



**Norges  
musikkhøgskole**  
Norwegian Academy  
of Music



**CEMPE**  
Centre of Excellence in  
Music Performance Education

*Centres of Excellence in Higher Education (SFU)*

## **Annual SFU report 2015**

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Norwegian Academy of Music

# Annual SFU report 2015 to NOKUT

According to guidelines from NOKUT, CEMPE hereby submits this annual SFU report for 2015, including assessments and analyses of the Centre's progress and development in light of the original plans and application.

## 1. Summary

The Centre of Excellence in Music Performance Education (CEMPE) aims to develop knowledge that will enhance the education of excellent music performers in a diverse and globalised music community. This will be achieved through 1) enhancing music performance teaching, 2) enhancing the quality of the students' instrumental practice, and 3) preparing the students for participation in a rapidly changing music community. These objectives are met through seven discrete development projects:

- 1) Teaching principal instrument in groups
- 2) Teaching and learning in masterclasses
- 3) Teaching of practising
- 4) Cross-genre practising
- 5) Interdisciplinary practising
- 6) Professional music practicum
- 7) Independent music careers

In 2015, CEMPE has carried out its activities according to the activity plan with very few exceptions. A range of teacher-initiated projects have been developed within the seven main projects. These have involved students in large scale, and teachers are now beginning to build on their experiences from CEMPE-projects in their ordinary teaching. Students and teachers report on heightened reflections and successful learning experiences from participation in the projects, and there is great interest from teachers and students to take part in the projects.

Three CEMPE-publications were published in 2015, reporting from projects on group teaching and teaching of practising. Additionally, several articles have been accepted by peer-reviewed journals, among them *Arts and Humanities in Higher Education* and *Research Studies in Music Education*. Moreover, CEMPE hosted three seminars and conferences, including an international conference on the topic *teaching of practising*, and co-hosted the international conference *The Reflective Conservatoire* in London in February.

CEMPE has further collaborated with several other national and international educational- and cultural institutions, among others the Association of European higher music education institutions (AEC), the Universities of Oslo and Bergen, *Concerts Norway* and *The Norwegian Wind Ensemble*. We are also pleased with the inclusion of teachers from other institutions in our projects.

In sum, we wish to point to the following indications of good results in relation to the measures of success outlined in our application:

- There is great interest from teachers and students to take part in the projects, also from other institutions.
- Students and teachers report on heightened reflections and successful learning experiences from participation in the projects.
- Teachers are beginning to implement experiences from CEMPE-projects in ordinary teaching at the Norwegian Academy of Music.
- CEMPE is involved in several partnerships with other institutions, thereby expanding our dissemination possibilities and learning outcomes.

## 2. Results in light of application and plans

CEMPE aims to develop new knowledge that will enhance the education of musicians through a bottom-up approach. Consequently, there has been a large amount of teacher-initiated projects and activities in CEMPE in 2015, described in more detail below. The intention is that these projects may amount to greater change at a more systemic level in a long-term view.

We are beginning to see results of CEMPE's work in the form of *experiences* and *reflections* among students and staff at the Norwegian Academy of Music. Particularly, there seems to be heightened reflections that can be related to activities in CEMPE-projects. Some of these are documented in logs and interviews carried out by project leaders. For example, one student says about her participation in the project "Peer learning using the Critical Response Process" in *Teaching Principal Instrument in Groups* (project 1):

I don't think there has been any other situation during my studies where I've had such a great opportunity to discover my own tacit musical knowledge. Here I get to explore and show how much skill I actually have.

Another student participates in *Professional Music Practicum* (project 6/7). She describes her experiences from playing with *The Norwegian Wind Ensemble*, which has a ground breaking approach to classical free-improvised music, thus:

I have learnt a lot about listening during this internship, and it has probably made me better at listening during ensemble performance. Having to communicate all the time and not hide behind the music stand also turns ensemble playing into something different.<sup>1</sup>

Another form of result is that teachers begin to bring experiences and knowledge from CEMPE-projects into their ordinary teaching, after having tested new forms of teaching within the framework of CEMPE. For example, all the teachers who participated in the project *Teaching of Practising* express that they will build on their experiences in various forms. Another example is the first week for all new students ("*oppstartsuka*") which in 2015 had a main focus on teaching of practising, based on the projects in CEMPE.

A note should also be made about the Professional development course in higher education (*Høgskolepedagogisk basiskurs*), which is a mandatory seminar for all permanent teachers at the Norwegian Academy of Music. During the two week-long seminars in 2015, there were presentations of CEMPE-projects, and two CEMPE-publications were handed out to the participants. The R&D work carried out in CEMPE proved to be highly relevant to the participants, and they showed great interest in the ongoing projects in CEMPE.

In the following sections, we will report on the outcomes of our project activity plans for 2015 according to the schedule in attachment 1, as well as our work on dissemination.

### 2.1 Project activities

#### Project 1: Teaching Principal Instrument in Groups

Project 1 addresses how students' performance development and ability to function in different learning contexts is influenced by a combination of one-to-one teaching and different types of group organisation.

Six instrumental/vocal teachers participated in *testing different models of instrumental-/vocal teaching* during the academic year 2014/2015. The teachers explored different models for group teaching in collaboration with a selection of their students. Professor Ingrid M. Hanken was the project manager. Two *project workshops for participants* were carried out during the spring semester 2015. Each teacher has written an article summing up the experiences and

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<sup>1</sup> Both projects are presented on our webpage [cempe.no](http://cempe.no)

outcomes, published in a CEMPE-publication, NMH-publikasjoner 2015:10. Experiences from the project are positive and the participants wish to continue teaching in groups.

Another group of six teachers participate in the project in the academic year 2015/2016. In addition, five teachers from the Norwegian University of Science and Technology (NTNU) and the University of Stavanger participate in the project this year. We also succeeded with our goal to recruit teachers representing other genres than classical music: Six of the participants teach jazz/improvised music, the rest teach within the classical genre.

A note should also be made about participant Torbjørn Ottersen, who manages and teaches at *talentutviklingsprogrammet unge musikere (talent development program)*. This program is important in the recruitment of students to higher education in music, and we believe it is essential to include this program in CEMPE-projects.

*Seminars on action research and action learning* have not been carried out with the participants. It has proven to be difficult to gather the participants from different parts of the country. The project manager has instead mentored the participants individually on how to carry out and document their projects.

One *project workshop* for the new round of participants has been carried out in 2015.

The present group of teachers will carry on with their projects until the end of the academic year 2015/2016. According to the project plan, a new group of teachers will be recruited, starting next academic year.

#### Cooperation

Our goal to include teachers from other institutions succeeded with the inclusion of teachers from NTNU and UiS in the project. In the future, we wish to also include participants from institutions so far not represented.

#### Deviations from project plan with key milestones

In accordance with the project plan, a contribution for the Leadership Conference for the Municipal Arts and Music Schools was proposed. It was not accepted however, due to the theme of this specific conference.

A national seminar on group teaching and peer learning was originally planned to take place in the autumn of 2015. This has been postponed to 2016, the main reason being that the practical experience from group teaching projects was too limited. In 2016 we will be able to draw on more examples of group teaching projects.

#### Project 2: Teaching and learning in masterclasses

Project 2 involves students and teachers in reflection on different approaches to masterclass teaching, and their influence on the students' development as performers.

Project 2 was launched in January 2015 according to plan, and six teachers were recruited to work on self-defined projects *testing different approaches to master class teaching* throughout the calendar year.

Ingrid Maria Hanken has been the project manager. There have been two *project workshops for the participants*. Unfortunately three of the participants had to withdraw from the project due to health reasons. Only Isabelle Perrin has completed her project on time and a documentation of her project is published on cempe.no. The remaining two are delayed because they depend on specific master classes to be arranged in order to carry out their projects. These masterclasses have been postponed for various reasons. The project that is completed has given valuable knowledge on teaching and learning in master classes.

In accordance with the project plan *workshops/laboratories* have been carried out at *Voksenåsen Summer Academy on master class teaching*. Associate professor Kristin Kjølberg

(voice) conducted four workshops with participants, testing a method for giving constructive feedback during master classes, *the Critical Response Process*. An evaluation was carried out by the project manager, and Kristin Kjølberg is currently writing an article which describes and discusses the outcomes.

#### Deviations from project plan with key milestones

According to the project plan, new participants were supposed to be recruited and starting projects January 2016. The CEMPE director, who has also been the project manager for the master class project, is retiring from her position. A new director has just recently been appointed and will start in March. On this background it has been decided to postpone the recruitment of a new group of teachers so that new projects will start in August instead of January.

#### Project 3: Teaching of practising

Project 3 engages teachers in developmental work and workshops that address aspects of an instrumental practice teaching curriculum, and observes and reflects on the relationship between practice issues in the regular instrumental lessons and practising in individual practice sessions.

Six projects were planned and carried out for the academic year 2014/2015. These projects are described in the CEMPE-publication *Teaching about practising* (NMH-publikasjoner 2015:5). All projects were successful in that teachers and students have described their participation in the projects as fruitful. A challenge in the accomplishment of the project has been to convince students and, to some degree, teachers to take notes along the way.

Four new projects started in the fall 2015. Two were completed within the semester, while two projects on percussion and model learning have experienced some challenges in their start-up. These two projects are important, and we hope that they will be carried out more successfully in 2016.

A desired result from the project is the eagerness in participants to implement their experiences in the ordinary teaching in various forms.

#### Cooperation

Project manager Harald Jørgensen has been in dialogue with two teachers at NTNU who will participate with projects beginning in January 2016.

#### Project 4: Cross-genre practising

Project 4 is an innovative approach where we engage teachers and students in cross-genre workshops to explore transfer of instrumental practising strategies between genres.

Five teachers were involved in this project in the spring semester. Managed by Guro Gravem Johansen, the group worked mainly by discussing various issues related to practising internally in the group. The group met in practical workshops four times during the spring semester, and held one open workshop for students at the end of the semester.

A new group of five teachers, of which two continued from the spring, participated in the project during the fall semester. The group has continued to meet, while the teachers have also carried out individual projects with their students. This combination has been experienced as fruitful. An open workshop on cross-genre practising for students (and staff) was held in December 2015.

The teachers wish to continue their projects during 2016, while several new teachers have shown interest in participating in the project.

### Project 5: Interdisciplinary practising

Project 5 aims to develop a workshop concept on practising for students. CEMPE cooperates with external institutions in performance arts, psychology and sports to build an innovative arena for enhancement of artistic performance in Norway.

Siw Graabræk Nielsen has managed this project. In accordance to the plan, two seminars/conferences for students and teachers in higher music education have been arranged in 2015, on the topic of practising and teaching about practising. Teachers from high schools and municipal cultural schools have participated on these gatherings, along with staff from higher education. In January, students and teachers from all national higher music institutions, municipal cultural schools and high schools were invited to a seminar on practising. In December, an international conference with presentations by teachers in central European Music Conservatoires was carried out. There were also presentations from other fields, including psychology, sports and theatre, on both events. In general, we are pleased with these events, but want a higher degree of participation among main instrument teachers.

### Project 6: Professional music practicum and Project 7: Independent music careers

Project 6 strengthens and expands the Norwegian Academy of Music's network of work practice opportunities in professional job contexts through cooperation with orchestras, opera houses, concert arrangers, festivals and other higher education institutions. The project aims to give students realistic on-the-site job experiences in relevant work fields.

Project 7 develops course modules that address the knowledge base of a freelance career where the students are their own managers; helps students to develop networks; and encourages innovative ideas and actions to create new performance concepts for new audiences and new venues.

Projects 6 and 7 work so closely together that we will report on their activities under one heading. Five teachers and one post.doc have participated in the project group, led by Eirik Birkeland and Brit Ågot Danielsen. Tanja Orning began her post.doc. period in November 2015. She works with the project group while conducting her research on the new performer in the 21<sup>st</sup> Century.

A total of fifteen individual projects have been initiated and carried out in 2015, continuing in 2016. Many of these directly involve students in various forms of **professional practicum** (e.g. *Kulturtrøkk*, a festival in Hammerfest; and an internship in *The Norwegian Wind Ensemble*, exploring free improvisation),<sup>2</sup> and **new forms of courses** for students; e.g. *masterforum* (students present and discuss their projects in groups), *Project ensemble* (fourth year bachelor students run their own projects), *Festival management* (Jazz students at the Norwegian Academy of Music run their own festival in cooperation with BI), and *'Bransje, profesjon og identitet'* (a new mandatory course for bachelor students, beginning fall 2016).

Further, students have been invited to participate in *Breakfast seminars* on entrepreneurship (four seminars were carried out in the fall 2015, and four seminars are planned for the spring 2016), in dialogues and workshops on entrepreneurship (*'Mellom børs og katedral'*) in cooperation with BI and UiO, and in *dialogues* between cultural workers and master students at the Norwegian Academy Of Music. In addition, representatives from central cultural institutions have been invited to dialogues with staff from CEMPE in order to share knowledge and develop further the current framework and agreements for professional practicum for students.

A project for competence building among staff at the Norwegian Academy of Music was introduced in 2015, when eight teachers were given a three-day course on mentoring. The goal is to follow up with two more gatherings in 2016.

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<sup>2</sup> These projects are described on our website [cempe.no](http://cempe.no)

## Partnerships

Projects 6 and 7 are involved in a range of external collaboration activities:

- Dialogues with representatives from cultural institutions including *Association of Norwegian Theatres and Orchestras*, *Norwegian Musicians' Union*, *Oslo Philharmonic*, *The Norwegian Radio Orchestra*, *Norwegian Concerts* and *The Norwegian Chamber Orchestra*.
- Internships for students at the Norwegian Academy of Music in external institutions/arenas including *Norwegian Concerts*, professional orchestras, Hammerfest Municipality and Municipal Art School, and prisons in the Oslo-area.
- "Between the financial and the spiritual" ("*Mellom børs og katedral*") is a partnership with BI (Norwegian Business School) and Department of Musicology at the University of Oslo on musical entrepreneurship.
- In the project "Together for better learning" CEMPE cooperates with Faculty of medicine and dentistry, Department of education, The Grieg Academy and bioCEED at the University of Bergen in mapping students' learning outcomes in professional practicum, and what the different parties expect from collaboration.
- *Serendip* – a jazz festival run by students at the Norwegian Academy of music in partnership with BI.
- NAIP, *New Audiences and Innovative Practices in Higher Music Education*, is a partnership which aims at the modernization of curricula and teaching and learning approaches in higher music education. This partnership involves several central higher music education institutions worldwide,<sup>3</sup> and is scheduled to last for two years.

## 2.2 Other general activities

We will present other general activities during 2015 in short:

### Personnel

- Tanja Orning fills a post doc. position at CEMPE from 1 November 2015, connected to projects 6 and 7, focusing on entrepreneurship. She fills a 75% position lasting four years.
- Ingrid M. Hanken retired from her position as director of CEMPE 1 October. She continued as manager of project 1 and 2 through December 2015.
- Bjørg J. Bjøntegaard, vice principal for education and leader of CEMPE's steering committee, was constituted director of CEMPE from 1 October 2015. Jon Helge Sætre has been appointed as the new director from 1 March 2016.
- Advisor Aslaug L. Slette has been on maternity leave from May 2015, returning 1 February 2016. Marie S. Skånland has filled the position as advisor of CEMPE in Slette's absence.

### Other general activities

- CEMPE awarded innovation grants of up to NOK 50.000 to four development projects for the academic year 2015/2016. Two of these are taking place at the Norwegian Academy of Music, one at the University of Stavanger and one at NTNU. The grants are used to explore and develop higher music education in innovative ways.<sup>4</sup>

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<sup>3</sup> Guildhall School of Music and Drama, London; Helsinki Metropolitan University of Applied Sciences; University of Music and Performing Arts, Vienna; National University of Singapore; University of Minnesota; Sibelius Academy; Association Européenne des Conservatoires; Académies de Musique et Musikhochschulen.

<sup>4</sup> These are described on our website [cempe.no](http://cempe.no)

- Two master students at the Norwegian Academy of Music have been granted scholarships of NOK 25.000 from NOKUT. CEMPE aims to involve the students in Centre-related activities.
- CEMPE is taking part in an international research study on *Centres of Excellence in teaching and learning*, CETLFUNK. A series of interviews were conducted with staff at the Norwegian Academy of Music in November, and representatives from CEMPE are invited to participate in CETLFUNK-seminars in 2016.
- The second meeting with CEMPE's Advisory Committee took place on October 28-29 at the Norwegian Academy of Music.
- CEMPE applied for granting from Erasmus+ in cooperation with several other central higher music education institutions in Europe with the application "Strategic partnership on entrepreneurship". The application received a high score and was placed on a waiting list.
- CEMPE was unable to fill the advertised PhD-position at the Centre in 2015 due to lack of qualified applicants. A new deadline for applications is 1 February 2016, and we hope to fill the position with a qualified candidate beginning fall 2016.

## 2.3 External cooperation

Regarding external cooperation, we will particularly point to the following:

- The project "Musical entrepreneurship – between the financial and the spiritual", a collaboration between CEMPE, BI and UiO (Department of Musicology) with funding of NOK 600.000 from Norway Opening Universities.
- The project "Together for better learning. What do students learn from practicum", a collaboration between UiB, bioCEED and CEMPE, granted NOK 280.000.
- Projects 6 and 7 collaborate with several different partners in various forms, including representatives from cultural institutions, in dialogues, in professional music practicum and in strategic partnerships with European institutions.
- Staff from other institutions are interested in CEMPE's work, and teachers from NTNU and UiS now participate in CEMPE-projects.
- CEMPE has launched initiatives towards the Association of European higher music education institutions (AEC) which has 270 member institutions, the intention being that CEMPE may become a sort of European hub for developing and sharing knowledge about teaching and learning in higher music education.

## 2.4 Dissemination activities

Seminars hosted by CEMPE

Important activities for CEMPE in 2015 were 1) a national seminar on practising in January, 2) *Personaldagen (Staff Seminar)* for all staff at the Norwegian Academy of Music in August, and 3) the international conference *Teaching of Practising* at the Norwegian Academy of Music 2-4 December.

- 1) CEMPE hosted *Øveseminar* (national seminar on practising) on 5 January 2015. The program included presenters from the Norwegian Academy of Music as well as presenters from other fields and institutions (psychology, sports).
- 2) *Personaldagen* is an annual event at the Norwegian Academy of Music. CEMPE was hosting the event on 19 August 2015, and the program included several presentations of CEMPE-projects as well as CEMPE-related workshops, led by project participants. The seminar was a success, as more teachers than normally participated, and feedback was overall positive.
- 3) The international conference *Teaching of Practising* was hosted by CEMPE at the Norwegian Academy of Music on 2-4 December 2015. Presenters were invited from



European institutions and the US. Project participants in CEMPE also presented their work. The audience was varied, including teachers in Norwegian municipal art schools and high schools, as well as national and international staff in higher music education. We plan further collaboration with some of the invited international institutions.

#### Partner in international conference

In collaboration with several central European music institutions, CEMPE was invited as partner in hosting the international conference *The Reflective Conservatoire* at Guildhall School of Music and Drama, London, 26 February – 2 March 2015. Many CEMPE participants took part in the conference, and representatives from CEMPE participated with two symposia on group teaching/peer learning and teaching about practising, and a paper on professional practicum.

#### Website and publications

We have continued to work on the *website* [cempe.no](http://cempe.no), and wish to put more resources into this work in 2016. The content of the website is published in Norwegian and English. We focus on making the webpage available to the public, and we have made some changes in its design and content accordingly.

CEMPE published three *CEMPE-publications* in 2015:

- *Gruppeundervisning i instrumentalopplæringen på høyskolenivå/Instrumental group tuition at conservatoire level* (Björg J. Bjøntegaard)
- *Undervisning i øving/Teaching about practising* (Harald Jørgensen)
- *Å lære sammen. Forsøk med gruppeundervisning som supplement til individuell hovedinstrumentundervisning* (Ingrid M. Hanken). (Will be translated to English in 2016.)

The publications report on CEMPE-projects, and are published in Norwegian and English. The target group for the reports are teachers in higher music education, municipal art schools and high schools. The reports consist of rather short texts in a mainly non-academic language describing the various projects, in the intent that other music educators can learn and be inspired by the projects. As of now, the English versions of the reports are available as pdfs on our website, while both Norwegian and English versions are available in print.

An overview of publications and presentations by staff and participants in CEMPE projects is given in attachment 4.

### **3. R&D-based education and integrating models**

Having a strong R&D base for the education of performing musicians, and further develop such a base, was a clear focus in the application for CEMPE. Being a music performer will involve carrying out artistic research. The acquisition of R&D skills is therefore an essential prerequisite for the future professional practice of music performance students. They often begin to carry out small-scale artistic research projects already in the bachelor programme under the supervision of their principal teacher, who is or has been a performing artist.

There is already a strong tradition for music performance education to be R&D-based, and a distinct connection to the knowledge base. In addition, students are in close contact with their teachers, since teaching takes place one-to-one and in small groups. The CEMPE projects build on this tradition and we explore how to develop this way of working further. This is particularly evident in project 7, which aims to prepare students for a freelance career. In this project, we are systematically trying out different teaching approaches and practicum for master students to enable them to develop their own artistic projects and innovative practices aimed at different groups of audiences. The results so far indicate that students experience a high degree of relevance, and a high degree of ownership of both learning and artistic

processes. As reported in our 2014 report, changes have been made in the curriculum for the master programme in music performance.

As evident in the application for CEMPE, our main R&D-focus concerns implementing the knowledge base that already exists through research on teaching and learning in higher music education, and to develop this knowledge base further. In all CEMPE-projects, the participating teachers and students actively try out new approaches, and document their experiences. Great emphasis is placed on enabling the students to take ownership of their learning processes, and to investigate how students can support each other as learners. Teachers who participate in these projects receive extra resources for R&D on their work schedule.

Results are so far mainly accounted for qualitatively through teachers' and students' experiences and reflections, as well as in the implementation of new teaching strategies. Teacher and student logs, interviews and systematic observations indicate that the participants find it meaningful and stimulating to try out new approaches. It is interesting to note that the way these projects have been organised, with small groups of teachers and their students investigating different approaches and discussing their experiences, seems to be an effective model for conducting R&D on teaching and learning.

## 4. Plans for 2016

We plan to carry out the activities stated in the activity plan with minor adjustments, described below. Strategic plans will be made for CEMPE's future direction.

Jon Helge Sætre will start his work as new director of CEMPE in March, and we are in dialogue on how best to meet the administrative- and communication needs of CEMPE now covered by the advisor.

### 4.1 Project activities

Several of the projects will continue its work from 2015 as stated in the activity plan. We will work to strengthen the collaboration and mutual understanding between the seven CEMPE-projects, and to find fruitful transitions into the projects' new phases.

Ingrid M. Hanken has retired from her position as director of CEMPE and manager of project 1 and 2. The new director of CEMPE will take over as manager for these two projects. Because of illness and change of project manager, project 2, *teaching and learning in masterclasses*, will take a break during the spring semester of 2016, with the aim of starting fresh in the fall. Projects 3-5 work as *one* project on practising, separated in smaller sub-projects. Project 3, *teaching practising*, will take a new form. The goal is to round off the projects that have been carried out so far and begin to implement some of the experiences in the broader teaching at the Academy. Project 5, *interdisciplinary practising*, will advertise for project participants for 2016, aiming at further developing the project.

### 4.2 Dissemination activities

CEMPE will continue to work goal-oriented with various dissemination activities, with the ambition to strengthen this part of our work, and reach a varied target group, including both cultural workers in Norway and academic staff nationally and internationally. This means that we plan to implement different dissemination strategies, including for example more use of video as a form of communication, and developing more workshop-concepts. We will also consider travelling more to European institutions in order to develop and strengthen partnerships, and learn from each other's experiences.

CEMPE's goal is to develop our website in both design and content. During the first part of 2016, [cempe.no](http://cempe.no) will be integrated in the website at the Norwegian Academy of Music, [nmh.no](http://nmh.no),

while keeping its own web-address. Its layout and design will be transformed, aiming at availability and interest in a large audience. Resources will be used in further developing the content of the website to better communicate the variety of activities carried out at the Centre as well as the knowledge developed through and in relation to the different projects.

We will continue to publish CEMPE-publications in Norwegian and English reporting on the projects. Specifically for 2016, our goal is to work on a report from projects 6 and 7, *professional music practicum* and *independent music careers*. In addition, we aim to publish peer-reviewed articles in line with the project plan with key milestones.

### 4.3 Granting

CEMPE will receive an additional NOK 1,5 mill from the Norwegian Academy of Music for 2016, and will revise the budget accordingly.<sup>5</sup> The plan is to strengthen areas of dissemination and communication, staff development and involvement in projects.

### Attachments

1. Project plan with key milestones
2. Accounts 2015
3. CEMPE staff 2015
4. Publications 2015

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<sup>5</sup> The intention is to increase this amount to NOK 2 mill in 2017 and NOK 2.5 mill in 2018.