NATIONAL COLLEGE OF ARTS, LAHORE
GOVERNMENT OF PAKISTAN

GRADUATE PROGRAMMES
PROSPECTUS

نیشنل کالج آف آرٹس

فہرست مضامین

PRINCIPAL'S MESSAGE

A warm welcome to the new graduate students who are about to embark on a lifetime opportunity to study at Pakistan's premiere art, design and architecture institution, the National College of Arts. NCA has a history spanning almost a hundred and fifty years and a reputation for being the most enlightened and progressive institution in Pakistan. We offer undergraduate and graduate education in various fields of visual and performing arts. Our institution has state of the art facilities in all departments. The NCA library is one of the finest in the South Asia, with a diverse collection of books, journals and archives. The library serves as a valuable resource for our graduate programmes.

NCA's diverse student body creates a unique culture of learning. Students hail from both from rural and urban centres, bringing to NCA their own customs and perceptions. Together under a single forum presented by the college, the mix of cultures that make up Pakistan are recreated in a novel way at the NCA. At NCA the lifestyle is vibrant, discourse varied and unlimited.

The introduction of various MA programmes marks the initiation of a research-based culture in this institution. The first MA programme was initiated when a Master of Interior Design was introduced, followed by Master of Visual Arts, Master of Multimedia Arts and MPhil in Cultural Studies respectively. It was our first step towards developing a serious academic approach in the discipline of art and design. The quality of this research based approach is evident in the final thesis show presented by our graduating students each year. I invite you to be a part of an experience that will expand the horizons of your sensibility.

I look forward to acquainting myself with the new graduate student body, and to seeing their work become a pivotal part of national and international discourse.

PROF. DR. MURTAZA JAFRI
Principal

HISTORY AND HERITAGE

In reaction to the Industrial Revolution, a worldwide movement of Arts & Crafts (1850-1920) gained strength. It envisaged indigenous art & crafts as an essential part of artistic and industrial progress. One of the chief exponents of this Arts and Crafts Movement was William Morris and many of the proponents of art and craft education were his followers. In the context of this Movement, Sir JJ School of Arts, Bombay, Govt. College of Art, Madras, Govt. College of Art and Craft, Calcutta and the Mayo School of Arts, Lahore were established by the Crown in India. The Mayo School of Industrial Art was set up in memory of the assassinated British Viceroy of India, Lord Mayo. John Lockwood Kipling (father of author Rudyard Kipling), a teacher of painting, sculpture and architectural embellishment and proponent of the Arts and Crafts Movement working then at the J.J. School of Art Bombay, was appointed as the Mayo School of Art's first Principal. He also held charge as the curator of the Central Museum, Lahore.

The Mayo School of Art established in 1875 on the lines of the Kensington model, in conjunction with the Central Museum, was meant to document the arts and crafts of the Punjab, with the aim of training excellent craftsmen. The Mayo School became a centre of craft excellence under the direction of J.L Kipling, Sir Percy Brown, Lionel Heath, Bhai Ram Singh and S. N. Gupta. The School was also tasked with the monitoring of craft institutions of the Punjab. Over the years, fine arts, architectural drafting and drawing, embellishment crafts, woodwork, wood carving, weaving, embroidery, blacksmith, metalwork and bookbinding. Following the partition of the Indian Subcontinent, the Mayo School underwent many changes. From 1956 to 1958 the Mayo School went through a process of restructuring by the Government of Pakistan and was elevated to the National College of Arts. Professor Mark Ritter Sponenburg (1916-2012), a graduate of the prestigious Cranbrook Academy of Art, Michigan, and the L' Ecole des Beaux Arts Paris, was given charge as Principal. A celebrated artist well versed in American and European art and design education, Sponenburgh introduced a modernized curriculum, which became the paradigm for National College of Arts. He encouraged an understanding and exploration of indigenous craft and culture. The exhibition 'Folk Arts of Swat' based on research in Swat, in collaboration with NCA students, is still on display at the Lahore Museum. The departments of Fine Arts, Design and Architecture were established in 1958 and the Mayo School was finally transferred to the Ministry of Education. The College was sanctioned a Board of Governors as recognition of its superior quality of education. The new breed of artists, designers and architects filled many professional voids. A new policy introduced in 1972 recognized the achievements of the College and further planned its development as a centre of excellence in the arts. A unique measure of autonomy, under the Federal Government, was ensured from this point onwards. In 1985, the College was granted a degree awarding status. This also empowered the NCA to institute graduate programmes in the field of Visual Arts and Interior Design (1999), Multimedia Arts (2001) and Cultural Studies (2005). The College offers MA degrees in Visual Art, Interior Design and Multimedia Design and an MPhil in Cultural Studies. The departments of Musicology, Film & Television were established a few years later, along with the Centre for Conservation and Cultural Heritage Management. The Research and Publication Centre was established in 1999, and has produced milestone publications on history, art, and social sciences. A project for the restoration and conservation of the archival records of Mayo School of Arts was also initiated in 1999. Today the NCA Archives is considered an essential resource for research on history of art, craft, design and architecture of Pakistan.

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THE CAMPUS

The foundation stone of the Kipling Block (now the Administration block) was laid on January 3,1880 by Prince Albert Victor. Referred to as 'late Mughal' style, its construction was supervised by a famous engineer from Lahore, Khan Bahadur Ganga Ram, who later became well known for his philanthropy. Initially, the building consisted of six rooms. Temporary additions were made in 1881. In 1891, these temporary structures were made permanent in accordance with a design prepared by the Principal along with proper workshops equipped with tools and machines. In 1902, four large machine workshops and photo-lithography studio also became functional. The fountain in the front of the main entrance was designed by Sirdar Bahadur Bhai Ram Singh, much admired as a designer and craftsman. Because of his exceptional skill, he was commissioned to decorate a section of Queen Victoria's Osborne House.

NCA is ideally located in the heart of the cultural capital and enjoys a historically rich neighbourhood. Kipling utilized his crafts and sculpture background to construct a comparatively simple but elegantly detailed structure. The College is flanked on either side by the Lahore Museum and the Town Hall respectively, with the Punjab University Old Campus across the road. The lure of the city for students is not just limited to the magic of history and the world heritage sites. The area between the Badshahi Mosque and the NCA is a treasure trove of materials, from the traditional to the contemporary.

The Rawalpindi campus was set up in the historic, Liaquat Memorial Hall in January 2006. The iconic Liaquat Hall was designed by the Greek Architect, Doxiadis. This multilevel building lies in the heart of Rawalpindi city and has a long thriving history of hosting performing arts. An academic plan has been developed to ensure continuity in the integrated teaching of the visual arts through the combined foundation course. To encourage cultural diversity and gender parity in the student body, the Rawalpindi Campus admits students countrywide, following the same procedure of admission. The faculty, in keeping with the NCA model, comprises of a core permanent faculty, as well as visiting, guest and contract faculty, both national and international. The campus has a visiting faculty hostel, equipment for studios and laboratories, academic buildings and a library.

The Ministry of Federal Education has allocated an auditorium space in Islamabad with the aim of making our local art and culture accessible to a larger audience. Since the Rawalpindi/Islamabad area has an active body of professionals, many of whom are NCA alumni, the initiative has proven especially beneficial in the exchange of art and ideas, perpetuating a soft image of Pakistan internationally. The National College of Arts holds art exhibitions, cultural symposia and conferences, as well as NCA productions, documentaries and films at the auditorium. A space in the capital city, dedicated to artistic endeavours has increased access for foreign missions to view art and engage in artistic activities. The National College of Arts also offers short courses on various traditional and contemporary arts for the international missions in Islamabad and for the public at large. It is hoped that the activities will not only help us advance our academic linkages internationally but will also help us draw international exhibitions and artistic activity to Pakistan. It will thus foster the promotion of culture, retaining the diversity and plurality of a number of artistic genres. The Initiative will significantly improve the ways in which audiences can connect with local as well as international arts.

It is the student body that truly makes the NCA distinctive. Our students come from all parts of the country and from extremely diverse socio-economic backgrounds. The variety of backgrounds, identities, ideological positions and languages become our strength. The diversity of our student body engenders a unique NCA culture where debate and discourse are promoted. This promotes creativity, understanding, individuality and tolerance. Our foreign students are easily absorbed into the College stream.

FOREIGN LINKAGES

International cooperation and cultural exchange has become essential for institutions who think and act globally. Links were established through a variety of activities such as international film festivals, international exhibitions and artist-in-residence programmes.

The College has entered into a memorandum of understanding (MOU) with a number of institutions worldwide: The College of Fine Arts, University of New South Wales, Australia, Ecole Nationale Superieure des Beaux Arts, France, Instituto Superior de Arte Havano, Cuba, Xi'an Music Conservatory China, Albertina Film Academy Italy, Sienna Art Institute Italy, Ulster University Northern Ireland, Konrad Wolf Film University of Babelsberg, Germany, Istanbul Aydin University, Turkey and Middlesex University, England for faculty and student exchange programmes. Academic linkage in the field of sustainable design is being finalized with the University of Edgehill, United Kingdom and European Leadership University, Northern Cyprus.

There is an established MOU between the NCA and Visual Islamic and Traditional Arts Programme, (VITA), Prince's Foundation, UK. NCA is in partnership with Boston Architectural College, USA, South Asia Institute, University of Texas, Austin, USA. Liaoning Communication University, China, Xinjiang Normal University, China, University of Art, Tehran, Iran. These opportunities provide members of the NCA community with the competitive edge. Our programmes bring together students and staff from all over the world. Institutional partners include the British Council, Anniemarie Schemmil Haus, Khana-e-Farhang and Alliance Frances.

NCA
Laurels

PROFESSOR EMERITUS | Prof. Khalid Iqbal

FELLOWS

1959
Abdul Hafeez Pirzada
Nayyar Ali Dada
Prof. Khalid Iqbal
Prof. Ahmed Khan

1976
Ismail Gulgee
Arif Hasan
Masood Ahmed Khan
Adil Salahuddin
Farooq Qaiser
Prof. Mary Lewis

1989
Prof. M. R. Sponenburg
Prof. Iqbal Hassan
Prof. Colin David

1993
Ustad Bashir ud Din
Kh. Zaheer ud Din
Prof. Shireen Pasha
Prof. Tanveer Hussain

1994

1996
Prof. Abbasi Abidi
Shahid Sajjad
Prof. Zahoor ul Akhlaq
Prof. Saeed Akhtar
Asif Mirza

1998

2000
Faqir Syed Aijazuddin
Qadir Bakhsh Khan
Raza Kazim
Prof. Salima Hashmi

2009
Intezar Hussain
Prof. Yasmin Cheema
Prof. Sajida Haider Vandal

2013
In 2013, the National College of Arts has announced an award and a chair in the name of Professor Mark Ritter Sponenburg, the founding Principal of NCA.

2019
Zia Mohyeuddin
Prof. Dr. Arfa Syeda Zehra
Prof. Dr. Akram Dost Baloch
Prof. Naazish Ata Ullah

ASSOCIATES

1959
Muhammad Latif
Prof. Mary Lewis

1976
Mian Mohammad Majeed
Prof. Muhammad Asif
Ustad Muhammad Ali
Sh. Shuja Ullah
Ustad Bashir ud Din
Prof. M. H. Jafri
Prof. Abdul Rahman Khan

1994
Prof. Sajjad Kausar
Prof. Askari Mian Irani
Prof. Dr. Ijaz Anwar
Prof. Bashir Ahmed

1996
Rizwan Azeem
Farooq Qaiser
Prof. Iqbal Hussain
Prof. Naazish Ata Ullah

1998
Dabir Ahmad
Prof. Shahnaz Ismail
Talat Ahmad
Dr. Shakeel A. Qureshi

2000
Khalid Anis Ahmad
Shahnaz Malhi
Syed Maqsood Pasha
Prof. Lala Rukh
Prof. Khalid Hussain
Asad Faruki

2009
Ghazala Rahman
Prof. Fauzia Qureshi
Rashid Rana
Imran Qureshi
Mohsin Banday

2019
Prof. Quddus Mirza
Prof. Hina Tayyaba Khaleel
Prof. Dr. Farida Batool
Prof. Faisal Sajjad
R. M. Naeem

INTRODUCTION

Master of Visual Art Programme provides a unique opportunity to extend beyond the boundaries of art education methodologies available in Pakistan. Whereas the undergraduate programme at the NCA attempts to introduce students to the basics of fine art practice, with an emphasis on the acquisition of technical skills, the MA Programme proposes to emphasize intellectual growth and critical discourse in the context of an already established art practice.

In a time when it is recognized that various disciplines within art practice are converging, it is essential that students are offered the opportunity to understand this change in approach to art practice and discourse so as to locate themselves and their work within a local and a global context. The Programme provides a theoretical and visual infrastructure that discusses local practice and discourse within the broader contexts of South Asia and the rest of the world. The Programme addresses the issue of exchanges of information, and politico-historical realities that have created the hierarchies currently existing in the world with reference to the visual arts. The proposed ethos of the course springs from the necessity to understand these dynamics in view of the advent of globalization and multiculturalism.

South Asia is a region that has continuously been in a state of flux and the result has been a potentially rich cultural context for the making of art that is both eclectic and dynamic. This perception of geopolitical reality is a phenomenon which is not simply a part of historical debate, but is concurrent with contemporary issues in art. This awareness can exist only if these issues of the local and the global are tackled at the level of graduate study, in order to establish a generation of young artists who are cognizant of the realities of discourse, criticism and visual perceptions within the context of their own work and that of others. The Programme has, therefore, been structured to provide an interface between art theory and art practice, as well as between the historical and the contemporary.

It is important to recognize the historical and geographical uniqueness of Pakistan within the context of the visual arts and to locate the Pakistani artist within the framework of international debate. The Programme is structured to encourage students to interact with the wider environment of the city and specifically to establish links with traditional practitioners and artists who may fall outside of institutionalized art practice. The course is designed to raise questions and examine pre-established notions of western hegemony within art practice and discourse. Thereby reclaiming and validating the rich cultural heritage of this region and its contribution to art practice the world over.

AIM AND OBJECTIVES

To introduce a program of studies that draws its strength from a two-pronged project of theory and practice. It augments graduate students' ability to create a strong link between their art practices and theoretical concerns through contextualizing research models in the local as well as global art expression.
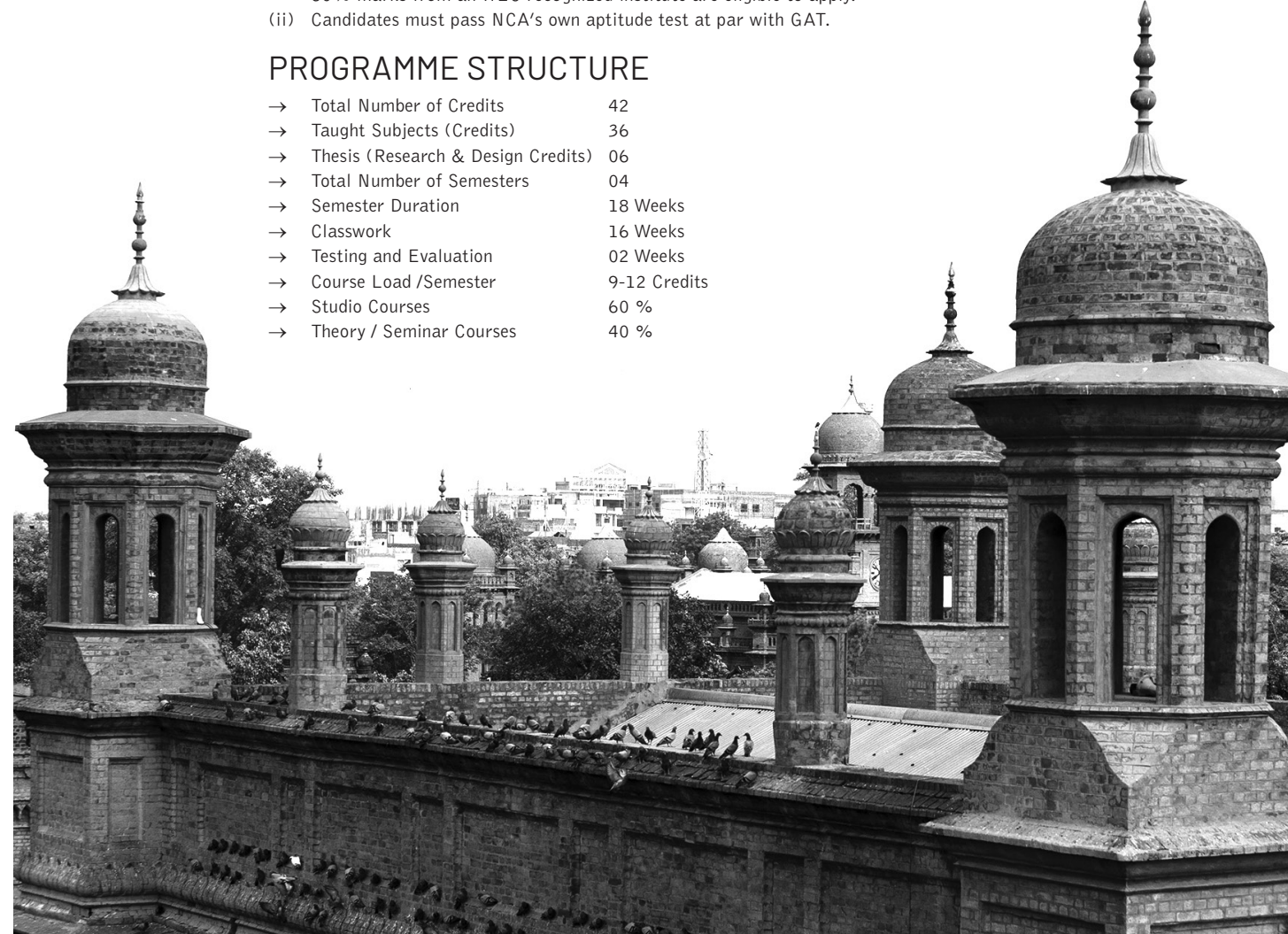
- To build a link between theory and studio practice by exploring relationships between ideas and skills.
- To develop an intellectual discourse while drawing from disciplines such as Philosophy, Anthropology, History and Psychology.
- To develop skills in traditional art and crafts and enable students to translate conceptual concerns into visual expression.
- To inculcate research and writing skills and develop a multidisciplinary approach.

ELIGIBILITY FOR ADMISSION

(i)   Applicants with minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply.

(ii) Candidates must pass NCA's own aptitude test at par with GAT.

PROGRAMME STRUCTURE

→   Total Number of Credits   42
→   Taught Subjects (Credits)   36
→   Thesis (Research & Design Credits) 06
→   Total Number of Semesters   04
→   Semester Duration   18 Weeks
→   Classwork   16 Weeks
→   Testing and Evaluation   02 Weeks
→   Course Load /Semester   9-12 Credits
→   Studio Courses   60 %
→   Theory / Seminar Courses   40 %

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SCHEME OF STUDIES

SEMESTER 1				
Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
VA-5101	Art Theory and Criticism I	3	Theory	3
VA-5102	Third Space Seminar I	3	Studio	3
VA-5103	Research Seminar I	3	Theory	3
VA-5104	Studio Practice I	6	Studio	3
			Total	12

SEMESTER 2				
Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
VA-5201	Art Theory and Criticism II	3	Theory	3
VA-5202	Third Space Seminar II	2	Studio	2
VA-5203	Research Seminar II	3	Theory	3
VA-5204	Studio Practice II a. Course Work b. Placement with a traditional practitioner	8	Studio	4
			Total	12

SEMESTER 3				
Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
VA-6101	Elective Course (Theoretical Course)	3	Theory	3
VA-6102	Third Space Seminar III	3	Studio	3
VA-6103	Research Seminar III	3	Theory	3
VA-6104	Studio Practice III	6	Studio	3
			Total	12

SEMESTER 4		
No	Course Title	Credit Hours
1	Visual Art Thesis	6
	Total	6

A range of mandatory and optional courses will be offered. Students will be required to follow an individual course of study in all the art practice options available within and outside the campus after consultation with their course tutors.

COURSE COMPONENTS

A. THEORY

ART THEORY AND CRITICISM

The Art Theory and Criticism course shall consist of a weekly lecture followed by a seminar. The purpose of this course is to equip students with a greater understanding of the cultural and socio-historical context in which art is produced/practiced. This will enable them to contextualize the emergence of certain movements and trends in art, thereby providing them with a theoretical tool box with which they can engage critically with art practice.

This will include a lecture series in history so that students can identify a chronological historical order. The course will address the development of the philosophical, economic and political base from which art emerges with an emphasis on the last 200 years In addition, other issues such as appropriation, globalization, colonization, nationalism and other more general topics, which are central to this discourse, will be addressed.

These lectures will enable students to draw parallels and acknowledge the visual and conceptual exchanges between western and non-western cultures (with an emphasis on South Asia) and understand the nature of the hierarchies that exist in the world today.

THIRD SPACE SEMINAR

The Third Space Seminar will be conducted as a follow up to the Art Theory and Criticism course. This is essentially a bridge between studio practice and the theoretical part of the course; and will be conducted in the form of weekly seminars. The seminars will enable students to understand the relationship between Art Theory and Criticism, and Art Practice in order to develop the ability to relate it to the context of their own work and that of others.

RESEARCH SEMINAR

The research seminar will be conducted weekly over a period of two years. It aims to develop individual critical abilities and articulation skills through a study of the philosophical, structural and formalistic moorings integral to art. A number of prevalent research methodologies will be a taught component of the seminar. These will enable students to execute the written requirements of the Master programme, including the mandatory extended essay.

A broader understanding of the creative arts will be achieved through Seminars on the Arts of South Asia conducted with a more holistic approach to include dance, theatre, music, film and literature.

The student's ability to conduct research shall be assessed by written exercises and through individual/group presentations.

EXTENDED ESSAY

The Extended Essay is a compulsory component of the Research Seminar Course.

This comprises a written paper of 8000-10000 words in Chicago formate with supporting documentation (audio/visual, etc.) if necessary.

OPTIONAL / ELECTIVE COURSE (THEORETICAL COURSE)

Optional / Elective Course will run during the third semester of the programme. Students will be required to take a minimum of one optional course over a period of two years.

i)   Anthropology of Art
ii)   Philosophy of Art
iii) The History and Practical Theory of Miniature Painting
iv)   Issues in Contemporary Art

All optional courses are subject to change depending on availability of faculty.

B.   ART PRACTICE

The programme provides a structured learning experience in which the theoretical and practical parts of the course are devised in a way that they do not operate in isolation but compliment each other. Students are expected to pursue a rigorous course of study during which they design and pursue an individual line of research, through active participation and articulate their concerns both visually and theoretically.

The emphasis of the course is to develop individual ideas and intellectual capabilities, particularly with reference to critical, evaluative and conceptual concerns for the production of works of high professional quality. The Programme therefore caters to mature individuals with a high level of commitment to independent art practice

Art does not happen in a vacuum, but occurs within its own social and cultural context. A multidisciplinary approach acknowledges the interconnectedness between disciplines and thereby promotes a non-isolationist view. Part of the ethos of the programme is to break down hierarchies in art, particularly in the context of Pakistan and the region where historically the boundaries between art and craft did not exist. This programme encourages students to explore and question these boundaries, which in turn provides the opportunity for them to go where their research leads them.

The role of art practice is to create a space for individuals to realize their self-expression and to communicate their ideas with a wider audience. Multiculturalism, as opposed to the singularity in approach, is an integral part of the ethos of this course. It is essential, therefore, that students have access to information and interaction with artists from all over the world. By drawing on international resources, students will be able to engage with cultures, both similar and dissimilar to ours; thereby equipping themselves with a varied conceptual and visual base that will enable a greater understanding of their own visual tools.

The Master of Visual Art programme aims to pursue an approach in which students will be expected to find the best means of translating conceptual concerns into visual expression.

The art world has become increasingly aware of the fact that the traditional boundaries between disciplines and mediums are being removed for the benefit of art practice. The programme aims to approach art practice through a broad base, in which various disciplines and techniques may be used. Students will be free to pursue an in-depth exploration of any discipline of their choice, or to cross interdisciplinary boundaries, which allows greater flexibility in areas of concern.

TECHNICAL SUPPORT FOR ART PRACTICE

Although the emphasis of the programme is not on the development of technical skills, it is felt that there are a number of technical support structures that need to be made available in order to facilitate practice. These are listed below. The list also includes a number of more specialized technical support courses that can be accessed on demand by individuals or by a group of students. These are deemed necessary because they provide the opportunity for students to broaden their technical base when the need arises.

LIST OF TECHNICAL SUPPORT STRUCTURES

i.   Grinding and making of pigments
ii.   Oxidation prevention
iii.   Papermaking
iv.   Printmaking
    a.   Silkscreen
    b.   Lithography
    c.   Etching
    d.   Woodcut
v.   Clay and plaster
vi.   Fiber glass
vii.   Ceramics
viii. Squirrel brush making
ix.   Bookbinding, embossing and stamping
x.   Basic circuitry
xi.   Gilding
xii.   Marbling
xiii. Egg tempera pigments
xiv.   Encaustic
xv.   Calligraphy
xvi.   Photography
xvii. Weaving and Dyeing
xviii. Geometry
xix.   Biomorphics
xx.   Botanical drawings into Design Motif
xxi.   Multi-media Digital Technology
xxii. Wood workshop/metal workshop

PLACEMENT WITH TRADITIONAL PRACTITIONERS

The aim of the course is to question existing distinctions between art and craft, and to learn the processes, techniques and methodologies of traditional practices.

All students are required to complete a 4-6 week placement with a traditional practitioner. This will enable them to extend their studio practice and engage with an alternative cultural and visual experience.

Students will be expected to submit a written paper (800-1000 words) with documentation. All students are required to make a presentation based on their placement experience in addition to the report.

Presentation stemming from this placement may take any form including the production of a piece of work done in a traditional manner to the translation of any aspect of traditional practice into other dimensions.

STATEMENT OF INTENT

A 500-1500 word statement of intent is to be submitted prior to the mid course external assessment and then for the final external assessment. The aim of the statement is to encourage students to articulate the intention behind their work thereby bringing focus and clarity to their conceptual concerns and enabling them to critically analyze their own work.

EXAMINATION AND ASSESSMENT RULES

1. In theory courses, which comprise of 18 credits, 50% of the total marks will be distributed in assignments and mid-semester examination. The final examination will carry 50% weightage and will be conducted in terms of the following:
    *   Essay and Critical Analysis
    *   Research Paper
    *   Oral Presentation and Written Report (800-1500 words)
2. In practical courses, which comprise of 18 credits, students are required to work on individual projects, which will be progressively marked.
3. By the end of the programme, students will be required to write a Research Report (8000-10000 words), which will be assessed on the basis of 1) Conceptual Clarity, 2) Idea Development, 3) Comprehension and Understanding, 4) Critical and Analytical abilities, 5) Originality and Creativity, 6) Consistency in Style (Chicago)

POST GRADUATE DIPLOMA IN VISUAL ART

The Post Graduate Diploma (PGD) is a one year diploma that proposes to emphasize the development of intellectual growth and critical discourse in art practice. The PGD is a qualification enabling students to specialize at an advanced level in areas not included in their Bachelor's degree. It may be used as a transitional qualification providing a pathway. The programme provides a bridge to the students who wish to pursue for the Masters studies, but lack the familiarity with visual infrastructure. The one year diploma offers the opportunity to understand the various disciplines within art practice for students to make continuous link areas not only between art theory and art practice but also between the historical and the contemporary. The Programme has therefore been structured to help students to locate themselves and their work within a local and a global context.

The Postgraduate Diploma in Visual Art consists of two semesters. The students read the same course as the Master of Visual Art Year I students, but are not required to produce the extended essay or putup the Degree Show.

The students of Master of Visual Art who fail to meet the required criteria of the programme by the end of Year I, will be awarded the PGD.

ELIGIBILITY FOR ADMISSION

(i)   Applicants with minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply.

(ii) Candidates must pass NCA's own aptitude test at par with GAT.

PROGRAMME STRUCTURE

→	Total Number of Credits	24
→	Taught Subjects (Credits)	24
→	Total Number of Semesters	02
→	Semester Duration	18 Weeks
→	Classwork	16 Weeks
→	Testing and Evaluation	02 Weeks
→	Course Load /Semester	9-12 Credits
→	Studio Courses	60 %
→	Theory / Seminar Courses	40 %

SCHEME OF STUDIES

SEMESTER 1

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
VA-5101	Art Theory and Criticism I	3	Theory	3
VA-5102	Third Space Seminar I	3	Studio	3
VA-5103	Research Seminar I	3	Theory	3
VA-5104	Studio Practice I	6	Studio	3
			Total	12

SEMESTER 2

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
VA-5201	Art Theory and Criticism II	3	Theory	3
VA-5202	Third Space Seminar II	2	Studio	2
VA-5203	Research Seminar II	3	Theory	3
VA-5204	Studio Practice II a. Course Work b. Placement with a traditional practitioner	8	Studio	4
			Total	12

EXAMINATION AND ASSESSMENT PROCEDURES

1. THEORY

Assessment will be conducted in each core course (theory) based on written examinations. The final assessment may be based on:-

1. An aggregate of marks obtained in semester assignments during the course; (which shall not exceed 50% of the total marks allocated to the course).
2. An examination may comprise 100% of the total marks allocated to the course.

The examination in each core course (theory) include the following:-

    a) A written examination may include essay questions and the critical analysis of visual material.
    b) Term papers (2500-4000 words)
    c) Presentation (800-1500 word written report supported by an oral presentation and visual material).

2. ART PRACTICE

Assessment will be based on the following criteria

a. Conceptual base and development.
    i. How this is reflected in the student's work
b. Does the student have an understanding of:
    i. Self-criticism and analysis
    ii. Visual language and communication
    iii. Ability to contextualize work

Failure

1. Should a student fail in one core course s/he will be required to take the examination within the time period prescribed by the course tutor as long as it does not exceed the semester.
2. Should a student fail two core courses during semester-I, s/he will be required to leave the programme.
3. Should a student fail in second tutorial of the semester-I, s/he will be placed on academic probation for a month. During this period additional counseling will be scheduled.
4. Should a student fail at the end of semester-I, s/he will be required to leave the programme or repeat the failed course.
5. Students of Master of Visual Art who lack to reach a certain criteria of the programme by the end of semester-II, will be awarded the PGD.

PROGRAMME DIRECTOR

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- Prof. Dr. Aijaz Anwar
- Prof. Salima Hashmi
- Prof. Kamil Khan Mumtaz
- Prof. Bashir Ahmed
- Prof. Dr. Marcella Sirhandi
- Prof. Naazish Atta Ullah
- Prof. Sajjad Kausar
- Prof. Dr. Shaukat Mehmood
- Prof. Quddus Mirza
- Prof. Dr. Farida Batool
- Prof. Dr. Shahida Manzoor
- Prof. Dr. Musarrat Hasan
- Mr. F.S. Aijazuddin
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- Ms. Naheed Siddiqui
- Ms. Zehra Nigah
- Mr. R. M. Naeem
- Ms. Fyza Amir
- Ms. Durriya Kazi
- Ms. Naiza Khan
- Ms. Marjorie Hussain
- Ms. Nilofar Akhmut
- Ms. Hamra Abbas
- Prof. Muhammad Asif Sharif
- Prof. Sabah Hussain
- Ms. Laila Rehman
- Ms. Risham Hosain Sayed
- Prof. Talha Ali Khan
- Prof. Sylvat Aziz
- Ms. Masooma Syed
- Ms. Huma Mulji
- Ms. Ambreen Sidique
- Ms. Shajia Azam
- Ms. Ayesha Jatoi
- Ms. Indu Mitha
- Ms. Sara Zaman

- Ustad Parvaiz Paras
- Ustad Khurshid Alam Gohar Qalam
- Ustad Rafaqat Ali Khan
- Ustad Saif ur Rehman
- Ms. Sheema Kermani
- Mr. Taimoor Khan Mumtaz
- Ms. Ayesha Khalid
- Mr. Muhammad Atif Khan
- Mr. Usman Saeed
- Mr. Muhammad Imran Qureshi
- Dr. Razia I. Sadik
- Mr. Rehan Bashir
- Mr. Ali Raza
- Ms. Maliha Noorani
- Mr. Ghulam Abbas
- Mr. Ali Kazim
- Ms. Fatima Saeed
- Ms. Aisha Abid Hussain
- Ms. Saba Khan
- Mr. Murad Khan Mumtaz
- Ms. Alyssa Phoebus
- Mr. Ayaz Jokhio
- Mr. Abdullah Qureshi
- Ms. Rabbiya Naseer
- Ms. Saadia Hussain
- Ms. Zohreen Murtaza
- Ms. Mehreen Murtaza

نیشنل کالج آف آرٹس
MASTER OF INTERIOR DESIGN

INTRODUCTION

Master of Interior Design programme at NCA was initiated in the year 1999. It is a pioneering venture in training professional interior designers. Awareness of interior design as a discipline and profession is a fairly recent phenomenon and few institutions are offering masters degree in interior design. The introduction of Masters degree in interior design at NCA has enhanced the diversity of the Institution. This has not only imparted stimulus to this profession nationwide, but has also created awareness about cultural sensibilities and living spaces.

The duration of this programme is 2 years and it is recognized by the HEC and accepted by international institutions. The rate of professional employment of NCA interior design graduates is almost 100%. Graduates of the programme are also teaching at various institutions and have played a key role in setting up new interior design programmes in HEC recognized public and private sector universities of the country. Interior design graduates have also gone abroad for higher studies and professional employment. In the recent years, this programme is proving to be a base for teacher training as number of young faculty members of NCA and other institutions have enrolled in this programme and graduated.

The richest asset of the department is the learning environment and facilities comprising of various art and design departments of the National College of Arts. The students use these facilities and participate in the vibrant cultural activities of the college.

The programme of study consists of courses in design, materials, colour theory, lighting, drawing, art history, etc. The thesis project is completed in the fourth semester of the course.

AIM AND OBJECTIVES

To turn out Interior Design professionals who can impact the market by instilling creative, critical, and ethical qualities in the practice. The graduate designers are seen as leaders for designing of more humane and inspiring environment in the future.

- To train professionals seeking innovative and socially responsible design solutions.
- To provide an academic platform for research in the field of interior design.
- To impact the profession by instilling creative and ethical qualities in the practice and finding its application in the related areas of furniture design, interior textiles, adaptive reuse of historic buildings, etc.
- To train leaders for the profession for envisioning healthy and stimulating environment for the future through design rooted in the cultural sensibilities of the region.

PHILOSOPHY AND METHODOLOGY

Applicants from all over the country having diverse cultural backgrounds and education in various creative disciplines like architecture, architectural engineering, civil engineering, design, fine arts and interior design are admitted to the programme. This creates a rich mix of skills and intellectual abilities in the programme. Peer learning therefore is a key aspect of this programme. This rich mix of students from diverse backgrounds of creative and liberal arts and

social sciences proves to be helpful in developing a holistic and inclusive approach to design. It helps in designing inspiring environments that trigger creative abilities.

The programme of study gradually develops through the two academic years. The initial focus is on developing sensitivity towards the built environment in the context of social environment, culture and life. This is achieved through visiting and connecting with the city and its places of cultural importance. The unique location of NCA in the heart of the historical part of Lahore and in close vicinity of the Walled City plays a key role in this regard.

Imagination is of core importance in interior design. Creative expression of an interior designer is based upon the power of imagination. This is achieved through an interdisciplinary approach that is unique to the NCA. Students are encouraged to visit other departments and participate in co-curricular activities.

In the later part of the programme, students are introduced to the tools of critical thinking and analysis for a design that is rooted in the socio-cultural realities of the region. Research methods and report writing are skills taught to the students to encourage a well-researched and structured approach to design in the final thesis project. This thesis project provides opportunity for the students to pursue with great freedom a selected topic of their choice. The students work with their internal advisors and the thesis project is finally graded by an independent jury comprising of professionals from the field of interior design and architecture.

ELIGIBILITY FOR ADMISSION

(i) Applicants with minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply.

(ii) Candidates must pass NCA's own aptitude test at par with GAT.

ADMISSION CRITERIA

→ Aptitude Test
→ Interview

PROGRAMME STRUCTURE

→ Total Number of Credits	42
→ Taught Subjects (Credits)	34
→ Thesis (Research & Design Credits)	06
→ Total Number of Semesters	04
→ Semester Duration	18 Weeks
→ Classwork	16 Weeks
→ Testing and Evaluation	02 Weeks
→ Course Load /Semester	9-12 Credits
→ Studio Courses	70 %
→ Theory / Seminar Courses	30 %

SCHEME OF STUDIES

SEMESTER 1

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
ID-5101	Interior Design Studio I	8	Studio	4
ID-5102	History of Interior Design I	2	Theory	2
ID-5103	Construction Technology & Materials I	2	Theory	2
ID-5104	Drawing I	4	Studio	2
ID-5105	Color	2	Theory	2
ID-5106	Computer Aided Drawing Presentation	4	Studio	0
			Total	12

SEMESTER 2

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
ID-5201	Interior Design Studio II	8	Studio	4
ID-5202	History of Interior Design II	2	Theory	2
ID-5203	Construction Technology & Materials II	2	Theory	2
ID-5204	Drawing II	4	Studio	2
ID-5205	Furniture design	2	Theory	2
ID-5206	Drawing presentation	4	Studio	0
			Total	12

SEMESTER 3

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
ID-6101	Interior Design Studio III	8	Studio	4
ID-6102	Thesis Research & Report Writing	2	Theory	2
ID-6103	Lighting Design	2	Theory	2
ID-6104	Professional Practice	2	Theory	2
ID-6105	3D Studio Max	4	Studio	2
			Total	12

SEMESTER 4

No	Course Title	Credit Hours
1	Interior Design Thesis	6
	Total	6

INTERIOR DESIGN STUDIO I

This course deals with our relation to space, form, and the environment in a broad sense. The emphasis is on human factors, scale, materials, and structures. The subject progresses from its creative basis to problem solving through analysis and critical thinking. The students are familiarized with the fundamentals of interior space planning by progressing from the small scale design project to mid-scale design projects concerning the design of a corporate setup.

CONSTRUCTION TECHNOLOGY & MATERIALS I

The course will first develop the fundamental understanding of structural units. It will study various materials and their properties and behaviours as well as their aesthetic qualities. There would be field visits after subsequent lectures in order to explain the process and usage of these materials.

HISTORY OF INTERIOR DESIGN I

This course is organized as a chronology of ideas that has shaped the discipline of interior design. It will start with the beginning of human expression through cave art and focusing on major changes throughout history in the Middle East, Europe, India, China and will conclude at the European Age of Enlightenment. The course is structured in modules based upon thematic grouping that takes into account major factors shaping societies and their art and design. The students will be taken through the historical process with a focus on the evolution of ideas and its impacts on society, art and architecture.

DRAWING PRESENTATION I

This course is designed to teach architectural and interior drawings from basic line to different complex geometries. It will start with the 2d planar drafting technique, while in the parallel addressing the proportions of form into different planar settings. Later on, it will add the simple geometries to explore new concepts of design.

DRAWING I

The course is designed to teach the developments of design elements, from basic volumes to different compositions. Besides that colour balancing will also be taught in this term to respond to different interior finishes.

COLOUR

This course aims to develop an understanding of colour, the different hues and its importance in interior design. The course will focus on colour and its implications in a space with the principles of colour theory. The students will be able to critically understand the tonal variations and the colour language.

INTERIOR DESIGN STUDIO II

In this course, the students will deal with the design of large-scale spaces. The course includes an exploration of

complete solutions to environmental, interior, and architectural problems based on space analysis and planning. Coordination of furnishings, materials, user needs, and equipment is emphasized.

CONSTRUCTION TECHNOLOGY & MATERIALS II

This course deals with the development of understanding of different materials that are used in an interior space. The focus in this course is on the materials and systems that physically create an Interior Space. The course will explore the different ways in which different materials can be modeled and modified to translate a creative and imaginative concept into reality.

DRAWING PRESENTATION II

This course is designed to teach students ways in which they can imagine and make their presentations of drawings more interesting. They will learn different softwares for the enhancement of their presentation drawings. It will advance to different tools available in Photoshop to create realistic and non-realistic presentation drawings that are aesthetically appealing.

DRAWING II

The course is designed to make students improve their observation skill in order to dissect a space into its multiple components. It progresses from basic geometries to the teaching of the drawing of space in the form of one point and two point perspective. The concept of human scale and proportions in a space will be taught.

FURNITURE DESIGN

The course begins with the introduction to the concepts, function, materials, and techniques of furniture design. The course is structured as design problems involving full scale drawings and scale models in order to take students through the process involved in furniture design. Furthermore, the course will also teach various kinds of finishes available while designing furniture.

HISTORY OF INTERIOR DESIGN II

This course takes a critical look at the history of art and space design from the 19th Century onwards. It focuses on the impact of technological advancement and changing power structures on culture, the arts and ways of living. The course begins in the aftermath of the Industrial Revolution, discusses the 'modernization' of Western societies and its impact on the globe through imperialism and colonization and explores the mutual exchange of ideas between cultures throughout the 20th century. It concludes at the 21st century with a discussion on postmodern.

INTERIOR DESIGN STUDIO III

The interior design studio III shall explore design issues of added complexity in terms of the range of design concerns addressed in the studio projects. These issues range from adaptive reuse of historic buildings to sustainable interiors to exploring the interface of interior design with other creative disciplines like music, fashion, cinema and literature.

There are two projects during the semester, both of eight weeks duration. The first one is based on the interrelationship of design with other creative disciplines like literature and art. The second project is based on adaptive reuse of historic buildings in which the chosen building has a historical and cultural significance.

3D STUDIO MAX

This course is organized as a constructive tool towards an idea to imagine and develop a 3d space. This course is structured into different categories, beginning with the basic introductory settings of the software to developing an architectural space.

LIGHTING DESIGN

This course is based on understanding of the electrical supply system. It then narrows down to the design of electrical system in a building. It explores the importance of lighting design with respect to the intensity of lights and the selection of appropriate light fixtures. The course will also teach the fundamentals of safety while designing electrical layout of a set up.

PROFESSIONAL PRACTICE

The course starts with a debate about the profession of interior designer, its role in the construction industry and the responsibility of an interior designer in any given project. The course then proceeds to discuss the professional codes and regulations that affect the practice of interior design. The students would be introduced to the different stages and phases of the project, from the initial concept to the on-site supervision and the relationship between the client and the contractor.

THESIS RESEARCH AND REPORT WRITING

It is a lecture/ seminar based course that is focused on applied research methods for thesis research. It covers all the pre-design research culminating in an 8000-10000 word report. The course shall start with the students writing a statement of intent which will be developed into a synopsis. A research methodology with identified research tools and techniques shall be devised to conduct the research. This will finally go towards the thesis report covering the research aspects, case studies, design considerations and design concept.

EXAMINATION RULES

1. In theory courses, a semester report (3000 words) will carry 40% of the total marks while the final exam will be given 60% weightage. The assessment will be carried according to following criteria:
    *   Knowledge of the Subject
    *   Analytical Skills
    *   Report Writing Skills (Referencing and Citations)
2. In practical courses, students are required to work on individual projects, which will consist of practical work and a written component (500 words), which will be progressively marked.

3. By the end of the programme, the students will be required to produce a body of work on the basis of applied research. The students will initially produce written Research Report (8000-10000 words). The findings of the research will be tried and tested in the thesis project. The assessment will be carried out by External Examiners based on following criteria:
    •   Analytical Skills
    •   Creative Skills

POSTGRADUATE DIPLOMA IN INTERIOR DESIGN

The PGD in Interior Design is a professional course for individuals aiming for comprehensive understanding of technical, functional, and representational aspects of professional practice in the area of interior design. This 1-Year course familiarizes students with the tools, techniques, and processes to understand varied issues of particular interior design project, resolve the issues through functional and schematic development, prepare working and technical drawings and finally monitor execution. Given the constraint of one academic year, the scope of this diploma covers the more pragmatic concerns of design, although conceptual and philosophical development and discussion is encouraged, we encourage research through reference books, meeting related professionals, and visiting sites. Moreover, these aspects are also made part of the assignment.

ELIGIBILITY FOR ADMISSION

(i)   Applicants with minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply.
(ii) Candidates must pass NCA's own aptitude test at par with GAT.

ADMISSION CRITERIA

→   Aptitude Test
→   Interview

PROGRAMME STRUCTURE

→ Total Number of Credits	24	
→ Taught Subjects (Credits)	24	
→ Total Number of Semesters	02	
→ Semester Duration	18 Weeks	
→ Classwork	16 Weeks	
→ Testing and Evaluation	02 Weeks	
→ Course Load /Semester	9-12 Credits	
→ Studio Courses	70 %	
→ Theory / Seminar Courses	30 %	

SCHEME OF STUDIES

SEMESTER 1

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
ID-5101	Interior Design Studio I	8	Studio	4
ID-5102	History of Interior Design I	2	Theory	2
ID-5103	Construction Technology & Materials I	2	Theory	2
ID-5104	Drawing I	4	Studio	2
ID-5105	Color	2	Theory	2
ID-5106	Computer Aided Drawing Presentation	4	Studio	0
			Total	12

SEMESTER 2

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
ID-5201	Interior Design Studio II	8	Studio	4
ID-5202	History of Interior Design II	2	Theory	2
ID-5203	Construction Technology & Materials II	2	Theory	2
ID-5204	Drawing II	4	Studio	2
ID-5205	Furniture design	2	Theory	2
ID-5206	Drawing presentation	4	Studio	0
			Total	12

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MASTER OF INTERIOR DESIGN

PROGRAMME DIRECTOR

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B.Arch. NCA
M.Arch. U.E.T., Lahore
PhD Scholar UET, Lahore
MPCATP, AIAP

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MA Car Design, DA, Italy
PhD Ergonomics,
PGD, Industrial Design, NABA Italy

Mr. Sulman Lateef
Assistant Professor
B. Arch. NCA

Mr. Umar Saeed
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Master of Interior Design, (Pratt, USA)

Mr. Khurshid Ahmed
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Syed Aqeel Anwar Kazmi
National Diploma of Architecture, NCA

Mr. Masood Hameed
Bachelor of Fine Arts, NCA

Mr. Azhar Syed
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Mr. Khalid Yar Khan
B. Arch. NCA

Hafiz Khurram Zeeshan
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Master of Interior Design, NCA

Ms. Sara Khadijah Cheema
B. Arch. NCA
M. Arch. Bartlett School of Architecture,
University College London

Ms. Rabia Qureshi
Master of Interior Design, NCA

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نیشنل کالج آف آرٹس
MASTER OF MULTIMEDIA ART

INTRODUCTION

Keeping in view the necessity to meet the latest developments in Information Technology, NCA established the Post-Graduate Centre in Multimedia Arts (PGCMA) in 2001 with financial assistance from the Punjab Information Technology Board to prepare graduates for multi-faceted careers in multimedia industry. The Post Graduate Centre of Multimedia Arts prepares students to come at par with prevailing international standards of Visual Arts education in the wake of phenomenal development in Information Technology all over the world. Multimedia art is an innovative discipline which seeks to unify a large range of art forms. It encourages students to complement their previous studies and work experience with knowledge and skills in design for development of multimedia products.

The Postgraduate Center for Multimedia Arts strives to be the embodiment of traditional and contemporary arts practice with reference to theoretical and historical backgrounds. The Centre, with its interdisciplinary and collaborative approach, endeavors to address gaps within the fields of Fine Art, Design, Art History, and Theory, and imagines it to be a new dynamic space of learning and artistic encounter. More than just a space for design discipline, the Postgraduate Center for Multimedia Arts seeks to inspire students to tell their own stories of the region, Pakistan in particular and Asia in general. We take pride in offering the only programme in Pakistan with a unique focus on Indigenous themes in all forms of digital media.

The Centre offers a Master in Multimedia Art, a Post Graduate Diploma in Multimedia Art and several shorts courses. The master's programme, developed with the technical assistance from the French Government and the EcoleSupérieure D'art D'Aix-en-Provence, has been designed to produce multimedia professionals. These graduates possess advanced capabilities to apply professional skills creatively and ethically for problem-solving through applied research and comprehension of theoretical and philosophical underpinning. PGCMA is committed to raise the level of multimedia application in all professional areas such as digital production, visualization and simulation, multimedia authoring, animation and game design etc. The center provides students with the opportunities to develop and apply their teamwork; project management and business planning expertise through the execution of industry based multimedia projects.
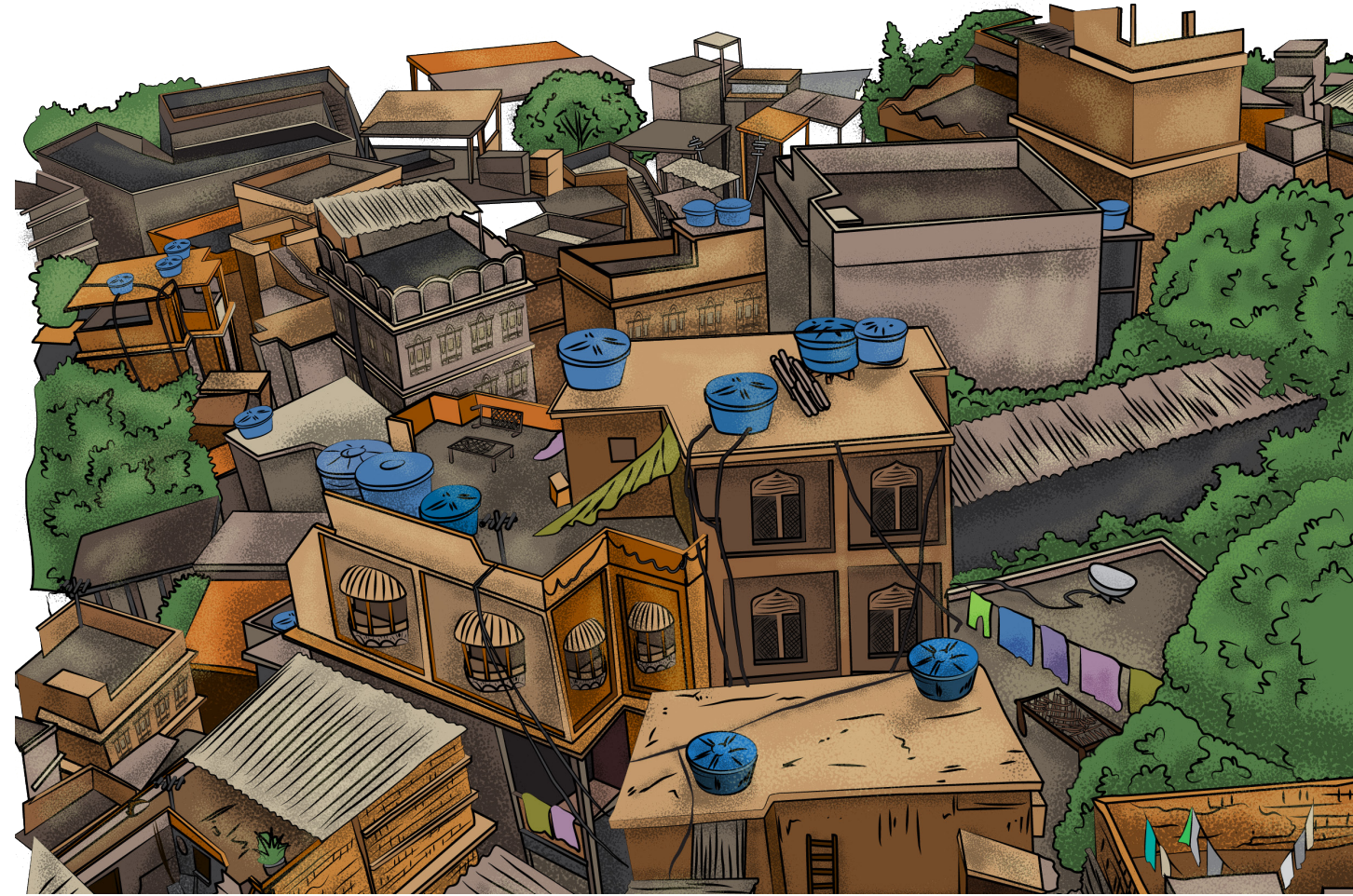
ACADEMIC PROGRAMMES

→ Master of Multimedia Art (Morning/Evening)
→ Post-Graduate Diploma in Multimedia Art

DIPLOMA (1 YEAR)

→ One-year Diploma in Game Design

CERTIFICATE COURSES (6 MONTHS)

→ Certificate course in Game Design
→ Certificate course in Video Production
→ Certificate course in Animation
→ Certificate course in Multimedia Art

CAREER OPTIONS

Career options include positions in digital media, information architecture, interaction design, new media, web design, web development and web project management, animation, including animation for the Internet, architecture, character design, computer game software design, experimental animation, feature film production, film and television graphics, special effects and storyboard. Various events are organized throughout the year to give students the opportunity to speak with industry professionals, including recruiters.

FINANCIAL ASSISTANCE:

Limited loans and scholarships will be available. Students may apply on attached forms.

MASTER OF MULTIMEDIA ART

This graduate programme introduces students to multimedia techniques and methods for an in-depth understanding of development lifecycle and sequencing in relation to animation and game design along with management, marketing and entrepreneurship. The program is project based, in which students work individually or in team using knowledge and skills acquired to develop a product. The students are required to obtain 42 credit hours with a minimum GPA of 2.5 for degree eligibility. These credit hours are distributed over 4 semesters in a period of 2 years. The credit hours are structured as per HEC requirements and criteria for the Master Degree program with proficiencies in Animation, Game Design, Digital production, Augmented Reality, Virtual Reality, Social Media and Viral Media project production etc.

AIM

→ To produce culturally aware multimedia professionals who can apply professional skills creatively and ethically for problem-solving through applied research and comprehension of theoretical and philosophical underpinning.

PROGRAM OBJECTIVES

The programme has been designed with following objectives in view, catering both the student's expectations and disciplinary requirements within artistic, cultural and industry-oriented perspectives:

→ To design and implement new digital products, responding to social, urban, environmental, cultural issues.
→ To address the demands of the market in relation to ever changing technologies, creation of new platforms and development of new services in creative industry.
→ To invoke critical approach through the concepts, theories and methodologies of multimedia art with emphasis on visual culture for bridging gap in the realm of cultural representation.
→ To establish the Pakistani image in multimedia industry from both cultural and economic perspectives.
→ To explore new avenues of collaboration with other disciplines and invent new modes of integration and appropriation of arts and crafts, modern or traditional.

ELIGIBILITY FOR ADMISSION

(i) Applicants with minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply.
(ii) Candidates must pass NCA's own aptitude test at par with GAT.

PROGRAMME STRUCTURE

→ Total Number of Credits	42
→ Taught Subjects (Credits)	36
→ Thesis (Research & Design Credits)	06
→ Total Number of Semesters	04
→ Semester Duration	18 Weeks
→ Classwork	16 Weeks
→ Testing and Evaluation	02 Weeks
→ Course Load /Semester	9-12 Credits
→ Studio Courses	70 %
→ Theory / Seminar Courses	30 %

SCHEME OF STUDIES

SEMESTER 1

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
MMA-5101	Multimedia Studio-I	8	Studio	4(2+2)
MMA-5102	Basics of Animation	6	Studio	2
MMA-5103	Drawing-I	6	Studio	2
MMA-5104	Introduction to Media Technologies-I	2	Theory	2
MMA-5105	Digital Production I	6	Studio	2
			Total	12

SEMESTER 2

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
MMA-5201	Multimedia Studio-II	8	Studio	4(2+2)
MMA-5202	**Think, Edit, Create-I** *Animation-I / *Digital Production-I / *Game Design-I	12	Studio	4
MMA-5203	Drawing-II	6	Studio	2
MMA-5204	Introduction to Media Technologies-II	2	Theory	2
MMA-5105	Digital Production II	6	Studio	2
	*Select one of the course		Total	12

SEMESTER 3				
Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
MMA-6101	Multimedia Studio-III	6	Studio	2
MMA-6102	**Think, Edit, Create-II**	12	Studio	4
	*Animation-II /			
	*Digital Production-II /			
	*Game Design-II			
MMA-6103	Introduction to Digital Culture	2	Theory	2
MMA-6104	Research Method	4	Theory	4
	*Select one of the course		Total	12

SEMESTER 4		
No	Course Title	Credit Hours
1	Multimedia Thesis	6
	Total	6

MULTIMEDIA STUDIO-I

The course discusses Graphic Concepts, Multimedia Design, Theory & Practice of Interactive design in a step by step manner. It also takes into account a brief introduction to elements and the principles of design, which are studied alongside Design process, from research till design Layout.

BASICS OF ANIMATION

This course is designed to introduce students to basic methods and practices in animation. It will provide an overview of techniques including Cell Animation, Stop Motion, 2D and 3D animation. The course will engage the students to explore different forms, stages and techniques in animation and use them in multimedia applications. The students will also be informed about various methods in animation design and research.

DRAWING-I

This course is about the understanding of form and its identity while learning basic drawing, perspective, and sketching techniques using various media. The course will introduce character drawing, creating light and dark shading, and use of perspective to represent still life and figures.

INTRODUCTION TO MEDIA TECHNOLOGIES-I

This course provides the skills and knowledge to individuals to become digital media and web designers, game designers, app designers and developers. The course develops an understanding of mediums as art forms, multimedia concepts planning and implementation, research methodologies for new media projects, critique and evaluation of technology in academic and artistic scopes.

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DIGITAL PRODUCTION

The course involves hands on practical study of interactive film production with basic introduction to the use of Audio/Video recording. Through 'hands on' learning, student will explore creative and technical aspects of the medium and will learn basic working techniques of pre-production steps, production flow and post production. At the end of the course students will produce a short film in small groups.

MULTIMEDIA STUDIO-II

The course has been designed to provide students with the opportunity to generate a group multimedia project. Students will organize and develop production technique similar to that experienced in industry. Emphasis is placed on the development of a project/production schedule and adherence to the schedule, problem solving and working effectively as a production team. Students will demonstrate their abilities as individual leaders at times throughout the production and as team members who can follow directions at other times.

THINK, EDIT, CREATE-I (ANIMATION-I)

The course objective is to introduce students to preproduction process of creating animated short film. Main goal of this course is to teach them to develop unique visual vocabulary for animated content. Students will develop an advanced knowledge of design concepts, storyboard, Concept art, characters development and environment. This course will deal with the cultivation of ideas and problem-solving strategies for the individual/group project. Students will produce inspirational sketches, descriptive character sketches, object and environmental design. The use of composition and frame, color and shape and other design elements will be explored.

THINK, EDIT, CREATE-I (DIGITAL PRODUCTION-I)

The course aims to train students in pre-production and post production of digital interactive video and give those hands on experience of all three phases of digital interactive video production. The projects will emphasize brainstorming, story concept & development, storyboards and animatic / pre-visualizations, edited with sound FX, dialogue and music.

THINK, EDIT, CREATE-I (GAME DESIGN-I)

The course examines practices and methods involving game design and offers a contemporary perspective with reference to fundamental components involved in game design and human perspective as opposed to a technology-centric one. The general aims of this course are to develop an appreciation for concepts and sensibilities of user experience design and nurture skills in the use and application of specific methods and techniques. Furthermore, it will improve individual and collaborative skills in design problem solving. The focus of the course is to develop effective solutions based on the needs of users.

DRAWING-II

This course is designed to introduce students to the basics of Drawing for animation spanning over 16 weeks with 1

studio class per week. This is a foundation course for the animation student that is aimed at developing the drawing skill sets required for animating in 2D and 3D workflows. Students will also be expected to participate in critique sessions as well.

INTRODUCTION TO MEDIA TECHNOLOGIES-II

The course instills an appreciation of the technical and artistic contributions of animators throughout history and builds a critical vocabulary by encouraging reflective works of animation. The course also imparts an understanding of the economic, social, and technological contexts that have shaped the development of animation around the world and through various lectures discovers lesser-known work from under-represented genres and cultures, and the value of their diversity. The course also explores the varied potential of animation as an entertaining, expressive and meaningful art form.

MULTIMEDIA STUDIO-III

The objective of this course is to impart the knowledge of basic needs for digital production; students will learn to collect the data for their final project. This project will make realization, culmination and consolidation of studies. The content of the course will be a resolved piece or body of theoretical work demonstrating evidence of advanced conceptual and technical capability over an extended period of self-directed study. This outcome should show coherence and innovation at a professional level thesis proposal of a final production. Students will make presentations of their conceptual concern in this course which will be concluded for their thesis work.

THINK, EDIT, CREATE-II (ANIMATION-II)

This course will focus on creating 2D & 3D spaces, and 2D & 3D animations. Students will learn to use Animate CC/Toonboom/anime studio pro (Moho), Autodesk Maya/Max, Zbrush and After effects. The course aims to introduce students to 2d and 3d tools and their pipeline to produce animations, which they will use to develop a short animated film.

THINK, EDIT, CREATE-II (DIGITAL PRODUCTION-II)

Students will be introduced to the concepts of sequential art and visual storytelling. The course will elaborately introduce the process of constructing the linear and non-linear visual narratives. It will develop the skill-set of sequentially arranging and distributing the varied images in a functioning and communicative format.

The course will include overviews of classic and contemporary narrative techniques applied in photography and comics, film and animation. The course will focus on developing the ability of students to apply the learned techniques during the course and will encourage them to explore the new narrative formats through exercises.

THINK, EDIT, CREATE-II (GAME DESIGN-II)

This course aims to help students understand how computer games are evolving as global phenomena in the world and what are the latest dynamics of the field that they need to follow. The topics covered include an advanced understanding of game design / level design and process including pitching of one's ideas, preparation of a design

document and basic game design principles. The course will equip the students with rudimentary skills in game technology and game prototyping tools, allowing prototyping their own game ideas.

INTRODUCTION TO DIGITAL CULTURE

The content covers definition of digital culture, cyber culture and mobile/net society. The course also discusses identity and embodiment in network life to explore virtual worlds, games, online communities, social cohesion, and social life. The principal aim of the course is highlighting the cultural and sociological aspects of digital media. The students will also be informed about differences between culture and digital culture, tangible and intangible media environments, etc. The course will also cast light upon roles and impacts of digital culture on individual and communal levels.

RESEARCH METHODS

The course will focus on methods of scholarly research and critical evaluation of research and writing in the field. The students will be introduced to the thesis proposal writing process and conducting research. Emphasis will be placed on preliminary research, applied, and analytical aspects of design projects and processes. Students will develop design research prototypes and evaluate the effectiveness of designed projects using appropriate research strategies.

EXAMINATION AND EVALUATION

1. In theory courses, which comprise of 10 credits, the students will be required to work on assignments and presentations which will count for 50% of the total marks. The rest of the 50% marks will count Final exam. The students will be assessed according to the following criteria:
   • Knowledge and Understanding of the Subject
   • Research Skills
2. In Studio courses (26 credits), students are required to work on individual/group projects, which will consist of a body of work to be progressively marked. The assessment criteria will be as follows:
   • Communication
   • Skills
   • Originality
   • Coordination
   • Production Management
   • Idea, Time and Resources Management
3. By the end of the programme, students will be required to produce a body of work and write a Research Report (8000-10000 words), which will be assessed on the basis of 1) Conceptual Clarity, 2) Idea Development, 3) Comprehension and Understanding, 4) Critical and Analytical abilities, 5) Originality and Creativity, 6) Consistency in Style (Chicago)

REQUIREMENT FOR AWARDING OF MASTER OF MULTIMEDIA ARTS DEGREE

1. A body of work presented for the degree (Thesis Project)
2. Research Report (10,000 words)
3. Coursework: theoretical & practical with Cumulative GPA 2.5

POST GRADUATE DIPLOMA IN MULTIMEDIA ART

The postgraduate diploma in Multimedia Arts consists of two semesters. The students are required to complete the same course as the MMA First Year (1st and 2nd semester), but are not required to produce a thesis/body of work.

Students of MMA who fail to meet the required academic criteria of the programme by the end of the first year will be awarded the Post Graduate Diploma.

ELIGIBILITY FOR ADMISSION

(i)   Applicants with minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply.
(ii) Candidates must pass NCA's own aptitude test at par with GAT.

AIM OF THE COURSE

To produce professional skills in diploma students with basic theoretical underpinning for highly employable individual.

PROGRAMME STRUCTURE

→	Total Number of Credits	24
→	Taught Subjects (Credits)	24
→	Total Number of Semesters	02
→	Semester Duration	18 Weeks
→	Classwork	16 Weeks
→	Testing and Evaluation	02 Weeks
→	Course Load /Semester	9-12 Credits
→	Studio Courses	70 %
→	Theory / Seminar Courses	30 %

SCHEME OF STUDIES

SEMESTER 1

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
MMA-5101	Multimedia Studio-I	8	Studio	4(2+2)
MMA-5102	Basic of Animation	6	Studio	2
MMA-5103	Drawing-I	6	Studio	2
MMA-5104	Introduction to Media Technologies-I	2	Theory	2
MMA-5105	Digital Production I	6	Studio	2
			Total	12

SEMESTER 2

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
MMA-5201	Multimedia Studio-II	8	Studio	4(2+2)
MMA-5202	**Think, Edit, Create-I** *Animation-I / *Digital Production-I / *Game Design-I	12	Studio	4
MMA-5203	Drawing-II	6	Studio	2
MMA-5204	Introduction to Media Technologies-II	2	Theory	2
MMA-5105	Digital Production II	6	Studio	2
	*Select one of the course		Total	12

MASTER OF MULTIMEDIA ART

NCA maintains a highly qualified and diverse faculty with a strong emphasis on multimedia production experience. Experienced instructors, industry professionals with varied and extensive backgrounds in multimedia and guest artists from local broadcast, games and visual effects studios form the core faculty.

ACADEMIC COORDINATOR

Sufi Bilal Khalid
Assistant Professor
Master in Multimedia Arts, (NCA)
M.Sc Communication Studies, PU
MPhil Communication Studies, SU
PhD Scholar, Media and Communication Studies, UCP

FACULTY

Dr. Fateh Daudpoto
MA (Hons.) Visual Art (NCA)
PhD Art & Craft (SU)

Dr. Kanwal Khalid
MFA Graphic Design (PU)
PhD Art & Design (PU)

Prof. S.M. Anwer
M.A. English
M.A. Mass Communication

Prof. Talha Ali Khan
Masters in Multimedia Arts (NCA)

Prof. Adnan Hussain
BFA in Computer Art
Savannah College of Art and Design

Mr. Asad Iqbal
Masters in Multimedia Art (NCA)

Ms. Izza Randle
Masters in Multimedia Art (NCA)

Mr. Basit Zain
Masters in Multimedia Art (NCA)

Mr. Muhammad Yahya Ehsan
Masters in Multimedia Arts (NCA)

Mr. Yasir Nawaz
Masters in Multimedia Arts (NCA)

Mr. Bilal Ahmed Bhatti
Masters in Multimedia Arts (NCA)

Ms. Sameeha Qadeer Ahmad
Masters in Multimedia Arts (NCA)

Mr. Abdullah Arshad
Masters in Multimedia Arts (NCA)

Mr. Irfan ul Haq
Masters in Multimedia Arts (NCA)

Mr. Zaid Safdar Sandhu
Masters in Multimedia Arts (NCA)

Mr. Muhammad Zohaib Iqbal
Masters in Multimedia Arts (NCA)

Mr. Nazim
Bachelor of Film & TV (NCA)

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MPHIL IN CULTURAL STUDIES

MPHIL IN CULTURAL STUDIES

INTRODUCTION

The Department of Cultural Studies offers an MPhil in Cultural Studies. This programme aims to balance theoretical issues and debates in Cultural Studies with conceptual and analytical aspects of both visual and material culture. It provides students with an opportunity to examine the concept of "culture" in its many facets through time, developing the analytical and critical tools to formulate new and revealing readings of Pakistani society.

Through a combination of coursework and independent research, the MPhil programme offers students a broad and rigorous education in the analysis of culture, comprehension and the use of the past and its integration into contemporary art and cultural forms. Students will be introduced to the exploration of the Pakistani cultural realm as a critical channel to address questions of identity politics, globalization, development, religion, the inter-cultural role of heritage, museums and art.

AIM AND OBJECTIVES

To create scholars and practitioners in the field of cultural studies with a focus on visual and material culture, heritage, arts, and museum studies. Through focused analytical and critical theoretical tools, students learn a deeper understanding of contemporary cultural realm by critically examining the intellectual moment and the debates around identity, gender politics, and globalization.

- To develop a body of scholarship and research in the discipline of Cultural Studies in Pakistan.
- To theorize the forces that shape lived reality of the 21st century Pakistan.
- To sensitize institutions and professionals in the domains of art and culture, public service, media, academia, and museums.
- To provide deep and multilayered understanding of cultural heritage supplemented by research and analytical skills.

The MPhil in Cultural Studies is designed for students whose interests cut across traditional modes of study in the arts, humanities and social sciences and who seek to understand the meanings of the past in our contemporary culture. Course requirements are designed to build competence in interdisciplinary cultural studies theory and practice simultaneously allowing students to develop disciplinary fluency in a particular subfield.

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ELIGIBILITY FOR ADMISSION

(i)   Applicants with minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply.

(ii) Candidates must pass NCA's own aptitude test at par with GAT.

The MPhil Programme in Cultural Studies is ideally suited for individuals with a proven interest in investigating, analyzing and writing about visual culture in the contemporary and the historical context and in its many forms.

CANDIDATES FOR ADMISSION MUST MEET THE FOLLOWING CRITERIA:

→   Completion of 16 years of education or 4 year education (124 credit hours) after HSSC/F.A./F.Sc/Grade12 or equivalent will be required for admission in the MPhil/Master.

→   Submission of relevant published or unpublished written work, or research in other media.

→   Submission of Personal Statement and research proposal showing aspirations and future goals of the candidate

→   Evidence of excellence in theoretical courses during their previous studies.

→   Passing a written aptitude test at par with GAT (Subject) to demonstrate ability of comprehension and written expression of both visual and the text.

→   Appearance for an interview before the admissions committee.

PROGRAMME STRUCTURE

→	Total Number of Credits	36
→	Taught Subjects (Credits)	30
→	Thesis (Research & Design Credits)	06
→	Total Number of Semesters	04
→	Semester Duration	18 Weeks
→	Classwork	16 Weeks
→	Testing and Evaluation	02 Weeks
→	Course Load /Semester	9-12 Credits

SCHEME OF STUDIES

SEMESTER 1

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
CULTS-5101	Cultural Studies I	3	Theory	3
CULTS-5102	Global Ideas and Theories I	3	Theory	3
CULTS-5103	Academic Writing	2	Theory	2
CULTS-5104	South Asian Visual Culture	2	Theory	2
			Total	10

SEMESTER 2

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
CULTS-5201	Cultural Studies II	3	Theory	3
CULTS-5202	Global Ideas and Theories II	3	Theory	3
CULTS-5203	Research Methods and Writing	3	Theory	3
CUITS-5204	South Asian Material Culture	2	Theory	2
			Total	11

SEMESTER 3

Course Code	Courses	Contact Hours	Studio/Theory	Credit Hours
CULTS-6101	Cultural Studies III	3	Theory	3
CULTS-6102	Proposal Writing	2	Theory	2
CULTS-6103	Elective	2	Theory	2
CULTS-6104	Elective	2	Theory	2
			Total	9

SEMESTER 4

No	Course Title	Credit Hours
1	Cultural Studies Thesis	6
	Total	6

CULTURAL STUDIES I, II, & III

This course brings together some of the foundational elements of Cultural Theory and Cultural Studies with the aim of acquainting students with an interdisciplinary perspective that views culture as an unfinished project, where engaging with culture is a critical practice with a "democratizing intent."

GLOBAL IDEAS AND THEORIES I & II

This course will expose students to salient texts and ideas that have laid the foundation for the critical discourse of culture and society. Students would learn to grasp the theoretical underpinnings of the modern mind by placing influential ideas and systems of thought in cultural and historical contexts.

SOUTH ASIAN VISUAL CULTURE & SOUTH ASIAN MATERIAL CULTURE

The course is designed to provide students with a cricital insight into the visual and material culture of South Aisa from 1857 till present. It will investigate the nuances of art, architecture, and design that were in constant flux because of local and foreign invasions under the British Raj. The students will be exposed to the context required to understand the global position and practices of contemporary South Asian art. Students will be enabled to use this historical frame to develop a critical methodology when engaging with South Asian visual culture.

RESEARCH METHODOLOGY AND WRITING

The course intends to provide students with tools and techniques to carry out a variety of data collection, analyses and interpretation as may be useful when developing a social sciences/humanities and research project.

ACADEMIC WRITING

Students will be introduced to the fundamental aspects of academic writing. This course will teach students to apply the tools of academic writing to express complex ideas and to study different writing approaches in academia.

PROPOSAL WRITING

This course guides students through the process of identifying a thesis topic, designing an approach and research plan, and writing a research proposal for their theses. Regular peer workshops aid the students in editing their own drafts as well as providing a critical outlook on the work of their peers.

THESIS RESEARCH AND WRITING

Students undertake independent research and writing on a topic of their choice with the supervision of the programme's faculty.

EXAMINATION RULES

1. In most of the courses, the students will be required to work on assignments and presentations which will count for 50% of the total marks. By the end of semester each student will be required to write a research paper (3000-5000 words) which will carry 50% of the total marks. Some of the courses will include assignments/presentations which will be progressively marked. The research paper will be assessed according to the following criteria:
    *   Knowledge and Understanding of the Subject
    *   Writing Skills
    *   Analytical Skills
    *   Research Skills
2. In the 4th semester, students will be required to write a dissertation (15000-20000 words) in Chicago Style, which will be assessed by external examiners on the basis of following criteria:
    *   Knowledge and Understanding of the Subject
    *   Writing Skills
    *   Analytical Skills
    *   Research Skills

PROGRAMME DIRECTOR

Dr. Prof. Farida Batool
Professor
Master (Research) in Art History and Theory, University of New South Wales, Australia
PhD Media and Film Studies, School of Oriental and African Studies, University of London, UK

FACULTY

Dr. Shaila Bhatti
Associate Professor
MA Museum Ethnography
University College, London, UK
PhD in Anthropology
University College, London, UK

Saher Sohail
Assistant Professor
MA History and Theory of Contemporary Art
San Francisco Art Institute, USA

Amina Ejaz
Assistant Professor
MA, History of Arts and Display
University of Edinburgh, UK

Ammara Khalid
Lecturer
MPhil Communication Studies
University of the Punjab, Lahore

Gul Mahreen Rahman
Lecturer
MA Anthropology of Media
SOAS University of London

Sehr Jalil
Lecturer
MA (Hons.) Visual Art
National College of Arts, Lahore

Zohreen Murtaza
Lecturer
MA (Hons.) Visual Art
National College of Arts, Lahore

ADJUNCT FACULTY

Dr. Ayesha Pamela Rogers
Visiting Professor
MA, Archaeology and Ancient
History, University of Birmingham, UK
PhD, Archaeology, Institute of
Archaeology, University College
London, UK

Awais Mehmood
MPhil in Philosophy
GC University, Lahore

Dr. Wasim Jurgen Frembgen
Adjunct Professor at the Institute of Near and
Middle Eastern Studies, Ludwig-
Maximilians-University Munich.

Dr. Anna Suvorova
Professor of Indo-Islamic Culture
Columbia University,
Department of Asian Literatures

Richard Engelhardt
Honorary UNESCO Chair Holder
MA – PhD, Anthropology and Archaeology,
Harvard University, USA

Dr. Dina Bangdel
Director, Art History
VCU Qatar, and Virginia Commonwealth University, USA

Professor Christopher Pinney
Professor of Anthropology and Visual Culture
of University College London, UK

FACILITIES

Facilities are available to all undergraduate and graduate students at the Lahore Campus and exist in addition to facilities specific to individual departments in the College. The Rawalpindi Campus aims over a period of time to develop its own facilities, to create parity between the campuses. Students are perceived as collaborators in the development and use of their environment. All facilities prioritize student requirements and are developed through a combination of student /faculty feedback and the needs of quality higher education. The facilities provided at the NCA exist and operate with the understanding that individual needs are as important as the needs of the collective, and that creative expression of its very nature generates its own demands.

LIBRARY

Housed on two floors, the library at the NCA has one of the largest collections of books, periodicals and rare manuscripts. It provides an essential centre of research within the College, and includes a growing audiovisual library, and a large selection of critical texts on contemporary practices. The College library not only caters to the needs of all undergraduate and graduate programmes offered at the NCA, but provides essential reference material for other higher education institutions in Lahore. This is a state of the art facility that adds a significant number of texts, DVDs and CDs to its shelves annually, from an international pool of available resources. It is fully computerized and offers ample space for study and research, computer and internet facilities, scanning and photocopying equipment for use by the students. The library liaises with students and faculty throughout the academic year to ensure that individual and departmental needs are met. The College library also houses a special collection dating back to the nineteenth century in the Mian Abdul Majeed Archives Room. As part of its archival work, the Archives Department undertakes the documentation of the work of thesis students. This is conceived as an essential undertaking. In order to enrich the bank of information, currently enrolled students need to consult it before submitting their final proposals.

In archiving the research produced by the NCA students and faculty, the library provides an essential service in the documentation and generation of new knowledge within the country.

Borrowing facilities are available only to regular students of the College in accordance with the library rules. Students and visitors from other institutions may consult the library for reference. The library is open from 8:30am to 8:00pm on working days (except Fridays when it closes at 05:00pm) and is closed during the holidays except for a part of the summer vacation.

The NCA library also facilitates NCA students in the use of other public and private libraries in Lahore.

THE DATABASE

The NCA is in the process of establishing a research database, part of it is already in operation. This aims to be an expanding digital resource of cross-references of images and information, accessible from every computer on campus. The database is a supplementary library resource that includes the work of South Asian, Chinese and other practitioners within general modes of classification.

The NCA Library provides access to www.jstor.org. The Library has also introduced an internet search inquiry in the premises of College to the following address. 192.168.3.152/Alices/AfwiInq.dll?

ARCHIVES

The National College of Arts Archives is the repository of the non-current records of the institution. The record comprises documents from its inception in 1875, as the Mayo School of Arts, to the present times.

The project for the conservation and cataloging of old records was set up in commemoration of the 125th anniversary of the Institution. Under the project, records were retrieved from various sources, and the collection was processed initially with the help of students, alumni and staff of the College. Later, Punjab Archives Lahore and Conservation Laboratory Lahore Museum assisted in the conservation and development of the archives project. The records in the archives have an enduring historical and research value, and form an important part of the institution's corporate memory.

Role and Function

- To provide access to non-current records.
- To search, locate, and conserve the records, art and artifacts of historical and archaeological significance.
- To advise researchers from National College of Arts and the wider community on the use of records for research purposes.
- To provide researchers with information on the location of records relating to the arts and crafts kept in other libraries and archives and to facilitate the publication of such material.
- To identify and initiate new projects.

Record Holding

The approximately 3500 items of records in the NCA archives consist of typed and handwritten papers, maps, charts, photographs and other objects. Spreading over almost a century and a quarter, the records up to the year 1975 contain: personal files and papers of the staff; financial and administrative statements and office orders of the institution; official records of students and supporting staff; manuscripts of the British Government; architectural drawings of state buildings; maps; decoration plans and proceedings of cultural events and official displays; records of International "arts and crafts" exhibitions.

List of Holdings

The list of holdings contains all available records and is revised periodically as and when more records are processed into the NCA Archives. Accessing the inactive NCA record is an ongoing process. The information provided for each collection in the list consists of the accession numbers, date, range and the quantity of the records. For some of the records, more extensive information, concerning the content and finding aids is available. It is anticipated that more detailed information will be progressively added in each collection. In addition to the list of holdings, the NCA Archives can make available:

1. The list of students of Mayo School of Arts (1906 to 1958)
2. The list of students of National College of Arts (1958 to 1995)
3. Photographs of faculty of Mayo School of Arts/National College of Arts
4. Old and rare photographs of personalities, buildings and exhibitions (1880-1975)
5. Annual result statements of students of Mayo School of Arts/National College of Arts (1906-1976)
6. List of artworks and artifacts produced by artisans and craftsmen of Mayo School of Arts.

How to access NCA Archives

Archives are available by appointment only. An appointment can be made by writing to archive@nca.edu.pk

ZAHOOR UL AKHLAQ GALLERY

Established in 1993, the gallery is situated in the oldest and most historic block of the College. It consists of two large halls with their original skylights and plaster friezes intact. The gallery is essentially a space for teaching critical evaluation and curatorial skill. Apart from housing a rapidly expanding permanent collection of Pakistani art, it regularly curates exhibitions of work both from home and abroad and forms a centre for debate and discussion within the College that is open to both the students as well as the public. When the gallery is not in use as a formal exhibition space it is utilized by students to exhibit their work and cater student workshops or classes. Critique sessions, display of the degree projects are also some of the regular events held in the gallery.

WORKSHOPS

The College operates two workshops for metal and wood. Some of the machines date back to the Victorian Gothic period when this style was in vogue in England, but the bulk of the machinery is now updated. The workshops are competently staffed by teams of trained craftsmen. The foundation course has specific projects designed to familiarize students with the workshop facilities, however students are expected to utilize the workshops as and when needed.

SUPPORT & GUIDANCE

Student counseling and support faculty members provide a framework of support and advice for the student body. Separate committees have been formed to identify and help students who have work related or personal difficulties. A degree of confidentiality is ensured in all matters. Students may be referred to specialists outside the NCA should the need arises.

MULTIMEDIA RESOURCES & DIGITAL TECHNOLOGY

A significant part of the equipment of Multimedia Department and technological facility is considered a part of the common pool to be used by students of all departments. Cameras, video cameras, recording equipment etc, may be loaned to students. Editing facilities and other technological resources are also available for use by all students. The internet and multimedia labs are situated in the architecture block, which also houses extensive computer facilities available to all students. Each department is fully equipped with its own computer labs for student's research and their projects. Should the students require technical assistance, the department makes it available.

TRANSPORT

Public transport is easily available to and from the College. However, the NCA also operates its own buses with bus routes that cover both the College hostels and a major part of greater Lahore. The fare is nominal and students living in areas not covered by the NCA bus routes are helped to obtain passes for local transport. For intercity traveling, the College administration provides assistance to students in obtaining reduced-fare tickets from Pakistan International Airlines, Pakistan Railways and the Public Transport Authority.

SPORTS FACILITIES

The NCA has its own sports clubs and teams include Football, Volleyball, Badminton, Cricket and Table Tennis. The College has its own facility of Gymnasium for physical fitness and grounds for outdoor sports located at 4-Sanda Road, about a kilometer away from the College campus.

STUDENTS WITH SPECIAL NEEDS

The NCA admission policy does not discriminate against students who are physically challenged. The NCA ensures to make suitable arrangements to facilitate the students with special needs. It is advised that all such students contact the College administration and discuss their needs.

THE LAHORE MUSEUM

Although the Lahore Museum does not fall under the aegis of the NCA, but it is considered an extension of our essential space. The NCA is fortunate to share a boundary wall with a neighbour that is not only a national treasure, but one that attracts visitors, curators, archaeologists, artists, conservators and research students from all over the world. Foundation year students spend a significant amount of time in the museum as part of their curriculum, and senior students use the museum as a valuable resource for study and inspiration. NCA graduate students and faculty regularly participates in professional workshops conducted by the museum.

CAFETERIA

The College cafeteria is a large semi-covered area where snacks and meals are available all day. This is a hub of student activity and a convenient space for the occasional chat or tutorials.

CHAI-KHANA

A new addition to the building, where formal gatherings of faculty, staff and students take place on a regular basis.

ACADEMIC AWARDS

MASTER OF VISUAL ART
LALA RUKH AWARD

Lala Rukh Award for the student, who has attained highest grades in Studio Courses during the two years of graduate programme in Visual Art.

MASTER OF INTERIOR DESIGN
JAVED NAJAM AWARD

Javed Najam Award for the student of Master of Interior Design for extra ordinary creativity and originality in the thesis project.

MPHIL IN CULTURAL STUDIES
EQBAL AHMED AWARD

Eqbal Ahmed Award for the student with an outstanding dissertation (in the MPhil Programme of the Department of Cultural Studies

FOR ALL GRADUATE PROGRAMMES
ABDUL RASHID KARDAR GOLD MEDAL

Abdul Rashid Kardar Gold Medal for highest aggregate marks achieved at the graduate level
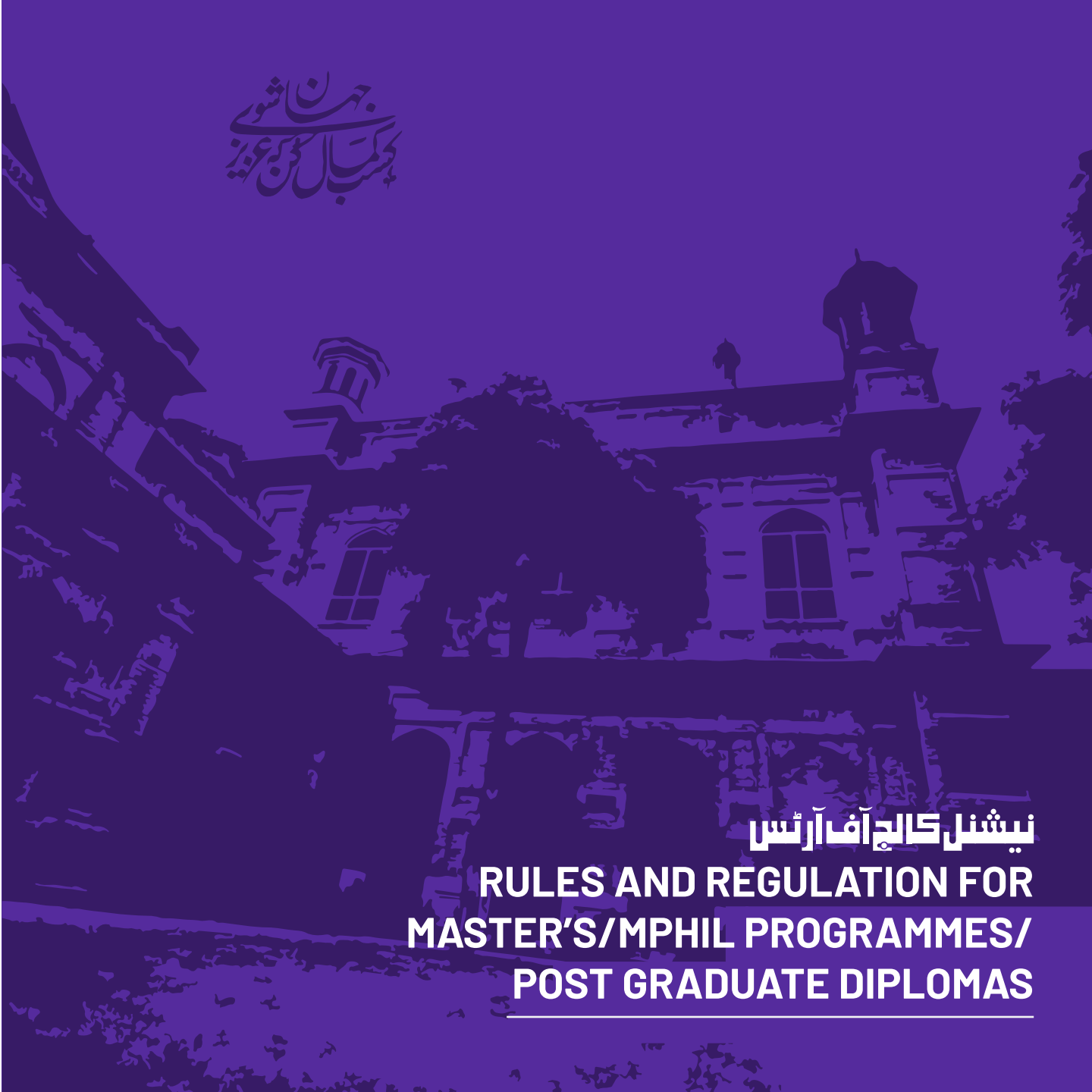
FOR NCA ALUMNUS OR FACULTY
MARK RITTER SPONENBERG AWARD

Mark Ritter Sponenberg Award is awarded to alumnus or faculty member for exceptional contribution to the society through his/her art work

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RULES AND REGULATION FOR
MASTER'S/MPHIL PROGRAMMES/
POST GRADUATE DIPLOMAS

ADMISSION POLICY AND PROCEDURE FOR GRADUATE PROGRAMMES

The college grants equal opportunities to women and men (no age limit) who possess an exceptional aptitude for the visual arts and who have attained a reputable standard in minimum 16 years of education or equivalent qualification in relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply. Candidates must pass NCA's own aptitude test at par with GAT.. The College does not discriminate against admission for physically challenged persons.

APPLYING FOR ADMISSION

All Candidates shall apply on the prescribed Admission Application Form available from the College on payment or as advertised. Outstation candidates should add an extra amount for registered book post and send the money order/postal order addressed to the Principal, National College of Arts, Lahore. International students should send the appropriate number of international reply coupons to receive the prospectus by airmail.

PROCEDURE FOR APPLICATION

1. An applicant seeking admission to MPhil / Master's Programmes shall apply on a prescribed form within due date given in the advertisement for admission.
2. The application shall be submitted to the NCA admission office.
3. An applicant shall be judged on the basis of the following criteria for admission:
   a. Aptitude Test/Subject GAT (50%)
   b. Interview (40%)
   c. Portfolio (10%)

ADMISSION CRITERIA

1. Admission may be conducted once a year on a specified time and date.
2. A candidate seeking admission to the degree must have sixteen years of education or 4-year education after F.A./F.Sc./A-Level or equivalent (at least 124 credit hours) in relevant field with at least CGPA 2.50. Moreover, the student will be required to pass the aptitude test at par with GAT (subject) and interview of the NCA of each programme.
3. The candidate must produce, at the time of the first enrollment, a certificate from the authorized District Government Hospital to the effect that he/she is free from any communicable (contagious) disease or mental or physical disability which is likely to stand in the way of his/her pursuing the chosen field of study.
4. There is no age limit for admission.

DOCUMENTS REQUIRED

Attach copies of the following attested documents along-with filled Form:
1. Copy of National Identity Card
2. Personal Statement (1000-1500 words)
3. Portfolio Slides, Photographs, Video/CD (research proposal 1500 words for cultural studies applicants only)
4. Secondary School Certificate/Detailed Marks
5. Intermediate Certificate or equivalent with detailed marks
6. Undergraduate Degree with detailed marks/transcript (16 years of education atleast 60% marks)
7. Copy of Domicile Certificate
8. Copy of Character Certificate
9. Certificate of Father/Guardian's annual Income
10. Two letters of recommendation
11. Copy of pages 1-5 of Passport (Non-Pakistanis only)
12. Four recent Passport size Photographs
13. Pay Order / Bank Draft (Original)
14. NOC is required from applicants of their undergraduate respective institutions for admission in NCA.

Note: Candidates granted admission shall be required to submit other documents as directed, before registration/enrollment in the first semester.

FOREIGN STUDENTS

All international students should forward the prescribed application forms (available from the College) to the College. Candidates must forward their applications in time to ensure that the applications are received in the College by the due date.

The admission of foreign students should be processed as under:
   a. A foreign candidate should apply through his/her Home Country's Embassy and Pakistan Mission Abroad office (in case of overseas Pakistani) along with TOEFL or IELTS or equivalent with 5.5 score/band, all educational documents required as mentioned above and passport etc. However, NCA ex-graduates will be exempted from TOEFL or IELTS or equivalent.
   b. The nominees of foreign countries and other government organizations may be allowed late admission with the condition that they will have to cover the courses by taking seminars, special problem and research project.
   c. The concerned department will send a provisional admission letter to the Registrar along with HEC proforma of foreign students for clearance of the vetting agencies before joining the programme.
   d. Admission offer letter of the foreign student will be forwarded to HEC for issuance of NOC.
   e. The candidate should also pass the entrance test of the concerned department of NCA.
   f. After fulfilling all above requirements the candidate will be allowed to attend classes with a valid visa.

Note: An HEC equivalence verification certificate will be required in case of qualification from Institutions other than the NCA.

ENROLLMENT

1. Enrollment shall only be considered complete after depositing of fee.
2. Enrollment in absentia is not allowed. Student is required to be present in person with a proof of identification (Computerized National Identity Card, etc.) for enrollment.
3. The BASR under special circumstances and on payment of late fee of Rs. 5000 may permit a student to enroll within ten days after the commencement of the classes.
4. In the beginning of a semester, the Instructor/teacher of each course should hand out a syllabus providing information to students that defines attendance policy, grade distribution policy, assessment criteria, paper specification, examination dates, schedule of material to be taught, take home assignment policy, required and recommended reading materials and any other information important for the successful completion of the course and its requirements.
5. Students may be allowed to withdraw from a course during 4-6 week of the semester. In such a case the transcript shall record that the student enrolled in the course and withdrew. Consequently, grade W will be awarded to the student which shall have no impact on the calculation of the CGPA of the student.
6. A student withdrawing after the 6th week shall be automatically awarded "F" grade which shall count in the GPA and stay on the transcript.
7. If a student fails to attend any lecture/studio during the first four weeks after the commencement of the semester as per announced schedule, his/her admission shall stand canceled automatically without any notification.
8. The duration for the Master's/MPhil shall not be less than four and more than six semesters in full residence.
9. Extension for the fifth and sixth semester after the stipulated 4 semesters of Master's/MPhil will be granted by the Principal based on the progress report from the supervisor and its endorsement by BASR.
10. The students who enroll extra semesters beyond their minimum residential requirement (four semesters) will have to pay full semester fee for each and every extra semester.
11. Master/MPhil programme admission shall be canceled by the department on the recommendations of the concerned Head/ Director/ BASR and notified by the registrar, if the scholar:
    - Earns adverse progress reports from his supervisor.
    - Fails to contact his/her supervisor or leaves the programme
    - Does not complete the course work
    - Does not meet 75% attendance criteria in theory and studio separately
    - Found guilty of misconduct.
12. The aggrieved scholar may file an appeal against cancellation of Master's/MPhil programme admission to the concerned Director of the Programme within a period of 15 days. The HOD will give him/her an opportunity to be heard in person and the case will be sent with comments to the committee of the Directors of Post Graduate Programmes headed by the Principal. The final decision will be notified by the Registrar office.
13. There will be no Supplementary/Special Examination in a Semester System; if a student fails in a course, s/he is required to repeat it. An incomplete grade will be awarded by the faculty only in exceptional cases beyond the control of a student such as serious accidents, family tragedy, serious health ailments, etc.
14. A teacher/researcher/administrative staff of the NCA (regular) may be allowed to enroll himself/herself for post graduate courses after getting permission from the competent authority.

15. The employees of the government/ other agencies nominated for Master's/MPhil degree at the NCA shall have to produce NOC from respective department to pursue studies as a regular student, failing which he/ she will not be admitted.
16. A full time student can enroll up to 12 credit hours in a semester.
17. A course can be repeated twice (enrolled three times) at the most. The Registrar Office will mention corresponding repetitions in the result notification and the student shall mention repetition status in the Course Registration Form.
18. If a candidate of a degree programme does not submit his/her thesis at specified time he/she has to enroll again for thesis semester.

SUMMER SEMESTER

1. Summer semester will be offered as an optional semester of 08-09 weeks duration. Students will be offered courses to remove deficiencies and can enroll in up to a maximum of 08 credit hours during summer.
2. A student who has either failed or has been stopped to take the examination due to shortage of class attendance or wishes to improve his/her grade is allowed to register in summer.
3. A student will only be allowed to register in 1-2 courses of upto 08 credit hours for remedial work.
4. The contact hours per week during the Summer Semester will be doubled to ensure that the course is completely taught in a summer session with half of the duration as compared to a regular (Spring/Fall) semester.

FREEZING OF SEMESTER

1. If a student freezes a semester(s), s/he will resume his/her studies from the same stage where s/he left (froze). No freezing during the semester will be allowed. The maximum duration of the degree programme shall remain the same.
2. If a student is not enrolled in any course in a semester, s/he will not be considered a regular student of NCA for that period. The student may then enroll in these courses in a subsequent semester, when offered; however, s/he will have to meet pre-requisites of any course taken. In addition, it is understood that the NCA is not required to offer all courses in each semester.
3. In hardship cases a special criteria may be developed for freezing a semester with the prior permission of the Principal. Medical certificate must be duly signed by the College authorized Medical Officer.
4. The duration of freezing/deferring is one year; a candidate who gets a semester freeze can rejoin the programme next year with upcoming session but hardship cases can be considered by the competent authority.
5. After joining the first semester, freezing of first semester for Master's/MPhil is not allowed.
6. Under special hardship circumstances freezing of first semester can be considered for approval by the competent authority. The hardship cases may include:
    - Iddat
    - Maternity/Delivery
    - Death in the immediate family
    - Any other subject to acceptance on justified rationale

REPEATING COURSES AND IMPROVING CGPA

1. If a student gets 'F' grade, s/he will be required to repeat the course or its recommended alternate, if any. However, "F" grade obtained earlier will also be recorded on the transcript.
2. A graduate student (Master's/MPhil) with a 'C' grade can repeat the course if s/he desires to improve the grade. The maximum number of courses that a student may repeat at the Graduate level is 2 per semester. In such a case, both the course and the grade obtained will be recorded on the transcript, however, only the better grade shall be calculated in the CGPA.
3. In case of CGPA improvement, it would be recorded with (Imp) on the transcript.

ATTENDANCE

1. Attendance in classes is mandatory and should not be less than 75% in each course.
2. The instructor/teacher may report a student's absence and the student may be placed on attendance probation by his/her concerned Director of the Programme and it will be notified by the department. A student may be dropped from the NCA for violating the terms of such probation.

STUDENT GRIEVANCES

Student grievances will be addressed by the following committees of the College:

- Committee of Postgraduate Director Programmes
- Disciplinary Committee
- Harassment Committee
- BASR

RE-ADMISSION

1. If a student fails to enroll in any semester(s) without permission of the competent authority, he/she shall cease to be on the rolls of the NCA and in case he/she desires re-admission, he/she shall have to apply for the same.
2. The BASR may readmit such a candidate subject to the payment of Rs. 2,500/- as re-admission fee and Rs. 5,000/- as per semester gap fee, if applicable.
3. The BASR may refuse the re-admission if the reasons presented are not convincing.
4. The period of gap semester will not be counted towards residential requirements.

TRANSFER OF CREDITS

1. The BASR may consider credits earned by a student at NCA or any another HEC recognized institution, subject to a maximum of 50% of the minimum credit requirements for the degree, on the recommendations of Equivalence Committee constituted of the Directors of Post Graduate Programme provided that:
   a. The contents of the course(s) for which credit is claimed, are identical or similar to the course included in his/her planned course work.
   b. The course for which credit is claimed should not have been used for any other degree.
   c. Courses with less than B grade shall not be considered for transfer of credit hours.
2. The concerned department will have to conduct a comprehensive examination for admitting the student.
3. A course studied to qualify a degree will not be taken/considered for any other higher degree programme.

SUPERVISOR, SYNOPSIS AND THESIS REPORT

SUPERVISOR

1. The thesis supervisor of a student shall be proposed by the Departmental BOS and approved by the BASR. The supervisor should be a faculty member with at least Master's/MPhil qualification having academic research experience.
2. A student may opt for a co-supervisor if required, who will be recommended by Departmental BOS and approved and notified by the BASR.

SYNOPSIS AND THESIS REPORT

1. The synopsis of each student will be approved by the Departmental BOS.
2. The thesis shall be submitted to the concerned department duly signed by the supervisor and the Programme Director.
3. A student failing to submit thesis within 60 days after completion of thesis semester, will have to enroll again.
4. The thesis duly certified by the supervisor and Programme Director that the contents and form of the thesis are satisfactory for submission shall be sent to the external examiner by the office of the Registrar/Controller of Examinations (CE) for evaluation.
5. The thesis shall be evaluated by one or two external examiners from the panel of names recommended by the Departmental Board of Studies and approved by the BASR. The external examiners shall be given reasonable time to go through the contents of the thesis critically. The viva voce examination will be conducted at least after one week of the receipt of thesis by the external examiner.
6. The thesis evaluation should be completed within six months from the date of dispatch of thesis by the Registrar/Controller of Examinations, failing which the student will be declared/assumed fail and shall be notified by the office of the Registrar/Controller of Examinations. However, the Principal may allow extension for thesis evaluation up to one year in hardship cases.
7. In case of regret from the first External Examiner nominee, approval of second External Examiner nominee shall be sought within eight weeks from the Principal/BASR by the Registrar/Controller Examination.
8. Supervisor after consultation with external examiner shall write to the Registrar/Controller Examination for notifying the date, time and venue of thesis evaluation.
9. In case of objections raised by the Examiner, the supervisor shall resend the thesis after counter signature of Programme Director and the Registrar/Controller of Examinations making sure that the suggested changes are incorporated in the thesis report.

THESIS SUBMISSION AND PLAGIARISM

1. The Plagiarism Policy recommended by the Higher Education Commission of Pakistan is endorsed by the National NCA of Arts. However, keeping in view the nature of disciplines pertaining to art, the policy is extended as follows.
   a) Plagiarism will include the full and partial copying of the content and form of an art work from an oral, print or electronic source without attributing it to a source or sources.
   b) A student is required to present an original work and is not allowed to represent, fully or partially, another student's work as his or her own.
   c) The research process should be determined by the originality of the whole project and its final outcome rather than by its individual parts.
   d) It will be acknowledged that in art (music, visual art, design, and film-making) teaching by example is an integral part of the pedagogical process. The faculty members of the NCA appreciate the importance of drawing inspiration or to emulate or even imitate, however, there is a fine line between 'drawing inspiration while acknowledging the source' and making an unethical literal copy. The final assessment will be made by a Standing Committee.
   e) The Standing Committee proposed by the NCA should consist of 5 members (3 faculty members of which one should be from the department concerned) and 2 experts (one with a legal background) to consider cases. The Standing Committee will consider originality, research process, context, examination requirements and ascertain that the fine line between making an unethical copy and drawing inspiration and acknowledging source is not crossed.
2. Original Plagiarism report along with the Certificate from Supervisor and Declaration by the student must be submitted along with the thesis to the BASR. The BASR shall notify the dates for the semifinal and final phases of thesis submission.
3. The student shall submit an electronic copy along with three hard bound copies of the thesis report duly signed by the supervisor and Committee of the Directors of the Post Graduate of Programme to the respective department.
4. The color of hard bound cover of MPhil / MS programme shall be Black.
5. In case of disagreement between the Supervisor and the External Examiner regarding the acceptance of the thesis it shall be referred to another external examiner, with the due approval of the Competent Authority (Principal/BASR), whose decision shall be final.
6. If a candidate fails in the thesis examination, he/she may enroll again and will submit a revised thesis within six months after the date of declaration of the result of the last thesis examination, on payment of the prescribed thesis examination fee. He/she can avail this chance only once.
7. If the thesis, submitted by a candidate for final evaluation, is proved to be copied/ plagiarized at the time of viva-voce examination, it will be liable to be rejected on the report of Board of Examiners and the Registrar/Controller of Examinations will declare the candidate fail in thesis examination. The admission of such candidate shall be canceled and he/she shall not be readmitted under any circumstances.
8. If the thesis of a candidate is proved to be plagiarized after its evaluation and declaration of result, previous result of the candidate will be canceled and he/she will be declared to as fail in thesis examination. Such a candidate shall not be readmitted to MPhil. / M.S. under any circumstances.

Note: The students who enroll extra semesters beyond their minimum residential requirement will not be allowed hostel accommodation. After submission of the thesis, the students will not be allowed to stay in the NCA hostels.

RE-SIT EXAMINATION

The students who cannot appear in examination because of genuine excuse / reason shall be allowed to appear in re-sit examination within one week after the examination subject to the payment of special examination fee of Rupees 2,500/- for one course. If the number of courses is more than one, a lump sum of Rs. 5,000/- shall be paid as special examination fee.

SUBMISSION OF RESULTS

The teachers are required to submit result within two weeks after the examination so that result shall be declared by the Examination Committee of the NCA within four weeks from examination. The result will be declared by the Registrar/Controller of Examinations and copies will be sent to the respective HODs.

INDISCIPLINE IN EXAMINATION

The Postgraduate Directors Committee may cancel an examination, a semester, or suggest expulsion if a student:

a) Removes a leaf from his/her answer book, the answer book shall be canceled.
b) Submits forged or fake documents in connection with the examination.
c) Commits impersonation in the examination.
d) Copies from any paper, book or notes.
e) Mutilates the Answer Book.
f) Possesses any kind of material, which may be helpful to his/her in the examination.
g) Does anything that is immoral or illegal in connection with the examination and which may be helpful to him/her in the examination.
h) Refuses to obey the invigilation staff or refuses to follow the instructions issued by the NCA in connection with the examination.
i) Misbehaves or creates any kind of disturbance in or around the examination centre.
j) Uses abusive or obscene language on the answer script.
k) Possesses any kind of weapon in or around examination centre.
l) Possesses any kind of electronic device which may be helpful in the examination

Note: If a student is not satisfied by the decision of the Committee, s/he can submit his/her appeal within a week after the decision of the Committee to the Principal. No appeal shall lie against the decision of the Principal.

PROBATION/DROPOUT/RE-ADMISSION

Probation is a status granted to the student whose academic performance falls below the minimum College standard.

i) The students acquiring less than 2.50/4.00 GPA in a semester but passing in all papers will be promoted with the condition to achieve more than 2.5 GPA in the next semester and s/he will be put on probation for the next semester.
ii) The students acquiring GPA 2.5 and above but failing in any paper(s) will be placed on probation and promoted to the next semester conditionally. They will have to be registered for summer semester to improve the grade.

iii) Students acquiring GPA less than 2.5 in two consecutive semesters and failing in any paper (s) even after attending summer semester for one academic year will be dropped from NCA rolls. However, s/he will be eligible to seek re-admission. Re-admission will be allowed only once during MPhil programme after the payment of full admission fee.

iv) Students on probation in two consecutive semesters even after attending Summer Semester in one academic year will take re-admission in that particular academic year once only.

PERMISSION OF WRITER FOR SPECIAL STUDENTS

A visually impaired student may be allowed to attempt the Mid/Final Examinations of the NCA on Braille/ Computer/ any other means of facilitation.

In case a student is physically handicapped/visually impaired, s/he may apply to the Programme Director of the respective department (with medical certificate as proof of her/his disability) for permission to engage a writer in Tests/ Examinations of the NCA two weeks before the start of Tests/ Examinations. S/he will be allowed 45 minutes (maximum) extra time to solve the question paper.

The qualification of the person who acts as writer of a handicapped student must be at least one step lower than that of the student. (e.g. for level 6 student, the writer should be at the most of level 5).

RECHECKING OF EXAMINATION SCRIPT

The answer book of a candidate shall not be re-assessed under any circumstances.

a. Whereas the re-checking does not mean re-assessment/re-evaluation/re-marking of the answer book. The Registrar/Controller of Examination can arrange for re-checking of examination script by any faculty member from the relevant discipline on the complaint/request of students. The Controller of Examination or any officer or rechecking committee appointed shall see that:

(i) There is no computational mistake in the grand total on the title page of the answer book.

(ii) The total of various parts of a question has been correctly made at the end of each question.

(iii) All totals have been correctly brought forward on the title page of the answer book.

(iv) No portion of any answer has been left un-marked.

(v) Total marks in the answer book tally with the marks sheet.

(vi) The hand-writing of the candidate tally in the questions/answer book.

b. The candidate or anybody on his behalf has no right to see or examine the answer books for any purpose.

c. The marks of a candidate could even decrease in light of (a) (iii) above. In the event of reduction of marks the record shall be corrected accordingly and revised transcript will be issued.

DAMAGED OR LOST ANSWER SHEET

1. In an exceptional case where an answer script is damaged, lost or destroyed due to unavoidable circumstances, the student may be given the following options:

   i. Average marks shall be awarded to the student in that subject/course.

   ii. In case of Final Examination, if the candidate so desires, s/he shall be given another chance as a special case to take the Examination in that subject/course and no additional examination fee shall be charged from the student.

   iii. In case of Internal Assessment, if the candidate so desires, s/he shall be given another chance as a special case to take the Make-up Assessment in that subject/course in the same academic session.

DEGREE CONFERMENT

1. The NCA should conduct Convocation once in a year to award the degrees to the qualified students as per criteria.

2. Urgent degree can be issued as per policy of NCA upon the request of student.

3. Duplicate Degree may be issued (with completion of all requirements) to a candidate in case the original degree is lost/damaged or in case of change in the name of candidate. The candidate has to apply to the Registrar/ Controller of Examination for the issuance of duplicate degree along with the relevant documentary proof as per NCA rules.

AWARDS AND DISTINCTIONS

1. Medals/Prizes/Rolls of Honor/Positions will be awarded to the students passing their internal as well as external examinations/term papers in the first attempt. No medal and roll of honor will be granted to candidates who passed the examination in 2nd attempt.

2. Letter Grades will be awarded on the basis of GP / GPA / CGPA and Positions would be given on the basis of CGPA. In case two or more students are acquiring same CGPA only then the Position would be decided on the basis of percentage among those students.

3. The disciplines where number of students is less than 05, no position will be awarded.

4. If the result of the candidate is not declared within the prescribed time of the degree, then no medal will be awarded.

5. No Medal/Roll of Honor will be awarded in the case of improving CGPA.

COLLEGE RULES AND REGULATIONS

Every student is expected to study to the best of her / his ability and to fulfill the academic requirements of the College. It is the expectation of the College authorities that each student will realize the value of self-control and discipline. Registration at the College implies agreement on part of the student to willingly accept and observe reasonable standards of accountability, good conduct and appearance. The following rules and regulations apply to all students studying at the National College of Arts Lahore irrespective of the year of admission.

1. It is the responsibility of all students to read and comply with the rules and regulations of the College.
2. Tuition fee, fines, etc. must be paid by the dates notified by the College office. Should a student fail to pay the dues by the dates notified he/she will have to pay a fine of Rs.100 per day. Students whose fees are in arrears by more than seven days after the due date notified, shall liable to be struck off the College Rolls without any notice and shall not be allowed to attend any lectures, studio sessions or examinations in the College.

    a. Summer Semester will be charged separately

3. It is the responsibility of the student to attend every lecture, studio session and examination.
4. Attendance in classes is mandatory and should not be less than 75% in each course.
5. Students who fail to meet the 75% attendance requirement in a course will not be permitted to sit for examinations/submit exam assignments, which will result in failing the examination/course.
6. The concerned teacher/faculty may report a student's continuous absence of more than 3 days to the Programme Director. The students should be warned verbally/ writing in case he/she misses three lectures consecutively. A student habitual of coming late or being absent should not be allowed to sit in class without the approval of the Programme Director.
7.   In case a student is absent for ten consecutive days without any intimation to the concerned faculty/teacher, his/her name shall be struck off from the Department rolls. Re-admission shall be allowed only after the approval of the competent authority. The student shall have to pay the prescribed re-admission fee/dues.
8. Students' attendance record shall be maintained by the concerned department on regular basis. The department shall notify the list of students with less than 75% attendance at least one week prior to the commencement of the Final Examination.
9. An application for sick leave exceeding one day must be supported by a medical certificate from the College Medical Officer and both must be submitted to the Programme Director and approved by the Principal before the absence can be recorded as authorized in the attendance register.
10. Leave of absence may be granted to a student after assessment of reason for leave by the committee of the Programme Director.
11. Application for special leave shall be addressed to the Principal and submitted in writing to the Registrar at least two days in advance with the recommendations of the Programme Director. Each absence will be authorized after the approval of the Principal.
12. A student participating in any co-curricular activity within or outside the college, with the prior approval of the Director/Coordinator such as debate/sports/performance/exhibition of national or international level, his/her attendance shall be marked present for those particular days only. However, the student is expected to submit the assignments of the said period otherwise he/she shall be marked absent for that period.

13. All students will purchase their own equipment and material required for coursework.
14. The College authorities shall not be held responsible for the safekeeping of the private property of students.
15. Students shall compensate to the satisfaction of the Principal; any damage or loss they may cause to the property of the College.
16. Students' work executed in the College must be placed at the disposal of the College authorities. Such work may be returned to a student for his/her portfolio by the Principal on the written request of the student. Work done in the College shall not be used for the purpose of any examination or evaluation of any institution other than the National College of Arts and any examination other than the one for which the work was originally intended.
17. No posters, banners, handbills, pamphlets or any offensive material shall be displayed or distributed in the College premises or any of its hostels and/or posted/shared on press/electronic/social media without permission of the Principal, otherwise strict disciplinary action will be taken.
18. No student of the College shall hold any concert, screening, exhibition of work/publication outside the College without having first obtained written permission of the Principal.
19. The College Identity Card must be carried by the students and presented whenever so required by the College authorities. A fine of Rs. 500 shall be charged for the loss of an identity card and the issuance of a duplicate. The word "duplicate" will be mentioned on the Student ID card, in case a duplicate card is issued.
20. Every student shall surrender her/his College Identity Card to the College office before she/he leaves the College on any account, failing which the refundable amounts (securities, etc.) of the student concerned shall be confiscated.
21. A student will not be awarded the degree/transcripts/provisional certificates until all the books/equipment/material issued from the library/archives/lab are returned.
22. Any student found guilty of indiscipline, misconduct or misbehavior impeding the smooth running of the College shall be liable to be put on Social Probation and/or any other punishment as may be deemed fit by the concerned disciplinary committee.
23. Severe/Repeated violation of discipline or misconduct by any student during her/his course of studies at the College shall render her/him liable to expulsion from the College.
24. Any student involved in ragging (physical or mental torture) shall be liable for disciplinary action to the extent of expulsion from the College.
25. No student body/association/society shall exist or function in the College without permission of the Principal.
26. The internet service provided by the College cannot be used for transmitting, retrieving or storing any communication of a defamatory, discriminating, harassing or unethical nature. Any student involved in such activity shall be liable for disciplinary action to the extent of expulsion from the college or will be treated as per cyber crime policy.

27. The display or distribution of any information related/connected to College through printed/electronic/social media requires permission of the Principal. Any violation that College authorities deem offensive shall be liable for disciplinary action to the extent of expulsion from the College.

28. No outsider shall enter the College/Hostel premises or address students of the College except on the invitation of the Principal.

29. Smoking and use of any kind of drugs is strictly prohibited in the college/hostel premises, in case of violation strict disciplinary action to the extent of expulsion will be taken or will be treated as per "Prohibition of Smoking and Protection of Non-smokers Health Ordinance 2002".

30. The College observes the Higher Education Commission (HEC) of Pakistan's sexual harassment policies. In case of violation, strict disciplinary or legal action will be taken.

31. The Plagiarism Policy recommended by Higher Education Commission of Pakistan (HEC) is endorsed by NCA that will be applicable in its true spirit.

32. The College reserves the right to introduce new or amend existing rules at any time.

QUALIFICATION FOR AWARD OF DEGREE

The National College of Arts shall award the degree to the student who fulfills the following conditions:

i. Has successfully completed/passed total credit hours/courses of the degree within the prescribed duration of the degree programme.

ii. Has scored a final Cumulative Grade Point Average of not less than 2.5 out of 4.0.

Note: College rules and regulations will apply where this prospectus is silents.

ADMINISTRATION

Prof. Dr. Murtaza Jafri
Principal
BFA, National College of Arts, Lahore, Pakistan
Advanced Drawing, Concordia University, Montreal
M.A.Chelsea College of Arts, London
Ph.D. (Fine Arts) AVA, London

Fakhar Ullah Tahir
Registrar (Officiating)

Bushra Saeed Khan
Additional Registrar

Muhammad Shahzad Tanveer
Deputy Registrar, Academics

Sidra Akram
Deputy Registrar, Establishment

PRIVATE SECRETARIES

Muhammad Arif
P.S to Principal

ADMINISTRATION OFFICE

Sultan Qamar-uz-Zaman
Office Superintendent
ADO (Addl. Charge)

Muhammad Aiqan Khalid
LDC

Talha Ramzan
LDC

EDUCATION SECTION

Sana Javed
Office Superintendent

Muhammad Zafar Iqbal
Incharge Education

Muhammad Fahad Chohan
Assistant

ACCOUNTS SECTION

Muhammad Akram Hashmi
Accounts Officer

Ghulam Mohammad
Audit Officer (On Deputation)

Kashif Yaqoob
Accountant

Muhammad Tahir Farid
UDC

APS / STENOGRAPHER

Razia Tariq
APS
Gulzar Ahmed
APS
Tahir Jamil
APS
Muhammad Waqas Butt
APS
Kamran Riaz
APS

PROCUREMENT SECTION

Mr. Sajjad Afzal Tarar
Purchase Officer

Shafqat Hussain Jafri
Storekeeper

ESTATE SECTION

Zahid Rafique Butt
Estate Superintendent

Muhammad Sadiq
Assistant Caretaker

LIBRARY

Bushra Asghar
Senior Librarian

HOSTEL SUPERINTENDENTS

Tehmina Khan
Girls Hostel

Muhammad Faizan Afzal
Boys Hostel

I.T COORDINATION

Faheem Zawar
I.T. Coordinator

Iqbal Bashir Chaudhry
Computer Instructor/Operator

Muhammad Asif Khushi
Computer Instructor/Operator

Imran Zia
Technical Assistant

SECURITY

Javed Akhtar
Chief Security Officer

Abdul Majeed
Security Supervisor

QUALITY ENHANCEMENT CELL

Muhammad Waseem
Director

Dr. Naveed Ahmed
Deputy Director

Muhammad Ahsan ul Haq
Data Analyst

Muhammad Waqar Butt
P.A to Director

ADMINISTRATIVE STAFF
MASTER'S/MPHIL PROGRAMMES

Muhammad Shahzad Tanveer
Deputy Registrar, Academics

MASTER OF VISUAL ART

Fazelat Baqir
Assistant

MASTER OF INTERIOR DESIGN

Anwar-Ul-Haq
Assistant

MASTER OF MULTIMEDIA ART

Abdul Hannan
Lab Coordinator

Rida Fatima
Assistant

MPHIL IN CULTURAL STUDIES

Sylvester Awais
Assistant

ACCOUNT SECTION

Nadir Bhatti
UDC

کسب کمال کن کہ عزیز جہاں شوی