EMMYS®

2024 ANNUAL REPORT

Television Academy

NBCUniversal

MESSAGE FROM THE TELEVISION ACADEMY CHAIR

AS THE LARGEST MEMBERSHIP ORGANIZATION IN THE TELEVISION INDUSTRY — AND THE HOME OF ITS MOST PRESTIGIOUS SYMBOL OF EXCELLENCE, THE EMMY AWARD — THE TELEVISION ACADEMY REMAINS STEADFAST IN ITS MISSION TO SUPPORT AND ADVANCE TWO COMPLEMENTARY COMMUNITIES: THE PROFESSIONALS WHO SHAPE OUR INDUSTRY AND THE AUDIENCES WHO ARE INSPIRED BY THEIR WORK.

When we lend our voice to issues of importance to the industry, we do so on behalf of more than 26,000 members working across every facet of television. And when we provide benefits, professional development and networking opportunities, we help sustain a vibrant creative ecosystem whose collective talent, innovation and passion elevate the entire medium.

The past year brought profound shifts to our business. Contraction, consolidation and budget reductions led to difficult losses across many sectors, affecting countless gifted colleagues. These changes were often challenging, yet our community met them with resilience and resolve — guided by an enduring belief in the cultural, social and economic power of television.

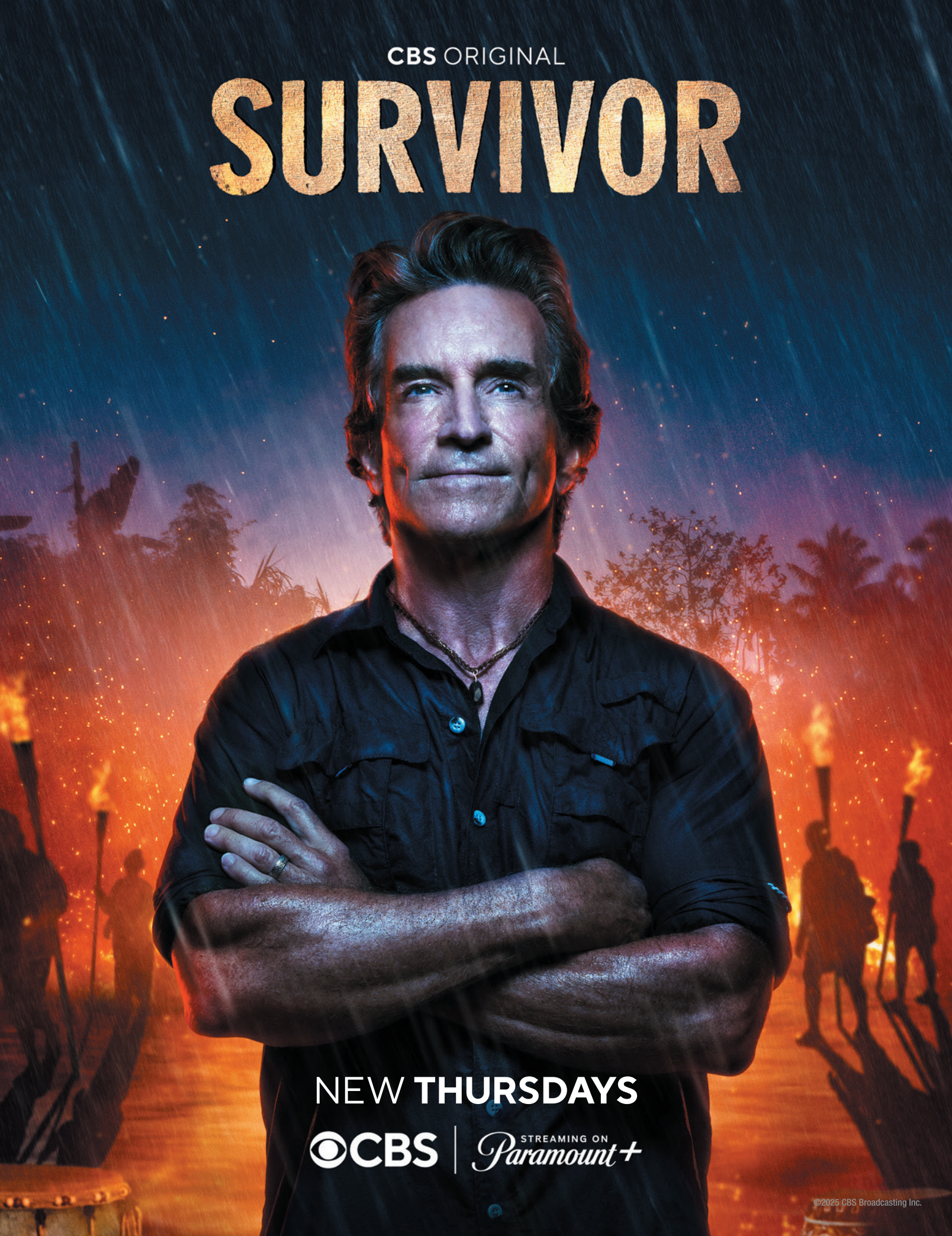
The Academy itself navigated a year unlike any other. The dual impact of the WGA and SAG-AFTRA strikes led to the postponement of the 75th Emmy Awards, resulting in the rare and remarkable experience of producing two Emmy ceremonies within a single calendar year. In partnership with our broadcast collaborators and Jesse Collins Entertainment, both events stood as celebrations of excellence and tributes to television's rich history. They reminded us why this medium continues to move, inspire and connect us.

Preserving the integrity and central role of creators, performers and craftspeople in storytelling also guided our growing focus on artificial intelligence. To foster informed dialogue, we convened our first-ever AI Summit, bringing together experts to explore the opportunities and challenges of generative AI across our industry, including its ethical, legal and creative implications. To ensure our voice is represented in ongoing policy discussions, we also appointed a dedicated advocacy executive to lead outreach with legislators and other key stakeholders in this space.

We further deepened our commitment to Diversity, Equity, Inclusion and Accessibility. In partnership with ReadySet, we released the 2024 Impact Progress Report, examining member perspectives and measuring progress in our DEIA work. Our third Inclusion Summit, open to all members for the first time, expanded these conversations and strengthened the sense of belonging that defines our community.

To all members of the Academy: Thank you. Your artistry, perseverance and love for television continue to shape not only the stories we tell, but the world in which we live.

CRIS ABREGO
Chair
Television Academy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MESSAGE FROM THE TELEVISION ACADEMY FOUNDATION CHAIR

IN 2024, THE TELEVISION ACADEMY FOUNDATION ADVANCED ITS MISSION TO INSPIRE AND SUPPORT THE NEXT GENERATION OF ENTERTAINMENT PROFESSIONALS THROUGH OUR CORE EDUCATIONAL INITIATIVES: THE INTERNSHIP PROGRAM, COLLEGE TELEVISION AWARDS, MEDIA EDUCATORS CONFERENCE, THE POWER OF TV, COLLEGE TELEVISION SUMMIT AND THE INTERVIEWS: AN ORAL HISTORY OF TELEVISION.

We are especially grateful for a generous and transformational $250,000 gift from the Children's Investment Fund Foundation, which is enabling the integration of climate storytelling programming across the Academy Foundation's initiatives over the next two years. This support empowers emerging creators to craft compelling stories that reflect the global impact of climate change while keeping entertainment at the heart. In collaboration with the Natural Resources Defense Council's Rewrite the Future, the Academy Foundation has brought thought-provoking conversations to the majority of our key programs.

Applications for our summer internship program rose by 57%, resulting in a diverse cohort of 39 interns, with approximately 25% being first-generation college students and more than half identifying as BIPOC. Our interns gained hands-on experience at studios, networks and production companies across the entertainment industry. In addition to their internships, the students participated in a series of professional development seminars focused on enhancing essential skills, including résumé writing, interviewing and networking.

A promising glimpse of the future workforce was on display at the 43rd College Television Awards, recognizing 75 students from 13 universities across seven genre categories. Two special honors highlighted social impact: the Seymour Bricker Humanitarian Award and the Loreen Arbus Focus on Disability Scholarship.

Supporting those who teach the industry's future storytellers and executives remains a cornerstone of the Foundation's Media Educators Conference. The conference welcomed 81 educators from 62 colleges and universities across the country for an immersive experience featuring insights from leading industry professionals. Attendees also visited Warner Bros. Discovery for a conversation with accomplished showrunners and a behind-the-scenes tour of the Warner Bros. studio lot. With generous support from Sony Pictures Entertainment, the Alex Trebek Legacy Fellowship provided 18 participating educators with full scholarships to attend the conference.

Additional programming, including The Power of TV and College Television Summit, continued to expand the Foundation's reach in 2024. The Power of TV series explored television's impact on society through several incisive discussions open to the public while the virtual College Television Summit, in partnership with Apple TV+, served students from around the country eager to break into the industry.

The Interviews: An Oral History of Television captured five in-depth stories of luminaries, including television executive Haim Saban, hairstylist Kim Kimble and production designer Suzuki Ingerslev. To ensure the longevity of these one-of-a-kind oral histories, the Foundation continued its work to preserve the library of interviews in a sustainable format.

Finally, the 2024 Emmys Golf Classic introduced a pickleball competition, paving the way for a new stand-alone event in 2025 and beyond.

The work of the Foundation is made possible by the donors, partners, advisors and friends who contribute to it so generously. On behalf of our dedicated staff and board of directors, we thank you for your continued commitment to the Television Academy Foundation.

TINA PERRY
Chair
Television Academy Foundation

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MESSAGE FROM THE TELEVISION ACADEMY PRESIDENT & CEO

REFLECTING ON 2024, I AM GRATEFUL TO THE TELEVISION ACADEMY LEADERSHIP, STAFF AND ESPECIALLY OUR MEMBERS. The resilience, creativity and drive for excellence shown by all were a source of inspiration and strength during a year of both difficulty and progress for our organization and our industry.

Mounting two Emmy Awards ceremonies in a single calendar year, due to the postponement of the 75th Emmys during negotiations to resolve the WGA and SAG-AFTRA strikes, was a formidable task for the Academy. But, as was the case during Covid restrictions, it was also an opportunity to uplift our community and to bring the professionals who make television — and the audiences who love it — together by recognizing excellence even in challenging conditions.

Amid economic shifts and technological transformation, the Academy reached a historic milestone: Our membership surpassed 26,000 — the highest in our history. This growth reflects the trust our community places in the Academy as a professional resource and advocate.

In response to members' desire for deeper engagement, we expanded networking and professional development opportunities designed to foster collaboration and connection. Academy members were able to attend more than 50 in-person and virtual peer-group and all-Academy events, including mixers, screenings, discussion panels and programs on an array of topics, focusing on equipment demonstrations, career guidance, mental health and much more.

In addition, while maintaining a significant and steady presence in the Los Angeles area, we expanded our networking and social outreach efforts in the Eastern U.S. by hosting mixers in New York City and Atlanta, with other events on the way.

Further broadening our membership outreach, we forged a groundbreaking partnership with the New York-based National Academy of Television Arts and Sciences, aligning select peer groups for a new national program that will expand opportunities for members within both Academies in the years ahead.

To strengthen relationships with the public as well as our industry colleagues, the Academy Foundation continued The Power of TV, its ongoing series of public panels dedicated to programming centered on topics of social and cultural importance. Events in 2024 included "Ensuring Authentic Disability Inclusion," "Flipping the Script on Work, Family & Care" and "Democracy in Focus."

Social and cultural themes are also foundational to our annual Television Academy Honors. The 17th Honors ceremony recognized six programs selected for their undeniable power to inform, illuminate and inspire: *Daughters*, *Genius: MLK/X*, *Independent Lens: Greener Pastures*, *Out of My Mind, We Will Dance Again* and *Will & Harper*.

I close this message as I began it: with thanks and gratitude. Although it presented challenges, 2024 proved to be a consequential year that brought the Academy closer together and showed once again that the will and resolve of our industry — and industry members' love for television — are as strong as ever.

MAURY McINTYRE
President & CEO
Television Academy

MOLLY PARKER
DOC
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TELEVISION ACADEMY YEAR IN REVIEW
2024 EVENTS AND ACTIVITIES

By **Libby Slate**

2024, LIKE THE SEVERAL YEARS BEFORE IT, PROVED UNIQUE IN THE TELEVISION ACADEMY'S HISTORY. With the SAG-AFTRA and Writers Guild of America labor strikes over, the milestone 75th Emmy Awards ceremony, postponed from September 2023, could finally be presented in January, along with the two 75th Creative Arts Emmys ceremonies and Emmy nominee receptions. Though the 76th Emmy Awards season returned to its customary schedule, holding a second set of Emmy ceremonies in the same year was anything but business as usual.

Settling the strikes did not, unfortunately, mean a return to normalcy for much of the entertainment industry, which was still recovering from the effects of the Covid-19 pandemic. The Academy continued to offer its members support, with resource lists on its website, virtual seminars about mental health and numerous peer group events providing professional development information and social community. The year ended on a positive note, as membership grew to more than 26,000 strong — the highest in Academy history.

75th Emmys Nominee and Peer Group Receptions — 1/3/24 – 1/11/24

The Academy's year got off to a festive start with five nights of Emmy nominee and peer group receptions for the 75th Emmys, held at the JW Marriott Los Angeles at L.A. LIVE in downtown Los Angeles.

75th Creative Arts Awards — 1/6/24 – 1/7/24

The two weekend Creative Arts ceremonies, primarily recognizing crafts in numerous categories, were meaningful not only for their notable anniversary, but for their

celebration of industry members' perseverance and resilience during the difficult months of the previous year. At the first ceremony, primarily honoring scripted programming crafts and guest performers, the HBO dystopian drama *The Last of Us* led the competition with eight wins, followed by a three-way tie for second place between FX comedy *The Bear*, Netflix comedy *Wednesday* and another HBO drama, *The White Lotus*, with four statuettes apiece.

The *Last of Us* took both drama series guest performer categories: Nick Offerman as Outstanding Guest Actor and Storm Reid as Outstanding Guest Actress. Sam Richardson won as Outstanding Guest Actor in a Comedy Series for Apple TV+'s *Ted Lasso* and Judith Light won as Outstanding Guest Actress in a Comedy Series for Peacock's *Poker Face*. Outstanding Actor and Actress in a Short Form Comedy or Drama Series were garnered, respectively, by Tim Robinson of Netflix's *I Think You Should Leave with Tim Robinson* — his second consecutive win — and Jasmine Guy of Prime Video's *Chronicles of Jessica Wu*.

The second ceremony, recognizing programming and crafts in animation, reality, unscripted and documentary categories, welcomed a beloved television icon: Carol Burnett, whose *Carol Burnett: 90 Years of Laughter + Love* on NBC won the Emmy for Outstanding Variety Special (Pre-recorded). Extolled throughout the evening, Burnett earned her seventh Emmy, as an executive producer of the show.

Scoring five awards on Sunday — including Outstanding Unstructured Reality Program — was *Welcome to Wrexham*, the FX series about a Welsh soccer team. Apple TV+'s documentary *Still: A Michael J. Fox Movie*, followed with four awards, including Outstanding Documentary or Nonfiction Special. RuPaul Charles, of MTV's *RuPaul's Drag Race*, was honored as Outstanding Host for a Reality or Competition Series for the eighth consecutive time. And former president Barack Obama earned a second consecutive category win, as Outstanding Narrator, for Netflix's *Working: What We Do All Day*.

The ceremonies, held at the Peacock Theater at L.A. LIVE, aired in an edited version January 13 on FXX. That telecast then streamed on Hulu beginning January 14.

The Top 75 Most Impactful Television Moments — 1/11/24

In celebration of the 75th anniversary of the Emmy Awards, Academy members voted on the 75 most impactful moments in television history, chosen from hundreds of programs and news clips submitted by Academy peer group executive committees. Topping the list, which was announced shortly before the Emmys' primetime ceremony, were the words of Apollo 11 astronaut Neil Armstrong upon becoming the first human to set foot on the moon, on July 20, 1969: "That's one small step for man, one giant leap for mankind."

Emmys Press Preview — 1/12/24

Members of the media gathered at the Peacock Theater and JW Marriott Los Angeles at L.A. LIVE, where they learned details of the Emmys ceremony from telecast host Anthony Anderson and executive

producers Jesse Collins, Dionne Harmon and Jeannáe Rouzan-Clay; sampled drinks and desserts to be served at the Governors Gala; saw the Emmys Giving Suite benefiting the Academy Foundation; and even enjoyed an immersive experience on a recreation of the famed candy factory set of *I Love Lucy*.

75th Emmy Awards — 1/15/24
From the diamond-anniversary silver carpet to the golden statuettes, the long-awaited 75th Emmy Awards did not disappoint. Hosted by Anthony Anderson at the Peacock Theater and aired live on Fox, the ceremony honored contemporary programs while also paying tribute to classic television series of the past seven decades.

The HBO drama *Succession* and the FX/Hulu comedy *The Bear* tied for the most awards, six each, followed by the Netflix limited series *BEEF*, with five. *Succession* took its third Emmy for Outstanding Drama Series, as well as awards for writing (Jesse Armstrong), directing (Mark Mylod) and three of the four drama series acting awards: lead actor for Kieran Culkin, lead actress for Sarah Snook and supporting actor for Matthew Macfadyen. Jennifer Coolidge of HBO Max's *The White Lotus* won Outstanding Supporting Actress.

The Bear won almost identical awards in the comedy categories, as Outstanding Comedy Series as well as for writing and directing (both Christopher Storer) and three of the four acting awards: Jeremy Allen White for lead actor, Ayo Edebiri for supporting actress and Ebon Moss-Bachrach for supporting actor. Quinta Brunson of ABC's *Abbott Elementary* prevailed as Outstanding Lead Actress.

BEEF earned statuettes for Outstanding Limited or Anthology Series and for writing and directing (both Lee Sung Jin). Ali Wong and Steven Yeun won as lead actress and lead actor, respectively. Outstanding Supporting Actress and Actor were won by Niecy Nash-Betts for Netflix's *Dahmer — Monster: The Jeffrey Dahmer Story* and Paul Walter Hauser of Apple TV+'s *Black Bird*, respectively.

Elton John attained EGOT status when *Elton John Live: Farewell from Dodger Stadium* won for Outstanding Variety Special (Live). Also notable was the eighth consecutive win by MTV's *RuPaul's Drag Race* for Outstanding Reality Competition Series. In two new categories, HBO's *Last Week Tonight with John Oliver* won as Outstanding Scripted Variety Series and Comedy Central's *The Daily Show with Trevor Noah* was named Outstanding Talk Series.

The Governors Award was bestowed upon GLAAD, the world's largest LGBTQ+ media advocacy organization, for its efforts across nearly four decades to achieve fair, accurate and diverse media representation of LGBTQ+ people and to advocate for LGBTQ+ equality.

Announcing many of the nominees were cast members from classic shows, some reuniting on sets resembling those used on their programs. Shows included *All in the Family*, *Cheers*, *Martin*, *Ally McBeal*, *The Sopranos* and *Grey's Anatomy*, with a separate tribute recreating the aforementioned candy factory scene in *I Love Lucy*.

The ceremony was available for streaming on Hulu beginning January 16.

75th Emmy Awards Los Angeles Viewing Party — 1/15/24
Academy members enjoyed cocktails and a buffet supper along with the Emmys telecast at this celebration benefitting the Academy Foundation's educational and archival programs, held at the Saban Media Center at the Academy's headquarters in the NoHo Arts District.

Start of Cris Abrego's Term as Academy Chair — 1/16/24
Because of the unique Emmys ceremonies carryover from 2023, executive Cris Abrego began his term as newly elected Academy chair the day after the Emmys telecast instead of the customary January 1, succeeding outgoing chair Frank Scherma.

Peer Group Events — 2/1/24 – 12/17/24
Throughout the year, Academy members attended more than 45 in-person and virtual events held for their peer groups, including mixers, parties, brunches and programs on such topics as AI tools for content creation; manifesting career breakthroughs; combating intolerance and discrimination in casting; special visual effects production tools; and insights related to collaboration.

The Interviews' First Interview of the Year — 1/23/24
The Interviews: An Oral History of Television, a program of the Television Academy Foundation, conducted the first of the year's five interviews, with producer-composer-executive Haim Saban. Two of the subsequent interviews were co-produced with the Motion Picture Academy's Visual History Collection. In total, there were 953 interviews at year's end.

Meanwhile, the Interviews Preservation Project by the USC Digital Repository continued, funded by a three-year grant from the National Endowment for the Humanities.

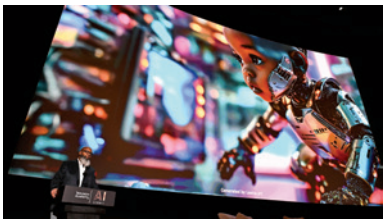
Announcement of Emmy Awards Rules Changes — 1/24/24
Rules changes made by the Board of Governors for the 76th Emmy Awards included combining several short form categories; redefining qualifications for guest performers; expanding award eligibility for documentary and costume design team members; and modifying voting procedures for hairstyling and makeup.

75th Emmys Prime/Cuts — 1/27/24
The power of collaboration was the theme when three teams of picture editors, all recent Emmy winners or nominees for Outstanding Picture Editing, took the Saban Media Center stage for the annual panel highlighting the art and craft of editing.

Member Recruitment Mixers — 2/6/24 – 2/8/24
Active-status Academy members were asked to bring a non-member industry colleague who would qualify for Active membership at three mixers held at the Saban Media Center to give those interested an idea of what membership would mean.

Academy Foundation Outreach to Students — 2/22/24 – 12/5/24
Foundation Internship Program director Nancy Robinson 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 more than 700 students. She also attended school career fairs and hosted a contingent of Carnegie Mellon University students at the Academy. Education programs coordinator David Jimenez accompanied her for a career fair, and two former summer 2024 interns participated in a subsequent informational session.

Artificial Intelligence (AI) Summit — 2/24/24



Twenty speakers and panelists shared their expertise about the use of generative AI in the television industry at the Academy's first AI Summit, a day-long event at the Saban Media Center developed by the Academy's AI Task Force; the task force was created in 2023 to address the opportunities afforded by AI as well as members' concerns about the technology's effect on their livelihoods. Panels and demonstrations covered AI usage in pre-production, postproduction and audio, as well as discussions on ethical, legal and rights considerations.

Release of 2024 Impact Progress Report — 2/29/24
The report, created in partnership with culture-change consulting firm ReadySet, analyzed members' perceptions of the Academy's Diversity, Equity, Inclusion and Accessibility (DEIA) progress. Among the findings: Membership demographic diversity had increased and members felt a greater sense of belonging, but there must still be more emphasis on identities such as ethnic heritage and disabilities, more programs of career growth and more opportunities for member feedback.

For Your Consideration Events for Emmy Voters — 3/1/24 – 6/12/24
FYC season returned in full force after limitations the year before due to the writers' strike, with more than 100 screenings, panels and receptions for Emmy voters, held at the Saban Media Center and various other locations in Los Angeles and New York.

The Power of TV: Ensuring Authentic Disability Inclusion — 3/7/24

Challenges and strategies for attaining greater equity in the television industry for people with disabilities were the focus of this Foundation public program, part of the ongoing initiative that explores television's enormous influence on societal perspectives and norms; panel participants included creatives, consultants, executives and performers.

The Interviews Outreach — 3/13/24 – 12/8/24
Staff members of The Interviews attended and participated in various events throughout the year. Director Jenni Matz served on a panel about fair use at the Society of Cinema and Media Studies annual conference in Boston in March and attended the Oral History Association's virtual AI in OH symposium in July. At the Academy's Media Educators Conference in October, she presented the debut of The Interviews' Curriculum, a 16-week customizable course on the history of television utilizing clips from The Interviews' collection. And in December she attended the Association of Moving Image Archivists annual conference in Milwaukee. Matz was also the co-author, with senior digital archivist Jenna Hymes, digital archivist Jossel Franco and staffers at the USC Digital Repository, of an article about The Interviews preservation, published in September in the *Journal of Digital Media Management*. Hymes and Franco attended the virtual iPres Conference in September, and Franco attended the virtual Society of American Archivists' Reappraisal and Deaccessioning workshop in October.

Board of Governors Retreat — 3/15/24 – 3/17/24
The Board of Governors gathered at the Terranea Resort in Rancho Palos Verdes to discuss such topics as reimagining the Emmys ceremony as a show to celebrate all audiences and creating the Academy's first television festival for the public, Televerse, to be held in 2025.

***Emmy* Magazine Redesign — 3/16/24**
With the year's second issue, the Academy's official publication introduced a redesign — with a new font and regular new offerings spotlighting notable program episodes, industry careers and industry members' favorite TV influences and travel destinations — while maintaining its dynamic reporting on all things television.

All-Academy New York Mixer — 3/27/24
Smiles, selfies, friendly conversations and food and libations abounded when East Coast Academy members gathered for a mixer in New York City, held at the Ritz-Carlton New York, NoMad.

All-Academy Los Angeles Mixers — 4/3/24 – 12/11/24
Southern California members enjoyed making new friends from other peer groups and renewing acquaintances at three All-Academy mixers at the Saban Media Center during the year: "Fling into Spring" in April, "Ghostly Gathering" in October (costumes encouraged!) and "A Very Merry Mixer" in December.

College Television Summit — 4/4/24
The Foundation's annual virtual event, which gives college and university students nationwide an insider's guide to television from industry pros, this year featured insights from a young showrunner, documentary filmmakers and an executive; a script-to-screen panel; and a panel on climate storytelling.

Foundation Climate Storytelling Initiative Launch — 4/4/24
The panel at the College Television Summit served as the launch of a Foundation initiative to integrate climate-related topics in all its educational programs, in partnership with the National Resources Defense Council: Rewrite the Future.

Tina Perry Elected Foundation Chair — 4/9/24
Tina Perry, president of OWN: Oprah Winfrey Network and a longtime Academy Foundation board member, was elected chair of the Foundation, finishing out the 2024 term. She succeeded former chair Cris Abrego, who became chair of the Academy, and interim chair Jonathan Murray.

43rd College Television Awards — 4/13/24
The 43rd ceremony celebrated the passion, vision and creativity of 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.

Anne Vasquez Appointed Foundation Executive Director — 5/1/24
Anne Vasquez, a veteran journalist and media and nonprofit executive, was appointed executive director of the Academy Foundation, effective May 13.

Peer Circle Program — 5/1/24 – 11/30/24
First introduced as a pilot in 2022, the program has since grown and evolved in 2024. Bringing together small groups of members from diverse backgrounds and roles, it is designed to foster meaningful connections, encourage networking and provide support in a collaborative setting.

Welcome New Member Mixers — 5/7/24 – 11/14/24
The first of the year's three mixers welcoming new Academy members launched at the Saban Media Center, where attendees heard a short presentation and mingled at a reception with peer group governors. A similar event occurred in November, with a virtual mixer in August.

Announcement of Executive Committee Appointees — 5/8/24
Academy chair Cris Abrego announced the appointment of six

top industry figures — executives Paul Buccieri, Pearlena Igbokwe, John Landgraf, Amy Reisenbach and Brandon Riegg and production company founder-CEO Dany Garcia — to the Executive Committee, where they will advise Abrego on the Academy's direction and initiatives and help ensure the continued relevance and impact of the Emmy Awards.

The Power of TV: Flipping the Script on Work, Family & Care — 5/8/24
Dispelling television myths about caregivers and caregiving while encouraging authentic representation was the goal of this Foundation public program, held at the Saban Media Center. The event was the first in the Power of TV's seven-year history that presented not only a panel of subject experts and industry members, but follow-up breakout sessions for deeper conversation among the attendees.

17th Television Academy Honors Ceremony — 5/23/24
Seven programs recognized for their power to make a difference in viewers' hearts and minds were celebrated at the Citizen News event space in Hollywood, in a ceremony hosted by actress Constance Zimmer. The shows spotlighted the concerns of marginalized communities; a quietly brave World War II heroine; the evolution of the current Supreme Court; and the pressures and angst of contemporary life.

Academy Participation in Public and Industry Events — 6/1/24 – 6/25/24
The Academy participated in the public ATX Television Festival in Austin, co-presenting a closing night tribute to the legacy of Norman Lear, which included script readings and a conversation with Lear's collaborators and friends, and also presenting the closing-night afterparty. The Academy also contributed to the planning of the annual Hollywood Climate Summit in Beverly Hills, whose first day was devoted to television; peer group governors provided feedback regarding better on-screen climate representation and the Academy talent relations team booked some speakers.

Human Rights: Stories, Facts and Case Studies to Inspire Your Storytelling — 6/11/24
In this virtual panel presented by the Academy's Advocacy Committee, members of the Human Rights Watch organization provided case studies on humanitarian issues at the U.S.-Mexico border and in East Africa and the Caribbean, as a resource to writers.

Summer Internship Program — 6/17/24 – 8/9/24
More than 2,100 applicants — an increase of over 57% from 2023 — vied for 39 internships in this immersive eight-week program, which offers university and college students and recent graduates hands-on training in numerous aspects of the television industry, along with professional development sessions and networking opportunities. There are also internships in the spring and fall.

The Interviews' Google Arts & Culture Online Exhibits — 7/5/24 – 10/31/24
The Interviews continued its partnership with Google Arts & Culture with two online exhibits: "Stories from American Political Conventions," premiering in July, featured reminiscences by Walter Cronkite, Dan Rather, David Brinkley and others, while "Stories from United States Presidential Elections," beginning in October, featured accounts by Bill Moyers, producer Betty Cole Dukert, FCC Chairman Newton N. Minow and others involved in the elections.

76th Emmy Awards Nominations Announcement — 7/17/24
Academy chair Cris Abrego and Emmy winners Sheryl Lee Ralph (*Abbott Elementary*) and Tony Hale (*Veep*) announced Emmy nominees in eleven key categories in a livestreamed morning ceremony held at the historic El Capitan Theatre in Hollywood. The FX drama series *Shōgun* topped all programs with 25 nominations, while last year's comedy series winner, the same network's *The Bear*, set a record for the most comedy series nominations in a single year, with 23; *30 Rock*'s 22 noms in 2009 had been the previous high.

Death of Leo Chaloukian — 7/18/24
Once called "the Television Academy's best friend" by former chair John Shaffner for his many years of service, Chaloukian died at age 97. An employee — and eventually the owner — of Ryder Sound Services, whose projects won 42 Emmy Awards and an Oscar under his leadership, Chaloukian began his Academy career as a Sound peer group governor in the late 1970s and became Academy president (the position now called chair) in 1990, for four years. He spearheaded the Academy building committee to create the current North Hollywood headquarters, served on the Academy Foundation board and is one of only 12 people thus far to earn the Syd Cassyd Founder's Award, in 2004; the award, created in 1991, recognizes Academy members who have

made a significant positive impact on the organization through participation and service.

76th Los Angeles Area Emmy Awards — 7/27/24
The importance of human connection and making a difference in people's lives were the predominant themes — evidenced in the winning entries and in acceptance speeches — at the awards, which honor local programming in news, crime and social issues, the arts, sports and other categories. For the eighth consecutive year, KCET led the field, with 10 awards, followed by KVEA and Spectrum News 1, with four each. Held at the Four Seasons Hotel Beverly Wilshire in Beverly Hills and hosted by podcast- and talk-show host Michaela Pereira, the ceremony saw Spectrum News 1 win for Regularly Scheduled Daily Morning Newscast, KCBS2 win for the Daytime Newscast counterpart and KVEA win, similarly, for Evening Newscast. The Governors Award was bestowed posthumously to KTLA5 entertainment anchor-reporter Sam Rubin, who died unexpectedly on May 10 at age 64.

Member Town Hall — 7/31/24
The first Member Town Hall presented by the Academy in several decades drew hundreds of attendees to the Saban Media Center, where chair Cris Abrego, president and CEO Maury McIntyre and other Academy leaders encouraged member engagement; offered ways to make suggestions and forge new connections; and answered questions about various member concerns. The event was also livestreamed.

Foundation Interns Summer Networking Night — 8/8/24
Participants in the Summer Internship Program joined industry pros — former interns, intern hosts, judges and other Academy members, leadership and staff — for this annual networking event, held at Castaways in Burbank.

76th Emmy Awards New York Nominee Celebration — 8/27/24
Academy members gathered to toast New York Emmy nominees during a festive evening at the Ritz-Carlton New York, NoMad.

"Bid for the Stars" Auction — 8/27/24 – 9/19/24
Tickets to the Emmy Awards and Governors Gala were the top draw of the Foundation's annual Emmy Season auction on Charitybuzz; other offerings included VIP tickets to late-night show tapings and to the second-season premiere of *The Walking Dead: Daryl Dixon* in Madrid, Spain, as well as a *Night Court* experience at Warner Bros. in Burbank. Proceeds benefitted Foundation programs.

76th Emmy Awards Nominee Celebrations — 9/4/24 – 9/11/24
Emmy nominees, their guests and Academy peer-group colleagues enjoyed five celebratory evenings of food, cocktails and conversation at the JW Marriott Los Angeles L.A. LIVE.

76th Creative Arts Awards — 9/7/24 – 9/8/24
The Emmy Awards returned to their traditional September schedule for the first time in two years, beginning with the two Creative Arts Awards ceremonies, held at the Peacock Theater at L.A. LIVE. Reversing the order of the January shows, the first evening focused on programming and crafts in animation, reality, unscripted and documentary categories, with the second primarily honoring scripted programming crafts and guest performers. Just as in January, a beloved variety-show icon took the stage: Dick Van Dyke on the first night, when CBS's *Dick Van*

Dyke 98 Years of Magic won the Emmy for Outstanding Variety Special (Pre-recorded). Though he did not personally win a statuette, Van Dyke lent a joyous presence to the proceedings.

Another television icon was the big winner of the evening: NBC's *Saturday Night Live*, which garnered six Emmys for various crafts in the variety, nonfiction or reality program categories. The second-most awards tally resulted in a three-way tie between Disney+'s documentary *Jim Henson Idea Man*, Netflix's animated series *Blue Eye Samurai* and ABC's broadcast of the Oscars, with four awards apiece. *Jim Henson* was named Outstanding Documentary or Nonfiction Special, *Samurai*, Outstanding Animated Series and the Oscars telecast, Outstanding Variety Special (Live).

The following night, FX's Japanese feudal drama *Shōgun* eclipsed all other programs with 14 wins, in such drama series categories as casting, cinematography, costumes, picture editing, production design and stunts, as well as an Outstanding Guest Actor in a Drama Series victory for Néstor Carbonell. FX's comedy series *The Bear* followed with seven wins, including both Outstanding Guest Actor and Actress in a Comedy Series, for Jon Bernthal and Jamie Lee Curtis, respectively. Outstanding Guest Actress in a Drama Series went to Michaela Coel for Prime Video's *Mr. & Mrs. Smith* and Outstanding Performer in a Short Form Comedy or Drama Series was claimed by Eric Andre of Adult Swim's *The Eric Andre Show*.

An edited version of the

two ceremonies aired on FXX September 14 and then streamed on Hulu beginning September 15.

76th Emmy Awards — 9/15/24
At the 76th Emmy Awards, hosted by father-son Eugene and Dan Levy and broadcast live on ABC from the Peacock Theater, *Shōgun* and *The Bear* continued their winning streaks, each setting a record for the most awards won by a show in a single cycle, for Drama Series and Comedy Series, respectively. *Shōgun* garnered four more Emmys, for a total of 18 statuettes; *The Bear* also added four, for a total of 11.

Named Outstanding Drama Series, *Shōgun* also took honors for Outstanding Lead Actor and Lead Actress in a Drama Series, for Hiroyuki Sanada and Anna Sawai, respectively, and Outstanding Directing for a Drama Series, for Frederick E.O. Toye. *The Bear* repeated three of its wins from the 75th Emmys: Jeremy Allen White, Outstanding Lead Actor in a Comedy Series; Ebon Moss-Bachrach, Outstanding Supporting Actor in a Comedy Series; and Christopher Storer, Outstanding Directing for a Comedy Series. Completing the victory list was first-time nominee and winner Liza Colón-Zayas, for Outstanding Supporting Actress in a Comedy Series.

Other winners included Jean Smart as Outstanding Lead Actress in a Comedy Series for HBO/Max's *Hacks* and *Hacks* itself as Outstanding Comedy Series; and Billy Crudup of Apple TV+'s *The Morning Show* and Elizabeth Debicki of Netflix's *The Crown* as Outstanding Supporting Actor and Supporting Actress in a Drama Series, respectively. In the Limited or Anthology Series or a Movie categories, Outstanding Lead Actor and Lead Actress winners were, respectively, Richard Gadd in Netflix's *Baby Reindeer* and Jodie Foster in HBO/Max's *True Detective: Night Country*. Jessica Gunning of *Baby Reindeer* won for Outstanding Supporting Actress, while Lamorne Morris was named Outstanding Supporting Actor for FX's *Fargo*. *Baby Reindeer* won for Outstanding Limited or Anthology Series.

HBO's *Last Week Tonight with John Oliver* repeated its January win as Outstanding Scripted Variety Series and Comedy Central's *The Daily Show* won as Outstanding Talk Series. Peacock's *The Traitors* was named Outstanding Reality Competition Program.

The Governors Award was given to writer-producer-director-philanthropist Greg Berlanti, in recognition of his significant impact on television and culture by depicting under-represented communities in such series as *Dawson's Creek*, *Brothers and Sisters* and *Batwoman*.

The ceremony telecast began streaming the next day on Hulu.

76th Emmys Prime/Cuts — 9/28/24
Three editing duos, all Emmy winners or nominees, came to the Saban Media Center to discuss the art and craft of picture editing, highlighting their collaborations; challenges such as working with English subtitles on the primarily Japanese-dialogue in *Shōgun*; and the need to emphasize emotions as well as jokes in comedy. The conversation was moderated by Emmy nominee/former Picture Editors peer group governor Michael Ruscio, ACE, who was interviewed about his own work before the panel.

24th Emmys Golf Classic and Inaugural Pickleball Slam — 10/7/24
Television and sports stars, entertainment industry executives,

Academy leaders and corporate partners competed in this annual golf tournament, held once again at the Riviera Country Club in Pacific Palisades and hosted for the seventh consecutive year by Cedric the Entertainer. Reflecting increasing industry interest in pickleball, the Academy also held its first pickleball competition, with the intent to present more such events. The day raised more over $450,000 to benefit Foundation programs.

Media Educators Conference — 10/9/24 – 10/11/24
College and university professors from around the country gathered for this annual Foundation conference, which bridges the classroom and the television industry with experiences and insiders' advice to impart to students. Held primarily at Academy headquarters, presentations included discussions on the current state of the industry and the use of AI; tips from early-career professionals; a directing master class; and the unveiling of a new college curriculum using the Foundation's oral history collection, The Interviews.

The Power of TV: Democracy in Focus — 10/10/24
Held as part of the Media Educators Conference at the Saban Media Center, and also open to the public, the program explored television

shows' ability, in their depiction of, and storytelling about, politics and politicized matters, to depict how citizens perceive public leaders and their own civic engagement.

"Toasty Tuesday" New York City Mixers — 10/22/24 – 11/19/24
Hosted by the Production Executives and Producers peer groups, these mixers for East Coast members of all peer groups celebrated Halloween in October at the RPM Underground karaoke space and offered a pre-holiday Happy Hour at the Allerton Bar in November, both in Manhattan.

76th Engineering, Science & Technology Emmy Awards — 10/23/24
Honoring engineering and other technical achievements that provide innovations or improvements for television production, recording, transmission or reception, the ceremony at the Saban Media Center bestowed eight Emmy statuettes upon visionaries whose creativity and passion have enhanced television storytelling. Hosted for the eighth time by actress Kirsten Vangsness (*Criminal Minds*), the evening also recognized Jensen Huang, founder, president and CEO of the accelerated-computing pioneer company NVIDIA with the Charles F. Jenkins Lifetime Achievement Award and Adobe Inc. with the Philo T. Farnsworth Corporate Achievement Award.

Announcement of Newly Elected Peer Group Governors — 11/14/24
Thirty-one 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. Thirteen are first-time peer group governors, with the others being reelected to a second consecutive term or returning to the board after prior service. The 2025 board is the most diverse in Academy history, in matters such as gender parity and participation by members of historically marginalized groups.

Mental Health Webinars for Members — 11/18/24 – 11/20/24
With people who work in entertainment approximately three times more likely to struggle with a mental health challenge than non-industry members, the Academy presented two virtual programs to help its own members. "Imposter Syndrome and the Inner Critic: Creativity Compromised" spotlighted imposter syndrome, a condition marked by self-doubt and the fear of being exposed as a fraud. "Minding Your Mental Health" featured experts who offered insights into emotional resilience and coping with financial and career vicissitudes.

Entrepreneurial Auction — 11/19/24 – 12/4/24
A power lunch with the writer-showrunner of *The Penguin*, a meeting with the executive producer of *The Gilded Age* and an insider's view of the writing process of *Only Murders in the Building* were among the exclusive entertainment experiences offered by the Foundation as part of Charitybuzz's 10th Annual Entrepreneurial Auction, with proceeds benefitting the Foundation's programs.

***Emmy* Magazine Successes at L.A. Press Club's National Arts & Entertainment Journalism Awards — 12/1/24**
Emmy magazine received seven honors — two for second place and five for third place — at the L.A. Press Club's 17th Annual National Arts & Entertainment Journalism Awards, at a ceremony held at the Millennium Biltmore Hotel in downtown Los Angeles. The awards covered personality profiles and other features, photos and the Best Entertainment Magazine category, the latter a third-place finish for the post-Emmy Awards issue. *Emmy* had received 10 nominations in all.

Inclusion Summit — 12/4/24
The Academy's third Inclusion Summit continued to explore issues of diversity, equity, inclusion and accessibility (DEIA) within the television industry, for the first time open to Academy members. Panels at the event, held at the Saban Media Center, covered the state of inclusion in the television industry and a case study of the series *Shōgun*, with time also allotted for networking among attendees.

All-Academy Atlanta Mixer — 12/4/24
It was Georgia Academy members' turn to enjoy an evening of mixing, mingling and fine food and drink, at the Ritz-Carlton Hotel in Atlanta; members were encouraged to bring television colleagues interested in joining the Academy.

Announcement of Television Academy-NATAS New Joint Membership — 12/18/24
The Academy and the New York-based National Academy of Television Arts and Sciences (NATAS) jointly announced a groundbreaking partnership, aligning specific groups of members from both organizations for a new NATAS National Membership program to launch in 2025. Organized using the Television Academy's peer group model, the new program initially includes Children's Animation, Children's Live Action, Daytime, Documentary, News, Sports and Technology & Engineering peer groups; existing Television Academy members of the groups common to both organizations will also retain their Academy membership.

2024 TELEVISION ACADEMY COMMITTEES

ACTIVITIES
Jo DiSante, Chair
Dominique Kelley, Vice Chair

ADVOCACY (not a standing advisory committee)
Jo DiSante, Chair
Eddie Bonin, Vice Chair

AUDIT & FINANCE
Dawn Taylor, Chair

BUDGET REVIEW COMMITTEE
Ann Leslie Uzdavinis, Chair

BYLAWS
Scott Freeman, Chair
Wendy Aylsworth, Vice Chair

CREATIVE ARTS SHOW
Charlie McBrearty, Co-Chair
Nena Erb, ACE, Co-Chair

DAYTIME EMMY AWARDS
Brenda Brkusic Milinkovic, Chair
Eva Basler, Vice Chair

DIVERSITY
Jill Dickerson, Co-Chair
Troy Underwood, Co-Chair

EMMY AWARDS RULES
Sam Linsky, Chair

EMMY AWARDS SHOW
Steve Venezia, CAS, Chair
Debra Curtis, Vice Chair
Anya Adams, Vice Chair

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

GOVERNORS AWARD SELECTION
(not a standing advisory committee)
Kim Taylor-Coleman, CSA, Chair
Phillip W. Palmer, CAS, Vice Chair

GOVERNORS GALA
Nicole Demerse, Co-Chair
Keith Raskin, Co-Chair

HALL OF FAME SELECTION
No ceremony in 2024

INVESTMENT
Ed Romano, Chair

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

MEMBERSHIP
Allison Binder, Chair
Joe Earle, CAS, Vice Chair

TELEVISION ACADEMY HONORS SELECTION
(not a standing advisory committee)
Bryan Leder, Chair
Kim Taylor-Coleman, CSA, Vice Chair

TOP TV MOMENTS (not a standing advisory committee)
Shannon Buck, Chair
Christina Lee, Vice Chair
Robert M. Malachowski Jr., ACE, Vice Chair

2024 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 I.P. 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 I.P. 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 pro-social 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, an award-winning casting director and entertainment executive, currently serves as Director, Entertainment at Jewish National Fund-USA (JNF-USA). In this role, she leads the organization's Entertainment Division, overseeing the Israel Entertainment Fund (IEF), which elevates Israeli creators and stories for global audiences, and the Arts & Entertainment Initiatives, which support the growth and sustainability of arts and entertainment in Israel. Before joining JNF-USA, Sharon held senior executive roles at Nickelodeon and Cartoon Network, where she was instrumental in discovering and developing some of today's most recognizable talent, including Ariana Grande, Lily Collins, Emma Roberts and Josh Peck. She is a longtime member of the Television Academy, where she currently serves as Vice Chair, and is an active member of the Casting Society of America (CSA). Sharon also served as Chair of the Entertainment Community Fund's Looking Ahead program for 20 years and now sits on its Advisory Committee as Past Chair, continuing her dedication to supporting young performers and their families.

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*.

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.

Allison Binder — Secretary

Allison Binder is a partner of Goodman, Genow, Schenkman, Smelkinson & Christopher, LLP, a transactional entertainment law firm in Beverly Hills which specializes in representing actors, writers, directors, personalities, producers, authors and production entities in all aspects of the entertainment industry. In addition to her representation of individual and corporate clients, her practice includes the representation of international creators, broadcasters and distributors in the sale of foreign television formats in the United States and abroad. She received her B.A. from Cornell University and her J.D. from Stanford University.

2024 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 worlds 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*, the *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*, *We Are Lady Parts*, *The Voice* and *The Americas*. 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 Content 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* broke its own record with 11 wins for a comedy. 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 is also home to hit comedies like *It's Always Sunny in Philadelphia*, *Archer*, *Atlanta*, *Better Things*, *What We Do in the Shadows*, *Dave*, *Reservation Dogs* and *English Teacher*, along with docuseries including *Welcome to Wrexham* and *Dear Mama*. Recent projects include *A Murder at the End of the World*, *Feud: Capote vs. The Swans*, *The Veil*, *Clipped* and *American Sports Story*. 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, CBS Entertainment. Reisenbach leads all primetime, daytime and late-night creative departments at the CBS Television Network. She also supervises all comedy and drama development, alternative, specials and current programming, scheduling and casting. Prior to her promotion in November 2022, Reisenbach served as executive vice president of current programs, a role in which she was responsible for overseeing the combined department that supports current programming for both CBS Entertainment and CBS Television Studios. Additionally, she oversaw the network's top-rated CBS Daytime lineup.

Brandon Riegg

Brandon Riegg is vice president, nonfiction series & sports, 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* and *The Circle*, 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* and *The Last Dance*. 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*.

2024 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 currently secretary of the board 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 Lifetime 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 to oversee the production of dozens of highly 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*. Bonin's work spans across in-house roles at major Hollywood studios, film production crews and VFX vendors. Named one of *Variety*'s 2018 "Movers & Shakers," Bonin is a champion for digital artists, managers and other digital specialists who facilitate visual effects and digital production as the intersection of art and technology, within advanced storytelling. Virtual production is an area of focus for Bonin, as he views the traditional VFX industry and the VFX experts occupying new production crew positions, alongside other new partners now associated with virtual production, as paramount in how virtual production is advancing the entertainment production industry at large. Partners in this advancement primarily include the art, camera and lighting, editorial and special effects departments, directors, producers and others. DEI and fostering career advancement are also important areas of focus for Bonin. He has served on the Television Academy's Special Visual Effects peer group executive committee since 2013, and he 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, Bonin is a graduate of UCLA, where he was a Regents Scholar.

Jo DiSante

Jo DiSante is vice president of current programming at Disney Entertainment Television. After working as a creative executive and producer in feature films, she joined ABC in 2006 as an executive in the office of the president of the ABC Entertainment Group. In 2011, she transitioned into current programming at the network, where she has overseen series including *The Good Doctor*, *The Rookie*, *American Housewife*, *Marvel's Agents of S.H.I.E.L.D.*, *Quantico*, *Nashville*, *The Middle*, *Agent Carter*, *Galavant*, *The Muppets* and *Private Practice*. She also provides creative and strategic support for ABC News and manages in-show integrations of Disney I.P. into ABC primetime scripted series. Outside of her purview at ABC and her service to the Television Academy, she is on the steering committee of We For She, a women's advocacy group that strives to find practical ways to bring about a gender-balanced landscape in television; is the executive sponsor of Women @ Disney's Peer Mentor Circles; and has advised on the development of an employee-driven online mentor-matching program at Disney/ABC Television Group.

Larry Rosenthal

Larry Rosenthal is a SAG Award-winning, four-time nominated stunt coordinator-performer. He won his award for Best Stunt Ensemble, as a stunt performer on the Fox series *24*, starring Kiefer Sutherland. He has been stunt coordinating for more than 15 years and performing stunts for more than 25 years. He has been a member of the Stunts peer group since the group joined the Television Academy and has served on its peer group executive committee on and off for the past 10 years. He also recently served on the Academy's Emmy Awards committee. In addition, he has been responsible for producing the stunts memorial video for the Academy and the stunt community, lately with the help of Stephen Koepfer, a stunt performer based in New York. He is also a member of the SAG-AFTRA National and Los Angeles Stunt and Safety committees. In addition to stunting, he has produced dozens of commercials, several television pilots and presentations and one series. For fun, he plays in the Stunt Softball League and several other softball leagues and tournaments, and he enjoys running, hiking, biking, going to the beach and working on old cars. Most important, he is a single dad to a teenage daughter who is a senior at the Science Academy STEM Magnet.

TELEVISION ACADEMY FOUNDATION

Tina Perry — Chair

President of OWN: Oprah Winfrey Network, Tina Perry oversees all operational and creative areas of the network, reporting to OWN chairman 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 HBO Max. Perry is a champion of OWN's social-good initiatives, including its award-winning, get-out-the-vote and registration campaign, OWN Your Vote and OWN Your Health. In addition, she serves on the OWN board of directors, the Paley Center for Media's Los Angeles board of governors, the board of directors of the Friends of the Saban Community Clinic 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.

2024 TELEVISION ACADEMY BOARD OF GOVERNORS

Anya Adams
Directors

Kaz Aizawa
Animation

Wendy Aylsworth
Science & Technology

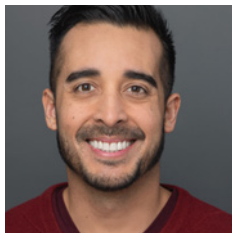
Bobbi Banks
Sound Editors

Eva Basler
Daytime Programming

Eric Becker
Lighting, Camera & Technical Arts

Mary Lou Belli
Directors

Hillary Bibicoff
Professional Representatives



Eddie Bonin
Special Visual Effects

Jeffrey A. Calderon
Lighting, Camera & Technical Arts

Patrick Cady, ASC
Cinematographers

Nikki Carbonetta
Makeup Artists/Hairstylists

Tony Carey
Producers

Lamb Chamberlin
Animation

Megan Chao
Documentary Programming

Tessandra Chavez
Choreography

Sherri Chung
Music

Yvette Cobarrubias
Commercials

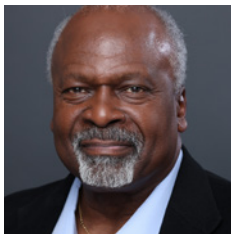
Nicole Demerse
Writers

Jill Dickerson
Reality Programming

Jo DiSante
Television Executives

Joe Earle, CAS
Sound

Nina Erb, ACE
Picture Editors



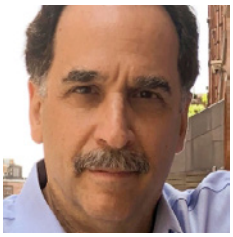
Kim Estes
Performers

Jacob Fenton
Professional Representatives

Scott Freeman
Reality Programming

Stephanie Hampton
Los Angeles Area

David Hartle
Production Executives



Marc Hirschfeld, CSA
Casting Directors

Karen Jones
Public Relations

Kenneth Kegley
Motion & Title Design

Lee Hollin
Television Executives

Christina Lee
Public Relations

Christie Lyn Lugo Leigh
Los Angeles Area

Kate Linder
Performers

Raf Lydon
Art Directors/Set Decorators

Robert Michael Malachowski Jr., ACE
Picture Editors

Lynn Renee Maxcy
Writers

Charlie McBrearty
Commercials

Howard Meltzer, CSA
Children's Programming

2024 TELEVISION ACADEMY BOARD OF GOVERNORS

Brenda Brkusic Milinkovic
Daytime Programming

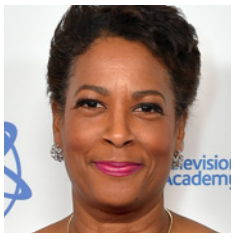
George Mooradian, ASC
Cinematographers

Phillip W. Palmer, CAS
Sound

Devon Patterson
Costume Design & Supervision

Eddie Perez
Stunts

Gloria Ponce
Children's Programming



Dawn Porter
Documentary Programming

Christopher B. Reeves
Sound Editors

Luke Reichle
Costume Design & Supervision

Larry Rosenthal
Stunts

Jeff Russo
Music

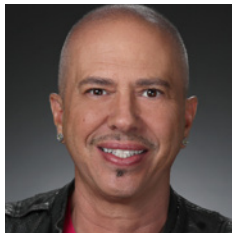
Eric W. Shamlin
Emerging Media Programming

Hollann Sobers
Production Executives

Derek Spears
Special Visual Effects

Christina Lee Storm
Emerging Media Programming

Kim Taylor-Coleman, CSA
Casting Directors



Vito Trotta
Makeup Artists/Hairstylists

Christian Vincent
Choreography

Steve Viola
Motion & Title Design

Kimberly Wannop, SDSA
Art Directors/Set Decorators

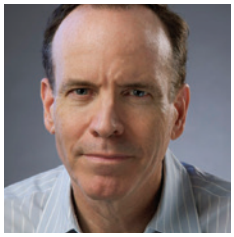
Sabrina Wind
Producers

Barry Zegel
Science & Technology

2024 TELEVISION ACADEMY FOUNDATION BOARD OF DIRECTORS

OFFICERS

Tina Perry
Chair
President, OWN TV Network & OTT Streaming



Jonathan Murray
Vice Chair
Cofounder, Bunim/Murray Productions

Deborah Bradley
Treasurer
EVP of Global Content Sales, A+E Networks

Billie Greer
Secretary
Public Policy Advisor and Consultant

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Nne Ebong
VP, Overall Deals, Original Series, Netflix

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Emmy Award-nominated entertainment journalist

Jorge R. Gutiérrez
Writer, Director

Cindy Holland
CEO, SISTER

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President of Macro Television Studios

Alix Jaffe
Executive Vice President, Television, Village Roadshow Entertainment Group

Ivana Kirkbride
Chief Commercial Officer, Deezer S.A.

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Chief Content Officer of Television, Trending media company

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Vice Chair, Television Academy*

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Chairman and CEO, Madison Media Management LLC

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Brian O'Rourke
Chief Production Officer, TBWA\Media Arts Lab

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EVP, Chief Marketing Officer, BET

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Co-founder & CEO, Allied MGMT Group

Mike Prickett
Extreme Director of Photography

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Treasurer, Television Academy*

Thomas W. Sarnoff
Founding Chair Emeritus
(In Memoriam)

Leonard H. Goldenson
Honorary Chairman (In Memoriam)

*Ex-Officio

TELEVISION ACADEMY STAFF

Maury McIntyre
President & CEO, Television Academy and Foundation

Heather Cochran
COO & CFO, Television Academy and Foundation

AWARDS & MEMBERSHIP
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Vice President, Awards

Linda Swain
Vice President, Membership & Outreach

Sheri Ebner
Senior Director, Awards

Victoria Smart
Senior Director, Membership & Acquisition

Liz Korda Smith
Director, Los Angeles Area Emmy Awards

Sara Guyton
Director, Awards

Barrie Nedler
Director, Member Services

Pauline Avendano
Director, Member Lifecycle

Adrienne Lamm
Senior Manager, Acquisition & Outreach

Michael Elton
Senior Manager, Awards & Membership

Rwanda Bernardino
Manager, Awards & Membership

Courtney Brown
Manager, Awards & Membership

Rufino Cabang
Manager, Awards & Membership

Grant Kiyohara
Manager, Awards & Membership

Veronica Thompson
Manager, Awards & Membership

Rosie Galicia
Manager, Member Services

Shelly Arreola
Awards & Membership Coordinator

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Senior Director, Corporate Partnerships

Samuel Saig
Senior Manager, Corporate Partnerships

Ileana Vior Quintanilla
Corporate Partnerships Coordinator

DESIGN SERVICES
Scott Buford
Senior Creative Director

Ed Baker
Senior Designer

Angel Moreno
Production Manager

David Kauha
Graphic Designer

DIGITAL — CONTENT
Marc Wade
Executive Producer, Digital

Angelique Morentin
Technical Manager, Digital Content

Summar Zhili
Digital Content Coordinator

DIGITAL — SYSTEMS & I.T.
Jennifer Connelly
Senior Director, Digital

Erwin Q. Yuson
Senior Manager, Database Administrator/Website Developer

Igor Varykish
Senior Manager, Information Technology

Gregory Krier
Manager, Information Technology

Meredith Jones
Manager, Digital Systems & IT

Hannah Drummey
Project Coordinator

EVENT PRODUCTION
Barb Held
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Barbara Chase
Senior Director, Event Production

Amy Pierce
Senior Manager, Event Production

David Napoli
Senior Manager, Technical Services

Gabrielle Lossia
Manager, Event Production

Rachel Katz
Event Production Coordinator

Timothy Kennelly
Projectionist

EXECUTIVE OFFICE
Brandy Curry
Chief of Staff

Gabriele Almon
Senior Director, Policy & Research

Ana Cruz
Executive Assistant to the President & CEO and COO & CFO

FACILITIES
Javier Sanchez
Director, Facilities

Mario Oyarzabal
Office & Facilities Administrator

Frank Mosqueda
Facilities Administrator

Juan Carlos Romero Sanchez
Facilities Maintenance Technician

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Lisa Fike
Controller

Nora Tyree
Senior Manager, Accounting

Elaine Valdez
Senior Manager, Accounting

Adonis Wilson
Senior Staff Accountant

Natasha Priscilla
Staff Accountant

Crisalis Najarro
Accounts Payable Associate

HUMAN RESOURCES
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Director, Human Resources

Rachel Smith
Human Resources Coordinator

Stephanie Kadlec
Receptionist

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Susan Spencer
CMO & Senior Vice President, Brand & Media Management

Laurel Whitcomb
Vice President, Marketing

Toni Magon
Senior Director, Talent & Industry Relations

Veata Betton
Senior Manager, Marketing

Camille Seariac
Senior Manager, Digital Communications & Social Media

Natalie Ochs
Digital Communications Coordinator

Jocelyne Sandoval
Marketing Communications Coordinator

Drew Jones
Talent Relations Coordinator

Janet Kim
Marketing Coordinator

PUBLICATIONS
Juan Morales
Vice President, Content & Editor-in-Chief

Maura Weber
Managing Editor

Sarah Hirsch
Senior Editor — Features

Stephan Horbelt
Senior Editor — Departments

Phil Pirrello
Print & Digital Content Editor

Marissa Roberts
Editorial Assistant

Angel Thompson
Director, Video Production

Eduardo Wienskoski
Video Editor

GENERAL COUNSEL
Venable LLP

PUBLICITY SERVICES
Breakwhitelight

SECURITY
Vitalis Odongo
Security Guard

Robin Sherman
Security Guard

TELEVISION ACADEMY FOUNDATION
Anne Vasquez
Executive Director

Amani Roland
Chief Advancement Officer

Samuel Abney
Director, Development

Jenni Matz
Director, The Interviews

Nancy Robinson
Director, Internship Program

Nikki Kaffee
Senior Manager, Internship Program

Adrienne Faillace
Producer, The Interviews

Jenna Hymes
Senior Digital Archivist

Brooklyn Snyder
Manager, Programs

Niko Antonio
Stewardship & Donor Relations Coordinator

David Jimenez
Education Programs Coordinator

Arrian Maize
Production Coordinator, The Interviews

Jossel Franco
Digital Archivist

Kirsten Manda
Executive Assistant

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE

CONSOLIDATED FINANCIAL STATEMENTS AND SUPPLEMENTARY INFORMATION

YEARS ENDED DECEMBER 31, 2024 AND 2023
WITH REPORT OF INDEPENDENT AUDITORS

Television Academy

Ernst & Young LLP
Suite 500
725 South Figueroa Street
Los Angeles, CA 90017-5418

Tel: +1 213 977 3200
Fax: +1 213 977 3152
ey.com

Shape the future
with confidence

Report of Independent Auditors

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 Company), which comprise the consolidated statements of financial position as of December 31, 2024 and 2023, 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 Company at December 31, 2024 and 2023, and the results of its operations 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 Company 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 Company'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 Company'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 Company'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 30, 2025

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

	December 31	
	2024	**2023**
Assets		
Cash and cash equivalents	**$ 12,219,907**	$ 17,545,521
Pledges and other receivables	**4,577,247**	4,214,158
Prepaid expenses and other assets	**797,379**	6,099,841
Investments	**47,071,894**	38,823,759
Property and equipment, net	**25,651,307**	27,339,141
Operating lease right-of-use assets	**67,036**	84,207
Total assets	$ **90,384,770**	$ 94,106,627
Liabilities and net assets		
Accounts payable and accrued liabilities	**$ 4,555,831**	$ 3,916,006
Deferred revenue	**4,887,592**	14,154,575
Operating lease liabilities	**67,034**	84,207
Total liabilities	**9,510,457**	18,154,788
Net assets:		
Without donor restrictions	**75,169,251**	69,975,731
With donor restrictions	**5,705,062**	5,976,108
Total net assets	**80,874,313**	75,951,839
Total liabilities and net assets	$ **90,384,770**	$ 94,106,627

See accompanying notes.

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

	December 31	
	2024	**2023**
Revenues:		
Primetime Emmy Awards	**$ 32,950,163**	$ 12,316,265
Emmy publications	**8,078,432**	8,573,348
Membership and screening room dues	**5,267,219**	4,788,122
Corporate sponsorships	**2,377,357**	–
Donations	**1,972,681**	1,361,959
Activities and other	**1,625,935**	2,045,874
Investment income	**1,233,317**	1,162,663
In-kind contributions	**1,040,354**	77,767
Media center operations	**752,472**	567,768
Los Angeles Area Emmy Awards	**274,833**	278,964
Net gain in fair value of investments	**1,962,961**	2,119,207
Total revenues	**57,535,724**	33,291,937
Net assets released from restrictions	**483,050**	342,838
Total unrestricted revenues and other support	**58,018,774**	33,634,775
Expenses:		
Primetime Emmy Awards	**19,077,397**	2,061,442
Emmy publications	**6,239,437**	6,137,403
Membership and screening room	**489,477**	456,802
Corporate sponsorships	**752,702**	533,808
Activities and other	**4,024,027**	1,795,059
Media center operations	**2,537,952**	2,477,032
Fundraising	**834,759**	652,911
Television archives	**969,181**	749,163
Los Angeles Area Emmy Awards	**617,913**	600,054
Press, publicity, and advertising	**741,586**	651,196
Internships	**379,319**	452,659
Educational programs	**318,043**	318,210
General and administrative	**15,843,461**	16,461,163
Total expenses	**52,825,254**	33,346,902
Total unrestricted revenues and other support over expenses	**5,193,520**	287,873
Changes in net assets without donor restrictions	**5,193,520**	287,873
Changes in net assets with donor restrictions		
Donations	**36,704**	2,885,665
Interest income	**58,395**	37,927
Unrealized investment gain	**116,905**	100,288
Net assets released from restrictions	**(483,050)**	(342,838)
Change in net assets with donor restrictions	**(271,046)**	2,681,042
Total changes in net assets	**$ 4,922,474**	$ 2,968,915

See accompanying notes.

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

	Year Ended December 31	
	2024	**2023**
Operating activities		
Change in net assets	**$ 4,922,474**	$ 2,968,915
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	**2,029,984**	2,418,465
Amortization of operating lease right-of-use assets	**17,171**	20,265
Changes in fair value of investments	**(2,079,866)**	(2,219,495)
Changes in operating assets and liabilities:		
Pledges and other receivables	**(363,089)**	(1,214,010)
Prepaid expenses and other assets	**5,302,462**	(5,308,642)
Accounts payable and accrued liabilities	**639,825**	(169,193)
Operating lease liabilities	**(17,173)**	(20,265)
Deferred revenue	**(9,266,983)**	10,676,297
Net cash provided by operating activities	**1,184,805**	7,152,337
Investing activities		
Purchase of investments	**(7,667,890)**	(5,339,005)
Proceeds from sale and maturities of investments	**1,499,621**	1,517,480
Purchase of property and equipment	**(342,150)**	(7,497)
Net cash used in investing activities	**(6,510,419)**	(3,829,022)
Net (decrease) increase in cash and cash equivalents	**(5,325,614)**	3,323,315
Cash and cash equivalents at beginning of year	**17,545,521**	14,222,206
Cash and cash equivalents at end of year	**$ 12,219,907**	$ 17,545,521

See accompanying notes.

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

December 31, 2024

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 $1,040,354 and $77,767 for the years ended December 31, 2024 and 2023, 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, 2024 and 2023, 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, 2024 and 2023, 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 2024 and 2023.

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, 2024 and 2023. 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, 2024 and 2023. 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 $5,705,062 and $5,976,108 at December 31, 2024 and 2023, 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, 2024 and 2023, totaling $2,075,335 and $1,988,397, 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 31,2024 and 2023, totaling $2,717,066 and $2,766,864, respectively, restricted for this program.

2. Summary of Significant Accounting Policies (continued)

Net assets with donor restrictions include $91,207 and $182,415 as of December 31, 2024 and 2023, respectively, related to maintenance services to be provided by Dolby; $93,278 and $94,698 as of December 31, 2024 and 2023, respectively, that are to be used to establish an award, Seymour Bricker, to be given at the annual College Television Awards; $636,280 and $864,875 as of December 31, 2024 and 2023, respectively, related to the Interviews Preservation Fund that are used to fund the preservation of archives and $91,896 and $78,858 as of December 31, 2024 and 2023, 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 31,2024 and 2023.

3. Pledges and Other Receivables

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

	2024	2023
Pledges receivable	**$ 2,127,691**	$ 2,858,636
Other receivables	**2,449,556**	1,355,522
	$ 4,577,247	$ 4,214,158

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:

	2024	2023
Within one year	**$ 886,207**	$ 916,207
After one year but not more than five years	**1,215,000**	1,926,207
More than five years	**250,000**	250,000
	2,351,207	3,092,414
Less discount	**(223,516)**	(233,778)
	$ 2,127,691	$ 2,858,636

Pledges receivable from 7 entities accounted for 100% of total pledges receivable as of December 31, 2024, and 98% of total pledges receivable as of December 31, 2023.

4. Investments

Investments consist of the following at December 31:

	2024	2023
Equity mutual funds	**$ 16,329,826**	$ 12,981,687
U.S. government obligations	**–**	1,007,508
Fixed income funds	**9,911,849**	6,291,009
Blended funds	**6,970,907**	6,693,777
Commodity investment trusts	**2,012,165**	1,684,743
Alternative investments	**11,847,147**	10,165,035
Total investments	**$ 47,071,894**	$ 38,823,759

All investments held at December 31, 2024 and 2023, 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:

	2024	2023
Cost basis	**$ 42,249,940**	$ 35,986,959
Fair value	**47,071,894**	38,823,759

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

	2024	2023
Realized gains from sale of investments	**$ 94,712**	$ 20,434
Unrealized gains	**1,985,154**	2,199,061
Change in fair value of investments, net	**$ 2,079,866**	$ 2,219,495

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, 2024 and 2023, 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, 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			

	Total	Level 1	Level 2	Level 3
December 31, 2023				
Equity mutual funds	$ 12,981,687	$ 12,981,687	$ –	$ –
U.S. government obligations	1,007,508	1,007,508	–	–
Fixed income funds	6,291,009	6,291,009	–	–
Blended funds	6,693,777	6,693,777	–	–
Commodity investment trusts	1,684,743	1,684,743	–	–
		$ 28,658,724	$ –	$ –
Alternative investments measured at net asset value	10,165,035			
Total investments	$ 38,823,759			

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:

	2024	2023
Land	**$ 1,328,093**	$ 1,328,093
Building and improvements	**36,608,359**	36,529,305
Plaza	**866,907**	866,907
Furniture, equipment, and software	**15,290,735**	15,027,639
Equipment leased under capital leases	**108,535**	108,535
	54,202,629	53,860,479
Less accumulated depreciation and amortization	**(28,551,322)**	(26,521,338)
	$ 25,651,307	$ 27,339,141

Depreciation expense was $2,029,984 and $2,418,465 for the years ended December 31, 2024 and 2023, respectively.

During 2016, a donor 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. The remaining value of future maintenance services is included within pledges receivable.

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 deferral 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, 2023, 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 deferral of syndication fee revenue associated with such show as of December 31, 2023. The license fees received from these arrangements are included in the consolidated statements of activities as Primetime Emmy Awards revenue and amounted to $3,315,319 and $0 for the years ended December 31, 2024 and 2023, 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 $1,526,250 and $508,750 for each of the years ended December 31, 2024 and 2023, respectively. International syndication royalty fees payable to NATAS were $287,426 and $0 for each of the years ended December 31,2024 and 2023, 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, 2024, are as follows:

Financial assets:	
Cash and cash equivalents	$ 12,219,907
Pledges and other receivables (excluding pledges to be received after 2025)	3,315,763
Investments	47,071,894
Total financial assets and liquidity available within one year	$ 62,607,564

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:

	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

9. Functional Expenses (continued)

	2023			
	Program	General and Administrative	Fundraising	Total
Primetime Emmy Awards	$ 2,061,442	$ –	$ –	$ 2,061,442
Emmy publications	6,137,403	–	–	6,137,403
Membership and screening room	456,802	–	–	456,802
Corporate sponsorships	–	533,808	–	533,808
Activities and other	1,795,059	–	–	1,795,059
Media center operations	–	2,477,032	–	2,477,032
Fundraising	–	–	652,911	652,911
Television archives	749,163	–	–	749,163
Los Angeles Area Emmy Awards	600,054	–	–	600,054
Press, publicity, and advertising	651,196	–	–	651,196
Internships	452,659	–	–	452,659
Educational Programs	318,210	–	–	318,210
General and administrative	–	16,461,163	–	16,461,163
	$ 13,221,988	$ 19,472,003	$ 652,911	$ 33,346,902

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 $168,600 in 2024 and $160,200 in 2023, up to the maximum of $345,000 and $330,000 allowed under the Employee Retirement Income Security Act of 1974 for 2024 and 2023, respectively. Such contributions vest 20% per year beginning in the second year of employment. Total pension expense was $1,314,345 and $1,127,075 in 2024 and 2023, 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 30, 2025, 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 30, 2025

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

December 31, 2024

	Television Academy	Television Academy Foundation	Eliminations	Total
Assets				
Cash and cash equivalents	$ 9,209,425	$ 3,010,482	$ –	$ 12,219,907
Pledges and other receivables	2,200,291	2,376,956	–	4,577,247
Due from Television Academy	–	791,975	(791,975)	–
Due from Television Academy Foundation	1,512,250	–	(1,512,250)	–
Prepaid expenses and other assets	589,158	208,221	–	797,379
Investments	38,120,394	8,951,500	–	47,071,894
Property and equipment, net	2,829,762	22,821,545	–	25,651,307
Operating lease right-of-use assets	67,036	–	–	67,036
Total assets	$ 54,528,316	$ 38,160,679	$ (2,304,225)	$ 90,384,770
Liabilities and net assets				
Accounts payable and accrued liabilities	$ 4,047,722	508,109	$ –	$ 4,555,831
Due to Television Academy	–	1,512,250	(1,512,250)	–
Due to Television Academy Foundation	791,975	–	(791,975)	–
Deferred revenue	4,495,077	392,515	–	4,887,592
Operating lease liabilities	67,034	–	–	67,034
Total liabilities	9,401,808	2,412,874	(2,304,225)	9,510,457
Net assets:				
Without donor restrictions	45,126,508	30,042,743	–	75,169,251
With donor restrictions	–	5,705,062	–	5,705,062
Total net assets	45,126,508	35,747,805	–	80,874,313
Total liabilities and net assets	$ 54,528,316	$ 38,160,679	$ (2,304,225)	$ 90,384,770

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

Year Ended December 31, 2024

	Television Academy	Television Academy Foundation	Eliminations	Total
Revenues:				
Primetime Emmy Awards	$ 32,950,163	$ –	$ –	$ 32,950,163
Emmy publications	8,078,432	–	–	8,078,432
Membership and screening room dues	5,267,219	–	–	5,267,219
Corporate sponsorships	2,377,357	–	–	2,377,357
Donations	–	1,972,681	–	1,972,681
Activities and other	1,604,513	21,422	–	1,625,935
Interest income	1,046,952	186,365	–	1,233,317
In-kind contributions	1,006,324	34,030	–	1,040,354
In-kind contributions from Affiliate	–	1,928,630	(1,928,630)	–
Media center operations	–	752,472	–	752,472
TV Academy management fees	747,446	–	(747,446)	–
Los Angeles Area Emmy Awards	274,833	–	–	274,833
Net gain in fair value of investments	1,601,038	361,923	–	1,962,961
Total revenues	54,954,277	5,257,523	(2,676,076)	57,535,724
Net assets released from restrictions	–	483,050	–	483,050
Total unrestricted revenues and other support	54,954,277	5,740,573	(2,676,076)	58,018,774
Expenses:				
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	747,446	2,537,952	(747,446)	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	14,417,907	1,425,554	–	15,843,461
In-kind personnel services and other from Affiliate	–	1,928,630	(1,928,630)	–
Total expenses	47,107,892	8,393,438	(2,676,076)	52,825,254
Total unrestricted revenues and other support over (under) expenses	7,846,385	(2,652,865)	–	5,193,520
Transfers to the Television Academy Foundation:	(1,971,562)	1,971,562	–	–
Change in net assets without donor restrictions	5,874,823	(681,303)	–	5,193,520
Donations	–	36,704	–	36,704
Interest income	–	58,395	–	58,395
Unrealized investment gain	–	116,905	–	116,905
Net assets released from restrictions	–	(483,050)	–	(483,050)
Change in net assets with donor restrictions	–	(271,046)	–	(271,046)
Total change in net assets	$ 5,874,823	$ (952,349)	$ –	$ 4,922,474

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

FINANCIAL STATEMENTS

YEARS ENDED DECEMBER 31, 2024 AND 2023
WITH REPORT OF INDEPENDENT AUDITORS

Television Academy

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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 Company), which comprise the statements of financial position as of December 31, 2024 and 2023, and the related 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 Company at December 31, 2024 and 2023, and the results of its operations 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 Company 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 Company'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 Company'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 Company'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 30, 2025

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION
STATEMENTS OF FINANCIAL POSITION

	December 31	
	2024	**2023**
Assets		
Cash and cash equivalents	**$ 3,010,482**	$ 5,328,586
Pledges and other receivables	**2,376,956**	3,143,794
Due from the Television Academy	**791,975**	560,012
Prepaid expenses and other assets	**208,221**	129,466
Investments	**8,951,500**	5,671,259
Property and equipment, net	**22,821,545**	24,249,190
Total assets	**$ 38,160,679**	$ 39,082,307
Liabilities and net assets		
Accounts payable and accrued liabilities	**$ 508,109**	$ 522,671
Due to the Television Academy	**1,512,250**	1,346,868
Deferred revenue	**392,515**	512,614
Total liabilities	**2,412,874**	2,382,153
Net assets:		
Without donor restrictions	**30,042,743**	30,724,046
With donor restrictions	**5,705,062**	5,976,108
Total net assets	**35,747,805**	36,700,154
Total liabilities and net assets	**$ 38,160,679**	$ 39,082,307

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION
STATEMENTS OF ACTIVITIES

	Year Ended December 31	
	2024	**2023**
Changes in net assets without donor retrictions:		
Revenues:		
In-kind contributions	**$ 34,030**	$ 16,738
In-kind contributions from Affiliate	**1,928,630**	1,712,906
Media center operations	**752,472**	567,768
Interest income	**186,365**	221,821
Other	**21,422**	157,968
Other donations	**1,972,681**	1,361,959
Net gain in fair value of investments	**361,923**	303,671
Total unrestricted revenues	**5,257,523**	4,342,831
Net assets released from restrictions	**483,050**	342,838
Total unrestricted revenues and other support	**5,740,573**	4,685,669
Expenses:		
Media center operations	**2,537,952**	2,477,032
Fundraising	**834,759**	652,911
Television archives	**969,181**	749,163
Educational programs	**318,043**	318,210
Internships	**379,319**	452,659
General and administrative	**1,425,554**	1,545,507
In-kind personnel services and other from Affiliate	**1,928,630**	1,712,906
Total expenses	**8,393,438**	7,908,388
Total unrestricted revenues and other support under total expenses	**(2,652,865)**	(3,222,719)
Transfers from the Television Academy	**1,971,562**	2,040,412
Changes in net assets without donor restrictions	**(681,303)**	(1,182,307)
Changes in net assets with donor restrictions:		
Donations	**36,704**	2,885,665
Interest income	**58,395**	37,927
Unrealized investment gain	**116,905**	100,288
Net assets released from restrictions	**(483,050)**	(342,838)
Changes in net assets with donor restrictions	**(271,046)**	2,681,042
Total changes in net assets	**$ (952,349)**	$ 1,498,735

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION
STATEMENTS OF CASH FLOWS

	Year Ended December 31	
	2024	**2023**
Operating activities		
Changes in net assets	**$ (952,349)**	$ 1,498,735
Adjustments to reconcile changes in net assets to net cash provided by operating activities:		
Depreciation and amortization	**1,427,645**	1,427,643
Change in fair value of investments	**(478,828)**	(403,959)
Changes in operating assets and liabilities:		
Pledges and other receivables	**766,838**	(1,642,531)
Prepaid expenses and other assets	**(78,755)**	5,093
Accounts payable and accrued liabilities	**(14,562)**	57,606
Due to the Television Academy	**(66,581)**	109,131
Deferred revenue	**(120,099)**	(120,099)
Net cash provided by operating activities	**483,309**	931,619
Investing activities		
Purchase of investments	**(2,801,413)**	(136,239)
Net cash used in investing activities	**(2,801,413)**	(136,239)
Net (decrease) increase in cash and cash equivalents	**(2,318,104)**	795,380
Cash and cash equivalents at beginning of year	**5,328,586**	4,533,206
Cash and cash equivalents at end of year	**$ 3,010,482**	$ 5,328,586

See accompanying notes.

December 31, 2024

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.

The Television Academy Foundation receives services from personnel of the Television Academy, which are measured at fair value, which is determined based on the cost of the personnel providing such services. As a result, management recorded $ 1,928,630 and $1,712,906 for 2024 and 2023, respectively, as in-kind contributions from Affiliate and in-kind personnel services and other from Affiliate. These contributions are used for general and administrative purposes.

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.

2. Summary of Significant Accounting Policies (continued)

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, 2024 and 2023, 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, 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 2024 or 2023.

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, 2024 and 2023 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.

2. Summary of Significant Accounting Policies (continued)

Net Assets With Donor Restrictions

Net assets with donor restrictions of $5,705,062 and $5,976,108 at December 31, 2024 and 2023, 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, 2024 and 2023, totaling $2,075,335 and $1,988,397, 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, 2024 and 2023, totaling $2,717,066 and $2,766,864, respectively, restricted for this program.

Net assets with donor restrictions include $91,207 and $182,415 as of December 31, 2024 and 2023, respectively, related to maintenance services to be provided by Dolby; $93,278 and $94,698 as of December 31, 2024 and 2023, respectively, that are to be used to establish an award, Seymour Bricker, to be given at the annual College Television Awards; $636,280 and $864,875 as of December 31, 2024 and 2023, respectively, related to the Interviews Preservation Fund that are used to fund the preservation of archives; and $91,896 and $78,859 as of December 31, 2024 and 2023, respectively, 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 31,2024 and 2023.

3. Pledges and Other Receivables

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

	2024	2023
Pledges receivable	**$ 2,127,691**	$ 2,858,636
Other receivables	**249,265**	285,158
	$ 2,376,956	$ 3,143,794

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:

	2024	2023
Within one year	**$ 886,207**	$ 916,207
After one year but not more than five years	**1,215,000**	1,926,207
More than five years	**250,000**	250,000
	2,351,207	3,092,414
Less discount	**(223,516)**	(233,778)
	$ 2,127,691	$ 2,858,636

Pledges receivable from 7 entities accounted for 100% of total pledges receivable as of December 31, 2024, and 98% of total pledges receivable as of December 31, 2023

4. Investments

Investments consisted of the following at December 31:

	2024	2023
Equity mutual funds	**$ 5,202,563**	$ 2,975,682
Fixed income funds	**436,000**	268,634
Blended funds	**1,144,741**	714,798
Commodity investment trusts	**330,656**	164,213
Alternative investments	**1,837,540**	1,547,932
Total investments	**$ 8,951,500**	$ 5,671,259

All investments held at December 31, 2024 and 2023, 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.

4. Investments (continued)

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:

	2024	2023
Cost basis	**$ 8,344,427**	$ 5,543,014
Fair value	**8,951,500**	5,671,259

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

	2024	2023
Unrealized gains	**$ 478,828**	$ 403,959
Change in fair value of investments, net	**$ 478,828**	$ 403,959

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.

5. Fair Value (continued)

The following tables present the financial instruments carried at fair value on a recurring basis as of December 31, 2024 and 2023, 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, 2024				
Equity mutual funds	**$ 5,202,563**	**$ 5,202,563**	$ –	$ –
Fixed income funds	**436,000**	**436,000**	–	–
Blended funds	**1,144,741**	**1,144,741**	–	–
Commodity investment trusts	**330,656**	**330,656**	–	–
		$ 7,113,960	$ –	$ –
Alternative investments measured at net asset value	**1,837,540**			
Total Investments	**$ 8,951,500**			

	Total	Level 1	Level 2	Level 3
December 31, 2023				
Equity mutual funds	$ 2,975,682	$ 2,975,682	$ –	$ –
Fixed income funds	268,634	268,634	–	–
Blended funds	714,798	714,798	–	–
Commodity investment trusts	164,213	164,213	–	–
		$ 4,123,327	$ –	$ –
Alternative investments measured at net asset value	1,547,932			
Total Investments	$ 5,671,259			

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:

	2024	2023
Land	**$ 823,092**	$ 823,092
Building	**30,038,680**	30,038,680
Plaza	**866,907**	866,907
Furniture, equipment, and software	**6,115,670**	6,115,670
	37,844,349	37,844,349
Less accumulated depreciation and amortization	**(15,022,804)**	(13,595,159)
	$ 22,821,545	$ 24,249,190

Depreciation expense was $1,427,645 and $1,427,643 for the years ended December 31, 2024 and 2023, respectively.

6. Property and Equipment (continued)

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. The remaining value of future maintenance services is included within pledges receivable.

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 2024 and 2023 was $1,928,630 and $1,712,906, respectively, which was recorded as in-kind contributions from Affiliate and as in-kind personnel services and other from Affiliate in the accompanying financial statements.

The Television Academy Foundation received donations from the Television Academy of $1,971,562 and $2,040,412 in 2024 and 2023, respectively, to support the Television Academy Foundation in its various activities. As of December 31, 2024 and 2023, amounts receivable from the Television Academy were $791,975 and $560,012, respectively.

The Television Academy pays for certain expenses incurred on behalf of the Television Academy Foundation. As of December 31, 2024 and 2023, amounts payable to the Television Academy were $1,512,250 and $1,346,868, respectively.

The Television Academy Foundation incurs certain expenses on behalf of the Television Academy, which are reimbursed. There were no amounts receivable from the Television Academy at December 31, 2024 and 2023, 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, 2024 are as follows:

Financial assets:		
Cash and cash equivalents	$	3,010,482
Pledges and other receivables (excluding pledges to be received after 2025)		1,115,472
Investments		8,951,500
Total financial assets and liquidity available within one year	$	13,077,454

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 years ended December 31 consist of the following:

	2024			
	Program	**General and Administrative**	**Fundraising**	**Total**
Media center operations	**$ –**	**$ 2,537,952**	**$ –**	**$ 2,537,952**
Fundraising	**–**	**–**	**834,759**	**834,759**
Television archives	**969,181**	**–**	**–**	**969,181**
Educational programs	**318,043**	**–**	**–**	**318,043**
Internships	**379,319**	**–**	**–**	**379,319**
General and administrative	**–**	**1,425,554**	**–**	**1,425,554**
In-kind personnel services and other from Affiliate	**–**	**1,928,630**	**–**	**1,928,630**
	$ 1,666,543	**$ 5,892,136**	**$ 834,759**	**$ 8,393,438**

	2023			
	Program	**General and Administrative**	**Fundraising**	**Total**
Media center operations	$ –	$ 2,477,032	$ –	$ 2,477,032
Fundraising	–	–	652,911	652,911
Television archives	749,163	–	–	749,163
Educational programs	318,210	–	–	318,210
Internships	452,659	–	–	452,659
General and administrative	–	1,545,507	–	1,545,507
In-kind personnel services and other from Affiliate	–	1,712,906	–	1,712,906
	$ 1,520,032	$ 5,735,445	$ 652,911	$ 7,908,388

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 $168,600 in 2024 and $160,200 in 2023, respectively, up to the maximum of $345,000 and $330,000 allowed under the Employee Retirement Income Security Act of 1974 for 2024 and 2023, respectively. Such contributions vest 20% per year beginning in the second year of employment. During the years ended December 31, 2024 and 2023, the Television Academy Foundation incurred pension costs of $145,220 and $171,253, respectively, related to employees providing services exclusively for the Television Academy Foundation in support of its activities. The Television Academy also maintains a separate defined contribution retirement plan, which qualifies under Section 401(k) of the Code. The plan covers substantially all employees, including those employees who provide services to the Television Academy Foundation, and allows for employee contributions up to 10% on a before-tax basis, subject to Internal Revenue Service limitations. The Television Academy and the Television Academy Foundation do not match employee contributions under this plan.

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 30, 2025, which is the date the financial statements were available to be issued.