NETFLIX THANKS THE TELEVISION ACADEMY AND CONGRATULATES OUR TELEVISION ACADEMY HONOREES

BEEF

HEARTSTOPPER
Welcome to the 17th Television Academy Honors!

We have come together to recognize seven outstanding programs. Three are scripted, four are non-scripted. All cast light on diverse and deserving subjects, including American racism and the 1619 Project; the Lakota peoples’ struggle to reclaim their ancestral lands; the story of the woman responsible for the survival of Anne Frank’s diaries; what it’s like to grow up in a mixed-race family; the evolution of Americans' opinions of the Supreme Court; the trials and tribulations of LGBTQ teenhood; and the darkly comedic side of such distressing social phenomena as class anxiety, alienation and rage.

Each program addresses the complexity and sensitivity of its subject with unflinching candor, keen insight and immense creativity. Each embodies the mission and essence of what this event is about, and presents not only an occasion, but an obligation, for our industry to celebrate storytelling that is powerful and provocative, with the potential to effect change. As the Television Academy Honors founders described it: “television with a conscience.”

These seven programs do not stand alone; they are the distillation of numerous worthy submissions to the Television Academy Honors Selection Committee, led by chair Scott Freeman, a governor of the Reality Programming Peer Group, and vice chair Bobbi Banks, a governor for the Sound Editors Peer Group. Our sincere thanks to the committee for its dedicated work, and to the members of the Awards department and other staff who have made this evening’s festivities possible.

And, to all of you in attendance, your presence alone is an important acknowledgment of the importance of the programs we have gathered to celebrate and elevate — television that educates, enlightens and entertains. This is our medium at its best.

Cris Abrego
Chair
Television Academy
Known for playing standout characters in an array of genres, Constance Zimmer has displayed great versatility throughout her career.

Zimmer’s notable projects include the hit drama *UnReal*, which aired for four seasons on Lifetime. On the show — available on Hulu — she starred as Quinn King, the executive producer of a fictional television dating program. For her performance, she earned an Emmy Award nomination for Outstanding Supporting Actress in a Drama Series in 2016.

Her other accolades for *UnReal* include a 2016 Critics’ Choice Award and a Critics’ Choice nomination. In addition, the series received a 2015 Peabody Award and was named one of AFI’s Top 10 shows of 2016.

Her numerous other credits include *Entourage* (HBO), *The Newsroom* (HBO), *House of Cards* (Netflix), *Boston Legal* (ABC), *Marvel’s Agents of S.H.I.E.L.D.* (ABC) and *Big Sky* (ABC).

More recently, Zimmer starred in the Amazon series *Shelter* (Prime Video) based on novelist Harlan Coben’s trilogy of the same name. She was also a series regular on *Condor* (AT&T) and had recurring roles on *Grey’s Anatomy* (ABC), *The New Adventures of Old Christine* (CBS), *The Calling* (Peacock), *Good Trouble* (Freeform), *Maron* (IFC) and *Shameless* (Showtime).

Zimmer has lent her voice to several animated series, including *Bojack Horseman* (Netflix), *Robots in Disguise* (Cartoon Network) and *Krapopolis* (Fox).

In addition to her work as a performer, Zimmer has directed episodes of *UnReal* and *Good Trouble*, as well as the movie *Boy in the Walls* for Lifetime.

Zimmer resides in Los Angeles with her husband, Russ, a director, and their daughter.
CONGRATULATIONS
to our 17th annual TELEVISION ACADEMY HONORS® RECIPIENT

Thank you, ACADEMY HONORS COMMITTEE, for your recognition.
## CONTENTS

Message from the Chair.................................................. 1  
Tonight’s Host.............................................................. 2  
About the Television Academy Honors.............................. 6  

## THE TELEVISION ACADEMY HONORS

1000% Me: Growing Up Mixed...................................... 8  
The 1619 Project.......................................................... 10  
BEEF............................................................................ 11  
Deadlocked: How America Shaped the Supreme Court......... 12  
Heartstopper.................................................................. 13  
Lakota Nation vs. United States...................................... 14  
A Small Light................................................................... 15  

Past Honorees............................................................... 16  
Executive Committee...................................................... 17  
Board of Governors......................................................... 18  
Staff................................................................................ 19  
Thank You and Additional Production Support.................. 20
The 1619 Project

WE PROUDLY CONGRATULATE HULU AND ONYX COLLECTIVE’S THE 1619 PROJECT

AND

NATIONAL GEOGRAPHIC AND ABC SIGNATURE’S A SMALL LIGHT

ON THEIR TELEVISION ACADEMY HONORS

Disney Entertainment

A SMALL LIGHT
This year, the Television Academy Honors marks its 17th ceremony spotlighting programming that speaks to some of society’s most pressing concerns — programming that educates, enlightens and can inspire real change.

The Television Academy Honors has, since its beginnings in 2008, recognized programs on such diverse topics as immigration, drug addiction, teen suicide, racism, homophobia, the United States and the Holocaust, Alzheimer’s disease and young life on the reservation, among others. Issues addressed by this year’s Honors winners include democracy and the 1619 Project; the story of a woman who helped shelter Anne Frank from the Nazis for two years; growing up in a mixed-race family; the ongoing pursuit of social justice by members of the Lakota nation; loneliness, depression and road rage; an uplifting portrayal of LGBTQ teenhood; and a look at the Supreme Court’s confirmation process and the court’s role in shaping our political landscape.

Compelling programs like these have the power not just to inspire, but to change minds.

It was through the efforts of Television Cares, then the Academy’s committee devoted to social outreach, that the Honors awards was born. The committee’s co-chairs, former Television Academy chairman John Shaffner and Lynn Roth, as well as former Academy chair Dick Askin, envisioned an annual event to recognize what Shaffner described as “television with a conscience.” Eventually the committee would be renamed to focus on the Television Academy Honors.

This year, as always, the programs selected for distinction have made us look differently at some issues we thought we already understood. In an era of division and turmoil, television programming has never played a more essential role in our society than it does now, as a medium to inform and enlighten, but also as a source of comfort, companionship and, of course, entertainment.

That’s an achievement truly worthy of being honored in today’s busy programming landscape.
CONGRATULATIONS TO OUR
TELEVISION ACADEMY HONORS RECIPIENT

THANK YOU TO THE
TELEVISION ACADEMY HONORS COMMITTEE
FOR YOUR RECOGNITION
When 16-year-old Kaylin went to enroll in a new school, she got an early lesson in how racism works.

“My mom marked my race as half Asian and half white,” says the teen, who’s white, Black and Korean. “I guess she wanted to protect me from the anti-Blackness out there.”

The Television Academy honors 1000% Me: Growing Up Mixed, Max’s charming and insightful documentary directed by producer and comedian W. Kamau Bell. Featuring a series of interviews with children and adults who are of mixed race, the special seeks to help audiences better understand what life is like for people whose racial makeup encompasses two or more cultures. As Bell explains, being “a father of three mixed daughters” inspired him to create this project as a personal mission of discovery.

So, how do children of mixed race view themselves? No doubt it’s different for each one, but a consistent theme among these young people is that they have much more important things on their minds than issues related to identity — sports, shopping and such — and they don’t see themselves as all that different from other kids. “I’m mixed, but I’m not mixed up,” says Sami, age 10, who is Bell’s daughter.

When asked who he looks like, 11-year-old Kanani — whose mother is white and dad is Latino and Indigenous — has a ready and unambiguous answer. “I look like me!”
CONGRATULATIONS!

LAKOTA vs. UNITED STATES

DIRECTED BY JESSE SHORT BULL AND LAURA TOMASELLI

PRODUCERS BENJAMIN HEDIN AND PHIL PINTO

EXECUTIVE PRODUCERS SARAH EAGLE HEART, KEVIN KILLER, MARK RUFFALO, KATHRYN EVERETT, BRYN MOOSER, JODI ARCHAMBAULT, SOL GUY, SALMAN AL-RASHID, SAM R ROHMAN, JULIA WALSH, MARISA TOMEI, BECKY GOCHMAN, DAVID GOCHMAN, DAVID FRIEND AND NICOLE SHANAHAN

iFCFilms   amc+
The 1619 Project

Hulu and Onyx Collective
Hulu

In 1619, the first ship carrying slaves from Africa arrived in the United States, in the state of Virginia.

It was an event that would have a defining effect on the history and legacy of this country.

The Television Academy honors The 1619 Project, Hulu’s six-part docuseries that originated as a collection of essays in The New York Times Magazine in August 2019, to commemorate the 400th anniversary of that watershed event. Narrated by Nikole Hannah-Jones — who received a Pulitzer Prize for the commentary she wrote to accompany the Times coverage — The 1619 Project looks at the history surrounding this introduction of slavery to the United States; reveals how it shaped generations of people on all sides of the political and racial spectrums; and considers how it continues to inform thought and opinion in our country today.

Hannah-Jones tells of how her own father served in the Army, with the hope that his service would give him full acceptance as a citizen. “He was brilliant, but he could never get ahead,” she says.

It is her contention that while racism is still very much alive in the U.S., this stark truth remains: Slaves labored, suffered and died to build this country. “By virtue of our bondage,” she says, “we became the most American of all.”

But as the docuseries notes, peoples’ views of history are shaped by what they are taught. And today there are efforts across multiple states to erase education related to racism. For many African Americans, this is a continuing bitter aftermath of our history.
"Road rage leads to..." — well, some unhappy end. But behind the headline, there's also a flicker of recognition; so, what does it say about our society that such moments of rage might be relatable?

The Television Academy honors Netflix's BEEF, a wild ride of a black comedy from Korean-American director Lee Sung Jin that plunges viewers into an increasingly violent feud that erupts between two strangers who nearly bump into each other in a parking lot.

Danny Cho (Steven Yeun) is a down-on-his-luck Korean contractor who just avoids backing into a white SUV driven by Amy Lau (Ali Wong), an upscale business owner of Chinese and Vietnamese descent. Amy's own nerves are already frayed by the potential sale of her business and her life at home with her husband, daughter and mother-in-law. The cars never meet, but Amy's middle-finger reaction sparks a burning rage in Cho, and the chase that follows is the kind of scary event that's all too common on the streets of Los Angeles.

One thing leads to another as the combatants plot escalating payback scenarios.

Their anger, their rage, their revenge are elements in a dangerous game. These are just characters in an absurd dispute, but in our age of personal and social angst, has rage become part of our daily existence?
It’s a tenuous position for the court, given that, absent any powers of enforcement, its only strength comes from its perception of legitimacy. And that perception, certainly over the past decade, has been shaken to its core.

The Television Academy honors Showtime’s Deadlocked: How America Shaped the Supreme Court, a four-part documentary directed by Dawn Porter that examines how the court has worked to shape civil liberties in this country — from segregation to affirmative action, same-sex marriage to abortion — and how, as the court has become more conservative, it finds itself increasingly out of step with the views of the average American.

Nominations to the Supreme Court have always been tinged with political overtones, as presidents of both parties look to fill seats with judges who hold similar worldviews. But political maneuvering came to a head in 2016, when Republican Senate Majority leader Mitch McConnell refused to allow the Senate to vote on President Barack Obama’s Supreme Court nominee, Merrick Garland, citing that confirmations should not take place in an election year. Four years later, McConnell did an about-face and allowed then-President Donald Trump to nominate Amy Coney Barrett, who joined the court just days before the presidential election.

As scholars in the documentary note, it was a clear signal to the public that the court was no longer an unblemished refuge for justice. In much of the public’s eyes, it has been downhill ever since.
But the road to their teenage romance has been complicated at times. For one thing, Nick has had to come to terms with his sexuality and admit to himself that he’s bisexual — not an easy thing to do when you’re the star rugby player at an all-boys’ school.

The Television Academy honors Netflix’s *Heartstopper*, writer Alice Oseman’s touching coming-of-age story about British students who, while navigating the oft-painful chapters of first loves and first heartbreaks, also face a world full of intolerance. At this age and in this environment, bullies abound.

Charlie (Joe Locke) came out to his schoolmates early on, but has struggled to find a boyfriend who is willing to openly own up to his homosexuality. There’s Ben (Sebastian Croft), who’s willing to steal secret kisses with Charlie, but hurtfully ignores him when other students are around. Then Charlie meets Nick (Kit Connor), to whom he’s immediately attracted, but he’s also terrified of overstepping the bounds of their friendship. It’s a slow awakening for Nick, who has always prided himself on being a rugged — and straight — rugby player.

There are other hearts being broken in *Heartstopper* — Elle (Yasmin Finney) has moved over to the local all-girls’ school after transitioning and has had to work to make friends at her new school, while also dealing with a crush she has on one of her childhood friends, Tao (William Gao).

In a young world where most communication is done through texting and heart emojis fly like confetti, subtlety and nuance can be early casualties.
Generations of Lakota, who are part of the Sioux people, have fought to preserve their claim to these holy lands. They’ve signed treaty after broken treaty with the United States government that gave them nominal ownership of this land. To this day, they are still fighting.

The Television Academy honors the AMC documentary *Lakota Nation vs. United States*, a powerful account from directors Jesse Short Bull and Laura Tomaselli of the dishonorable deceit the Lakota have suffered, dating to the Fort Laramie Treaty of 1851, which set forth territories for several Indigenous tribes, including the Lakota. When that treaty was abrogated, a second one was signed in 1868, one that gave the Lakota ownership of the Black Hills.

Not one of the treaties would stand.

“The treaties were violated as soon as they were created,” says Nick Tilson, an Oglala Lakota resident and president and CEO of NDN Collective, an Indigenous-led organization based in South Dakota. “It wasn’t just the land that was taken away from us, it was part of a process to assume control over us.”

The famed Mount Rushmore is carved into the granite of the Black Hills. To the Lakota, it stands as the ultimate shrine to white supremacy and historical betrayal.

The Lakota see these lands as sacred, as their Mecca. But, to date, there has been no redress. As Tilson notes, “That’s why we’re still at war today.”
Gies, an Amsterdam resident who worked as Otto Frank’s secretary, helped the businessman and his family hide for two years in the secret annex of an office building. When Germany’s SS discovered the family and arrested them, it was Gies who later went back to the hideout, found Anne’s diaries and saved them.

The Television Academy honors National Geographic’s *A Small Light*, a compelling eight-part miniseries created by Joan Rater and Tony Phelan that relives this heartbreaking chapter of history. The series, starring Bel Powley as Gies and Liev Schreiber as Otto Frank, is a poignant dramatization of a little-known series of events that would ultimately give the world a tragic, insider view of the horror of Germany’s genocide of the Jewish people.

In addition to helping to care for the Franks while they were in hiding, Gies and her husband Jan (Joe Cole) risked their lives to help hide and feed other people during the war. And though their ruse with the Franks would eventually be discovered — they were arrested in 1944 — Gies’s actions and bravery played a crucial role in this real-life drama.

The fate of the Frank family would not become clear until the Allies liberated Amsterdam in May 1945. The only survivor was Otto. Gies, who had never read Anne’s diary, viewing that as a violation of the girl’s privacy, then turned the pages over to the grieving father — and thus history was made.
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Network</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>Alive Day Memories: Home from Iraq</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Boston Legal</td>
<td>ABC</td>
</tr>
<tr>
<td></td>
<td>Girl, Positive, Lifetime</td>
<td>Lifetime</td>
</tr>
<tr>
<td></td>
<td>God’s Warriors</td>
<td>CNN</td>
</tr>
<tr>
<td></td>
<td>Law &amp; Order: Special Victims Unit</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td>Pictures of Hollis Woods</td>
<td>CBS</td>
</tr>
<tr>
<td></td>
<td>Planet Earth, Discovery Channel</td>
<td>Discovery Channel</td>
</tr>
<tr>
<td></td>
<td>Shame, Showtime</td>
<td>Showtime</td>
</tr>
<tr>
<td></td>
<td>Side Order of Life</td>
<td>Lifetime</td>
</tr>
<tr>
<td>2009</td>
<td>Breaking the Huddle: The Integration of College Football</td>
<td>HBO Sports</td>
</tr>
<tr>
<td></td>
<td>Brothers and Sisters</td>
<td>ABC</td>
</tr>
<tr>
<td></td>
<td>Extreme Makeover: Home Edition</td>
<td>ABC</td>
</tr>
<tr>
<td></td>
<td>God on Trial</td>
<td>PBS</td>
</tr>
<tr>
<td></td>
<td>A Home for the Holidays</td>
<td>CBS</td>
</tr>
<tr>
<td></td>
<td>Stand Up To Cancer</td>
<td>ABC, CBS, NBC</td>
</tr>
<tr>
<td></td>
<td>30 Days</td>
<td>FX</td>
</tr>
<tr>
<td></td>
<td>Whale Wars, Animal Planet</td>
<td>Animal Planet</td>
</tr>
<tr>
<td>2010</td>
<td>CSI: Crime Scene Investigation</td>
<td>CBS</td>
</tr>
<tr>
<td></td>
<td>Explorer: Inside Death Row, National Geographic</td>
<td>National Geographic</td>
</tr>
<tr>
<td></td>
<td>Grandpa, Do You Know Who I Am?</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Private Practice</td>
<td>ABC</td>
</tr>
<tr>
<td></td>
<td>Taking Chance</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Unlocking Autism</td>
<td>Discovery Health</td>
</tr>
<tr>
<td></td>
<td>Vanguard: The OxyContin Express</td>
<td>Current TV</td>
</tr>
<tr>
<td>2011</td>
<td>The Big C</td>
<td>Showtime</td>
</tr>
<tr>
<td></td>
<td>Friday Night Lights</td>
<td>DirecTV</td>
</tr>
<tr>
<td></td>
<td>Jamie Oliver’s Food Revolution</td>
<td>ABC</td>
</tr>
<tr>
<td></td>
<td>The Oprah Winfrey Show, Syndicated Parenthood</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td>Private Practice</td>
<td>ABC</td>
</tr>
<tr>
<td></td>
<td>The 16th Man</td>
<td>ESPN</td>
</tr>
<tr>
<td></td>
<td>Wartorn 1861–2010</td>
<td>HBO</td>
</tr>
<tr>
<td>2012</td>
<td>The Dr. Oz Show</td>
<td>Syndicated</td>
</tr>
<tr>
<td></td>
<td>Five, Lifetime</td>
<td>Lifetime</td>
</tr>
<tr>
<td></td>
<td>Harry’s Law</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td>Hot Coffee</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Men of a Certain Age</td>
<td>TNT</td>
</tr>
<tr>
<td></td>
<td>Rescue Me</td>
<td>FX</td>
</tr>
<tr>
<td></td>
<td>Women, War &amp; Peace</td>
<td>PBS</td>
</tr>
<tr>
<td>2013</td>
<td>D.L. Hughley: The Endangered List</td>
<td>Comedy Central</td>
</tr>
<tr>
<td></td>
<td>Half the Sky: Turning Oppression into Opportunity for Women Worldwide</td>
<td>PBS</td>
</tr>
<tr>
<td></td>
<td>Hallmark Hall of Fame: A Smile as Big as the Moon</td>
<td>AMC</td>
</tr>
<tr>
<td></td>
<td>Hunger Hits Home</td>
<td>Food Network</td>
</tr>
<tr>
<td></td>
<td>The Newsroom</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Nick News with Linda Ellerbee, “Forgotten but Not Gone: Kids, HIV and AIDS,”</td>
<td>Nickelodeon</td>
</tr>
<tr>
<td></td>
<td>One Nation Under Dog: Stories of Fear, Loss &amp; Betrayal</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Parenthood</td>
<td>NBC</td>
</tr>
<tr>
<td>2014</td>
<td>The Big C, Showtime Comedy Warriors: Healing Through Humor</td>
<td>Showtime</td>
</tr>
<tr>
<td></td>
<td>The Fosters, ABC Family Mea Maxima Culpa: Silence in the House of God</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Mom, CBS Screw You Cancer, Glamour.com</td>
<td>Vice, HBO</td>
</tr>
<tr>
<td>2015</td>
<td>black-ish, ABC E60, Dream On: Stories of Boston’s Strongest</td>
<td>ESPN</td>
</tr>
<tr>
<td></td>
<td>The Normal Heart</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Paycheck to Paycheck: The Life &amp; Times of Katrina Gilbert</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Transparent, Amazon Studios Virunga, Netflix</td>
<td></td>
</tr>
<tr>
<td>2016</td>
<td>Born This Way, A&amp;E Going Clear: Scientology and the Prison of Belief</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Homeland, Showtime The Knick, Cinemax Mississippi Inferno, Smithsonian Channel Winter on Fire: Ukraine’s Fight for Freedom</td>
<td>Netflix</td>
</tr>
<tr>
<td>2017</td>
<td>Before the Flood, National Geographic Last Week Tonight with John Oliver</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Speechless</td>
<td>ABC</td>
</tr>
<tr>
<td></td>
<td>The Night Of</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>This Is Us</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td>We Will Rise</td>
<td>CNN</td>
</tr>
<tr>
<td>2018</td>
<td>Andi Mack, Disney Channel Daughters of Destiny</td>
<td>Netflix</td>
</tr>
<tr>
<td></td>
<td>Forbidden: Undocumented and Queer in Rural America</td>
<td>Logo</td>
</tr>
<tr>
<td></td>
<td>Full Frontal with Samantha Bee</td>
<td>TBS.com</td>
</tr>
<tr>
<td></td>
<td>LA 92, National Geographic One Day at a Time</td>
<td>Netflix</td>
</tr>
<tr>
<td></td>
<td>13 Reasons Why</td>
<td>Netflix</td>
</tr>
<tr>
<td>2019</td>
<td>Alexa &amp; Katie</td>
<td>Netflix</td>
</tr>
<tr>
<td></td>
<td>A Million Little Things</td>
<td>ABC</td>
</tr>
<tr>
<td></td>
<td>I Am Evidence</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>My Last Days, The CW Pose, FX</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RBG, CNN Rest in Power: The Trayvon Martin Story</td>
<td>Paramount Network</td>
</tr>
<tr>
<td>2020</td>
<td>16 Shots, Showtime At the Heart of Gold: Inside the USA Gymnastics Scandal</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Patriot Act with Hasan Minhaj</td>
<td>Netflix</td>
</tr>
<tr>
<td></td>
<td>Queen Sugar</td>
<td>OWN</td>
</tr>
<tr>
<td></td>
<td>Unbelievable, Netflix Watchmen</td>
<td>HBO</td>
</tr>
<tr>
<td>2021</td>
<td>For Life</td>
<td>ABC</td>
</tr>
<tr>
<td></td>
<td>I Am Greta, Hulu I May Destroy You</td>
<td>HBO</td>
</tr>
<tr>
<td></td>
<td>Little America</td>
<td>Apple TV+</td>
</tr>
<tr>
<td></td>
<td>The Daily Show with Trevor Noah</td>
<td>Comedy Central</td>
</tr>
<tr>
<td></td>
<td>The Social Dilemma</td>
<td>Netflix</td>
</tr>
<tr>
<td></td>
<td>Welcome to Chechnya</td>
<td>HBO</td>
</tr>
<tr>
<td>2022</td>
<td>Black and Missing, HBO, Max Dopesick, Hulu Insecure</td>
<td>Hulu</td>
</tr>
<tr>
<td></td>
<td>Little America, Apple TV+ It’s a Sin, HBO, Max Reservation Dogs</td>
<td>FX</td>
</tr>
<tr>
<td></td>
<td>Taste the Nation: Holiday Edition</td>
<td>Padma Lakshmi, Hulu</td>
</tr>
<tr>
<td></td>
<td>The Year Earth Changed</td>
<td>Apple TV+</td>
</tr>
<tr>
<td>2023</td>
<td>37 Words</td>
<td>ESPN</td>
</tr>
<tr>
<td></td>
<td>As We See It, Prime Video Mo, Netflix</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Rebellious Life of Mrs. Rosa Parks</td>
<td>Peacock</td>
</tr>
<tr>
<td></td>
<td>The U.S. and the Holocaust</td>
<td>PBS</td>
</tr>
<tr>
<td></td>
<td>We’re Here, Max</td>
<td></td>
</tr>
</tbody>
</table>
EXECUTIVE COMMITTEE

OFFICERS

Cris Abrego
Chair

Sharon Lieblein, CSA
Vice Chair

Rickey Minor
Second Vice Chair

Ann Leslie Uzdavinis
Treasurer

Allison Binder
Secretary

CHAIR'S APPOINTEES

Paul Buccieri
Dany Garcia
Pearlena Igbokwe

John Landgraf
Amy Reisenbach
Brandon Riegg

GOVERNORS' APPOINTEES

Wendy Aylsworth
Eddie Bonin
Jo DiSante

Larry Rosenthal

TELEVISION ACADEMY FOUNDATION

Tina Perry
Chair
Any 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

Patrick Cady, ASC
Cinematographers

Jeff Calderon
Lighting, Camera & Technical Arts

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

Nena 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

Lee Hollin
Television Executives

Karen Jones
Public Relations

Kenneth Kegley
Motion & Title Design

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

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 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
STAFF

AWARDS AND MEMBERSHIP
Julie Carroll Shore
Vice President, Primetime Emmy Awards
Linda Swan
Vice President, Membership & Outreach
Sheri Eber
Senior Director, Primetime Emmy Awards
Victoria Smart
Senior Director, Membership & Acquisition
Liz Korda Smith
Director, Los Angeles Area Emmy Awards
Sara Guityon
Director, Awards
Barrie Nedler
Director, Member Services
Pauline Avendano
Director, Member Lifecycle
Adrienne Lamm
Senior Manager, Acquisition & Outreach
Michael Elton
Senior Manager, Awards & Membership
Rufino Cabang
Manager, Awards & Membership
Veronica Thompson
Manager, Awards & Membership
Courtney Brown
Manager, Awards & Membership
Rwanda Bernardino
Manager, Awards & Membership
Grant Kiyohara
Manager, Awards & Membership
Rosie Galicia
Manager, Member Services
Shelly Arreola
Awards & Membership Coordinator

CORPORATE PARTNERSHIPS
Jonathan Treisman
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

DIGITAL — SYSTEMS & I.T.
Jennifer Connolly
Senior Director, Digital
Erwin Q. Yxon
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

DIGITAL — PRODUCTION
Barb Held
Senior Vice President, Event Production
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 Kennedy
Projectionist

EXECUTIVE OFFICE
Brandy Curry
Chief of Staff
Gabriele Almon
Senior Director, Policy & Research
Ana Cruz
Executive Assistant to the CFO & COO

FACILITIES
Javier Sanchez
Director, Facilities
Mario Oyarzabal
Office & Facilities Administrator
Frank Mosquera
Facilities Administrator
Juan Carlos Romero Sanchez
Facilities Maintenance Technician

FINANCE
Lisa Fike
Controller
Nora Tyree
Senior Manager, Accounting
Elaine Valdez
Senior Manager, Accounting
Adonis Wilson
Senior Staff Accountant
Natasha Priscilla
Senior Staff Accountant
Crisalis Najarro
Accounts Payable Associate

HUMAN RESOURCES
Kisha Hollins
Director, Human Resources
Rachel Smith
Human Resources Coordinator
Stephanie Kadlec
Receptionist

MARKETING
Susan Spencer
CMO & Senior Vice President, Brand & Media Management
Laurel Whitcomb
Vice President, Marketing
Tori Magon
Senior Director, Talent & Industry Relations
Veeta Betton
Senior Manager, Marketing
Camille Searac
Senior Manager, Digital Communications & Social Media Marketing
Natalie Ochs
Digital Communications Coordinator
Jocelynne Sandval
Marketing Communications Coordinator
Drew Jones
Talent Relations Coordinator
Janet Kim
Marketing Coordinator

TELEVISION ACADEMY FOUNDATION
Anne Vasquez
Executive Director
Amars Roland
Chief Advancement Officer
Nancy Robinson
Director, Internship Program
Jenni Matz
Director, The Interviews
Sam Abney
Director, Development
Adrienne Faillace
Producer, The Interviews
Jenna Hymes
Senior Digital Archivist
Niki Kaffee
Senior Manager, Internship Program
Josal Franco
Digital Archivist
Brooklyn Snyder
Manager, Programs
Niko Antonio
Stewardship & Donor Relations Coordinator
Arrian Maze
Production Coordinator, The Interviews
David Jimenez
Coordinator, Education Programs
Kirsten Manda
Executive Assistant

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 Wenskoski
Video Editor

GENERAL COUNSEL
Venable LLP

SECURITY
Vitalis Odanga
Security Guard
Robin Sherman
Security Guard
THANK YOU

The Television Academy would like to thank the members of the Television Academy Honors Selection Committee for their tireless efforts on behalf of this year’s Television Academy Honors.

Scott A. Freeman, chair
Bobbi Banks, vice chair
Sasheen Raina Artis
Susy A. GarciaSalas Barkley
Nikki Carbonetta
Lamb Chamberlin
Nicole Demerse
Joseph H. Earle, Jr., CAS
Nena Erb, ACE
Kim Estes
David Hartle
Marc Hirschfeld, CSA
Lee Hollin
Matthew Johnson
Ianthe Jones
Devin N. Kawaoka
Bryan Leder
Luzher M. Mace
George Mooradian, ASC
Devon P. Patterson
Tanase Popa
Luke Reichle
Myron Santos
Alex Schmider
Ann Leslie Uzdavinis
Renee Jean Vaca
Christian Vincent
Sabrina Wind

WE ALSO THANK OUR TELEVISION ACADEMY PARTNERS:

drybar®
FRANCIACORTA

The Ritz-Carlton

Program Design
Bleiweiss Design
Program Editorial
Kathleen O’Steen
KUDOS

17TH TELEVISION ACADEMY HONORS®

1000% ME: GROWING UP MIXED
THE 1619 PROJECT
A SMALL LIGHT
BEEF
DEADLOCKED: HOW AMERICA SHAPED THE SUPREME COURT
HEARTSTOPPER
LAKOTA NATION VS. UNITED STATES

VARIETY