		
Purchases of property and equipment included in accounts payable	<u>\$ 250,134</u>	<u>\$ 4,700</u>

See accompanying notes.

Television Academy

Notes to Financial Statements

December 31, 2013

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 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.

Reclassifications

Certain prior year amounts included in the statement of activities in the prior year have been reclassified to better represent the nature of the revenue or expense and to conform to the current year presentation.

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

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 recorded to 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 recorded when published.

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.

2. Summary of Significant Accounting Policies (continued)

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, 2013 and 2012, was \$69,388 and \$33,131, respectively. These amounts are included as in-kind contributions and as general and administrative expenses in the statements of activities for the respective periods. The Television Academy also has sponsorship agreements with a beauty product 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, 2013, was \$121,229 and \$45,000, respectively. During the year ended December 31, 2012, the Television Academy received similar car services valued at \$45,000. These amounts are included as in-kind contributions and as Primetime Emmy Awards expenses in the statements of activities for the respective periods.

Multiple vendors provided beverages, desserts, and various other products with a combined retail value of \$672,800 and \$595,257 for the years ended December 31, 2013 and 2012, respectively, for various Primetime Emmy Awards events. These amounts are included as in-kind contributions and as Primetime Emmy Awards expenses in the statements of activities for the years ended December 31, 2013 and 2012.

The Television Academy held membership events sponsored by various organizations. The sponsors catered food and beverages for these events with a combined retail value of \$86,304 and \$49,272 for the years ended December 31, 2013 and 2012, respectively. Similarly, several hotels provided reception facilities to sponsor group member receptions. The estimated value of the facilities provided was \$180,929 and \$286,680 for the years ended December 31, 2013 and 2012, respectively. Such amounts are included as in-kind contributions and as membership and film group expenses in the statements of activities for the years ended December 31, 2013 and 2012.

Cash and Cash Equivalents

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

Accounts Receivable

Accounts receivable are stated at net realizable value. The Television Academy evaluates the need for an allowance for doubtful accounts to reflect its estimate of the uncollectibility of the accounts receivable based on past collection history and the identification of specific potential customer risks. At December 31, 2013 and 2012, no reserve was considered necessary.

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 (two to five years for furniture, equipment, and software; 10 to 30 years for building and improvements; and the shorter of the lease term or useful life for equipment leased under capital leases).

2. Summary of Significant Accounting Policies (continued)

Long-Lived Assets

Long-lived assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Recoverability of assets to be held and used is measured by the cash flows generated by the assets. If such assets are considered to be impaired, the impairment to be recognized is measured by the amount by which the carrying amount of the assets exceeds their fair value. Management believes there is no impairment as of December 31, 2013 and 2012. See Note 5.

Income Taxes

The Television Academy has been recognized as a tax-exempt organization pursuant to Section 501(c)(6) of the Internal Revenue 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 financial statements at December 31, 2013 and 2012. 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 subject to income tax examinations in major tax jurisdictions for any prior tax period.

3. Investments

Investments consist of the following at December 31:

	<u>2013</u>	<u>2012</u>
Equity securities and mutual funds	\$ 2,365,771	\$ 1,377,795
Fixed income funds	4,762,126	3,934,990
Blended Funds	9,821,638	7,246,033
U.S. government obligations	2,799,495	2,550,249
Commodity investment trusts	1,255,026	1,380,414
Total investments	<u>\$ 21,004,056</u>	<u>\$ 16,489,481</u>

All investments held at December 31, 2013 and 2012, are for long-term purposes.

U.S. government obligations bore interest rates of 0.125%–6% and 0.63%–3.88% during the years ended December 31, 2013 and 2012, respectively.

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>2013</u>	<u>2012</u>
Cost basis	\$ 21,470,994	\$ 16,081,601
Fair value	21,004,056	16,489,481

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

	<u>2013</u>	<u>2012</u>
Realized gains from sale of investments	\$ 6,352	\$ 60,739
Unrealized (loss) gain	(310,190)	825,062
Change in fair value of investments, net	<u>\$ (303,838)</u>	<u>\$ 885,801</u>

4. 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 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, 2013 and 2012, 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
December 31, 2013, investment			
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	<u>\$ 21,004,056</u>	<u>\$ -</u>	<u>\$ -</u>
	Level 1	Level 2	Level 3
December 31, 2012, investment			
Equity mutual funds	\$ 1,377,795	\$ -	\$ -
Fixed income funds	3,934,990	-	-
Blended funds	7,246,033	-	-
U.S. government obligations	2,550,249	-	-
Commodity Investment Trusts	1,380,414	-	-
Total	<u>\$ 16,489,481</u>	<u>\$ -</u>	<u>\$ -</u>

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.

5. Property and Equipment

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

	<u>2013</u>	<u>2012</u>
Land	\$ 1,324,434	\$ 1,324,434
Building and improvements	7,394,763	7,285,142
Furniture, equipment, and software	3,614,060	3,276,341
Equipment leased under capital leases	110,860	46,342
	<u>12,444,117</u>	<u>11,932,259</u>
Less accumulated depreciation and amortization	<u>(5,231,019)</u>	<u>(4,478,378)</u>
	<u>\$ 7,213,098</u>	<u>\$ 7,453,881</u>

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 \$919,447 and \$626,986 at December 31, 2013 and 2012, respectively. The amount of software development costs amortized was \$209,348 and \$209,486 during the years ended December 31, 2013 and 2012, respectively, and is included in general and administrative expenses in the accompanying statements of activities.

In December 2013, the Television Academy approved a plan to completely remodel the existing Leonard H. Goldenson Theatre following the completion of the 2014 Emmy Awards show. As a result, the Television Academy adjusted the remaining useful life of the theater to nine months. This resulted in additional depreciation expense of \$68,731 for fiscal 2013 and a net book value for the theater of \$585,000 at December 31, 2013. In addition, the Television Academy expects to recognize approximately \$540,000 of additional depreciation expense in 2014 as a result of the change in useful life.

6. Commitments and Contingencies

At December 31, 2013, future minimum lease payments for operating leases and capital leases, primarily for storage space and office equipment, are as follows:

	<u>Operating</u>	<u>Capital</u>
2014	\$ 49,721	\$ 23,415
2015	27,922	21,500
2016	27,922	15,046
2017	25,595	12,904
2018	-	1,075
	<u>\$ 131,160</u>	<u>\$ 73,940</u>

Rent expense was \$57,753 and \$78,244 for the years ended December 31, 2013 and 2012, respectively.

7. 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. These amounts are recorded as revenue by the Television Academy. During 2013, the Television Academy also received an additional \$500,000 payment from CBS as a result of reaching a specified viewership rating of the Primetime Emmy Award's 2013 telecast.

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 statements of activities as Primetime Emmy Awards revenue and amounted to \$2,087,356 and \$2,276,700 for the years ended December 31, 2013 and 2012, respectively.

Pursuant to a settlement agreement finalized in April 2004, 11% of television rights license fees and 15% of international syndication fees (after deduction of distribution fees and residual expense) received by the Television Academy with respect to the broadcast of the Primetime Emmy Awards are payable to the National Academy of Television Arts & Sciences (NATAS), an entity who jointly owns the rights to the Emmy logo and trademark. Television rights fees paid to NATAS were \$962,500 and \$915,750 for the years ended December 31, 2013 and 2012, respectively.

International syndication royalty fees payable to NATAS were \$191,327 and \$235,590 for 2013 and 2012, respectively.

8. 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 \$113,700 and \$110,100 in 2013 and 2012, respectively, up to the maximum of \$205,000 and \$200,000 allowed under ERISA law for 2013 and 2012, respectively. Such contributions vest 20% per year beginning in the second year of employment. Total pension expense, which is funded currently, was \$590,619 and \$556,835 in 2013 and 2012, respectively.

The Television Academy also maintains a separate defined contribution retirement plan, which qualifies under Section 401(k) of the Internal Revenue 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.

9. Related Parties

Certain members of the Television Academy's Executive Committee also serve on the Board of Directors of the Television Academy Foundation. In addition, the Chief Operating Officer and the Chief Financial and Administrative Officer of the Television Academy also perform similar duties for the Television Academy Foundation.

The Television Academy pays for certain expenses incurred on behalf of the Television Academy Foundation. As of December 31, 2013 and 2012, amounts receivable from the Television Academy Foundation were \$729,740 and \$444,829, respectively.

The Television Academy makes donations to the Television Academy Foundation (\$1,807,042 and \$1,650,000 in 2013 and 2012, respectively), to support the Television Academy Foundation in its various activities.

The Television Academy provides certain accounting and administrative support to the Television Academy Foundation. The value of these items provided by the Television Academy is not reflected in the accompanying financial statements.

10. Subsequent Events

The Television Academy has performed an evaluation of subsequent events through June 9, 2014, which is the date the financial statements were available to be issued.



TELEVISION ACADEMY FOUNDATION

AUDITED FINANCIAL STATEMENTS

YEARS ENDED DECEMBER 31, 2013 AND 2012
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 (Television Academy Foundation), which comprise the statements of financial position as of December 31, 2013 and 2012, 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.

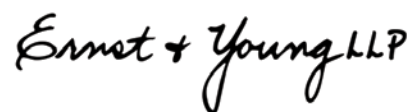
An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or 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 Television Academy Foundation as of December 31, 2013 and 2012, 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 9, 2014

The logo for Ernst & Young LLP, featuring the company name in a stylized, handwritten-style script.

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Television Academy Foundation

Statements of Financial Position

	December 31	
	2013	2012
Assets		
Cash and cash equivalents	\$ 2,011,912	\$ 1,987,743
Accounts and pledges receivable	173,072	35,145
Long-term investments	2,436,703	1,565,256
Due from the Television Academy	–	550,000
Prepaid expenses and other assets	37,672	23,576
Property and equipment, net	29,753	78,310
Total assets	<u>\$ 4,689,112</u>	<u>\$ 4,240,030</u>
Liabilities and net assets		
Accounts payable and accrued liabilities	\$ 163,285	\$ 177,357
Deferred revenue	2,650	–
Due to the Television Academy	729,740	444,829
Total liabilities	<u>895,675</u>	<u>622,186</u>
Net assets:		
Unrestricted	3,652,794	3,466,985
Temporarily restricted	140,643	150,859
Total net assets	<u>3,793,437</u>	<u>3,617,844</u>
Total liabilities and net assets	<u>\$ 4,689,112</u>	<u>\$ 4,240,030</u>

See accompanying notes.

Television Academy Foundation

Statements of Activities

	Year Ended December 31	
	2013	2012
Changes in unrestricted net assets:		
Revenues:		
Donations from the Television Academy	\$ 1,807,042	\$ 1,650,000
Other donations	777,146	479,443
In-kind contributions	111,150	140,903
Other	359,164	109,316
Net (loss) gain in fair value of investments	(28,643)	84,724
Investment income	65,664	64,013
Total unrestricted revenues	<u>3,091,523</u>	<u>2,528,399</u>
Net assets released from restrictions	34,000	59,000
Total unrestricted revenues and other support	<u>3,125,523</u>	<u>2,587,399</u>
Expenses:		
General and administrative	1,113,556	913,715
Fundraising	616,426	172,360
Television archives	688,440	593,490
College television awards	294,138	215,393
Internships	227,155	196,874
Total expenses	<u>2,939,715</u>	<u>2,091,832</u>
Changes in unrestricted net assets	185,808	495,567
Changes in temporarily restricted net assets:		
Donations	25,000	30,000
Net (loss) gain in fair value of investments	(1,215)	274
Net assets released from restrictions	(34,000)	(59,000)
Changes in temporarily restricted net assets	<u>(10,215)</u>	<u>(28,726)</u>
Changes in net assets	175,593	466,841
Total net assets at beginning of year	3,617,844	3,151,003
Total net assets at end of year	<u>\$ 3,793,437</u>	<u>\$ 3,617,844</u>

See accompanying notes.

Television Academy Foundation

Statements of Cash Flows

	Year Ended December 31	
	2013	2012
Operating activities		
Changes in net assets	\$ 175,593	\$ 466,841
Adjustments to reconcile changes in net assets to net cash provided by operating activities:		
Depreciation and amortization	48,557	59,675
Net change in fair value of investments	28,643	(84,724)
Changes in operating assets and liabilities:		
Accounts receivable	(137,927)	54,183
Prepaid expenses and other assets	(14,097)	854
Accounts payable and accrued liabilities	(14,072)	17,567
Due to/from the Television Academy	834,912	(286,844)
Deferred revenue	2,650	(5,200)
Net cash provided by operating activities	<u>924,259</u>	<u>222,352</u>
Investing activities		
Purchase of investments	(907,090)	(56,188)
Proceeds from sale of investments	7,000	396,000
Purchase of property and equipment	-	(5,654)
Net cash (used in) provided by investing activities	<u>(900,090)</u>	<u>334,158</u>
Net increase in cash and cash equivalents	24,169	556,510
Cash and cash equivalents at beginning of year	1,987,743	1,431,233
Cash and cash equivalents at end of year	<u>\$ 2,011,912</u>	<u>\$ 1,987,743</u>

See accompanying notes.

Television Academy Foundation

Notes to Financial Statements

December 31, 2013

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 and similar state statutes. The Television Academy Foundation's operations are primarily directed towards 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.

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 \$31,150 and \$58,016 for the years ended December 31, 2013 and 2012, respectively. These amounts are included as in-kind contributions and as general and administrative expenses (\$24,390 and \$25,850), college television award expenses (\$5,450 and \$32,166), and television archive expenses (\$1,310 and \$0) in the statements of activities for the years ended December 31, 2013 and 2012, 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 \$80,000 and \$82,887 for the years ended December 31, 2013 and 2012, 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, 2013 and 2012, 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.

Accounts and Pledges 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, 2013 and 2012, no reserve was considered necessary.

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.

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, 2013 and 2012.

Income Taxes

The Television Academy Foundation has been recognized as a tax-exempt organization pursuant to Section 501(c)(3) of the Internal Revenue 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, 2013 and 2012. 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 subject to 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 \$140,643 and \$150,859 at December 31, 2013 and 2012, respectively, pertain to grants received with donor-imposed restrictions.

Included in temporarily restricted net assets are amounts related to the College Television Awards of \$115,643 and \$120,859 at December 31, 2013 and 2012, 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 2014.

2. Summary of Significant Accounting Policies (continued)

New Accounting Pronouncements

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

3. Investments

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

	<u>2013</u>	<u>2012</u>
Corporate bond (maturity April 2018)	\$ 97,798	\$ -
Equity mutual funds	544,346	279,271
Fixed income funds	876,918	654,584
Blended funds	813,249	538,239
Commodity investment trusts	104,392	93,162
Total investments	<u>\$ 2,436,703</u>	<u>\$ 1,565,256</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:

	<u>2013</u>	<u>2012</u>
Cost basis	\$ 2,457,237	\$ 1,555,129
Fair value	2,436,703	1,565,256

Unrealized loss from the net change in fair value of investments was \$28,643 during the year ended December 31, 2013, and the unrealized gain from the net change in fair value of investments was \$84,724 during the year ended December 31, 2012.

4. 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 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.

4. Fair Value (continued)

The following tables present the financial instruments carried at fair value on a recurring basis as of December 31, 2013 and 2012, 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
December 31, 2013			
Corporate bond	\$ 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>
December 31, 2012			
Equity mutual funds	\$ 279,271	\$ -	\$ -
Fixed income funds	654,584	-	-
Blended funds	538,239	-	-
Commodity investment trusts	93,162	-	-
Total	<u>\$ 1,565,256</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.

5. Property and Equipment

Property and equipment include the following at December 31:

	2013	2012
Furniture, equipment, and software	\$ 364,770	\$ 364,770
Less accumulated depreciation and amortization	(335,017)	(286,460)
	<u>\$ 29,753</u>	<u>\$ 78,310</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 unamortized balance for the software costs was \$18,376 and \$59,858 at December 31, 2013 and 2012, respectively. The amount of software development costs amortized was \$41,482 and \$44,193 during the years ended December 31, 2013 and 2012, respectively, and is included in the statement of activities under general and administrative expenses for \$18,727 and \$21,438 for the years ended December 31, 2013 and 2012, respectively, and in television archives for \$22,755 for both 2013 and 2012.

6. 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 \$1,807,042 and \$1,650,000 in 2013 and 2012, respectively, to support the Television Academy Foundation in its various activities. As of December 31, 2013 and 2012, amounts receivable from the Television Academy for these donations were \$0 and \$550,000, respectively.

6. Related-Party Transactions (continued)

The Television Academy pays for certain expenses incurred on behalf of the Television Academy Foundation. As of December 31, 2013 and 2012, amounts payable to the Television Academy were \$729,740 and \$444,829, 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, 2013 and 2012, for such reimbursements.

7. 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 \$113,700 and \$110,100 in 2013 and 2012, respectively, up to the maximum of \$205,000 and \$200,000 allowed under ERISA law for 2013 and 2012, respectively. Such contributions vest 20% per year beginning in the second year of employment. During the year ended December 31, 2013 and 2012, the Television Academy Foundation incurred pension costs of \$84,419 and \$77,270, respectively, related to employees providing services exclusively for the Television Academy Foundation in support of Television Academy Foundation activities.

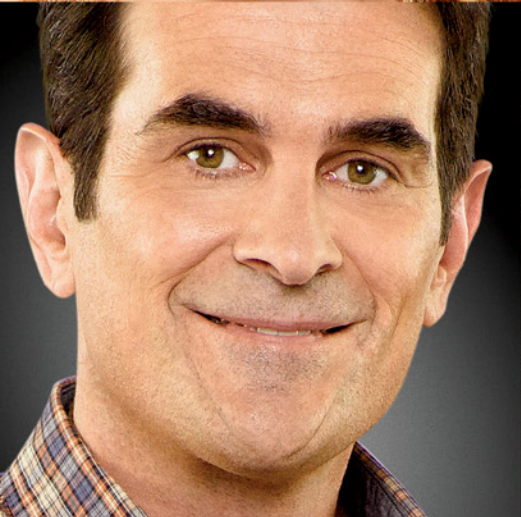
The Television Academy also maintains a separate defined contribution retirement plan, which qualifies under Section 401(k) of the Internal Revenue Code. The plan covers substantially all employees, including those employees who provide services to the Television Academy Foundation, and allows for employee 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.

8. Subsequent Events

The Television Academy Foundation has performed an evaluation of subsequent events through June 9, 2014, which is the date the financial statements were available to be issued.



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Oswald Cobblepot: Rejected Academy Member
(Unfortunately, Super Villain Isn't a Peer Group.)

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