

Letter of Intent

Renewal Proposal 2024

NFDI4Culture

Consortium for research data on material and
immaterial cultural heritage



Shared Data

Shared Practice

Shared Knowledge

Deutsche Forschungsgemeinschaft

Kennedyallee 40 · 53175 Bonn, Germany · Postal address: 53170 Bonn, Germany
Tel.: + 49 228 885-1 · Fax: + 49 228 885-2777 · postmaster@dfg.de · www.dfg.de



1 Binding letter of intent as advance notification of a full renewal proposal

Binding letter of intent (required as advance notification for renewal proposals in 2024)

2 Formal details

2.1 Name of the consortium

NFDI4Culture – Consortium for research data on material and immaterial cultural heritage

2.2 Acronym of the consortium

NFDI4Culture

2.3 Applicant institution

Name	Location	Acronym
Akademie der Wissenschaften und der Literatur Mainz Geschwister-Scholl-Str. 2 55131 Mainz Präsident: Prof. Dr.-Ing. Reiner Anderl <ul style="list-style-type: none"> • Centre for Digital Music Documentation • Corpus Vitrearum Medii Aevi • Digitale Akademie 	Mainz	AWLM

2.4 Spokesperson

Name	E-Mail
Prof. Torsten Schrade Akademie der Wissenschaften und der Literatur Mainz	Torsten.Schrade@adwmainz.de

2.5 Co-applicant institutions*

Name	Location	Acronym
FIZ Karlsruhe - Leibniz Institut für Informationsinfrastruktur Hermann-von-Helmholtz-Platz 1 76344 Eggenstein-Leopoldshafen Direktor und Geschäftsführer: Prof. Dr. Wolfram Horstmann	Karlsruhe	FIZ
Philipps-Universität Marburg Biegenstraße 10 35037 Marburg Präsident: Prof. Dr. Thomas Nauss <ul style="list-style-type: none"> • Deutsches Dokumentationszentrum für Kunstgeschichte Bildarchiv Foto Marburg • Institut für Medienwissenschaft • Marburg Center for Digital Culture and Infrastructure 	Marburg	UMR

<p>Ruprecht-Karls-Universität Heidelberg Seminarstraße 2 69117 Heidelberg Rektorin: Prof. Dr. Frauke Melchior</p> <ul style="list-style-type: none"> • Universitätsbibliothek Heidelberg • arthistoricum.net - Fachinformationsdienst, Kunst, Fotografie, Design 	Heidelberg	UHD
<p>Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden Zellescher Weg 18 01054 Dresden Generaldirektorin: Katrin Stump</p> <ul style="list-style-type: none"> • Arbeitsgemeinschaft kunsthistorischer Bildarchive und Fototheken • arthistoricum.net - Fachinformationsdienst, Kunst, Fotografie, Design • musiconn - Fachinformationsdienst Musikwissenschaft 	Dresden	SLUB
<p>Stiftung Preußischer Kulturbesitz Von-der-Heydt-Str. 16–18 10785 Berlin Präsident: Prof. Dr. Hermann Parzinger</p> <ul style="list-style-type: none"> • Berliner Phonogramm-Archiv • Deutsche Digitale Bibliothek • Ethnologisches Museum • Institut für Museumsforschung • Rathgen-Forschungslabor • Staatliche Museen zu Berlin • Staatliches Institut für Musikforschung • Staatsbibliothek zu Berlin • ZEDIKUM – Zentrum für digitale Kulturgüter in Museen 	Berlin	SPK
<p>Technische Informationsbibliothek – Leibniz-Informationszentrum Technik und Naturwissenschaften und Universitätsbibliothek Welfengarten 1B 30167 Hannover Direktor: Prof. Dr. Sören Auer</p>	Hannover	TIB
<p>Universität Leipzig Ritterstraße 26 04109 Leipzig Rektorin: Prof. Dr. Eva Inés Oberfell</p> <ul style="list-style-type: none"> • Universitätsbibliothek / Fachinformationsdienst Medien-, Kommunikations- und Filmwissenschaften • Institut für Theaterwissenschaft • Musikinstrumentenmuseum der Universität Leipzig 	Leipzig	UL
<p>Universität Paderborn Warburger Straße 100 33098 Paderborn Präsidentin: Prof. Dr.-Ing. Jörg Wallaschek</p> <ul style="list-style-type: none"> • Zentrum Musik – Edition – Medien 	Paderborn	UPB

Universität zu Köln Albertus-Magnus-Platz 50923 Köln Rektor: Prof. Dr. Joybrato Mukherjee <ul style="list-style-type: none"> • Kölner Datenzentrum für die Geisteswissenschaften • Theaterwissenschaftliche Sammlung 	Köln	UZK
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** changes in co-applicant institutions highlighted in bold, legally subsidiary entities as bullet lists below legal entities*

2.6 Co-Spokespersons*

Name	E-Mail
Reinhard Altenhöner Stiftung Preußischer Kulturbesitz Staatsbibliothek zu Berlin	reinhard.altenhoener@sbb.spk-berlin.de
Prof. Dr. Ina Blümel TIB Hannover, Open Science Lab	ina.bluemel@tib.eu
Prof. Dr. Franziska Boehm FIZ Karlsruhe, Immaterialgüterrechte in verteilten Informationsinfrastrukturen	franziska.boehm@fiz-karlsruhe.de
Dr. Christian Bracht Philipps-Universität Marburg, Deutsches Dokumentationszentrum für Kunstgeschichte, Bildarchiv Foto Marburg	bracht@fotomarburg.de
Dr. Lisa Dieckmann Universität zu Köln, Kunsthistorisches Institut, prometheus Bildarchiv	lisa.dieckmann@uni-koeln.de
Dr. Maria Effinger Universität Heidelberg, Universitätsbibliothek	effinger@ub.uni-heidelberg.de
Prof. Dr. Malte Hagener Philipps-Universität Marburg, Marburg Center for Digital Culture and Infrastructure	hagener@uni-marburg.de
Prof. Dr. Andreas Münzmay, Universität Paderborn, Musikwissenschaftliches Seminar, Zentrum Musik – Edition – Medien	andreas.muenzmay@uni-paderborn.de
Prof. Dr. Patrick Primavesi Universität Leipzig, Institut für Theaterwissenschaft	primav@rz.uni-leipzig.de
Dipl. Wirt.-Inf. Daniel Röwenstrunk, Universität Paderborn, Zentrum für Informations- und Medientechnische Dienste (ZIM)	roewenstrunk@uni-paderborn.de
Prof. Dr. Harald Sack FIZ Karlsruhe, Information Service Engineering	harald.sack@fiz-karlsruhe.de
Prof. Dr. Holger Simon Universität zu Köln	holger.simon@uni-koeln.de

Prof. Dr. Barbara Wiermann, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden, Musikabteilung	barbara.wiermann@slub-dresden.de
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* changes in co-spokespersons highlighted in bold

2.7 Participant institutions*

Name	Location	Acronym
Bach-Archiv Leipzig	Leipzig	BAL
Bayerische Akademie der Wissenschaften <ul style="list-style-type: none"> Corpus der barocken Deckenmalerei in Deutschland 	München	BADW
Bayerische Staatsbibliothek <ul style="list-style-type: none"> musiconn - Fachinformationsdienst Musikwissenschaft 	München	BSB
Beethoven-Haus Bonn	Bonn	BHB
Berlin-Brandenburgische Akademie der Wissenschaften <ul style="list-style-type: none"> Bernd Alois Zimmermann-Gesamtausgabe Corpus Vitrearum Medii Aevi 	Berlin	BBAW
Bibliotheca Hertziana, Max-Planck Institut für Kunstgeschichte	Rom	HTZ
Bund Deutscher Architektinnen und Architekten e.V.	Berlin	BDA
Bundesarchiv	Berlin	BA
Bundesverband Theatersammlungen im deutschsprachigen Raum e.V.	München	THESID
Dachverband Tanz e.V.	Berlin	DVT
Deutsche Nationalbibliothek	Frankfurt a. M.	DNB
Deutscher Bühnenverein e.V.	Köln	DBV
Deutscher Designtag e.V.	Berlin	DT
Deutscher Museumsbund e.V. <ul style="list-style-type: none"> Fachgruppe Dokumentation 	Berlin	DMB
Deutscher Verband für Kunstgeschichte <ul style="list-style-type: none"> Arbeitskreis Digitale Kunstgeschichte 	Bonn	VDK
Deutsches Filminstitut	Frankfurt	DFF
Deutsches Tanzfilminstitut Bremen	Bremen	DTB
DMT Gesellschaft für Lehre und Bildung mbH <ul style="list-style-type: none"> Deutsches Bergbaumuseum 	Bochum	DMT/DBM
Deutsches Museum	München	DM
Digital Humanities im deutschsprachigen Raum e.V. <ul style="list-style-type: none"> Arbeitsgruppe Digitale Rekonstruktion 	Trier	DHd
documenta und Museum Fridericianum <ul style="list-style-type: none"> documenta Archiv 	Kassel	DMF
Fraunhofer-Institut für Graphische Datenverarbeitung	München	FG

Freie Universität Berlin <ul style="list-style-type: none"> Institut für Theaterwissenschaft 	Berlin	FU
Georg-August-Universität Göttingen <ul style="list-style-type: none"> Niedersächsische Staats- und Universitätsbibliothek Göttingen 	Göttingen	GAU
Germanisches Nationalmuseum - Leibniz Forschungsmuseum für Kulturgeschichte	Nürnberg	GNM
Gesellschaft für Medienwissenschaft e.V.	Bayreuth	GFMe
Gesellschaft für Musikforschung e.V.	Kassel	GFMu
Gesellschaft für Tanzforschung e.V.	Berlin	GTF
Gesellschaft für Theaterwissenschaft e.V.	Frankfurt a. M.	GTW
Herder-Institut für historische Ostmitteleuropaforschung - Institut der Leibniz-Gemeinschaft	Marburg	HI
Friedrich-Schiller-Universität Jena	Jena	FSU
Hochschule Hannover <ul style="list-style-type: none"> Institute for Applied Data Science 	Hannover	HSH
Hochschule für Musik, Theater und Medien Hannover <ul style="list-style-type: none"> Europäisches Zentrum für Jüdische Musik 	Hannover	HMTMH
Hochschule Konstanz	Konstanz	HKO
Hochschule Mainz <ul style="list-style-type: none"> Architekturinstitut Motion Bank 	Mainz	HSM
Humboldt-Universität zu Berlin <ul style="list-style-type: none"> Koordinierungsstelle für wissenschaftliche Universitätsbibliotheken in Deutschland 	Berlin	HU
ICOM Deutschland e.V.	Berlin	ICOM
Interessengemeinschaft für semantische Datenverarbeitung e.V.	München	IGSD
International Association of Music Libraries and Documentation Centres, Deutschland	Frankfurt a. M.	IAML/DE
Johann Wolfgang von Goethe-Universität Frankfurt am Main <ul style="list-style-type: none"> Universitätsbibliothek / Fachinformationsdienst Darstellende Kunst Institut für Musikwissenschaft 	Frankfurt a. M.	GU
Johannes Gutenberg-Universität Mainz <ul style="list-style-type: none"> Institut für Kunstgeschichte und Musikwissenschaft 	Mainz	JGU
Leibniz-Institut für Europäische Geschichte	Mainz	IEG
Ludwig-Maximilians-Universität München <ul style="list-style-type: none"> Institut für Kunstgeschichte Institut für Theaterwissenschaft 	München	LMU
Martin-Luther-Universität Halle-Wittenberg <ul style="list-style-type: none"> Universitäts- und Landesbibliothek Sachsen-Anhalt Institut für Musikwissenschaft / Hallische Händel Ausgabe 	Halle	MLU

Max Weber Stiftung <ul style="list-style-type: none"> • Deutsches Forum für Kunstgeschichte Paris • Deutsches Historisches Institut Rom 	Bonn	MWS
Museum für Naturkunde Berlin - Leibniz-Institut für Evolutions- und Biodiversitätsforschung	Berlin	MNB
prometheus e.V. – Das verteilte Bildarchiv für Forschung & Lehre	Köln	PROM
Répertoire International des Sources Musicales International e.V.	Kassel	RISM
Répertoire International des Sources Musicales, Arbeitsgruppe Deutschland e.V. <ul style="list-style-type: none"> • Répertoire International d'Iconographie Musicale 	Dresden	RISM/D
Rheinische Friedrich-Wilhelms-Universität Bonn	Bonn	UBO
Stadt Düsseldorf <ul style="list-style-type: none"> • d:kult – Düsseldorfer Kultur- und Naturerbeschätze digital 	Düsseldorf	SD
Stadt Köln <ul style="list-style-type: none"> • Deutsches Tanzarchiv Köln • Museumsdienst Köln 	Köln	MSK
Stiftung Deutsche Kinemathek	Berlin	DKT
Stiftung Deutsches Rundfunkarchiv	Frankfurt a. M.	DRA
Tanzarchiv Leipzig e.V.	Leipzig	TL
Technische Universität Darmstadt <ul style="list-style-type: none"> • Universitäts- und Landesbibliothek Darmstadt 	Darmstadt	TUDA
Technische Universität Dresden	Dresden	TUD
Universität der Künste Berlin	Berlin	UDK
Universität Greifswald <ul style="list-style-type: none"> • Institut für Kunstgeschichte 	Greifswald	UG
Universität Hildesheim <ul style="list-style-type: none"> • Center for World Music 	Hildesheim	UHI
Universität Trier <ul style="list-style-type: none"> • Trier Center for Digital Humanities 	Trier	UT
VZG Verbundzentrale des GBV	Göttingen	VZG
Vereinigung der Denkmalfachämter in den Ländern e.V.	Wiesbaden	VDL
Westfälische Wilhelms-Universität Münster	Münster	WWU
Zentralinstitut für Kunstgeschichte München	München	ZIK
Zentrum Bundesrepublik Deutschland des Internationalen Theaterinstituts e.V.	Berlin	ITI
Zentrum für Kunst und Medien Karlsruhe	Karlsruhe	ZKM

** changes in participant institutions highlighted in bold, legally subsidiary entities as bullet lists below legal entities*

2.8 Participant Individuals

Name	Affiliation	Location
Prof. Dr. Christian Czychowski	Nordemann Czychowski & Partner Rechtsanwältinnen und Rechtsanwälte	Berlin
Dr. Mariama Diagne	Gesellschaft für Tanzforschung	Berlin
Prof. Dr. Hans van Ess	Ludwig-Maximilians Universität	München
Paul Tillmann Haas	IAML Deutschland	Frankfurt
Prof. Dr. Markus Hilgert	Kulturstiftung der Länder	Berlin
Prof. Dr. Katrin Kirsch	Gesellschaft für Musikforschung	Kassel
Dominik Leopold, M. Sc., M. A.	Gesellschaft für Musikforschung	Kassel
Prof. Dr. Alexandra N. Lenz	Austrian Centre for Digital Humanities and Cultural Heritage	Wien
Prof. Dr. Dr. Antoinette Maget Dominicé	Université de Genève	Genf
Prof. Dr. Norbert Palz	Rektorenkonferenz der deutschen Kunsthochschulen	Berlin
Dr. Elena Pilipets	Gesellschaft für Medienwissenschaft	Siegen
Prof. Mara Pardini	Bund Deutscher Architektinnen und Architekten	Berlin
Dr. Nora Probst	Gesellschaft für Theaterwissenschaft	Köln
Prof. Dr. Beate Reifenscheid	ICOM Deutschland	Koblenz
Dr. Georg Schelbert	Deutscher Verband für Kunstgeschichte	Bonn
Prof. Dr. Dörte Schmidt	Universität der Künste Berlin	Berlin
Prof. Dr. Christof Schöch	Verband Digital Humanities im deutschsprachigen Raum	Trier
Dr. Christiane Sibille	ETH Zürich	Zürich
Prof. Dr. Wolfgang Sonne	Bund Deutscher Architektinnen und Architekten	Berlin
Prof. Dr. Sven Stollfuß	Gesellschaft für Medienwissenschaft	Bayreuth
Prof. Dr. Romuald Tchibozo	University of Abomey-Calavi	Abomey-Calavi
Prof. Dr. Ulrike Wuttke	Verband Digital Humanities im deutschsprachigen Raum	Potsdam

3 Objectives, work programme and research environment in the second funding period

3.1 Research area of the proposed consortium (according to the DFG classification system)

- 103 Fine Arts, Music, Theatre and Media Studies
- 410 Construction Engineering and Architecture

1.1 Concise summary of the consortium's main objectives and task areas

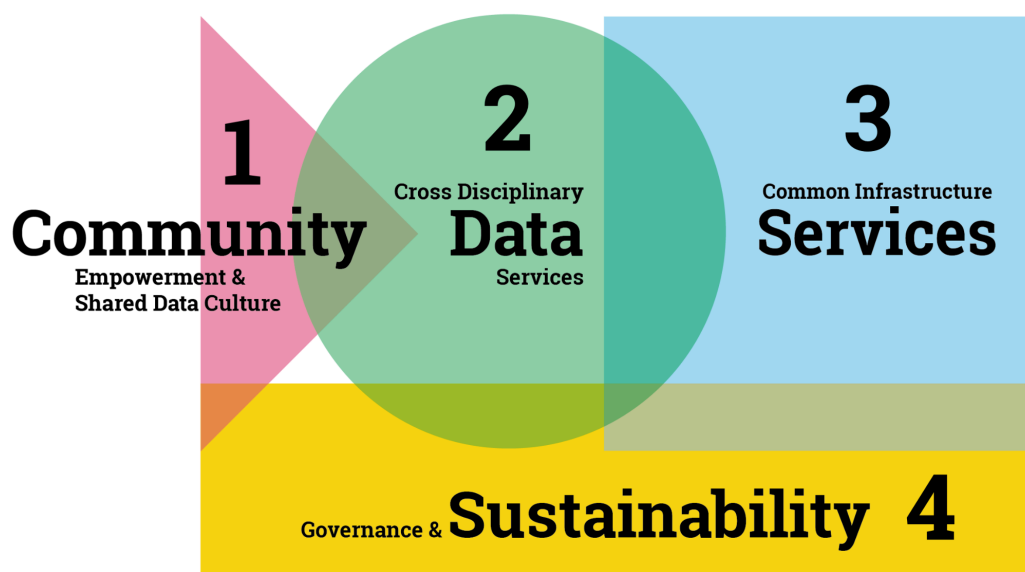
Shared Data – Shared Practice – Shared Knowledge. This is our vision for **connecting cultural research data of today for the insights of tomorrow** in a sustainable infrastructure covering architecture, art history, design, musicology, media studies, the performing arts, digital humanities, and contributors from the creative and cultural heritage sectors. Data from our communities are an **essential part of cultural life, communication, and individual** as well as **societal experience**. They exert a lasting influence on perceptions of **cultural identity and interactions** between **research**, the cultural **economy**, and **society**. Generated daily in **creative, performative and conservatory contexts**, both in large and small institutions, in **public and private** settings, this data is a foundation for **digital access** to culture, knowledge, and **critical reflections of societal developments**. Ensuring its findability, accessibility, interoperability, reusability and preservation is of key importance for **future research and creative innovation**.

Our primary goal remains the **creation of a stable network** offering needs-based services, founded on **shared values** and **common data practices**. Together with our partners, we have established a federated infrastructure that extends across more than **100 partners in five European countries**. More than **300 community members** participate in shaping a broad spectrum of **cross-institutional services**, ranging from needs-oriented consultancy and training, sustainable repositories and data portals, to software tools and services for data curation, enrichment and discovery along the **research data life cycle**. Greatly encouraged by the progress of the NFDI association, valuing its **collaborative, transdisciplinary**, and **community-led spirit**, we see the NFDI as a **vital structure** for future long-term provision of NFDI4Culture's services to its communities in the second project phase.

Consequently, the **needs-oriented consolidation, intensified uptake and sustainable expansion** of NFDI4Culture's service portfolio within the NFDI on a national level and internationally within Europe and overseas belong to our **prime objectives** for the second project phase. Similar to the first project phase, we have pursued a **participatory process** for the conception of the task areas for the second project phase. This included **public presentations** of the work programme and **open feedback** from our communities during our Culture Community Plenary, a **call for contributions** to all current and also to new partners

including **face-to-face consultations** between participants and co-spokespersons about measures and tasks, and **insightful inputs from** the representatives of our **academic societies** in the Culture Steering Board.

Since NFDI4Culture addresses a very diverse research landscape, the **research data lifecycle serves as an ideal structure** in the **first project phase** for the **development** of much needed services in specific RDM segments, such as annotation, semantic discovery and sustainable storage. In the **second project phase**, we are **stabilizing** this established service portfolio by structuring NFDI4Culture's **task areas along an overarching consolidation process**. This process centers on the **empowerment of communities** for a **shared data culture** (TA1), **cross-disciplinary data services** (TA2), and the development and operation of **common infrastructures** (TA3) between service providers and users. These three interrelated task areas – community, data, and infrastructure – rest on a foundational fourth task area (TA4), which consists of a **participatory governance**, a **dedicated sustainability framework**, and an **ethical-legal competence center** that solves ethical issues and rights questions (FAIR and CARE), which play a particularly important role in our data domain.



Structuring our work along an integrated process in TA1–TA3, with the overarching goal of consolidating a **demand-driven infrastructure** (criterion C of the NFDI expert committee), will enable us to **intensify our involvement** with our communities through **enhanced collaboration** and **training** (criterion E) and pave the way to include **new sub-communities** (criterion B). At the same time, this approach will help us to **stabilize** our service portfolio through **quality assurance** (criterion D). By **identifying core tasks** (criterion A) that need long-term funding within a **participatory organizational model** (criterion F) in TA4, we can ensure **sustainable operational models** for each service, including **strategies for innovation** (criterion G). This will be achieved in close **cooperation** with other **NFDI consortia** and actors on a **national and international level** (criterion H).

1.2 Brief description of the proposed use of existing infrastructures, tools and services that are essential in order to fulfill the planned consortium's objectives

NFDI4Culture is built on the core idea of the NFDI as a **federated network of existing infrastructures**, interconnected through the services of the consortium (cf. RFII, Föderierte Dateninfrastrukturen 2023). Our primary goal is to strengthen the **permeability of infrastructures** within our data domain by enabling **shared use** of tools and services **across institutional boundaries**. Following this guiding principle, we have established consortial services in the first project phase that are all based on **free open source software** (FOSS) and integrate already existing tools from our partners, thereby **enhancing and upscaling** their **adoption across our user communities**. A good example are the 69 online databases, 17 repositories, and 62 software tools that have been analyzed, described with qualitative metadata, and integrated into the Culture Information Portal and the Culture Knowledge Graph. We thereby provide a **common interface and standardized API** for existing services, data collections and software tools from our communities. Each of NFDI4Culture's resources, tools and services is **permanently resolvable through persistent identifiers** and made available together with **standardized metadata** modeled according to CERIF, the leading European research information standard.

Our process-oriented work programme for the second project phase is entirely aimed at expanding and consolidating the **continuous integration of existing infrastructures and services** in close collaboration with communities and users. In TA1, we implement specific measures for **connecting infrastructures**, where central providers such as subject specific information services (Fachinformationsdienste) are directly addressed and more strongly integrated into NFDI4Culture. In TA2, we carry out targeted actions to **encourage data producers** and providers, through **direct communication and support**, to contribute their data to the existing repositories and services of the consortium. TA3 is a cornerstone for technically integrating existing tools in the second project phase. In four measures – **basic services, community-maintained services, discovery and exploration services, and publication and preservation services** – we will consolidate our service portfolio within a common infrastructure. All services will rest on the **foundation of NFDI basic services**, such as a shared Community AAI (which we will already introduce in phase one of the project). Simultaneously, we will **technically assure the quality of services** developed in and with communities (e.g., for annotating 3D, audio, or video data) and integrate them into the consortium's service portfolio. Additionally, all tools and infrastructures will be brought together through **federated discovery and exploration services** (Culture Information Portal, Culture Knowledge Graph, and Culture Registry) via a **common user interface**. Overall, we will consistently reuse infrastructures within NFDI4Culture that we develop jointly with other consortia in the sections of the NFDI association and in close collaboration with Base4NFDI.

1.3 Interfaces to other NFDI consortia: brief description of existing agreements for collaboration and/or plans for future collaboration

From the outset, we have allocated **special priority** and resources – both in terms of **time, staff, and funding** – to contribute to the development of the NFDI and we plan to increase our contributions even more in the second project phase. NFDI4Culture is already collaborating closely with many other NFDI consortia.

Since 2019, we have worked together with **NFDI4Objects, NFDI4Memory, and Text+** within the framework of a joint Memorandum of Understanding, both on the level of technical infrastructures and in strategic and governance matters. A special focus in the second project phase will be on shared infrastructures for knowledge graphs, helpdesks, tool registries, and common data standards for the humanities and cultural studies. We will collaborate closely on integrating services into the Social Sciences & Humanities Open Marketplace (DARIAH, CLARIN, CESSDA), connecting our services to EOSC. In the area of data competencies, we collaborate closely within the BMBF-funded HERMES Data Competence Centre.

Together with **NFDI4Chem, NFDI4Health, and NFDI4Ing**, we pursue the dissemination of curated open teaching and learning content for the NFDI on a knowledge graph-based platform as part of the Data Literacy Alliance (DALIA) within the EduTrain section of the NFDI Association. The cross-disciplinary semantic connectivity of research data using ontologies, semantic workflows, and knowledge graphs is explored in collaboration with **NFDI-MatWerk, MaRDI, and NFDI4DataScience**. In the area of 3D data with a special focus on architecture, we will work closely with **NFDI4Ing and NFDI4Objects**, with whom we have established a Special Interest Group for the second project phase. Together with **NFDI4Health**, we will continue to focus on the legal contexts of research data, particularly on copyright and data protection issues, within the ELSA section. In collaboration with **NFDI4Earth, NFDI-MatWerk, KonsortSWD, and PUNCH4NFDI**, we are addressing the cross-disciplinary topic of “Cultural Change” – how infrastructures change academic research cultures and how community-led processes can transform infrastructures. In the field of social media data, we will continue our cooperation with **KonsortSWD, BERD@NFDI, and Text+**. Together with **KonsortSWD**, we will collaborate closely on service sustainability, efficient criteria, tools and methods for reporting and the activation of large-scale projects such as clusters of excellence and SFBs for NFDI.

Together with all NFDI consortia and the **Base4NFDI** team, we will continue to be actively involved in the conception and integration of basic services. Currently we participate in four **basic services**, which have now either entered the initiation or integration phase (IAM4NFDI, TS4NFDI, KGI4NFDI, DMP4NFDI). Among these, IAM4NFDI and TS4NFDI are already being implemented in NFDI4Culture. Overarching services provided by Base4NFDI will enable us to use **community-driven solutions that have a long-term and sustainable outlook** which we consider as a founding principle of the OneNFDI

2 International and national networking

NFDI4Culture develops all services within a **strong international network**. Our internationalization strategy rests on **five pillars**: **(1) close collaboration** (including concrete exchange of data, infrastructure, tools, and services) with well-established **subject-specific national and international infrastructures** which are of particular importance to our communities (such as RISM, PHAROS, and others), **(2) knowledge and technology exchange with national actors beyond NFDI** (cross-sector, especially in GLAM) that share common goals and communities with NFDI4Culture (such as the Datenraum Kultur), **(3) tight cooperation with international GLAM infrastructures** that reach beyond NFDI4Culture's core communities such as Europeana, the EU Data Space for Cultural Heritage, and the currently initiated EU Collaborative Cloud for Cultural Heritage, and **(4) service interoperability with large-scale technical infrastructures** such as EOSC, OpenAIRE, and GÉANT. At the same time, due to our focus on GLAM and Citizen Science, **(5) we also contribute to global open GLAM and citizen science** such as Wikidata and Wikibase.

For the second project phase, we plan a **dedicated liaison agency within TA4** that will connect all collaboration activities with national and international partners and take appropriate measures for **institutionalizing each cooperation** (in close connection with the sustainability framework, which is also developed in TA4). On this basis, we will deliver **concrete use cases in all five pillars**, starting with data integration and data connectivity with subject-specific infrastructures (for example the musicological data from RISM – more than 30 countries worldwide – has already been integrated into the Culture Knowledge Graph), continuing with use cases with the Datenraum Kultur (especially in the area of Rights Expression Languages and authority data for performative arts). Metadata from all of NFDI4Culture's services will be integrated into the SSH Open Marketplace and EOSC through OpenAIRE's CRIS ingest. We will also **work closely with equivalent national research infrastructures for the humanities and cultural studies** from other countries like DANS (Netherlands), Huma-Num (France), LINCS (Canada), and others. Our endeavors in TA2 for standardization will be pursued through **participation in international standardization bodies** such as for LIDO, CIDOC, MEI, and IIF. A particular focus will be set on **collaborations with Europeana** (partners from NFDI4Culture are already participating in the Europeana tech steering group) and the **Common Data Space for Cultural Heritage** (through the DARIAH membership of several of NFDI4Culture's existing partners and the DFF, which is a new participant and also a consortium member to the EDCH) and **the European Collaborative Cloud for Cultural Heritage**. On a governance level, we will invite **experts** from international infrastructures **as additional members** to our boards.