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## School of Interactive Games & Media Guidelines for Promotion & Tenure

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**ABSTRACT:** This document provides concrete guidance for evaluating faculty in the Rochester Institute of Technology's School of Interactive Games & Media (IGM). Because of the rapid pace of innovation in electronic formats and digital media, this list must remain partial, since it is impossible to predict what new recognition mechanisms may be relevant a few years from now. Rather, the forms and descriptions listed below are intended to inform reviewers about both current modes and forms of production, as well as to provide a general tenor that guides reviewers in considering new and emerging practices.

**Notes:** This document is intended as a guideline and does not supersede RIT policy, specifically E4.0, E5.0 and E6.0 that deal with these subjects. Furthermore, these guidelines are developed in collaboration between the senior faculty of the School of Interactive Games & Media, the Dean of the B. Thomas Golisano College of Computing and Information Sciences, and the Provost and Senior Vice President for Academic Affairs of the university. This activity is undertaken at the request of the President. The discussion and agreement of this document represents standing guidelines of the faculty within the unit in concurrence with the administration, and are to be considered 'in effect' for the duration of the School or until such time that the faculty ratifies new or revised guidelines in partnership with the administration.

Other relevant materials to this discussion are the previous whitepaper on the subject ("Metrics and Processes for Promotion and Tenure in Interactive Games & Media: A Whitepaper" prepared by IGM Director A. Phelps with the concurrence of the IGM faculty), the Provost's memorandum on the subject dated Jan 8 2013, and the U. of Maine New Media Tenure and Promotion Guidelines which were cited in both of the preceding documents and which help form the basis of this document.

### FACULTY EVALUATION GUIDELINES

Each faculty member will be evaluated as provided for in university policy. Reviews as constituted in university policy, as well as the administrative evaluation will consist of a complete and thorough evaluation of: 1) teaching, including course effectiveness and advising; 2) creative and/or scholarly activity; and 3) service, including institutional and professional activities. In general, to gather material for examination, members of a promotion and/or tenure committee may visit classes, examine course materials, assess student evaluations with regard to teaching and advising, read publications or presentations, review creative works or artifacts, solicit references or materials from academic and industry peers, review the impact of public or audience-specific works within the relevant community, and survey annual activity reports with regard to service and outreach activities as defined by the college and institution.

Faculty often engage in their work through a number of centers and labs to further enhance their research and scholarly activities. This work, assuming it is consistent with school, college, and institute guidelines, should be included as a part of their research, creative and scholarly

contributions, regardless of its affiliation. In cases where a formal agreement is needed, a letter of affiliation will include relevant details and should be included in the promotion and tenure dossiers.

Of particular note is the close-knit relationship that the School of Interactive Games & Media shares with the RIT Center for Media, Arts, Games, Interaction & Creativity (MAGIC). It is expected that scholarly activities of the faculty in the Center will count as significant and appropriate activities for tenure and promotion, assuming they are consistent with school, college, and institute guidelines. Specific activities in MAGIC will be detailed in the MAGIC Affiliation Agreement with IGM, which is an addendum to this document.

## **TEACHING AND INSTRUCTIONAL ACTIVITIES**

The curriculum and practice of IGM must be light on its feet to stay relevant. Below are some instructional activities that serve as important supplements to regular courses in the IGM curriculum.

### **Instrumental Activities for Teaching and Instructional Activities:**

1. Evidence of dedicated contributions to the mission of the School of Interactive Games & Media, the B. Thomas Golisano College of Computing & Information Sciences, and the university.
2. Dedicated and creative teaching.
3. Setting and achieving course goals as presented in well-crafted and clear syllabi or documented course notes.
4. Course and curriculum development.
5. Commitment to advising, informing, evaluating, communicating with, and inspiring students.
6. Directing honors students, graduate theses, MS Capstone projects, PhD dissertations, MFA shows/exhibits and/or independent studies.
7. Documentation used to assist in the evaluation process could include: syllabi, course materials, student evaluations, classroom visitation feedback, record of student success in entering graduate programs or professional life, awards, industry recognition, etc.

### **Documented Activities for Teaching and Instructional Activities:**

#### **A. Course Load: (courses per semester, per year)**

Note that in addition to courses within the School, the School broadly supports multi-disciplinary activities across the university, and these regularly result in co-teaching or even full-time teaching assignment outside the unit or college either for individual courses or for specific duration(s) as appropriate to the activity. In such cases, this activity is still valued for the purposes of contribution to the overall effort of teaching and instructional activities by the School.

#### **B. Other Teaching Activities:**

##### **1. Independent Study, Project Courses, Group Activities, directed research, etc.**

Because our tools and topics proliferate too quickly to be captured by any one curriculum, faculty are encouraged to teach independent studies when students want to explore research areas not on a current syllabus.

In addition, New Media student and faculty projects often reach beyond the walls of the classroom into the real world. The School of Interactive Games & Media recognizes the value of directed research in which faculty involve students in outside collaborations for artistic or commercial purposes, as well as faculty members who facilitate students exposure to or participation in national and international exhibitions, conferences, and other venues.

2. Rehearsals, Coaching, etc.

C. Curriculum and Course Development:

1. Curriculum

During its building years, the IGM program expects its faculty to contribute more to curriculum development than expected in other departments. This work may take the form of course proposals, curriculum proposals, or curriculum subcommittee membership, or constant revision and rework of existing curriculum to meet changing technologies and practices of the field.

2. Courses (both on-campus and blended/online/virtual)

Given the quick pace of new media evolution, the program recognizes exceptional value in developing courses that explore new pedagogies or emerging technologies.

It is understood that IGM faculty may spend a significant portion of their course preparation time learning an emerging technology, such as a new programming language, with the understanding that such knowledge may lay the groundwork for future research or new courses. This groundwork is not "brushing up on skills," but experimenting with promising yet unproven systems, codes, or devices.

D. Advising

1. Undergraduate Advising (describe contact, contact hours, how many did you see this semester, how did you initiate contact, etc. Other pertinent data, concerns):

Advising is a central concern to the School of IGM and it is a central element in our ability to work productively with our diverse student body. It is expected that all faculty maintain an ongoing and serious commitment to their advisees, meeting with them regularly, working with the professional advising staff of the School, and serving as mentors in the academic and creative environments.

2. Graduate Advising (please list student names or engagements with the MS GDD project groups as appropriate.)

Note to reviewers: the capstone experience of the Masters of Science in Game Design & Development contains both an individual and group component, each of which in turn have both a project and a documentation portion. While an individual faculty member guides the process each year, many other faculty are engaged and involved with IGM graduate students as advisors and mentors to their work. Faculty are encouraged to document this activity as it relates to their overall activities in teaching and learning – it is often the equivalent of sitting on a traditional thesis committee, and in some cases even exceeds this expected workload depending on the project in question):

a. Committee memberships or substantial project support:

i. Doctoral

ii. Masters

iii. Other

b. Committee Chair or lead project support:

i. Doctoral

ii. Masters

iii. Other

**RESEARCH AND SCHOLARLY ACTIVITIES**

The research and scholarly mission of IGM is unique and multi-disciplinary in nature. Given the relative youth of the field, the continual emergence of new forms of practice and discovery, and the collaborative nature of production and engagement with digital media, IGM recognizes a wide and robust range of activities as relevant to the scholarly and creative mission of the School. In all cases, activities must support the Provost's criteria of being (1) peer or expert-reviewed, (2) documented, and (3) disseminated, and must (4) have impact upon the field. Note, however, that different activities may vary in their contribution to each of these 4 criteria. Each of these requirements is in turn discussed in the following section. (Notes on how various forms of activity can be considered to be peer-reviewed, documented, disseminated, and have had measurable impact are described later when various types of activities are described, i.e. Section A-E below)

A) Notes on Forms of Scholarly Activity

**Creative, Artistic, Research, and/or Scholarly Activity.** It is recognized that faculty in IGM may be active in a wide range of creative activity for which a single set of criteria for evaluation may be inappropriate. We can identify three principal types, although they often are intertwined and not easily separable:

**Applied Production:** Success with production or presentation in Interactive Games & Media. Level of participation, ability to develop significant projects, and the quality and effectiveness of the work and the venues in which it is presented will be considered, as will the impact of the work on the field. Coupled with the notion of production is the sustained and critical role of the practicing artist or digital media professional. As projects mature and morph into additional projects or material for different audiences, and are applied to new and unique venues and situations, we recognize that there is value in iteration where substantial new learning and application occurs as it supports the maturation and evolution of the field.

An example of applied production could be the creation of an open source software package that contributes a new methodology or workflow to other practitioners in the field. Such a contribution would be evaluated both by peers or experts upon its release, as well as users around the world, and documented both in terms of the actual software released, its own documentation, and reviews, comments, and letters from others describing its significance, as well as its use and uptake by the development community at large. Furthermore, significant revision, extension, or maintenance of such a work would constitute continued scholarly activity as it informs new learning: i.e. changes to the software or toolset as improvements based on peer feedback, use within the community, etc. and informed understanding of its initial impact or broadening of functionality would constitute work in this form.

**Scholarly Publication and Exhibition:** As a new academic discipline, the procedures and venues for publication of research are not well-established as in older areas of academia. It is the responsibility of each faculty member submitting evidence of research and publication to provide information demonstrating its value (e.g. peer-review, prestigious publishing house, reference or comment by experts, public commentary or criticism, use by other design or development groups either as case example or in production, establishment of new standards or practices, etc).

**Groupwork, Teamwork and Multi-Disciplinary Contribution:** As a multi-disciplinary field in its own right, as well as through engaged partnerships with other areas of the Academy, work in IGM is often team-based and relies on multiple academic fields or elements for success. As such, it is critical that faculty are encouraged to broadly partner with others, both locally within RIT and

throughout the academic and commercial landscape, to further their exploration of media and technology. (Of particular note is the contrast between these workflows and the notion of a 'Principal Investigator' in more traditional environments: in a truly collaborative and multi-disciplinary approach this identification can have little to no meaning outside of project management activity). Faculty are strongly encouraged to document their roles and contributions on multi-disciplinary teams and projects, and reviewers are encouraged to seek references and comment from the partners that have engaged with candidates in such work.

B) Specific Details on Elements of Scholarly Forms

**A Specific Note on Peer or Expert-Review**

For the purposes of evaluating work within the School, IGM recognizes several definitions or constituencies as relevant peers, experts, or groups in considering our work. The first are academic colleagues at other institutions. Such colleagues are diverse in nature, given both the emergent nature of the field and the multi-disciplinary nature of work in IGM, and at other institutions are found in a wide variety of departments, centers, research labs, and colleges. The second are commercial and industry colleagues that are engaged in the exploration, review and/or production of digital media. Such colleagues can be found at a wide variety of corporate and governmental agencies, think-tanks, research labs, and production studios, and they have a unique and informed perspective on work within the School.

It is also important to note that the order of peer review is often different in our discipline than in the traditional sciences. For example, it is possible and even likely that work disseminated openly on the Internet or through a third-party media channel has not been reviewed or has only been reviewed for technical content (i.e. does it conform to the specific requirements for distribution on a given platform). In this context, peer-review could be considered to occur after dissemination, as audience, critics, academics, or industry can then evaluate the work and respond.

**A Specific Note on Documentation**

While work in IGM can take many shapes and forms, it is necessary that the work is recorded or documented in some way, such that it can be validated by review committees and administrators. Most often, this is through the storage of the work itself via digital means, as a large portion of the work produced in IGM can be kept on file in such manner such as software, websites, papers, periodicals, presentations, etc. either locally or in repositories for various publishers and/or institutions. In the cases of specific exhibits, performances, or installations where such recording is not possible (or would not capture the nuances of the experience), faculty are encouraged to record the venue, the event, public or private notices, and any press or criticism generated by the event in question when possible through any appropriate means.

It is important to note that there is an important distinction to be made in describing the work of Interactive Games & Media, as the documentation that is disseminated is often not the same as the work itself. When faculty write or present about a game or interactive software, the documentation is often of the talk, or the paper, but not the actual work. In contrast, when we deliver software or digital works it can be said that we are, in effect, shipping the entire experiment to our peers, not merely the results. Thus it is critical that such work is documented, in addition to documentation of dissemination – but such documentation may exist through a wide variety of mechanisms including self-hosted or university-hosted repositories.

**A Specific Note on Dissemination**

Just as it is critical that work is reviewed and documented, it is necessary that work in IGM is broadly disseminated such as to have impact on the field. It is critical to recognize that such dissemination may occur in a wide variety of venues and through a variety of different media, ranging from traditional printed discourse to digital delivery, from inclusion in permanent collections to timed performances and experiences. However, in each case the audience and methodology of dissemination should be identified.

### **A Specific Note on Impact**

While not a critical peer or expert, another group that is engaged in our work is the public at large or a defined audience of some other kind: the role of the audience is critical in the production and dissemination of media – without an audience there is by definition no art. As such, assessing the impact of work with a popular audience is often essential. This is often done through the review of critics, the popular press, open-channel comment areas, ratings systems, etc., as well as the inclusion or mimicry of techniques or materials by others. Note that the goal here is not raw popularity – often the works that challenge our assumptions or that push the field forward are not necessarily best-sellers. Rather our work seeks to engage the public, to challenge and extend the role and use of digital media in society, and to convey message and promote discussion as an artistic mirror that promotes use, dialog, assessment, and reflection to the audience of such a work.

### **A Specific Note on Classified Projects or Work Covered by Non-Disclosure Agreements**

As happens in some other fields, the scholarly realm of interactive games and media is at times concerned with the development, and even deployment, of work covered by classified status or non-disclosure agreements. The commercial world, as well as some public institutions, are extremely concerned with competitive advantage, copyright, and closed development in certain instances. While at most times faculty are engaged in more broadly open and distributed work, faculty are free to engage in more closed activities provided that they have similar impact to other activities. In such cases, the work itself must result in a public or widely-available work. In such cases, the contribution of the individual scholar may be documented internally to the university by other members of the development group through letters, statements, or similar documentation. The significance and impact of the work itself must be validated through peer- or expert-review consistent with such activities described elsewhere throughout these guidelines. In cases where individual publishing rights are curtailed, proposals for such work must be reviewed by the Provost and approved prior to undertaking such projects, as per university policy.

As an example, consider the case of a faculty member substantially contributing to a gallery exhibition that is viewed by a large segment of the public, and that advanced the field in terms of its knowledge and understanding of both interactive media installation and the public understanding of such work. Such work can be measured and evaluated through critical response, the documented reaction and criticism of the exhibit, reviews by press and peers, etc. But individual scholars and contributors are often expressly not allowed to publish their own contributions separate and distinct from such an exhibit, or to use the work owned by the gallery or museum in publicizing their activities. In such cases, private recommendation and attribution of a contribution to a public or corporate work is allowable (i.e. a letter of reference or similar mechanism), as it speaks directly the role of the scholar on a work that has demonstrable impact on the field.

## **C) Sample Forms of Scholarly Activities and Creative Works**

Note that these activities are not presented in any particular order of importance – the value of any given activity should be reviewed based ultimately upon its impact to the field and educational value to our students and community. It is the responsibility of the faculty member to ensure that colleagues have the information necessary to assess the peer-/external-review process and impact of any scholarly activities that are reported. This may include providing evidence or describing the process of peer or expert review relevant to their submission, describing the work itself and/or including it directly (or indirectly via online access, reproduction, etc.), placing their work in context within the field, and providing context for assessing the impact of the work.

### **1. Publications**

#### **1. Books/Monographs or Major Publications, or Chapters of Books/Monographs**

In addition to traditional or digital Books/Monographs, this category also references networked or rich-media publications such as extended blogs, DVDs, websites, games, or other media should be included if they constitute a sustained investigation of a particular topic.

This also includes essays or chapters in edited volumes are more important in new media than the sciences, for these edited volumes establish standards for discourse in emergent sub-disciplines of new media. This category should also include invited contributions to edited, single-issue networked publications, digital collections, etc. It should be explicitly noted when such invitations are the result of a peer-review process of some kind (blind review, jury, selection committee, etc.), or when such work is peer reviewed after the invitation prior to publication.

An electronic work should only be listed in this category if online citations, critical or popular review, downloads and usage elsewhere, documented discussion, inclusion in syllabi, or other measures show it is used as a significant resource in the field. Note that such work may be published through academic or commercial publishers.

## 2. Archival Media and Disseminated Articles

IGM recognizes the unique nature of our field and that publications in a variety of various forms of media have lasting impact. In more traditional fields, the "journal article" is often the recognized output of high quality scholarship: in new media, such articles may or may not bear any resemblance to a traditional print journal either in form or process. Instead, the format of these contributions may go beyond the form of a written essay to include podcasts, videos, blogs, images, interactive websites, software, and other forms of archival media.

Similarly, the process by which these are produced and peer or expert-reviewed is also changing, with a keen eye towards decreasing publication time such that the work is relevant and immediately available to the field. In a media context, a "closed peer-review" includes invited contributions to edited or reviewed media and dissemination networks (either physical, digital or hybrid). An "open peer-review" article includes contributions to self-policing publication networks, where the quality or relevance of contributions are subject to community debate and evaluation. All of these forms, both in terms of the form of the work and the nature of the review process, are equally valued, assuming the rigor of the review and impact of the work are consistent.

Note that these definitions are in contrast to the notion of "blind" or "open" review – in either of the situations above, reviewers may be known or anonymous: "closed peer-review" may operate on a system of anonymous submission in some cases, while in other cases authors submissions, or the reviews, may be known by name. In similar fashion, an 'open peer-review' may be undertaken in a community in which the reviewers are known, or where they are anonymous or reviewing under pseudonym. The distinction is rather in which review occurs prior to the publication of the work, or afterward as the work is digested by a community of scholars and practitioners.

## 3. Technical Papers and Work-In-Progress Reports

Papers, reports, or media that undergo peer-review at conferences or gatherings that explicitly seek to define new practices or applications for media technologies and development. This section specifically recognizes that scholars in interactive games and media are called upon to present current work-in-progress, in which results are not yet known, and that this practice has value and import to the field. At the same time, such work may also be the basis for further dissemination as results become clear and impact can be assessed.

## 4. Edited Volumes and Collections

This category includes coordinating or managing a multi-user discussion list, whether accessible via email or Web, when such work involves the scholar as a contributing voice to the production and dissemination. Candidates should list the url, dates, geographic range, institutional affiliations, and number of participants when known.



This category also includes the conception, design, engineering, and/or editing of organized media collections, including film festivals, networked databases, development “jams”, and publications.

Such works are generally collected or curated for inclusion in the standing body of work: i.e. mailing lists are moderated, film festivals are juried, development jam participants are reviewed or solicited based on prior art, papers and publications are edited for inclusion in selected volumes, etc.

**5. Technical Reports/Book Reviews/Audience Reviews**

This category includes networked reports and reviews, as well as documentation of audience or consumer reaction to released media or software, user community reports, contributions to 3<sup>rd</sup> party rating systems, tech journalism and review, etc.

**6. Other publications (editorials, working papers, etc.)**

**2. Creative Activities, Exhibitions, and Performance Related Activities** (please indicate whether regional, national, international, solo, group, invited or juried)

**3. Exhibitions**

This category includes networked exhibitions hosted by brick-and-mortar institutions or independent organizations, and can include online exhibitions as well as physical installations. In such cases, it is expected that the faculty member will document the selection or curation process, any juried awards or recognitions, and the relative scope or attendance of the venue.

**4. Performance Related Activities**

This category includes political design, social software, and interactive performance. Documentation should include the development team, the target community, and urls as appropriate.

**5. Software/Application Production and Dissemination**

This category includes the development and release of software and/or software/hardware platforms, devices, packages, games, applications, and media to the academic, commercial, and/or public communities. Note the venue and method of distribution and any inherent review therein (public or commercial channel), ratings or feedback derived, popular or critical press, awards, reviews, etc.

**6. Creative Writing**

This category includes literature in all its forms, both analogue and digital, in print or online. Besides traditional literary forms like novel, story, essay, and poetry, digital literature also includes but is not limited to such new forms as interactive fiction, visual poetry, distributed journalism, text-based virtual environments, and code poetry on Web sites or email lists. Documentation should include dates, urls, participants (when known).

This category also includes collaborative writing experiments, MOO-based improvisatory theater, and interventions in networked computer games and online environments. Documentation should include dates, urls, and participants (when known).

For the purposes of the School, such work must be relevant to the field of digital media: i.e. creative writing for the purpose of inclusion or understanding of a game-world or character narrative, as a part of a digital or interactive work, etc. Examples might include, but are not limited to, the concept of “digital theatre” in which performances of live actors are mixed



with digital and virtual environments and NPCs, or the adaptation of literary works to interactive formats and game-based interactions.

**7. Professional Presentations and Posters** (please indicate if regional, national, or international)

**8. Conferences and Discussions Organized**

Researchers in IGM at this point in its development are actively filling in gaps in the awareness of the field's own history, a critical vocabulary, and other intellectual frameworks already in place in other fields. The School of IGM recognizes the value that organizing private and public events have for the field as a whole and, when local, for our students.

Such activity is not normally considered scholarship itself, but rather is evidence of a coherent and robust research program. Where it may constitute scholarship is in the establishment of new sub-disciplines or genres of the field itself or extends the practice of scholarly communication in ways that are hitherto unknown to the field.

**9. Presentations**

As studies of new media have argued, presenting research at prestigious conferences can be more important than publishing it. Measures of prestige include the reputation of other speakers, the range (national or international) of participants, the number of registered attendees, and the affiliated sponsors or institutions represented.

While there is no substitute for in-person gatherings, teleconferences are gradually becoming an important venue for conference presentations, though they vary in degree of formality and organization.

**10. Panels**

Just as critical as individual presentations, the discourse of invited and planned panels at conferences and events are a critical form of discourse in this emerging field. In addition to the criteria above for individual or co-authored presentations, the reputation of other panelists is also a key factor for evaluation.

Note that in our field panels are often used to first disseminate on, and then compare, evaluate, and critique current research. Panelists are often required to submit either abstracts or even full papers as a part of the review and selection process, the panelists are selected by a curator that seeks to combine several related researchers based on their work, and then new work is authored specifically for the panel that places the work of each panels in context with the others, and discussed the broad and underlying themes, as well as similarity in finding, between each of the speakers. This is in stark contrast to simply taking 'some questions from an audience' and represents a major form of dissemination in the technical community at present.

Such work must be documented in terms of venue, selection and preparation process, and the audience to which such work is disseminated, as well as the impact of the venue and/or the panel to the community.

D. Professional Meetings Attended:

E. Proposals/Grants/Contracts/Fellowships/Gifts/Sponsored Activities/Commercial Agreements

1. Submitted:
2. Funded:

**SERVICE**

**A. Service to University (please list)**

As a unique and emerging discipline, the School of IGM requires an unusual amount of innovation and labor from its faculty, which should be taken into consideration when evaluating faculty contributions in service especially service outside the Departmental unit. Because new media modalities and methods of inquiry promise to change the methods of many academic disciplines, faculty are encouraged to lend their voice to interdisciplinary committees and work with other departments, centers, and colleagues to envision and develop programs that integrate new media into their own practices. Note that such work can, at times, result in research and dissemination, while at other times may result in service to the university or academy depending on the nature of the work.

1. Department:

2. College:

3. University:

**B. Service to the Public (e.g. Service on state commissions, public schools, civic groups, consulting, media interviews, public presentations, government, etc. - please describe activities and if repetitive, number of occasions you participated):**

Interactive games and media can be especially effective in transforming local cultures as well as global ones. Faculty service in this area can be distinguished from traditional academic "service" by its innovative, activist, or performative character. For example, the current interest in, and societal dialog surrounding games and interactive media have led to a number of faculty serving as mentors, guides, and speakers that engage with public and civic institutions in dialogs about games, education, media consumption, violence, literacy, and similar issues. This is a critical function of the faculty at this moment in our society, and is valued as a service to the community and a public good.

**C. Service to Profession (please list)**

1. Committees, panels, officers in organizations, etc.:

2. Editorships, Events Organized, Review Panels, Juries, etc.: (please indicate journal/publisher/event/organization/process names and descriptions with corresponding number of reviews):

3. Other service to Profession (e.g. preparation of a letter of support for tenure review, service to a national organization, review for conference program committees, service as a non-contributing editor or curator, member of an organizing committee or role as a conference chair or officer, etc.):

**SPECIAL RECOGNITION/AWARDS/HONORS RECEIVED (List, comment, identify, if on or off campus):**

NOTE: Faculty members are best served to include awards or recognitions such as those listed below as evidence of impact and quality relative to areas such as teaching, scholarship, and service.

A. Press

Given the limitations of publishing new media research in academic journals, recognition from the press in the form of articles or interviews about a researcher's work can be a valuable indicator of influence.

1. Print and broadcast press

This category includes outside sources such as general-interest newspapers, radio or TV spots, and specialized journals or magazines.

2. Electronic press

This category includes articles in online journals as well as blogs or websites, review portals, etc.

3. Campus press

B. Awards

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Reviewed and Agreed,



Prof. Tona Henderson, Director  
School of Interactive Games & Media



Dr. Jeremy Haefner  
Provost & Senior Vice President for Academic  
Affairs



Dr. Andrew Sears  
Professor & Dean, B. Thomas Golisano College of  
Computing & Information Sciences



Dr. William Destler, President