

Facts and figures

- The CATCH programme currently runs from 2004-2013.
- The programme is a coordinated effort from two NWO divisions, Physical Sciences (EW) and Humanities (GW).
- The estimated budget for the programme is 6.0 M Euro contributed by NWO. The participating cultural heritage institutions contribute 2.8 M Euro in kind.
- In 2008 the Ministry of Education, Culture and Science (OCW) and the NWO divisions decided to contribute another 3.0 M Euro to extend the CATCH research programme.
- The programme is managed by a steering committee supported by a programme committee, and advised by an International Scientific Advisory Board (ISAB).
- The daily management is taken care of by the executive board, supported by a programme secretariat.
- A user committee, consisting of experts from cultural heritage and IT industry, is set up to follow the developments within the project, for instance by visiting the projects once a year.
- In November 2007 the CATCH Midterm event: *Works In Progress* took place. The event was an opportunity for the CATCH projects to present the progress of their research to the community.
- The demonstrator from the CHIP project won the Bronze Award of the Semantic Web Challenge at ISWC'07.

NWO Physical Sciences

NWO (Netherlands Organisation for Scientific Research) enhances the quality and innovative nature of excellent scientific research in the Netherlands.

The division Physical Sciences strengthens the scientific environment of the disciplines Astronomy, Mathematics and Computer Science by:

- allocating grants for research, facilities and equipment;
- developing research directions via research agendas and programmes;
- cooperating with partners from the public and private sector;
- stimulating multidisciplinary and international projects;
- creating career opportunities for talented researchers.

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■ CATCH programme:

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Netherlands Organisation for Scientific Research
Physical Sciences

The logo for the Netherlands Organisation for Scientific Research (NWO), consisting of the letters 'NWO' in a stylized, white, sans-serif font, set against a blue and green pixelated background with a yellow swoosh above the 'O'.

Physical Sciences
CATCH

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Netherlands Organisation for Scientific Research

CATCH

Continuous Access
to Cultural Heritage

Cultural heritage is everywhere, and constitutes our collective memory. CATCH develops generic methods and techniques cutting across the areas of the humanities and computer science, to facilitate interaction with cultural heritage institutions. The programme creates incentives for innovative collection management by scientific publications, software tools and other research outcomes. Innovation, multidisciplinary collaboration and transferability are essential.

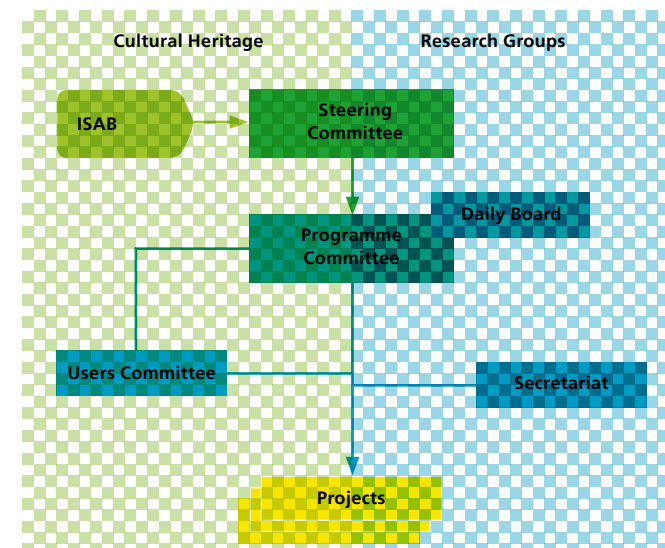
Digital heritage collection is the key to CATCH. The research increases the accessibility of cultural heritage based on the user's needs as required by the cultural heritage institutions. Since 2005 CATCH finances teams which focus on improving the cross-fertilisation between scientific research and the mission of heritage institutions. The teams consist of a PhD student, a postdoc and an IT programmer. In the light of transferability and interoperability, the research teams execute their research at the heritage institutions, according to the *laboratorium extra muros* formula.

Scope of CATCH

When the CATCH programme started, the strategy is organised around subjects relevant to the cultural heritage domain and translated into the following research themes:

- Semantic interoperability through metadata
- Knowledge enrichment through automated analyses
- Personalisation through presentation
- Interoperability of large-scale and distributed sources
- Visualisation and simulation
- Historical dimensions and modern interpretations

In the call for proposals of 2008 CATCH strived to a more prominent share for humanities research. Cross-cutting issues relevant for humanities, computer science and cultural heritage are to be addressed in the following key outlines:



Examples of projects

CHOICE - Charting the information landscape employing context information

Are you looking for a television serie that you saw a few years ago, but have you forgotten what it was called? But you still know it was about a difficult boy? The more descriptions you add to audiovisual material, the faster you get results from more than 700,000 hours of audio-visual material of the Netherlands Institute for Sound and Vision. CHOICE develops techniques to support collection managers in describing and finding audiovisual material.

MITCH - Mining for Information in Texts from the Cultural Heritage

The depots of Naturalis give insight in the evolution of plants and animals over the last few centuries. Stuffed and preserved in formalin, this treasure is saved for researching evolution and biodiversity. But how can you search for patterns in millions of objects in handwritten texts in exercise books and ledgers? MITCH clears the rough digitalised versions of field and index books, analyses and links them, to enable researchers to pose questions such as "where exactly has this species of frog been found during the last two centuries?".

WITCHCRAFT - What Is Topical in Cultural Heritage? Content-based Retrieval Among Folksong Tunes

Where did the songs you learned from your grandparents come from? They learned them from their grandparents, who in turn learned them from their grandparents. Some of these songs are more than five centuries old. For most people it is hard to literally remember a melody, which is why melodies change during oral transmission. WITCHCRAFT develops a special search engine for melodies. After singing or humming a melody, the search results tell you its origin, versions and distribution.

CHIP - Cultural Heritage Information Personalisation

A visitor sometimes feels lost in a museum. Where to start? How to choose? what to see and what not to see? The Rijksmuseum for instance manages more than one million objects. They exhibit 'only' 10,000 objects, which is still an enormous amount to visit. CHIP helps to make a profile generator for the visitor to determine his likes and dislikes about artworks. In this way the visitor creates his personal museum tour prior to the visit. Personalisation techniques bridge the gap between the professional curators and the museum visitor.