

# Community Engagement in Art & Design Colleges

A Case Study from Pakistan

# Community Engagement in Art & Design Colleges

A thesis presented in partial fulfilment of the requirements for Master of Arts (MA)  
in Art+Design Education in the Department of Teaching+Learning in Art+Design (TLAD)  
of the Rhode Island School of Design (RISD)

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2024

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*For my Babu Jee in Heaven*





# Table of Contents

1

INTRODUCTION

10

LITERATURE REVIEW

23

RESEARCH FINDINGS

33

CONCLUSION

37

REFERENCES

41

ANNEXES

# List of Figures

FIGURE 1 THESIS DISPLAY, PIFD, 2017	3
FIGURE 2 EXCERPT FROM MCVITTY & ANDREWS, 2023	13
FIGURE 3 CRITICALLY ENGAGED CIVIC LEARNING FRAMEWORK (VINCENT ET AL., 2021)	20

# Acknowledgements

I express my deepest gratitude to my mom, dad, and sister for their unwavering support, encouragement, and love. Maa, thank you for your financial support too!

To my son, Mustafa, who brings light to my days with his 'magic huggies' and thoughtful gestures (my favorite was him bringing water to me intermittently while I studied).

I am forever grateful to my RISD, TLAD and Brown community. I found an incredible community of mentors, colleagues, and friends who welcomed me and my son with open arms. They have supported me academically as well as personally, offering love, warmth, and generosity.

I am indebted to Dr. Courtnie Wolfgang, Sarah Ossana, and Dr. Caitlin Black for their invaluable contributions to my thesis. Their diverse perspectives have enriched its development, and their unwavering support and guidance have been instrumental in my growth as an educator.

Dr. Shana Cinquemani <3

Thank you for fighting the system for Mustafa and me.

Lastly, a big thank you to the countless human beings who have crossed my path throughout my life and have contributed in ways big and small to the person I am today. Your influence, whether recognized or subtle, has shaped my journey and experiences immeasurably.

# Abstract

This thesis titled 'Community Engagement in Art & Design Colleges: Case Studies from Pakistan' highlights the importance of community-engaged practices in education, specifically within the realm of art and design, and examines the effect of community engagement on student learning. It focuses on the importance of creating opportunities for reciprocal, community-engaged learning where responsibilities, roles and credit are shared equally among students, community partners, and educational institutions to develop projects that are in the best interest of communities.

This research coincides with the introduction of community and civics engagement in undergraduate education in Pakistan. Its primary objective is to serve as a guidebook for educators and administrators, offering insights and recommended practices tailored to the context of art and design education, particularly within Pakistani institutions. The guidebook delineates strategies and encouraged practices aimed at facilitating effective and impactful community-engaged projects. By offering practical guidance, this thesis aims to empower stakeholders to leverage community engagement as a transformative tool for enriching student learning experiences and fostering meaningful connections with local communities.



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# Introduction

I am an Asian woman and a casualty of the banking concept of education (Freire, 1972). Admittedly, my mind was crammed with more knowledge than it could hold, resulting in average to good grades throughout my schooling. In 2017, I graduated from the Pakistan Institute of Fashion and Design (PIFD), one of the premier design schools in my country, with a gold medal (equivalent to summa cum laude) and a place on the Roll of Honor. My undergraduate thesis, titled 'Make Furniture Your Own' (See Figure 1), featured a collection of wooden furniture pieces incorporating metal joints, allowing users to easily dismantle and reassemble the furniture in various orientations or using different pieces.

Figure 1: Thesis Display, PIFD, 2017



In the unforgettable moment on getting awarded, I believed it was solely because of my unwavering effort, eagerness to learn, and passion in the field of furniture design (I shall come back and edit my thesis if I find out the real reason), but I wonder today: were the others not putting in equal efforts? Were they not equally eager and passionate? Yes, I completed my assignments on time; I found sources to learn on my own; and I could linguistically defend my design choices, but does that not sound like a privileged person's voice? It does, because it is. I had the privilege of studying in an *English-medium* school all my life and had the *privilege* to overawe (read: daunt) my teachers with big English words, because some of them had not attended English-medium schools and could not question something they could not understand. While I enjoyed being

occasionally cheeky with them, my head of department at that time told me after an initial thesis jury that most of the jury members had no follow-up questions because they got confused by my complicated topic.

During my four-year degree, my cohort and I faced many challenges. The first year, also called the Foundation Year, was a mix of drawing basics, material exploration, and art history – the year of the canon. The rest were focused on furniture design and manufacture. Through the four years of my undergrad, the only furniture manufacturing unit I visited was on my own solo adventure. The courses were mostly based on the teacher's presentation or photocopied 'handouts,' with no opportunity for students to go out in the 'real world' and practice the learned skills. All courses had a product-based outcome, and the products could not be taken out of the glorious walls of the college.

Most of our teachers had fine art backgrounds with little to no experience in furniture design or manufacturing, and sometimes, they did not have answers to our questions. Worse still, the course curriculum seemed ancient, completely out of sync from the market and the rest of the world. The furniture department at PIFD was established in 2009, and the curriculum has seen no revision since. It also seems as though PIFD follows an outdated curriculum reminiscent of the industrial revolution, emphasizing mass production rather than nurturing thoughtful designers (Davis, 2017). We were taught labor-intensive manufacturing for most part of the program. In the Pakistani furniture industry, manual labor jobs are given to the uneducated, unskilled people below minimum wage. After graduation, I practically experienced that the curriculum taught to us was not developed according to the professional arena and lacked many real-time concepts that were applicable in the market. Today when I look back, I would say that the curriculum implemented during my four-year academic tenure was rudimentary, and substantial revisions are required to align it with contemporary global standards.

However, there were some great things about my college too! My *support group*, the amazing people I graduated with, and Andrew Shenton – the occasional hire my college would make as a thesis advisor for the furniture department. My class was one of the blessed ones who had the opportunity to learn with Andrew, a sweet, white, old European who positively changed my views on design education. I felt most fortunate to have him as my thesis advisor because he was always available. He visited the UK twice during our thesis, but his response time to emails was an hour at max! After our final juries, Andrew sent an email to our class conveying his gratitude for the hard work we had put in and wishes for our future. He signed his email with the words: *MAKE A DIFFERENCE!* To date, these words have stayed with me the most. I want to make a



difference.

As self-aware as I can be, I am not a risk-taker. I like being safe and knowing what my next step will be. I am not good at dealing with uncertainty either, which is why I was a perfect scorer in mathematics. After every math exam, I would come home and tell my parents the exact score I was going to get on my report card, and I was never wrong. Thanks to my photographic memory, I could recall and rewrite my entire exam for them, but after I graduated, I did not know what I would do. I had realized there were no furniture design jobs in my country per se. The industry uses designs (exact or strikingly similar) from famous, global furniture companies, such as Baker Furniture, Bernhardt, Ethan Allen, Restoration Hardware, Ikea, etc. There are not many grants or funds either; at least during my four years at PIFD, I did not hear of any such opportunity. Had there been any, I would have furthered my work and interest in joints in furniture.

In August 2018, a year after graduating from PIFD and a couple of months after my son was born, I was offered an opportunity from Mirari Heirloom Furniture, a luxury furniture start-up in Islamabad. My four-year employment at Mirari taught me many things: the struggles of a new start-up; the challenges of being the only woman, and the only design graduate, in an establishment with over 80 men; and numerous practical furniture concepts that were not taught to me at PIFD, such as working out the internal frame of a sofa. I realized early on that my employer expected me to have all the knowledge and information about furniture, and perhaps rightfully so because PIFD is a prestigious institute.

I worked at Mirari for a little over 4 years. During this time, another student from PIFD was employed and was made my subordinate, but because I had been in his shoes, I knew exactly what he had to be trained for and I chalked out the learning sessions with him. We spoke about the requirements of the job and planned our sessions accordingly. I gave him all the books that I had bought and read over the years which had been useful for me, and we would discuss them often. A few months later, we were joined by an intern and two salesmen who had not studied furniture design before. I chalked out learning sessions for them, but this time, I included work by contemporary designers and architects in Pakistan and focused on the ones who had work similar to Mirari's. This was the first time that I ever thought about leaving my job in pursuit of learning and educating.

In September 2021, I received the offer to teach at Pakistan Navy Finishing School. I was a volunteer guest lecturer for one term and had to teach a class of over 20

women (all wives of Navy officials) the Principles of Design and Home Décor. I prepared several presentations, but not once did I take reference from my college courses; instead, I prepared the lectures entirely off the top of my head. I knew then that I had to move on from designing and into design education. Having heard my calling, I eventually quit Mirari in early 2022 and began applying to universities in the US. I wanted to learn about teaching and learning from a more advanced education system, otherwise the hope of a better design education would haunt me for as long as I lived.

I was accepted to RISD with a full tuition fellowship, and relocated to Providence with my five-year-old son in September 2023. During my initial (fall) semester, I studied ‘Community Engaged Pedagogy’ as a required course, and took ‘Public Art as Pedagogy’ as an elective. I am a firm believer that all events in the universe unfold for a purpose, and I cannot stress enough the profound impact of these two courses on my perspective. Prior to these, the concepts of community engagement in education had eluded me, both in terms of awareness and first-hand experience, particularly as practiced at RISD.

Perhaps the only remotely relevant experience that I had with these courses was my six-week internship after completing my junior year at Mohkam Furnishers in Lahore. This internship, a prerequisite for degree completion during the summer break, was non-credit bearing. Apart from that, the prospect of enrolling in a course at another university in Pakistan was unimaginable. And here I was, taking a course at Brown University (thanks to the RISD-Brown partnership); spray painting a wall with The Avenue Concept (thanks to Dr. Caitlin Black’s efforts in the Public Art course); and being involved with the Mini Makerz Program’s free art classes taught by the students of my Teaching + Learning in Art + Design (TLAD) cohort – which my son also attended!

Having lived these community engaged practices, I am compelled to acknowledge the missed opportunities during my earlier academic pursuits, and I am passionate to bring this experience to Pakistani students through my research at RISD and in hopes of continuing my work after graduation with the Higher Education Commission (HEC) in Pakistan.

## Research Questions

Higher education in art and design is a globally interconnected field (Orr, 2021). We need global references to continually update our curriculum to make learning more relevant for students today. In a pleasant coincidence, I discovered that the HEC

in Pakistan has revised their Undergraduate Education Policy in September 2023, mandating the inclusion of ‘Civics and Community Engagement’ a compulsory course in Pakistan. In light of this development, I seek to comprehend the application of community engagement as an effective tool in the higher education curricula in Pakistan, specifically exploring its implications on students’ readiness for future careers within the art and design industries.

Moreover, HEC has formulated model courses for adoption by colleges and universities in Pakistan. My inquiry aims to explore the foundational principles underpinning these model courses and HEC’s efforts in assisting institutions wishing to formulate their own courses. I also aim to examine whether and how the HEC has implemented measures to prevent counterproductive community engagement practices (as observed in the U.S.), and the initiatives taken to educate educators and administrators in Pakistan on a rather alien subject.

Concurrently, I will delve into the views of faculty at PIFD and National College of Arts (NCA) in Pakistan, as well as RISD in the U.S., to understand how teaching faculty in their distinct contexts plan to integrate or have already integrated community engagement into their pedagogical practices and their perceptions regarding the significance of community engagement in shaping educational experiences.

Finally, my thesis will draft an introductory guide to community engagement in art and design education. The aim is to potentially publish this guide for colleges and universities in Pakistan, encouraging the development of unique courses rather than replicating the model courses provided by the HEC. The audience for this guide are the faculty and administrators of colleges and universities in Pakistan, but since it is an introductory guide, it can be used and adapted by anyone wishing to use community engagement in their teaching practices.

## Research Project and Methodology

According to Roller and Lavrakas (2015), multi-method research uses more than one qualitative method to investigate research questions(s). For this research, I employed a multi-method approach, commencing with desk research that involved an in-depth examination of literature on community engagement, including books and articles pertinent to the topic. Subsequently, I conducted interviews with faculty members from PIFD, NCA and HEC advisors. This interview process shed light on the interviewees’

understanding of community engagement, exploring how they currently practice or intend to incorporate community engagement into updated curricula.

Following the interviews, I integrated the collected data into a comprehensive review and analysis of scholarly literature. This literature review, detailed in Chapter 2, encompasses recent journal articles and books examining the challenges and opportunities faced by institutions and their faculty, along with contemporary methods of integrating community engagement into art and design curriculum. Building upon this analysis, the ultimate goal was to present a guide for integrating community-engaged pedagogy into art and design curriculum.

## Scope and Limitations

The research scope has been intentionally streamlined to align with the one-year duration of my program. The considerable time difference – Pakistan being ten hours behind the U.S. – complicates coordination, making it challenging to find a suitable time that works for both me and the interviewees. The aspiration to interview senior members of the PIFD faculty, including the Vice Chancellor, and RISD faculty members presented to be a limitation as I was unable to schedule interviews with them. The knowledge and practice around community engagement in Pakistan turned out to be limited. Some individuals in Pakistan, particularly senior males, hold firm views and regard ‘Western concepts’ as irrelevant. Given that community engagement is often perceived as a Western concept, their enthusiasm to shed light on the subject was limited.

## Thesis Structure

Chapter One provides an overview of the research project and its fundamental questions, offering insights into my background as both a design student and practitioner. It also highlights the need for updated curricula that better align with contemporary needs and the need for community engagement at college level.

Chapter Two contains a comprehensive literature review, analyzing relevant books and journal articles referenced in the *research project and methodology* outlined earlier. This chapter serves as a foundation for contextualizing the research within existing scholarly discourse.

Chapter Three consists of the description of research methods used for this study along with the details of all the interviews conducted. It consolidates and summarizes the data obtained from interviews. This data was utilized to compare and substantiate the analysis presented in the literature review while addressing the research questions.

Building on the findings from the literature review and data analysis, Chapter Four offers a synthesis of the analysis and discusses how colleges and universities can leverage new pedagogical approaches, informed by the collected data and community engagement, to adequately prepare students for their future careers. It translates research insights into actionable recommendations for institutions and teachers. Using the research findings, a standalone guidebook is created which will hopefully serve as a valuable resource for universities and teachers across Pakistan.

The thesis design features a white, linen box that unfolds into a flat, two-sided container. On one side of the box is the thesis book and on the other are a few copies of the guidebook.



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# Literature Review

# Antiquated Curricula and the Need for Change

What is the difference between instructing and educating? It is the same difference as between speaking at and speaking to; the difference between education as a *banking system* versus education as “the practice of freedom” (hooks, 1994, p.4). While the former prescribes, the latter provokes.

Education transcends sitting quietly in a room filled with diverse minds, merely listening to someone deliver words, concluding, and departing. Recurring studies indicate that students perform better and retain more when actively participating in the learning process, and when learning is reciprocal (Takala, 2006; Stricklin, 2011; Slevin, 2021; Grabill, Gretter, and Skogsberg, 2022). As art and design educators in higher education today, our goal is for students to engage in conceptually rich conversations about their interests and interact with the community, pushing them to think, empathize, resonate, and work towards improved or new outcomes. Dubberly and Pangaro (2019) also agree that “design is grounded in argumentation, and therefore requires conversation, so that participants may understand, agree, and collaborate, all toward effective action” (p. 59).

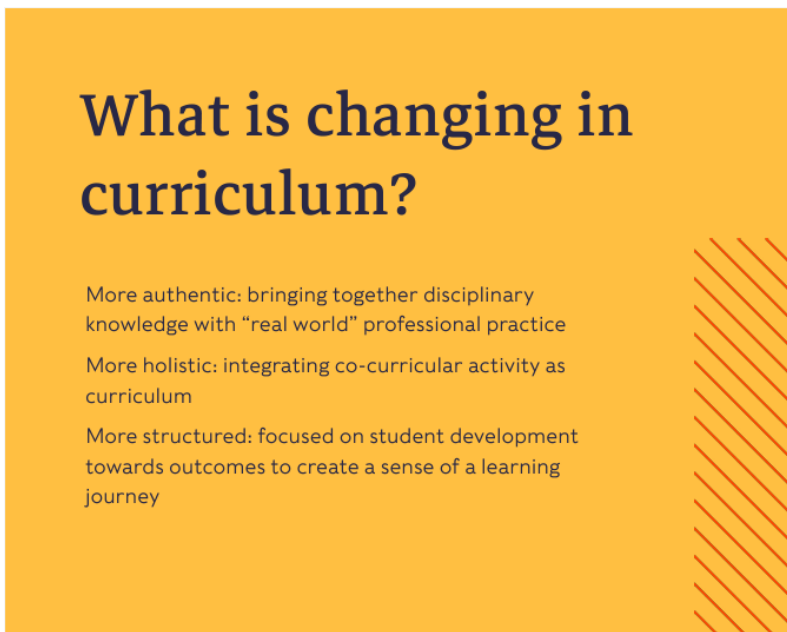
However, it is difficult to meaningfully engage in discussions and conversations around antiquated topics that students cannot resonate with. Why is it crucial for students to immerse themselves in the visual imprint of Frank Lloyd Wright's architectural masterpieces instead of delving into discussions on the impact of gentrification on a city's aesthetics? Why is it essential for students to engrain the designs of Charles Rennie Mackintosh in their minds rather than examining the process through which Jomo Tariku incorporates his ethnic background into furniture design? Is education truly equipping students for the future, or is it tethered to the past? This antiquated and obsolete education system which still prevails in many countries around the world was initially established as a manifestation of the capitalist-imperial strategy, designed to prepare individuals for factory work (Ansari, Kiem, Martins, & Vieira de Oliveira, 2018; Davidson, 2017). It is now imperative for this system to evolve towards a more learner-centered approach which enables students to forge their own paths and generate unique outcomes – and it has for some countries, but not all.

Many colleges and universities around the U.S. are changing or updating their curricula. In a recent study conducted by Abode and Wonkhe (McVitty & Andrews, 2023), leaders from various universities were brought together in conversation regarding their



efforts to reshape curricula for better student preparedness in the future. The findings suggest that these changes are driven more by opportunity than necessity, with a focus on collaborative efforts to construct well-organized study programs that seamlessly integrate research and teaching. The study also highlights that the primary alterations in curricula are more authentic, holistic, and structured (see Figure 2).

Figure 2 Excerpt from McVitty & Andrews, 2023



Grabill, Gretter, and Skogsberg (2022) characterize academic disciplines as silos, acknowledging their value in fostering in-depth expertise but highlighting the limitations in a rapidly changing global landscape. They contend that the siloed structure often hinders collaboration, posing missed opportunities, especially in times of globalized changes and disruptions like the COVID-19 pandemic. The authors stress the importance of transformative learning experiences that engage individuals on a deeper level, emphasizing the integration of purpose and meaning alongside cognitive processes.

# Community Engagement, Service Learning, and Civic Learning

In response to the challenges posed by siloed structures mentioned above, an increasingly popular approach in higher education is community engagement. Defined by the Carnegie Foundation (n.a.) as a collaborative process between higher education institutions and larger communities, community engagement aims for a mutually beneficial exchange of knowledge and resources within a context of partnership and reciprocity. The ultimate purpose is to align the knowledge and resources of colleges and universities with those of public and private sectors, enriching scholarship, research, creative endeavors, and cultivating educated and engaged citizens. This collaborative effort addresses critical societal issues and contributes to the betterment of the public good.

The term service-learning was first coined in 1967. According to Baldwin (2021), service learning is “where students learn by tackling real-life problems in the surrounding communities” (p. 66). Critics argue that there has been a decline in civic education within service-learning, hindering the development of an informed and engaged community. Colleges and universities offer various community service and experiential learning opportunities, but these efforts lack interdisciplinary coverage and neglect the essential knowledge and skills for a healthy democratic culture. Consequently, there is a call among practitioners for civic-learning: a revival of service-learning that reconnects democratic principles, civic engagement, and experiential learning (Vincent et al., 2021).

Community engagement can be infused in various ways within higher education. An impactful avenue is through internships and cooperative education initiatives that partner with external entities, offering students valuable practical work experience while contributing to community development. This method is widely employed; however, this is not all. Community-based research projects are another way that involve collaborative efforts on local research, establishing a reciprocal relationship between academia and the community. Partnerships with local schools facilitate mentoring and tutoring, benefiting both university and school students. Community outreach programs, such as workshops, create platforms for knowledge sharing and dialogue. Artistic and cultural collaborations enhance cultural awareness, offer students a platform to showcase their talents, and allow community resources to be employed. These projects eventually aim to foster sustainable initiatives that extend beyond student and faculty involvement.

Many campuses are enhancing real-world learning experiences through

opportunities such as service-learning, internships, and community-based research, reflecting the widespread adoption of community engagement in the United States (a sub-section on community engagement in Pakistan can be found later in this chapter). The significance of community engagement is evident in the commitment of over 450 U.S. institutions in 2016, represented by their presidents and chancellors, who affirmed their dedication to preparing students for engaged citizenship by signing Campus Compact's 30th Anniversary Action Statement (Gruber, 2017). Some universities now have dedicated departments or program initiatives for community engagement, such as RISD's Center for Community Partnerships, Brown University's Swearer Center, Massachusetts Institute of Technology's D-Lab, University of Pennsylvania's Netter Center for Community Partnerships, Virginia Commonwealth University's Division of Community Engagement, The Office of Service-Learning at The University of Georgia, among others.

Such initiatives have led to impactful community-engaged projects. In December 2017, the students and faculty of Trinity College's Liberal Arts Action Lab collaborated with community partners to study and address urban challenges, ranging from absentee landlords to issues surrounding urban food policy. Their engagement extended beyond research, as they actively contributed to data analysis and policy creation. Additionally, the lab undertook career-development projects and served as a professional training ground for local industry and finance. In 2019, Yale University took a similar initiative by launching job training and apprenticeship programs designed to benefit local residents (Baldwin, 2021).

During the 2022-2023 academic year, 550 students at The College of William & Mary in Virginia actively participated in the civic and community engagement office's programming, with some students dedicating their time to supporting a local food pantry and others engaging in activities such as mentoring elementary school students. Meanwhile, the University of California, Merced collaborated with 25 to 40 community organizations, including local elementary, middle, and high schools. In this partnership, student, faculty, and staff volunteers assumed roles as tutors and mentors for students (Warner, 2023).

At Western Washington University, students participated in work-study positions on farms operated by the Center for Community Learning. The students gained insights into food systems while simultaneously providing local residents with fresh produce. In certain instances, the harvested food was distributed to free farm markets and donated to combat food insecurity (Warner, 2023).

In addition to colleges and universities, community engagement is frequently observed and effectively integrated into independent organizations such as DownCity Design in Providence, Rhode Island. Since its establishment in 2009, the organization has facilitated collaborative efforts involving over 2,500 participants in free afterschool and summer design programs. Together, they have constructed more than 87 permanent amenities for public spaces in and around Providence, including community gardens, outdoor classrooms for public schools, and creative play structures for parks. In 2020, DownCity Design offered 12 free youth programs that engaged 350 teenagers from marginalized communities in designing structures and graphics for public spaces. These programs aided participants in developing vital skills and mindsets such as collaboration, communication, creative problem-solving, and persistence. In the same year, more than 280 adults participated in free professional development programs offered by DownCity Design, where they learned to utilize the design process to generate innovative solutions for various issues, including affordable housing, community-based agriculture, creative placemaking, and public education (2020).

## Community-based Art & Design Education

Community-based art education, as described by Lawton et al. (2019), revolves around nurturing teaching and learning environments deeply rooted in community collaboration and artistic expression. It places a strong emphasis on reciprocal learning, where participants engage in storytelling, foster meaningful connections, and refine artistic skills while gaining profound insights into their local communities. This educational approach is manifest in both formal institutions and community settings, with public art (sculptures, murals, live performances, etc.) emerging as the most prevalent outcome of these community-engaged practices.

An exemplary instance of community-based art learning is the Inside Out Project (n.d.) spearheaded by French artist JR, spanning 152 countries. This initiative harnesses large-scale portraits to amplify local voices, with participants sharing their narratives through photography. These images are then transformed into public art installations, fostering community dialogue, empowerment, and unity. The project not only serves as a platform for individual expression but also sparks discussions on societal issues, effectively involving participants and viewers in meaningful discourse.

Courses and field experiences within community-based art education are aligned

with the democratic objectives of education, promoting civic responsibility and social justice through artistic practice. The development of such courses demands extensive preparation, often spanning several months to a year, particularly when they involve research projects necessitating approval from institutional review boards (Lawton, 2019). Lawton defines two common collaboration formats: one wherein all participants collectively generate ideas and media for artistic projects, and another wherein the artist-educator predefines the concept and materials. Both approaches emphasize collaborative envisioning processes.

Lawton et al. (2019) further outline steps for designing a community-based arts project. Firstly, project organizers must identify community connectors—trusted members of the community with ties to both the community and partnering institutions. Subsequently, the project's details are disseminated through community resources, social media, and flyers. A meeting is then convened with all partners to share the project idea and discuss its execution details. Community-based work requires alignment among partners, necessitating the sharing of power and decision-making with community partners. Community feedback is paramount, and community asset mapping aids in identifying resources and resolving conflicts. Overall, community engagement is central to the success of such projects, facilitated by the presence of trusted connectors and the active involvement of all stakeholders.

## Encouraged Practices in Community Engagement

While collaboration between students, universities, and communities is highly valuable, well-intentioned initiatives in vulnerable communities have sometimes resulted in harmful consequences. This is due to the tendency to create imbalanced power dynamics, favoring one group over another. Instead of fostering collaborative efforts to address community-wide issues, these initiatives often cast more privileged groups in the role of providing a 'service' to marginalized communities. This approach perpetuates and solidifies existing structural and institutional inequalities within the community, contributing to the persistence of inequitable power dynamics across various social institutions (Vincent et al., 2021).

Baldwin (2021) also criticizes universities for exploiting the cities in their shadows,

"Without a balance among stakeholders from the start of a planning process to the implementation and evaluation of an initiative, civic engagement experiences risk becoming one-off moments of 'service' with lackluster results."

VICENT ET AL. (2021, P. 124)

particularly in their misguided attempts to “save the community” (p.4) or “making them safer” (p.17) through community-engaged projects. He argues that universities, assuming the role of city managers, view the world beyond their campus walls as a potential threat to their brand, prioritizing institutional interests over community well-being. Contrary to these approaches, effective community engagement practices involve treating faculty, students, and the community as equal partners; leveraging their combined resources for mutual benefit; recognizing and giving credit to all parties involved in fostering genuine collaborative efforts; and engaging all partners to collectively address unscripted community-focused problems (Vincent et al., 2021).

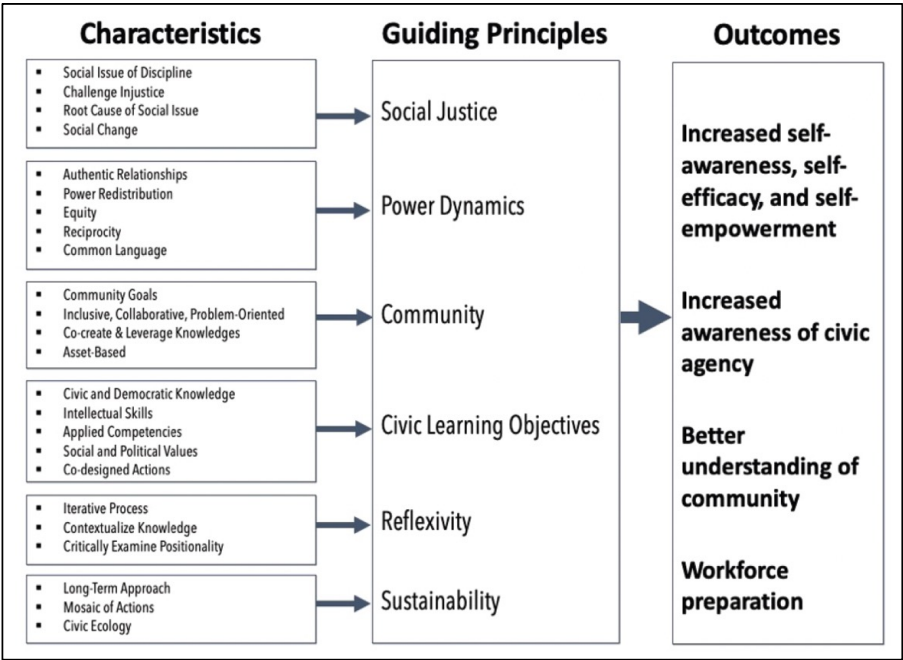
The Baltimore Community Engagement Guiding Principles (n.a.) at Johns Hopkins advocate for the collaborative development of a shared vision, purpose, mission, values, and goals between universities and communities. This involves a commitment to building trust, exploring historical context, promoting reconciliation, and championing equity while maintaining a stance of humility. The guidelines also stress the importance of co-designing partnership practices and policies that recognize and leverage power and privilege to realize the shared vision. Transparency is crucial, with participants expected to disclose pertinent and accurate information, communicate openly and authentically, and engage regularly through diverse methods to optimize collaboration. The accessibility of written guidelines and shared policies to all involved parties is also highlighted. Additionally, projects are envisioned as co-led endeavors involving both the university and the community, with collaboratively developed timelines ensuring mutual success.

Baldwin (2021) also emphasizes on community benefits agreements (CBAs), governed by a community advisory board, for colleges and universities that “include affordable-housing trusts, job training, compensation for campus-expansion displacement, tuition-free education, use of campus facilities (e.g., child care, recreation, and library facilities), and any other discussions of resource allocation” (p. 210). He also stresses on better labor practices that give the right to all higher education labor to engage in collective bargaining. Baldwin believes that through adaptation of these recommendations and others, transformative relationships between students, faculty and residents are formed with a new, shared knowledge of the world.

Vincent et al. (2021) contend that conventional pedagogical methods primarily focus on students and suggest a shift to a more equitable power dynamic where the needs of students are aligned with those of other stakeholders. They propose the critically engaged civic learning framework, guided by six principles: social justice, power dynamics,

community, civic learning objectives, reflexivity, and sustainability. The characteristics of these principles are outlined in Figure 3. The overarching goals of the framework include enhancing self-awareness, self-efficacy, and self-empowerment; promoting awareness of civic agency; fostering a deeper understanding of community; and preparing students for the workforce.

Figure 3: Critically Engaged Civic Learning Framework (Vincent et al., 2021)



The framework regards all involved stakeholders as collaborative partners and is built upon the redistribution of power and authority to facilitate civic learning and social change. By prioritizing equity, the framework aims to harness the cultural wealth of students and communities. It also integrates anti-racist practices aimed at decolonizing community-engaged activities (Vincent et al., 2021).

# Impact of Community Engagement on Student Learning



Community engagement stands out as a valuable asset for universities and colleges, offering benefits like knowledge sharing, mutually beneficial partnerships, and enriched learning experiences. Embracing their role in addressing complex societal challenges, higher education institutions become essential contributors to national issues and priorities through engaged practices (Chittum, Enke & Finley, 2022).

Numerous studies have explored the impact of community engagement on student learning, consistently revealing positive correlations. In 2011, an analysis of 62 U.S. journal studies demonstrated that students engaged in service-learning programs exhibited significant improvements across five outcome areas: attitudes toward self, attitudes toward school and learning, civic engagement, social skills, and academic performance (Celio, Durlak, & Dymnicki, 2011). Another U.S. study, encompassing 11 research studies, highlighted positive effects on various aspects of students' lives, including cultural awareness, social responsibility, and cognitive learning outcomes.

Examining the impact within a specific institution, research involving 800 students at Ngee Ann Polytechnic in Singapore indicated positive effects of service learning on civic outcomes, academic connection, personal growth, and career preparation. The study emphasized the value of investing time and employing critical, creative, and caring thinking in planning service-learning projects. This includes making critical decisions on meaningful projects, selecting suitable community partners, incorporating reflection sessions creatively, explicitly guiding students, and facilitating reflections with a focus on civic-mindedness. The conclusion underscored the significant worth of such efforts in enhancing the educational experiences of students, instructors, and community partners (Choo et al., 2019). Similar positive correlations were identified in a study on Lingnan University's alumni in Hong Kong, where researchers found that students engaged in service-learning benefited in terms of increased civic responsibility, improved career exploration, and enhanced whole-person development skills (Hok-ka, Wing-fung, & Cheung-ming, 2016).

## Community Engagement in Institutions in Pakistan

Scholarly research on community engagement in Pakistani higher education is sparse. My analysis, drawing from articles like 'Creating an enabling environment for

community engagement in school-based governance: A glimmer of hope' (Ashraf, 2015) and 'Community Engagement Programs: A survey of Universities and Higher Education Institutions of Balochistan' (Ali, Bashir, Abro & Anwar, 2018), indicates a significant gap in both understanding and practical application of community engagement. Sadik (2021) also mentions her struggle to implement community-based art education in Beaconhouse National University and PIFD citing the systemic problems of equity in access, quality, teacher capacity, funding, and governance in the education landscape of Pakistan. She further notes that there is promise in community arts organizations such as The Little Art and Faiz Ghar in Lahore, but that such organizations often lack "sustainability without long-term support" (p. 44).

The Higher Education Commission (HEC) of Pakistan has recently addressed this gap by incorporating 'civics and community engagement' as a mandatory course in the Undergraduate Education Policy 2023 (see Annex B). The background of this policy formation and the concerted efforts to facilitate discussions among university administrations are detailed in Chapter Three. Preceding this policy initiative, an amendment by the Higher Education Commission (HEC) had introduced changes to the faculty evaluation process, urging universities across Pakistan to include community service as a component alongside research and teaching contributions in annual faculty assessments (Ali, Bashir, Abro & Anwar, 2018). However, despite these efforts, the community service aspect often remained confined to internships at field-specific organizations.



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# Research Findings

# Research Methodology

As mentioned earlier in Chapter 1, this study used a multi-method approach, which refers to the use of more than one qualitative method to investigate a research question. The initial phase involved desk-research for the literature review, where I read two books and numerous articles sourced from online repositories such as the RISD Fleet Library and Brown University's BroKnow. The scope of the article and journal search was restricted to publications spanning from 2020 to 2024 to ensure the inclusion of only the most recent research findings. Subsequently, I contacted faculty members at Pakistan Institute of Fashion and Design (PIFD), National College of Arts (NCA) and RISD via email and WhatsApp to schedule interviews. Higher Education Commission of Pakistan members (identified through the Undergraduate Education Policy document) and team members of DownCity Design were also contacted via email.

## Interviews and Findings

Interviews were conducted with a total of eight participants, comprising three faculty members from PIFD (including one current assistant professor and two former lecturers), two representatives from NCA (a former Vice Chancellor and the current Head of Department for Product Design), two members from HEC, and one individual from DownCity Design in Providence. With the exception of one HEC member, all interviews were conducted over Zoom. This exception was necessitated by scheduling constraints, leading the respondent to opt for email correspondence instead. Regrettably, despite efforts, responses or interview scheduling with PIFD's Vice Chancellor and RISD faculty members were not attained.

### *Conversations with PIFD Faculty*

Waqas Anees commemorates his decade-long tenure as a teacher in the Furniture Design department at PIFD in 2024. A graduate of Beaconhouse National University in Visual Arts, Anees is proficient in various visual arts media and furniture design. His adeptness in motivating students and nurturing their inherent abilities made him an ideal teacher for me – and also my first choice for an interview. During our discussion

on February 21, 2024, Anees highlighted the limited involvement of faculty members in curriculum design at PIFD. He shared that at the conclusion of each academic year, industrial leaders, representing furniture brands in the city, are invited as jury members. Following the juries, they also provide feedback on the curriculum based solely on their perspectives of students' projects. Should these leaders collectively advocate for the replacement or alteration of a course, their recommendations are considered by the Vice Chancellor (VC) and the Head of Department. Subsequently, a follow-up meeting is convened to finalize the details with the industrial leaders before submission to the Board of Studies for review and approval. Despite this process, the comprehensive revision of the curriculum has not occurred since 2009, with only minor adjustments made, resulting in the fundamental structure of the program remaining largely unchanged.

For years, graduates like me have voiced concerns to the teaching faculty regarding the curriculum's inadequacy in meeting market demands or the absence of interior design courses. However, in a fortunate turn of events, PIFD embarked on a complete curriculum overhaul in 2023. The introduction of a 'Foundation Year,' akin to the Freshman Year at RISD, precedes three years focused on the chosen major. Notably, this restructuring extends to the Furniture Design department, where students will now receive instruction in both furniture and interior design in their first year. Following which, students will elect their major and pursue concentrated studies for the subsequent three years. This transformative adjustment coincides with the integration of a community engagement course mandated by the HEC policy, presenting PIFD with a significant opportunity for positive change benefiting students and the wider community.

Anees emphasized the concerted effort being made to implement envisioned curriculum changes. Alumni currently employed in the furniture industry were consulted to identify potential enhancements benefiting both industry and student learning experiences. **However, discussions concerning community and civic engagement were notably absent from these deliberations.** He further revealed that the VC had also not engaged faculty members in discussions regarding the inclusion of community and civic engagement.

When prompted about his views on integrating community engagement into the furniture design curriculum, Anees suggested involving students in educational initiatives within the neighboring 'slums' as a means of community outreach. He also recounted a past instance where students were sent to the Roshni Foundation, a non-profit organization in Pakistan. In this project, students interviewed the residents of Roshni and designed furniture products for them. However, disappointingly, the products

remained at the university and were never delivered to Roshni.

Further insights were gleaned from interviews with former lecturers Beenish Aarzoo (interviewed on February 25, 2024) and Ameer Fazal Ahmed (on February 27, 2024), both PIFD furniture design program alumni. Despite their involvement in discussions initiated by the VC concerning potential curriculum changes, their focus remained primarily on the inclusion of interior design, with no attention directed towards community and civic engagement as was indicated by Anees.

## *Conversations with NCA Faculty*

In another interview on February 28, 2024, I had the opportunity to speak with Dr. Nadeem Omar, former VC of NCA, whose scholarly pursuits explore decolonial theories in education. Dr. Omar's expertise is showcased in his authored work, 'The Colonial and National Formations of the National College of Arts, Lahore, circa 1870s to 1960s.' He offered a rather nuanced perspective on community and civic engagement, viewing it as a concept rooted in Western experience, suggesting it may not seamlessly translate to the Pakistani context. Dr. Omar finds the term 'community engagement' inherently problematic, given the diverse and divergent nature of community constructs in Pakistan compared to the West. He proposes that if community engagement is to be embraced in Pakistan, it must be sustainable and evolve beyond mere episodic endeavors, perhaps as a skill to be built upon over time. He was also critical of my exploration of this concept within the realm of art and design education, suggesting that it was better suited within the broader framework of educational policy.

On the other hand, Dr. Mazhar Abbas Rizvi, Head of the Department for Product Design at NCA, displayed a more open attitude toward community engagement. During the interview on February 29, 2024, he emphasized the significance of experiential learning for students but expressed doubts about the feasibility of fully realizing community engagement initiatives in Pakistan. Dr. Rizvi recalled his ambition to introduce the MIT D-Lab civic engagement guide for underdeveloped countries during his tenure at Arfa Software Technology Park – an idea that he ultimately abandoned. While reluctant to elaborate further, his hesitancy hints at broader frustrations with the prevailing educational landscape in Pakistan, which he characterizes as being driven more by commercial interests than educational objectives.

Additionally, Dr. Rizvi shared his involvement in a project with the Forestry Department in Khyber Pakhtunkhwa, which was aimed at utilizing local resources

such as pinecones for design projects by students. However, due to a lack of government support, the project was ultimately shelved. Conversing with Dr. Rizvi felt like engaging with a pioneer who had embarked on a journey with great ambition, only to find himself stranded in a barren desert, his water supply dwindling. Despite his initial fervor, there was an air of resignation on the subject.

## *Conversations with HEC Members*

Dr. Arshad Bashir (interviewed on March 5, 2024) holds positions as a Consultant and Deputy Program Specialist – Academics for the HEC, while also contributing to projects with the World Bank (WB). He played a pivotal role as a core team member in formulating the HEC Undergraduate Education Policy (UEP) 2023, **with the inclusion of community and civic engagement (CCE) being a direct outcome of a WB initiative in Pakistan**. Although the initial UEP was crafted in 2020, it underwent revisions in 2023 based on feedback from deans and VCs of educational institutions across the country. Dr. Bashir perceives the revised policy as a compromise compared to the original version but acknowledges the positive impact of integrating CCE into the curriculum.

According to Dr. Bashir, the CCE component entails a two-credit hour theoretical course, offering institutions the flexibility to design their own curriculum with the option of incorporating practical elements. He suggests that the practicum aspect could involve internships, emphasizing the importance of customizing CCE courses to address local and indigenous community needs effectively. Despite recognizing the time required for policy changes to take effect, Dr. Bashir notes a lack of institutional engagement with CCE. Although a multi-day conference was convened, the turnout from institutional leaders was disappointingly low, with only 32 leaders providing written feedback on CCE, indicating a potential lack of interest or understanding in the subject.

When questioned about potential counter effects of CCE and measures to mitigate negative impacts, Dr. Bashir highlighted an initiative involving a memorandum of understanding with MilKar. Under this agreement, HEC would encourage universities nationwide, with active student participation, to utilize Milkar.com, a digital platform established in 2019, connecting students with volunteering opportunities within their communities to promote the achievement of Sustainable Development Goals (SDGs). Additionally, HEC and MilKar would collaborate on organizing events through university clubs and societies to foster community engagement initiatives. **However, Dr. Bashir's response did not directly address the question of mitigating negative effects, suggesting**



**a potential gap in HEC's considerations regarding this aspect.** Besides, providing volunteers to achieve SDGs may not fully encapsulate the essence of a community-engaged project.

Muhammad Ali Baig is the Deputy Director – Curriculum at HEC, and has also made significant contributions in formulating the UEP. He is heading the formulation of model courses for HEC. Given his tight schedule, he was not available over Zoom, and sent his replies to me via email on April 9, 2024. My questions (in bold text) and his answers (in regular text) are pasted below.

**Q1: The Undergraduate Education Policy 2023 mentions model courses that will be made available. How many courses is the HEC going to publish and when?**

The general education component of HEC Undergraduate Education Policy V 1.1. (2023) comprises of 30 credits. The courses in category of Natural Sciences, Social Sciences and Arts & Humanities are to be decided by the concerned university. For example, the university may decide whether to offer a course of language such as French or Arabic, or a course of History of Civilizations, in the category of Arts & Humanities, depending upon the need of the department and its available resources. Whereas the courses which do not fall under these categories are prescribed by titles and credits by HEC. Complete list is available on Page 3 of the UGE Policy V 1.1. (2023). To ensure standardization, HEC also developed these courses and labelled them as model courses for general guidance of the varsities. These courses have already been shared one by one with varsities, whereas a consolidated guidebook containing all these courses will be issued before Fall 2024.

**Q2: What are the key considerations for the model courses? What structure will they follow? Are they going to be only theory based, or will they have practicum options too? Is HEC considering making these per education fields (e.g. one for engineering; one for art/design)?**

a. Key considerations for these courses include alignment with the undergraduate education policy objectives, ensuring that courses are designed in such a way that they address the breadth of knowledge as they are mandatory and common for all undergraduate degree programs, regardless of discipline.

b. The structure of these courses include the following:

- Course Description: Providing an overview of the course scope and contents, including its relevance to general education objectives.

- Course Learning Outcomes: Clearly defined statements outlining the knowledge, skills, and competencies students are expected to acquire upon completion of the course.
  - Course Study Topics or Contents: Detailed breakdown of the topics to be covered in the course, ensuring coverage of essential concepts and areas of study.
  - Suggestive Practical Requirements: Recommendations for practical components, if applicable, to complement theoretical learning and enhance students' understanding and application of course concepts.
  - Suggestive Instructional and Reading Materials: Suggestions for textbooks, articles, multimedia resources, and other instructional materials to support teaching and learning activities.
  - Please note that the format / structure of all model courses have strictly been kept similar to each other.
- c. They are largely theory based and focused on fundamental knowledge of the subject as they are aimed to give a birds-eye view of the discipline to students instead of offering specialized knowledge. A few courses such as entrepreneurship and civics and community engagement, have recommendation of a blend of theory and practical. Whereas, out of a total of 3 credits, a course on applications of ICT requires a one credit contribution towards lab learning.
- d. No. These courses are standardized irrespective of the major / main field of study in which the degree is offered.

**Q3: I would like to know a little about the team and/or advisors designing these courses. Do they have experience in community engaged practices?**

Each course was designed by subject experts. List of experts is available on the first page of each course (see Annex C for civics and community engagement course design). Only some of them have experience in community engaged practices such as those who developed courses of "Functional English", "Civics and Community Engagement" and "Entrepreneurship" as having such experience was not really required to design model courses. Designing of these courses was supervised by Mr. Muhammad Ali Baig, Deputy Director, Curriculum Division, HEC (mabaig@hec.gov.pk).

**Q4: From my interviews so far, I have gathered that faculty members lack information and knowledge about “community engagement”. Has HEC considered the possible counter productivity of this initiative?**

This is the reason why HEC developed contents of the model course on "Civics and

Community Engagement" to enable faculty know what exactly is needed to be taught in this course. Faculty training is provided by HEC through its body called National Academy of Higher Education (NAHE). I would not be able to speak on its behalf.

The Civics and Community Engagement course design published by HEC (refer to Annex C) suggests practical activities for students, albeit labeled as optional. These activities encompass community storytelling, event planning, service-learning, and cultural exchange. However, it does not explicitly mention the utilization of community resources in their organization, a crucial aspect that should be clearly emphasized given the potential for institutions to adopt the course without adaptation for their students. Perhaps, the use of community resources will be explicitly mentioned in the model courses which will be published before Fall 2024, but there is no confirmation so far.

Furthermore, the absence of community engaged experiences within the course design committee raises concerns regarding the adequacy of student learning outcomes. The course description promises to equip students with the skills to actively shape society and make positive community impacts, but there is a risk that the underlying approach may inadvertently perpetuate a savior complex, where external entities attempt to 'save' communities without genuine collaboration or acknowledgment of local agency.

True community engagement transcends intervention; it is about fostering collaboration and supporting community-driven initiatives. Ultimately, it is not the communities that require institutions, but rather the institutions that need to break away from traditional, isolated curricula and embrace experiential learning for better student preparation.

## *Conversation with DownCity Design*

The interview with DownCity Design (DCD), scheduled for March 21, 2024, was originally intended to include Adrienne Gagnon, co-founder and Executive Director. However, due to an overlapping commitment, she was unable to join. Stef Smith, Education Director at DCD, graciously shared insights into DCD's operations and projects. She described DCD's programs as tailored for student readiness, operating either as client-based projects or student-run clubs. Student-run clubs, encompassing activities like knitting, anime, and K-POP dance, thrive within local middle and high schools in Providence, with students engaging through their schools. Conversely, client-based projects are meticulously structured. Requests for proposals are disseminated

through a Google form, welcoming applications from all community partners. Each year, a theme guides these requests; for instance, 2023 centered on *emerging energy*, while 2024 focused on *design for well-being*. Submissions are rigorously vetted by the DCD team based on scope, scale, techniques, and material requirements, with material costs borne by DCD. Qualifying organizations pitch their ideas to students, who ultimately determine project selection. DCD then coordinates with the chosen organization, overseeing subsequent collaboration between the organization and students.

During our conversation, Stef highlighted an ongoing project with the Providence After School Alliance's AfterZone program, where students are tasked with rebranding it. The rebranding involves an overhaul of the program's visual identity, including a refresh of its colors, imagery, and overall aesthetic – an exemplar of students shaping programs for students. Typically, projects at DCD adhere to established timelines, with students brainstorming ideas based on proposal briefs and engaging in discussions with clients, facilitated by proper presentations. DCD fosters a culture of constructive feedback from clients to guide student work. Stef recounted an instance involving DCD and 360 High School, where students embarked on creating an outdoor classroom. While students were unable to finish the project within the agreed timeline, the school embraced the project as an internal endeavor, involving its own students to complete it – a testament to community-engaged sustainable projects in action.

Reflecting on our discussion, Stef aptly noted, “you know, there’s a ripple effect to these things,” emphasizing the profound impact of community-engaged initiatives. When enquired about feedback mechanisms, Stef explained DCD’s use of surveys, focus groups with students, and observations during student-client presentations to ensure mutual satisfaction.



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# Conclusion

Based on the findings from the interviews, it is evident that there is a pressing need for education and awareness among educators and college administrators regarding community and civic engagement in Pakistan. Despite some pushback and a sense of disinterest in university leadership in Pakistan around the subject, it is important for them to realize that while community engagement may be a concept emerging from the West, it is something that every community can benefit from. If the HEC has made community engagement mandatory, it is imperative to do it right, as it holds benefits for both students and communities alike.

There is also a need to shift the responsibility of community engagement initiatives from solely relying on students to actively involving universities and colleges in community projects, similar to the model adopted by DownCity Design (DCD). Rather than placing the burden on students to identify internship sites or community partners, educational institutions should take a more proactive role in initiating and sustaining community engagement efforts. By assuming a leadership role in community projects, universities and colleges can demonstrate their commitment to social responsibility and civic engagement, setting a positive example for students and the broader community.

It is essential to recognize that community engagement is not about ‘fixing’ communities but rather working collaboratively with them to address shared needs and challenges. As highlighted in the literature review, successful community engagement initiatives require genuine partnerships built on mutual respect and shared goals. Moreover, credit for the outcomes of community engagement efforts should be shared among all stakeholders, including community partners, rather than solely attributed to educational institutions.

In Pakistan, there are many resources and organizations that universities can partner with for community engagement initiatives. For example, in Lahore, organizations like Faiz Ghar and The Little Art provide excellent opportunities for collaboration. Lahore is also home to the top-ranked university of Pakistan, Lahore University of Management Sciences (LUMS), the top-ranked art institute of Pakistan, National College of Arts (NCA), and the top-rated design institute of Pakistan, Pakistan Institute of Fashion & Design. LUMS, PIFD, and NCA can leverage their collective resources by partnering with such organizations or other local entities like public schools, libraries, and NGOs, similar to the approach taken by DCD. By pooling resources and expertise, universities can maximize the impact of their community engagement efforts. Collective or individual requests for proposals can be published to solicit project ideas and collaborations from the community.

In the Furniture Design department at PIFD, there is an opportunity to build on the partnership with the Roshni Foundation. However, instead of merely executing projects based on brief interactions, universities should involve the foundation in the entire process. This could involve engaging in ongoing dialogues to understand their needs, presenting collaborative ideas, agreeing on timelines, jointly executing projects, and sharing credit for the project. The goal should be to create sustainable initiatives that have a lasting impact beyond the university premises, rather than just creating artifacts that remain confined to campus display.

One crucial takeaway from the discussions is the importance of developing an introductory guide, which forms a significant component of my thesis (see Annex A), that provides educators and administrators with information and resources for designing effective community engagement courses, particularly within the context of art and design education. This guide will serve as a tool that offers practical guidance on community engagement and partnership building. By equipping educators with the knowledge and resources, we can empower them to create impactful community engagement courses that benefit both students and communities. However, the guide will remain a living document, which means it will continue to evolve, and must not be considered a one-size-fits-all fix. This aspect will be explicitly mentioned in the guidebook as well. Nonetheless, I hope that it remains dynamic and adaptable. As Slevin (2012) notes:

*Whilst we can conceive of a student's learning journey in terms of maps and wayfinding, so we also must conceive of course pedagogy as fluxive map, requiring continuous adjustments in dynamic relation with its users, their starting points and destinations. (p.24)*

In conclusion, educating educators and college administrators about community and civic engagement in Pakistan is paramount for fostering meaningful connections between educational institutions and communities. By providing resources, guidance, and support for designing effective community engagement courses, we can empower educators to create impactful learning experiences that benefit both students and communities alike. Moreover, adopting a proactive approach to community engagement and fostering genuine partnerships with communities can lead to more sustainable and mutually beneficial outcomes for all stakeholders involved.



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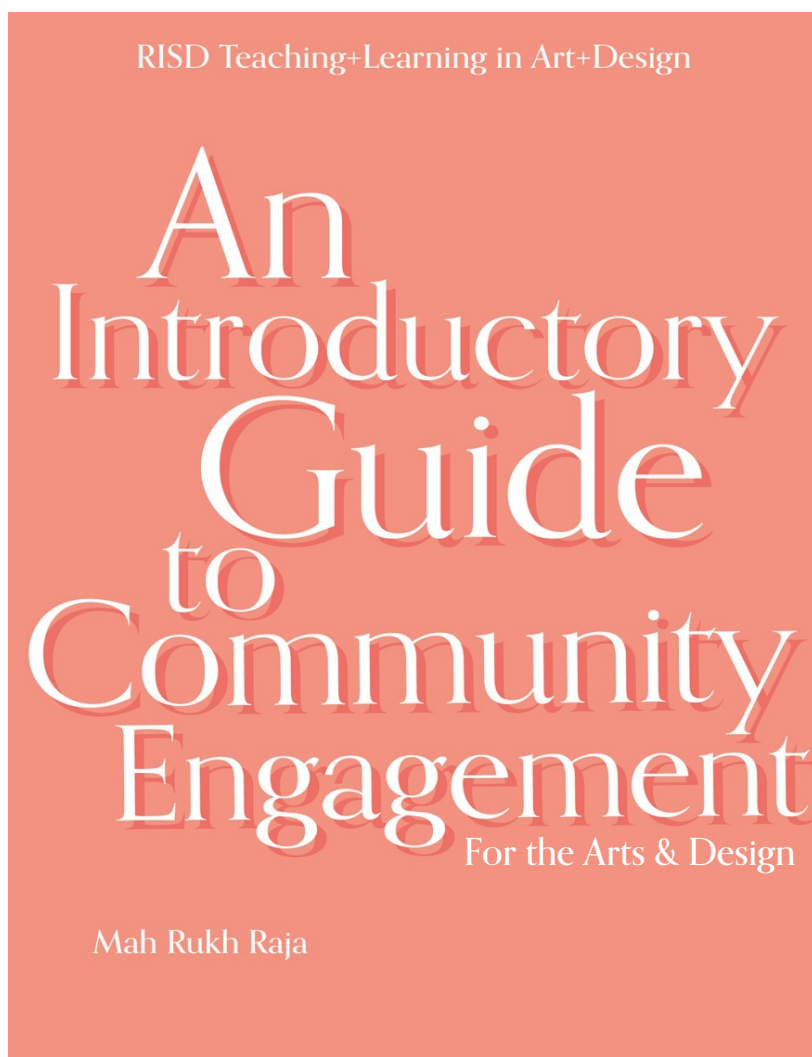
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# Annexes

## Annex A

### An Introductory Guide to Community Engagement

**Online version:** [https://docs.google.com/document/d/1VOALT0RpCIIOG9rBkQhByalPIFQGnaR\\_1K6XOndL3J0/edit?usp=sharing](https://docs.google.com/document/d/1VOALT0RpCIIOG9rBkQhByalPIFQGnaR_1K6XOndL3J0/edit?usp=sharing)



### A note on using this guide

Are you an art and design educator, an aspiring educator, or interested in engaging with communities? If yes, then this guidebook is for you.

As a living document, it evolves with time and feedback. For the latest version, please follow this link: [https://docs.google.com/document/d/1VOALT0RpCII OG9rBkQhByalPIFQGnaR\\_IK6XOndL3J0/edit?usp=sharing](https://docs.google.com/document/d/1VOALT0RpCII OG9rBkQhByalPIFQGnaR_IK6XOndL3J0/edit?usp=sharing)

Remember, community engagement is diverse, so adapt this guide to suit your project's unique needs and unleash its full potential.

## What is community engagement?

Defined by the Carnegie Foundation (n.a.) as a collaborative process between higher education institutions and larger communities, community engagement aims for a mutually beneficial exchange of knowledge and resources within a context of partnership and reciprocity. The ultimate purpose is to align the knowledge and resources of colleges and universities with those of public and private sectors, enriching scholarship, research, creative endeavors, and cultivating educated and engaged citizens. This collaborative effort addresses critical societal issues and contributes to the betterment of the public good.

Community engagement can be infused in various ways within higher education. An impactful avenue is through internships and cooperative education initiatives that partner with external entities, offering students valuable practical work experience while contributing to community development. This method is widely employed; however, this is not all. Community-based research projects are another way that involve collaborative efforts on local research, establishing a reciprocal relationship between academia and the community. Partnerships with local schools facilitate mentoring and tutoring, benefiting both university and school students. Community outreach programs, such as workshops, create platforms for knowledge sharing and dialogue. Artistic and cultural collaborations enhance cultural awareness, offer students a platform to showcase their talents, and allow community resources to be employed. These projects eventually aim to foster sustainable initiatives that extend

beyond student and faculty involvement.

**It is essential to recognize that community engagement is not about ‘fixing’ communities but rather working collaboratively with them to address shared needs and challenges.** Successful community engagement initiatives require genuine partnerships built on mutual respect and shared goals. Moreover, credit for the outcomes of community engagement efforts should be shared among all stakeholders, including community partners, rather than solely attributed to educational institutions.

## Why is it important?

What is the difference between instructing and educating? It is the same difference as between speaking at and speaking to; the difference between education as a banking system versus education as “the practice of freedom” (hooks, 1994, p.4). While the former prescribes, the latter provokes. **Education transcends sitting quietly in a room filled with diverse minds, merely listening to someone deliver words, concluding, and departing.** Recurring studies indicate that students perform better and retain more when actively participating in the learning process, and when learning is reciprocal (Takala, 2006; Stricklin, 2011; Slevin, 2021; Grabill, Gretter, and Skogsberg, 2022). As art and design educators in higher education today, our goal is for students to engage in conceptually rich conversations about their interests and interact with the community, pushing them to think, empathize, resonate, and work towards improved or new outcomes.

Numerous studies have explored the impact of community engagement on student learning, consistently revealing positive correlations. In 2011, an analysis of 62 U.S. journal studies demonstrated that students engaged in service-learning programs exhibited significant improvements across five outcome areas: attitudes toward self, attitudes toward school and learning, civic engagement, social skills, and academic performance (Celio, Durlak, & Dymnicki, 2011). Another U.S. study, encompassing 11 research studies, highlighted positive effects on various aspects of students' lives, including cultural awareness, social responsibility, and cognitive learning outcomes.



## Designing a community-based art project

Lawton et al. (2019) outline steps for designing a community-based arts project which I have adapted for this guide.

**Step 1: Understanding the Community.** Begin by conducting thorough research and observation to understand the community's demographics, culture, history, and needs. Engage with community members to gain insights into their perspectives and aspirations

**Step 2: Identifying Goals and Objectives.** Collaborate with community stakeholders to define clear goals and objectives for the art education project. These goals should align with the community's needs and aspirations while also considering the resources and capacities available.

**Step 3: Building Relationships and Partnerships.** Cultivate strong relationships and partnerships with community organizations, schools, local artists, and other stakeholders. Collaborative partnerships enhance the effectiveness and sustainability of community-based art education initiatives. It is also encouraged to identify community connectors - trusted members of the community with ties to both the community and partnering institutions.

**Step 4: Designing and Implementing Programs.** Develop art education programs and activities that are responsive to the community's needs and interests. Incorporate culturally relevant and inclusive approaches that promote diversity and equity. Once the project idea has been developed, it must be shared with all partners, and its execution details must be discussed. Community-based work requires alignment among partners, necessitating the sharing of power and decision-making with community partners.

**Step 5: Facilitating Engagement and Participation.** Create opportunities for active engagement and participation among community members. Encourage creativity, self-expression, and collaborative learning through hands-on art experiences and interactive workshops.

**Step 6: Reflecting and Evaluating.** Continuously reflect on the progress and impact of the art education programs. Collect feedback from participants and

stakeholders to assess the effectiveness of the initiatives and identify areas for improvement.

**Step 7: Sustaining and Advocating.** Advocate for the value of community-based art education and seek sustainable funding and support to ensure the longevity of the programs. Build capacity within the community to continue and expand art education initiatives independently.

## Encouraged Practices in Community Engagement

While collaboration between students, universities, and communities is highly valuable, well-intentioned initiatives in vulnerable communities have sometimes resulted in harmful consequences. This is due to the tendency to create imbalanced power dynamics, favoring one group over another. Instead of fostering collaborative efforts to address community-wide issues, these initiatives often cast more privileged groups in the role of providing a 'service' to marginalized communities. This approach perpetuates and solidifies existing structural and institutional inequalities within the community, contributing to the persistence of inequitable power dynamics across various social institutions (Vincent et al., 2021).

Baldwin (2021) argues that universities, assuming the role of city managers, view the world beyond their campus walls as a potential threat to their brand, prioritizing institutional interests over community well-being. Contrary to these approaches, **effective community engagement practices involve treating faculty, students, and the community as equal partners; leveraging their combined resources for mutual benefit; recognizing and giving credit to all parties involved in fostering genuine collaborative efforts; and engaging all partners to collectively address unscripted community-focused problems** (Baker, 2021).

The Baltimore Community Engagement Guiding Principles (n.a.) at John's Hopkins advocate for **the collaborative development of a shared vision, purpose, mission, values, and goals between universities and communities.** This involves a

commitment to building trust, exploring historical context, promoting reconciliation, and championing equity while maintaining a stance of humility. The guidelines also stress the importance of co-designing partnership practices and policies that recognize and leverage power and privilege to realize the shared vision. **Transparency is crucial**, with participants expected to disclose pertinent and accurate information, communicate openly and authentically, and engage regularly through diverse methods to optimize collaboration. **The accessibility of written guidelines and shared policies to all involved parties** is also highlighted. Additionally, **projects are envisioned as co-led endeavors** involving both the University and the community, with collaboratively developed timelines ensuring mutual success.

Baldwin (2021) also emphasizes on community benefits agreements (CBAs), governed by a community advisory board, for colleges and universities that “include affordable-housing trusts, job training, compensation for campus-expansion displacement, tuition-free education, use of campus facilities (e.g., child care, recreation, and library facilities), and any other discussions of resource allocation” (p. 210). He also stresses on better labor practices that give the right to all higher education labor to engage in collective bargaining. Baldwin believes that through adaptation of these recommendations and others, transformative relationships between students, faculty and residents are formed with a new, shared knowledge of the world.

Vincent et al. (2021) contend that conventional pedagogical methods primarily focus on students and suggest a shift to **a more equitable power dynamic where the needs of students are aligned with those of other stakeholders**. They propose the critically engaged civic learning framework, guided by six principles: social justice, power dynamics, community, civic learning objectives, reflexivity, and sustainability. These guiding principles, along with their characteristics and the overarching goals of the framework, are outlined in Figure 1 (see right; adapted from Vincent et al., 2021).

Figure 1: Critically Engaged Civic Learning Framework - adapted (Vincent et al., 2021)



## Further reading and resources

### General reading on community engagement

- A Primer on the Benefits & Value of Civic & Community Engagement in Higher Education.* NC Campus Engagement. (2023). [https://www.nccampuscompact.org/wp-content/uploads/large/sites/67/2021/02/HECE-Primer\\_online.pdf](https://www.nccampuscompact.org/wp-content/uploads/large/sites/67/2021/02/HECE-Primer_online.pdf)
- Gruber, A. (2017). Community engagement in higher education: Online information sources. *College & Research Libraries News*, 78(10), 563. doi:<https://doi.org/10.5860/crln.78.10.563>
- Hanline, A. M. (2019). University-Community Engagement Projects: Design to Empower Community. *Senior Projects*, (11). [https://scholarworks.gvsu.edu/lib\\_seniorprojects/11](https://scholarworks.gvsu.edu/lib_seniorprojects/11)
- Vincent, C. S., Moore, S. B., Lynch, C., Lefker, J., & Awkward, R. J. (2021). Critically Engaged Civic Learning: A Comprehensive Restructuring of Service-Learning Approaches. *Studies in Art Education*, 27(2), 107–130. <https://doi.org/10.3998/mjcsloa.3239521.0027.205>
- Warner, A. (2023, October 19). *How Public Colleges Are Partnering with Their Communities*. U.S. News & World Report. <https://www.usnews.com/education/best-colleges/articles/how-public-colleges-are-partnering-with-their-communities>

### Community-based art education

- Castro-Varela, A. (2023). Connecting Socially Engaged Art Education in the City with an Environmental Aesthetics of Detachment, *Studies in Art Education*, 64(4), 482–490. DOI: 10.1080/00393541.2023.2255088
- Dhadphale, T., & Wicks, B. (2022). Participatory Stakeholder Engagement in Design Studio Education. *International Journal of Art & Design Education*, 41(4), 589–602. <https://doi.org/https://doi.org/10.1111/jade.12427>

Lawton, P. H., Green, M., Gude, O., & Walker, M. (2019). *Community-based art education across the lifespan: Finding common ground*. Teachers College Press.

Lawton, P. H. (2019). At the Crossroads of Intersecting Ideologies: Community-Based Art Education, Community Engagement, and Social Practice Art. *Studies in Art Education*, 60(3), 203–218. <https://doi.org/10.1080/00393541.2019.1639486>

## Open-access community engagement focused journals

Collaborations: A Journal of Community-Based Research and Practice  
International Journal of Research on Service-Learning and Community Engagement  
International Journal of Research on Service-Learning in Teacher Education  
Journal of Community Engagement and Higher Education  
Journal of Community Engagement and Scholarship  
Journal of Higher Education Outreach and Engagement  
Journal of Service Learning in Higher Education

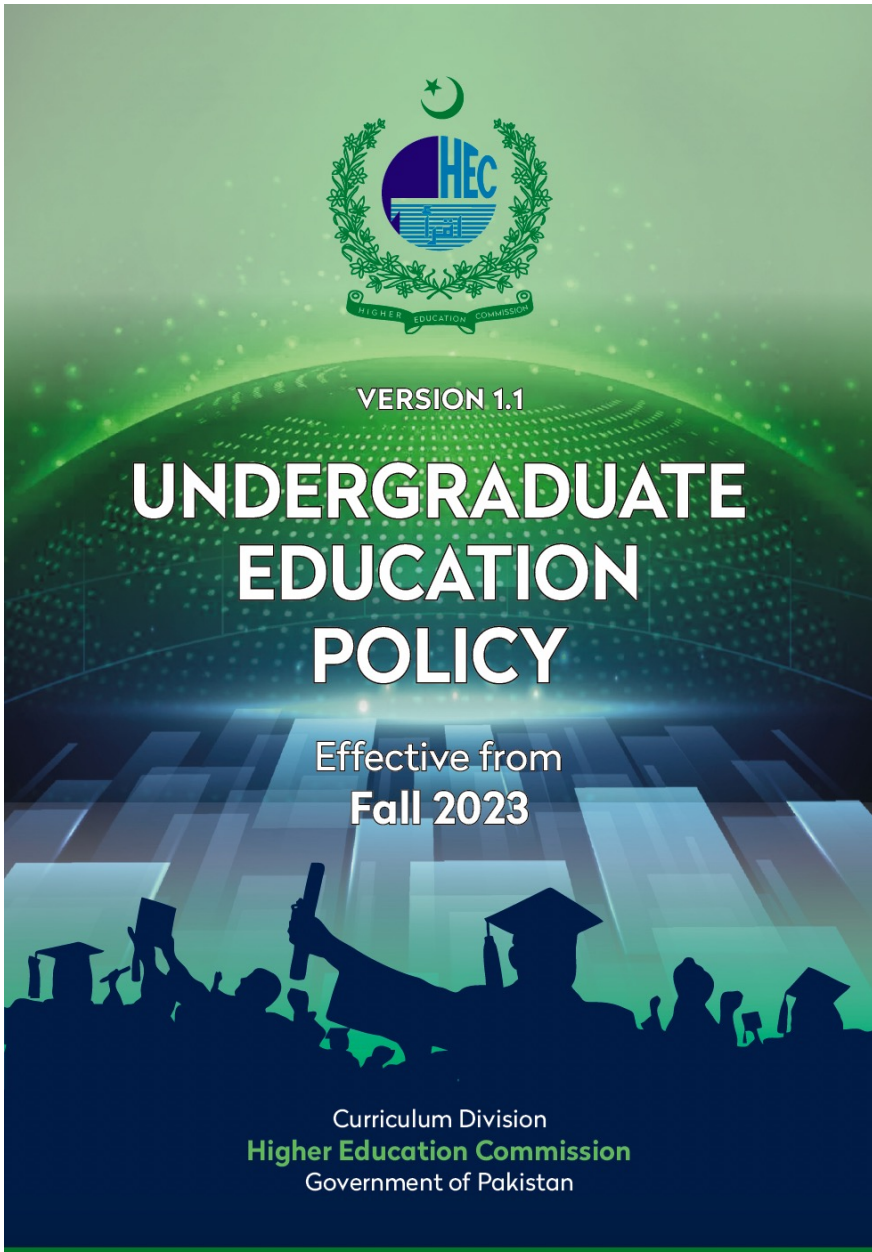
This guidebook was created as part of a  
Master of Arts thesis at  
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## Annex B

### HEC Undergraduate Education Policy Version 1.1





## TABLE OF CONTENTS

<b>I. INTRODUCTION</b>	<b>1</b>
Objectives of the Undergraduate Education Policy	1
Competency-Based Learning	1
Balance between Breadth and Depth	1
Applied Knowledge	1
Emphasis on Creativity	1
Terminal Degree	1
Types of Degrees	1
Four-Year Undergraduate Degree Programs	1
Five-Year Undergraduate Degree Programs	2
Four-Year Undergraduate Degree Programs (requiring Licensure)	2
Five-Year Undergraduate Degree Programs (requiring Licensure)	2
Two-Year Associate Degree Programs	2
<b>II. FRAMEWORK OF UNDERGRADUATE EDUCATION</b>	<b>2</b>
General Education (Gen Ed) Requirements	2
Major (Disciplinary) Requirements	2
Interdisciplinary/Allied Requirements	3
Field Experience/Internship	3
Capstone Project	3
<b>III. GENERAL EDUCATION REQUIREMENTS</b>	<b>3</b>
Arts and Humanities	3
Natural Sciences	4
Social Sciences	4
Functional English and Expository Writing	4
Quantitative Reasoning	5
Ideology and Constitution of Pakistan	5
Islamic Studies	5
Applications of Information and Communication Technologies (ICT)	5
Entrepreneurship	5
Civics and Community Engagement	5

<b>IV. STRUCTURE OF BACHELOR DEGREE PROGRAMS</b>	<b>6</b>
Nomenclature of the Degree Programs	6
Credit Hours	6
General Education Courses	6
Major Courses	6
Interdisciplinary/Allied Courses	6
Minor (Optional)	6
Offerings	6
Single Major	6
Single Major with One Minor	7
Single Major with Two Minors	7
Double Majors	7
Field Experience/Internship	8
Capstone Project	8
<b>V. STRUCTURE OF ASSOCIATE DEGREE PROGRAMS</b>	<b>8</b>
General Requirements for Launch of Associate Degree Programs	9
Provision of Launch	9
Seats of Offering	9
Statutory Approval	9
Registration in Pakistan Qualification Register	9
Semester System	9
Structure and Academic Requirements for Associate Degree Programs	9
Credit Hours	9
General Education Courses	9
Major Courses	9
Field Experiences/Internship	9
CGPA Requirement	10
Program Duration	10
<b>VI. ENTRY AND EXIT PROVISIONS</b>	<b>10</b>
Pathway for Associate Degrees Holders	10
Pathway for Conventional Two-Year BA/BSc/Equivalent Degree Holders	10
Exiting from the Undergraduate/Equivalent Degree Program with an Associate Degree	10
<b>VII. MISCELLANEOUS PROVISIONS</b>	<b>11</b>
Minimum Standards	11
Inclusion of Massive Open Online Courses (MOOCs)	11
Academic Advisement	11
<b>VIII. ACRONYMS AND GLOSSARY</b>	<b>12</b>

## I: INTRODUCTION

This document outlines the Undergraduate Education Policy (UGEP). It is applicable to the Associate Degree and Bachelor Degree programs offered by the Pakistani universities and Degree Awarding Institutes (DAIs).

### Objectives of the Undergraduate Education Policy:

The primary objective of the policy is to promote the student success which is envisioned as the ability to comprehend and apply conceptual knowledge, acquire professional skills and competencies, and act as an individual having strong civic and ethical values of tolerance and inclusiveness. The specific objectives of the policy include the following:

- a) **Competency Based Learning:** To develop the 21<sup>st</sup> century outcomes of the learning process focusing mainly on:
  - i. **Knowledge** (disciplinary, interdisciplinary, epistemic, procedural, etc.)
  - ii. **Skills** (communication and soft skills, proficient use of ICT, integrated, analytical and quantitative reasoning, creative thinking, etc.)
  - iii. **Professional Behavior** (self-regulation, time management, integrity, intellectual curiosity, intellectual openness, etc.)
  - iv. **Interpersonal Attributes** (empathy, self-efficacy, teamwork, etc.)
- b) **Balance between Breadth and Depth:** To ensure that the undergraduate education focuses not only on the main field of specialization but also provides exposure to the interdisciplinary areas of knowledge.
- c) **Applied Knowledge:** To promote application of academic knowledge to effectively respond to real life, entrepreneurial and industry challenges and requirements.
- d) **Emphasis on Creativity:** To equip students with the sense and ability to demonstrate creativity, curiosity, exploration and reflective problem solving.
- e) **Terminal Degree:** To design all undergraduate degrees with an objective of making them sufficient to meet the requirements of the job market. It will however be at the discretion of the graduates to seek further education.

### Types of Degrees:

There are five categories of the undergraduate/equivalent degree programs, as detailed below:

- a) **Four-Year Degree Programs:** These include four-year degree programs which do not require licensure.

- b) **Five-Year Degree Programs:** These include five-year degree programs which do not require licensure.
- c) **Four-Year Degree Programs (requiring Licensure):** These include four-year degree programs which require licensure in order to enable graduates practice in the field. These are mainly offered in disciplines which are regulated by their respective accreditation or professional councils.
- d) **Five-Year Degree Programs (requiring Licensure):** These include five-year degree programs which require licensure in order to enable graduates practice in the field. These are also offered in disciplines which are regulated by their respective accreditation or professional councils.
- e) **Two-Year Associate Degree Programs:** These include two-year degree programs offering fundamental academic and working knowledge of a particular field to enable graduates enter in the job market earlier than those who enter after four-year undergraduate/equivalent degree programs. These programs generally do not require licensure unless required by their respective accreditation or professional councils.

## II: FRAMEWORK OF UNDERGRADUATE EDUCATION

The structure of undergraduate/equivalent degree programs is designed to balance general education, disciplinary, interdisciplinary, and practical requirements to enhance the likelihood of student success. The structure of all undergraduate/equivalent degree programs, irrespective of field of study, program duration and licensure requirements, is comprised of the following set of mandatory requirements:

- a) **General Education (Gen Ed) Requirements:** This component comprises of the mandatory courses of general education aimed to prepare students to refine their scholarly abilities to reason and communicate clearly and effectively. The provision of general education courses ensures that every student is acquainted with the broad variety of fields of inquiry and approaches to knowledge and skills. It offers students an intellectual foundation for their academic, professional, and personal attributes while focusing on critical thinking and writing, speaking or quantitative skills. The minimum requirement for the general education component is 30 credits in all the undergraduate/equivalent degree programs including Associate Degrees. Universities may however add more courses as and when required provided that the minimum credits and course categories as prescribed in this policy are maintained. Detail of the general education requirements (i.e., courses) is given in Table 1.
- b) **Major (Disciplinary) Requirements:** A major is the academic discipline or a specialized area of study in which the degree is offered. The minimum requirement to complete a single major is 72 credit hours. This is valid for all undergraduate/equivalent degree programs except for Associate Degrees.



General Education Cluster	Courses	Credit Hours
Arts and Humanities *	1	02
Natural Sciences *	1	3 (2+1)
Social Sciences *	1	02
Functional English **	1	03
Expository Writing **	1	03
Quantitative Reasoning **	2	06
Islamic Studies ** (OR) Religious Education/Ethics in lieu of Islamic Studies only for non-Muslim students	1	02
Ideology and Constitution of Pakistan **	1	02
Applications of Information and Communication Technologies (ICT) **	1	3 (2+1)
Entrepreneurship **	1	02
Civics and Community Engagement **	1	02
<b>Total</b>	<b>12</b>	<b>30</b>
* University may offer any course within the specific broader subject domain/cluster to meet the given credits.		
** HEC designed model courses may be used by the university.		

Table 1: List of Courses in General Education Cluster

- c) Interdisciplinary/Allied Requirements:** Interdisciplinary courses are those offered in allied or complementary disciplines to reinforce the notion of interdisciplinary competency and to support horizon of the major.
- d) Field Experience/Internship:** Field experience is a professional learning experience that offers meaningful and practical work experience related to a student's field of study or career interest. It is an opportunity to apply knowledge gained in the classroom with practice in the field.
- e) Capstone Project:** A capstone project allows students to bring together the concepts, principles and methods that they have learned in their course of study and to apply their knowledge and acquired competencies to address the real world problems.

### III: GENERAL EDUCATION REQUIREMENT:

**Arts and Humanities:** The purpose of introducing a course in the domain of Arts and Humanities is to familiarize students with key concepts in the disciplines such as Philosophy, History, Creative Arts, etc. These subjects enable students understand human experience, cultivate an appreciation of the past, enrich their capacity to meet the contemporary challenges in their lives, and enable their effective engagement with other cultures and civilizations. Thus, the focus remains on enabling critical examination of one's own self, promoting mutual respect and tolerance, instilling cultural pride and self-confidence, and supporting the development of clear and creative expression.

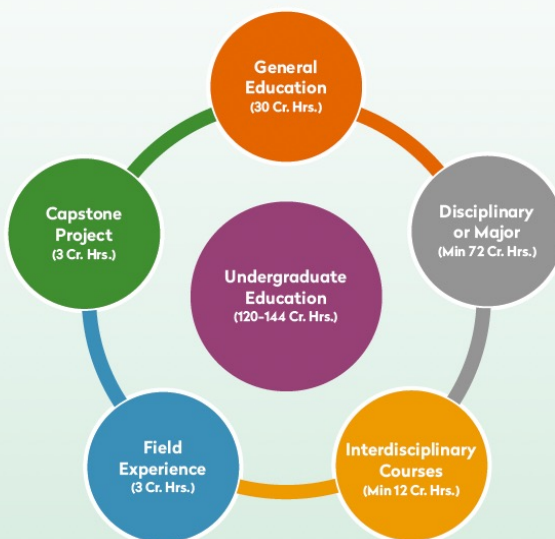


Figure 1: Graphical Representation of Undergraduate Degree Programs  
(except for Associate Degrees)

**Natural Sciences:** A course in the domain of Natural Sciences is introduced with an aim to promote an understanding and appreciation of the physical and the natural world through observation and experimentation. Course within Natural Sciences familiarize students with the theoretical analyses, experimental methods, and pragmatic problem solving. The study of subjects such as Physics, Chemistry, Geology, Biology, Ecology, etc. helps students in developing their critical faculties as required to evaluate natural phenomena and to enable them appreciate the beauty of the natural and physical worlds often hidden from casual observation.

**Social Sciences:** A course in the domain of Social Sciences is introduced with an aim to provide students with an insight into individual and society. The study of subjects such as Anthropology, Economics, Psychology, Sociology, Social Work, Political Science, International Relations etc. equips students with fundamental knowledge required for an effective civic engagement.

**Functional English and Expository Writing:** The ability to communicate well is one of the essential skills of an educated person and is indispensable for professional success. The course of Functional English focuses on the basic aspects of the English language such as grammar, vocabulary and the use of English in its authentic context etc. Whereas, the course of Expository Writing is introduced with an aim to improve students' academic writing including technical and report writing skills etc.

**Quantitative Reasoning:** In the current times, an early exposure to quantitative reasoning has become essential for professional success in all fields. Two courses of Quantitative Reasoning are introduced to enable students make an effective use of quantitative information and to understand and evaluate data and reach valid conclusions in situations influenced by multiple factors.

**Ideology and Constitution of Pakistan:** This course is introduced to familiarize students with the historical events that shaped the ideology of Pakistan and to familiarize them with the core provisions of the Constitution of the Islamic Republic of Pakistan concerning the fundamental rights and responsibilities of Pakistani citizens.

**Islamic Studies:** A course of Islamic Studies provides students with a comprehensive overview of the fundamental aspects of Islam, its history, beliefs, practices, and influence on society and familiarize students with a solid foundation in understanding the religion of Islam from an academic and cultural perspective. Ethics, in integrated form will shape the core of the course to foster among students the universal ethical values promoted by Islam.

**\* Alternatively, the university may offer a course on Theology/Religious Studies/Ethics for non-Muslim students without altering the prescribed credit hours for the course.**

**Applications of Information and Communication Technologies (ICT):** This course is introduced with an aim to provide students with a practical understanding of how information and communication technologies (ICT) are used in various fields and industries. The course covers such areas of knowledge within the application of ICT tools, software, and systems as to enhance productivity, communication, decision-making, and problem-solving across different domains. Through this course, students will be engaged in hands-on activities, projects and assignments to reinforce their understanding of ICT applications.

**Entrepreneurship:** This course aims to provide students with a basic understanding of the principles and practices of entrepreneurship. It also aims to cultivate an entrepreneurial mindset and equip students with the knowledge and skills necessary to start, manage, and grow their own ventures. Learning components of 'Financial Literacy' and 'Export Management' are also included in the learning outcomes of the course to provide students with a holistic understanding of business in priority areas of the economy.

**Civics and Community Engagement:** This course aims to bring responsible citizenship and active engagement between Universities/HEIs (through their students) and local communities. The course will provide students with a foundational understanding of the principles, institutions, and processes of civic engagement in a democratic society. Moreover, the course will build the capacity of students as leaders and influencers by gaining fundamental understanding of leadership, citizenship, communication, advocacy, network building as well as having first-hand experience of community development through volunteer works.



# Annex C

## HEC Civics and Community Engagement Course



ہائر ایجوکیشن کمیشن

### HIGHER EDUCATION COMMISSION

Government of Pakistan, Islamabad  
(Curriculum Division)

#### ENDORSEMENT OF THE COURSE DESIGN COMMITTEE

A meeting of a course design committee was held on 5 September 2023 in the Higher Education Commission, Regional Office, Lahore to design a two-credits course of "Civics and Community Engagement" as part of the general education component of the HEC Undergraduate Education Policy (V 1.1).

Following members of the committee attended the meeting and developed the draft of the course:

1. Dr. Asif Naveed Ranjha, Professor & Chairperson, Department of Social Work, The Islamia University of Bahawalpur, Bahawalpur
2. Dr. Muntaz Ali Baloch, Professor, Department of Social Work, University of Balochistan, Quetta
3. Dr. Naveed Ahmed, Professor, University Law College, University of the Punjab, Lahore
4. Dr. Asmat Ara, Associate Professor & Chairperson, Department of Mass Communication, University of Karachi, Karachi
5. Dr. Farasat Rasool, Associate Professor, School of Media & Mass Communication, Beaconhouse National University, Lahore
6. Dr. Farhan Hanif Siddiqi, Associate Professor, School of Politics & International Relations, Quaid-i-Azam University, Islamabad
7. Dr. Fouzia Ghani, Associate Professor & Chairperson, Department of Political Science, Government College University, Lahore
8. Dr. Naila Usman Siddiqui, Associate Professor & Chairperson, Department of Sociology, University of Karachi, Karachi
9. Dr. Shakeel Ahmed, Associate Professor & Head, Department of Social Work, University of Peshawar, Peshawar
10. Dr. Ume Laila, Associate Professor, Department of Government & Public Policy, National University of Sciences and Technology, Islamabad
11. Dr. Amen Jaffer, Assistant Professor, Mushtaq Ahmad Gurmani School of Humanities and Social Sciences, Lahore University of Management Sciences, Lahore
12. Dr. Natasha Kiran, Assistant Professor, Department of Philosophy & Interdisciplinary Studies, Bahauddin Zakariya University, Multan
13. Dr. Qurah-tul-Ain, Assistant Professor & Chairperson, Department of Public Administration, University of Kotli Azad Jammu & Kashmir, Kotli
14. Dr. Shakila Noor Sindhu, Assistant Professor & Chairperson, Department of Political Science, Forman Christian College, Lahore
15. Mr. Muhammad Ali Baig, Deputy Director, Higher Education Commission, Islamabad

That after consultation and endorsement of the committee, the final draft of the course is hereby submitted to the office of the Director Curriculum Division, HEC, Islamabad by us / the undersigned on behalf of the committee for consideration of HEC.

Dr. Shakila Noor Sindhu  
(Convener)

Dr. Farhan Hanif Siddiqi  
(Co-Convener)

Mr. Muhammad Ali Baig  
(Secretary)

#### PLEASE NOTE:

1. The Curriculum Division, HEC may conduct an internal review of the draft submitted by the committee and make necessary amendments as and when needed, with or without sharing reasons of the same with the committee.
2. The Curriculum Division, HEC may refer the draft submitted by the committee to other experts or a new committee for review who may propose revisions / additional recommendations in the said draft.



# CIVICS AND COMMUNITY ENGAGEMENT

## UGE Policy V 1.1 : General Education Course

<b>Credits:</b>	02
<b>Pre-Requisite:</b>	Nil
<b>Offering:</b>	Undergraduate Degrees (including Associate Degrees)
<b>Placement:</b>	1 - 4 Semesters
<b>Type:</b>	General Education
<b>Fields:</b>	All

### DESCRIPTION

This course is designed to provide students with fundamental knowledge about civics, citizenship, and community engagement. In this course, the students will learn about the essentials of civil society, government, civic responsibilities, inclusivity, and effective ways to participate in shaping the society which will help them apply theoretical knowledge to the real-world situations to make a positive impact on their communities.

### COURSE LEARNING OUTCOMES

By the end of this course, students will be able to:

1. Demonstrate fundamental understanding of civics, government, citizenship and civil society.
2. Understand the concept of community and recognize the significance of community engagement for individuals and groups.
3. Recognize the importance of diversity and inclusivity for societal harmony and peaceful co-existence.

### SYLLABUS

1. **Civics and Citizenship:**
  - Concepts of civics, citizenship, and civic engagement.
  - Foundations of modern society and citizenship.
  - Types of citizenship: active, participatory, digital, etc.
2. **State, Government and Civil Society:**
  - Structure and functions of government in Pakistan.
  - The relationship between democracy and civil society.
  - Right to vote and importance of political participation and representation.
3. **Rights and Responsibilities:**
  - Overview of fundamental rights and liberties of citizens under Constitution of Pakistan 1973.
  - Civic responsibilities and duties.
  - Ethical considerations in civic engagement (accountability, non-violence, peaceful dialogue, civility, etc.)
4. **Community Engagement:**
  - Concept, nature and characteristics of community.
  - Community development and social cohesion.
  - Approaches to effective community engagement.
  - Case studies of successful community driven initiatives.
5. **Advocacy and Activism:**
  - Public discourse and public opinion.
  - Role of advocacy in addressing social issues.
  - Social action movements.
6. **Digital Citizenship and Technology:**
  - The use of digital platforms for civic engagement.
  - Cyber ethics and responsible use of social media.

- Digital divides and disparities (access, usage, socioeconomic, geographic, etc.) and their impacts on citizenship.

**7. Diversity, Inclusion and Social Justice:**

- Understanding diversity in society (ethnic, cultural, economic, political etc.).
- Youth, women and minorities' engagement in social development.
- Addressing social inequalities and injustices in Pakistan.
- Promoting inclusive citizenship and equal rights for societal harmony and peaceful co-existence.

### **SUGGESTED PRACTICAL ACTIVITIES (OPTIONAL)**

As part of the overall learning requirements, the course may have one or a combination of the following practical activities:

1. **Community Storytelling:** Students can collect and share stories from community members. This could be done through oral histories, interviews, or multimedia presentations that capture the lived experiences and perspectives of diverse individuals.
2. **Community Event Planning:** Students can organize a community event or workshop that addresses a specific issue or fosters community interaction. This could be a health fair, environmental cleanup, cultural festival, or educational workshop.
3. **Service-Learning:** Students can collaborate with a local nonprofit organization or community group. They can actively contribute by volunteering their time and skills to address a particular community need, such as tutoring, mentoring, or supporting vulnerable populations.
4. **Cultural Exchange Activities:** Students can organize a cultural exchange event that celebrates the diversity within the community. This could include food tastings, performances, and presentations that promote cross-cultural understanding.

### **SUGGESTED INSTRUCTIONAL / READING MATERIALS**

1. "Civics Today: Citizenship, Economics, & You" by McGraw-Hill Education.
2. "Citizenship in Diverse Societies" by Will Kymlicka and Wayne Norman.
3. "Engaging Youth in Civic Life" by James Youniss and Peter Levine.
4. "Digital Citizenship in Action: Empowering Students to Engage in Online Communities" by Kristen Mattson.
5. "Globalization and Citizenship: In the Pursuit of a Cosmopolitan Education" by Graham Pike and David Selby.
6. "Community Engagement: Principles, Strategies, and Practices" by Becky J. Feldpausch and Susan M. Omilian.
7. "Creating Social Change: A Blueprint for a Better World" by Matthew Clarke and Marie-Monique Steckel.



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