

The logo for the Television Academy, featuring the words "Television Academy" in a sans-serif font, with a vertical line to the right of the text.

Television  
Academy

# HALL OF FAME

2022

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2022

Debbie Allen • Ken Burns • Bob Daly •  
Robert L. Johnson • Rita Moreno •  
Donald A. Morgan •  
Bob Hope Humanitarian Award: Sean Penn

Wednesday, November 16

**Saban Media Center**

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# WELCOME...



Welcome to the 26th Television Academy Hall of Fame induction ceremony.

Tonight, it is our privilege to bestow the Academy's highest accolade on six extraordinary professionals who have left an indelible mark on our medium: performer-choreographer-director-producer Debbie Allen, documentarian Ken Burns, executive Bob Daly, executive Robert L. Johnson, performer Rita Moreno and cinematographer-lighting designer Donald A. Morgan, ASC.

If you have watched television over the past half century, you surely have been touched by their work — from breathtaking performances and brilliantly photographed scenes to innovative businesses and illuminating documentaries — and no doubt more is to come in the years ahead.



Also tonight, busts of four previous Hall of Fame inductees will be introduced on the Television Academy Plaza: journalist Katie Couric, performer Julia Louis-Dreyfus, writer-producer Shonda Rhimes and comedian-host Joan Rivers.

Finally, we are pleased to present another well-deserved honor, the Bob Hope Humanitarian Award, to actor-director-change agent Sean Penn for his emergency relief work in regions affected by war, floods, earthquakes, hurricanes and other disasters. Whether on his own or through his CORE foundation, Penn, in the spirit of Bob Hope's legacy of global philanthropy, has improved lives throughout the world in times of urgent need.

This event would not have been possible without the leadership of Rick Rosen, chair of the Hall of Fame selection committee. The Academy thanks him and the members of the committee for their efforts in identifying this year's inductees.

We also thank the Academy Board of Governors and staff for their contributions to this event.

And, of course, we thank tonight's inspiring honorees for dreaming big, working hard and giving back.

Frank Scherma  
Chairman & Chief Executive Officer

Maury McIntyre  
President & Chief Operating Officer

# TELEVISION LEGENDS

Since 1984, the Television Academy Hall of Fame has honored those who have made outstanding contributions in the arts, sciences or management of television over a lifetime career or through a singular achievement. The class of 2022 — Debbie Allen, Ken Burns, Bob Daly, Robert L. Johnson, Rita Moreno and Donald A. Morgan — joins an elite group.

The late John H. Mitchell, a former Television Academy president, founded the Hall of Fame. Tonight's honorees will bring home an award that takes the form of a crystal television screen on top of a cast-bronze base, designed by the late art director Romain Johnston.

The Hall of Fame Selection Committee is chaired by Rick Rosen, head of television for WME. In addition to Rosen, this year's committee included Emmy Award-winning producer Marcy Carsey; Pearlana Igbokwe, chairman, Universal Studio Group; Peter Roth, former chairman, Warner Bros. Television Group; Nina Tassler, partner at PatMa Productions; and Dana Walden, chairman of Disney General Entertainment Content.

## PAST HALL OF FAME HONOREES

### 25TH HALL OF FAME

Robert A. Iger, Geraldine Laybourne, Seth MacFarlane, Jay Sandrich, Cicely Tyson

### 24TH HALL OF FAME

Roy Christopher, Shonda Rhimes, Joan Rivers, the original cast of *Saturday Night Live*, John Wells

### 23RD HALL OF FAME

Ray Dolby, David E. Kelley, Jay Leno, Julia Louis-Dreyfus, Rupert Murdoch, Brandon Stoddard

### 22ND HALL OF FAME

Philo T. Farnsworth, Ron Howard, Al Michaels, Leslie Moonves, Bob Schieffer, Dick Wolf

### 21ST HALL OF FAME

Mary-Ellis Bunim & Jonathan Murray, Michael Eisner, Bill Klages, Mario Kreutzberger, Chuck Lorre, Vivian Vance & William Frawley

### 20TH HALL OF FAME

Diahann Carroll, Tom Freston, Earle Hagen, Susan Harris, Peter Jennings, Cloris Leachman, Bill Todman

#### 19TH HALL OF FAME

Candice Bergen, Charles Lisanby,  
Don Pardo, Gene Roddenberry, the  
Smothers Brothers, Bob Stewart

#### 18TH HALL OF FAME

Beatrice Arthur, Larry Gelbart, Merv  
Griffin, Thomas S. Murphy & Daniel B.  
Burke, Sherwood Schwartz

#### 17TH HALL OF FAME

Tom Brokaw, James Burrows, Leonard  
Goldberg, Regis Philbin, William  
Shatner

#### 16TH HALL OF FAME

Bob Barker, Charles Cappleman,  
Art Carney, Katie Couric, Dan Rather,  
Brandon Tartikoff

#### 15TH HALL OF FAME

Tim Conway & Harvey Korman,  
John Frankenheimer, Bob Mackie,  
Jean Stapleton, Bud Yorkin

#### 14TH HALL OF FAME

Herbert Brodtkin, Robert MacNeil &  
Jim Lehrer, Lorne Michaels,  
Carl Reiner, Fred Rogers,  
Fred Silverman, Ethel Winant

#### 13TH HALL OF FAME

James L. Brooks, Garry Marshall,  
Quinn Martin, Diane Sawyer,  
Grant Tinker

#### 12TH HALL OF FAME

Edward Asner, Steven Bochco,  
Marcy Carsey & Tom Werner,  
Charles Kuralt, Angela Lansbury,  
Aaron Spelling, Lew R. Wasserman

#### 11TH HALL OF FAME

Michael Landon, Richard Levinson &  
William Link, Jim McKay, Bill Moyers,  
Dick Van Dyke, Betty White

#### 10TH HALL OF FAME

Alan Alda, Howard Cosell, Barry Diller,  
Fred W. Friendly, William Hanna &  
Joseph Barbera, Oprah Winfrey

#### 9TH HALL OF FAME

John Chancellor, Dick Clark,  
Phil Donahue, Mark Goodson,  
Bob Newhart, Agnes Nixon,  
Jack Webb

#### 8TH HALL OF FAME

Andy Griffith, Ted Koppel,  
Sheldon Leonard, Dinah Shore,  
Ted Turner

#### 7TH HALL OF FAME

Desi Arnaz, Leonard Bernstein,  
James Garner, Danny Thomas,  
Mike Wallace and the series  
*I Love Lucy*

#### 6TH HALL OF FAME

Roone Arledge, Fred Astaire,  
Perry Como, Joan Ganz Cooney,  
Don Hewitt, Carroll O'Connor,  
Barbara Walters

#### 5TH HALL OF FAME

Jack Benny, George Burns &  
Gracie Allen, Chet Huntley &  
David Brinkley, Red Skelton,  
David Susskind, David L. Wolper

#### 4TH HALL OF FAME

Johnny Carson, Jacques-Yves  
Cousteau, Leonard Goldenson,  
Jim Henson, Bob Hope, Ernie Kovacs,  
Eric Sevareid

#### 3RD HALL OF FAME

Steve Allen, Fred Coe, Walt Disney,  
Jackie Gleason, Mary Tyler Moore,  
Frank Stanton, Burr Tillstrom

#### 2ND HALL OF FAME

Carol Burnett, Sid Caesar,  
Walter Cronkite, Joyce C. Hall,  
Rod Serling, Ed Sullivan,  
Sylvester L. (Pat) Weaver, Jr.

#### 1ST HALL OF FAME

Lucille Ball, Milton Berle,  
Paddy Chayefsky, Norman Lear,  
Edward R. Murrow, William S. Paley,  
David Sarnoff



# DEBBIE ALLEN

*Debbie Allen, a BFA graduate of Howard University in theater and classical Greek studies, is an actress, director, producer and choreographer. As a director, she has helmed dozens of episodes of such shows as A Different World, Grey's Anatomy, Scandal and Empire. Allen's accomplishments in television — along with her commitment to uplifting the next generation of artists, especially marginalized youth — earned her the Television Academy's Governors Award in 2021. She choreographed the Academy Awards a record ten times, and in 2020, she was named a Kennedy Center honoree.*

*Allen has been nominated for twenty-one Emmys. Of her five Emmy wins, four were for choreography: in 1982 and 1983 for Fame, in 1991 for Motown 30: What's Goin' On! and in 2021 for Dolly Parton's Christmas on the Square; for the Parton film, she also won an Emmy as an executive producer.*

*She has been awarded ten NAACP Image Awards as director, actress, choreographer and producer. She currently serves as executive-producing director of Grey's Anatomy. She is the daughter of poet Vivian Ayers and Dr. Andrew Allen, wife to NBA All-Star Norm Nixon, sister to Phylicia Rashad, Tex Allen and Hugh Allen, and mother of Vivian and Thump.*

*Phylicia Rashad is an actress, singer and director who is dean of the College of Fine Arts at Howard University. She is best known for her role as Clair Huxtable on the NBC sitcom The Cosby Show, which earned her Emmy nominations in 1985 and 1986.*

## AN APPRECIATION BY PHYLICIA RASHAD

From the time that Debbie Allen could walk, she danced and saw dance in everything — plants, animals, insects, water, earth, fire and sky. Dance was the movement of life, and Debbie was full of life! I once heard our father, Dr. Andrew A. Allen, say that he loved Debbie for her gregariousness. She was certainly that. One day, our mother, Vivian Ayers Allen, thought to discipline Debbie with a time-out. Mommy escorted her upstairs to our bedroom. As she walked away, she gave her final command. "Don't you dare to come through this doorway until I call you." Five minutes later, Debbie was playing in the yard. She hadn't come through the doorway, though. She had simply climbed from the bedroom window and shimmied down the mimosa tree.

I think the word "daring" best characterizes the life and work of Miss Debbie. It implies being bold, brave, innovative and of indomitable spirit. That is the spirit that has given this industry the Debbie Allen that is loved and respected around the world. Someone who, when challenged, gets inspired and always gets the job done with creativity and courage. From her early beginnings in Houston, Texas, to Howard University, to New York, to Hollywood, surrounded by barriers and brick walls all around her, she has studied and worked and plowed a path of discovery.

When Debbie, as a young woman of twenty-one, arrived in New York City in a U-Haul van, she was so excited, but couldn't find her shoes. I witnessed as her bare feet touched the pavement and she looked up

to read the street sign — Broadway! This heralded the beginning of the professional, artistic odyssey that has brought us to this evening.

Tonight, the Television Academy inducts that little girl who shimmied down the mimosa tree and ascended to mastery as dancer, actor, singer, choreographer, composer, author, director, producer, cultural ambassador and teacher, to the Hall of Fame. The trail of her influential iconic work, from *3 Girls 3*, to *Fame*, to *A Different World*, *Polly*, *Motown 30*, *Life is Not a Fairytale*, *The Old Settler*, the Grammy Awards, the Emmy Awards, the Tony Awards, the Image Awards, the Academy Awards, *Christmas on the Square*, *Ms. Pat*, *Dance Dreams*, *Grey's Anatomy* and more will "Live forever... remember... remember... remember."



EVAN BARLOW



# KEN BURNS

*Ken Burns has been making documentary films for more than forty years. Since the Academy Award-nominated Brooklyn Bridge in 1981, Burns has gone on to direct and produce some of the most acclaimed historical documentaries ever made, including The Civil War; Baseball; Jazz; The War; The National Parks: America's Best Idea; The Roosevelts: An Intimate History; Jackie Robinson; The Vietnam War; Country Music; and, most recently, The U.S. and the Holocaust.*

*Future film projects include The American Buffalo, Leonardo da Vinci, The American Revolution and LBJ & the Great Society, among others.*

*Burns's films have been honored with dozens of major awards, including sixteen Emmy Awards, two Grammy Awards and two Oscar nominations. In 2008 he was honored with a Lifetime Achievement Award at the News & Documentary Emmy Awards.*

*Dayton Duncan cowrote and coproduced many of Burns's documentaries, including The National Parks: America's Best Idea, for which he won two Emmys. In 2009, the director of the National Park Service named Duncan an Honorary Park Ranger, the highest civilian honor awarded by the agency.*

## AN APPRECIATION BY DAYTON DUNCAN

I first met Ken Burns in 1979, shortly after he had moved to the rural corner of New Hampshire where I was trying to carve out a life through a mix of nonfiction writing and occasional political work. He was conducting an interview for the BBC but revealed to me his real ambition: he was making a documentary film he hoped PBS might broadcast. "What's it about?" I asked him. "About building the Brooklyn Bridge," he said.

I distinctly remember smiling politely and nodding, all the while thinking, *He thinks bridge construction is a fascinating story, and he's moved to New Hampshire to make a film about one built in Brooklyn?*

He sensed my unspoken skepticism. "It's actually a dramatic story," he said, "and it resonates with the larger sweep of American history." He had settled in New Hampshire instead of New York City, he explained, because the lower cost of living provided him

greater financial freedom to focus on pursuing his dream.

More than a year later, I saw him again and asked how his bridge film was coming along. "Oh, it's done," he said. "And it's been nominated for an Academy Award." Even more important to him, he added, was the public's response. *The New York Times* had run a photograph of an Idaho family walking over the bridge; they said they had been inspired to make the trip after watching his film.

So ended any doubts I ever had about Ken's storytelling instincts — or abilities. And so began a friendship that has now lasted more than forty years. During that time, I've watched him turn out forty-one more documentaries (and had the good fortune to work as a writer, producer or adviser on many of them). To each one, he brings a boundless enthusiasm to learn something new about who we are as Americans, an abiding passion

for the lofty ideals first expressed in our nation's founding document, and a fierce determination to tell the story with clear-eyed honesty, warts and all, as he traces our uncertain — and still incomplete — journey to live up to those ideals.

Each day, as part of their lesson plans, thousands of school children watch a segment of a film he has made. Each year, parents take themselves and their families to some historic site that they first saw on television, thanks to one of his documentaries.

Back in 1979, Ken had been haunted by the notion that the cans of exposed film of his unfinished Brooklyn Bridge documentary would gather dust on his refrigerator while he took other work to support his family. Those days are long past. But I'm happy to report that he still lives in the same house in the same small town of Walpole, New Hampshire.



# BOB DALY

Bob Daly is a respected business executive who has led Warner Bros., Warner Music Group, CBS Entertainment and the Los Angeles Dodgers. Daly spent nineteen years at Warner Bros. as chairman of the board and chief executive officer. During his groundbreaking tenure, he and president and chief operating officer Terry Semel were responsible for thousands of hours of iconic television series, including *Murphy Brown*, *Friends* and *ER*. Daly also served in various posts at CBS Entertainment for twenty-five years, rising from gofer in 1955 to president of television operations.

In 2009, Daly was elected chair of the American Film Institute's board of directors. As chairman of the board of trustees for *Save the Children* from 2005-10, Daly spearheaded its first domestic response unit and was actively involved in the Haitian earthquake relief effort. His charitable endeavors also include chairing the L.A. chapter of *DonorsChoose*, which provides assistance to school teachers.

Alan Horn served as president and chief operating officer of Warner Bros. from 1999 to 2011. He was named chairman of *The Walt Disney Studios* in 2012 and retired in 2021. In 2022, he rejoined Warner Bros. as a consultant with Warner Bros. Discovery.

## AN APPRECIATION BY ALAN HORN

— As told to Mara Reinstein

My friendship with Bob goes back to the early 1970s, when I worked for Norman Lear's production company and he was head of business affairs for CBS. One time, I was instructed to meet with Bob in his office to renegotiate licensing fees for *All in the Family* and *Maude*. I went in there and had everything written down on a piece of paper. He looked at the paper and said, "Is that what you guys want?" I said, "Yes, it's all right here" and handed it to him.

He ripped up the paper in five pieces and threw it in the trash. Then he said, "That was a good meeting!" It was pretty tough, but it made me laugh.

We kind of lost touch until 1997. He was chairman at Warner Bros., and I was doing business for Castle Rock Entertainment. I'd meet with him and Terry Semel at the headquarters once a month to discuss business matters.

Then in the summer of 1999, he told me that he and Terry were stepping down, and he wanted me to take Terry's place. Castle Rock was an independent production company; it was a real leap for him to pick me.

His last day was my first day. I went into my new office, opened a drawer and found a letter from Bob. It read, "I just want you to know how happy I am that you and Barry [Meyer] are going to be running Warner Bros. I know you will take it to even greater heights. My only advice to you is to listen, take chances, go with your gut and don't do anything you don't want to do." He ended it by saying that he would always be available — not just as an executive, but as a friend. I still have the letter.

I've always admired Bob's ability to be empathetic to the person across the table. He is very good about not making it about him, and getting inside someone's head and

figuring out what makes a person tick. Even though he ran Warner Bros. for almost twenty years, I was never in a meeting with him where I felt ego or arrogance. He just has this steady confidence in who he is in the context of good judgment.

Bob could have just walked away in retirement. Instead, he's stayed in touch and has made himself available. He's been a mentor to me and a lot of others because he always keeps his finger on the pulse. That's his legacy. And to devote five years to *Save the Children* alone shows that he has a great heart.

One of the nice things about getting older — and it's a short list — is saying that I've known Bob Daly for fifty years. There's something about the time that just underscores the importance of our friendship. We talk almost every day, mostly about life. He's such a great sounding board, and a rock of stability and solidity.



SAMANTHA ISOM

# ROBERT L. JOHNSON

*Robert L. Johnson is the founder and chairman of The RLJ Companies. Early in his career he served as vice president of government relations at the National Cable Television Association, and in 1980 he launched Black Entertainment Television (BET), the nation's first Black-owned cable television network. The cable outlet aired only two hours of programming a week at first but grew to be a successful media company. In 1991 Johnson took BET public, making it the first Black-owned firm to be traded on the New York Stock Exchange. Johnson and Liberty Media took BET private again in 1998, and then in 2001, Johnson sold BET to Viacom. He remained CEO of BET until 2006. In July 2007, Johnson was named by USA Today one of the twenty-five most influential business leaders of the past twenty-five years.*

*John Malone is a media executive who became CEO of the cable television firm TCI at age twenty-nine and sold it twenty-four years later. His Liberty Media firm owns the Atlanta Braves and Formula One.*

## AN APPRECIATION BY JOHN MALONE

I've known Bob Johnson for more than forty years. Our paths first crossed when I was a board member of the National Cable Television Association, and Bob worked there as a lobbyist. After attending one of our board meetings at the NCTA, Bob stopped me in the hallway to ask what I thought about starting a cable network aimed at the Black community. I told him I thought it was a terrific idea, and if he needed help, to give me a call. And that's what he did. It was the start of a long and successful business relationship.

Bob was on to something, and we invested in his dream. Cable was still in its infancy, and he recognized a void in cable programming for the African American market. Bob wanted to be the person to fill that void, and believed his channel could deliver entertainment programming options that were unavailable to the African American community on cable.

It took a lot of patience, persistence,

hard work and entrepreneurship — all qualities that Bob Johnson exhibited as he began building BET from the ground up. Wisely, he took the slow and steady route of building BET.

In the early days, Bob Johnson was the face of BET for cable operators and advertisers. He was the boots on the ground, supported by a small staff, working to make BET successful by growing subscribers and convincing advertisers to see BET as a media vehicle to reach the African American market.

He understood the need to maximize investments to keep the network operational and growing. So, he started small, building from the bottom up with only two hours of programming a week on a satellite transponder that the network rented from Madison Square Garden.

I never doubted Bob's commitment to making BET a success. I'm not sure if he knew how challenging it would be, but I'm sure he recognized he wouldn't be

profitable overnight. He had many things to overcome. The cable industry was not very diverse, and just like any business, cable operators were looking for a return on their investment. In markets without a large African American population, getting BET added to cable systems was an uphill battle.

Bob achieved his goal. He launched the first Black cable television network. But I believe his contribution goes far beyond BET. It's also what BET made possible for so many others.

The success of BET and the inroads Bob made in the cable industry advanced the careers of many others, from Black advertising agencies, African American recording artists, Black on-air talent and hundreds of behind-the-scenes professionals — producers, videographers, reporters, television executives, engineers and more who launched successful television careers because BET gave them a foot in the door to learn and hone their craft.



AUSTIN HARGRAVE

# RITA MORENO

Rita Moreno has won all four of the most prestigious awards in show business: two Emmys, an Oscar, a Tony and a Grammy.

Last year, she costarred in and served as an executive producer on Steven Spielberg's film remake of *West Side Story*. Her documentary, *Rita Moreno: Just a Girl Who Decided to Go for It*, had its debut on television as part of PBS's *American Masters* series and is now streaming on Netflix. She recently wrapped production on *Fast X*, where she plays Vin Diesel's grandmother.

Recipient of the Peabody Career Achievement Award and Kennedy Center Honors for her lifetime contributions to American culture, she was also honored by her peers as the fiftieth recipient of the Screen Actors Guild Life Achievement Award.

Moreno has received the Presidential Medal of Freedom from President George W. Bush and the National Medal of Arts from President Barack Obama.

Actor and producer Vin Diesel grew up in New York City. He is best known for his starring roles in blockbuster action films, including *The Fast & Furious* franchise.

## AN APPRECIATION BY VIN DIESEL

I first met Rita Moreno when we were both being honored at the Maestro Cares Foundation Gala in 2019.

Sitting across the table, I couldn't help but wonder how our orbits had evaded each other for so many years. Her, being the embodiment of multicultural excellence on the silver screen. An inspiration. An icon. A fiery soul whose ethereal aura gave shine brighter than any spotlight in a glittering banquet hall. As a New Yorker, Rita personified the Shakespearean grandeur of love from the fire escape stairwells of housing project buildings. She brought unmatched dignity and importance to the identity of a city known for its blood-soaked meatpacking streets.

Quite frankly, she was my first crush and that of many others in attendance that night, including Lin-Manuel Miranda and Mark Anthony, who all took a turn in declaring their secret

schoolboy pash and puppy love from the event stage. Rita, of course, took it in stride. After decades of inspiring young women and men alike, this was no doubt a familiar scenario. People spoke of the proverbial glass ceilings and trailblazing achievements with eloquent reverence. But the most striking part was her gentle demeanor, mixing effortlessly with worldly experience and innate, no-bullshit wisdom. She was a constant calming eye in a hurricane of activity and accolades. We were awestruck and humbled in her shadow.

Less than two years later, we would be standing across from each other under a different context. On the Leavesden soundstages in London, filming the penultimate installation of the *Fast & Furious* saga. She seemed to levitate above the entire awestruck crew, speaking platitudes of wisdom with effortless gravitas. I was once again

mesmerized in how she brought truth to every word of dialogue. As the director approached respectfully, he whispered something in her ear. Rita took pause, with that incomparable poise and thoughtfulness... "That might be the most beautiful line I've ever heard... Let's try it."

My curiosity piqued, standing across from this living legend with rife anticipation as the cameras kept rolling. She took a beat, as if mustering all the experience and emotion from decades of greatness. These fresh words, finding quick root in a deep soil of sophistication and *savoir faire*.

"Keep us in your heart, and you'll always find your way."

After a moment, tears streamed down both our faces.

Truer words were never spoken for those who continue to follow her light. For a world in need of healing and hope, Rita Moreno is our North Star.





# DONALD A. MORGAN, ASC

*For Donald A. Morgan, ASC, "Lights! Camera! Action!" isn't just an industry saying, it's a summation of his career in television over the past five decades. He has broken barriers as an African American lighting director and cinematographer for multi-camera shows and won eleven Emmy Awards for his innovations and atmospheric approaches in both fields. He earned his twenty-first Emmy nomination this year. His first Emmy Award, shared with the late George Spiro Dibie, ASC, was as lighting director for Mr. Belvedere in 1985. He then won seven Emmys during the 1990s as lighting director for Home Improvement, and three more, in 2017, 2019 and 2020, as DP for Netflix's The Ranch. He is currently co-chairman of Diversity, Equity and Inclusion for the IA Local 600 Cinematographers Guild. Morgan is the first director of photography to be inducted into the Television Academy Hall of Fame.*

*John Simmons, ASC, has more than fifty credits as director of photography or cinematographer for television series, episodes, films and documentaries. He won an Emmy Award in 2016 for cinematography for a multi-camera series. He is a vice president and board member of the American Society of Cinematographers and is the founder and co-chair of the ASC Vision Committee, which encourages industry diversity and inclusivity.*

## AN APPRECIATION BY JOHN SIMMONS, ASC

— As told to Libby Slate

I think Don is the best cinematographer in multi-cam. He's innovative. If you look at *The Ranch*, as an example, it's a darkly lit, moody kind of sitcom. That, in itself, changed the way so many people accepted the look of a moody sitcom, accepted the fact that the lighting can interpret the narrative.

The first sitcom I worked on with Don was *The War at Home*. His lighting approaches were natural and organic to the environment that people were in, as opposed to just lighting something, as in the early sitcoms. If people were in a living room with a big window, you felt like the light was coming from the window.

Don tells the story with light. And it's a big deal, because the thing about doing sitcoms is, you're battling against

this tradition, in terms of what they look like. So as a creative cinematographer, it's not like you're suddenly breaking all the rules, but you're breaking a lot of them to bring a certain kind of aesthetic to the environment.

I met Don some years after I'd graduated from USC, in the late 1970s, on a set. He was an unassuming, nice man — no ego, just a really nice guy. That was my first impression, and that feeling is the same one I have today.

I would go into [production] environments, look at those faces and those crews, and there was no place for me. I did not see myself. At that time, Don had crews that embraced everybody. He has made it a point to make the crews that he works with look like the world that we live in. That has

opened so many doors for people and has given so many people professional confidence that they could also acquire certain opportunities and achievements. Don himself has hired [rising] cinematographers as crew members. He's been a mentor to so many people. It's easy for him, because of the love he has for the craft. He's so receptive to cinematographers on their way up.

Don's a highly technical guy, and he's continually growing. That gives people promise: they feel like just by being around him, they're going to explore and expand with him. He has blazed new trails. He's creative. I can't think of any cinematographer I know who is more deserving of being in the Hall of Fame.

# BOB HOPE HUMANITARIAN AWARD: SEAN PENN

**A**t its core, what does it mean to care for others? To help the vulnerable and underserved? Step up during a crisis? Set the tone in leadership to mobilize change? Sean Penn, two-time Oscar-winning actor, filmmaker and cofounder of the Community Organized Relief Effort (CORE) Foundation, accomplishes all of the above.

Originally founded in 2010 as J/P Haitian Relief Organization, in response to the devastating earthquake in Haiti, CORE focuses on emergency assistance, disaster preparedness and environment resiliency in hard-hit communities all over the world. Penn's hands-on leadership at CORE is drawn from his experiences on the ground in New Orleans in the aftermath of Hurricane Katrina in 2005. Years later, Penn activated CORE's relief efforts in Puerto Rico following Hurricane Maria's devastation, and in North Carolina and Florida after additional hurricanes ravaged communities. CORE is also currently providing humanitarian relief to those in need in Ukraine.

As international aid expert Ann Lee, cofounder of the organization, explains, "We go into areas to provide food and water, help with housing repair and childcare and do medical visits."

Lee, also the CEO, and Penn first connected after the 2010 earthquake in Haiti. "I was working for a nonprofit there and was very skeptical about meeting him," she says. "So many people were just passing through. But his dedication changed my attitude. We ended up helping those neighborhoods get back to normal."

For all of CORE's incredible results, Lee says she is proudest of its swift response during the height of the Covid pandemic. The organization worked with local governments to coordinate frontline efforts in U.S. cities and across the Navajo Nation, ultimately testing more than six million people and vaccinating more than two and a half million.

Penn is driven by an ethical imperative to get involved where help is needed. Lee explains, "He's that big dreamer who says, 'We're going to do it, and it's going to be amazing!' I help make those dreams operational. The work we've been able to do is phenomenal."

In recognition of such extraordinary activism, the Television Academy is honoring Penn with the Bob Hope Humanitarian Award. It is one of the highest honors presented by the Television Academy's Board of Governors, in conjunction with the Bob & Dolores Hope Foundation.

AP PHOTO CHRIS PIZELLO



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Emmy Awards

**Sara Guyton**  
Director, Awards

**Victoria Smart**  
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**DIGITAL — CONTENT**  
**Marc Wade**  
Executive Producer, Digital

**Christopher Bay**  
Coordinator, Digital Content

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

**Stefani Lombardo**  
Senior Manager, Digital Projects

**Igor Varykish**  
Senior Manager, I.T.

**Erwin Q. Yuson**  
Senior Manager, Database Administration  
& Website Development

**Gregory Krier**  
I.T. Specialist

**Meredith Jones**  
Asset Management Coordinator

**EVENT PRODUCTION**  
**Barb Held**  
Vice President, Event Production

**Ben Carter**  
Senior Director, Event Production

**Barbara Chase**  
Senior Director, Event Production

**David Napoli**  
Senior Manager, Technical Services

**Amy Pierce**  
Manager, Event Production

**Jake Orlin**  
Coordinator, Event Production

**Timothy Kennelly**  
Chief Projectionist

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Chief of Staff

**Gabriele Almon**  
Senior Director, Policy & Research

**Ana Cruz**  
Executive Assistant to the Executive Office

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Director, Facilities

**Mario Oyarzabal**  
Office & Facilities Administrator

**Frank Mosqueda**  
Office & Facilities Administrator

**Fredy Maldonado**  
Facilities & Maintenance Technician

**FINANCE**

**Lisa Fike**  
Controller

**Nora Tyree**

Senior Manager, Accounting

**Nestor Navarro**

Senior Manager, Accounting

**Adonis Wilson**

Senior Staff Accountant

**Natasha Priscilla**

Staff Accountant

**Crisalis Najjar**

Accounts Payable Associate

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**Marixie Santone**

Coordinator, Human Resources

**Stephanie Kadlec**

Receptionist

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CMO & Senior Vice President, Media & Brand Management

**Laurel Whitcomb**

Vice President, Marketing

**Neha Modi**

Senior Manager, Marketing & Digital Communications

**Veata Betton**

Marketing Manager

**Camille Seariac**

Social Media Creative Producer

**Emily Ong**

Marketing Communications Coordinator

**Caitlin Williamson**

Digital Communications Coordinator

**Michael Brian**

Talent Coordinator

**Janet Kim**

Marketing Administrator

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**Gail Polevoi**

Editor, *emmy* Magazine

**Angel Thompson**

Director, Video

**Maura Weber**

Managing Editor

**Sarah Hirsch**

Print & Digital Content Editor

**Eduardo Wienskoski**

Video Editor

**Cassandra Levy**

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**Richard Bleiweiss**

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**Rose Cefalu**

Photography Director

**Rose Einstein**

Head of Advertising & Business Development

**GENERAL COUNSEL****Venable LLP****PUBLICITY SERVICES****Breakwhitelight****SECURITY****John R. McKillop**

JRM Inc.

**Vitalis Odongo**

Security Guard

**Robin Sherman**

Security Guard

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**Estarlyn Hiraldo**

Executive Assistant

**Amani Roland**

Chief Advancement Officer

**Azra Variscic**

Manager, Development & Stewardship

**Angela Young**

Coordinator, Development & Stewardship

**Miracle Bizira**

Senior Director, Education Programs

**Nancy Robinson**

Director, Education Programs

**Nikki Kaffee**

Manager, Education Programs

**David Jimenez**

Education Programs Coordinator

**Jenni Matz**

Director, The Interviews

**Adrienne Faillace**

Producer, The Interviews

**Jenna Hymes**

Senior Digital Archivist

**Jossel Franco**

Digital Archivist

# Television Academy | LEADERSHIP

## EXECUTIVE COMMITTEE

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Chairman &  
Chief Executive Officer

Sharon Lieblein, CSA  
Vice Chair

Ann Leslie Uzdavinis  
Treasurer

Rickey Minor  
Second Vice Chair

Allison Binder  
Secretary

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Channing Dungey

Gloria Calderón Kellett

Dawn Olmstead

Vernon Sanders

Zack Van Amburg

### GOVERNORS' APPOINTEES

Daniel H. Birman

Debra Curtis

Jill Dickerson

Kim Taylor-Coleman, CSA

### TELEVISION ACADEMY FOUNDATION

Cris Abrego  
Chair

## BOARD OF GOVERNORS

Anya Adams  
Directors

Ana Criado  
Motion & Title Design

Dominique Kelley  
Choreography

Larry Rosenthal  
Stunts

Kaz Aizawa  
Animation

Debra Curtis  
Television Executives

Kira Kelly, ASC  
Cinematographers

Jeff Russo  
Music

Lesley Aletter  
Stunts

Nicole Demerse  
Writers

Senain Kheshgi  
Documentary Programming

Jill Sanford  
Children's Programming

Wendy Aylsworth  
Science & Technology

Jill Dickerson  
Reality Programming

Bryan Leder  
Professional Representatives

Halina Siwolop  
Art Directors/Set Decorators

Bob Bergen  
Performers

Jo DiSante  
Television Executives

Christie Lyn Lugo Leigh  
Los Angeles Area

Hollann Sobers  
Production Executives

Daniel H. Birman  
Documentary Programming

Joe Earle, CAS  
Sound

Charlie McBrearty  
Commercials

Derek Spears  
Special Visual Effects

Eddie Bonin  
Special Visual Effects

Nena Erb, ACE  
Picture Editors

Brenda Brkusic Milinkovic  
Daytime Programming

Steve Spignese  
Public Relations

Scott Boyd, ACE  
Picture Editors

Kim Estes  
Performers

George Mooradian, ASC  
Cinematographers

Michael Spiller  
Directors

Shannon Buck  
Public Relations

Joel Fajnor  
Animation

Judalina Neira  
Writers

Kim Taylor-Coleman, CSA  
Casting Directors

Kathryn Burns  
Choreography

Ed Fassl  
Sound Editors

Phillip W. Palmer, CAS  
Sound

Vito Trotta  
Makeup Artists/Hairstylists

Jeff Calderon  
Lighting, Camera & Technical  
Artists

Keiren Fisher  
Production Executives

David Plakos  
Lighting, Camera & Technical  
Arts

Troy Underwood  
Children's Programming

Nikki Carbonetta  
Makeup Artists/Hairstylists

Scott Freeman  
Reality Programming

Keith Raskin  
Producers

Renée Villafan  
Daytime Programming

Tony Carey  
Producers

Laura Guzik  
Costume Design &  
Supervision

Christopher B. Reeves  
Sound Editors

Steve Viola  
Motion & Title Design

Rich Carter  
Commercials

Stephanie Hampton  
Los Angeles Area

Luke Reichle  
Costume Design &  
Supervision

James Yarnell  
Art Directors/Set Decorators

Sherri Chung  
Music

Marc Hirschfield, CSA  
Casting Directors

Glenn Rigberg  
Professional Representatives

Barry Zegel  
Science & Technology

# OUR THANKS TO...

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Movement that inspires



## SHOW CREDITS

### EXECUTIVE PRODUCER

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### DIRECTOR

Leslie Wilson

### TALENT PRODUCTION

Robin Reinhardt

Matt Kenney

Jonah Robinson

### SCRIPT SUPERVISOR

Eva Darocha

### SUPERVISING PRODUCER

Benn Fleishman

### STAGE MANAGER

Valdez Flagg

### LIGHTING DIRECTOR

Bryan Klunder

### PACKAGE PRODUCER

Patrick J. Doody

### LINE PRODUCER

Jeremy Tominberg

### ASSISTANT STAGE MANAGER

Alex Kalognomos

### PRODUCTION SUPERVISOR

Tori Rose Teixeira

### PACKAGE EDITOR

Ezra Hudson

### WRITER

Janette Timm Vico

### ASSISTANT EDITOR

Gery Escalante

## PROGRAM CREDITS

### PROGRAM DESIGN & ART DIRECTION

Bleiweiss Design

## POST-CEREMONY RECEPTION

### FURNITURE & DÉCOR

Progressive Events

### RED CARPET & PLAZA AV

Fourth Dimension Events

### CATERING

Savore Cuisine & Events

### FLORALS

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### PLAZA LIGHTING

Showpro

