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MESSAGE FROM THE CHAIR



ALISHA JUCEVIC FOR AP/INVISION © TELEVISION ACADEMY

IN MY LIFE, MY BUSINESS AND MY ROLE AS CHAIR OF THE TELEVISION ACADEMY, I STRIVE TO APPROACH DIFFICULT SITUATIONS WITH PRAGMATIC OPTIMISM. IN TRYING TIMES, I ACKNOWLEDGE THEM HONESTLY — AND THEN DO ALL I CAN TO MAKE THEM BETTER.

The television industry faced significant challenges in 2025, but I am grateful for the trust and the collaboration of my Academy colleagues, and for the determination of our members, in confronting them together.

A vivid case in point came early in the year, when January's wildfires ravaged large sections of the Pacific Palisades, Malibu and Altadena, communities whose residents include many Academy members. To assist entertainment industry colleagues in the aftermath, our board voted to donate $250,000 for wildfire relief to the Entertainment Community Fund. It also pledged another $125,000 to match Academy members' Fund donations and prepared a list of resources for those who needed assistance or wished to contribute.

In February, to ensure that we have a voice in decisions of importance to all television professionals, Academy president and CEO Maury McIntyre and I traveled to Washington, D.C., where we met with lawmakers and political staffers to discuss legislation regarding artificial intelligence. We returned in June with a group of Academy members for more discussions on AI, as well as national tax-incentive legislation and the impact of runaway production.

Furthering these efforts throughout the year, we continued to support our Innovation Advisory Committee (formerly the AI Task Force) and its work focused on educating our members, advocating for their concerns — especially protecting their jobs and preserving their livelihoods. Our proactive stance on AI includes the creation of guidelines for our members to ensure that any use of AI complies with our standards of creative integrity, proper licensing and full accountability, transparency and sustainability.

August brought to fruition a long-held dream for many of us at the Academy with the launch of Televerse, our very own festival dedicated to the medium we all love. The inaugural event gathered fans and professionals alike for three days of panels, workshops, screenings and reunions. It also provided our industry partners a long-desired opportunity for FYC promotion in the lead-up to final-round voting for our marquee event, the Emmy Awards — and I'm honored to say that ratings for the Emmys ceremony have risen each year I have been chair.

If I have learned anything during my three decades in television, it's that the future has a way of surprising us. Reflecting on the year, I am reminded that this is a demanding industry under any circumstances. Periods of uncertainty only amplify those demands, but I am encouraged by the strides we have made.

The pragmatist in me acknowledges that there is still much work to do to. The optimist is fueled by my admiration for the Academy itself. Our organization is more vibrant, inclusive and engaged than ever and retaining members at record levels. The talent, dedication and passion of the nearly 30,000 professionals who comprise our ranks give me confidence that, working together, there's nothing we can't achieve.

CRIS ABREGO
Chair
Television Academy


Best Medicine
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MESSAGE FROM THE TELEVISION ACADEMY FOUNDATION CHAIR



AS THE ENTERTAINMENT INDUSTRY CONTINUED TO EVOLVE IN 2025 — WITH THE RAPID GROWTH OF THE CREATOR ECONOMY, THE EXPANSION OF STREAMING PLATFORMS AND THE EMERGENCE OF NEW TECHNOLOGIES — THE TELEVISION ACADEMY FOUNDATION RECOGNIZED AN IMPORTANT OPPORTUNITY TO REFLECT ON OUR ROLE AND REIMAGINE HOW WE CAN BEST ADVANCE OUR MISSION IN THE YEARS AHEAD.

At the heart of our work are emerging professionals — the next generation of storytellers, creators and industry leaders. While the Foundation engages with professionals across every stage of their careers, our focus remains on supporting those at the beginning of their journeys, providing them with the knowledge, experiences and connections they need to thrive in an ever-changing industry. Our vision is simple:

Inspiring tomorrow's Emmy winners today.

This year, we embarked on a strategic planning process that will guide the Foundation into the future. The plan outlines new initiatives designed to deepen our impact by expanding mentorship opportunities, strengthening alumni engagement and prioritizing workforce development. As the media landscape evolves, we are committed to ensuring our programs remain relevant to the needs of emerging professionals.

That commitment was reflected in the continued growth and success of all our programs in 2025, including the Internship Program, College Television Awards, Media Educators Conference, The Interviews: An Oral History of Television, Power of TV and our newest public programming series, Access: Behind the Screens.

The Internship Program connected dozens of students from colleges and universities across the country with host companies in Los Angeles, providing hands-on industry experience and professional development opportunities throughout the spring, summer and fall.

The 44th College Television Awards celebrated the achievements of 100 student nominees representing a dozen universities nationwide across seven genre categories, along with two distinguished honors: the Loreen Arbus Focus on Disability Award and the Seymour Bricker Humanitarian Award.

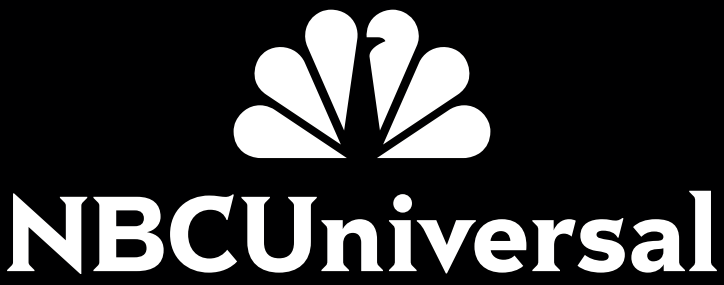
The Media Educators Conference welcomed educators from 57 universities for three days of immersive industry workshops and networking opportunities in Los Angeles. Nearly one-quarter of participants received the prestigious Alex Trebek Legacy Fellowship, which covered conference registration, travel and lodging expenses.

The Interviews: An Oral History of Television expanded its renowned digital archive with 12 new in-depth conversations featuring groundbreaking voices from television and media to preserve their stories for future generations.

We also proudly launched Access: Behind the Screens, a new public program created to provide students nationwide with additional opportunities for skills development and industry engagement. Together with Power of TV, our public programming initiatives served more than 1,000 students, educators and Television Academy members through four dynamic sessions.

None of this work would be possible without the extraordinary generosity of our supporters, partners, volunteers and friends. Together, we are helping shape a stronger, more inclusive future for our industry — and inspiring tomorrow's Emmy winners today.

TINA PERRY
Chair
Television Academy Foundation


NBCUniversal


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MESSAGE FROM THE PRESIDENT AND CEO



2025 TESTED OUR COMMUNITY IN EXTRAORDINARY WAYS, WHILE ALSO REMINDING US OF THE TALENT, TENACITY AND DETERMINATION THAT DEFINE IT.

Devastating wildfires subjected our members, colleagues, friends and neighbors to profound losses, leaving widespread upheaval and uncertainty in their aftermath. This added to the economic consequences of reduced production, relocation of production from California to other states and countries, corporate consolidation and a rapidly evolving business landscape, exacerbating challenges for television professionals at every stage of their careers.

Against that backdrop, I am especially proud of what we accomplished together.

The 77th Emmy Awards telecast on CBS and Paramount+ delivered its largest audience since 2021, an encouraging reminder of television's ability to bring people together. Our membership continued to grow as well, demonstrating that our industry colleagues see value not only in the Emmy Awards, but in the full range of benefits, professional development resources and connections that Academy membership provides.

We strengthened those connections through membership mixers in Los Angeles, New York, Chicago and Atlanta and provided environments for education and outreach at events such as our AI Summit and Inclusion Summit. We also expanded our popular Peer Circle Program and launched a new Affinity Program, creating more opportunities for members to find community, exchange ideas and support one another.

Another new initiative was a big one: the launch of Televerse, an ambitious three-day celebration of all things television for members, industry professionals and passionate fans, culminating in the 27th Television Academy Hall of Fame induction ceremony, which added performer-producer Viola Davis, the late director-producer Don Mischer, writer-director-producer Ryan Murphy, performer-writer-producer Conan O'Brien, composer Mike Post and performer-director-producer Henry Winkler to this prestigious roster of TV icons.

The Television Academy Foundation continued its renowned educational and archival programs and extended its reach to the next generation of our medium with Access: Behind the Screens, a free primarily virtual education series offering students and early-career professionals nationwide an inside look at our industry.

There is no denying that this has been a difficult period for our business and for many within our community. But difficult moments can also sharpen our perspective, strengthen our resolve and remind us of what we can accomplish when we stand together.

To our members, thank you for your creativity and your commitment to the Television Academy — and to one another. As we look ahead, I know our industry, and our community, will emerge stronger and more thoughtful because of what we have experienced and overcome together.

MAURY McINTYRE
President and CEO


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TELEVISION ACADEMY YEAR IN REVIEW
2025 EVENTS AND ACTIVITIES

By **Libby Slate**

For the Television Academy, 2025 was a year marked by challenges on multiple fronts, but our leadership, staff and membership met them with perseverance and purpose.

In January, wildfires in Pacific Palisades, Malibu and Altadena caused devastation for many in and out of show business, with homes and other property destroyed and a disruptive and disheartening aftermath to contend with. Meanwhile, production in Southern California continued to decline and the presence of artificial intelligence loomed large.

As in previous times of need, the Academy came to the aid of its members and the greater industry, donating $250,000 to the Entertainment Community Fund for direct wildfire relief efforts and an additional $125,000 to match Academy members' contributions. The Board of Governors also approved a 90-day grace period for Southern California members' dues payments. And the Academy Foundation participated in a program to help displaced industry members furnish their new or temporary homes.

In addition, Academy leadership engaged in political advocacy to partner with federal lawmakers on legislation that affects members — detailed below — and held events through the year to educate members on topics of relevance to them.

For all its challenges, 2025 had many bright spots. The Emmy Awards ratings were the highest they had been since 2021. The Academy presented its first-ever television festival, Televerse, bringing members, other industry professionals and fans together for a three-day celebration of our beloved medium. Member participation expanded its geographic reach, with events held regularly in New York City and others in Atlanta and Chicago. The year also introduced our Affinity Program as part of the Academy's members' engagement opportunities, with members encouraged to participate in one or more of 12 groups embracing various ethnic and religious identities as well as those related to age, gender, disabilities, parenting and other caregiving and military veteran status. And the year ended with membership approaching 30,000, representing not only the Academy's highest-ever tally, but the lowest-ever membership churn.

Announcement of Emmy Awards Rules Changes — 1/8/25
The Academy enacted rules changes for the 77th Emmy Awards that expanded eligibility in the Directing category and redefined eligibility for Guest Performers. Changes designated to go into effect for the 78th Emmy Awards streamline eligibility for Casting and affect Main Title Theme Music submissions.

All-Academy Los Angeles Mixers — 1/30/25-12/10/25
The Academy hosted mixers throughout the year, providing members of all peer groups the opportunity to get to know each other or renew previous ties, held at the Saban Media Center at its NoHo Arts District headquarters. After the welcome-the-new-year event in January, mixers included the sports-themed March Madness in March, Taco Tuesday in May, Haunted Happening in October and the Twinkle & Toast Holiday Mixer in December.

Peer Group Events 2/5/25-12/28/25
Academy members attended more than 60 in-person and virtual events held throughout the year for their specific peer groups, primarily in Los Angeles but also in New York and the Bay Area. Presentations and discussions included insights into the entertainment industry; the *Visual Effects & Animation World Atlas* spotlighting emerging trends and work locales in those professions; storytelling about climate change; ethical approaches to making reality programming; English-language dubbing for international projects and the microdrama trend. There were also brunches, happy hours, mixers, holiday parties and themed bingo nights.

"Welcome New Member" Mixers — 2/6/25-11/5/25
The Academy and various peer group governors hosted four mixers for new members, some at the Saban Media Center and some virtually, so those who recently joined could learn about what it means to be an Academy member and interact with leadership and other new members.

Academy Political Advocacy Efforts Begin — 2/11/25-2/12/25



Academy chair Cris Abrego and president and CEO Maury McIntyre met with lawmakers in Washington, D.C., to discuss optimal investments in AI technology and to advocate for Academy members regarding the many aspects of AI ethical utilization. They returned in June with a delegation of Academy members for two more days of meetings, focusing on generative AI, forthcoming national tax-incentive legislation and the detrimental effects of runaway production.

A Taste of Membership Recruitment Mixers — 2/11/25-2/13/25
The Academy hosted three festive nights at the Saban Media Center at which members each brought a qualified potential member, to get a glimpse of what Academy membership would be like.

New York City Member Mixers — 2/11/25-8/20/25
In addition to an Academy-hosted Summer Members Mixer in June, the Production Executives and Producers peer groups hosted five Big Apple "Toasty Tuesday" and "Toasty Wednesday" happy hours, encouraging NYC members to each bring an industry guest who could be a potential Academy member.

Board of Governors Retreat — 2/22/25
The Board of Governors gathered at the Saban Media Center to discuss and evaluate Academy committees and programs, with a focus on expanding member outreach for the latter, and to consider what the Academy might be like in five years.

Release of 2025 Transparency Report — 2/24/25
Focusing on the Academy's ongoing mission of equity and inclusion for its members and created in partnership with culture-change consulting firm ReadySet, the report showed that the membership has become more ethnically and racially diverse since last year's findings, particularly among younger members, while other categories denoting diversity such as sexual orientation and disabilities have remained about the same. The Academy has initiated and/or expanded various programs promoting diversity, equity, inclusion and accessibility and encouraged increased member feedback, engagement and participation.

"You Can't Write This Stuff!" — 2/26/25
Emmy-winning reality veterans discussed what it takes to create memorable reality television as well as the genre's twists and turns, at a panel held at the Saban Media Center.



For Your Consideration Events for Emmy Voters — 3/3/25-6/11/25 and 8/14/25-8/16/25
For the first time, the official Emmys FYC season consisted of two rounds: the traditional March-June period concluding before nominations voting and a three-day second round held throughout Televerse in August, just before the start of final voting. The first round counted more than 100 screenings, panels and receptions, held at the Saban Media Center and various other locations in Los Angeles and New York; Televerse hosted 16 FYC events.

Announcement of Executive Committee Chair's Appointees — 3/4/25
The six industry figures appointed in 2024 by Academy chair Cris Abrego returned in 2025 in their advisory capacity: executives Paul Buccieri, Pearlena Igbokwe, John Landgraf, Amy Reisenbach and Brandon Riegg and production company founder-CEO Dany Garcia.

Academy Foundation Outreach to Students — 3/7/25-12/3/25
Foundation Internship Programs senior director Nancy Robinson and other Foundation staff members presented informational sessions about the Foundation's internships virtually and in person to students at Southern California and out-of-state colleges and universities, including a virtual session for a nationwide audience of almost 650 students. They also attended a college career fair and the EEA (Entertainment Equity Alliance) Expo and hosted contingents from San Francisco State University and the Academy's neighborhood NoHo Arts District for information sessions on internships, the College Television Awards and other education programs.

Unlocking California's Film and TV Tax Credits — 3/12/25

The Academy collaborated with the California Film Commission for this webinar on navigating the state's tax credit program and its application process.

Artificial Intelligence (AI) Summit — 3/15/25
The second annual summit, held at the Saban Media Center, brought together a panel of experts who



discussed applied-use cases of AI and AI's impact on the television industry, as well as ethical and legal elements.

The Power of TV: Pregnancy, Birth Control & Choice — 3/24/25
The Foundation event presented a virtual panel discussion by creatives from fiction and reality programs highlighting the evolution of television storytelling about reproductive health and the issues it raises, for women and the culture at large.

44th College Television Awards Nominee Professional Development — 4/3/25-4/5/25
Nominees for this year's College Television Awards took part in a three-day program of panels and presentations, networking opportunities and field trips, all featuring top industry creatives and executives.

44th College Television Awards — 4/5/25
The value of diversity, the treatment of migrants and



the human connection, unbroken even by disability or disease, were the predominant themes among the winning works at the annual competition for college and university students and recent graduates, with awards for filmmaking in seven competitive categories; also bestowed were the Seymour Bricker Humanitarian Award and the Loreen Arbus Focus on Disability Scholarship.

The Interviews' First Interview of the Year — 4/29/25
The Interviews: An Oral History of Television, a program of the Television Academy Foundation, conducted the first of the year's 12 interviews, with producer-director Alan J. Levi. At year's end, the number of interviews since the program began in 1996 had reached 965.

Deaths of Price Hicks and Norma Provencio Pichardo — 5/10/25-5/28/25
The Foundation lost two dynamic former leaders in the same month, with the deaths of Price Hicks and Norma Provencio Pichardo. Hicks, the Foundation's director of Educational Programs & Services (EPS) from March 1985 to January 2007, died May 10 at 98 of age-related causes. Under her watch, the EPS annual summer student internship and College Television Awards programs expanded, with more intern categories and higher stipends for the former and more awards categories for the latter. She created the College Television Awards Festival to showcase the award winners and instituted and later expanded the annual Faculty Seminar, now called the Media Educators Conference; both the internship and faculty programs offer participants immersive learning experiences in the television industry.

Pichardo, Foundation executive director from 2010 to 2016, died of cancer May 28 at age 66. During her tenure, the Foundation expanded many of its programs and initiatives, and The Archive of American Television began its rebrand as The Interviews: An Oral History Project of the Television Academy Foundation. Pichardo also established the Foundation's development department, increasing fundraising efforts, including online auctions that tripled in fundraising revenue year over year.

Pickleball Slam — 5/18/25
Presented by the Foundation, the 2025 Emmys Pickleball Slam raised more than $100,000 to benefit the Foundation and the Wildfire Fund of the Widows, Orphans & Disabled Firefighter's Fund; host Phil Keoghan led a roster of television and sports stars, industry executives, Academy leadership and

firefighters who participated in the tournament, held at the Calabasas Pickleball Club in Calabasas.

18th Television Academy Honors — 5/28/25
Six television programs recognized for their ability to educate and inspire viewers were celebrated in a ceremony at the SLS Hotel in Los Angeles. Programs spotlighted the resilience of survivors of terrorism; the struggles of small, rural, multigenerational farms; the healing benefits of a dance between incarcerated fathers and their daughters; Black empowerment during the Civil Rights movement; and living one's best authentic life, be it as a transwoman or a teen girl with cerebral palsy.



"Hollywood to the Navy" Excursion — 6/6/25
A contingent of seven Academy members participated in this day-long program, which gives writers, producers, directors, production executives and others access to activities and personnel to encourage accurate portrayals of the United States Navy in their productions and expand the scope of military-themed storytelling. Held at the Naval Weapons Station in Seal Beach, activities included observing sailors' training and weapons' assembly, piloting a patrol boat, shooting for speed and accuracy during a rifle and pistol simulation exercise and touring the base headquarters building. Other military excursions are planned.

Foundation Summer Internship Program — 6/16/25-8/8/25
More than 2,100 top university and college students and recent graduates applied for 39 internships in this immersive eight-week program, which offers an insider's view and hands-on training in numerous aspects of the television industry, along with professional development sessions and networking opportunities; the annual Summer Networking Night with former interns, intern hosts, judges and other Academy members, leadership and staff was held August 7 at Hinoki & the Bird in Century City. There are also internships in the spring and fall.

Peer Circle Program — 7/1/25-12/31/25
The Peer Circle Program continued, with virtual and in-person meetings and guest speakers fostering connection, networking and support among Academy members.

Foundation Announcement of New "Access: Behind the Screens" Program — 7/3/25
The Foundation announced the launch of this free new education program, which offers behind-the-scenes access to the television industry to students and early-career professionals via masterclasses and panel discussions with top industry pros. The first event, "From Scene to Screen: Inside the Art of Screen Scoring," held July 8, was a masterclass by composer Carlos Rafael Rivera at the Festival Napa Valley in Napa, California. With most programs intended to be virtual, the first such offering, on the making of Amazon Prime's hit series *Overcompensating*, was held July 14.

Foundation "Bid for the Stars" Emmy Season Auction — 7/8/25-7/23/25
Tickets to the Emmy Awards and Governors Gala was the top offering of the annual auction, benefiting the Foundation's educational and archival programs.

Chicago "Thirsty Thursday" Mixer — 7/10/25
Local Academy members celebrated summer with a Happy Hour presented by the Casting Directors peer group at the KOVAL Distillery in Chicago.

77th Emmys Nominations Announcement — 7/15/25



Academy chair Cris Abrego, Brenda Song (Netflix's *Running Point*) and Harvey Guillén (FX's *What We Do in the Shadows*) announced Emmy nominees in 11 key categories in a livestreamed morning ceremony held at the Saban Media Center. With the highest voter turnout in Academy history, Apple TV scored the highest nominations tally for both drama and comedy series, 27 for *Severance* and 23 for *The Studio*, respectively. In the limited or anthology series categories, HBO Max's *The Penguin* led with 24 nominations.

Atlanta Wine-Down Wednesday — 7/16/25
It was the country's Southern Academy members'

turn to meet and greet fellow members and enjoy drinks and appetizers; for a second Atlanta mixer in December, attendees were encouraged to bring a potential Academy member.



77th Los Angeles Area Emmy Awards — 7/26/25
For the second time in three years, KVEA, the Los Angeles TV station of NBCUniversal's Spanish-language Telemundo network, won all three of the top categories: *Noticiero Telemundo 52 a las 6 AM, 6PM* and *11 PM* earned statuettes for Regularly Scheduled Daily Morning, Daytime and Evening Newscasts, respectively. PBS SoCal garnered the most awards for the ninth consecutive year, eight in all; KCBS2/KCAL9 sports anchor-KCAL sports director Jim Hill received the Governors Award. The ceremony was held at the Skirball Cultural Center in West Los Angeles and hosted by Spectrum News 1 anchor Kelvin Washington.

New York City "Conversations and Connections" Mixers — 7/29/25-11/18/25
The first of three Manhattan cross-industry networking mixers between the Academy and other organizations kicked off with a gathering with the Hollywood Radio & Television Society (HRTS) including pros from the film, streaming, emerging media, podcast and radio industries**.** Subsequent events were a Halloween-themed mixer with New York Women in Film & Television in October and a December mixer with panelists presenting this year at DOC NYC, the largest documentary festival in the U.S.

Public Announcement of The Interviews' College Curriculum — 8/14/25
With this innovative program first discussed at the 2024 Media Educators Conference, the Foundation now publicly detailed its new college and university curriculum, which uses its online archive The Interviews: An Oral History of Television as the basis for a 16-week course incorporating video interviews, study guides, lesson plans and discussion prompts to learn about television's creative, technical and cultural impact.

Launch of Televerse — 8/14/25-8/16/25
The Academy's first television festival, years in the planning, drew Academy members, other industry pros



and television fans to the JW Marriott at L.A. LIVE in downtown Los Angeles for three days of panels, screenings, FYC events and unique experiences. A celebration of television — classic, recent, current and future — the roster included an acting class with Henry Winkler, a premiere screening and Q&A of *The Rainmaker*, 20th and 25th anniversary reunions for *Bones* and *Queer As Folk*, respectively, and conversations with high-level executives about the state of the industry for both narrative and unscripted programming.



27th Hall of Fame Presentation — 8/16/25
Held this year as the final event of Televerse, the ceremony at the JW Marriott at L.A. LIVE saw the induction of six Emmy winners, lauded for their enduring contributions to television: actors Viola Davis and Henry Winkler, writer-producer-director Ryan Murphy, talk show host-comedian Conan O'Brien, composer Mike Post and posthumously, variety and sports show and events producer-director Don Mischer.

The Interviews Outreach — 8/23/25-12/5/25
Staff members of The Interviews attended and participated in various events throughout the year. Director Jenni Matz attended the Oral History Association (OHA) Annual Meeting in Atlanta in October; she was invited to join the OHA Law & Ethics Task Force and is also a member of the OHA Archives Caucus. Matz also attended the Association of Moving Image Archivists Conference in Baltimore in December; she cochairs the organization's Copyright Committee and Oral History Committee.

Senior digital archivist Jenna Hymes and digital archivist Jossel Franco attended — Hymes, virtually — the Society of American Archivists Annual Meeting in Anaheim in August, where Franco was a panelist on the program "Misfiled in Conference: Tips and Tricks for Atypical Archivists" and both presented on lessons learned from The Interviews' ongoing re-digitization project at the USC Digital Repository. The two also exhibited at the 20th annual Los Angeles Archives

Bazaar in October and repeated the re-digitization presentation at the Special Libraries Association/ Association for Information Science and Technology's virtual Southern California Community Professional Development Day in December.

2025 Creative Arts Awards — 9/6/25-9/7/25



This two-night celebration of television's crafts artists at the Peacock Theater at L.A. LIVE once again honored the many people working behind the scenes to create top television; the first ceremony focused on crafts, technical achievement and guest performers in scripted programming and the second on programming and crafts in reality, unscripted and documentary categories. In scripted programming, the three top nominees also claimed the most awards: Apple TV's *The Studio* with nine and *Severance* with six and HBO Max's *The Penguin* with eight. The four guest performer categories were split among four shows: Bryan Cranston in *The Studio* and Julianne Nicholson in HBO Max's *Hacks* won for comedy series guest actor and actress, respectively, while Shawn Hatosy of HBO Max's *The Pitt* and Merritt Wever of *Severance* were the respective winners for drama series guest actor and actress. Julie Andrews won for character voice-over for Netflix's *Bridgerton*.

The following night, NBC's *SNL50: The Anniversary Special* was the big winner with seven awards, while the series *Saturday Night Live* won three. Peacock's reality competition series *The Traitors* was next after *SNL50* with four awards, while HBO Max's documentary series *Pee-Wee as Himself* tied *SNL* with three. Former president Barack Obama won his third Emmy as narrator, this time for Netflix's *Our Oceans*. The Corporation for Public Broadcasting received the Governors Award, in recognition of its more than 50 years serving viewers through funding and support for educational, cultural and public-interest programming.

FXX aired edited highlights of both ceremonies the night before the Emmy Awards telecast; the show was available for streaming on Hulu the next day.

New York City Emmys Viewing Party — 9/14/25
East Coast Academy members feted the 77th Emmy Awards in style with cocktails and dinner at the sumptuous 583 Park Avenue ballroom in Manhattan.

Emmys Red Carpet Viewing Party: Atlanta Edition — 9/14/25
In a creative twist hosted by the Costume Design and Supervision peer group, this afternoon-evening event at the BE on Edgewood community space in Atlanta focused on the Emmys red carpet rather than the Emmy Awards ceremony — though viewing screens were plentiful — celebrating the artistry of visual storytelling through costume design, hair, makeup and fashion.

77th Emmy Awards — 9/14/25



The 77th Emmy Awards, airing live on CBS and streaming on Paramount+, drew its largest viewing audience since 2021. Hosted by Nate Bargatze at the Peacock Theater at L.A. LIVE, the telecast was seen by more than 7.42 million viewers and was the top-rated entertainment program of the night.

There were several groundbreaking wins during the ceremony's presentation of awards in 26 categories. Apple TV's *The Studio* won the most-ever Emmys for a comedy series, a lucky 13, among them Outstanding Comedy Series. Tramell Tillman of Apple TV's *Severance* became the first Black performer to win as supporting actor in a drama series, and 15-year-old Owen Cooper became the youngest male actor ever to win a Primetime Emmy, with his supporting-actor win for the Netflix limited series *Adolescence*.

The Studio's Seth Rogen won the most Emmys for an individual — four — as lead actor, executive producer, writer and director. Jean Smart won her fourth consecutive Emmy as Outstanding Lead Actress in a Comedy Series, for HBO Max's *Hacks*. And Noah Wyle of HBO Max's medical ensemble *The Pitt*, who hadn't been nominated since 1999 for *ER*, won as Outstanding Lead Actor in a Drama Series, then

followed it up with a second statuette as an executive producer, when *The Pitt* was named Outstanding Drama Series.

The other "Outstanding" programming awards went to *Adolescence* for limited or anthology series; Peacock's *The Traitors* for reality competition program; CBS's *The Late Show with Stephen Colbert* for talk series; HBO Max's *Last Week Tonight with John Oliver* for scripted variety series and NBC's *SNL50: The Anniversary Special* for variety special (live).

Married couple Ted Danson and Mary Steenburgen received the prestigious Bob Hope Humanitarian Award for their advocacy for numerous causes, among them ocean conservation, pediatric AIDS, hunger and LGBTQ rights.

The ceremony was available for a limited time on Paramount+.

77th Emmys Prime/Cuts — 9/27/25
A panel of Emmy-nominated and Emmy-winning picture editors gathered at the Saban Media Center for a discussion on the art and craft of editing and its crucial function in television storytelling.



25th Emmys Golf Classic — 10/6/25
This milestone edition of the Foundation's annual golf tournament drew numerous television and sports figures, Academy and other industry executives, influencers and corporate partners to the Riviera Country Club in Pacific Palisades, raising more than $435,000 for the Foundation's programs.

77th Engineering, Science & Technology Emmy Awards — 10/14/25
Recognizing groundbreaking achievements that either improve existing methods or are so innovative that they affect television production, recording, transmission or reception, this year's ceremony welcomed winners from six other countries as well as the United States to the ceremony at the Saban Media Center. Hosted for the ninth time by actress Kirsten Vangsness (*Criminal Minds: Evolution*), the celebration included the Charles F. Jenkins Lifetime Achievement Award, bestowed upon Mark Schubin,



engineer in chief for such PBS programming as *Great Performances, Live from Lincoln Center* and *Sesame Street*, and the Philo T. Farnsworth Corporate Achievement Award, presented to BBC Research & Development.

The Gold & Silver Circle Reception — 10/16/25
The Academy's Daytime Programming peer group and the National Academy of Television Arts & Sciences hosted a celebration of the Daytime Emmy Awards in the Gold Room at the Pasadena Civic Auditorium, honoring the year's inductees of the Daytime Gold Circle and Silver Circle, which recognize members of the daytime community for their contributions over 50 years and 25 years, respectively.

Media Educators Conference — 10/22/25-10/24/25
College and university professors and other instructors from around the country attended three days of panels, presentations and field trips at the annual conference, which offers practical advice and



informative discussions about television from industry professionals so that media instructors can better prepare their students for industry careers. For the first time, educators from high schools and middle schools joined their higher-education colleagues for

the programs, which were held primarily at Academy headquarters in North Hollywood and included a discussion by entertainment journalists about television trends and issues; the future of broadcast; below-the-line careers in the gig economy; responsibly integrating generative AI into the classroom; and creating internet-first television.

Access Behind the Screens: Producing with Purpose — 10/23/25
Held as part of the Media Educators Conference at the Saban Media Center and also open to the public, the panel featured principals from the family-run Littleton Road Productions speaking about purpose-driven producing, such as spotlighting at-risk youth by focusing on a serial killer's victims in their Peacock series *Devil in Disguise: John Wayne Gacy* and in other productions, raising awareness about patient safety and teen mental health.

The Interviews' Google Arts & Culture Online Exhibits — 10/29/25-11/6/25
The Interviews continued its partnership with Google Arts & Culture with two online exhibits: "Route 66 on Television," premiering in October, featured interviewees who appeared on, directed or otherwise helped create the 1960s series *Route 66*, including Suzanne Pleshette, director Arthur Hiller and custom car designer George Barris, in celebration of the centennial of Route 66. "Veterans Day: Reflections on Service," beginning in November, featured accounts of their military service by Sid Caesar, Delbert Mann, Hugh O'Brian, Andy Rooney and others.

Affinity Program Launch — 11/3/25-12/1/25
The first meetings of the Academy's new Affinity Program groups were held throughout November, either in Los Angeles or virtually, followed by a New York Affinity Mixer December 1 at the Glass Ceiling Rooftop in Manhattan. With goals of building community among participants and celebrating the wide variety of Academy members' perspectives, cultures and backgrounds, the program launched with 12 groups, encompassing ethnic and religious backgrounds plus Disability/Accessibility/Neurodiverse, LGBTQIA+, Parents/Primary Caregivers, Veterans/Spouses of Veterans, Women and 65 Years+. Members can join as many groups as they wish.

Announcement of Re-election of Cris Abrego as Television Academy Chair — 11/14/25
Cris Abrego was re-elected Academy chair for a second consecutive two-year term, beginning January 1, 2026.

Announcement of Newly Elected Officers and Peer Group Governors — 11/14/25
A new roster of officers joining Cris Abrego to serve the Academy was also elected. And 31 governors were elected to two-year terms on the Academy's board, beginning January 1, joining the 31 governors who by then will have served the first year of their terms.

"Cracking the Case: The True Story Behind the Crime" — 11/18/25
A panel of top creatives came to the Saban Media Center to discuss such topics as their attraction and approaches to true crime in scripted programming and documentaries, which facts to depict and which to exclude, the responsibility of ethical storytelling and the toll their work takes on their mental health.

Premiere Screening of *Starring Dick Van Dyke* — 12/2/25
The Foundation presented the premiere screening of this PBS documentary about the beloved performer at the Saban Media Center, followed by a panel discussion with the filmmakers and some of Van Dyke's performing colleagues.

Inclusion Summit — 12/4/25
The Academy's fourth annual summit, held at the Saban Media Center, again explored the state of diversity, equity, inclusion and accessibility in television, this year via a panel of industry pros discussing how to incorporate authentic representation and inclusive narratives in storytelling, both on camera and behind the scenes.

***Emmy* Magazine Successes at L.A. Press Club's National Arts & Entertainment Journalism Awards** — 12/7/25
Emmy magazine received five honors — one win and two each for second and third place — at the L.A. Press Club's 18th Annual National Arts & Entertainment Journalism Awards, at a ceremony held at the Millennium Biltmore Hotel in downtown Los Angeles. The magazine placed second in the Best Entertainment Publication category, while Robert Ascroft won in the Portrait, TV category for his photo of Elizabeth Debicki (*The Crown*) following her win at the Emmy Awards. The other placements were for photos and an industry feature article. *Emmy* had received seven nominations in all.

2025 TELEVISION ACADEMY COMMITTEES

ACTIVITIES
Megan Chao, Co-Chair
Nicole Demerse, Co-Chair

ADVOCACY
Eddie Bonin, Co-Chair
Christina Lee Storm, Co-Chair

AUDIT & FINANCE
Dawn Taylor, Chair

BUDGET REVIEW COMMITTEE
Ann Leslie Uzdavinis, Chair

BYLAWS
Allison Binder, Chair
Robert M. Malachowski Jr., ACE, Vice Chair

CONDUCT REVIEW
Maury McIntyre

CREATIVE ARTS SHOW
Yvette Cobarrubias, Co-Chair
Lee Hollin, Co-Chair
Vito Trotta, Vice Chair

DAYTIME EMMY AWARDS
No committee in 2025

DIVERSITY
Charlie McBrearty, Co-Chair
Hollann Sobers, Co-Chair
Christian Vincent, Vice Chair

EMMY AWARDS RULES
Sam Linsky, Chair

EMMY AWARDS SHOW
Debra Curtis, Chair
Anya Adams, Vice Chair
Jacob Fenton, Vice Chair

ENGINEERING, SCIENCE & TECHNOLOGY AWARDS
Wendy Aylsworth, Co-Chair
Barry Zegel, Co-Chair

GOVERNORS AWARD SELECTION
Phillip W. Palmer, CAS, Co-Chair
Brenda Brkusic Milinkovic, Co-Chair
Hillary Bibicoff, Vice Chair

GOVERNORS GALA
David Hartle, Co-Chair
Kimberly Wannop, SDSA, Co-Chair

HALL OF FAME SELECTION
Rick Rosen, Chair

INNOVATION ADVISORY
Eddie Perez, Co-Chair
Eric W. Shamlin, Co-Chair

INVESTMENT
Ed Romano, Chair

LOS ANGELES AREA EMMY AWARDS
Stephanie Hampton, Co-Chair
Christie Lyn Lugo Leigh, Co-Chair

MEMBERSHIP
Jo DiSante, Chair
Eva Basler, Vice Chair

TELEVERSE
(not a standing advisory committee)
Christina E. Lee, Co-Chair
Sabrina Wind, Co-Chair

TELEVISION ACADEMY HONORS SELECTION
Bobbi Banks, Co-Chair
Scott Freeman, Co-Chair

2025 TELEVISION ACADEMY EXECUTIVE COMMITTEE

The Executive Committee is comprised of five Television Academy officers, up to six members appointed annually by the chair, four members elected annually by the peer group 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, treasurer and secretary. The committee has all the powers of the board, except for matters related to membership, awards, contract terms of the Emmy Awards broadcasts, the annual operating budget and actions requiring approval of the members of the corporation under California law.

OFFICERS



Cris Abrego
Chair

Entrepreneur, executive and award-winning producer Cris Abrego has been at the forefront of the media and entertainment industry for over two decades. In 2023, he co-founded Hyphenate Media Group, a premium content studio and media holding company where he serves as chief executive officer, setting the strategy and vision across the studio and all its holdings and investments. Hyphenate is a television-first company dedicated to bold, creator-led storytelling. Under Abrego's leadership, it develops and produces original scripted and unscripted formats for premium streaming, cable and broadcast partners, while also investing in creator-owned IP and enterprises. The company operates with a 360-degree approach to content development — expanding select projects across film, audio and digital verticals to maximize global audience reach and long-term IP value. Throughout his career, Abrego has steered both established and start-up companies toward market leadership. He previously served as chairman and CEO of Banijay Americas and before that of Endemol Shine North America, where he led aggressive growth strategies, scaling major businesses in the U.S. and Latin America, including Endemol Shine Boomdog, Endemol Shine Brasil and Truly Original. His entrepreneurial legacy began in 2003, when he co-founded 51 Minds Entertainment, where he pioneered the celeb-reality genre with breakout unscripted formats like *The Surreal Life* and its many spin-offs. The company became a powerhouse in reality television and was acquired by Endemol five years later. Abrego is also committed to prosocial and humanitarian endeavors that expand access to education, entrepreneurship and creative leadership. In 2021, he became chair of the Television Academy Foundation, and he was elected as chair of the Television Academy in 2023.



Sharon Lieblein, CSA
Vice Chair

Sharon Lieblein, CSA, is director of entertainment at Jewish National Fund-USA. In this role, she leads the organization's Entertainment Division, overseeing JNF-USA's Film and TV Fund, Arts and Entertainment Circle of Impact and other initiatives that harness storytelling, culture, media and community in support of Israel. Previously, as a casting director for more than two decades, Lieblein helped discover talent including Ariana Grande, Emma Roberts, Lily Collins, Josh Peck, Miranda Cosgrove, Victoria Justice, Elizabeth Gillies, Shameik Moore and Gabriel Iglesias. Before launching her own company, she partnered with Fern Champion at Champion/Lieblein Casting, where projects included *The Shuroo Process, A Murder to Remember, You Can't Take My Daughter, Charming the Hearts of Men, The Greenhouse, Pride & Prejudice: Atlanta, Terror in the Woods, For the Love of the Land, Christmas Wishes, Sun Records, Phoenix Forgotten, Surviving Compton, Beaches* and *Sigmund and the Sea Monsters*. Prior to Champion/Lieblein, she was vice president of casting and talent development at Cartoon Network, overseeing scripted and alternative live-action projects. Earlier, she spent 13 years at Nickelodeon as vice president of talent and casting, overseeing live-action casting for pilots, series, telefilms and specials. Her credits included *iCarly, Big Time Rush, Victorious, Zoey 101* and *Drake & Josh*. Lieblein has been a member of the Casting Society of America since 1995 and served as its vice president for four years. A Television Academy member since 1999, she served as secretary and Membership Committee chair in 2021 and previously was governor of the Casting Directors peer group and an Executive Committee appointee. She also chaired the Actors Fund's (now the Entertainment Community Fund) Looking Ahead program, serving young performers ages 9 to 18, for more than 15 years.



Rickey Minor
Second Vice Chair

Rickey Minor is an Emmy Award-winning music director, composer and producer. He has worked with renowned recording artists such as Whitney Houston, Adele, Rihanna, Gwen Stefani, Janelle Monáe, Demi Lovato, Keith Urban, Diana Ross, Aretha Franklin, Khalid, Katy Perry, Sting, Jennifer Lopez, Celine Dion, Stevie Wonder, H.E.R., Ariana Grande, Herbie Hancock, John Legend, Carrie Underwood, Lenny Kravitz, Al Jarreau, Gladys Knight, Brandi Carlile, Garth Brooks, Kane Brown, Ray Charles, Jennifer Hudson, Elton John, Common, LL Cool J, Andra Day, Ed Sheeran, Usher and Beyoncé. His numerous television credits include *The Tonight Show starring Jay Leno, American Idol, The Kennedy Center Honors*, the Super Bowl, the Grammys, the Emmys and the Oscars. He has received three Emmys for Outstanding Music Direction: *The 42nd Annual Kennedy Center Honors, Taking the Stage: African American Music and Stories That Changed America* and the 2024 Oscars telecast. His other nominations include *Genius: A Night for Ray Charles, An Evening of Stars: A Tribute to Chaka Khan, The 50th Annual Grammy Awards, The 51st Annual Grammy Awards, The Smithsonian Salutes Ray Charles: In Performance at the White House, Stayin' Alive: A Grammy Salute to the Music of the Bee Gees, Aretha! A Grammy Celebration for the Queen of Soul, Celebrating America: An Inauguration Night Special,* the 2019, 2020 and 2023 Oscars telecasts and the 43rd, 44th, 46th and 47th Annual *Kennedy Center Honors*.



Allison Binder
Secretary

Allison Binder is a partner at the entertainment law firm Goodman, Genow, Schenkman, Smelkinson & Christopher, LLP, where she represents award-winning and up-and-coming writers, directors, producers, authors, actors and production companies. Her practice also includes advising international creators and distributors on the sale of television formats in the U.S. and abroad, including acclaimed series like *In Treatment, Homeland* and *Euphoria*. A longtime leader within the Television Academy, Binder served as Treasurer prior to her role as Secretary, and she continues to contribute as a member of the Bylaws Committee and the Professional Representatives Peer Group Executive Committee. She serves on the advisory board of the JNF-USA Film and TV Fund and as a mentor in the Jewish Federation of Los Angeles Community Leadership Institute. She is also an Americans for Ben-Gurion University Zin Fellow, a member of the Young Presidents' Organization (YPO) spouse network and a member of Female Executives in Media and Entertainment. She is active in the Healthy Room Project and supports numerous causes, including Camp Bob Waldorf, Jewish Big Brothers Big Sisters of Los Angeles, the GOFARR Laboratory at Children's Hospital Los Angeles and Foster Love. A Houston native, Binder earned her B.A. from Cornell University and J.D. from Stanford University. She is a devoted wife, stepmother, grandmother and dog mom to Schmush.



Ann Leslie Uzdavinis
Treasurer

Ann Leslie Uzdavinis has worked in entertainment and television production for more than 25 years. Her career spans sports and news to scripted and documentaries, and she has garnered an array of awards from festivals and industry competitions for her work as a writer, editor, director and producer. Most recently, she has focused on producing branded content and commercials across a variety of global media platforms. Her experience includes building production and creative teams and finding innovative solutions for projects large and small. She is passionate about storytelling, collaboration and giving back and is focused on accessible content with social impact. Uzdavinis is an active member of the Producers Guild of America, Women in Film and Film Independent. She is proud to have served the Television Academy as a multi-term governor of the Commercials peer group and now as treasurer.

2025 TELEVISION ACADEMY EXECUTIVE COMMITTEE

CHAIR'S APPOINTEES



Paul Buccieri

Paul Buccieri is president and chairman, A+E Networks Group, where he oversees all aspects of the company, including programming, advertising sales, distribution, marketing, the people team, communications and global content sales. In addition, he leads scripted production division A+E Studios, as well as the unscripted production studios, Six West Media and Category 6 Media. Buccieri began his role at A+E Networks Group in 2015 as A&E and HISTORY's president and later became president of A+E Studios and A+E Networks Portfolio Group. He entered his current position in 2018. Previously, he held executive leadership roles at Fox Twentieth Television, ITV Studios U.S. Group, ITV Studios Global Entertainment and Endemol USA.



Dany Garcia

Dany Garcia is the founder, CEO and chairwoman of The Garcia Companies and co-founder of Seven Bucks Productions. As the architect behind some of today's most successful enterprises, brands and talent, Garcia crafts universes that expand beyond the product and allow for universal storytelling that resonates with global audiences. In 2012, she co-founded Seven Bucks Productions (HBO's *Ballers*, NBC's *Young Rock*, *Jumanji* franchise, *Red Notice*) to create innovative content rooted in authenticity, strong storytelling and passion. Additionally, Garcia oversees a vast portfolio that includes the UFL, GSTQ, ZOA, Teremana Tequila, the Project Rock line at Under Armour, Acorns, Atom Tickets and Salt & Straw.



Pearlena Igbokwe

Pearlena Igbokwe is chairman of Television Studios at NBC Entertainment and Peacock Scripted, overseeing all scripted and unscripted programming, late-night shows, live events and specials for NBC and Peacock. She also leads Universal Studio Group (USG), which includes Universal Television, UCP, Universal International Studios and Universal Television Alternative Studio — collectively responsible for over 3,000 hours of global programming. Under her leadership, USG has delivered number-one shows across major platforms including Netflix, Apple, Amazon, Hulu, Peacock, NBC, CBS and Sky. Her oversight includes notable titles like *Saturday Night Live*, *The Tonight Show Starring Jimmy Fallon*, *Hacks*, *The Day of the Jackal*, *Law & Order*, *One Chicago*, *FBI*, *America's Got Talent*, *The Voice*, *The Americas*, *Happy's Place* and *St. Denis Medical*. Igbokwe champions a diverse slate of creators such as Tina Fey, Jordan Peele, Seth MacFarlane, Amy Poehler, Lorne Michaels, Dick Wolf and many others. Previously, she served as president of Universal Television, where she guided hits like *Russian Doll*, *The Gilded Age*, *New Amsterdam* and *Good Girls*, securing placements across all major networks and streamers. Before her studio leadership, she was EVP of Drama Programming at NBC, developing top-rated series like *The Blacklist*, *Blindspot* and *This Is Us*. At Showtime, she spent 20 years developing acclaimed series including *Dexter*, *Nurse Jackie*, *Masters of Sex* and *Soul Food*. In addition to her role on the Television Academy's Executive Committee, Igbokwe serves on boards for the Saban Community Clinic and the Alliance for Children's Rights. A Yale graduate with an MBA from Columbia, she was born in Nigeria and lives in Los Angeles with her husband and two children.



John Landgraf

John Landgraf is chairman of FX Networks and FX Productions, overseeing original programming that has made FX a leader in bold, fearless storytelling. He also oversees National Geographic and Onyx Collective within Disney Entertainment Television. Landgraf is responsible for development, production, marketing, and publicity across FX's platforms, including Hulu, FX and FXX in the U.S., and Disney+ internationally. Under his leadership, FX has reached record highs in ratings and critical acclaim. Since launching its first scripted drama, *The Shield*, in 2002, FX has earned more than 600 Emmy nominations and won more than 130. In 2024, FX led all platforms with 36 Emmy wins. *Shōgun* made history with 18 wins — the most ever for a drama in a single season — while *The Bear* won 11, a record for a comedy at the time. Landgraf's legacy includes acclaimed dramas such as *Rescue Me, Damages, Sons of Anarchy, Justified, Nip/Tuck, The Americans, American Horror Story, Fargo, American Crime Story, Pose, Snowfall, The Old Man, Fleishman Is in Trouble, A Murder at the End of the World* and *Feud*. FX has also been home to hit comedies like *It's Always Sunny in Philadelphia, Archer, Atlanta, Better Things, What We Do in the Shadows, Dave* and *Reservation Dogs*, along with docuseries including *Welcome to Wrexham* and *Dear Mama*. Recent projects include *Alien Earth, The Lowdown* and *Adults*. Prior to FX, he co-founded Jersey Television and served as VP of Primetime Series at NBC, contributing to shows like *The West Wing, ER* and *Friends*. He began his television career at Sarabande Productions. Landgraf holds a B.A. in anthropology from Pitzer College and was a Coro Fellow.



Amy Reisenbach

Amy Reisenbach is president of CBS Entertainment, a position she was named to in 2022. She leads all creative affairs for the CBS Television Network, including the primetime, daytime and late-night creative departments, and supervises all comedy and drama development, alternative, specials and current programming, scheduling and casting. Reisenbach joined CBS in 2005 as manager of current programs. Her efforts resulted in promotions from manager, director and vice president to senior vice president in a span of 10 years. During that time, she worked on a variety of shows and excelled at forging deep relationships across the network and CBS Studios, a trait that continues to serve her well. A strong advocate of writers and producers, she became executive vice president of current programming in 2017. In that role, she oversaw the department that supports current programming for CBS Entertainment and CBS Television Studios. She also led the network's top-rated CBS Daytime lineup. Reisenbach grew up in Los Angeles and dreamed of working in television from a young age. She began her career at Warner Bros. Television in the drama development and current departments after graduating from the University of Arizona with a B.A. in social and behavioral sciences.



Brandon Riegg

Brandon Riegg is vice president of unscripted, documentary, & sports series, Netflix. Riegg joined Netflix in November 2016 to help create and manage the company's first push into original unscripted programs, quickly establishing Netflix as a home for critically acclaimed and beloved series such as *Queer Eye*, which holds the record for most Emmy wins for Outstanding Reality Program, *Nailed It!, Love Is Blind, Rhythm + Flow, The Circle* and *Squid Game: The Challenge*, among many others. He also oversees the teams responsible for Netflix's vast and diverse slate of both documentary and sports series such as *Chef's Table, Our Planet, The Last Dance* and *America's Sweethearts: Dallas Cowboys Cheerleaders*. Prior to Netflix, Riegg was senior vice president and co-head of NBC's alternative programming department, responsible for notable series *The Voice, America's Got Talent, American Ninja Warrior* and *Hollywood Game Night*.

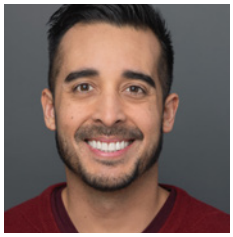
2025 TELEVISION ACADEMY EXECUTIVE COMMITTEE

GOVERNORS APPOINTEES



Wendy Aylsworth

Wendy Aylsworth is CEO of Walden Pond, providing entertainment technology consulting and strategic board guidance for entities focused on emerging ecosystems and nascent technologies. Her entertainment career has spanned 30-plus years at Warner Bros. and Disney, transitioning older technologies to more efficient digital processes. Aylsworth has been involved in outside organizations to share knowledge and grow the next generation of entertainment professionals; participated in many nonprofit boards; and is on the board of directors of the Hollywood Professional Association and president emeritus of the USC Entertainment Technology Center (ETC). Aylsworth is a frequent speaker and moderator at key industry conferences. In recognition of her accomplishments, she has been honored with many awards, including the Charles F. Jenkins Lifetime Achievement Award bestowed by the Television Academy's Engineering, Science & Technology Emmys; the Bob Lambert Technology Leadership Award from the USC ETC, the Inter-Society's Ken Mason Award for lifetime achievement and the Progress Medal from the Society of Motion Picture and Television Engineers (SMPTE); she is a Life SMPTE Fellow. Aylsworth enjoys watching her four wonderful grandchildren weekly and has made a hobby of glass fusing. She holds a B.S. from the University of Michigan and an M.S./MBA from USC, where she earned membership in Beta Gamma Sigma, the international honor society for business professionals.



Eddie Bonin

Eddie Bonin is an Emmy Award-nominated and Visual Effects Society Award-nominated digital consultant for television, film, commercials and special venue projects. Specializing in high-end episodic streaming television, Bonin is a VFX production specialist who has helped oversee dozens of complex projects, including Netflix's *Love Death + Robots, Wednesday, Stranger Things* and *Lost in Space*; Marvel's *Legion*; HBO's *True Detective*; and AMC's *The Walking Dead*. His work spans major Hollywood studios, film productions and VFX vendors. Named one of *Variety*'s 2018 "Movers & Shakers," Bonin is a champion for digital artists, managers and specialists who bridge art and technology through visual effects and digital production. Virtual production is a particular focus, and he views VFX professionals and their collaborators across art, camera, lighting, editorial and special effects departments as essential to its continued evolution and impact on the entertainment industry. DEI and career advancement are also key priorities. Bonin has served on the Television Academy's Special Visual Effects Peer Group Executive Committee since 2013 and is an active member of the Visual Effects Society, Producers Guild of America and Hollywood Professional Alliance's expert judging pool. Originally from California's Silicon Valley, he is a graduate of UCLA, where he was a Regents Scholar.



David Hartle

David Hartle is a production executive and producer with more than 25 years' experience working in scripted television across network, basic cable and streaming. He is currently a production executive at Netflix, where he oversees production on scripted series, including *Tires* and *The Upshaws*. Prior to joining Netflix, Hartle spent several years with the Walt Disney Co. As director of production for the Disney|ABC Digital Media Studio, he oversaw production of digital original content produced for the ABC television network. He was responsible for the strategic direction and production of many of the network's digital media initiatives at the time. Previously, he was a producer at ProdCo, Inc. where he oversaw production on scripted one-hour and half-hour pilots and series for Disney|ABC Television Group's Freeform network, including *Switched at Birth, The Fosters* and *Baby Daddy*. Before going in-house, Hartle spent the first part of his career as a freelance producer. In addition to his service as a Television Academy governor, he is a longtime member of the Producers Guild of America's Producers Council.



Christina E. Lee

Christina Lee has spent more than 25 years in entertainment public relations, working with and learning from some of the industry's top publicists while developing expertise in media and television. She currently consults for leading entertainment clients. Previously, she was principal of communications for Amazon MGM Studios and vice president of communications for the television division at Metro-Goldwyn-Mayer Studios. At Amazon MGM Studios, Lee launched the studio's distribution division; led publicity efforts for original series, including *House of David*, which attracted 22 million viewers in its first two weeks; secured prominent industry speaking opportunities and trade-list placements for executives and producers; and headed publicity for the consumer products team. She has overseen successful campaigns for *Wednesday* (Netflix), *The Handmaid's Tale* (Hulu), *Fargo* (FX), *Vikings* (HISTORY), *Vikings: Valhalla* (Netflix) and *Luis Miguel: La Serie* (Telemundo/Netflix). Before joining MGM, Lee headed corporate communications at Broad Green Pictures and previously managed campaigns at Rogers & Cowan for clients including Target's and Saban Brands' entertainment divisions. She earned a B.A. in radio, television and film from California State University, Northridge, and began her career at DreamWorks SKG. For the Television Academy, Lee has served on the Executive Committee and as co-chair of both the Televerse and Creative Arts Show committees. Lee lives with her family in Los Angeles and loves traveling, cooking and discovering new TV series. A strong advocate for community service, she regularly volunteers with the Motion Picture Television Fund and West Valley Food Pantry.

TELEVISION ACADEMY FOUNDATION



Tina Perry
Chair

As president of OWN: Oprah Winfrey Network, Tina Perry oversees all operational and creative areas of the network, reporting to OWN chairwoman and CEO Oprah Winfrey and Warner Bros. Television Group chairman and CEO Channing Dungey. Her leadership is a driving force behind the network's ongoing evolution to become the leading destination for Black audiences. She also oversees OWN's robust digital division, including the network's TV Everywhere product, WatchOWN, award-winning website Oprah.com, flourishing podcast business and OWN's hub on Max-WBD's direct-to-consumer streaming service. Perry is a champion of OWN's social-good initiatives, including OWN's award-winning, get-out-the-vote and registration campaign OWN Your Vote and OWN Your Health. Perry serves on the OWN board of directors, the Paley Center for Media's Los Angeles board of governors and the board of the Hollywood Radio & Television Society. She has a passion for art and serves on the California Institute of the Arts board of trustees, Stanford University's Cantor Arts Center advisory board and is a founding board member of The Mistake Room, L.A.'s independent, nonprofit global platform for contemporary art and ideas. Perry joined the Television Academy Foundation Board in 2020.

2025 TELEVISION ACADEMY BOARD OF GOVERNORS



Anya Adams
Directors



Kaz Aizawa
Animation



Wendy Aylsworth
Science & Technology



Bobbi Banks
Sound Editors



Eva Basler
Daytime Programming



Mary Lou Belli
Directors



Hillary Bibicoff
Professional Representatives



Kevin Blank
Special Visual Effects



Eddie Bonin
Special Visual Effects



John Boyd
Lighting, Camera & Technical Arts



Jeffrey A. Calderon
Lighting, Camera & Technical Arts



Megan Chao
Documentary Programming



Sherri Chung
Music



Yvette Cobarrubias
Commercials



Nicole Demerse
Writers



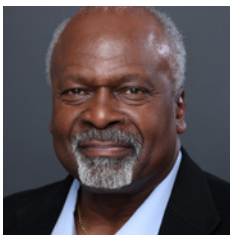
Janet Dimon
Animation



Allison Dorenbosch
Children's Programming



Nena Erb, ACE
Picture Editors



Kim Estes
Performers



Jacob Fenton
Professional Representatives



Trayce Gigi Field
Costume Design & Supervision



Scott Freeman
Reality Programming



Megan Galizia
Television Executives



Phil Gurin
Producers



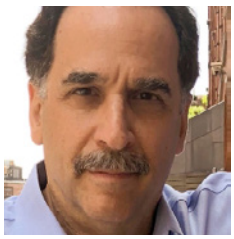
Shana Hagan, ASC
Cinematographers



Stephanie Hampton
Los Angeles Area



David Hartle
Production Executives



Marc Hirschfeld, CSA
Casting Directors



Lee Hollin
Television Executives



Karen Jones
Public Relations



Kenneth Kegley
Motion & Title Design



Siddhartha Khosla
Music



Christina E. Lee
Public Relations



Vicki Lemar
Sound Mixing



Kate Linder
Performers



Joseph Litzinger
Reality Programming



Raf Lydon
Art Directors/Set Decorators



Robert Michael Malachowski Jr., ACE
Picture Editors



Charlie McBrearty
Commercials



Howard Meltzer, CSA
Children's Programming

2025 TELEVISION ACADEMY BOARD OF GOVERNORS



Brenda Brkusic Milinkovic
Daytime Programming



George Mooradian, ASC
Cinematographers



Mandy Moore
Choreography



Angela Moos
Makeup Artists/Hairstylists



Phillip W. Palmer, CAS
Sound



Devon Patterson
Costume Design & Supervision



Eddie Perez
Stunts



Dawn Porter
Documentary Programming



Sean Presant
Writers



Christopher B. Reeves
Sound Editors



Larry Rosenthal
Stunts



Eric W. Shamlin
Emerging Media Programming



Megan Sleeper, CSA
Casting Directors



Hollann Sobers
Production Executives



Christina Lee Storm
Emerging Media Programming



Greg Taylor
Los Angeles Area



Vito Trotta
Makeup Artists/Hairstylists



Christian Vincent
Choreography



Steve Viola
Motion & Title Design



Kimberly Wannop, SDSA
Art Directors/Set Decorators



Sabrina Wind
Producers



Barry Zegel
Science & Technology

2025 TELEVISION ACADEMY FOUNDATION BOARD OF DIRECTORS

OFFICERS



Tina Perry
Chair
President, OWN: Oprah Winfrey Network



John Pollak
Vice Chair
CEO/Cofounder, Allied MGMT Group (AMG)



Jonathan Murray
Treasurer
Cofounder, Bunim/Murray Productions



Babette Perry
Secretary
Partner, Innovative Artists, Broadcast Division

BOARD OF DIRECTORS



Cris Abrego
Co-founder and CEO, Hyphenate Media Group; Chair, Television Academy*



Deborah Bradley
Executive Vice President Global Content Sales, A+E Networks



Scott Evans
Emmy Award-nominated entertainment journalist



Jorge R. Gutiérrez
Writer, Director



Jackie Hayes
Vice President, Studio Affairs, Netflix



Cindy Holland
Television Executive



Jamila Hunter
President, Macro Television Studios



Alix Jaffe
President of Television, Miramax



Ivana Kirkbride
Media and Tech Executive



Mina Lefevre
Head of Development, Programming Facebook Watch



Sharon Lieblein, CSA
Vice Chair, Television Academy*



Paula Williams Madison
Chairman and CEO, Madison Media Management LLC



Philippe Maigret
Founder, Tergiam Group



Rickey Minor
Music Director, Music Composer



Cindy Mori
Talent Executive



Brian O'Rourke
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Kimberly Paige
Chief Operating & Brand Executive



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Extreme Director of Photography



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Treasurer, Television Academy*

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Founding Chair Emeritus
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*Ex-Officio

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Sara Guyton
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Barrie Nedler
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Courtney Brown
Senior Manager, Awards & Membership

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Breakwhitelight

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Jenni Matz
Director, The Interviews

Samuel Abney
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Adrienne Faillace
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Nikki Kaffee
Senior Manager, Internship Program

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Digital Archivist

Brooklyn Snyder
Manager, Programs

Niko Antonio
Stewardship & Donor Relations Coordinator

Arrian Maize
Production Coordinator, The Interviews

David Jimenez
Coordinator, Education Programs

Chika Osuchukwu
Executive Assistant



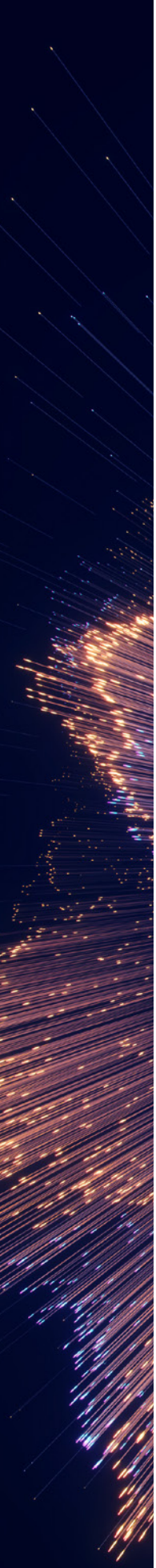
ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE

CONSOLIDATED FINANCIAL STATEMENTS AND SUPPLEMENTARY INFORMATION

YEARS ENDED DECEMBER 31, 2025 AND 2024
WITH REPORT OF INDEPENDENT AUDITORS

Television Academy

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Shape the future with confidence

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Report of Independent Auditors

To the Board of Governors
Academy of Television Arts & Sciences

Opinion

We have audited the consolidated financial statements of the Academy of Television Arts & Sciences (the Academy), which comprise the consolidated statements of financial position as of December 31, 2025 and 2024, and the related consolidated statements of activities and cash flows for the years then ended, and the related notes (collectively referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Academy at December 31, 2025 and 2024, and the change in its net assets and its cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America.

Basis for Opinion

We conducted our audits in accordance with auditing standards generally accepted in the United States of America (GAAS). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are required to be independent of the Academy and to meet our other ethical responsibilities in accordance with the relevant ethical requirements relating to our audits. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of Management for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America, and for 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.

In preparing the financial statements, management is required to evaluate whether there are conditions or events, considered in the aggregate, that raise substantial doubt about the Academy's ability to continue as a going concern for one year after the date that the financial statements are available to be issued.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free of material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not absolute assurance and therefore is not a guarantee that an audit conducted in accordance with GAAS will always detect a material misstatement when it exists. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. Misstatements are considered material if there is a substantial likelihood that, individually or in the aggregate, they would influence the judgment made by a reasonable user based on the financial statements.

In performing an audit in accordance with GAAS, we:

- Exercise professional judgment and maintain professional skepticism throughout the audit.
- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, and design and perform audit procedures responsive to those risks. Such procedures include examining, on a test basis, evidence regarding the amounts and disclosures in the financial statements.
- Obtain an understanding of internal control relevant to the audit 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 Academy's internal control. Accordingly, no such opinion is expressed.
- Evaluate the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluate the overall presentation of the financial statements.
- Conclude whether, in our judgment, there are conditions or events, considered in the aggregate, that raise substantial doubt about the Academy's ability to continue as a going concern for a reasonable period of time.

We are required to communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit, significant audit findings, and certain internal control-related matters that we identified during the audit.

Ernst & Young LLP

June 29, 2026

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

	December 31 2025	2024
Assets		
Cash and cash equivalents	**$ 10,017,759**	$ 12,219,907
Pledges and other receivables	**3,800,958**	4,577,247
Prepaid expenses and other assets	**798,965**	797,379
Investments	**59,895,939**	47,071,894
Property and equipment, net	**23,979,445**	25,651,307
Operating lease right-of-use assets	**40,476**	67,036
Total assets	**$ 98,533,542**	$ 90,384,770
Liabilities and net assets		
Accounts payable and accrued liabilities	**$ 4,848,108**	$ 4,555,831
Deferred revenue	**6,604,088**	4,887,592
Operating lease liabilities	**40,472**	67,034
Total liabilities	**11,492,668**	9,510,457
Net assets:		
Without donor restrictions	**80,955,312**	75,169,251
With donor restrictions	**6,085,562**	5,705,062
Total net assets	**87,040,874**	80,874,313
Total liabilities and net assets	**$ 98,533,542**	$ 90,384,770

See accompanying notes.

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

	December 31 2025	2024
Revenues:		
Primetime Emmy Awards	**$ 22,312,234**	$ 32,950,163
Emmy publications	**8,229,589**	8,078,432
Hall of Fame program	**45,000**	–
Membership and screening room dues	**5,895,912**	5,267,219
Corporate sponsorships	**1,451,000**	2,377,357
Donations	**1,855,029**	1,972,681
Activities and other	**2,151,933**	1,625,935
Investment income	**1,692,864**	1,233,317
In-kind contributions	**510,937**	1,040,354
Media center operations	**785,131**	752,472
Los Angeles Area Emmy Awards	**230,545**	274,833
Net gain in fair value of investments	**6,418,592**	1,962,961
Total revenues	**51,578,766**	57,535,724
Net assets released from restrictions	**325,519**	483,050
Total unrestricted revenues and other support	**51,904,285**	58,018,774
Expenses:		
Primetime Emmy Awards	**10,158,952**	19,077,397
Emmy publications	**6,518,191**	6,239,437
Hall of Fame program	**8,323**	–
Membership and screening room	**500,973**	489,477
Corporate sponsorships	**684,999**	752,702
Activities and other	**4,626,385**	4,024,027
Media center operations	**2,587,870**	2,537,952
Fundraising	**996,474**	834,759
Television archives	**827,583**	969,181
Los Angeles Area Emmy Awards	**596,978**	617,913
Press, publicity, and advertising	**664,977**	741,586
Internships	**388,416**	379,319
Educational programs	**306,175**	318,043
General and administrative	**17,251,928**	15,843,461
Total expenses	**46,118,224**	52,825,254
Total unrestricted revenues and other support over expenses	**5,786,061**	5,193,520
Changes in net assets without donor restrictions	**5,786,061**	5,193,520
Changes in net assets with donor restrictions		
Donations	**36,100**	36,704
Interest income	**121,338**	58,395
Unrealized investment gain	**548,581**	116,905
Net assets released from restrictions	**(325,519)**	(483,050)
Change in net assets with donor restrictions	**380,500**	(271,046)
Total changes in net assets	**$ 6,166,561**	$ 4,922,474

See accompanying notes.

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

	Year Ended December 31	
	2025	**2024**
Operating activities		
Change in net assets	**$ 6,166,561**	$ 4,922,474
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	**1,982,300**	2,029,984
Amortization of operating lease right-of-use assets	**26,559**	17,171
Changes in fair value of investments	**(7,007,618)**	(2,079,866)
Changes in operating assets and liabilities:	**–**	–
Pledges and other receivables	**776,289**	(363,089)
Prepaid expenses and other assets	**(1,585)**	5,302,462
Accounts payable and accrued liabilities	**292,277**	639,825
Operating lease liabilities	**(26,561)**	(17,173)
Deferred revenue	**1,716,496**	(9,266,983)
Net cash provided by operating activities	**3,924,718**	1,184,805
Investing activities		
Purchase of investments	**(6,835,410)**	(7,667,890)
Proceeds from sale and maturities of investments	**1,018,982**	1,499,621
Purchase of property and equipment	**(310,438)**	(342,150)
Net cash used in investing activities	**(6,126,866)**	(6,510,419)
Net (decrease) increase in cash and cash equivalents	**(2,202,148)**	(5,325,614)
Cash and cash equivalents at beginning of year	**12,219,907**	17,545,521
Cash and cash equivalents at end of year	**$ 10,017,759**	$ 12,219,907

See accompanying notes.

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

December 31, 2025

1. Organization and Basis of Presentation

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

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

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

Basis of Consolidation

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

Use of Estimates

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

2. Summary of Significant Accounting Policies

Revenue Recognition

Primetime Emmy Awards revenues consist of television rights, syndication fees, ticket sales, nomination entry fees, and other miscellaneous revenues associated with the Emmy Awards. Television rights and syndication fees for the Emmy Awards shows are recognized in the year in which the related program is telecast. Ticket sales, entry fees, and other miscellaneous revenues associated with the Emmy Awards are recognized as the related event or service occurs. The 75th Annual Primetime Emmy Awards, originally scheduled to be broadcast in September 2023, were postponed and broadcast in January 2024 resulting in the recognition of television rights, syndication fees, ticket sales, and award issuance revenue for such awards in the year ended December 31, 2024.

2. Summary of Significant Accounting Policies (continued)

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

Advertising revenues (Emmy publications) are recognized when published.

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

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

In-Kind Contributions

Contributions of assets other than cash are recorded at their estimated fair value. Multiple organizations provided products, venue locations, services, and airline tickets with a combined retail value of $510,937 and $1,040,354 for the years ended December 31, 2025 and 2024, respectively. These amounts are included as in-kind contributions and as general and administrative expenses or fundraising expenses in the accompanying consolidated statements of activities for the years ended December 31, 2025 and 2024, respectively.

Cash and Cash Equivalents

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

Pledges and Other Receivables

Pledges and other receivables are stated at net realizable value. The Television Academy evaluates the need for an allowance for doubtful accounts to reflect its estimate of the collectability of the accounts receivable based on past collection history and the identification of specific potential customer risks. At December 31, 2025 and 2024, no reserve was considered necessary. Unconditional pledges to be received in future years are discounted using a risk-free rate consistent with the expected cash flow period.

Investments

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

Property and Equipment

Property and equipment are recorded at cost. Depreciation and amortization are computed using the straight-line method over the estimated lives of the assets. The Media Center has a useful life of 30 years. The general range of useful lives for remaining property and equipment is 3 to 5 years for furniture, equipment, and software.

2. Summary of Significant Accounting Policies (continued)

Long-Lived Assets

Long-lived assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Recoverability of assets to be held and used is measured by the cash flows generated by the assets. If such assets are considered to be impaired, the impairment to be recognized is measured by the amount by which the carrying amount of the assets exceeds their fair value. There were no impairments in 2025 and 2024.

Income Taxes

The Television Academy has been recognized as a tax-exempt organization pursuant to Section 501(c)(6) of the Code. Management is of the opinion that substantially all of the Television Academy's activities are related to their exempt purposes, and no material uncertain tax positions have been identified or recorded in the consolidated financial statements at December 31, 2025 and 2024. The Television Academy currently files Form 990 in the U.S. federal jurisdiction and corresponding state information returns in the state of California. The Television Academy is not currently under any income tax examinations in major tax jurisdictions for any prior tax period.

The Television Academy Foundation has been recognized as a tax-exempt organization pursuant to Section 501(c)(3) of the Code and is organized and operated exclusively for charitable, literary, and educational purposes as described in Section 170(c)(2), including the advancement of the arts and sciences of television. Management is of the opinion that substantially all of the Television Academy Foundation's activities are related to its exempt purpose, and no material uncertain tax positions have been identified or recorded in the financial statements at December 31, 2025 and 2024. The Television Academy Foundation currently files Form 990 in the U.S. federal jurisdiction and corresponding state information returns in the state of California. The Television Academy Foundation is not currently under any income tax examinations in major tax jurisdictions for any prior period.

Assets Released From Restriction

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

Net Assets With Donor Restrictions

Net assets with donor restrictions of $6,085,562 and $5,705,062 at December 31, 2025 and 2024, respectively, pertain to contributions received with donor-imposed restrictions.

The Television Academy Foundation held a fundraising campaign (New Destination Campaign) to raise funds for Television Academy Foundation programs. Included in net assets with donor restrictions are pledges received and receivable at December 31, 2025 and 2024, totaling $2,372,114 and $2,075,335 respectively, that are restricted for the New Destination Campaign. The New Destination Campaign will support the Television Academy Foundation's ability to fulfill its mission through the expansion of its internship program, increase in awarded scholarships, and overall expansion of its philanthropic efforts.

Starting in 2023, the Bob Bennett Future Leaders program was established to provide financial support to the Television Academy Foundation's internship program. Included in net assets with donor restrictions are pledges received and receivable at December 31,2025 and 2024, totaling $2,947,446 and $2,717,066 , respectively, restricted for this program.

2. Summary of Significant Accounting Policies (continued)

Net assets with donor restrictions include $0 and $91,207 as of December 31, 2025 and 2024, respectively, related to maintenance services to be provided by Dolby; $99,095 and $93,278 as of December 31, 2025 and 2024, respectively, that are to be used to establish an award, Seymour Bricker, to be given at the annual College Television Awards; $564,885 and $636,280 as of December 31, 2025 and 2024, respectively, related to the Interviews Preservation Fund that are used to fund the preservation of archives and $102,021 and $91,896 as of December 31, 2025 and 2024, respectively, related to Educational Program's Alek Trebek Fellowships.

The Television Academy's Board has interpreted the Uniform Prudent Management of Institutional Funds Act as requiring the preservation of the corpus of the various donor-restricted endowment funds, absent explicit donor stipulation to the contrary. As a result of this interpretation, the Television Academy classifies as donor-restricted net assets: (1) the original value of gifts donated, (2) the original value of subsequent gifts to the permanent endowment, and (3) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund.

The Television Academy has adopted investment and spending policies for endowment assets that attempt to provide a predictable stream of funding to programs supported by its endowments. Endowment assets include those assets of donor-restricted funds that the organization must hold in perpetuity, as well as Board-designated funds. Under this policy, as approved by the Board, the endowment assets are invested in a manner which is intended to produce results that exceed the price and yield of market benchmarks. Actual returns in any given year may vary from this goal.

From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the value of the original and subsequent donor gift amounts. The Television had no deficiencies of this nature in donor-restricted endowment funds as of December 31, 2025 and 2024.

3. Pledges and Other Receivables

Pledges and other receivables consist of the following at December 31:

	2025	2024
Pledges receivable	**$ 1,269,033**	$ 2,127,691
Other receivables	**2,531,925**	2,449,556
	$ 3,800,958	$ 4,577,247

Long-term pledges are discounted using U.S. Department of the Treasury yield curve rates (1.70%–4.79%).

Pledges receivable as of December 31 are due as follows:

	2025	2024
Within one year	**$ 605,000**	$ 886,207
After one year but not more than five years	**605,000**	1,215,000
More than five years	**250,000**	250,000
	1,460,000	2,351,207
Less discount	**(190,967)**	(223,516)
	$ 1,269,033	$ 2,127,691

Pledges receivable from 3 entities accounted for 100% of total pledges receivable as of December 31, 2025, and 38% of total pledges receivable as of December 31, 2024.

4. Investments

Investments consist of the following at December 31:

	2025	2024
Equity mutual funds	**$ 19,186,136**	$ 16,329,826
Fixed income funds	**14,749,384**	9,911,849
Blended funds	**8,267,584**	6,970,907
Commodity investment trusts	**3,337,036**	2,012,165
Alternative investments	**14,355,799**	11,847,147
Total investments	**$ 59,895,939**	$ 47,071,894

All investments held at December 31, 2025 and 2024, are for long-term purposes.

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

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

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

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

	2025	2024
Cost basis	**$ 47,912,445**	$ 42,249,940
Fair value	**59,895,939**	47,071,894

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

	2025	2024
Realized (loss)/gains from sale of investments	**$ (153,923)**	$ 94,712
Unrealized gains	**7,161,541**	1,985,154
Change in fair value of investments, net	**$ 7,007,618**	$ 2,079,866

5. Fair Value

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

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

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

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

The following tables present the financial instruments carried at fair value (except for the certificate of deposit, which is recorded based on amortized cost) on a recurring basis as of December 31, 2025 and 2024, by valuation hierarchy, all of which were based on the market approach, which uses prices and other relevant information generated by market transactions involving identical or comparable assets.

	Total	Level 1	Level 2	Level 3
December 31, 2025				
Equity mutual funds	**$ 19,186,136**	**$ 19,186,136**	**$ –**	**$ –**
Fixed income funds	**14,749,384**	**14,749,384**	**–**	**–**
Blended funds	**8,267,584**	**8,267,584**	**–**	**–**
Commodity investment trusts	**3,337,036**	**3,337,036**	**–**	**–**
		$ 45,540,140	**$ –**	**$ –**
Alternative investments measured at net asset value	**14,355,799**			
Total investments	**$ 59,895,939**			

	Total	Level 1	Level 2	Level 3
December 31, 2024				
Equity mutual funds	$ 16,329,826	$ 16,329,826	$ –	$ –
Fixed income funds	9,911,849	9,911,849	–	–
Blended funds	6,970,907	6,970,907	–	–
Commodity investment trusts	2,012,165	2,012,165	–	–
		$ 35,224,747	$ –	$ –
Alternative investments measured at net asset value	11,847,147			
Total investments	$ 47,071,894			

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

6. Property and Equipment

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

	2025	2024
Land	**$ 1,328,093**	$ 1,328,093
Building and improvements	**36,642,223**	36,608,359
Plaza	**866,907**	866,907
Furniture, equipment, and software	**15,567,309**	15,290,735
Equipment leased under capital leases	**108,535**	108,535
	54,513,067	54,202,629
Less accumulated depreciation and amortization	**(30,533,622)**	(28,551,322)
	$ 23,979,445	$ 25,651,307

Depreciation expense was $1,982,300 and $2,029,984 for the years ended December 31, 2025 and 2024, respectively.

During 2016, donors contributed the use of certain equipment to be used in the media center for a period of ten years. The fair value of the equipment at the date of donation was approximately $3,087,927. The equipment is being depreciated over the ten-year term of the agreement. The donor also agreed to donate maintenance services over the ten-year period, which had a fair value at the date of donation of approximately $912,073.

7. Television Rights and Syndication Fees

In August 2018, 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 2019 and terminating in 2026. The Networks will pay the Television Academy an aggregate license fee of $9,500,000 per year through 2026 which includes a fee for the announcement of nominations, issuance of the Primetime Emmy awards and a rights fee for the broadcast of the related awards show. The postponement of the 75th Annual Primetime awards show, discussed in Note 2, resulted in the recognition of revenues related to the issuance of the Primetime Emmy awards and the rights fee revenue pertaining to the awards show as of December 31, 2024, totaling $4,750,000, the determination of which involved judgements made by management with respect to the relative stand-alone selling price of the Television Academy's performance obligations described above.

The Television Academy has various license agreements for the syndication of international rights for the broadcast of the Primetime Emmy Awards. The postponement of the broadcast of the 75th Annual Primetime Emmy Awards show, discussed in Note 2, resulted in the recognition of syndication fee revenue associated with such show as of December 31, 2024. The license fees received from these arrangements are included in the consolidated statements of activities as Primetime Emmy Awards revenue and amounted to $1,731,623 and $3,315,319 for the years ended December 31, 2025 and 2024, 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 that jointly owns the rights to the Emmy logo and trademark. Television rights fees paid or payable to NATAS amounted to were $1,017,500 and $1,526,250 for each of the years ended December 31, 2025 and 2024, respectively. International syndication royalty fees payable to NATAS were $156,741 and $287,426 for each of the years ended December 31,2025 and 2024, respectively.

8. Liquidity Management

In managing its liquidity, the Television Academy structures its financial assets to be available to satisfy general operating expenses, current liabilities, and other obligations as they come due. The Television Academy invests cash in excess of daily requirements in investments to help manage unanticipated liquidity needs. The Television Academy's financial assets available for general operating expenses within one year of December 31, 2025, are as follows:

Financial assets:	
Cash and cash equivalents	$ 10,017,759
Pledges and other receivables (excluding pledges to be received after 2026)	3,088,656
Investments	59,895,939
Total financial assets and liquidity available within one year	$ 73,002,354

9. Functional Expenses

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

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

	2025			
	Program	General and Administrative	Fundraising	Total
Primetime Emmy Awards	$ 10,158,952	$ –	$ –	$ 10,158,952
Emmy publications	6,518,191	–	–	6,518,191
Hall of Fame program	8,323	–	–	8,323
Membership and screening room	500,973	–	–	500,973
Corporate sponsorships	–	684,999	–	684,999
Activities and other	4,626,385	–	–	4,626,385
Media center operations	–	2,587,870	–	2,587,870
Fundraising	–	–	996,474	996,474
Television archives	827,583	–	–	827,583
Los Angeles Area Emmy Awards	596,978	–	–	596,978
Press, publicity, and advertising	664,977	–	–	664,977
Internships	388,416	–	–	388,416
Educational Programs	306,175	–	–	306,175
General and administrative	–	17,251,928	–	17,251,928
	$ 24,596,953	$ 20,524,797	$ 996,474	$ 46,118,224

9. Functional Expenses (continued)

	2024			
	Program	General and Administrative	Fundraising	Total
Primetime Emmy Awards	$ 19,077,397	$ –	$ –	$ 19,077,397
Emmy publications	6,239,437	–	–	6,239,437
Membership and screening room	489,477	–	–	489,477
Corporate sponsorships	–	752,702	–	752,702
Activities and other	4,024,027	–	–	4,024,027
Media center operations	–	2,537,952	–	2,537,952
Fundraising	–	–	834,759	834,759
Television archives	969,181	–	–	969,181
Los Angeles Area Emmy Awards	617,913	–	–	617,913
Press, publicity, and advertising	741,586	–	–	741,586
Internships	379,319	–	–	379,319
Educational Programs	318,043	–	–	318,043
General and administrative	–	15,843,461	–	15,843,461
	$ 32,856,380	$ 19,134,115	$ 834,759	$ 52,825,254

10. Benefit Plans

The Television Academy has a defined contribution pension plan covering all of its full-time employees who are at least 21 years of age and who have been employed at the Television Academy for at least one year. Under the terms of the plan, the Television Academy is obligated to contribute 14% of the participating employees' compensation, plus an additional 5.7% of the portion of each participant's compensation, which exceeds the Social Security taxable wage base of $176,100 in 2025 and $168,600 in 2024, up to the maximum of $350,000 and $345,000 allowed under the Employee Retirement Income Security Act of 1974 for 2025 and 2024, respectively. Such contributions vest 20% per year beginning in the second year of employment. Total pension expense was $1,475,234 and $1,314,345 in 2025 and 2024, respectively.

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

11. Subsequent Events

There are two types of subsequent events: recognized subsequent events, which provide additional evidence about conditions that existed at the statement of financial position date, and nonrecognized subsequent events, which provide evidence about conditions that did not exist at the statement of financial position date but arose before the consolidated financial statements were issued. Recognized subsequent events are required to be recognized in the consolidated financial statements, and non-recognized subsequent events are required to be disclosed. The Television Academy evaluated subsequent events through June 29, 2026, which is the date the consolidated financial statements were available to be issued.

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SUPPLEMENTARY INFORMATION

Report of Independent Auditors on
Supplementary Information

The Board of Governors
Academy of Television Arts & Sciences

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

Ernst & Young LLP

June 29, 2026

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE
CONSOLIDATING STATEMENT OF FINANCIAL POSITION

December 31, 2025

	Television Academy	Television Academy Foundation	Eliminations	Total
Assets				
Cash and cash equivalents	$ 6,551,502	$ 3,466,257	$ –	$ 10,017,759
Pledges and other receivables	2,230,841	1,570,117	–	3,800,958
Due from Television Academy	–	344,687	(344,687)	–
Due from Television Academy Foundation	1,482,230	–	(1,482,230)	–
Prepaid expenses and other assets	661,903	137,062	–	798,965
Investments	48,482,771	11,413,168	–	59,895,939
Property and equipment, net	2,585,544	21,393,901	–	23,979,445
Operating lease right-of-use assets	40,476	–	–	40,476
Total assets	$ 62,035,267	$ 38,325,192	$ (1,826,917)	$ 98,533,542
Liabilities and net assets				
Accounts payable and accrued liabilities	$ 4,232,395	615,713	$ –	$ 4,848,108
Due to Television Academy	–	1,482,230	(1,482,230)	–
Due to Television Academy Foundation	344,687	–	(344,687)	–
Deferred revenue	6,563,456	40,632	–	6,604,088
Operating lease liabilities	40,472	–	–	40,472
Total liabilities	11,181,010	2,138,575	(1,826,917)	11,492,668
Net assets:				
Without donor restrictions	50,854,257	30,101,055	–	80,955,312
With donor restrictions	–	6,085,562	–	6,085,562
Total net assets	50,854,257	36,186,617	–	87,040,874
Total liabilities and net assets	$ 62,035,267	$ 38,325,192	$ (1,826,917)	$ 98,533,542

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE
CONSOLIDATING STATEMENT OF ACTIVITIES

Year Ended December 31, 2025

	Television Academy	Television Academy Foundation	Eliminations	Total
Revenues:				
Primetime Emmy Awards	$ 22,312,234	$ –	$ –	$ 22,312,234
Emmy publications	8,229,589	–	–	8,229,589
Hall of Fame program	45,000	–	–	45,000
Membership and screening room dues	5,895,912	–	–	5,895,912
Corporate sponsorships	1,451,000	–	–	1,451,000
Donations	–	1,855,029	–	1,855,029
Activities and other	1,799,258	352,675	–	2,151,933
Interest income	1,443,127	249,737	–	1,692,864
In-kind contributions	480,301	30,636	–	510,937
Media center operations	–	785,131	–	785,131
TV Academy management fees	796,542	–	(796,542)	–
Los Angeles Area Emmy Awards	230,545	–	–	230,545
Net gain in fair value of investments	5,386,352	1,032,240	–	6,418,592
Total revenues	48,069,860	4,305,448	(796,542)	51,578,766
Net assets released from restrictions	–	325,519	–	325,519
Total unrestricted revenues and other support	48,069,860	4,630,967	(796,542)	51,904,285
Expenses:				
Primetime Emmy Awards	10,158,952	–	–	10,158,952
Emmy publications	6,518,191	–	–	6,518,191
Hall of Fame program	8,323	–	–	8,323
Membership and screening room	500,973	–	–	500,973
Corporate sponsorships	684,999	–	–	684,999
Activities and other	4,626,385	–	–	4,626,385
Media center operations	796,542	2,587,870	(796,542)	2,587,870
Fundraising	–	996,474	–	996,474
Television archives	–	827,583	–	827,583
Los Angeles Area Emmy Awards	596,978	–	–	596,978
Press, publicity, and advertising	664,977	–	–	664,977
Internships	–	388,416	–	388,416
Educational programs	–	306,175	–	306,175
General and administrative	13,925,257	3,326,671	–	17,251,928
Total expenses	38,481,577	8,433,189	(796,542)	46,118,224
Total unrestricted revenues and other support over (under) expenses	9,588,283	(3,802,222)	–	5,786,061
Transfers to the Television Academy Foundation:	(3,860,534)	3,860,534	–	–
Change in net assets without donor restrictions	5,727,749	58,312	–	5,786,061
Donations	–	36,100	–	36,100
Interest income	–	121,338	–	121,338
Unrealized investment loss	–	548,581	–	548,581
Net assets released from restrictions	–	(325,519)	–	(325,519)
Change in net assets with donor restrictions	–	380,500	–	380,500
Total change in net assets	$ 5,727,749	$ 438,812	$ –	$ 6,166,561



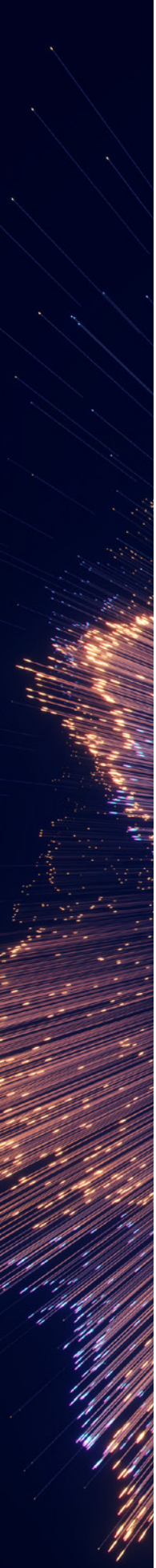
ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

FINANCIAL STATEMENTS

YEAR ENDED DECEMBER 31, 2025
WITH REPORT OF INDEPENDENT AUDITORS

Television Academy

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Shape the future with confidence

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Report of Independent Auditors

To the Board of Directors
Academy of Television Arts & Sciences Foundation

Opinion

We have audited the financial statements of the Academy of Television Arts & Sciences Foundation (the Foundation), which comprise of the statement of financial position as of December 31, 2025, and the related statement of activities and cash flows for the year then ended, and the related notes (collectively referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Foundation at December 31, 2025, and the changes in its net assets and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

Basis for Opinion

We conducted our audit in accordance with auditing standards generally accepted in the United States of America (GAAS). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are required to be independent of the Foundation and to meet our other ethical responsibilities in accordance with the relevant ethical requirements relating to our audit. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of Management for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America, and for 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.

In preparing the financial statements, management is required to evaluate whether there are conditions or events, considered in the aggregate, that raise substantial doubt about the Foundation's ability to continue as a going concern for one year after the date that the financial statements are available to be issued.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free of material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not absolute assurance and therefore is not a guarantee that an audit conducted in accordance with GAAS will always detect a material misstatement when it exists. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. Misstatements are considered material if there is a substantial likelihood that, individually or in the aggregate, they would influence the judgment made by a reasonable user based on the financial statements.

In performing an audit in accordance with GAAS, we:

- Exercise professional judgment and maintain professional skepticism throughout the audit.
- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, and design and perform audit procedures responsive to those risks. Such procedures include examining, on a test basis, evidence regarding the amounts and disclosures in the financial statements.
- Obtain an understanding of internal control relevant to the audit 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 Foundation's internal control. Accordingly, no such opinion is expressed.
- Evaluate the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluate the overall presentation of the financial statements.
- Conclude whether, in our judgment, there are conditions or events, considered in the aggregate, that raise substantial doubt about the Foundation's ability to continue as a going concern for a reasonable period of time.

We are required to communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit, significant audit findings, and certain internal control-related matters that we identified during the audit.

Ernst & Young LLP

June 29, 2026

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION
STATEMENT OF FINANCIAL POSITION

	December 31 2025
Assets	
Cash and cash equivalents	**$ 3,466,257**
Pledges and other receivables	**1,570,117**
Due from the Television Academy	**344,687**
Prepaid expenses and other assets	**137,062**
Investments	**11,413,168**
Property and equipment, net	**21,393,901**
Total assets	$ **38,325,192**
Liabilities and net assets	
Accounts payable and accrued liabilities	**$ 615,713**
Due to the Television Academy	**1,482,230**
Deferred revenue	**40,632**
Total liabilities	**2,138,575**
Net assets:	
Without donor restrictions	**30,101,055**
With donor restrictions	**6,085,562**
Total net assets	**36,186,617**
Total liabilities and net assets	**$ 38,325,192**

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION
STATEMENT OF ACTIVITIES

Year Ended December 31, 2025

Changes in net assets without donor restrictions:		
Revenues:		
In-kind contributions	$	30,636
Media center operations		785,131
Interest income		249,737
Other		352,675
Other donations		1,855,029
Net gain in fair value of investments		1,032,240
Donations from affiliate		1,933,888
Total unrestricted revenues		6,239,336
Net assets released from restrictions		325,519
Total unrestricted revenues and other support		6,564,855
Expenses:		
Media center operations		2,587,870
Fundraising		996,474
Television archives		827,583
Educational programs		306,175
Internships		388,416
General and administrative		3,326,671
Total expenses		8,433,189
Changes in net assets without donor restrictions		(1,868,334)
Changes in net assets with donor restrictions:		
Donations		36,100
Interest income		121,338
Unrealized investment gain		548,581
Net assets released from restrictions		(325,519)
Changes in net assets with donor restrictions		380,500
Total changes in net assets	$	(1,487,834)
Net assets, beginning of the year	$	35,747,805
Net asset transfer from the Television Academy		1,926,646
Net assets, end of the year	$	36,186,617

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION
STATEMENT OF CASH FLOWS

Year Ended December 31, 2025

Operating activities		
Changes in net assets	$	(1,487,834)
Adjustments to reconcile changes in net assets to net cash provided by operating activities:		
Depreciation and amortization		1,427,644
Change in fair value of investments		(1,621,266)
In-kind personnel services from Television Academy		1,926,646
Changes in operating assets and liabilities:		–
Pledges and other receivables		806,839
Prepaid expenses and other assets		71,159
Accounts payable and accrued liabilities		107,604
Due to the Television Academy		417,267
Deferred revenue		(351,883)
Net cash provided by operating activities		1,296,176
Investing activities		
Purchase of investments		(1,859,384)
Proceeds from sale and maturities of investments		1,018,983
Net cash used in investing activities		(840,401)
Net (decrease) increase in cash and cash equivalents		455,775
Cash and cash equivalents at beginning of year		3,010,482
Cash and cash equivalents at end of year	$	3,466,257

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION
NOTES TO FINANCIAL STATEMENTS

December 31, 2025

1. Organization and Basis of Presentation

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

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

Use of Estimates

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

2. Summary of Significant Accounting Policies

Revenue Recognition

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

In-Kind Contributions

Contributions of assets other than cash are recorded at their estimated fair value as in-kind contributions.

Cash and Cash Equivalents

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

Pledges and Other Receivables

Pledges and other receivables 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 collectability of receivables based on past collection history and the identification of specific potential donor risks. At December 31, 2025, no reserve was considered necessary. Unconditional pledges to be received in future years are discounted using a risk-free rate consistent with the expected cash flow period.

2. Summary of Significant Accounting Policies (continued)

Investments

Investments are stated at fair value. Fair value is established based on quoted prices from recognized security exchanges for marketable securities and net asset value for alternative investments. Net appreciation (depreciation) in the fair value of investments and changes to net assets values, which consist 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.

The Media Center has a useful life of 30 years. The general range of useful lives for remaining property and equipment is 3 to 5 years for furniture, equipment, and software.

Long-Lived Assets

Long-lived assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Recoverability of assets to be held and used is measured by the cash flows generated by the assets. If such assets are considered to be impaired, the impairment to be recognized is measured by the amount by which the carrying amount of the assets exceeds their fair value. There were no impairments in 2025.

Income Taxes

The Television Academy Foundation has been recognized as a tax-exempt organization pursuant to Section 501(c)(3) of the Code, and is organized and operated exclusively for charitable, literary, and educational purposes as described in Section 170(c)(2), including the advancement of the arts and sciences of television. Management is of the opinion that substantially all of the Television Academy Foundation's activities are related to its exempt purpose, and no material uncertain tax positions have been identified or recorded in the financial statements at December 31, 2025. The Television Academy Foundation currently files Form 990 in the U.S. federal jurisdiction and corresponding state information returns in the state of California. The Television Academy Foundation is not currently under any income tax examinations in major tax jurisdictions for any prior period.

Assets Released From Restriction

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

Net Assets With Donor Restrictions

Net assets with donor restrictions of $6,085,562 at December 31, 2025, pertain to contributions received with donor-imposed restrictions.

2. Summary of Significant Accounting Policies (continued)

The Television Academy Foundation held a fundraising campaign (New Destination Campaign) to raise funds for Television Academy Foundation programs. Included in net assets with donor restrictions are pledges received and receivable at December 31, 2025 of $2,372,114 that are restricted for the New Destination Campaign. The New Destination Campaign will support the Television Academy Foundation's ability to fulfill its mission through the expansion of its internship program, increase in awarded scholarships, and overall expansion of its philanthropic efforts.

Starting in 2023, the Bob Bennett Future Leaders program was established to provide financial support to the Television Academy Foundation's internship program. Included in net assets with donor restrictions are pledges received and receivable at December 31, 2025 of $2,947,446 restricted for this program.

Net assets with donor restrictions at December 31, 2025 include $99,095 that are to be used to establish an award, Seymour Bricker, to be given at the annual College Television Awards; $564,885 related to the Interviews Preservation Fund that are used to fund the preservation of archives; and $102,021 related to Educational Program's Alek Trebek Fellowships.

The Television Academy Foundation's Board has interpreted the Uniform Prudent Management of Institutional Funds Act as requiring the preservation of the corpus of the various donor-restricted endowment funds, absent explicit donor stipulation to the contrary. As a result of this interpretation, the Television Academy classifies as donor-restricted net assets: (1) the original value of gifts donated, (2) the original value of subsequent gifts to the permanent endowment, and (3) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund.

The Television Academy Foundation has adopted investment and spending policies for endowment assets that attempt to provide a predictable stream of funding to programs supported by its endowments. Endowment assets include those assets of donor-restricted funds that the organization must hold in perpetuity, as well as Board-designated funds. Under this policy, as approved by the Board, the endowment assets are invested in a manner which is intended to produce results that exceed the price and yield of market benchmarks. Actual returns in any given year may vary from this goal.

From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the value of the original and subsequent donor gift amounts. The Television had no deficiencies of this nature in donor-restricted endowment funds as of December 31, 2025.

3. Pledges and Other Receivables

Pledges and other receivables consist of the following at December 31:

	2025
Pledges receivable	$ 1,269,033
Other receivables	301,084
	$ 1,570,117

Long-term pledges are discounted using U.S. Department of the Treasury yield curve rates (1.70%–4.79%).

3. Pledges and Other Receivables (continued)

Pledges receivable as of December 31 are due as follows:

	2025
Within one year	$ 605,000
After one year but not more than five years	605,000
More than five years	250,000
	1,460,000
Less discount	(190,967)
	$ 1,269,033

Pledges receivable from 3 entities accounted for 100% of total pledges receivable as of December 31, 2025.

4. Investments

Investments consisted of the following at December 31:

	2025
Equity mutual funds	$ 5,712,894
Fixed income funds	1,530,363
Blended funds	1,441,963
Commodity investment trusts	580,260
Alternative investments	2,147,688
Total investments	$ 11,413,168

All investments held at December 31, 2025 are for long-term purposes.

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

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

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

4. Investments (continued)

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

	2025
Cost basis	$ 9,290,758
Fair value	11,413,168

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

	2025
Realized gains	$ 105,829
Unrealized gains	1,515,437
Change in fair value of investments, net	$ 1,621,266

5. Fair Value

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

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

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

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

The following tables present the financial instruments carried at fair value on a recurring basis as of December 31, 2025 and 2024, by valuation hierarchy, all of which were based on the market approach, which uses prices and other relevant information generated by market transactions involving identical or comparable assets.

	Total	Level 1	Level 2	Level 3
December 31, 2025				
Equity mutual funds	$ 5,712,894	$ 5,712,894	$ –	$ –
Fixed income funds	1,530,363	1,530,363	–	–
Blended funds	1,441,963	1,441,963	–	–
Commodity investment trusts	580,260	580,260	–	–
		$ 9,265,480	$ –	$ –
Alternative investments measured at net asset value	2,147,688			
Total Investments	$ 11,413,168			

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

6. Property and Equipment

Property and equipment include the following at December 31:

	2025
Land	$ 823,092
Building	30,038,680
Plaza	866,907
Furniture, equipment, and software	6,115,670
	37,844,349
Less accumulated depreciation and amortization	(16,450,448)
	$ 21,393,901

Depreciation expense was $1,427,644 for the year ended December 31, 2025.

During 2016, donors contributed the use of certain equipment to be used in the media center for a period of ten years. The fair value of the equipment at the date of donation was approximately $3,087,927. The equipment is being depreciated over the ten-year term of the agreement. The donor also agreed to donate maintenance services over the ten-year period, which had a fair value at the date of donation of approximately $912,073.

7. Related-Party Transactions

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

The Television Academy provides the Television Academy Foundation with certain accounting and administrative support. The value of these items received from the Television Academy in 2025 was $1,926,646 which was recorded as in-kind personnel services and other from Affiliate and as an equity transfer in the accompanying financial statements.

The Television Academy Foundation received donations from the Television Academy of $1,933,888 in 2025 to support the Television Academy Foundation in its various activities. As of December 31, 2025, amounts receivable from the Television Academy were $344,687.

The Television Academy pays for certain expenses incurred on behalf of the Television Academy Foundation. As of December 31, 2025, amounts payable to the Television Academy were $1,482,230.

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, 2025 for such reimbursements.

8. Liquidity Management

In managing its liquidity, the Foundation structures its financial assets to be available to satisfy general operating expenses, current liabilities, and other obligations as they come due. The Television Academy Foundation invests cash in excess of daily requirements in investments to help manage unanticipated liquidity needs. The Television Academy Foundation's financial assets available for general operating expenses within one year of December 31, 2025 are as follows:

Financial assets:	
Cash and cash equivalents	$ 3,466,257
Pledges and other receivables (excluding pledges to be received after 2026)	857,816
Investments	11,413,168
Total financial assets and liquidity available within one year	$ 15,737,241

9. Functional Expenses

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

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

	2025			
	Program	General and Administrative	Fundraising	Total
Media center operations	$ –	$ 2,587,870	$ –	$ 2,587,870
Fundraising	–	–	996,474	996,474
Television archives	827,583	–	–	827,583
Educational programs	306,175	–	–	306,175
Internships	388,416	–	–	388,416
General and administrative	–	3,326,671	–	3,326,671
	$ 1,522,174	$ 5,914,541	$ 996,474	$ 8,433,189

10. 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 5.7% of the participating employees' compensation, plus an additional 14% of the portion of each participant's compensation, which exceeds the Social Security taxable wage base of $176,100 in 2025 up to the maximum of $350,000 allowed under the Employee Retirement Income Security Act of 1974 for 2025. Such contributions vest 20% per year beginning in the second year of employment. During the year ended December 31, 2025, the Television Academy Foundation incurred pension costs of $186,860 related to employees providing services exclusively for the Television Academy Foundation in support of its activities.

10. Benefit Plans (continued)

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

11. Subsequent Events

There are two types of subsequent events: recognized subsequent events, which provide additional evidence about conditions that existed at the statement of financial position date, and nonrecognized subsequent events, which provide evidence about conditions that did not exist at the statement of financial position date but arose before the financial statements were issued. Recognized subsequent events are required to be recognized in the financial statements, and non-recognized subsequent events are required to be disclosed. The Television Academy Foundation evaluated subsequent events through June 29, 2026, which is the date the financial statements were available to be issued.

