

THE GLASGOW SCHOOL OF ART	Programme Proposal
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This Programme Proposal should be approved by the Executive Group and submitted to Academic Services.

Submitted by: (Programme Proposer)	Frances Robertson Fiona Jardine Helen McCormack
Date	Click here to enter a date.

Confirmed by: (Head of School)	Barbara Ridley
Date	Click here to enter a date.

1. Programme Title	MLitt Design Intersections					
1.1 Award	MLitt					
1.2 Exit Awards	Stage 1: PG Cert in Design Intersections Stage 2: PG Diploma in Design Intersections (Design Writing) PG Diploma in Design Intersections (Fashion Narratives) PG Diploma in Design Intersections (Material Culture) Stage 3: MLitt in Design Intersections (Design Writing) MLitt in Design Intersections (Fashion Narratives) MLitt in Design Intersections (Material Culture)					
1.3 Length of Programme	12 Months					
1.4 Programme Level (please tick)	Undergraduate	<input type="checkbox"/>	Postgraduate Taught	X	Postgraduate Research	<input type="checkbox"/>
1.5 Mode of Delivery (please tick)	Full time	<input checked="" type="checkbox"/>	Part time	<input type="checkbox"/>	Distance Learning	<input type="checkbox"/>

2. Entry Qualifications	
2.1 Highers	Click here to enter text.
2.2 A Levels	Click here to enter text.
2.3 Other	A good undergraduate degree (normally 2:1 or higher) in a relevant subject area (e.g. Contemporary Design Practice/ Theory, Fine Art, Art History, Museum and Curatorial Studies, Journalism, Arts and Humanities,

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	<p>Social Sciences, Business and Marketing) or equivalent professional practice.</p> <p>Candidates will submit a 500-word programme of study proposal in addition to relevant project work (that can include digital database work, moving image or sound-based work). The portfolio may also provide links to websites or blogs should this be appropriate. Candidates will also undertake interview before selection.</p>
2.4 IELTS Score Required on Entry	Academic IELTS 6.5

3. Proposed Start Date	01/09/2019
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4. School	School of Design (SoD)
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5. Department	Design History & Theory
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6. Subject Area of the Programme (e.g. Interior Design)	Design History & Theory
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7. Source of Funding (e.g. SFC)	Click here to enter text.
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7.1 Indicative Tuition Fees(Home/Overseas)			
Home	£7020 p.a	Overseas	£17,640 p.a

8. Outline academic rationale and purpose of the programme: *Please explain the academic reasons for developing this programme.*

GENERAL RATIONALE & AIMS

The proposed Master of Letters (MLitt) in Design Intersections (Fashion Narrative/ Material Culture/Design Writing) is a one-year (12 months) full-time / two-year (24 months) part-time taught postgraduate programme led by the Department of Design History and Theory (DH&T) in the School of Design (SoD) at The Glasgow School of Art (GSA). The MLitt (Design Intersections) proposes to consolidate and expand upon the contextual and critical elements of undergraduate provision in Design and related disciplines in order to provide students with the opportunity to develop ambitious projects by advancing their skills in reading objects, images, archives, critical studies, literature and histories; and by communicating and disseminating the results of their research for a range of audiences in varied visual, oral and textual forms. The MLitt (Design Intersections) named awards in Design Writing, Fashion Narrative and Material Culture locate extended critical and contextual consideration of issues in Design in contemporary and specific fields of enquiry. The programme is intended to appeal to graduates with first degrees in Studio disciplines, as well as accommodating

those with first degrees in Arts & Humanities subjects such as Literature, History or Art History, or in Social Sciences such as Anthropology, Sociology, Psychology, Business and Marketing.

The choice of 'Design Intersections' rather than 'Design History and Theory' for the stem of this MLitt suite, reflects ambitions to distinguish the programme through interdisciplinary enquiries that are methodologically sound in terms of the research skills the programme will develop, as well as innovative in terms of the outputs which students generate. Students undertaking the MLitt (Design Intersections) will be challenged to consider the tone, style and format of the publications and presentations their research leads to, and the programme aspires to be as creative as it is rigorous.

MODES OF STUDY

It is hoped that the programme will offer full and part-time ('low residency') study, with an MLitt gained after 12 months/ 24 months of study (180-credits). Part-time study will only be available for Home/EU students. If approved, the part-time study mode of delivery will be confirmed for Programme Approval. The course/credit structure will be devised to enable full-time and part-time cohorts to be taught together. Part-time study will allow freelance and part-time workers and practitioners in early career stages to develop their research skills through personal projects relevant to their interests and employment.

PROGRAMME OVERVIEW

The MLitt (Design Intersections) programme is fundamentally inter-disciplinary, encouraging and supporting a range of approaches within defined subject areas. The programme is based on distinctive teaching and recognised research expertise existing in SoD. It is a programme of global ambition, which embraces the local knowledges, practices and resources offered by its geographical location in Glasgow, a city internationally renowned for its success in, and commitment to, the Creative Industries. Collaborations and placements with a range of cultural institutions, organisations and enterprises in the region (e.g. archives, museums, galleries, curatorial agencies, publishers, design-led enterprises) are envisaged as an integral part of teaching. Contemporary design practices are understood to be grounded in - and narrated through - historical, cultural, material, entrepreneurial, local and global contexts.

The MLitt (Design Intersections) programme is focussed on a common core of courses devoted to the exposition and interpretation of design in theory (covering studio-based enquiry; methods in the history of design; anthropology/philosophy/sociology/semiotics) and to core research methods. Specialist study, embedded in named awards in Design Writing, Fashion Narrative and Material Culture, is developed through courses devoted to subjects and skills particular to the relevant fields of enquiry, including practice-based study concerned with writing and curating and/or individual placements. The programme is structured to allow connections to an established range of Masters Electives within the School of Design, enabling students to tailor their experience and further develop individual research interests to take forward in personal projects.

COURSE STRUCTURE

As a research based programme based in a studio-oriented institution this programme has a distinct identity, recognising that the exposition and presentation of critical practice in

Design requires an open-minded engagement with diverse methods and theories. The programme emphasizes an engagement with, and understanding of the objects of study, which may be physical or immaterial artefacts, networks, infrastructures/systems, and the appropriate contextualisation and modes of understanding of their design, production, cultural dissemination and consumption.

The programme has three stages and is intended to lead students from a broad understanding of key concepts and debates in the subject area through to a consolidation of this knowledge in a sustained period of individual research, providing the advanced skills and knowledge that may form a route into professional practice, doctoral study or related employment in the cultural sector. In stages 1 and 2 the student will take courses that introduce and develop their skills and knowledge in general and particular subject areas, providing an understanding of specific research methodologies and subject knowledge relating to relevant histories, sites and themes.

Stage 1 is theoretical, contextual and methodological in emphasis. At Stage 1, the programme offers introductory shared taught elements with active research into contemporary design practices past and present. Stage 1 core courses develop skills and knowledge in research, theory and interpretation that support the named awards in Design Writing, Fashion Narrative and Material Culture which are introduced through specialist courses at Stage 2.

Stage 2 courses may be augmented through projects, placements or other individually-negotiated programmes of study that develop individual expertise, social networks, and research capabilities. Flexibility within the named awards means that students can work on distinctive outcomes and personal projects at Stage 3 that are curatorial, textual or visual, taking the form of, for example, exhibition proposals, digital or print publications, archival databases and moving image presentations.

Stage 3 involves determining and undertaking an ambitious personal project in Design Writing, Fashion Narrative or Material Culture with the support of programme specialists. Personal projects consolidate the skills and knowledges acquired during the programme, and may culminate in a variety of outputs including curatorial propositions (or 'rationales'), visual essays, fictions, dissertations or other self-directed research project by negotiation.

DESIGN WRITING

The MLitt (Design Intersections) named award in Design Writing responds to an emerging genre in critical writing in art and design that explores the range and complexity of historical and contemporary forms of writing in and around designed sites, objects, practices and cultural groupings. Undoubtedly, Design Writing acknowledges the diversity of vocabulary that characterises design practice but which is often overlooked or goes unrecognised: 'The most interesting voice, or perspective to design from, and probably the most neglected, is the designer's own language' (Dunne & Raby, 2013). Therefore, Design Writing encompasses a range of approaches and methodologies that describe and explore how practice in the design disciplines might be reported, compiled, discoursed and essayed. In this sense, 'As it becomes increasingly obvious that the designed world is not shaped by rational principles of utility, economy or even aesthetics, we need new ways to think about design', (David Crowley, 2009), Writing Design considers new ways to think about design as text, opening up

innovative paths of intellectual inquiry, while providing students with extremely valued and demonstrable academic skills.

FASHION NARRATIVE

The MLitt (Design Intersections) named award in Fashion Narrative is timely, coming at a time when the public and commercial appeal of fashion exhibitions has seen them not only become headline fixtures in the calendar of institutions like the V&A, London (e.g. 'Balenciaga – Shaping Fashion', 2017) and MoMA, New York (e.g. 'Is Fashion Modern?' 2017) but also a focus for contemporary art galleries such as The Hepworth, Wakefield (e.g. 'Disobedient Bodies', JW Anderson, 2017) and The Barbican, London (e.g. 'The Vulgar: Fashion Redefined', 2017). Fashion is a growing focus for biographers, film and literary theorists (e.g. Hope Howell Hodgkins) as well as historians and curators; it is highly profiled in studies relating to the construction of individual and collective identities globally; it is increasingly convergent with autonomous, as well as industry-led, creative practice. In magazines, such as *The Gentlewoman* and the academic journal *Vestoj: The Journal of Sartorial Matters*, increasing attention is being paid to the ways that fashion is written about and narrated. Fashion is a consideration for ethnographers; for psychologists interested in well-being (e.g. the MA in Applied Psychology in Fashion, UAL); for theorists concerned with labour, sustainability and technology (e.g. Agnes Roccomara, Rebecca Earley and Anneke Smelik). As a language, a semiotic system of communication, the way that fashion is imagined and narrated through critical and contextual enquiry is parallel to the ways it is imagined and created in studio. The named award in Fashion Narrative will capitalize on these conditions to provide a useful and creative programme of study that challenges, intensifies and focuses creative contextual enquiry.

MATERIAL CULTURE

The Material Culture award has a distinct educational identity that sets it apart from similar courses in other institutions (for example the Material culture and design course at LSE) that have a more theoretical slant in social science or anthropology. Instead, in a studio-oriented institution, we emphasise an engagement with alternative sources and cross-disciplinary methods; in effect as an enlargement of the skills of 'design thinking'. The award will develop skills and encourage research into the variety and diversity of artefacts and the social meaning of objects as encountered both in design education and practice and in the overlooked objects of everyday life, with particular emphasis on intersections between these realms. Methods and approaches to artefacts include consideration of the processes, forms, sites, systems, and materials that create meaning in the designed environment. These will include: object narratives and biographies, design studies, the sociology of design and consumption, multisensory, multimodal (e.g. including sound design) and embodied investigations, science and technology studies, contemporary craft, dress history, print culture and site-based research through visits and placements within design practices, archives, museums, and other curatorial enterprises. In the context of the contemporary research-led design practices, this means for example that students might learn not only how to use archives and collections for research but also how to harness curatorial and archival procedures in experimental design research and writing.

Staff expertise across the MLitt (Design Intersections), and within GSA, in cross-disciplinary

areas such as the history and practice of industrial design, histories of technology, science and medicine, the craft of writing, curatorial practices and museums, drawing education and print culture, popular culture, film studies, and fashion and textiles will support research and career development for students who aim in the future to become curators, journalists, practice-based PhD researchers, lecturers, design researchers or consultants.

OPPORTUNITY

Based in the School of Design, the MLitt in Design Intersections will present a unique offer in Scotland that draws together elements from divergent, established strands in academic enquiry at postgraduate level for application in contemporary design contexts.

An overview of current Scottish PG programmes shows that there is nothing directly comparable to what is being proposed with the GSA Design Intersections programme. In terms of methodological approach, the University of Glasgow's MLitt Programmes in Material Culture & Artefact Studies, Modern Materials and Dress & Textile Histories have some common ground with Design Intersections named awards in Material Culture and Fashion Theory, however, these programmes focus on archaeology, technical art & design history, traditional history and museology and deal with historic or technical subjects rather than contemporary practice and cultural context. Students work solely on conventional academic outputs such as dissertations and essays, rather than locating research in terms of expanded fields of textual practice: in this respect, the proposed MLitt Design Intersections programme has sympathies with the methodological approaches of the GSA MLitt programmes in Art Writing and Curatorial Studies, both of which are located in the School of Fine Art.

In terms of comparative UK postgraduate provision, the University of Brighton offers an MA (History of Design and Material Culture) programme that distinguishes itself from other History of Design or History of Art and Design programmes in its specific theoretical, interdisciplinary approach to the subject area and the scope of what it covers. This programme, which is rooted in History and Museology, emphasizes 'object' enquiries and artefact studies that conclude in 20,000 word dissertations. The MLitt (Design Intersections) shares some thematic and methodological ground with this programme, though the range of potential outputs for students extends to visual essays, curatorial propositions, moving image presentations etc.

The named award in Fashion Narrative addresses a particular gap in the market. Whilst there are a range of (studio-based) Fashion Design postgraduate courses in the UK, provision for students interested in critical and curatorial studies in Fashion is not only much more limited, but concentrated in London at University of the Arts, London (UAL). Fashion Communication courses tend to be vocational and led by current industry practices whereas the internationally pioneering Fashion Curation course at UAL is a museologically driven Curatorial Studies programme. There is not currently a direct competitor in terms of a named 'Fashion Theory' course in the UK, with the new 'Fashion Cultures' at UAL offering the opportunity for postgraduate students to study dress in historical, social and cultural contexts.

In Europe, courses comparable to the MLitt (Design Intersections) include the MA (Design History and Material Culture) offered by the School of Visual Culture, National College of Art, Dublin (NCAD). This modular programme, based in an Art School, explores material cultures in contemporary and historical contexts which extend back to the eighteenth century and

results in a conventional academic thesis. The English-language MA (Design Cultures) offered at Vrije Universiteit programme is broadly comparable with an emphasis on connecting contemporary material cultures and design theories with historical research. Similarly, the Sandberg Instituut at the Gerrit Rietveld Academie Amsterdam offers Masters Programmes in Design with a specific focus on critical scrutiny of studio disciplinary thinking; in addition, the Instituut runs short-term Temporary Programmes that reflect on specific issues in society—such as ‘material utopias’ or ‘designing democracy’.

Internationally, the loosely comparable MA (History of Decorative Arts, Design History and Material Culture) offered by Bard Graduate Center, NYC is a traditional historiographical programme. Also in the USA, the MA (History of Art & Design) at the Pratt Institute, NYC is comparable to the MLitt (Design Intersections) insofar as it emphasizes the benefits of its Art School environment though its material culture course is technically inclined and delivered in collaboration with Brooklyn Museum.

9. Is there substantive overlap in terms of subject provision at this level in GSA? *You may wish to comment in more detail below if there is inter-disciplinary overlap.*

Yes **No** **X**

If yes, please provide details of the other programmes below:

Programme	Click here to enter text.
School	Click here to enter text.
Programme Leader	Click here to enter text.
Please confirm this overlap has been discussed with the relevant School	Yes <input type="checkbox"/>
Further comment?	Click here to enter text.
Please confirm this overlap has been discussed with Student Recruitment	Yes <input type="checkbox"/>
Further comment?	Click here to enter text.

10. Minimum and maximum student numbers required to ensure that the provision is academically viable and appropriately resourced:			
Home/EU Students			
Minimum	5	Maximum	9
RUK Students			
Minimum	3	Maximum	8
Overseas Students			
Minimum	3	Maximum	8
<p>Please provide an explanation of the numbers given: Comparison to Design School Masters' intakes here. The target for session 2016-17 is 15 students (including 6 Overseas students).</p>			

11. Please confirm the following:	
a. A financial rationale has been approved by the Director of Finance and Resources. Any capital bids envisaged in the next four years for undergraduate programmes and three years for postgraduate programmes have been included in the financial rationale.	<input type="checkbox"/>
b. Attached is a copy of the financial rationale. Pending further discussion and marketing analysis return. Full costing based on income from estimated student numbers and other possible sources of funding, expenditure on staffing consumables and equipment plus any 'other costs' that students should be informed about will be calculated once the marketing analysis has been completed.	<input type="checkbox"/>

12. Analysis of the potential market for the programme in the UK and internationally, carried out in consultation with Marketing & Communications, and leading to formulation of marketing strategy: <i>Please provide an overview of the current and future market conditions.</i>
In progress

13. Anticipated demand on staffing, resources and services (including English language support and welfare): *Please list the expected FTE required for teaching and tutorials, all accommodation and workshop requirements. Also, state any monetary costs that would not be routine.*

Staffing
 The programme will run with the equivalent staffing level 0.8 FTE, to be distributed between the Programme Coordinator and Award Leaders, plus a total of 120 hours additional teaching. This will be sourced from the DH&T permanent specialist staff base (where deployment is negotiated with Line Manager), Visiting Lecturers, and (as appropriate) through a service agreement with collaborating institutions.

Placements
 A roster of collaborative partnerships will be established with external organisations prior to the programme commencing in 2019-20. Postgraduate Project Placements (10-credits) will run in Stage 2 and be supported by the MLitt Design Intersections Programme Leader and an assigned point of contact/mentor in the external organisation. The Placement will run 1-day per week (duration and site of work negotiable according to individual project) for a total of TBC. Each student will be matched with a mentor within the organisation and provided with an introduction to the institution and their business model. In week 12 of Stage 1 students will propose an independent project which will be reviewed by their mentor and the MLitt Programme Leader and scheduled to be completed within Stage 2. A mid-semester formative verbal review will be scheduled for each student placement. Joint or multiple placements may be considered for a single venue. Students may negotiate to work off-site and will present project outcomes for assessment.

Accommodation, Resources and Services TBC

14. If a collaboration with other institutions is proposed, please provide the following:

Partner Institution:	Click here to enter text.
Nature of Collaboration (please tick)	
Joint programme – single awarding institution – University of Glasgow	<input type="checkbox"/>
Joint programme – single awarding institution – other than UoG	<input type="checkbox"/>
Joint Programme – GSA delivery to UoG programme	<input type="checkbox"/>
Joint Programme – UoG delivery to GSA programme	<input type="checkbox"/>
Delivery of GSA programmes overseas	<input type="checkbox"/>
Articulation to a GSA programme	<input type="checkbox"/>
If a Joint Programme, please state the administering institution: GSA	

15. Please confirm the following:	
a. A market analysis has been undertaken in consultation with the Head of Student Recruitment and has been discussed with the Director of Marketing, Communications and Strategic Planning and is set out in this Programme Proposal. A marketing strategy has also been agreed as part of this discussion. [In progress]	<input type="checkbox"/>
b. The proposal and any resource implications have been discussed with the Head of Technical Support. John Ayers replied on 14/03.2018 that this seemed a good programme although he voiced concerns about the pressures this may put on TSD during the personal projects of stage 2 and to a lesser extent stage 3. These were: ‘In Stage 2 The description of “negotiated programmes of study that develop individual expertise” has the potential for students to want to continue to develop work from their previous studio experiences. We will not have capacity during this period for students to access workshops as this is the core making period for UG programmes. Stage 3 is more open but access will need to be planned around existing programmes and staff leave. Expectations will need to be managed accordingly. The proposed outputs of “print publications” and “moving image presentations” will have an impact on an already stretched resource. Students will need access to print facilities of which we have a range of digital and analog facilities. Again expectations will need to be managed – access to the caseroom or printmaking facilities for a publication may be desired but might not be able to be accommodated depending on size of other masters cohorts. Digital print is less problematic but we need to be mindful of capacity and plan accordingly. The moving image facilities are already stretched, further investment is required in to camera and lighting stock to ensure we have enough to support existing UG and PG cohorts. Additional pressure on this area will compound the problem. Although I understand that this is predominantly a research and theoretical programme the proposal leaves the expectation of access to GSA facilities open. We often experience students coming to GSA expecting an ‘art school experience’. We currently have no capacity to increase the user base of the majority of our facilities without further investment. Expectation management will be key during the marketing and recruitment of the programme.’	X
c. The proposal has been discussed with the Head of Learning Resources and the attached ‘Implications for Library/Learning Resources Provision’ form has been completed.	X
d. The proposal has been discussed with the Estates Manager and the attached ‘Implications for Estates Provision’ form has been completed.	X

e. The proposal has been discussed with the Director of IT and the attached 'Implications for IT Provision' form has been completed.	X
f. Please confirm that the proposal has been discussed in detail with the Head of Learning and Teaching.	X
g. If the proposal relates to postgraduate provision, please confirm that the proposal has been discussed in detail with the Head of Research and the Head of the Graduate School.	<input type="checkbox"/>
h. If the proposal relates to joint provision with the University of Glasgow, please confirm that the proposal has been discussed in detail with staff at an appropriate level in the relevant College.	

IMPLICATIONS FOR LIBRARY/LEARNING RESOURCES PROVISION *(to be completed by GSA Library)*

DATE of this document	19/03/2018
PROPOSED COURSE	MLitt Design Intersections

a. Position Statement
<p>All GSA courses are supported by the Learning Resources department which comprises the Library, and the Archives and Collections service. Within the Library is the team with GSA-wide responsibility for Learning Technology.</p> <p>The proposed MLitt "Design Intersections" would be well supported by</p> <ul style="list-style-type: none"> • Existing Library collections both in print and in digital form. • The Canvas learning environment • GSA Collections (both Archives and Collections and Library Special Collections) are very strong in terms of both general material culture and <p>We would hope that GSA Archives and Collections would be one of the cultural organisations with which the course would offer placements. Archives and Collections can support students to learning not only how to use archives and collections for research but also how to harness curatorial and archival procedures in experimental design research and writing.</p>

b. Current Collection Strengths

Journal and Magazine subscriptions already in place to

Afterall
Design and Culture
Home Cultures
Journal of Material Culture
Journal of Visual Culture
Material Religion
October
Third Text
Visual Culture in Britain
Visual Inquiry

Subject guides already in existences for Material Culture

<https://lib.gsa.ac.uk/subject-guides/subject-guides-material-culture/>

GSA Collections include a wide range of material from GSA's institutional archives to artworks and architectural drawings, textile pieces and fashion, book arts, plaster casts, photographs and furniture.

c. Current Collection Weaknesses

None known. Any weaknesses will become apparent when an indicative bibliography or reading/resources lists for each specialism is provided.

d. Indicative Costs for Addressing Collection Weaknesses

Unknown at this stage. Without an indicative bibliography for the course or draft reading lists for each of the specialisms we can't be certain that there will not be requirements for subscriptions to additional journals or large numbers of new monographs. We can complete this section prior to UPC.

IMPLICATIONS FOR ESTATES PROVISION *(to be completed in liaison with Estates Management)*

DATE of this document	12/03/2018
PROPOSED PROGRAMME	MLitt Design Intersection

a. What spatial area will be required for the new programme? (Please see item 10)

Preliminary report has been received from Mike Quigley with an initial confirmation that the programme could be housed within School of Design spaces that will be available in 2019. The spatial area required will be seminar/ teaching space for c.20 students, breakout spaces for smaller seminar/ workshop groups, and individual one-to-one tutorials. In addition, quiet study space with access to IT and other Learning Resources will be required for the cohort.

b. Where will the new programme be physically located?

In the Design School—preferably close to the current DH&T offices in the Barnes Building, otherwise in other Design School spaces.

c. How will the location of the new programme impact on or be impacted on by current co-located programmes?

d. What are the potential physical challenges with the space for the new programme? (Please see Estates for a room data check sheet to assist)

Currently the pressure on space and competition for suitable medium and small teaching and study spaces has been noted and discussed with Estates—and will need to be resolved more concretely before the relevant round of capital bids for equipment as appropriate.

e. What are the financial implications of refitting the current space to make it fit for purpose for the new programme? (Please see item 11.a)

IMPLICATIONS FOR IT PROVISION *(to be completed in liaison with Director of IT)*

DATE of this document	14 March 2018
PROPOSED PROGRAMME	Click here to enter text.

a. What is the impact on IT to support this Programme Proposal?
There is minimal impact for IT support.

b. What additional / replacement IT hardware is required?
It is likely that additional IT hardware and software will be required to provide staff and students access to appropriate IT services for this course. As yet, it is unstated as to what these requirements will be.

c. Is there additional / replacement software licenses required?
There will be, such as Microsoft email accounts, but this is not clear from the information provided to date.

d. Are there any operating systems required in addition to those currently supported?
Unlikely.

e. What are the financial implications from an IT perspective to deliver this programme?
There is insufficient information to determine this at present. We need to understand what hardware and software is required in addition to the current IT provision.