
Treball Fi de Grau

Access Archive

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ACCESS  ARCHIVE

**CULTURAL
PROJECT**

Master's Degree in Arts and
Cultural Management

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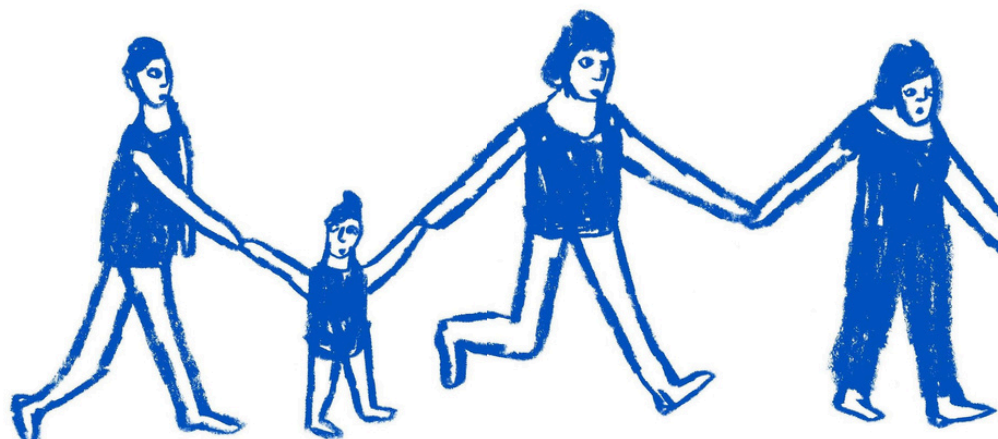
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EXECUTIVE SUMMARY

The journey begins with a commitment to rediscover and revive forgotten musical heritage, ensuring it receives the recognition it deserves. The goal is to empower regional/smaller archives and enthusiasts by making their collections more accessible on popular platforms like digital libraries and streaming services. Through curated playlists, vinyl compilations, and magazines, the aim is to engage a contemporary audience, particularly targeting diasporas. By extending a piece of home beyond borders, the project strives to connect and enrich communities worldwide.

Recognising the importance of audio as a valuable narrative tool in the construction of collective identities, the project, 'Access Archive,' aims to mobilise the collections and materials of amateur archivists, regional archives, folklore and community collections, collectors, and enthusiasts, making them available online via a digital library.

The project hopes to encourage collaboration between this individual, smaller organisations and larger national institutions, consolidating these collections into a single open-access source. Additionally, the materials will be made available on popular streaming platforms such as Bandcamp, Apple Music, and SoundCloud, supported by the release of a magazine and vinyl compilation with contributions (remixes, interviews, poems/prose, images) from Slovenian and Irish artists.



MISSION

The mission of 'Access Archive' is to democratise the accessibility of rich audio heritage by revitalising archived content through mainstream platforms. The initiative aspires to preserve these narratives for creative inspiration today and for future generations.

'Access Archive' aims to redefine cultural heritage by facilitating access to diverse collections and fostering collaboration between grassroots archivists and national institutions.

VISION

The vision is to illuminate and democratise the audio heritage of Ireland, Slovenia, and potentially other underrepresented countries, making it accessible globally. The initiative aims to redefine cultural narratives by positioning audio materials on platforms like Bandcamp and Apple Music. By fostering collaboration with artists across various mediums, it seeks to inspire global engagement and appreciation for diverse heritages, transcending borders.

VALUES

The values encompass **inclusivity**, **collaboration**, **innovation**, and **preservation**.

We prioritise **accessibility**, **authenticity**, and **respect** for diverse cultural narratives.

Transparency, **integrity**, and **community engagement** guide our actions as we strive to **celebrate**, **protect**, and **promote** the richness of **cultural heritage**.



RATIONALE

Greater attention to contributions from individual collectors and community-based initiatives by folklore centres, music and art Interest groups contribute to the deepening of the cooperation between national institutions and 'Access Archive'. The geographical reasoning is based on conserving national histories and encouraging engagement with individuals, communities, and institutions to archive artefacts fundamental to Ireland and Slovenia's collective identities. Despite their recent independence, both countries have rich histories and cultures, highlighting this project's significance. Conversations with archivists and cultural specialists confirm the project's importance and potential success. Geographical factors will continue to influence the project, particularly in terms of licensing content and production of the vinyl compilation and magazine. As Bernard Gilhooly, an archivist at The National Museum of Ireland, highlights, *"Similar initiatives have been done before, most recently for the centenary of World War One. However, these are usually one-offs. We can only operate within the remit of both the state and The National Museum's budget."*

THE TEAM



MARTINA KAMNIKAR,
General Co-Manager

From Slovenia, is a Musicologist, specialising in classical and folk music.



KEVIN KEELEY,
General Co-Manager

From Ireland, brings expertise in Visual and Popular Culture.

Our combined practical experience in live music, orchestral performance, and vinyl production has endowed us with a strong network of potential collaborators for our project. Through our collaboration, we aim to honour and celebrate the language and music that unite us, fostering a deeper appreciation for our cultural legacies.

STARTING POINT

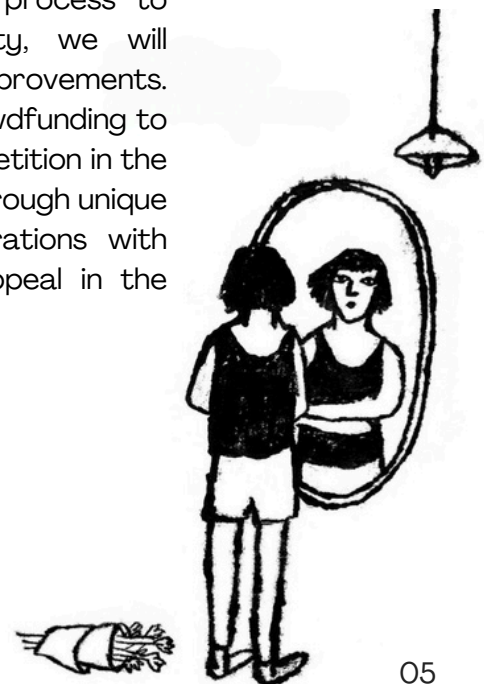
The project is dedicated to rediscovering and reviving forgotten audio heritage, ensuring it receives the recognition it deserves. It aims to empower smaller archives and enthusiasts by making their collections accessible on digital libraries and streaming services. Through curated playlists, vinyl compilations, and zines, the goal is to engage a broader audience, particularly targeting the Irish and Slovenian diasporas, and to connect and enrich communities worldwide by extending a piece of home beyond borders.

While national archives are crucial for procurement and conservation, interviews revealed a gap in collaboration and consolidation with smaller organisations. These institutions often have different motivations for archiving, diverse practices, and varied methods of presenting materials. The materials held by smaller/regional archivists and organisations are central to constructing collective identities today. This endeavour aims to create a more inclusive and comprehensive narrative of cultural heritage, drawing from diverse perspectives.

SWOT conclusions*

- | | | |
|--|---------------------|--|
| <ul style="list-style-type: none"> • Validation Results • Network • Collaboration | S O | <ul style="list-style-type: none"> • Public Engagement • International Collaborations • Educational Collaboration |
|--|---------------------|--|

‘Access Archive’ plans to simplify the collaboration process to manage bureaucracy effectively. To ensure quality, we will meticulously review materials and make necessary improvements. We will explore various sources such as grants and crowdfunding to address funding challenges. In response to market competition in the vinyl industry, we aim to differentiate our compilation through unique packaging, strategic marketing efforts, and collaborations with niche distributors, thereby enhancing visibility and appeal in the market.



*For further details see Annex 3.

MARKET AND COMPETITORS ANALYSIS*

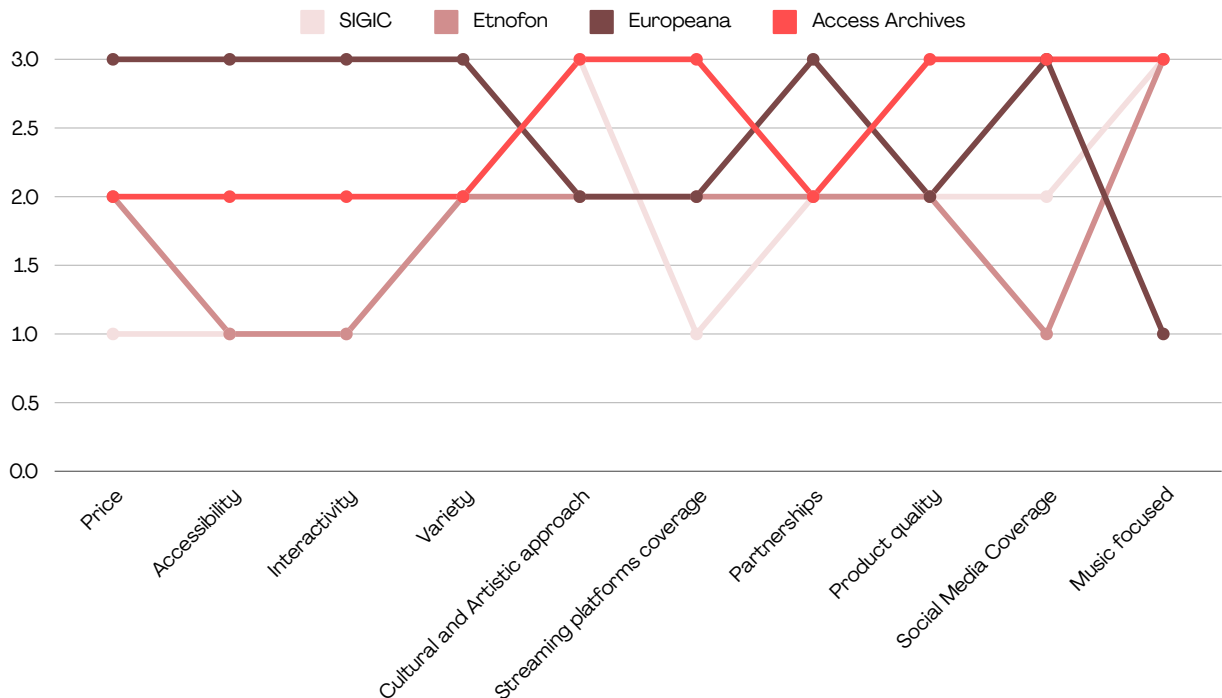


Chart 1: Curve Value analysis

In our market analysis, we've realised a specific niche within the cultural heritage practices. Initiatives such as the Irish Community Archive Network (**ICAN**) in Ireland and various digitising projects in Slovenia, including **SIGIC** and **Etnofon** may serve as competitors. Alongside these national initiatives, we also recognise broader competitors such as **Europeana**, operating at a European scale, While these entities share some similarities with our project, particularly in grassroots involvement and archival digitisation, our emphasis on collaboration with contemporary artists and amateur archivists, as well as our targeted approach towards serving the Irish and Slovenian diaspora, distinguishes us significantly.

We these initiatives more as partners than competitors, advocating for a collaborative approach to achieving common objectives. By leveraging partnerships with similar projects, we can expand our network, share resources, and mutually benefit from shared expertise.

*For further details see Annex 4 & 5.



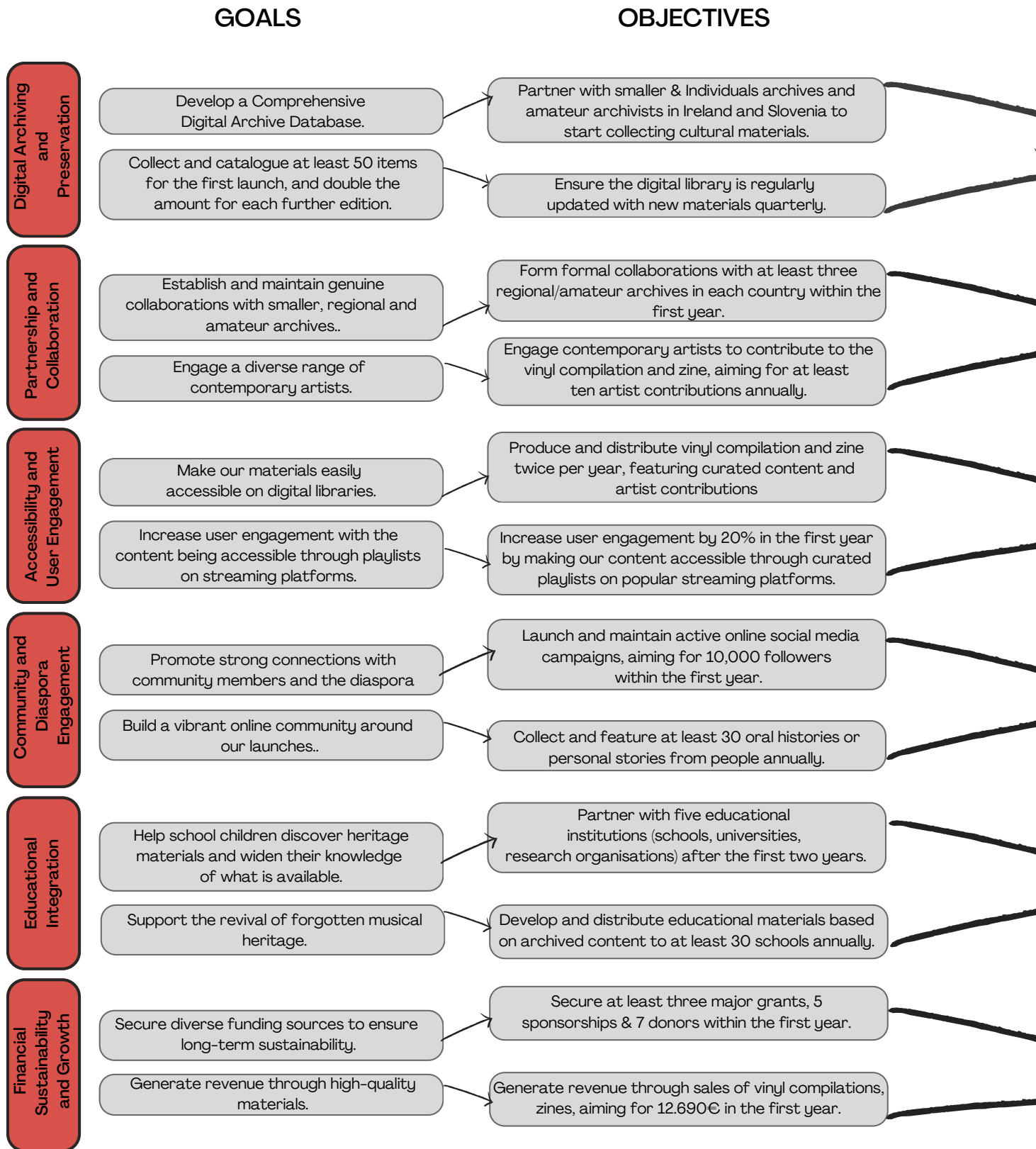
TARGET AUDIENCE

Our target audience encompasses a diverse range of individuals and communities with a shared interest in cultural preservation and exploration.

1. **Archivists and Smaller Archives:** we prioritise collaboration with archivists and individual archives, recognising their crucial role in safeguarding and collecting ‘lesser known’ cultural heritage. We aim to empower these entities and amplify their impact within their communities by providing a platform for these grassroots efforts.
2. **Digital Library Users:** our focus extends to individuals accessing digital libraries and their databases, emphasising the importance of accessibility and engagement with archival materials. We aim to attract users who seek comprehensive and interactive access to cultural content.
3. **Music and Cultural Enthusiasts:** through curated playlists on streaming platforms, as well as our vinyl compilation and zine, we target individuals within and beyond our language groups. This includes music enthusiasts who appreciate diverse cultural narratives and expressions. Our goal is to foster a sense of cultural connection and representation, reaching audiences both domestically and internationally by targeting our diasporas.



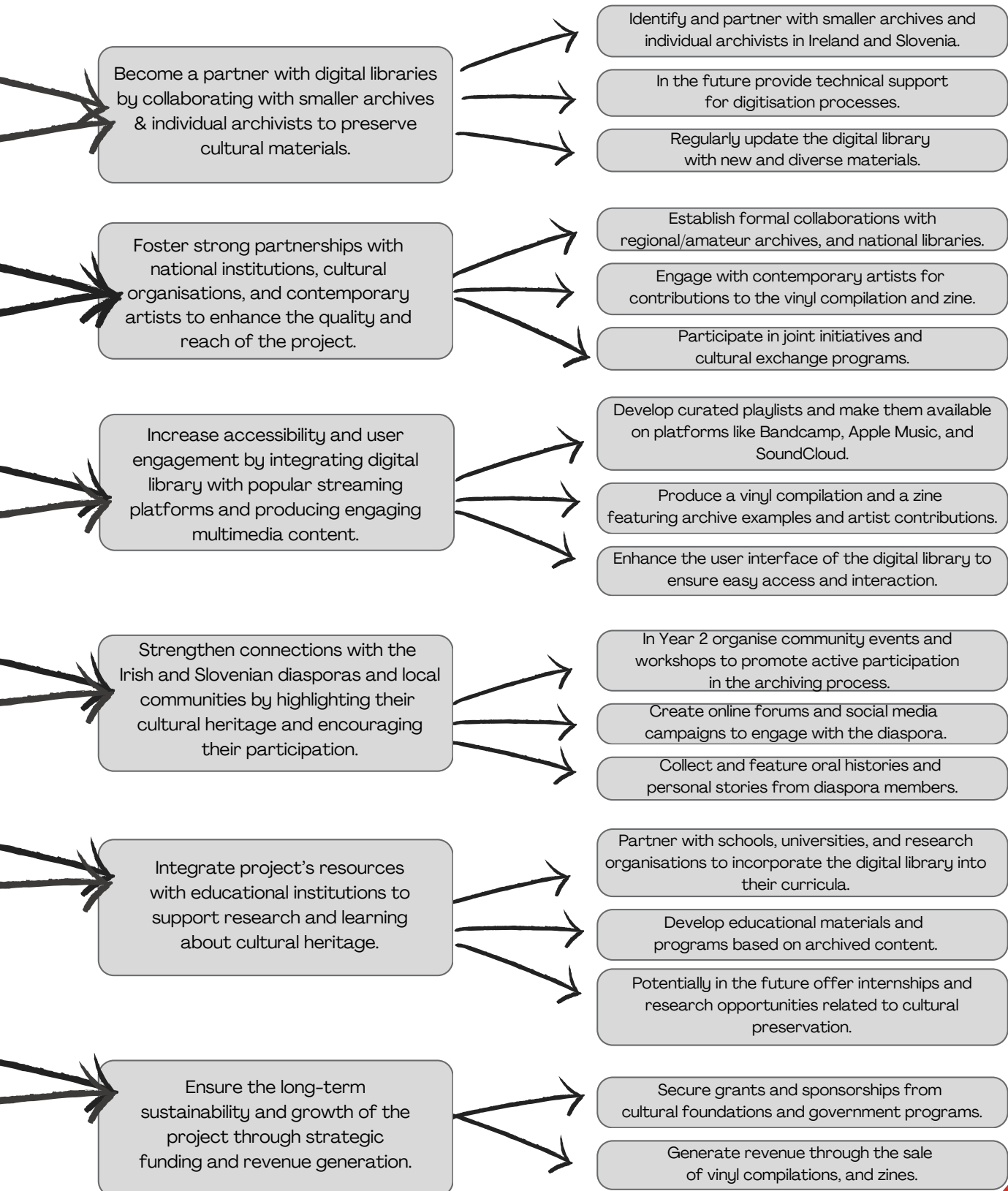
STRATEGIC PLANNING, OBJECTIVES & GOALS*



*For further details see Annex 6.

STRATEGIES

ACTIVITIES



PRODUCTION PROJECTION

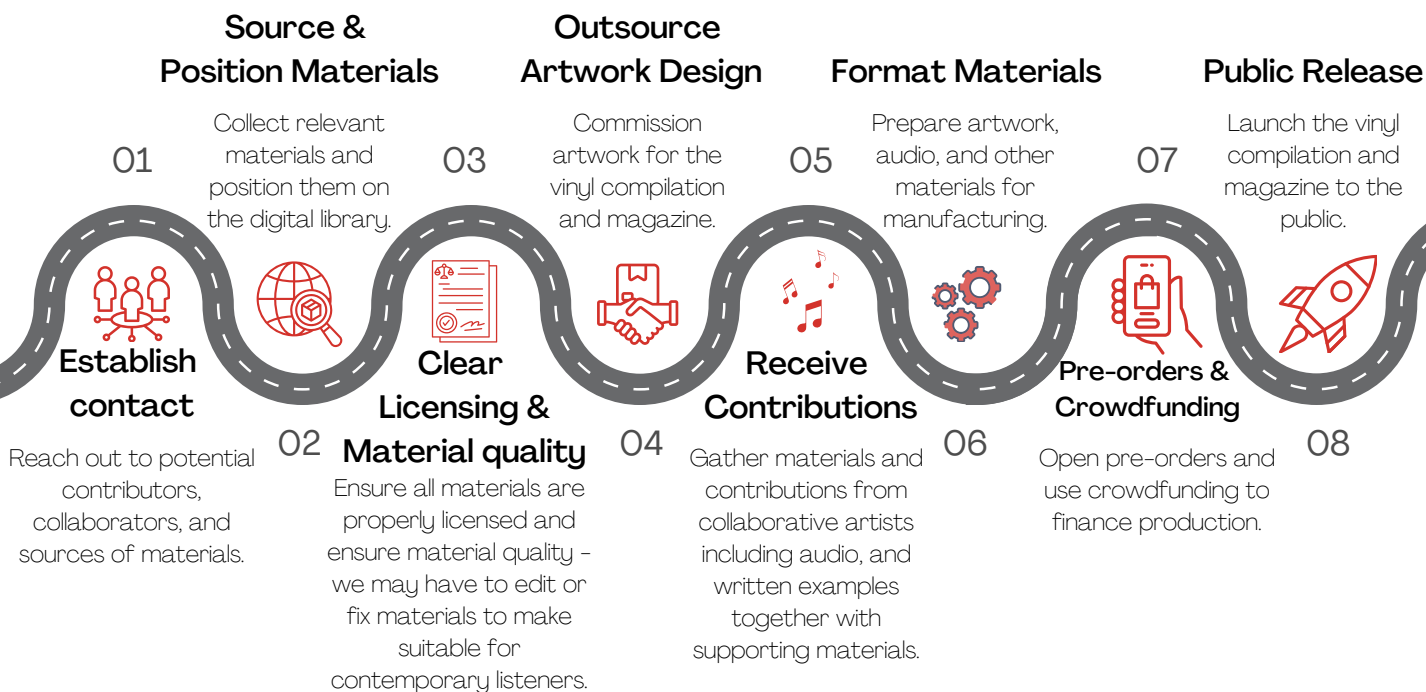
PRODUCTION PLANNING AND TIMETABLE*

The production plan for 'Access Archive' includes finalising timelines and agreements, and starting production in **July 2024**, followed by a crowdfunding campaign and continued production from **August to November 2024** to prepare for the first launch.

December 2024 marks the release of the first set of 50 archived pieces on digital library platforms, an initial playlist with 30 examples on streaming platforms, and the first vinyl compilation including 10 pieces and zine, accompanied by targeted promotional activities.

From **January to June 2025**, we will evaluate feedback, plan future releases, and upload **new archived pieces quarterly**, with **additional playlist every three months**. By **July 2025**, we will release the **second vinyl compilation and zine**, sustaining momentum and fostering community engagement. Key steps include contacting contributors, sourcing and licensing materials, outsourcing artwork design, formatting for manufacturing, opening pre-orders, and implementing after-sales services.

PRODUCTION ROADMAP



*For further details see Annex 8.

PROJECT CONTENTS

The project involves **three key stages** in receiving and publishing materials.

In the first stage, we will **connect with amateur archivists and request materials, making them accessible and visible in digital libraries.**

In the second stage, **30 examples will be selected to create a playlist for global streaming platforms, with new playlists and uploads added every three months.**



We are actively sourcing contributions for our project from various sources. **Tony St. Ledger**, an individual archivist and musician has donated a collection of cassette tapes featuring unreleased tracks and live performances from the Dublin punk scene of the late 70s and early 80s. **Yale University's Spoken Arts archive**, renowned for recordings of 20th-century authors and poets, provided us with a digitised interview of Irish poet **Brendan Behan** from an original acetate disc. Additionally, **Tomi Lajovic**, an archivist, shared unpublished audio recordings of Slovenian composer **Anton Lajovic's** works, including notable pieces like "Večerna Pesem, op. 2, no. 5".*

To re-contextualise these materials for new audiences, in the third stage of the project **we will release a vinyl compilation and accompanying zine twice a year.** The compilation will feature up to 10 examples, along with possible remixes from contemporary artists of each country. Our magazine will include interviews with archivists, artists, and scholars, discussing cultural heritage and language preservation, and will feature artworks from various artists, who will also collaborate in cover design.



Draft design supplied by Ema Kobal.

*For further details see Annex 10.

ACTION PLAN AND ROADMAP*

		First launch				Second Launch				Third Launch			
		YEAR 1				YEAR 2							
		Quarter 1	Quarter 2	Quarter 3	Quarter 4	Quarter 1	Quarter 2	Quarter 3	Quarter 4	Quarter 1	Quarter 2	Quarter 3	Quarter 4
Milestones		Complete initial research and define project needs by securing preliminary funding and resources.	Establish and create the brand identity while applying for additional funding opportunities.	Launch the first playlist on Bandcamp and Apple Music & Print and sell the first edition of the zine and vinyl.	Feedback & Evaluation. Preparation of the next edition.	Collect feedback from initial launches and connect with more Irish and Slovenian archives abroad.	Launch additional playlists and update the budget based on feedback.	Release new content on digital libraries, playlists, and a new zine and vinyl edition.	Evaluate yearly progress, adapt strategies, and boost promotional efforts to attract more customers.				
Objectives (Archives, Digital Library, Artists, Publishers, Public funding, Other donors)		Establish initial relationships and partnerships with archives.			Nurture partnerships and explore expansion options.	Gather feedback and seek new collaborations.			Create new partnerships beyond Ireland and Slovenia.				
		Establish initial relationships and partnerships with DigLib, Artists & Publishers.	Work closely with partners to ensure a successful launch.		Gather feedback and seek new partnerships.	Nurturing and improving partnerships.		Establish new international partnerships.					
		Initiate & finalise discussions for partnership and sponsorship funding & apply for public funding.		Review feedback and adjust funding strategies.		Assess partnerships & funding and seek expansion opportunities.	Explore new partnership and sponsorship opportunities to diversify funding sources.		Explore new partnership avenues..				
Product/Value proposition (Activities)		Define value proposition for the recognised target audience.	Showcase profitability and business value to lenders and stakeholders.			Enhance value proposition by launching more playlists and expanding the market internationally.		Identify new values and audiences as we expand to new territories outside our nations.					
		Conduct research, create content, secure funding, and initiate marketing efforts. Curate database, collaborate with artists, produce zines and vinyl, and build online community.				Gather feedback and reevaluate activities for possible improvements. Continue artist collaborations and expand market.				Expand market to other countries and establish more partnerships.			
Development (Location, Staff, Distribution)		Establish hybrid and home-based work model. Implement remote work policy with occasional in-person meetings.				Remote work from each country with periodic in-person meetings.							
		Define core team roles and responsibilities, assessing the need for external support.		Gather feedback on team dynamics and working conditions.		Exploring opportunities to expand the team and recruit new partners.		Review team performance and consider salary adjustments.					
			Launching the first playlist on Streaming platform and selling the first edition of the zine and vinyl.			Evaluating and gathering feedback from the first year, defining areas for improvement.							
Communication & Marketing (Promotion, Advertising, Personal Selling)		Develop and initiate the communication plan, focusing on building a strong social media presence and reaching out to various media outlets for the initial launch.				Maintain consistent engagement on social media platforms and expand outreach.		Strengthen international media engagement and adapt distribution strategies.					
		Drafting, defining, and finalising the promotion plan.	Putting the promotion plan into action & launching the project across social media and analog channels.		Gathering feedback and making possible improvements.		Conducting surveys and gathering feedback to make adjustments and improvements.	Adapting promotion activities to the international market.					
		Contact and pitch project to archives, libraries, and artists.	Use personal connections to boost project launch.		Evaluation & gathering feedback.	Sustain & expand partnerships.		Expand outreach, drive collaboration.					

*For further details see Annex 8, 9 & 16.

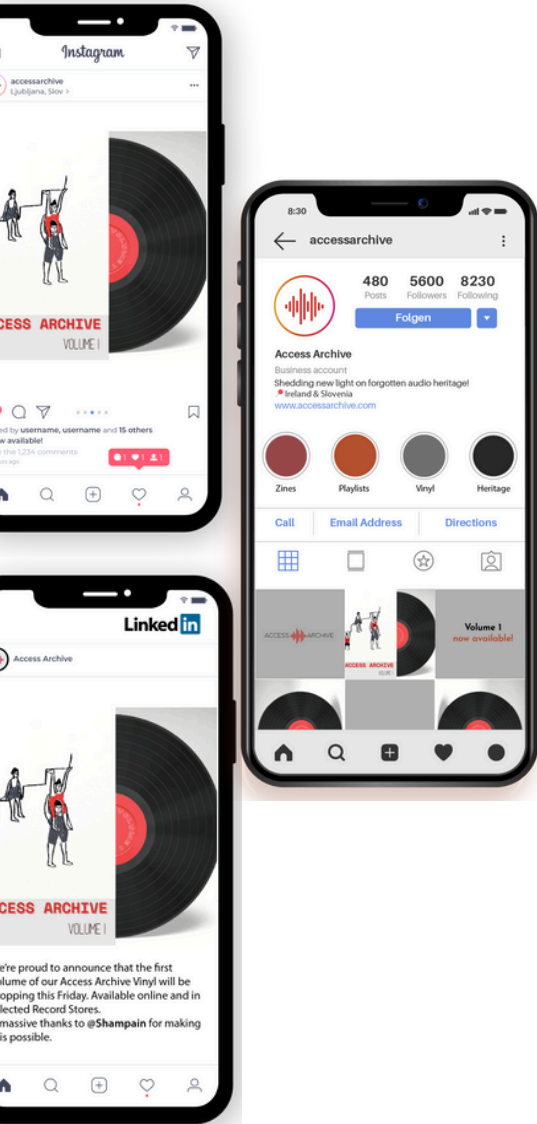
MARKET STRATEGY*



*For further details see Annex 7.

COMMUNICATION STRATEGY*

As part of our communications plan, 'Access Archive' aims to utilise online channels (primarily social media), offline channels (primarily magazines and newspapers), and artist collaborations to maximise the project's reach and impact. There are several key objectives to achieve that, which will enhance the project's impact and sustainability. The communication plan for Year 1 will be implemented in four phases:



Phase 1: July to September 2024

Design and prepare our social media image, logo, and press release, and secure collaboration agreements. Announce the project online, issue the press release to national, regional, and local media outlets, and announce collaborators.

Phase 2: October - December 2024

Open pre-orders, release two singles, and promote through digital radio, magazines, and influencers. First launch and after evaluation.

Phase 3: January to March 2025

Gather feedback and evaluate previous year. Prepare the communication plan for the coming year and new launches.

Phase 4: April to June 2025

Push the social media campaigns, radio and magazine interviews, and seek larger, more influential collaborators. Conduct a second press run, launch the second edition, and evaluate our long-term communication strategy.

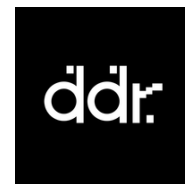
COMMUNICATION COLLABORATORS



NTS Radio



NPR Music



Dublin Digital Radio



Kino Šiška, Ljubljana



Radio Študent, Ljubljana



Dobra Vaga gallery



RTV SLO

*For further details see Annex 9.

LEGAL STRUCTURE*

To effectively manage our project, we will separate access archive into two legal entities:

Non-Profit Charity - Access Archive

Access Archive will operate as a not-for-profit charity focused on sourcing, uploading, and promoting materials for our digital library. It actively seeks collaborations with national institutions and leverages its charitable status to secure funding from government bodies and arts councils. This structure maximises support for our archival efforts, ensuring broad access to cultural materials while maintaining a commitment to not-for-profit values and goals.

L.L.C - Linden & Lime

Our LLC (Based in Ireland) serves as the operational foundation for managing production and distribution activities associated with our vinyl compilation and magazine. With this structure we benefit from limited liability protection and operational flexibility while enhancing our capacity to handle business operations efficiently.

LEGAL CONSIDERATIONS*

Copyright Compliance in Slovenia and Ireland

Ireland and Slovenia adhere to national laws that align with EU directives: both countries safeguard literary, artistic, musical, and dramatic works, permitting fair dealing exceptions for research, private study, criticism, review, and news reporting. We will navigate these frameworks to uphold our commitment to preserving cultural heritage while respecting the rights of creators and contributors.

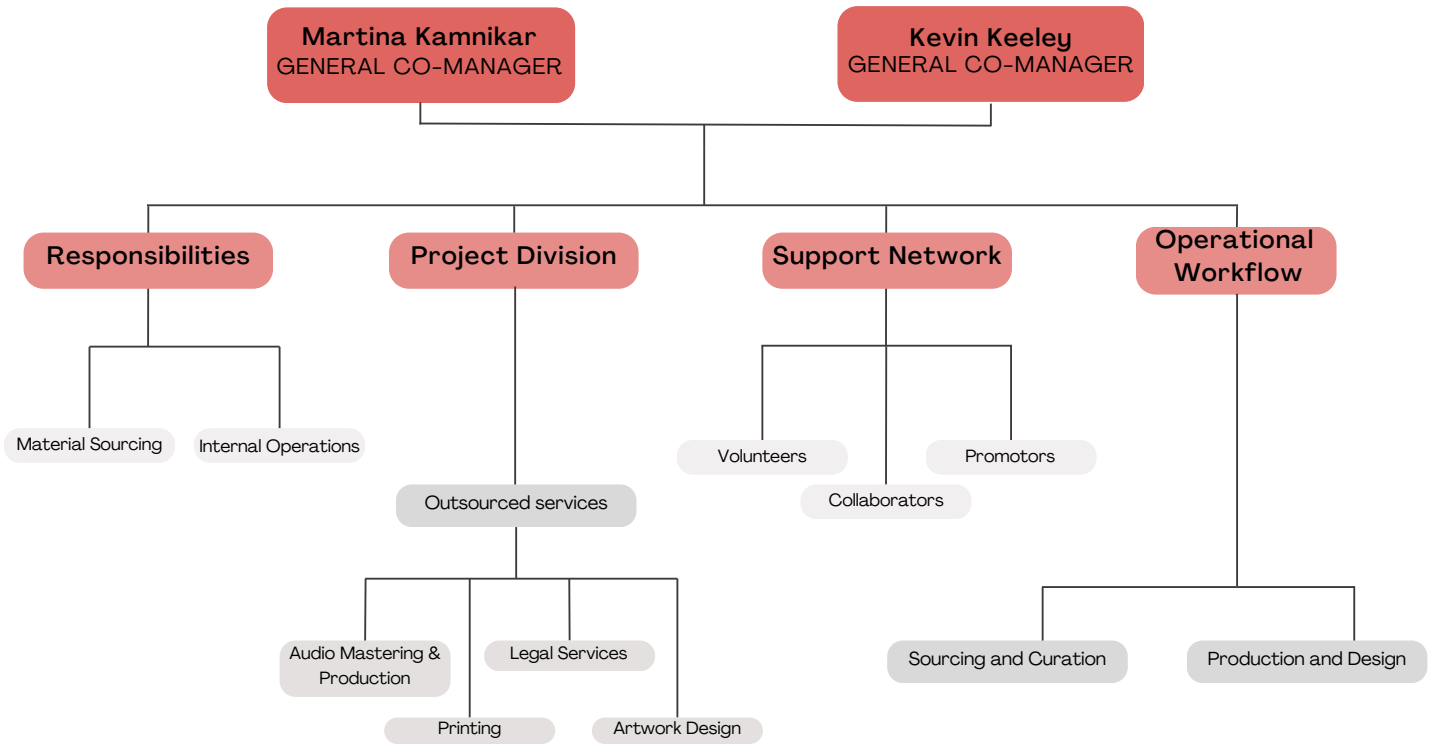
Statutory Licensing Schemes

Both Ireland and Slovenia have implemented statutory licensing schemes for educational and library use, facilitating the lawful use of copyrighted works under specified conditions without direct permission from rights holders. These schemes enable us to make all of our materials available on our digital library for educational purposes. We will only have to license materials for our vinyl compilation/commercial release.

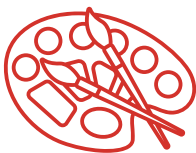
*For further details see Annex 11.

MANAGEMENT MODEL*

Our management model centres around our core team handling material sourcing, curation, promotion of the project and partnerships with collaborators. Key functions such as audio mastering, printing, legal services, and artwork design are outsourced.



ARTISTS AND PARTNERS COLLABORATORS**



Ema Kobal

Visual artists from Ljubljana contributing the visuals for Zine and Vinyl cover.



Shampain

DJ/promoter from Ireland to contribute for Vinyl compilation.



Tomi Lajovic

Collector of audio material from Ljubljana, contributing archive materials and interview for the zine.



Nyahh records

Sound collectors from Ireland, contributing audio materials.

*For further details see Annex 12 & 13.

**For further details see Annex 10.

SET UP COSTS AND OPERATIONAL NEEDS

To ensure project success, we require capital for various needs, including material licensing, legal support, physical design, and promotional efforts, totalling **€23,342**. Our main expenditures will be vinyl pressing and magazine printing costs, necessitating an initial investment of **€23,000** before launch. Direct funding from targeted donors and grants would ideally cover these expenses. We plan to utilise traditional pre-order platforms like Bandcamp and crowdfunding methods such as Patreon to support production and promotion efforts.

	Year 2024 - until Nov 24	
Setting up the business	Estimate	Actual
Salaries	€12,520.00	
Consultants	€8,000.00	
Graphic design	€1,000.00	
Publication	€322.00	
Vinyl	€1,500.00	
Plant and equipment	<i>Donated</i>	
Start-up capital		
Equity investment	€0.00	
Fundings	€23,000.00	
Total	€23,000.00	
The result		
Total set-up costs	€23,342.00	
Surplus funds	-€342.00	
Borrowings required		

Chart 2: Set-up Costs Summary*



There are a number of operational needs involved to ensure the success of our project. Key processes involved include; establishing contact with all potential contributors, collaborators, and sources of materials, sourcing relevant materials for the digital library, ensuring all materials are licensed correctly and that the quality of the audio materials to be included in the vinyl compilation are of a sufficient standard. As the project advances, outsourcing artwork and production of the vinyl compilation and magazine will be necessary, along with potentially establishing an after-sales/customer support team depending on distribution and sales efforts. Utilising pre-existing digital libraries and streaming platforms for hosting materials will help minimise physical equipment and resource requirements, allowing us to focus our resources primarily on audio materials, licensing, design, and collaboration efforts.

*For further details see Annex 14.

FINANCIAL PLAN AND BUDGETS*

Expenditure		Year 1	
		Estimate	Actual
Salaries		€37,560.00	
Consultants			
	Lawyer & solicitor	€2,000.00	
	IT	€500.00	
	Accountant	€4,000.00	
	Finance advisor	€7,000.00	
Graphic design		€1,000.00	
Publication		€1,932.00	
Vinyl		€4,500.00	
Contingency		€2,924.60	
Total		€61,416.60	

The project's budget relies on public funding, crowdfunding, and direct planned sales of 500 zines and vinyls in the first year. The financial objective is to achieve a surplus by Year 1's end, double it by Year 2, and reduce public funding dependency by 20% by Year 3, monitoring key financial indicators closely. As part of the operational strategy, the plan to utilise initial grants, donations, and crowdfunding while as plan B maintaining an open bank account with a credit agreement as a contingency.

Income			
Public funding			
	Municipality of Ljubljana	€4,000.00	
	Ministry of culture Slovenia	€4,000.00	
	Start up / Charity grant	€7,000.00	
Irish Arts Council			
	Arts Participation Grant	€5,000.00	
	Deis Recording + Publication Grant	€4,000.00	
Private donations			
	Core Solutions (Ireland)	€2,000.00	
	Grant Thorton (Ireland)	€2,000.00	
	Krka (Slovenia)	€2,000.00	
	Petrol (Slovenia)	€2,000.00	
	Lek (Slovenia)	€2,000.00	
Crowdfunding campaign		€15,000.00	
Publication and vinyl sells		€12,690.00	
Total		€61,690.00	



Chart 3: Budget

*For further details see Annex 14.

FUNDING PLAN*

Our fundraising strategy mainly focuses on securing grants, private donations, and crowdfunding to ensure financial stability and growth. With the backup of professional support and wider research work, it will achieve the goals by involving in the public and private sectors. To ensure sufficient financial funding we wish to provide a high-quality materials, accessible to all.

Public Grant Applications

Our goal is to secure at least **3 out of 10 grant applications**, totalling **€24,000** in the first year..



Private Donors

Build partnerships with private donors who resonate with our mission, aiming for a minimum of **7 donors** contributing **€10,000** in the first year, achieved through research, presentations, and relationship-building.



Sponsors

Secure infrastructural support from sponsors for our project's needs, such technical equipment and assistance in the first four months



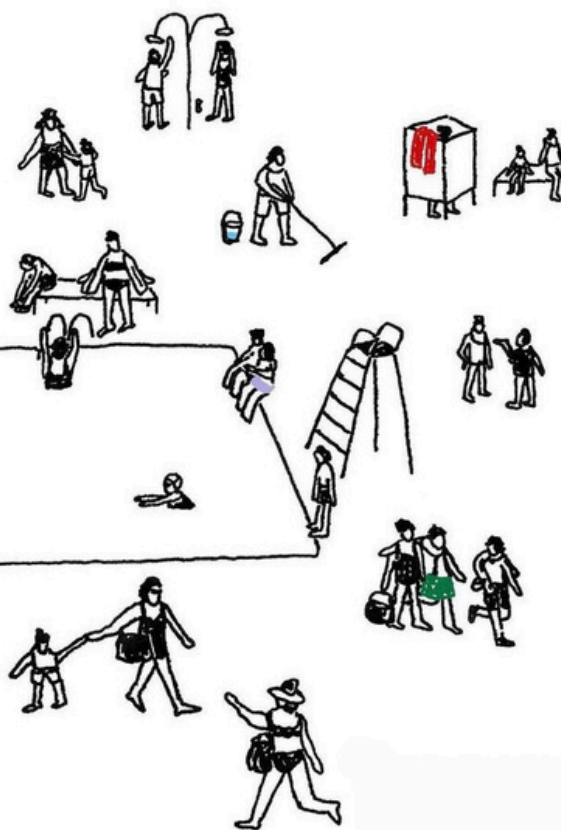
Crowdfunding

Launch crowdfunding campaign in Ireland and Slovenia, ensuring detailed preparation and active management for successful execution and promotion, raising **€15,000** in the first year.



Direct Income

Create compelling content for zine and vinyl, collaborate with partners for material creation, design, print, and distribute products, ensuring sales through online platforms and strategic partnerships, aiming for the revenue of **€12,690** in the first year, **selling 500 zines and vinyls in 2 launches**.



*For further details see Annex 15.

RISKS IDENTIFIED AND MITIGATION*



Funding

The competitive funding landscape and challenges in demonstrating immediate impact pose significant risks. To mitigate these, we will:

Diversify Sources: seek grants, sponsorships, and crowdfunding to reduce dependence on a single funding source.

Demonstrate Value: highlight the long-term cultural impacts of the project.

Grant Writing: educate ourselves to write good grant applications.

Resources

The small team and reliance on external partners may affect scalability and quality. To address these risks, we will:

Strategic Resource Allocation: develop a detailed resource management plan.

Partnerships: form strategic partnerships with organisations and individuals who can provide additional expertise and resources.

Content Quality

Ensuring high-quality, authentic cultural materials is crucial for the project's success. To maintain accuracy and ethical standards, we will:

Robust Review Processes: establish strict quality control processes.

Legal

Navigating complex licensing and copyright regulations is critical. To prevent liabilities and protect our reputation, we will:

Comprehensive Licensing Strategy: Develop detailed licensing plans.

Legal Support: engage legal experts to assist in negotiating and ensuring compliance with all licensing and copyright regulations.

Communication: communicate licensing requirements.

BASED ON OBJECTIVES, THE EVALUATION PLAN WILL BE DIVIDED INTO DIFFERENT CATEGORIES:

Digital Archiving and Preservation	Quarterly evaluations will monitor the number of archived pieces uploaded (initially 50 items, doubling with each subsequent upload), user engagement metrics, and quality control assessments for digital content accuracy and completeness.
Partnership and Collaboration	Evaluation biannually, tracking 5 artist collaborations per launch, 2 national digital libraries collaborations, 7 donors, and 3 regional archives, assessing partnership quality, content and funding volume, and partner engagement.
Accessibility and User Engagement	Evaluate twice per year, monitoring streaming platforms for stream and follower counts, analysing user feedback for improvements. Aim to increase user engagement by 20% in the first year, coinciding with the release of two zine/vinyl annually.
Community and Diaspora Engagement	Assessed quarterly, tracking activity in online forums and measuring the impact of communication campaigns, evaluating that 10,000 social media followers within the first year were reached and at least 30 oral histories or personal stories annually were featured.
Educational Integration	Educational integration progress will be assessed biannually starting from year 3, aiming to partner with five educational institutions and to create and distribute educational materials derived from archived content to at least 30 schools annually.
Financial Sustainability and Growth	Evaluated quarterly, tracking funding secured from grants, donations, and crowdfunding campaigns, alongside monitoring sales revenue from zines and vinyl compilations, aiming for €12,690 in the first year. Securing at least three major grants, 7 donors and sponsorships within the first year is targeted.

*For further details see Annex 17.