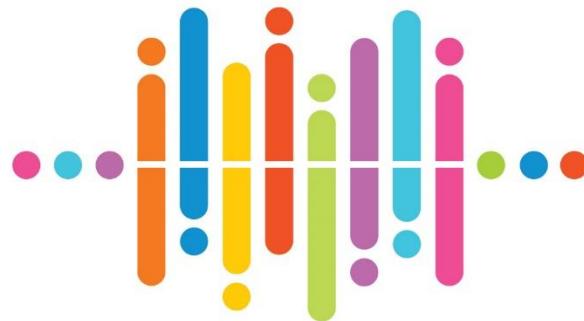




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**IN.TUNE**

*Innovative Universities in Music and Arts in Europe*

Inventory and plan for  
institutional capacity building  
in terms of (technical)  
equipment and musical  
instruments (D5.4)

Capacity building and innovation in learning & teaching  
(WP5)

## Document details

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Innovative Universities in Music & Arts in Europe – IN.TUNE is the only European University Alliance in the field of music and arts. It brings together eight universities from North, East, South and West Europe, striving to deepen their cooperation to bring about institutional transformation and the enhancement of their quality, performance, attractiveness and international competitiveness. In line with the goals set by the European strategy for universities, underlining the important role of higher education in shaping sustainable, democratic and resilient societies, IN.TUNE members are committed to the development of a joint long-term strategy with a strong artistic dimension for high quality education, research, innovation and service to society, becoming a role model for the wider higher education community across Europe and beyond.

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## Introduction to the Context

### IN.TUNE

The European University Alliance [IN.TUNE – Innovative Universities in Music & Arts in Europe](#) brings together eight universities across the continent, committed to the development of a joint long-term strategy for excellence in education, research, innovation and service to society. This strategy is built on a shared perspective on our institutions' roles within society, a joint vision and approach towards deep institutional cooperation, and a shared dedication to the European values of diversity, democracy, social and human rights.

Through the establishment of IN.TUNE, we aim to:

- Build an effective, systemic and sustainable framework for deep institutional cooperation, drawing on our previous and existing collaborations to drive transformational change across our institutions.
- Strengthen, through this deep institutional cooperation, artistic and educational innovation and research, not only within our institutions, but also throughout the higher music education sector and the broader cultural and creative sector industries, providing students and professionals unique with educational opportunities that will improve their ability to access, create and maintain sustainable careers.
- Play an active role in shaping the future of our sector and our societies by addressing contemporary educational, professional, societal, technological and ecological challenges. Together, through the joint creation of forward-looking institutional environments, we will empower students and staff to engage with these challenges through their creative work, both at institutional and transnational level.

### Work Package 5: Capacity building and innovation in learning & teaching

*The Capacity building and innovation in learning & teaching (WP5) focuses on developing IN.TUNE Policy on Capacity Building and Innovation in Learning & Teaching, aiming to enhance the professional development of teaching and administrative staff across the alliance through tailored continuing education opportunities. The initiative includes two types of annual training: (a) the "Artist as Teacher" courses for educators, which focus on improving didactic skills, incorporating diversity and inclusion, fostering sustainable academic careers, and aligning with IN.TUNE's strategic goals for education, research, and innovation; and (b) training for administrative and management staff, addressing key competencies such as management skills, institutional policies, and sustainability practices. Both programs will leverage the*

expertise of partner institutions and integrate a European dimension, ensuring collaborative growth across the network.

In addition to individual capacity building, the work package will address institutional needs by developing a plan to upgrade technical equipment, research tools, and musical instruments, ensuring equity among alliance members. Furthermore, the package will spearhead a joint curricular innovation scheme, promoting student-centered, interdisciplinary approaches to artist pedagogy. This scheme will explore new methodologies, digital technologies, and student-led projects, aligning closely with other work packages to advance innovative educational formats across the IN.TUNE alliance.

## Deliverable summary

*Inventory and plan for institutional capacity building in terms of (technical) equipment and musical instruments (D5.4)* is a document describing an inventory and plan for institutional capacity building with institutional needs in terms of (technical) equipment and instruments, with the aim of ensuring equity among alliance partners in participating in activities within IN.TUNE, based on the reality that alliance partners are located in countries with different funding levels and resource opportunities.

Working Group 3a (WG3a), which consisted of one member from each partner institution, supported the Alliance by developing recommendations for technical interoperability across the eight partner institutions through compatible infrastructure, hardware, software (where sustainable), and musical instruments, ensuring that technical barriers do not hinder joint activities and mobility, and underpinning the implementation of all WPs and WGs. WG3a collected needs via a structured, Alliance-wide Inventory using an online form addressed to institutional alliance managers and WP chairs, capturing itemised requirements, costs, and procurement/depreciation procedures. All institutions responded by the deadline, allowing a comprehensive and comparable dataset for decision-making.

Building on this evidence, WG3a proposes a Plan that translates the Inventory into clear recommendations for budget allocation, prioritisation, and procurement timelines, aligned with deliverables and aimed at equitable participation. The budget allocation is guided by an eight-criterion framework prioritising partners with the greatest technical gaps, alignment with WP/Alliance objectives, cost-benefit justification, sustainability and long-term value, interoperability, and category relevance. In line with sustainability and feasibility, WG3a recommends prioritising infrastructure, hardware, and instruments with long-term impact, while generally excluding subscription-based software – this should be separately planned for by the respective institutions beyond the Alliance cycle.

Procurement must comply with institutional and national rules, be coordinated with deliverables and milestones (with urgent needs like BIPs prioritised), and follow a phased, time-aware purchasing schedule to address varying institutional procedures. Risk management focuses on equitable resource allocation, limited financial resources, procurement variability, timeline compliance, technical standards, and continuous needs assessment. Accordingly, mitigation measures include transparent criteria, WP-based budget structuring, early issue identification, interoperability testing (e.g. MVTP), and post-cycle assessment mechanisms.

Two key outputs structure this work: the Inventory – a transparent, filterable evidence base of needs and costs across four categories – and the Plan – a narrative of strategic recommendations enabling data-driven decisions on budget allocation by the Executive Committee and Governing Board. WG3a also notes a current gap in an Alliance-wide approach to library resources and recommends developing a coordinated plan for future cycles (needs assessment, shared licensing, and technical integration).

## Background: WG3a role

As part of WP5, Working Group 3a, "New approaches in learning & teaching – institutional needs in terms of (technical) equipment and instruments" (WG3a), plays an essential role in enhancing technical interoperability across the IN.TUNE alliance (Alliance). Technical interoperability here refers to the ability of eight partner institutions to work together through compatible hardware, software, and musical instruments. This capacity is fundamental for achieving the Alliance's joint activities. The core goal of WG3a is therefore to define a clear set of options and recommendations for addressing inequalities among partners, so that all institutions, regardless of their initial technical capacity, can participate fully in all planned activities.

The relationship between technical interoperability and the Alliance's deliverables is foundational. WG3a acts as a supporter and facilitator for other work packages (WPs) and working groups (WGs), ensuring that technical barriers do not obstruct planned activities. The entire group workflow integrates close cooperation with all other WPs and WGs. The successful implementation of new educational formats (WP3), seamless student and staff mobility (WP2), research activities (WP4), professional development and social integration (WP6), and effective dissemination and advocacy (WP8) all depend on interoperability solutions. WG3a's work thus underpins the realisation of the Alliance's main thematic areas, providing the technical backbone necessary for capacity building and transnational collaboration.

By addressing technical disparities among partner institutions and enabling the integration of the equipment and musical instruments, WG3a not only supports the immediate needs of other WPs and WGs but also contributes to the long-term sustainability and technical capacity of the Alliance as a whole.

## Method and workflow

The WG3a method for identifying the Alliance's technical needs integrates both the work package-based and the institutional perspective. Needs were initially gathered in accordance with the requirements of the respective WPs. The approach then evolved to ensure that technical needs are not just tied to individual WPs but also capture the unique technical capacities and circumstances of each partner, reflecting broader institutional requirements and facilitating a more accurate inventory.

A thorough inventory of technical needs was created by systematically collecting, categorising, and analysing inputs from all partner institutions, while accounting for institutional regulations and procurement constraints.

The data collection for the inventory was organised around a set of guidelines and questions designed to ensure comprehensive and comparable information gathering across all partner institutions. It was structured and distributed via an online form, explicitly addressed to institutional alliance managers supported by WP chairpersons. The form consisted of three main components and is included as an annex to this report (see [Annex II: WG3A INVENTORY DATA COLLECTION GUIDELINES](#)).

First, WG3a's objectives were introduced with a focus on pinpointing institutional needs for technical equipment, including IT infrastructure, software, and musical instruments, to bolster capacity building and interoperability within the Alliance. A customised set of questions was developed as a second part, aligned with the specific goals and activities of each work package (WP), targeting relevant institutional needs. Finally, each partner institution was required to respond to questions concerning budget availability, procurement procedures, and documentation requirements for depreciation of equipment funded through the Alliance budget. This structured approach ensures that the data collected is relevant, comprehensive, and directly supports the implementation of planned activities and technical capacity-building across the Alliance.

All institutions completed the form by the specified deadline and provided detailed lists of their needs across all eight WPs, including lists of items, costs, and information on procurement and depreciation procedures. This allowed WG3a to understand requirements from both the institutional and WP perspectives. The group organised additional rounds of consultation with the work packages and institutions to ensure all needs were captured, especially for new educational formats planned early in the activity plan of the alliance, such as the blended intensive programs (BIPs). The whole process was designed to provide timely and efficient data collection, with clear deadlines for submission and review.

WG3a then reviewed the submissions, compiled the needs in the inventory, and prepared a set of recommendations for decision-making on budget allocation.

A centralised Excel file was used to organise the data collected through the online form and compile it into the inventory database structure. Needs were organised into the following categories: infrastructure, hardware, software, and musical instruments. Detailed cost estimates were collected for each item to inform procurement decisions and future planning. Accordingly, the Inventory file includes institutional input across all WPs in these four equipment categories, with financial details and filtering capabilities to facilitate easy data comparisons and analysis. All this data can be found in the Inventory file, which has been added to this document as [Annex III](#).

The Plan consists of recommendations on budget allocation, prioritisation, procurement, and future planning, emphasising the need to justify each purchase and its connection to project deliverables clearly. Items were prioritised based on their relevance to WPs' deliverables, financial implications, and alignment with the Alliance's overall goals. The group recognised the importance of comparing timelines and processes across institutions, as procurement and depreciation differ. The group also acknowledged the need to address future requests that may arise after the current Alliance cycle, suggesting the integration of mechanisms to assess and periodically review partners' needs.

## Decision-making

The working group WG3a ultimately presents this Inventory and Plan within the context of the work on capacity building implemented by WP5. The WP5 Committee has reviewed and approved the proposal for decision-making on budget allocation that is the responsibility of the Executive Committee and (ultimately) the Governing Board. With its clear recommendations, the proposal facilitates decision-making on budget allocation.

The proposal also serves as a mandatory guideline for each partner institution, ensuring that their equipment selection and purchase procedures comply with the criteria and recommendations as described by the working group.

## Risks and mitigation strategies

The group identifies several potential risks in technical capacity building. Addressing these risks ensures that challenges are anticipated and addressed proactively, contributing to the effectiveness and sustainability of Alliance technical interoperability.

### *Equitable resource allocation*

Risk (R): Disparities in technical capacity among partners may persist, resulting in unequal benefits and participation opportunities for Alliance members. If these gaps are not properly managed, they undermine the goal of seamless mobility and joint activities.

Mitigation (M): To address disparities among partners, institutions with more technical gaps are prioritised, and clear, transparent criteria for budget distribution are set. This strategy helps ensure that all partners reach at least a basic level of interoperability.

### *Limited financial resources*

(R)Limited financial resources can make prioritising difficult, possibly leaving some needs unmet. A lack of adequate funding may also hinder the achievement of technical interoperability and capacity-building.

(M): The Alliance has adopted a structured approach to managing financial resources by allocating individual budgets to the planned activities of each WP, beyond the WG3a. This method ensures that essential tasks have dedicated funding, reduces competition for resources, protects core objectives from budget shortfalls, and improves clarity and efficiency in prioritisation.

#### *Procurement and depreciation compliance*

(R): Different institutions follow unique procurement and depreciation rules, which can make it challenging to implement a unified approach. Delays or inconsistencies in procurement processes might affect the timely delivery of equipment and the achievement of deliverables and milestones.

(M) By using best practices and starting and framing the procedure within an appropriate time span, delays and inconsistencies in equipment procurement and depreciation can be minimised across each partner institution. All issues, such as administrative holdups and supply chain disruptions, should be identified and proactively addressed at the earliest stage of the procurement process.

#### *Timeline compliance*

(R): Strict deadlines for deliverables and milestones require coordinated procurement and implementation. Delays in purchasing or deploying equipment can jeopardise the completion of planned goals and outputs, especially for time-sensitive formats like BIPs.

(M): Aligning procurement and implementation schedules with deliverables and milestones schedules ensures that resources and equipment are available when needed, supporting timely progress.

#### *Technical standards compliance*

(R): Integrating different systems and platforms can be technically challenging. Compatibility issues may arise, requiring additional resources or specialised expertise to resolve.

(M): The Alliance conducts interoperability testing of the equipment, such as MVTP, before purchase and long-term implementation. This reduces the risk of compatibility issues and ensures smooth integration across institutions.

#### *Software and sustainability planning*

(R): Secure funding for ongoing subscription software costs is essential for long-term sustainability. Without dedicated future budgets, institutions may lose access to tools.

(M): For ongoing software subscription costs, institutions are recommended to develop individual plans for long-term funding beyond the Alliance budget and cycle. Where possible, preference is given to one-time purchase software that does not require license renewal.

*Continuous needs assessment*

(R): There is a risk that new technical needs could emerge in the second half of the Alliance cycle or after, which were neither anticipated nor budgeted. Without mechanisms for continuous assessment and adaptable planning, the Alliance may find it difficult to adjust to changing requirements.

(M): The mechanisms for assessing technical needs after the first Alliance cycle need to be established to determine the state of technical operability and to proactively plan the long-term cooperation and sustainability of partners' joint activities.

*Inclusive data collection and decision-making processes*

(R): Insufficient consultation or a lack of consensus among partners can lead to misaligned priorities and ineffective solutions, thereby weakening the overall impact of capacity-building efforts.

(M): The entire WG3a workflow involves close collaboration and communication with other WPs and WGs. Inputs are systematically collected from all partners to prevent bias toward any single institution or WP. Regular communication and an inclusive decision-making process were essential for group members. The inclusive decision-making process will be further implemented by involving the Alliance's upper structure bodies in making decisions on budget allocation based on the Inventory data and the Plan's set of recommendations.

## Inventory and plan for institutional capacity building in terms of (technical) equipment and musical instruments (D5.4)

### Two-part structure of the deliverable

The deliverable has a two-part structure that comprises an Inventory and a Plan:

1. The Inventory is a result of systematic data gathering across all partner institutions and serves as a detailed database record of the technical needs. The Inventory functions as a transparent and objective ground for decision-making on budget allocation. It systematically presents needs across WPs, four categories of technical equipment, and related costs.
2. Building on the Inventory, the Plan translates the raw data findings into a coherent, narrative set of strategic recommendations and targeted actions. It addresses those needs by defining priorities based on a set of specific criteria.

This two-part structure ensures that technical capacity-building is both data-driven and strategically aligned with the Alliance's objectives, facilitating informed, transparent, and proofed budget allocation.

### Inventory of technical needs

The inventory provides a comprehensive and systematic overview of the anticipated technical needs across all partner institutions. It includes a detailed list of required technical equipment with estimated costs in four categories – infrastructure, hardware, software, and instruments – organised by institutions and WPs, with the additional categories of descriptions such as "specific activities supported" that justified the need for each requested item. The Inventory has a database structure and allows filtering and comparison across institutions and WPs to support transparency and informed purchase recommendations by WG3a, as well as further decision-making by upper structure Alliance bodies. The Inventory file can be found in [Annex III](#) of this document.

Categories of equipment:

1. **Infrastructure** refers to the foundational systems and network required for digital collaboration and seamless mobility. It includes physical devices, network components (such as servers, storage systems, routers, switches), and general-purpose tools such as

operating systems, administration and coordination platforms, learning management systems, and video conferencing platforms. Investments in infrastructure ensure that all partner institutions have the necessary backbone to support joint activities, data exchange, and secure access to digital resources.

2. **Hardware** includes physical devices essential for teaching, learning, and content creation in the field of music and art, including external devices and end-user devices like computers and laptops. This category covers computing devices, audio-visual kits, recording equipment, and other add-ons relevant to music and arts education. This category facilitates the production of high-quality content and the learning experience in the specific field of art in higher education. Those are crucial for enabling participation in new educational formats, online courses, blended and hybrid learning environments, virtual meetings, and collaborative projects.
3. **Software** encompasses specialised applications, databases, and platforms such as content management systems, music production software, and library digital resources. The focus is on software that can be integrated across institutions to support interoperability, with careful consideration given to licensing models and long-term sustainability.
4. **Musical instruments** are recognised as an essential category of equipment whose inclusion is crucial for supporting innovation in learning and teaching in music and art education, where practical, hands-on experience is fundamental. Music instruments are necessary in all new educational formats as well as in collaborative music-making and research activities. Ensuring that each institution has access to specific instruments allows for equal participation in joint activities focused on performance, recordings, live, or remote music events. This is especially important in activities that require simultaneous use of instruments across multiple locations and MVTP.

By structuring purchases across these four categories, the Alliance ensures a comprehensive approach to technical capacity building that aligns with the real, practical needs of students and staff across institutions.

#### Criteria for budget allocation and prioritisation of the equipment

Building on the Inventory needs and the Alliance's thematic areas, deliverables, and milestones, WG3a defined a criteria list to facilitate budget-allocation decisions and set purchase recommendations that are transparent, equitable, and strategically aligned with long-term institutional capacity building. The list consists of eight criteria for budget allocation and prioritisation of the equipment:

1. Priority in budget allocation should be given to partners with the greatest need to ensure equity and interoperability across the Alliance. The existing gaps in infrastructure

and resources at each institution are identified based on evidence of partners' needs within the Inventory. This way, technical disparities among partner institutions are effectively addressed, ensuring that all members can participate equitably in joint activities.

2. Equipment and instruments selected for purchase must directly support the achievement of specific WP and WG objectives or broader Alliance goals, such as implementation of new educational formats, seamless student and staff mobility, research activities, professional development, social integration, and effective dissemination and advocacy.
3. Each purchase must be justified with a cost-benefit analysis, considering both initial investment and long-term values. All purchases in total must fit within the available budget and provide the best possible impact on the allocated resources.
4. Preference is given to sustainable and long-term equipment and musical instruments, capable of supporting future needs.
5. Equipment and instruments should be compatible with existing systems across partner institutions, supporting seamless integration.
6. Purchases should be prioritised according to category relevance (infrastructure, hardware, external devices, software, and musical instruments) and their necessity for achieving technical interoperability and realisation of joint activities.
7. Purchase should be made on time to support key deliverables, milestones, and activities, such as the implementation of new educational formats.
8. All purchases must adhere to the institutional and national regulations in terms of procurement, depreciation, and financial rules to ensure legal compliance.

These eight criteria function as a *distribution key* for budget allocation, based on a transparent, evidence-driven process that prioritises partners with the greatest demonstrated needs, as identified in the Inventory.

Priority should be given to equipment and instruments that deliver long-term value and enable the timely implementation of joint activities, with all decisions guided by category relevance and legal compliance.

## Plan for institutional capacity building in terms of equipment and musical instruments

The Plan for achieving technical interoperability and integration among alliance partners is structured as a set of recommendations, designed to ensure that all institutions can participate equitably in joint activities. It serves as a guideline for decision-makers to ensure that

investments are justified and aligned with deliverables and milestones. By implementing these recommendations, the Alliance aims to create a technically interoperable environment that supports seamless collaboration and reduces inequalities among partners.

The Plan translates the Inventory findings into actionable steps for institutional capacity building regarding equipment and instruments, in accordance with the defined criteria list. It outlines recommendations for 1) budget allocation, 2) prioritisation of the equipment, and 3) procurement procedures and timeline.

#### *Budget allocation*

Budget allocation should be guided by the principle of addressing disparities in technical capacity among partners. Funds should be distributed to elevate all institutions to a baseline level of interoperability, ensuring that no partner is left behind due to insufficient technical infrastructure. Institutions with greater technical gaps should receive proportionally higher support to achieve interoperability.

#### *Prioritisation of the equipment*

Priority should be given to equipment and musical instruments that directly support the realisation of alliance WPs and joint activities, and that offer long-term value.

The anticipated needs for new educational formats should be prioritised. These activities make a direct contribution to the alliance's core objectives, such as innovation in learning and teaching and seamless mobility for students and staff. Technical support for blended intensive programs (BIPs) and joint online courses should be given precedence due to their strategic importance. The BIPs' imminent deadline is another reason to prioritise and ensure the timely procurement and deployment of these resources.

Types of equipment that demand high levels of technical interoperability, such as integrated platforms or compatible instruments and recording equipment, should be prioritised to ensure smooth transnational collaboration.

The anticipated needs should be assessed for their impact on capacity building and their potential to foster long-term institutional future growth. This type of equipment should be prioritised over short-term and one-off solutions. Consequently, WG3a recommends that, in general, software and databases should not be included in the alliance's purchase recommendations, except in specific cases where a one-time purchase is possible and justified. This position is based on several considerations. Most software solutions today are offered through subscription or licensing models, which require ongoing payments beyond the initial project cycle. Supporting these recurring costs is not feasible within the alliance's budget structure, as future funding for renewals cannot be guaranteed. Institutions would be

responsible for covering ongoing subscription fees, which could lead to inequities and disruptions. Software procurement often involves complex institutional and national regulations, including compliance with IT security, GDPR, and legal requirements. These processes vary widely among partners, making centralised software purchasing impractical and potentially risky. Therefore, the alliance's capacity-building efforts should prioritise categories of infrastructure, hardware, and instruments that provide long-term value and are less dependent on ongoing financial commitments. If a software solution can be acquired through a one-time purchase (rather than a subscription), and if it is essential for achieving specific project deliverables, it may be considered for inclusion. However, such cases require careful evaluation of long-term sustainability and institutional support.

Prioritisation should reflect the collective perspective of the alliance. Based on the Inventory evidence, the group has concluded that there is a notable lack of a comprehensive, alliance-wide plan for addressing library resources and services. Most requests for library-related resources have arisen from specific institutional needs rather than from collaborative or coordinated efforts among partners. This means that, while some institutions have identified needs for library databases, software, or digital resources, these have not yet been systematically addressed at the alliance level. Libraries play a crucial role in supporting research, teaching, and learning, especially in the context of joint educational and research activities. Access to shared digital resources, databases, and library management systems can significantly enhance the quality and reach of collaborative projects. As the alliance moves forward, integrating library needs into the broader technical interoperability strategy will be essential for supporting seamless mobility and equitable access to information. While library needs are not the primary focus of the current technical capacity-building plan, WG3a recognises them as a critical area for future development. Addressing these needs collaboratively will be essential for supporting research, teaching, and innovation across the alliance. The working group recommends that the alliance prioritise developing a coordinated plan for library resources in future project cycles. This should include a needs assessment, exploration of shared licensing models, and strategies for technical integration.

#### *Procurement and depreciation procedures and timeline*

According to EU funding rules, all purchases must adhere to relevant national procurement and depreciation rules in accordance with the procedures described within [Annex I](#). The alliance grant can also only be used for financing costs during the grant period.

As a result, a coordinated purchase timeline should be established to ensure that equipment and systems are in place ahead of key project milestones and deliverables. This timeline should account for the varying procurement processes and approval times at each institution. It should be structured to allow for phased implementation, with urgent needs addressed in the initial

phase and subsequent rounds of procurement for ongoing activities. All institutions must take note that all planned purchases must be completed by the end of the project period in accordance with the institution's own purchase and depreciation procedures and timelines referenced in [Annex I](#).

The proposal of WG3a serves as a recommendation guideline for compliant equipment selection and procurement, ensuring transparency and alignment with alliance goals. Decisions on budget allocation will not be handled by this working group, but by the IN.TUNE Executive Committee. With the deliverables presented here, WG3a is confident in having provided comprehensive information to the respective decision-making bodies of the alliance, enabling a coordinated, phased timeline aligned with milestones and institutional procedures. Through this approach, the alliance will advance equitable, sustainable interoperability across partners while remaining responsive to evolving needs.

# ANNEX

## ANNEX I: AN OVERVIEW OF PROCUREMENT AND DEPRECIATION PROCEDURES ACROSS INSTITUTIONS

This annex provides a comparative overview of procurement and depreciation procedures for equipment and instruments across partner institutions, based on responses to the "WG3a Inventory Data Collection Guidelines". The Annex is organized into 4 parts:

1. Budget allocation for equipment purchases
2. Procurement and depreciation procedures
3. Centralized vs. decentralized purchasing
4. Documentation required for property registration

### 1. Budget allocation for equipment purchases

**1.1 Norwegian Academy of Music:** No separate budget for Alliance equipment.

**1.2 National University of Music Bucharest:** Yes, funding is available through the National Plan of Resilience and Recovery (PNRR).

**1.3 CNSMD Paris:** Yes, there is a budget allocated from other funds and it can be used for the Alliance activities and equipment.

**1.4 Uniarts Helsinki:** No specific budget for IN.TUNE purchases; however, a reserve exists for unexpected needs.

**1.5 ESMUC (Escola Superior de Música de Catalunya):** No separate budget for Alliance-related equipment.

**1.6 mdw:** No separate budget for Alliance-related equipment.

**1.7 University of the Arts The Hague – RC:** Receives a grant from the Dutch Ministry of Education for Alliance participation; does not use the European IN.TUNE grant for equipment.

**1.8 Faculty of Music, University of Arts in Belgrade:** No separate budget for Alliance-related equipment.

### 2. Procurement and depreciation procedures

#### 2.1 Norwegian Academy of Music

**Procurement:** The choice of procurement procedure depends mainly on the estimated value of the procurement. Any procurement is, as far as possible, based on competition regardless

of the procurement procedure. The procurement process ensures that competition is carried out responsibly, with equal treatment of suppliers, and otherwise in accordance with good tendering and business practices.

Procurement of goods and services with a value between NOK 100,000 and 500,000, excluding VAT, shall be procured in accordance with the Public Procurement Regulations, Part I.

Procurement of goods and services with a value above NOK 500,000 and below NOK 1,000,000, excluding VAT, shall be carried out in accordance with the Public Procurement Regulations, Part II. Permitted procurement procedures are open or restrict competitive tendering or procurement by competitive negotiation. NMH, in principle, uses open tendering; if special reasons justify it, restricted tendering or negotiated procurement may be used. The choice of procurement procedure needs to be justified. Exceptionally, procurement by direct contact with suppliers may also be carried out for procurements with a value between NOK 500,000 and NOK 1,000,000, excluding VAT. This applies to exceptions described in the Public Procurement Regulations § 2-1 (2). This applies, among other things, to cases where there is only one relevant supplier in the market. In such cases, justification and possible documentation must be provided that this is the only relevant supplier.

Procurements with a value above the EEA/WTO threshold, NOK 1,000,000 excluding VAT, are carried out in accordance with the Public Procurement Regulations Part III. Permitted procurement procedures are open or restricted to tendering. In the case of particularly complex contracts in accordance with § 14-2 of the regulations, competitive dialogue may be used. Competition with negotiations may be used if § 14-3 or 14-4 of the regulations are met. The choice of procurement procedure must be justified. Contracts concerning non-priority services (listed in Annex 6 to the regulations on public procurement) follow the rules in Parts I and II of the regulations, even if the estimated value exceeds the threshold value specified in §2-2, including, among others, education and vocational training as well as cultural services. A planned procurement of a specific service cannot be divided to avoid regulatory requirements for public procurement. The competitive basis system KGV should be used for all procurements with a value exceeding NOK 100,000 excl. VAT. This is due to the requirement for record-keeping for procurements exceeding NOK 100,000 excl. VAT.

For goods or services with a permanent supplier, the contracted supplier is always used for the goods or services covered by the agreement. An updated overview of suppliers with whom the Norwegian Academy of Music has an agreement must be available at all times. Framework agreements cannot have a duration of more than 4 years. For purchases of goods or services where a contract has not been entered into with a permanent supplier, procurements with a value between NOK 100,000 and 500,000, excluding VAT, require offers from at least 3 suppliers. Any deviations from this need to be documented in writing. For procurements over

NOK 500,000 excluding VAT, the supplier shall be selected following a completed tender competition announced in Doffin (which follows Part II of the regulations) and the TED database (for procurements that follow Part III of the regulations).

To obtain efficient, best possible access to goods and services, NMH depends on suppliers who deliver at the right time, to the right place, at the right price, and of the right quality. Supplier selection shall be based on competition. Received offers may be assessed based on the following criteria: price, quality, technical value, aesthetic and functional properties, operating costs, customer service, technical assistance, delivery time, and completion time. Furthermore, when appropriate, emphasis shall be placed on the environmental properties of the goods, such as waste quantities, use of substances hazardous to health and the environment, whether the product is Nordic Ecolabelled or meets other official ecolabelling criteria.

For goods and services worth more than NOK 100,000, a tax certificate for tax and VAT is required from all Norwegian suppliers. For work performed with a value exceeding NOK 100,000, an HSE self-declaration must also be submitted.

There are two different amount limits: NOK 100,000 and NOK 1.3 million. Amount limits refer to the limit for a single purchase or total purchases from the same supplier over a four-year period. All amounts are exclusive to VAT. There are no special rules for purchases under NOK 100,000, but there is a general rule that all purchases must be made in the most reasonable way possible. For amounts between NOK 100,000 and NOK 1.3 million, excluding VAT, offers must be obtained from at least three suppliers and comparable. This also applies in cases where Uninett's framework agreements are used. If there is only one supplier capable of delivering, this must be documented. A tax and fee certificate must be submitted showing 0 NOK in outstanding tax and fees for procurements over 500,000 NOK, excluding VAT. A copy of the procurement protocol must be emailed to the Finance Section. For procurements between 100,000 NOK and 1.3 million NOK excluding VAT, it is sufficient to follow the regulations for public procurement part I (lovdata.no). All agreements for purchases over 1.3 million NOK, excluding VAT, must be entered into after competition. Contact the finance department before starting work.

## 2.2 National University of Music Bucharest

**Procurement:** The procedures for purchasing and depreciating equipment typically follow the national public procurement and financial regulations applicable to higher education institutions in Romania. Departments submit requests based on academic, research, or administrative needs. The university's financial department verifies the availability of funds. For purchases above a certain threshold, public tenders are organized in accordance with Romanian public procurement law (Law no. 98/2016). For lower-value acquisitions, simplified

procedures or direct purchases may be used. Offers are evaluated based on technical and financial criteria, and contracts are signed with selected suppliers.

**Depreciation:** Upon acquisition, equipment is recorded in the university's fixed asset registry. The straight-line depreciation method is commonly used in line with Romanian accounting standards. Depreciation period varies depending on the type of equipment (e.g., IT equipment typically depreciates over 3–5 years, musical instruments over more extended periods depending on value and usage). The financial department tracks depreciation annually and includes it in financial reports.

### 2.3 Conservatoire de Paris

**Procurement:** Public procurement is governed by the Public Procurement Code (*Code de la commande publique*), which consolidates all rules related to the awarding and execution of public contracts and concessions. These rules apply to everything from IT equipment to consulting services, and they vary depending on the nature and estimated value of the contract. The higher the value, the more formal and regulated the procedure becomes, especially in terms of advertising, competition, and administrative steps. For contracts under €40,000 (excl. VAT), no formal procedure is required (Article R.2122-8 CCP). However, the contracting authority must still respect the core principles of public procurement: transparency, equal treatment, and efficient use of public funds. Above €40,000, procedures become more formalised, with obligations for advertising and competition. Each type of procedure (open, restricted, negotiated, etc.) comes with specific rules, especially regarding deadlines for submitting applications and offers. The general logic is: the higher the contract value, the longer the deadlines, to ensure fair access for all potential bidders.

As of 1 January 2024, the thresholds for formal procedures are as follows: €143,000 excl. VAT for supply and service contracts of central public authorities; €221,000 excl. VAT for supply and service contracts of other contracting authorities and for supply contracts of central public authorities operating in the defence sector; €443,000 excl. VAT for supply and service contracts of contracting entities and for contracts awarded in the defence or security sectors; €5,538,000 excl. VAT for works contracts and concession contracts

**Depreciation:** it follows public accounting standards for the depreciation of its fixed assets. Depreciation is recorded as an operating expense and reflects the gradual loss of value of assets over time, helping to plan their renewal. Useful life: software 5/10 years, installations/tools 10 years, instruments 5/10/15 years, IT 5 years, office equipment 5/10 years.

### 2.4 Uniarts Helsinki

**Procurement:** Follows national legislation and internal guidelines. Procurements are categorised by value, with increasing formality for higher amounts. The procurement process

includes planning, tendering period, tender comparison, and finalising agreements. The entire process can take up to nine months, depending on the scale. Public tendering is mandatory above €60,000.

Procurements are categorised by value: under €5,000 (direct purchase), €5,000–€30,000 (documented price enquiries), €30,000–€59,999 (small tendering), and over €60,000 (national or EU-level tendering). For amounts above €60,000, public tendering via the centralised notification channel for public procurement is mandatory. The original total procurement determines the procurement price. If the total procurement exceeds 60,000 euros (even if split between different units or partners), it must be put to tender in accordance with EU rules. Supplier selection is based on price or price–quality ratio.

**Depreciation:** Straight-line depreciation over 3–10 years, depending on the asset's period of use.

## 2.5 ESMUC (Escola Superior de Música de Catalunya)

**Procurement:** Public procurement is governed by principles of transparency, competition, efficiency, and equal treatment. The main types of procedures are:

- 1) direct purchase, up to €5,000, simplified internal approval, budget availability, and justification, used for urgent or low-value acquisitions;
- 2) minor contract, up to €15,000 for supplies/services, justification report, supplier quotation, and formal approval, not mandatory in the public procurement portal, but must be recorded and traceable;
- 3) simplified open procedure, up to €60,000 for supplies/services, streamlined process with standard documentation and automatic evaluation criteria, publication is mandatory in the contracting profile of the institution;
- 4) ordinary open procedure, above the simplified procedure limits, full tender documentation, evaluation committee, and publication in the Official Journal of the European Union, if applicable, for strategic or high-value contracts.

**Depreciation:** Straight-line method per public accounting standards. Based on public accounting standards and the General Public Accounting Plan. Useful life: IT/AV equipment 4–5 years, furniture/durable goods 10 years.

## 2.6 mdw

### Procurement:

Important principles in the procurement process comprise:

Needs assessment:

In the interests of economy and sustainability, it must be assessed prior to each procurement whether the desired requirement can be met using existing resources or whether the purpose can be achieved through less costly and/or more sustainable measures (e.g. repair).

Existing agreements:

Existing agreements and specifications (products, services, suppliers) of mdw must be used if the offer available there meets the requirements.

Internal value limits:

From €5,000 upward, three offers are mandatory, and procurement management must be involved. This does not apply to orders from central agreements and call-off orders from the Federal Procurement Agency.

Compliance with the dual control principle:

Procurements must be checked, approved, and carried out by different people. Orders must be approved by the respective authorising officer.

Written form:

Orders must be placed in writing. For online orders, the order confirmation serves as written proof of the order.

Documentation:

Procurement-related processes must be documented in a plausible and objectively traceable manner.

**Depreciation:**

Assets that are used for more than one year and whose acquisition costs exceed €1,000.01 are depreciated on a straight-line basis over their expected useful life; the depreciation period varies according to asset class.

Low-value assets (assets valued at up to €1,000) are depreciated in full in the year of acquisition.

## 2.7 University of the Arts The Hague

**Procurement:** A purchasing protocol has been available within the HdK The Hague for many years. This is based on the national procurement law that we, as a University of Applied Sciences, must adhere to. We therefore use this as a purchasing guideline, but it does not explain how to go about it.

What flavours are there? In fact, we know three flavours in addition to European tendering, these are:

1. Single private (purchases < € 50,000, excluding VAT)
2. Multiple private (purchases > €50,000 - < €214,000, excluding VAT)
3. National tender (also for the range > € 50,000 - < € 214,000, excluding VAT)

What are the differences? In fact, the name of the 'flavour' already represents the difference. Single means that you can work with one supplier to eventually get the product you want. Multiple indicates that you submit your request to tender to more suppliers (often at least 3, up to 5), and National means that you simultaneously invite all suppliers of a certain product via a platform (for us, Tenderned) to bid.

Single private (in fact up to a maximum of € 50,000): Suppose you are convinced that there is only 1 supplier who can supply a certain product, then you can approach this supplier with the request to make a quotation in which you also ask for the general and sales conditions. You can also immediately indicate a price ceiling or indicate that a certain product is offered for amount X and that you expect a nice offer. Don't forget to indicate in your application that the price must include all possible additional costs, such as installation, transport, etc. The fact that you also ask for the conditions is necessary, for example, to see what the warranty period is or how they handle products that do not comply.

Multiple private: In the case of "straightforward products" where the product specifications are in fact fixed, you could already consider asking for a quote from all these parties. If you are still a bit unsure or looking for information from the market, you could also invite the chosen parties to first give a presentation of their chosen solution. Please note: this is more difficult and must be done carefully to ensure, for example, that all possible parties with the same information can quote at a later time. This is also called market consultation.

National tendering: this solution is also possible, often for products that are offered by multiple suppliers at home and abroad and are often standardized. For the time being, we have not opted for this strategy. Assessing tenders, notifying of award and non-award and conclusion of contract. It is advisable to put together a purchasing team for certain purchases in which the various quotations are assessed. This gives you a jointly supported judgment that can serve in both awarding (to the supplier who receives the contract) and not awarding (the suppliers who do not receive the contracts). The award is then converted into a contract (usually done by the supplier) or can be done by signing the offer. Please note, compare the prices well so they are offered including or excluding VAT (almost always 21%). We also have to pay VAT for deliveries from abroad.

**Depreciation:** Once the contract has been concluded and the delivery date has been determined, the process of handling 'contract/quotation' begins. It is important to keep an eye on whether the supplier delivers on time and that if there are any problems, this is managed quickly and adequately. This is more than calling the supplier and should preferably always be in writing (mail is also good). The moment the product is delivered, the product must be checked, reporting any defects immediately and withholding payment is a good sanction. In addition, keep an eye on the warranty periods and any service intervals and register them.

## 2.8 Faculty of Music, University of Arts in Belgrade

**Procurement:** Governed by Serbian national regulations and public procurement law. Equipment procurement is conducted through formal public procurement procedures when the value exceeds the thresholds defined by the Law on Public Procurement. Depending on the value, the procedure can be:

- a) a simplified procedure for lower-value procurements or
- b) an open public tender for higher-value purchases. In some cases, direct contracting is allowed under specific legal conditions. The process typically includes a public call, bid submissions, evaluation, and contract awarding.

For equipment of lower value or in the case of donations, the University/ Faculty applies internal procedures, which include:

- a) initiating an internal procurement request or formal acceptance of the donation;
- b) completing and verifying all relevant documentation (invoice, donation agreement, statement of value);
- c) registering the equipment within the institution's inventory system through the asset accounting office.

**Depreciation:** Equipment depreciation is calculated annually in accordance with the regulations on depreciation of fixed assets issued by the Ministry of Finance of the Republic of Serbia. The depreciation rate is determined by the type of equipment (e.g., IT equipment, AV devices, instruments) and is applied uniformly across public institutions. Depreciation is accounted for within the university's financial system. Once acquired, the equipment is recorded as a fixed asset at its purchase or assessed value. Donated equipment is also recorded as an asset, with the accounting value determined by the donor's valuation, market estimates, or official documentation. Proper documentation for each asset, including invoices, contracts, and delivery notes, is required to ensure legal and financial traceability.

**Special cases:** When equipment is provided through international projects, the University/Faculty ensures that project-related assets are separately tracked and labelled, in compliance with both national accounting rules and project-specific reporting requirements.

When equipment is loaned rather than donated, a formal loan agreement is required, and the equipment is not recorded as a permanent asset. Still, it is tracked through an internal responsibility registry.

If any equipment is procured by the University but used at the Faculty level, such arrangements will be regulated through formal agreements between the University and the Faculty to ensure proper allocation and responsibility."

### 3. Centralised vs. decentralised purchasing

Most institutions prefer decentralised purchasing, citing compliance with national regulations, control over delivery, and easier financial reporting. Joint procurement is considered only for standardised equipment and when clear legal frameworks exist.

### 4. Documentation Required for Property Registration

**4.2 National University of Music Bucharest:** There are specific documents required for our institution to register property or equipment purchased through the Alliance. These documents are necessary to ensure legal ownership, proper accounting, and compliance with national regulations: Procurement Contract or Purchase Agreement; Invoice and Proof of Payment; Delivery and Acceptance Report; Technical Specifications and Serial Numbers; Ownership Transfer Documentation – If the purchase is made by another institution on behalf of ours, a formal transfer of ownership document is required; Registration in the Fixed Asset Registry; Depreciation Schedule.

**4.5 ESMUC:** Although the Alliance itself does not have a legal entity and therefore cannot acquire property directly, if one institution carries out a joint purchase on behalf of others, the subsequent justification by the receiving institutions must be based on the original acquisition process. This includes: a clear reference to the initial procurement procedure used by the purchasing institution; documentation showing that the acquisition was carried out in accordance with the principles of transparency, competition, efficiency, and equal treatment; a description of the procurement method followed (e.g., public tender, simplified procedure, etc.). This ensures that each institution can justify the acquisition in line with public procurement regulations and maintain full traceability for audit purposes.

**4.8 Faculty of Music, University of Arts in Belgrade:** Specific documents are required in certain cases. If the equipment is provided as a donation or loan, formal documentation is necessary to regulate the ownership and rights. Additionally, when equipment is purchased by

the University but intended for permanent use at the Faculty, this also requires specific agreements between the University and the Faculty to clearly define responsibilities and terms of use. These procedures ensure proper legal and administrative handling of the property acquired through the Alliance.

**Other institutions:** Some only require the project name on the invoice.

## ANNEX II: WG3A INVENTORY DATA COLLECTION GUIDELINES

These WG3a inventory data collection guidelines consist of three parts:

1. A narrative explanation with instructions to introduce WG3a of WP5 and the inventory data collection
2. A customised set of questions in line with individual goals and activities of each WP
3. An additional set of questions to be answered by each partner institution

### PART 1. INTRODUCING WG3a of WP5

**What is WG3a about?** WG3a oversees creating an inventory of needs and a plan for institutional capacity building in terms of (technical) equipment (IT development, research software, library resources and high-quality musical instruments). The goal is to overcome the inequality in the capacities of the Alliance institutions and to provide interoperability and integration within the Alliance, necessary for the successful realisation of joint activities.

The integration of Alliance institutions is required to successfully develop the activities planned in the following thematic areas:

- seamless mobility and new educational formats (WP2, WP3)
- institutional capacity building, career skills and social engagement (WP5, WP6)
- strengthening our research dimension (WP4)
- alliance governance and cooperation (WP1, WP7, WP8)

Respecting these areas, a brief set of questions in line with individual goals and activities of each WP has been formulated in PART 2 of these guidelines. Please use these questions relevant to the WPs as a supporting tool for the collection of your information. Furthermore, there is an additional set of questions to be answered by each partner institution in PART 3 of this document.

**The purpose of these data collection guidelines:** to make an efficient collection of the needs inventory, to start to produce a narrative explanation for this inventory, and to facilitate its completeness in due time for the final deadline in December 2025.

**For whom is this document?** For IAMs in the first instance, supported by WP chairpersons

**Why this approach?** The direct communication that has been conducted between WG3a members and WP chairpersons so far has not brought sufficient results. It has proven to be difficult for the WP Chairs to collect information for all institutions within their work packages. This is why it has now been decided to not collect information from the perspective of the work

packages but from the institutional needs referring to the activities in the work packages. With other words: **the information collection will be changed from a work package perspective to an institutional perspective.**

**Deadline for sending the required information by filling in the form:** June 30.

After completing the form by all relevant parties, the WG3a will review the needs inventory and make a proposal on what needs can be funded through the Alliance budget. The due date for this task is September 30.

## **PART 2: THE CUSTOMIZED SET OF QUESTIONS IN LINE WITH INDIVIDUAL GOALS AND ACTIVITIES OF THE WPs**

Please include the information in each section.

### **WP1, WP7 and WP8: management, quality assurance and communication**

Do you need any specific tools (e.g. desktop or laptop computers, office tools, software, etc.) for the realisation of and the participation in the activities in WP1, WP7 and WP8?

### **WP2: Seamless mobility for students and staff**

What equipment (hardware, software, audio/video equipment, internet connections, musical instruments, etc.) does your institution need to be able to fully participate in the two main categories of equipment necessary to obtain technical interoperability within the Alliance institutions:

- The use of a Learning Management System with appropriate hardware infrastructure and
- The use of the low-latency MVTP system with accompanying technical devices?

### **WP3: Deep cooperation through new educational formats**

Do you need any specific digital tools or other types of equipment for the realisation of and the participation in the new educational formats?

### **WP4: Strengthening our research dimension**

Do you have any needs regarding the deliverables planned within WP4 (research software, research depositaries, digital library tools and resources, etc.)?

### **WP5: Capacity building and innovation in learning & teaching**

Do you have any needs regarding the deliverables planned within WP5 (hardware/software for HR or other offices, equipment or instruments to help you build capacity within your institution, etc.)?

**WP6: Strengthening our engagement with society**

Do you have any needs regarding the deliverables planned within WP6 (hardware/software for joint online courses, other equipment or instruments, etc.)?

**PART 3: AN ADDITIONAL SET OF QUESTIONS TO BE ANSWERED BY EACH PARTNER INSTITUTION**

1. Is there a budget set aside from other sources for the purchase of the equipment necessary for the Alliance activities in your institution? If yes, please specify
2. Describe the existing procedures and financial rules for the purchase and depreciation of equipment in your institution.
3. As to procedures, what is the better solution for your institution – to make a purchase by one partner institution for all other institutions (as in the case of MVTP) or do it separately from the institution itself?
4. Are there some specific documents that your institution needs to be able to write in the property purchased by the Alliance?

### ANNEX III: INVENTORY OF INSTITUTIONAL NEEDS IN TERMS OF (TECHNICAL) EQUIPMENT AND MUSICAL INSTRUMENTS

| Institution                                      | WP  | Specific activities supported   | Purchase request   | Quantity | Type                  | Estimated Costs | Basic Needs/ Innovative New Learning Formats/ Future Needs | Eligible |
|--|-----|---|--|----------|-----------------------|-----------------|--|----------|
| CNSMD Paris                                      | WP3 | WG LLL, New educational formats, Inclusion & Diversity, AIRE, National Dissemination Conference   | Mobile recording and videoconferencing units ("roulantes") developed in Vienna                                   | 2        | Hardware/ext. devices | 10000           | Basic needs  | yes      |
| CNSMD Paris                                      | WP3 | New Educational Formats, BIP in Joint Module "European Choir", Pilots LLL, AIRE, National Dissemination Conference  | audiovisual recording system with a high-quality stereo microphone and portable recorder installed in classrooms | 2        | Hardware/ext. devices | 8000            | Basic needs  | yes      |
| CNSMD Paris                                      | WP3 | MVTP, New Educational Formats, BIP for Joint Module "European Choir", AIRE, National Dissemination Conference   | Additional internet boxes to boost internet power connection   |          | Hardware/ext. devices | 3000            | Basic needs  | yes      |
| CNSMD Paris                                      | WP8 | National Dissemination Conference +communication for IN.TUNE in-presence events   | Rode Wireless GO II  | 1        | Hardware/ext. devices | 241             | Basic needs  | yes      |
| CNSMD Paris                                      | WP8 | National Dissemination Conference +communication for IN.TUNE in-presence events   | Rode Wireless GO Gen 3   | 1        | Hardware/ext. devices | 320             | Basic needs  | yes      |
| CNSMD Paris                                      | WP8 | National Dissemination Conference +communication for IN.TUNE in-presence events   | BOYA wireless microphone (improved quality over current equipment)   | 1        | Hardware/ext. devices | 80              | Basic needs  | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP2 | BIP: European Jazz Project  | 75" interactive screen with wheels   | 1        | Hardware/ext. devices | 3496            | Innovative New Learning Formats                            | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP3 | BIP: European Jazz Project  | Thon Multiflex Roadcase racks  | 2        | Infrastructure        | 1788            | Basic needs  | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP3 | BIP: European Jazz Project  | Shure SM58   | 8        | Hardware/ext. devices | 872             | Basic needs  | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP3 | BIP: European Jazz Project  | Shure SM57   | 8        | Hardware/ext. devices | 840             | Basic needs  | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP3 | BIP: European Jazz Project  | QSC K10.2 monitors   | 4        | Hardware/ext. devices | 3552            | Basic needs  | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP3 | BIP: European Jazz Project  | Lewitt LCT 140 Air Matched Pair  | 8        | Hardware/ext. devices | 2152            | Basic needs  | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP3 | BIP: European Jazz Project  | K&M microphone stands  | 16       | Infrastructure        | 1264            | Basic needs  | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP3 | BIP: European Jazz Project  | DPA 4099 Kit   | 1        | Hardware/ext. devices | 2444            | Basic needs  | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP3 | BIP: European Jazz Project  | Cabling  | 15       | Infrastructure        | 1500            | Basic needs  | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP6 | LLL courses /Health Pilot Course  | Wireless keyboard and mouse combo  | 1        | Hardware/ext. devices | 54.45           | Basic needs  | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP6 | LLL courses /Health Pilot Course  | Neat Pad (touch controller)  | 2        | Hardware/ext. devices | 962.43          | Innovative New Learning Formats                            | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP6 | LLL courses /Health Pilot Course  | Neat Center (360° A/V enhancement system)  | 2        | Hardware/ext. devices | 5375.54         | Innovative New Learning Formats                            | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP6 | LLL courses /Health Pilot Course  | Neat Bar Generation 2 (video conferencing system)  | 2        | Hardware/ext. devices | 7633.26         | Innovative New Learning Formats                            | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP6 | LLL courses /Health Pilot Course  | Integrated PC OPS Intel i5 with Windows 11 Pro   | 1        | Hardware/ext. devices | 790.43          | Innovative New Learning Formats                            | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP6 | LLL courses /Health Pilot Course  | Installation and configuration for 2 rooms   | 1        | Infrastructure        | 700             | Innovative New Learning Formats                            | yes      |
| ESMUC. Escola Superior de Música de Catalunya    | WP6 | LLL courses /Health Pilot Course  | 86"" ViewSonic interactive display with wall mount   | 1        | Hardware/ext. devices | 2484.13         | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP1 | Administration, management, and financial departments support for interoperability within GB (Governing Board), SATF (Student Affairs Task Force), and AAT (Alliance Administrative Team) | Telephone Exchange - Panasonic KX-NS500  | 1        | Infrastructure        | 5600            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP1 | Administration, management, and financial departments support for interoperability within GB (Governing Board), SATF (Student Affairs Task Force), and AAT (Alliance Administrative Team) | projectors - EPSON EB-FH52 Full HD WiFi projector  | 2        | Hardware/ext. devices | 1750            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP1 | Administration, management, and financial departments support for interoperability within GB (Governing Board), SATF (Student Affairs Task Force), and AAT (Alliance Administrative Team) | Monitors - DELL 27 inch SE2725HM 100Hz IPS   | 2        | Hardware/ext. devices | 300             | Basic Needs  | yes      |

| Institution                                      | WP  | Specific activities supported   | Purchase request   | Quantity | Type                  | Estimated Costs | Basic Needs/ Innovative New Learning Formats/ Future Needs | Eligible |
|--|-----|---|--|----------|-----------------------|-----------------|--|----------|
| Faculty of Music, University of Arts in Belgrade | WP1 | Administration, management, and financial departments support for interoperability within GB (Governing Board), SATF (Student Affairs Task Force), and AAT (Alliance Administrative Team) | Monitors - SAMSUNG LS32D701EAUXEN                              | 2        | Hardware/ext. devices | 800             | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP1 | Administration, management, and financial departments support for interoperability within GB (Governing Board), SATF (Student Affairs Task Force), and AAT (Alliance Administrative Team) | Notebook - ASUS Vivobook S 14 S5406SA-QD037X                   | 2        | Hardware/ext. devices | 2200            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP1 | Administration, management, and financial departments support for interoperability within GB (Governing Board), SATF (Student Affairs Task Force), and AAT (Alliance Administrative Team) | Notebook - DELL 16 Plus 16 inch                                | 1        | Hardware/ext. devices | 1650            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP1 | Administration, management, and financial departments support for interoperability within GB (Governing Board), SATF (Student Affairs Task Force), and AAT (Alliance Administrative Team) | Desktop computers - LENOVO neo50s G4 I5/16G/512G/W11P I5-13500 | 4        | Hardware/ext. devices | 4200            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP1 | Administration, management, and financial departments support for interoperability within GB (Governing Board), SATF (Student Affairs Task Force), and AAT (Alliance Administrative Team) | color printers   | 2        | Hardware/ext. devices | 1540            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP1 | Administration, management, and financial departments support for interoperability within GB (Governing Board), SATF (Student Affairs Task Force), and AAT (Alliance Administrative Team) | black-and-white printers                                       | 2        | Hardware/ext. devices | 840             | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP2 | Distance learning / mobility  | Studio Headphones: Sony MDR-7506                               | 11       | Hardware/ext. devices | 1089            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP2 | Distance learning / mobility  | Seagate 4TB external hard drives                               | 2        | Hardware/ext. devices | 256             | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP2 | Distance learning / mobility  | Satechi USB-C 2-in-1 hubs with Ethernet                        | 11       | Hardware/ext. devices | 506             | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP2 | Distance learning / mobility  | Satechi Slim W3 wired backlit keyboards                        | 11       | Hardware/ext. devices | 836             | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP2 | Distance learning / mobility  | Mac mini M4  | 11       | Hardware/ext. devices | 8723            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP2 | <small>BASIC DIGITAL INFRASTRUCTURE CAPACITY BUILDING to ensure interoperability within the Alliance</small>  | Apple Magic Mouse  | 11       | Hardware/ext. devices | 1023            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking            | General reparation of piano Steinway D D-387.350 (270)         | 1        | Instruments/Repair    | 25895           | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking            | studio monitors - FOCAL SUB ONE Black                          | 1        | Hardware/ext. devices | 717             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking            | studio monitors - FOCAL ALPHA 50 Evo                           | 4        | Hardware/ext. devices | 940             | Innovative New Learning Formats                            | yes      |

| Institution                                      | WP  | Specific activities supported  | Purchase request   | Quantity | Type                  | Estimated Costs | Basic Needs/ Innovative New Learning Formats/ Future Needs | Eligible |
|--|-----|--|--|----------|-----------------------|-----------------|--|----------|
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | studio monitors - FOCAL ALPHA 80 Evo   | 2        | Hardware/ext. devices | 816             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | monitor speaker stand MSS 100  | 7        | Hardware/ext. devices | 329             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Storage solutions (external SSDs) for managing large audio and video files                                   | 3        | Infrastructure        | 597             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Midas DL32 modul/stage box   | 1        | Hardware/ext. devices | 1186            | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | RME MICSTASY   8-CHANNEL FULL RANGE PREAMP & AD CONVERTER  | 1        | Hardware/ext. devices | 3599            | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Musical instruments parts and necessary reparations to support instrumental teaching and performance (jazz). | 31       | Instruments/Repair    | 1092            | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | monitors - ASUS ProArt 27" IPS PA279CV 90LM06M1-B01170   | 2        | Hardware/ext. devices | 838             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | microphone - Shure SM7B  | 1        | Hardware/ext. devices | 481             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | microphone - DPA2012   | 2        | Hardware/ext. devices | 1608            | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | microphone - DPA4099   | 4        | Hardware/ext. devices | 1680            | Innovative New Learning Formats                            | yes      |

| Institution                                      | WP  | Specific activities supported  | Purchase request  | Quantity | Type                  | Estimated Costs | Basic Needs/ Innovative New Learning Formats/ Future N | Eligible |
|--|-----|--|---|----------|-----------------------|-----------------|--|----------|
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | microphone - Schoeps MK8 Capsule                            | 2        | Hardware/ext. devices | 1998            | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | microphone - Schoeps MK4 Capsule                            | 2        | Hardware/ext. devices | 1598            | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Mount System - Rycote InVision Stereo Pair Kit              | 1        | Hardware/ext. devices | 106             | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Microphone Holder for Pencil Microphones UA0961             | 5        | Hardware/ext. devices | 490             | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Instrument parts and accessories for wind instruments       | over 300 | Instruments/Repair    | 1290            | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Instrument parts and accessories for brass instruments      | 13       | Instruments/Repair    | 220             | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Instrument parts and accessories for harp                   | 11       | Instruments/Repair    | 303             | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Instrument parts and accessories for percussion instruments | 5        | Instruments/Repair    | 3259            | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | digital mixer - Behringer WING Rack                         | 1        | Hardware/ext. devices | 1451            | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Computers - Mac mini M4 (1tb)                               | 2        | Hardware/ext. devices | 2600            | Innovative New Learning Formats                        | yes      |

| Institution                                      | WP  | Specific activities supported  | Purchase request                                 | Quantity | Type                  | Estimated Costs | Basic Needs/ Innovative New Learning Formats/ Future Needs | Eligible |
|--|-----|--|--|----------|-----------------------|-----------------|--|----------|
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Apple Magic Mouse                                | 2        | Hardware/ext. devices | 186             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Apple Magic Keyboard (USB-C)                     | 2        | Hardware/ext. devices | 272             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Satechi TYPE-C 2-IN-1 USB HUB WITH ETHERNET      | 2        | Hardware/ext. devices | 92              | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | FOCUSRITE Scarlett 2i2 4th gen                   | 1        | Hardware/ext. devices | 172             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Mount system Part - IsoAcoustic V120 Truss Clamp | 4        | Hardware/ext. devices | 100             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Mount system Part - IsoAcoustic T-Adapter        | 4        | Hardware/ext. devices | 100             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Mount system Part - IsoAcoustic V120 C-Bracket   | 4        | Hardware/ext. devices | 216             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | monitor speaker stand - IsoAcoustics ISO-155     | 2        | Hardware/ext. devices | 286             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Power Strip, S-link SPG501S                      | 2        | Infrastructure        | 38              | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | printer for printed dissemination materials.     | 1        | Hardware/ext. devices | 145             | Innovative New Learning Formats                            | yes      |

| Institution                                      | WP  | Specific activities supported  | Purchase request                      | Quantity | Type                  | Estimated Costs | Basic Needs/ Innovative New Learning Formats/ Future Needs | Eligible |
|--|-----|--|---------------------------------------|----------|-----------------------|-----------------|--|----------|
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Audio Cables                          | 10       | Hardware/ext. devices | 220             | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Microphone Holder - Cello mount       | 1        | Hardware/ext. devices | 39              | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Microphone Holder - Double bass mount | 1        | Hardware/ext. devices | 35              | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Microphone Holder - Flute mount       | 1        | Hardware/ext. devices | 39              | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Microphone Holder - Mic stand mount   | 2        | Hardware/ext. devices | 78              | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Organ (3 manuals)                     | 1        | Instruments/Repair    | 15000           | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Natural Trumpet                       | 1        | Instruments/Repair    | 5000            | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Natural Horn with all accessories     | 1        | Instruments/Repair    | 8000            | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Clarinet in A                         | 1        | Instruments/Repair    | 6000            | Innovative New Learning Formats                            | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Bass Clarinet                         | 1        | Instruments/Repair    | 12000           | Innovative New Learning Formats                            | yes      |

| Institution                                      | WP  | Specific activities supported  | Purchase request   | Quantity | Type                  | Estimated Costs | Basic Needs/ Innovative New Learning Formats/ Future N | Eligible |
|--|-----|--|--|----------|-----------------------|-----------------|--|----------|
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Alto Trombone  | 1        | Instruments/Repair    | 3500            | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Master Keyboard – Yamaha CP88  | 1        | Instruments/Repair    | 2670            | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Synthesizer – Nord Wave 2 Performance Synth: Synth Desk  | 1        | Instruments/Repair    | 2550            | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Bass Guitar – Ibanez GSR 2005 BK electric bass guitar  | 1        | Instruments/Repair    | 345             | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Pianino Kawai K 500 E/P  | 1        | Instruments/Repair    | 10175           | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP3 | Joint Online Course, Methods of Artistic Research / Joint Online Course, Theory of Harmony Based on Examples by 19th-century Women Composers / BIP, Socially Engaged Musicking | Semi-concert Kawai GL 30   | 1        | Instruments/Repair    | 20973           | Innovative New Learning Formats                        | yes      |
| Faculty of Music, University of Arts in Belgrade | WP4 | Support for joint research areas   | Folders (closed) made of acid-free cardboard, adapted for storing sensitive materials – old printed and handwritten notes, dimensions 42.5 x 30.5 x 3.0 cm | 100      | Infrastructure        | 350             | Future Needs   | yes      |
| Faculty of Music, University of Arts in Belgrade | WP4 | Support for joint research areas   | Archive boxes adapted for storing sensitive materials – old printed and handwritten notes, dimensions 39.0 x 27.5 x 11.0                                   | 50       | Infrastructure        | 500             | Future Needs   | yes      |
| Faculty of Music, University of Arts in Belgrade | WP5 | Basic digital infrastructure capacity building to ensure interoperability within the Alliance  | server for institutional information systems (FIS and FIMES), virtualization, and data processing  | 1        | Infrastructure        | 6000            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP5 | Basic digital infrastructure capacity building to ensure interoperability within the Alliance  | Network equipment, including gigabit switches, patch cords, and UPS replacement batteries  | 1        | Infrastructure        | 2000            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP5 | basic digital infrastructure capacity building to ensure interoperability within the Alliance  | laptop computers - Lenovo Think Pad 13', Preinstalled Windows  | 6        | Hardware/ext. devices | 7200            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP5 | Basic digital infrastructure capacity building to ensure interoperability within the Alliance  | desktop computers with Preinstalled Windows 11   | 11       | Hardware/ext. devices | 11000           | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP6 | Supporting committee and working group members for online activities and deliverables  | laptop computers - Lenovo Think Pad 13', preinstalled Windows  | 3        | Hardware/ext. devices | 3600            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP6 | Supporting committee and working group members for online activities and deliverables  | laptop computer MacBook Air  | 1        | Hardware/ext. devices | 1356            | Basic Needs  | yes      |

| Institution                                      | WP  | Specific activities supported  | Purchase request   | Quantity | Type                  | Estimated Costs | Basic Needs/ Innovative New Learning Formats/ Future N | Eligible |
|--|-----|--|--|----------|-----------------------|-----------------|--|----------|
| Faculty of Music, University of Arts in Belgrade | WP8 | Internal dissemination purposes  | LED totems (indoor and outdoor)  | 4        | Infrastructure        | 4000            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP8 | Supporting administrator of WP8 work for online meetings and administration of the WP8 activities  | Laptop computer, Lenovo Think Pad 13', Preinstalled Windows                            | 1        | Hardware/ext. devices | 1200            | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP8 | Supoorting WP8 administrator for WP8 online meetings   | headphones with microphone   | 1        | Hardware/ext. devices | 200             | Basic Needs  | yes      |
| Faculty of Music, University of Arts in Belgrade | WP8 | Internal dissemination purposes  | Color printer for printed dissemination materials.                                     | 1        | Hardware/ext. devices | 400             | Basic Needs  | yes      |
| mdw  | WP2 | MVTP conerts and classes   | Replacement MVTP set   | 1        | Infrastructure        | 6552            | Innovative New Learning Formats                        | yes      |
| National University of Music Bucharest           | WP2 | MVTP concerts, masterclasses   | Another Low latency MVTP system  | 1        | Hardware/ext. devices | 9800            | Future needs   | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | XLR Cables   | 20       | Infrastructure        | 410             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Wireless Router  | 1        | Infrastructure        | 170             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Video Monitors > 27", ultra-low latency (1-2ms)  | 2        | Hardware/ext. devices | 500             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | TRS Cables   | 10       | Infrastructure        | 305             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | SDI Cables   | 6        | Infrastructure        | 370             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Rack Drawer  | 1        | Infrastructure        | 80              | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Rack >12U with wheels  | 1        | Infrastructure        | 370             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Power Distributor  | 2        | Infrastructure        | 110             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Neumann KM184 Microphones (2 sets)   | 4        | Hardware/ext. devices | 2700            | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Monitor Stands   | 2        | Infrastructure        | 140             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Midas DN4816-O Extension Module  | 1        | Hardware/ext. devices | 350             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | JOC Bucharest - The Hague  | Microphone Stands (K&M 210/9)  | 10       | Hardware/ext. devices | 604             | Innovative New Learning Formats                        | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Lewitt LCT 140 Air Microphones   | 4        | Hardware/ext. devices | 570             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | JOC Bucharest - The Hague  | Oud  | 1        | Instruments/Repair    | 900             | Innovative New Learning Formats                        | yes      |
| National University of Music Bucharest           | WP3 | JOC Bucharest - The Hague  | Kemence  | 1        | Instruments/Repair    | 850             | Innovative New Learning Formats                        | yes      |
| National University of Music Bucharest           | WP3 | JOC Bucharest - The Hague  | Kanun & picks  | 1        | Instruments/Repair    | 2200            | Innovative New Learning Formats                        | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | IEM (In-Ear Monitoring system: headphones + RX-TX svstem)                              | 6        | Hardware/ext. devices | 3100            | Future needs   | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | HDMI Cables  | 4        | Infrastructure        | 250             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Blackmagic SmartView Duo   | 1        | Hardware/ext. devices | 700             | Basic needs  | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Behringer WING Digital Mixer Rack  | 1        | Hardware/ext. devices | 1500            | Future needs   | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | AVMatrix SDI Video Splitter SD2080   | 2        | Hardware/ext. devices | 750             | Innovative New Learning Formats                        | yes      |
| National University of Music Bucharest           | WP3 | MVTP concerts, masterclasses   | Audio-Technica AT 2010 Vocal Microphones   | 4        | Hardware/ext. devices | 450             | Basic needs  | yes      |
| National University of Music Bucharest           | WP5 | Research   | Smart book scanners  | 2        | Hardware/ext. devices | 1000            | Future needs   | yes      |
| National University of Music Bucharest           | WP5 | Administrative tasks   | laptops  | 3        | Hardware/ext. devices | 3600            | Innovative New Learning Formats                        | yes      |
| National University of Music Bucharest           | WP6 | MVTP concerts, masterclasses   | Laptop   | 1        | Hardware/ext. devices | 1400            | Basic needs  | yes      |
| National University of Music Bucharest           | WP6 | MVTP concerts, masterclasses   | microphones  | 8        | Hardware/ext. devices | 1100            | Basic needs  | yes      |
| National University of Music Bucharest           | WP6 | MVTP concerts, masterclasses   | lighting kits  | 2        | Hardware/ext. devices | 180             | Basic needs  | yes      |
| National University of Music Bucharest           | WP6 | LLL courses  | cameras  | 5        | Hardware/ext. devices | 500             | Innovative New Learning Formats                        | yes      |
| National University of Music Bucharest           | WP7 | Administrative tasks   | laptops  | 3        | Hardware/ext. devices | 3600            | Basic needs  | yes      |
| Uniarts Helsinki                                 | WP3 | This is at the core of the joint module. To reach these outcomes a specific set of tools are needed. These included re-usable parts such as microcontrollers, sensors, and electronic tinkering kits for instrument development. | toolkit of electronic components and basic development tools for electroacoustic music | 25       | Hardware/ext. devices | 5000            | Innovative New Learning Formats                        | yes      |

