Cultural Heritage in the framework of European Research Projects

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2003 - 2006, European (ESPON) project "The spatial effects of demographic trends and migration" View project

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Cultural Heritage in the framework of European Research Projects

Francisco Javier Abarca-Alvarez[1], Barbara Staniscia[2] & Armando Montanari[2]

Introduction

The Cultural Heritage concept has an extensive presence in time in European Projects and the HORIZON2020 CULT-COOP-07-2017 CALL named "Cultural Heritage of European coastal and maritime regions" consolidates this path, unlike other Calls, focusing specifically on the problems affecting coastal areas. There are currently more than 680 projects outlined in CORDIS which respond directly to the concept Cultural Heritage. To conveniently refine this assessment of the Cultural Heritage concept, it has only been considered the projects initiated in the last 10 years. The methodology is detailed in Quantitative Analysis Appendix.

The Cultural Heritage has been routinely targeted particularly fragmented and separately, considering the nature of Tangible or Intangible Cultural Heritage under study. Quantitative evaluation (see Quantitative Analysis Appendix) discloses an early form there is a change in trend around the year 2010. This year roughly coincides with the effective and widespread beginning of the protection of intangible cultural heritage by UNESCO. According to Figure 2 of Appendix, is shown that this division between Tangible and Intangible Cultural Heritage not appear to have been specifically enforced in most of the Call, because usually coexist both approaches in projects funded, even coexist with some frequency within the projects themselves, from a mixed approach.

A qualitative and quantitative analysis of projects financed by the EU and revolve around the Cultural Heritage is presented. Its goal is the understanding of the state of the art and potential gaps, to allow the adoption of legitimate topic of the proposal.

Qualitative analysis

This qualitative analysis is done by organizing in thematic lines of the projects, and is highlighted and named the proposals that best pick-up lines, or allowing understand the spaces or gaps of the state of the issue.

First we highlight a number of projects in which the **predominant orientation of Tangible Cultural Heritage**, among which we can distinguish a total of four project lines:

(i) Projects that are based on the use of ICTs oriented to Simulations and the 3D representation for protecting Tangible Subjects, specially Artefacts and Multimedia and Videos. We can find among them the largest number of projects, a total of 127. Among them emerges a series of projects singularly focused on artefacts, management and archiving through ICT as FP6-IST project **MENCAWAR** titled *'Mediterranean Network for Cataloguing and Web Fruition of Ancient Artworks and Inscriptions'*, the FP-IDEAS-ERC project **GlamMap** focusing on Meta-dates and mapping Cultural Heritage, and the H2020-EU.3.6.3 project **ArcAIDE** driving the automatic classification of ceramics. Other projects are uniquely geared to the education and training as the FP6-POLICIES project **SPRECOMAH** spreading the importance of Cultural Heritage through training seminars, the FP7-ICT project **IMPACT** creating an education online by MOOCs aggregator, or the FP7 INCO project **JOCHERA** working on Jordan

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Conservation of Cultural Heritage, creating networks and learning environments. A large group of projects focus on the creation of protocols, laws or guidelines for conservation as FP6-MOBILITY project **LAWCULTHERITEURO** titled '*Law and cultural heritage in Europe*', the FP7-PEOPLE project **STRAVAL** valorising World Cultural Sites, especially architecture, environment, geo&bio-diversity, history and conservation/alteration from a building materials point of view, the FP7-PEOPLE project **InvestEUCult** studying policies implications of protection of cultural heritage and its development, the FP7-PEOPLE project **DiMe4Heritage** designing principles, guidelines, and methods for engage visitors of museums, the H2020-EU.1.1 project **HERITAGE** with a normative approach by confronting development vs cultural heritage, or the H2020-EU.1.1 project **EUROHERIT** focused on evaluate the common European Cultural Heritage politics. Other projects work on protection of sites and architecture using the ICTs, simulations and virtual reality e.g. the FP7-ICT project **ROVINA** oriented to mapping and digitizing archaeological sites, the FP7-PEOPLE project **4D-CH-World** directed to document urban environments by means of computer vision and learning, the H2020-EU.4.b project **eHERITAGE** connecting virtual reality and Cultural Heritage, or the H2020-EU.3.6.3 project **I-MEDIA-Cities** by setting up audio-visual content related to cities. Other projects use ICT aimed at the preservation of multimedia documents as the FP6-IST project **CINeSPACE** titled 'Experiencing urban film and cultural heritage while on-the move ', the FP7-INFRASTRUCT project **DC-NET** supporting an infrastructure in the digital Cultural Heritage or various CIP **EUROPEANA** projects creating and consolidating *Europeana* infrastructure oriented to digital resources.

(ii) Projects that primarily address the risks arising from climate change and the pollution driven to Tangible Heritage conservation, especially architecture, using for this complementary disciplines as Environment Science, Literature and Managing and Governance. Among the 28 projects of this type we can find some particularly focused on risk mitigation to changes in the environment, e.g. the FP6-POLICIES project **CHEF** titled '*Cultural heritage protection against Flood*', the FP7-IDEAS-ERC project **Fragsus** oriented to climate studies and landscape archaeology in fragile environment, especially in islands, the H2020-EU.3.5 project **JHEP2** focused on to monitor and to evaluate how Global Change affects to Cultural Heritage, the H2020-EU.3.7 project **HERACLES** developing systems to improve Cultural Heritage resilience against climate change, the H2020-EU.3.7 project **STORM** predicting of natural hazards and risks of Cultural Heritage sites, or even evaluating other urban possibilities in the H2020-EU.1.3.2 project **HAHPEC** where is studied the well-being in England and Sweden country houses. Some projects focus on new materials for the protection of cultural heritage as the FP7-IDEAS-ERC project **COSMED** oriented to explore anti-seismic building experiences in Sicily, or for the viability of existing cities in the FP7-PEOPLE project **EMUVE** by studying landscape voids produced by current shrinking cities in Mediterranean, or learning from the ancient constructions techniques in the H2020-EU.1.3.2 project **ACTECH**.

(iii) projects addressing musealisation strategies using new techniques and materials for Tangible Subjects protection, specifically Artworks Artefacts. They focus on disciplines such as Material Engineering, Chemistry, Curation and Conservation. We can find among them the largest number of projects, a total of 40. We can see a first project group clearly oriented to architectural or artefacts protection, for example the FP6-INCO project **FORCA SPECLAB** which aims to reinforce the research capacities of the spectroscopy labs, or the FP7-NMP project **IMAT** and H2020-EU.2.1.3.1 project **NANO-CATHEDRAL** among other focus on conservation of Cultural Heritage with nanotechnology. The second group of projects focuses on new technologies for the protection and restoration of paintings as the FP7-NMP project **PANNA** or the FP7-ICT project **INSIDDE**.

(iv) Projects addressing especially to strategies around Economy, Environmental, Nature and sometimes to Tourism Science. We can find among them a total of 14 projects. Thereby the FP6-IST project **ITACITUS** aims to create a repository of cultural experiences for individual cultural travellers, the FP6-IST project **The Cult of Heritage** focused on tourism development and its risks in relation to social policy in Broome considering globalization, aboriginal culture and landscape, or the FP6-POLICIES project **ARCHEOMAP** indicating policies about an integrated management in archaeological costal sites in Mediterranean Sea. Some projects especially focus on the study of the natural environment as the FP7-

SIS project **4SEAS** studying the synergies between science and society around the musealisation of the seas, the PF7-PEOPLE project **FORSEADISCOVERY** by connecting shipbuilding and forest resources in Iberian Empires, or the H2020-EU.1.3.3 project **Geopark** with the adaptation of Geopark methodology to the South.

Secondly projects with a clear <u>**focus on Intangible Cultural Heritage**</u> are shown, and usually **incorporating Tangible Subjects** in their formulations. We can find also four main lines:

(v) Projects that address the identification of the Cultural Identity through a study of Intangible Subjects like the Ritual or Social Practices and the Performings Arts focusing on, in most cases, strategies from History, Literature, Philology, Theology and Linguistics or Archivists by working from written assets. Among the 51 projects of this type we can find some more specifically focused especially on the Linguistic, Literature and written culture as for example the FP7-PEOPLE project **PALIMPSEST** by focusing specifically on Climatic conditions and dating the Historical Archives of parchment, or the H2020-EU.4.b project **ENGHUM** researching on linguistic-cultural heritage and language revitalization. We can find projects with a special orientation to theological, religious and philosophical issues such as the FP6-MOBILITY project **TAJCEMP** in which is valorised the Jewish influence on European culture, for example the changes in Anatolia from a Christian to a majority Muslim society over the period c. 1100 to 1500AD in the PF7-IDEAS-ERC project **IslamAnatolia**, or in the H2020-EU.1.3.2 project **ARD-WEST** focused on Archaeological, linguistic and religious heritage in Wester Mediterranean. Some projects focus on studies that make up around musical and sound, either through historical studies and connecting to religion as FP7-PEOPLE projects **TELESTES** and **ConfLit**, as a sensorial experience in prehistoric communities in the FP7-PEOPLE project **SONART,** or studying voice and singing voice in Africa and its connection with Europe in the PF7-PEOPLE project **ROTVOSCIAME**. We can also find some projects that are concentrated on oral intangible assets, from History, as the FP7-IDEAS-ERC **The Last Song** with the study and interpretation of the troubadour poetry in the Crown of Aragon between the 14th and 15th centuries or working around the European signs languages in the H2020-EU.3.6 project **SIGN-HUB**. In another sense, but uncommonly we can find projects that focus on the Performing Arts as proposals around the Digital research in Theatre cultural heritage in the FP7-PEOPLE project **LAPITH**, or focused on restoration, publication, and performance of historical Venetian opera in the H2020-EU.1.3.2 project **GoldOpera**.

(vi) Projects that, in a globalized reality, address the influence of migration of communities and the movement of goods as mechanisms for Cultural Cohesion and its influence on the Cultural Identity of the territories and communities. Most of these projects focus on the study of societies, migration of communities and their social practices, from an approach based fundamentally on Anthropology, Ethnography, Sociology, Geography and History. With these features is found 45 projects. In this group we can find projects focused on the study of communities from anthropology and sociology such as the FP7-PEOPLE project **BEAN** providing an approach to Integration of Cultural Heritage with civil society, the FP7-SSH project **RICHES** by improving societies through digital technologies on cultural heritage, the H2020-EU.1.3.2 project **ATCK-HER** understanding the meaning and significance of cross-cultural heritage, or the H2020-EU.1.3.2 project **CHODIA** studying the public perceptions of cultural heritage in dictatorial period in Albania. Also from the sociology and anthropology but focusing on social practices are projects like the FP7-IDEAS-ERC named **MEPIHLA** by focusing on the historiographical traditions in the Mediterranean from the fourth to the eighth centuries AD, or the H2020-EU.3.6 project **CULTURALBASE** studying the relationship between cultural identity, cultural heritage and cultural expression. We can also find projects particularized approach to the study of landscape and the environment with a approach from archaeology and anthropology or sociology and management, as for example in the FP6-MOBILITY project **GRAND MARAIS** studying archaeological and paleo-environmental of a landscape evolution, the FP7-ENVIROMENT project **HERCULES** focused on understand and manage Cultural Landscapes, or the H2020-EU.1.3.2 project **RES.CO.PART** in which it is proposed a tool for managing cultural heritage and landscape base on Historic Landscape Characterisation. Several projects focus especially around the influence of migration on communities, such as the FP7-IDEAS-ERC project

NEXUS1492, or the H2020-EU.1.3.2 project **ULISSES** attending the interactions between the New and the Old World, the first one and the Mediterranean cultural landscape by moving civilizations. We can find two projects FP7-PEOPLE, **Diaspora** and **ITEM-E-ConTexT** performing a historiographical and archaeological studies at different times and areas of influence of clothing heritage in cultural cohesion. The FP7-SIS project **hulda** singularly proposes a dissemination cultural experience as a traveling festival in the historic vessel of the same name, and in the H2020-EU.1.3.2 project **ICH-Bildung** research on the influence of Intangible Cultural Heritage (skills, music, dance, drama, gastronomy, festivals and crafts) in formal, non-formal and informal education.

(vii) projects that address centrally the cultural identity, the development and the economy round the Intangible Subjects as the food culture, cuisine, gastronomy, or knowledge and practices related the agriculture, cattle and fishing, usually given to communities that sustain the practice in its anthropological and sociological dimensions. Among the 10 projects of this type found we can see that deal mostly the agricultural and cattle knowledge and practices considering their cultural identity and economic aspect. Among them we can highlight the FP7-SSH project **MEMOLA** studying the cultural heritage of agrosystems on several Mediterranean Montainous Landscapes, the FP7-PEOPLE project **BIOVALUE** making an evaluation of production or destruction of values during agricultural heritagisation processes, the H2020-EU.1.3.2 project **SWLCONNECTIVITY** researching the bio-economic value around agro-biological heritage, sheep, wool and landscape, the H2020-EU.1.1 project **PLANTCULT** focused on food cultures on Prehistoric Europe, and the H2020-EU1.3.2 project **EGYWINE** oriented to the study of the Egyptian wine culture. Other proposals are oriented around issues more connected with the countryside, and the means of producing it, as agriculture and cattle or energy. Examples of this are the FP7-PEOPLE project **CATTLECON IKTA** focused on European cattle breeds domestication related with national production systems of Egypt, or the FP7-REGPOT project **STAR-AGROENERGY** focused on agro-energy studies. Finally we can find the FP7-IDEAS-ERC project **ChinaCreative** oriented to chance China trends from 'made in' to 'created in'.

(viii) projects focused on cultural dissemination, education and promotion of good practices and public interfaces operating around the oral traditions, performing arts the social practices and festivals. Among the 10 projects of this type found we can find oriented projects and dissemination activities around Researchers' Night in different areas such as the FP6-MOBILITY project **HAHAMBLILA**, PF7-PEOPLE project **ISRANOS** o el H2020-EU.1.3.5 project **Science in the City**.

Without being able to pool in any of the above categories, we can finally find some projects that they really are genuine Call for proposal or Call for fellowship as for example the FP7 projects **HERITAGE PLUS** or **DIFeREns2** and the H2020 project **P-SPHERE**.

Quantitative analysis

From the quantitative analysis (see Appendix for details) of projects we can also conclude the following:

- The first conclusion to be drawn is the rise of issues related to Intangible Cultural Heritage. It appeared on the scene of the Cultural Heritage of CORDIS around of 2010, and since then it has not stopped rising in relevance to the present. Today practically equals with Tangible Cultural Heritage. This growth is accompanied by another slight reduction in the number of projects that address Tangible Subjects.

- On the one hand it stand growing: i) Disciplines: Anthropology, Ethnography, the Archelogy, Art Creation and the Economy. Also show growth and impact in recent years ii) Intangible Subjects such as Social practices, Agriculture, Cattle, Fishing, Rituals and Food Culture and Cuisine; iii) Tangible Subjects such as Environment, Landscape, People-Communities, Migrations, Welfare, Well-being, Cities and Countryside. Also is highlighted the growing; iv) Topics such as Computer simulations and 3D, Cultural Cohesion, Migrations of People and assets, and Cultural Heritage of Representation.

- On the other hand seem to show a downward trend: i) Disciplines: History, Information Engineering, Literature, Material Engineering and Linguistic, Philology, Philosophy and Politics and Laws; ii) Tangible subjects: Environment Protection, Soil Studies, Fixed Assets as Fresh, and Movable Artefacts; iii) Intangible subjects: Oral Traditions, and Festive Social Practices; and iv) Topics: Development and Cultural Heritage, Digital Resources, Education and Training, Innovative Cultures, Museums and Musealisations, Philosophy and Thinking, Security and Risks, and Web Information.

Discussion and proposal

(i) Interest in Intangible Cultural Heritage connected with Tangible Cultural Heritage.

(ii) Take advantage of the gaps, connecting:

- ICH & Cultural identity;
- Cultural identity & Food production;
- Cultural identity & Food consumption;
- Food & Health (also Health Culture and Healthy Social Customs);
- Food as Society Representation;
- Food & European Cultural Cohesion.

Quantitative Analysis Appendix

Introduction

This report is made as a method of approach and evaluation of the lines of work and topics of research conducted over the past 10 years under the European Union projects and are directly linked to the Call for Proposal "Cultural heritage of European coastal and maritime regions".

To do this you must provide a knowledge of the main lines of research, the most common research lines, and less common, allowing discover gaps in the state of art that may be advantageous for the success of the proposal.

It is intended that could be useful for early detection of the depletion of existing lines of work, as well as appearing as emerging around the "Cultural Heritage" and that could be an opportunity and strength of the proposal.

General Objective

The main objective is:

i) To obtain an approximation to the main lines of work as a state of the art projects related to the call "H2020 CULT-COOP-07-2017 with title: "Cultural heritage of European coastal and maritime regions".

Specific Objectives

The specific objectives for this purpose

i) To understand the EU projects background and its topics
ii) To know the frequency of topics and detect those that are recurrent
iii) To detect lacks or gaps in previous proposals (opportunities)
iv) To understand evolution around topics

Materials and methods

As the methodology of obtaining knowledge arises to carry out the characterization of the projects already undertaken around the theme of CALL. This will be done by using keywords in different areas to be defined. As sources of fundamental knowledge are recognized i) the portal of the European Union CORDIS (2016) for first-hand access to the database project and ii) the different texts published by UNESCO (2003, 2005, 2008, 2010a, 2010b 2012, 2014), which they are especially useful in defining the categorization of Intangible Cultural Heritage.

It discussed below the process of management and material management, the categorization of them and the validation of the obtained results by systematic searches.

Materials

The CORDIS platform has been used in its advanced search engine, as follows:
It has conducted a search of the central concepts of CALL:
  ('cultural' AND 'heritage' AND contenttype='project')
This entails an effective search of all projects in their details published on the website (mainly Title and Objectives) and must specifically contain the words: 'cultural' and 'heritage' simultaneously.
At the date of preparation of this report (May-June 2016) 825 results were obtained, without time limitation, and 325 when time is limited to the last 10 years.

Early work in relation to such results will be essentially two:
a) Determination of keywords with which to perform the categorization of such results and
b) Assessment of the results obtained by the searches, with the intent to validate its generalization.

Categorization

It has proposed the creation of a list of categories in several areas: Disciplines, Subjects, Topics and Scope. For the preparation of categorizing a previous review of about 20% of the 825 results is carried out, capturing the main categories emerged. Additionally the specific categories of Cultural Heritage were incorporated. It was used for the main categories of Intangible Cultural Heritage as is defined by UNESCO (2003).

Finally categories used are as follows:

Disciplinary approach	TANGIBLE SUBJECTS	INTANGIBLE SUBJECTS	Topics
Anthropology	**Environment**	**Oral traditions**	Climate change
Archelogy	Landscapes	Philology of Oral culture	Computer simulations, 3D, Virtual reality
Architecture	Nature	Public speaking	Cultural Cohesion
Archivists	Protection sites	Other oral or communication traditions	Development and CH
Art creation	Soil	**Performing Arts**	Digital resources
Art History	Wildlife	Dances	Dissemination
Biology	**People**	Circus arts	Economy and CH
Chemistry	Communities	Magic and Illusion	Education
Civil Engineering	Migrations	Not recorded music and sound culture	Globalisation
Curation	Tourism	Opera	ICT
Economy	Welfare	Theatre	Cultural Identity
Education	Well-being	**Other Performing Arts**	Innovative cultures
Environment science	**Fixed Assets**	Social practices	Migrations
Geography	Architecture	Festive events. Festivals	Museum oriented
History	Cities	Rituals	Networks and good practices
Literature	Countryside	Social practices	Novel materials or techniques
Managing	Infrastructures and heritage	Other Social Practice	Participatory public interfaces
Information Engineering	Others fixed assets	**Knowledge and practices**	Philosophy and thinking
Material Engineering	**Cultural movable objects, artefacts, artworks**	Food culture, Cuisine, Gastronomy	Policies and Laws
Politics	Films and videos	Agriculture or cattle	Postdoctoral Fellow's CALL
Philology	Paintings	Crafted const. Methods	Project's CALL
Regional Planning	Photographs	Handicrafts	Representation CH
Theology	Prints	Shipbuilding heritage	Security and Risks
Tourism Science	Stone artworks	Skills	Web information
Urban Design	Written culture	Textile tools and clothing heritage	Others topics
Others	Written or recorded Music	Toolmaking heritage	
	Others cultural movable objects	Other Knowledge or practice	

Table 1. Categories.

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Evaluation

When analysing and assessing the validity of the search such findings are two issues or problems:
a) Are all results relevant?
b) Are all relevant materials in those results?

To try to answer the first question was pre-reviewed a significant part of the material (> 20%) to give that only 5.6% (11/194 cases studied) were results that could be considered irrelevant.

The answer to the second question is somewhat more complex to solve. To this end a number of searches that include concepts or specific categories of cultural heritage was held. It was used the main categories of Cultural Heritage as is defined by UNESCO (2003).

The following results were obtained:

CORDIS Advanced Search:

('x') AND NOT ('cultural' AND 'heritage') AND contenttype='project'

being x:

tangible heritage:	0 missed results		
intangible heritage:	1 missed result	Music culture:	3 missed results
cultural landscape*:	20 missed results	Music heritage:	3 missed results
coastal landscape:	4 missed results	Opera:	136 missed results
coastal cultur*:	0 missed results	Magic Illusion:	0 missed results
food* AND cultur*:	0 missed results	Circus art*:	0 missed results
coastal heritage:	0 missed results	Public speaking:	0 missed results
maritime cultural landscapes: 0 missed results		Social practice*	39 missed results. To evaluate
maritime cultur*:	1 missed result. To evaluate	Ritual*:	44 missed results. To evaluate
maritime landscap*:	0 missed results	Festive event*:	3 missed results. To evaluate
maritime heritage*:	0 missed results	Culinar* heritage:	1 missed results. To evaluate
traditio* skill*:	5 missed results. Do not relevant	Toolmaking heritage:	0 missed results
being*:	10593 missed results. Impossible to evaluate	Handicraft*:	27 missed results. To evaluate
tradition*:	4675 missed results. Impossible to evaluate	Boatbuilding* heritage: 0 missed results	
food:	9734 missed results. Impossible to evaluate	Crafted method*:	0 missed results
'cultural' AND 'asset*':	56 missed results	culinar*:	13 missed results. To evaluate
Dance:	54 missed results		
Music:	414 missed results		

Table 2. Result of advanced search results in CORDIS, to assess the accuracy of the main search

Results

From the study made it is possible to observe the distribution of the projects that have addressed the Cultural Heritage of the last 10 years (Figure 1). We can see that in recent years, except for the years 2015-2016, it seems experienced an increase in the number of projects funded. 2014 and 2015 coincide with the period of change of program, FP7 to Horizon 2020, which may explain the temporary decline.
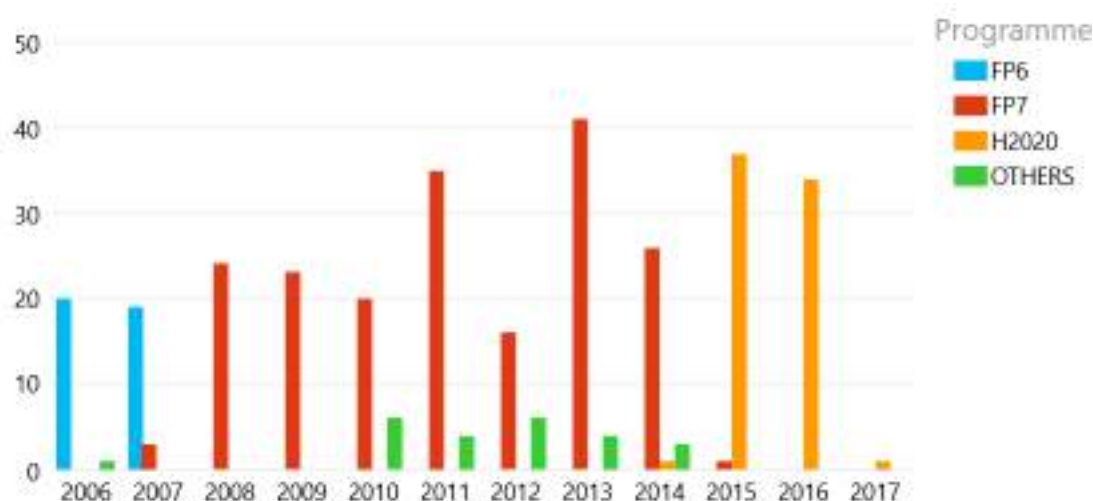
The FP7 program is fully contained in the study period.

Figure 1. Distribution of Projects by funding programmes.

The results are organized into three sections:

i) Influence of the programs in the Subjects of the Projects: A differentiation between Tangible and Intangible is shown.

ii) Global Frequency Analysis (last 10 years): The set of all evaluated projects (N = 325) are shown. On the one hand they are shown graphically frequencies of the different categories. Projects may have several disciplines, several Subjects and several Topics. On the other hand is differentially the number of projects in each category is the principal. A project can only have a Discipline, Subject or Topic as principal.

iii) Frequency analysis over time: Project frequencies are shown for each category of analysis and year. This variant of the above is shown because it has been detected over the years a significant change in the degree of presence in Disciplines, Subjects and Topics. Each project can be represented by several Disciplines, several Subjects and several Topics

i) Influence of the Programs in the Subjects of the Projects

From the analysis of Figure 2 can be verify that there have been no calls oriented exclusively to intangible subjects. But a total ownership of tangible subjects in certain calls is observed. As we will see later, intangible subjects are a concept picked up by UNESCO in 2003 and with particular effectiveness, from 2008 (UNESCO, 2003; 2008).
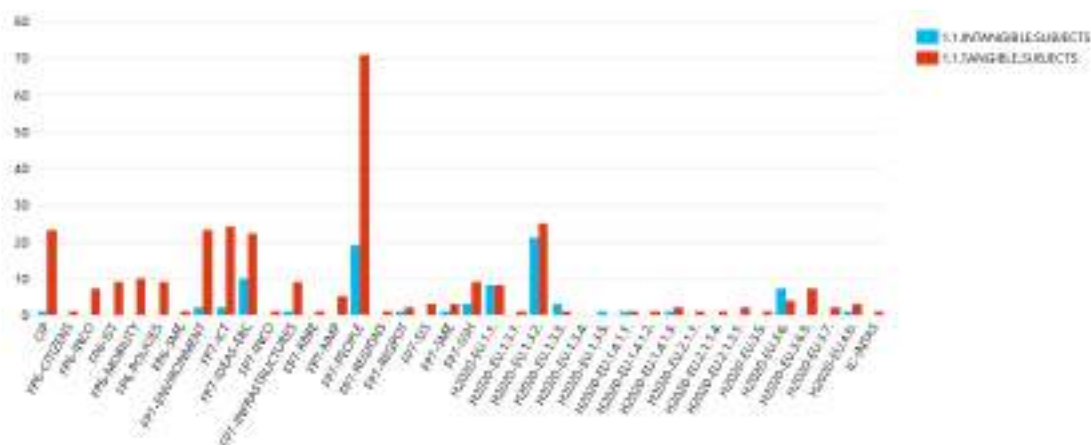
Figure 2. Distribution studies tangible and intangible heritage in the various Programmes. Frequency or number of projects are represented.

Intangible Cultural Heritage will be subject in recent years of singular development in European Projects, even in 2016 to overcome the impact on Tangible Cultural Heritage in certain Calls or Programmes (Figure 3).
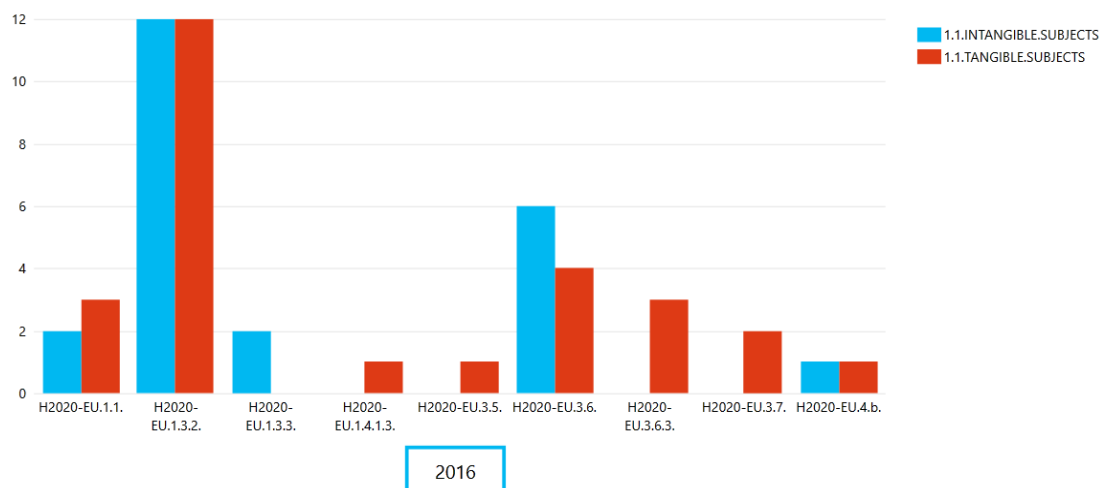

Figure 3. Distribution of Tangible and Intangible Subjects in the Programmes which project start in 2016. Frequencies or number of projects are represented.

ii) Global Frequency Analysis
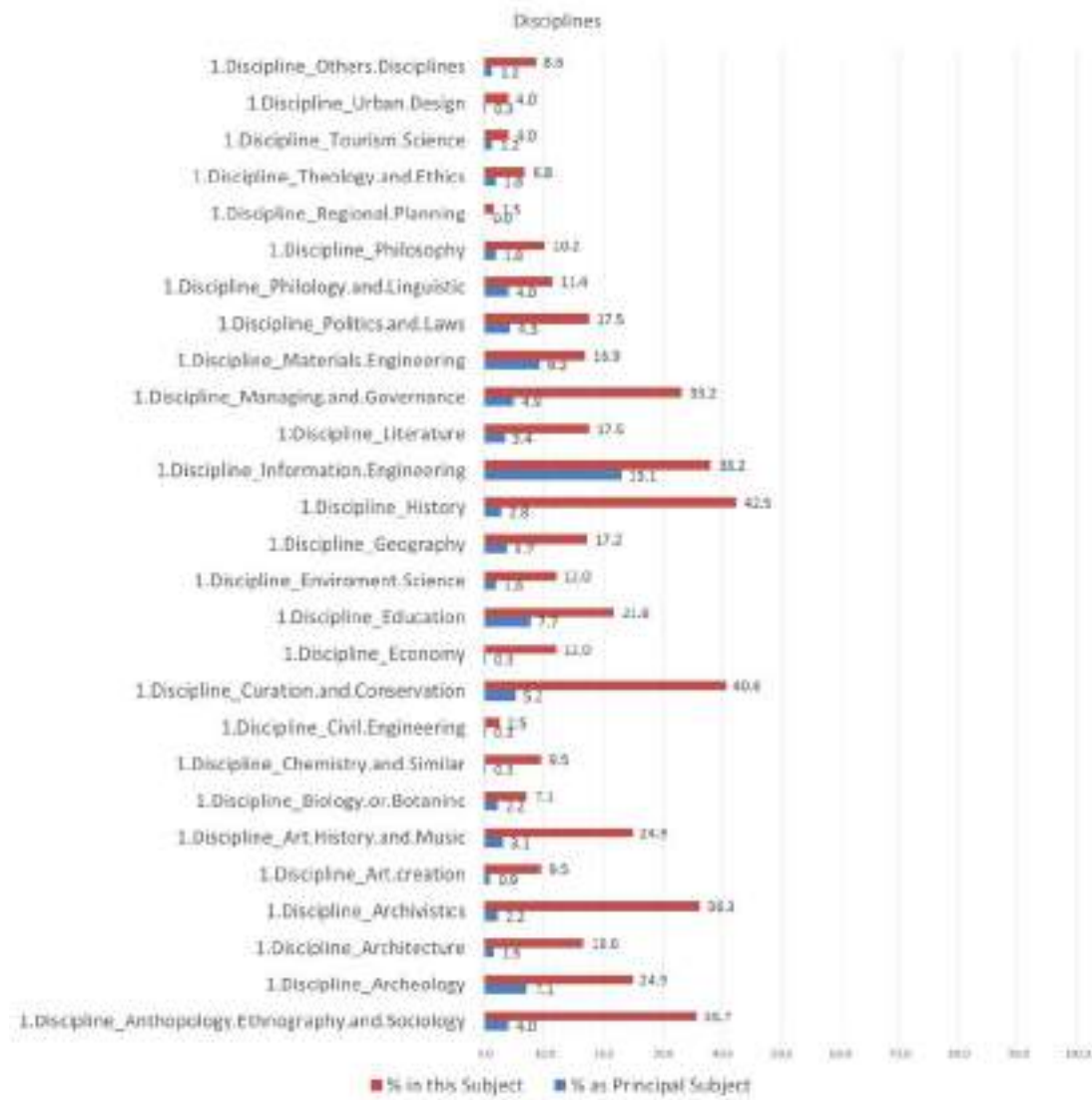
Figure 4. Percentage of projects where there is a disciplinary approach (Red). Percentage of projects where Discipline is the main (Blue).

In Figure 4 is shown the relevance disciplines traditionally associated with Heritage as are Curation and Conservation, Archivists, Anthropology, Ethnography, Sociology or History, emerging some apparently not as close as the Managing and Governance or Information Engineering.

As fundamental disciplines of projects are greatly: Information Engineering and Materials Engineering. A very significant weight of technology and technological disciplines in the studied proposals is observed.
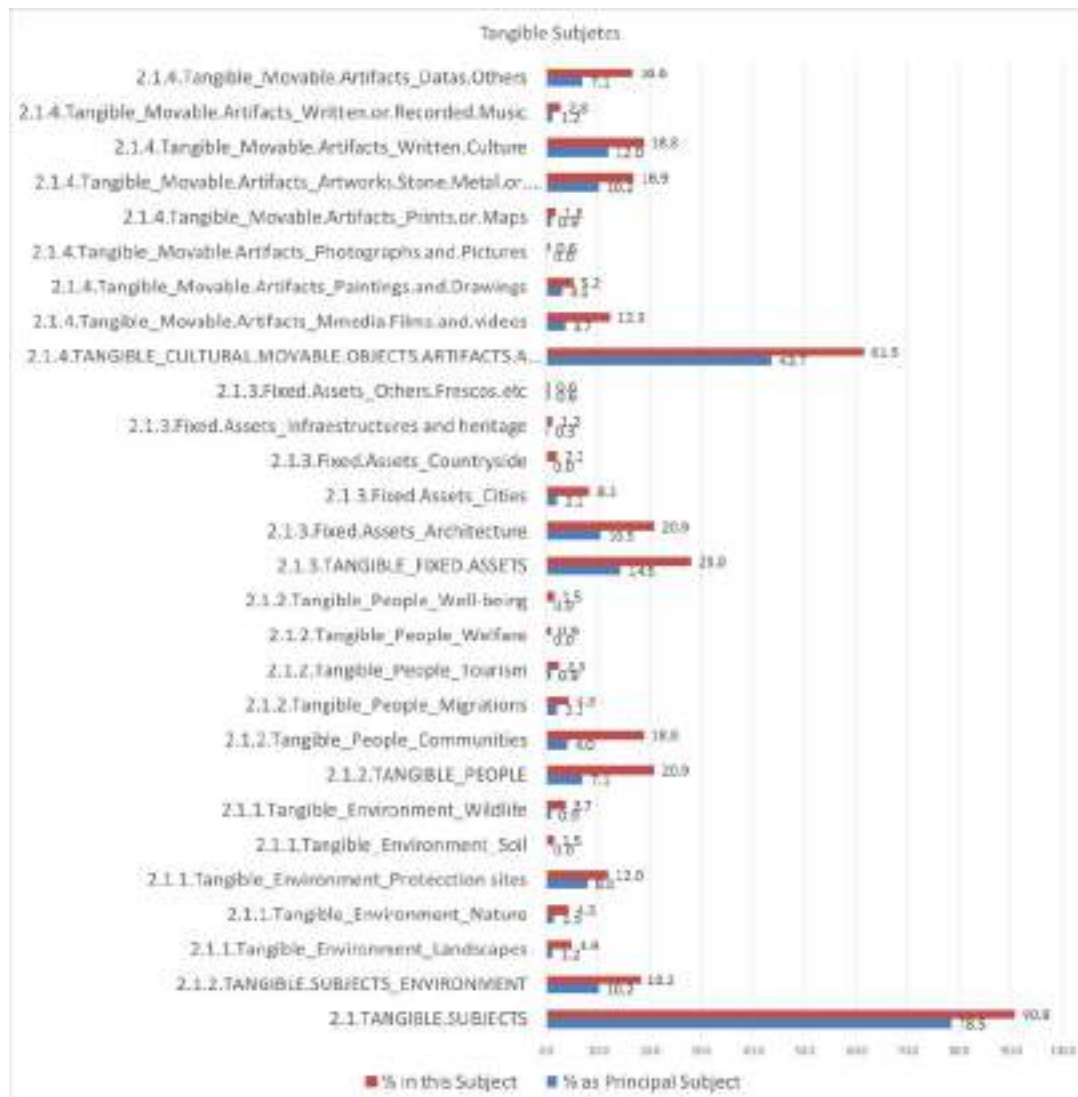
Figure 5. Percentage of projects which operates with Tangible Subjects (Red) and which is the main form (blue).

An important relevance of the Subjects that could be considered as traditional is observed. They constitute a minor fraction other like communities, or societies.
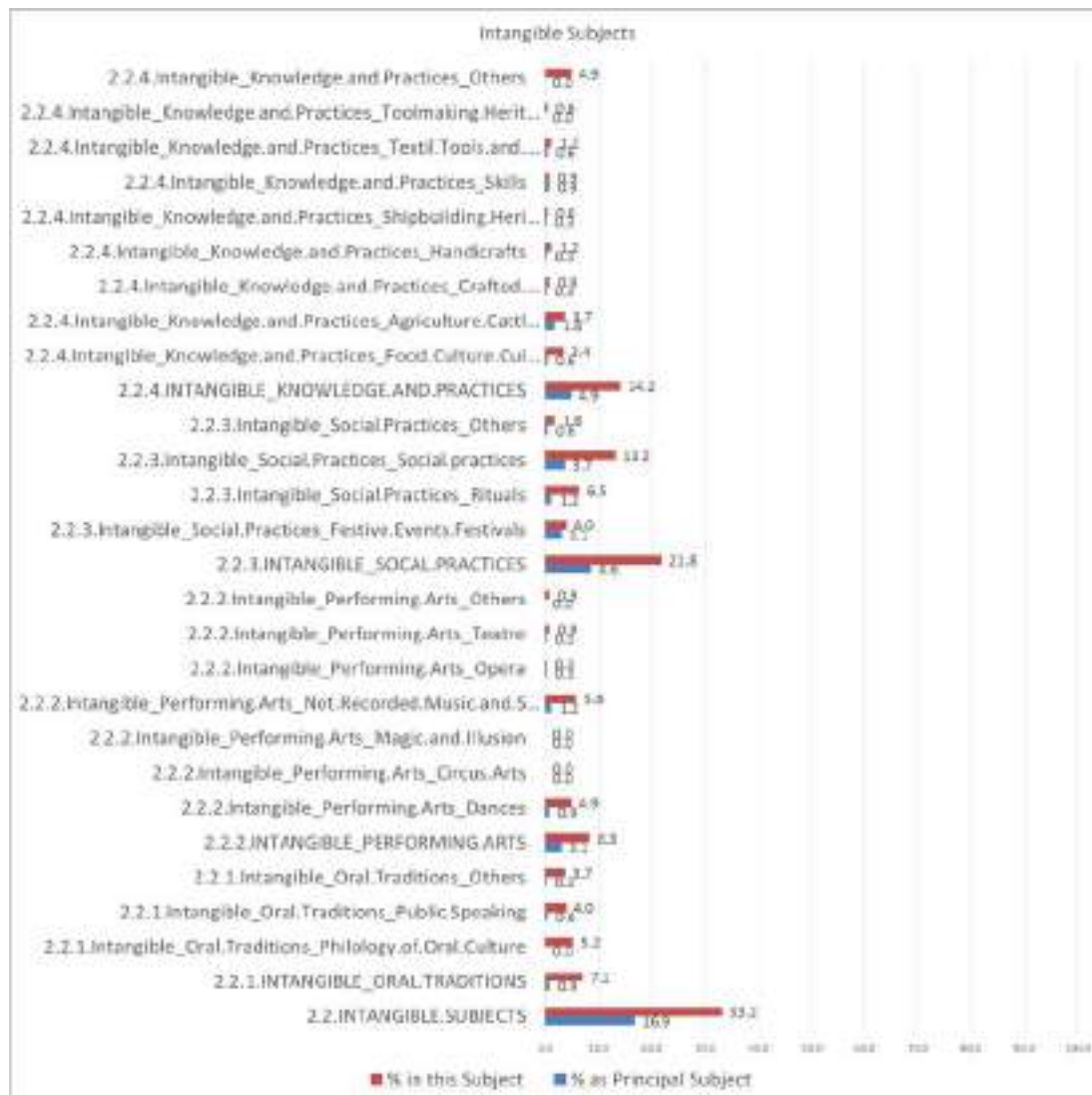
Figure 6. Percentage of projects which operates with Intangible Subjects (Red) and which is the main form (blue).

It is observed that most of intangible assets are represented relatively low in the projects analysed. Slightly emphasize: the intangible social practices, rituals, arts, dance and music not recorded or written.
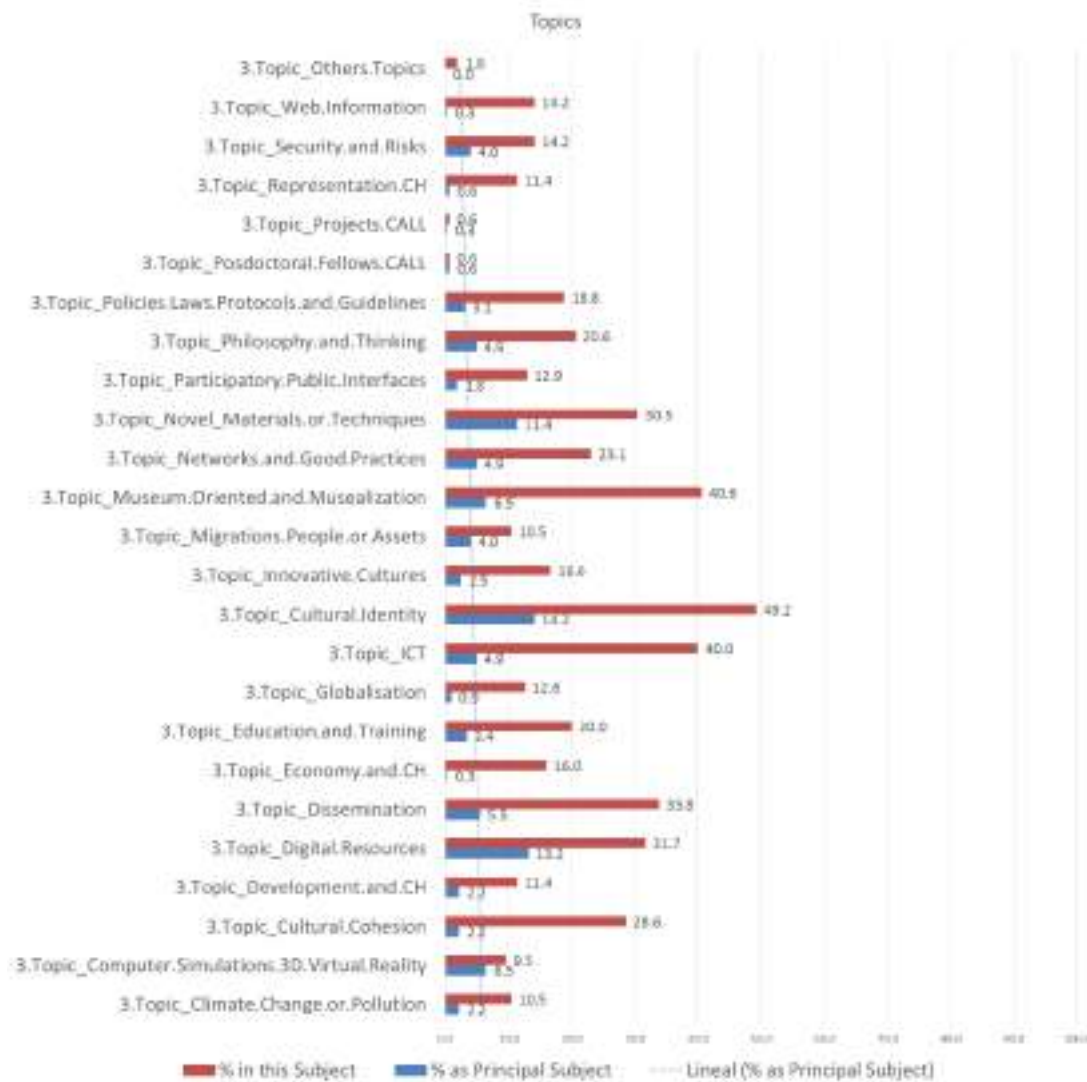
Figure 6b. Percentage of projects which operates with the Topic (Red) and which is the main form (blue).

Beyond the Disciplines, the Topics offer proximity to the subject treated by the projects. In Figure 6, the relevance of certain approaches can be seen as the Cultural Identity, the Musealization or Museum Oriented, the Dissemination or Cohesion. On the other side they are equally important in percentage proposals with a technological approach, either through ICT, New Materials or Digital Resources. The projects highlighted as main topic: Cultural Identity and Digital Resources.
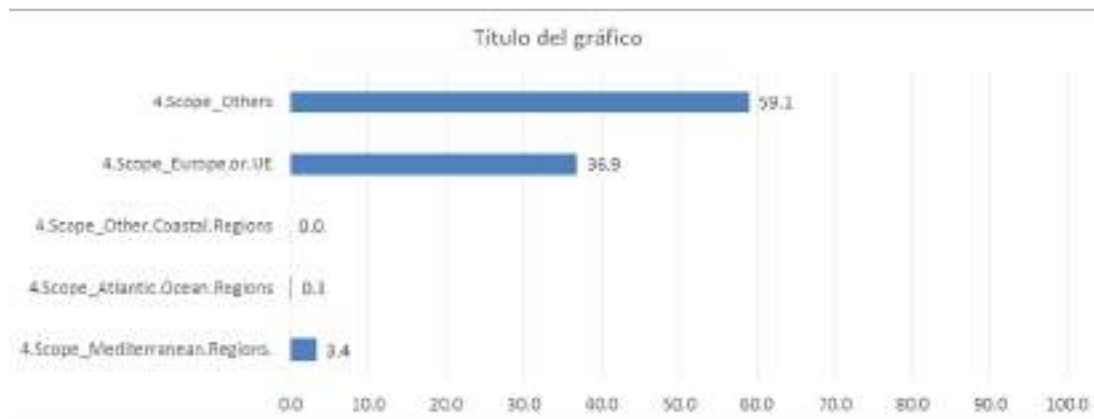
Figure 7. Territorial scope of the study or to which it is intended the project.

It has also studied the territorial areas or regions to which are oriented proposals. It is noted that the proposals aimed at coastal areas and maritime regions are virtually negligible.

ii) Frequency analysis over time

When analysing the data of the previous Figure 1 and we differentiate between projects related to Tangible and Intangible Cultural Heritage (Figure 8) is shown one of the fundamental issues of this report, **the fact that the study of Intangible Heritage presents a dynamic clearly up since it started in 2010 until today**, almost equalling the Heritage Tangible relevance. Also observed a dynamic downward, somewhat milder, in Tangible Heritage.
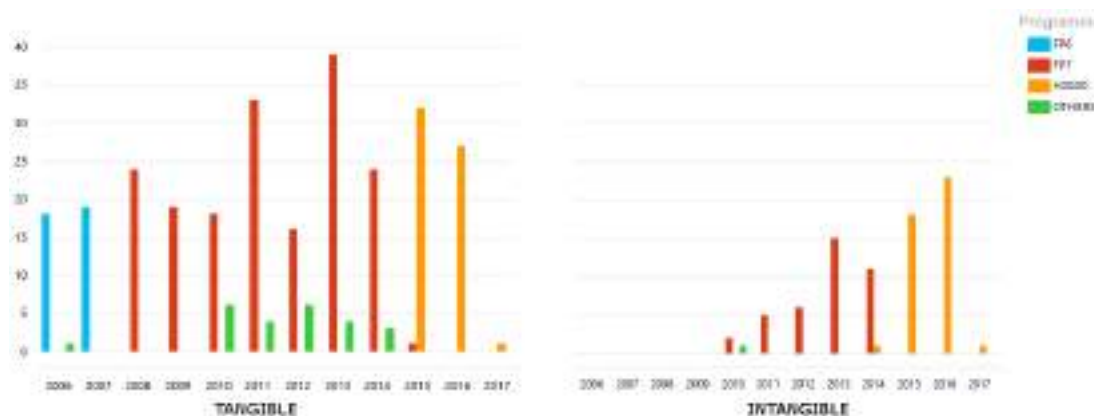
Figure 8. Distribution of Projects by funding Programmes differentiating between projects that main address issues of Intangible or Tangible Cultural Heritage. The frequency or number of projects are represented.

In the following Figures 9, 10 and 11, is shown the Disciplines with a tendency over the years, being especially considerate last years of the time sequence. In Figure 9 Disciplines show an upward trend in the number of projects. In Figure 10, are presented the disciplines with a stable level. And finally in Figure 11 the disciplines with a slight downward trend.
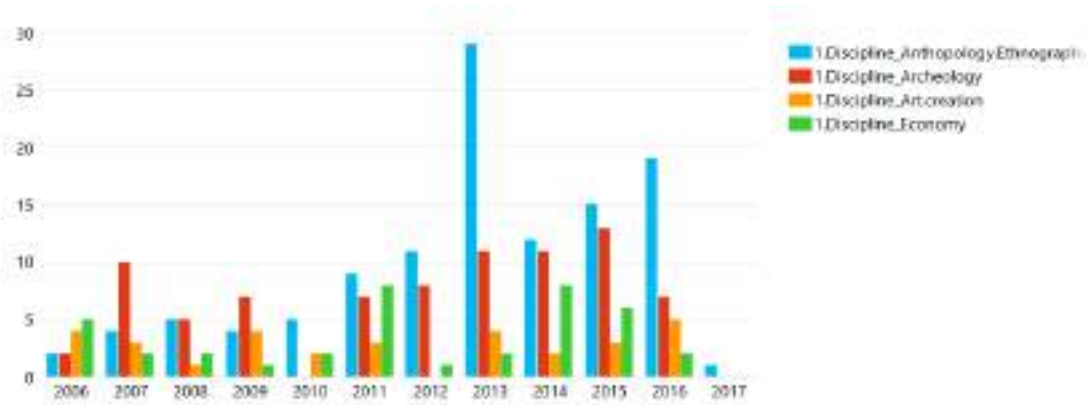
Figure 9. Disciplines upward trend in recent years in the number of projects are represented.
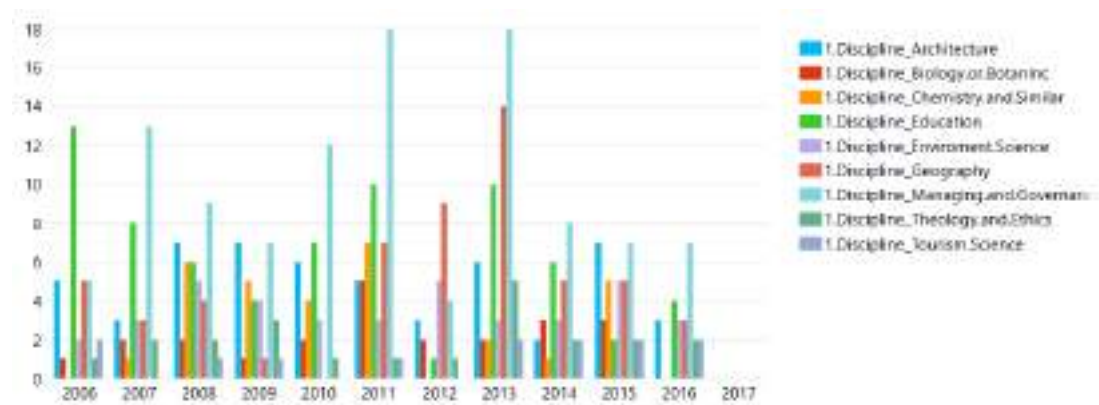The frequency or number of projects are represented.

Figure 10. Disciplines that show some stability over the years in the number of projects are represented.
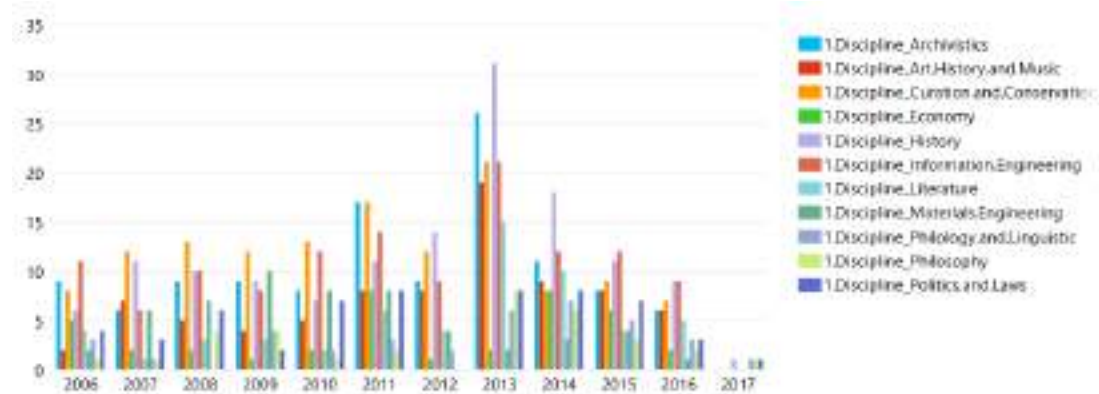The frequency or number of projects are represented.

Figure 11. Disciplines with a slight downward trend in recent years in the number of projects are represented.
The frequency or number of projects are represented.

In Figure 12, the timing of projects where Tangible Subjects involved is shown. They are grouped by broad categories. It is noted that widespread in recent years, a downward trend in the number of projects operating with them is observed.
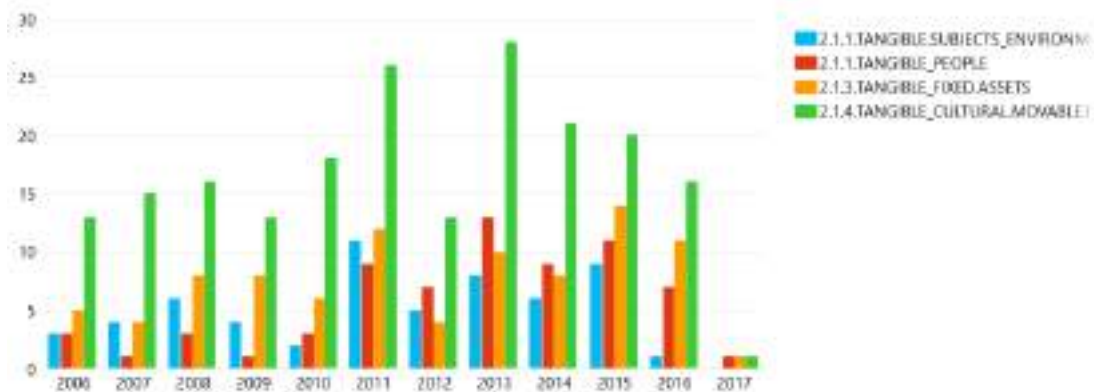
Figure 12. Is represented the timing of the number of projects operating with Tangible Subjects categories. The frequency or number of projects are represented.

In the following Figures 13, 14 and 15, is shown the Tangible Subjects with a tendency over the years, being especially considerate last years of the time sequence. In Figure 13 Tangible Subjects show an upward trend in the number of projects. In Figure 14, are presented the Tangible Subjects with a stable level. And finally in Figure 15 the Tangible Subjects with a slight downward trend.
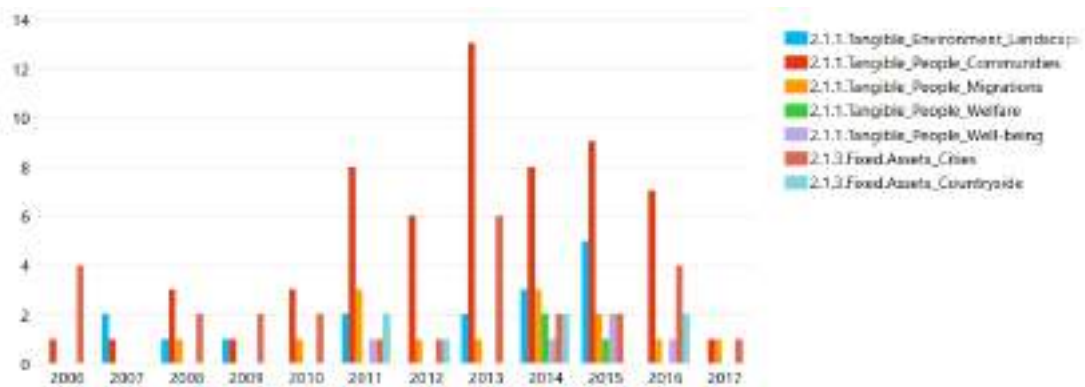

Figure 13. Tangible Subjects upward trend in recent years in the number of projects are represented. The frequency or number of projects are represented.
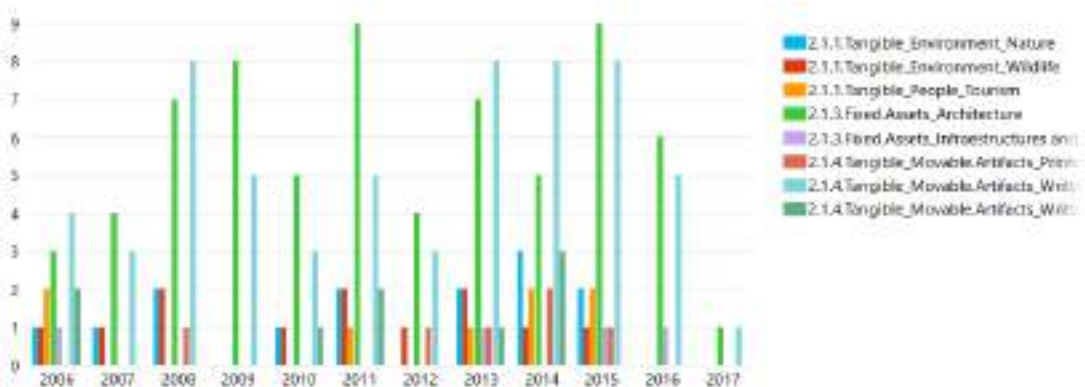

Figure 14. Tangible Subjects that show some stability over the years in the number of projects are represented. The frequency or number of projects are represented.

Figure 15. Tangible Subjects with a slight downward trend in recent years in the number of projects are represented.
The frequency or number of projects are represented.

In Figure 16, the timing of projects where Intangible Subjects involved is shown. They are grouped by broad categories. It is noted that widespread in recent years, a downward trend in the number of projects operating with them is observed.
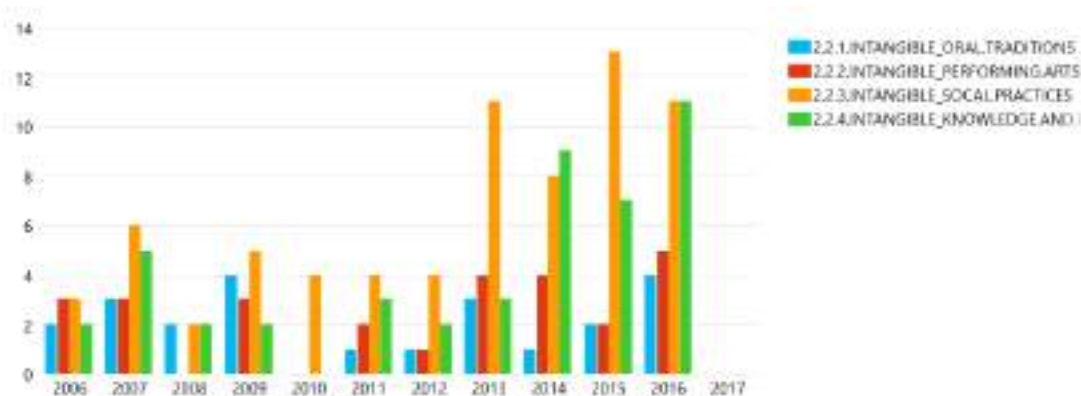

Figure 16. Is represented the timing of the number of projects operating with Intangible Subjects categories.
The frequency or number of projects are represented.

In the following Figures 17, 18 and 19, is shown the Intangible Subjects with a tendency over the years, being especially considerate last years of the time sequence. In Figure 17 Intangible Subjects show an upward trend in the number of projects. In Figure 18, are presented the Intangible Subjects with a stable level. And finally in Figure 19 the Intangible Subjects with a slight downward trend.
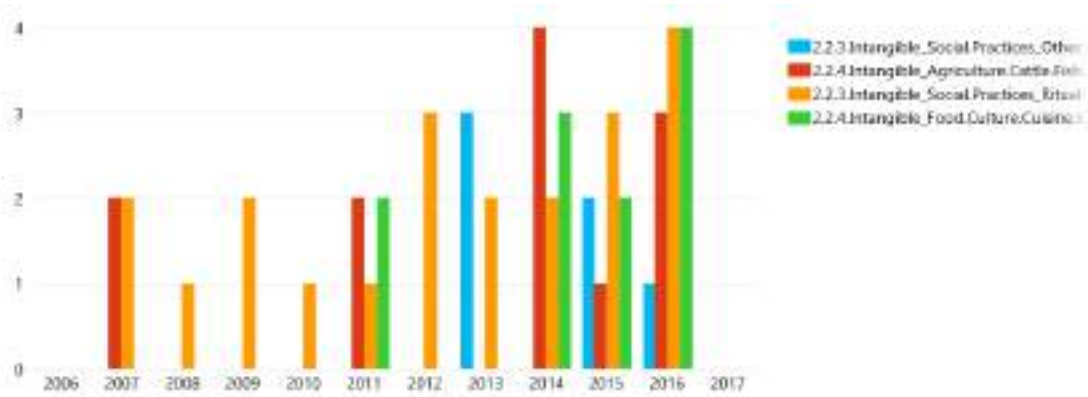
Figure 17. Intangible Subjects upward trend in recent years in the number of projects are represented.
The frequency or number of projects are represented.

Figure 18. Intangible Subjects that show some stability over the years in the number of projects are represented.
The frequency or number of projects are represented.

Figure 19. Intangible Subjects with a slight downward trend in recent years in the number of projects are represented.
The frequency or number of projects are represented.

In the following Figures 20, 21 and 22, is shown the Topics with a tendency over the years, being especially considerate last years of the time sequence. In Figure 20 Topics show an upward trend in the number of projects. In Figure 21, are presented the Topics with a stable level. And finally in Figure 22 the Topics with a slight downward trend.

Figure 20. Topics upward trend in recent years in the number of projects are represented.
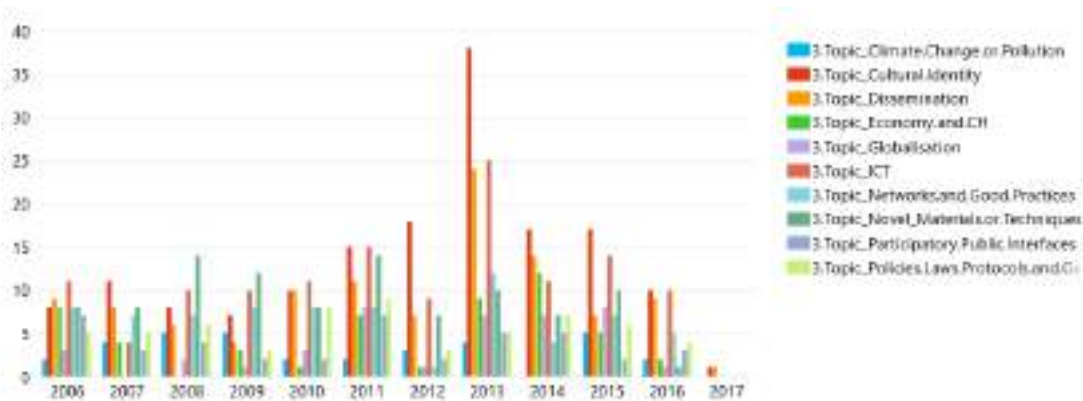The frequency or number of projects are represented.

Figure 21. Topics that show some stability over the years in the number of projects are represented.
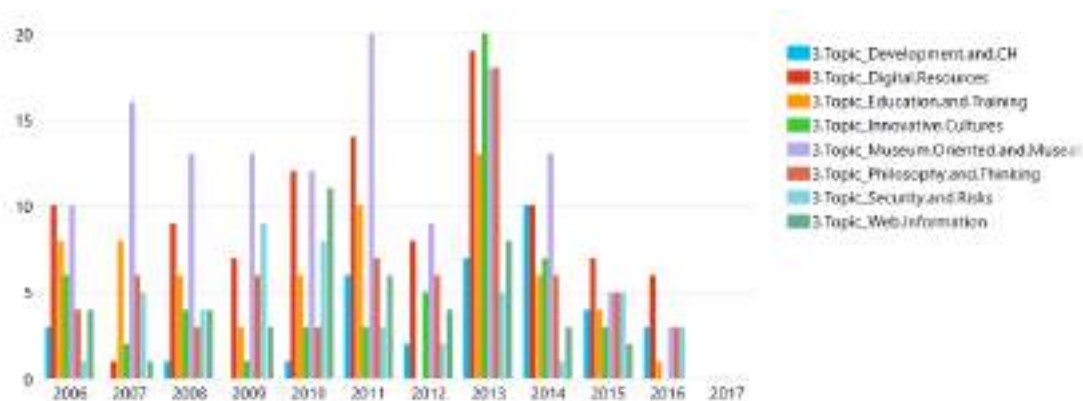The frequency or number of projects are represented.

Figure 22.Topics with a slight downward trend in recent years in the number of projects are represented.
The frequency or number of projects are represented.

Conclusions (included in the first part)

The first conclusion to be drawn is the rise of issues related to Intangible Cultural Heritage. He appeared on the scene of the Cultural Heritage of CORDIS in 2010, and since then it has not stopped rising in relevance to the present. Today practically equals with Tangible Cultural Heritage. This growth is accompanied by another slight reduction in the number of projects that address Tangible Subjects.

On the one hand it **stand growing**: i) **Disciplines**: Anthropology, Ethnography, the Archelogy, Art Creation and the Economy. Also show growth and impact in recent years ii) **Intangible Subjects** such as Social practices, Agriculture, Cattle, Fishing, Rituals and Food Culture and Cuisine; iii) **Tangible Subjects** such as Environment, Landscape, People-Communities, Migrations, Welfare, Well-being, Cities and Countryside. Also is highlighted the growing; iv) **Topics** such as Computer simulations and 3D, Cultural Cohesion, Migrations of People and assets, and Cultural Heritage of Representation.

On the other hand seem to show **a downward trend**: i) **Disciplines**: History, Information Engineering, Literature, Material Engineering and Linguistic, Philology, Philosophy and Politics and Laws; ii) **Tangible subjects**: Environment Protection, Soil Studies, Fixed Assets as Fresh, and Movable Artefacts; iii) **Intangible subjects**: Oral Traditions, and Festive Social Practices; and iv) **Topics**: Development and Cultural Heritage, Digital Resources, Education and Training, Innovative Cultures, Museums and Musealisations, Philosophy and Thinking, Security and Risks, and Web Information.
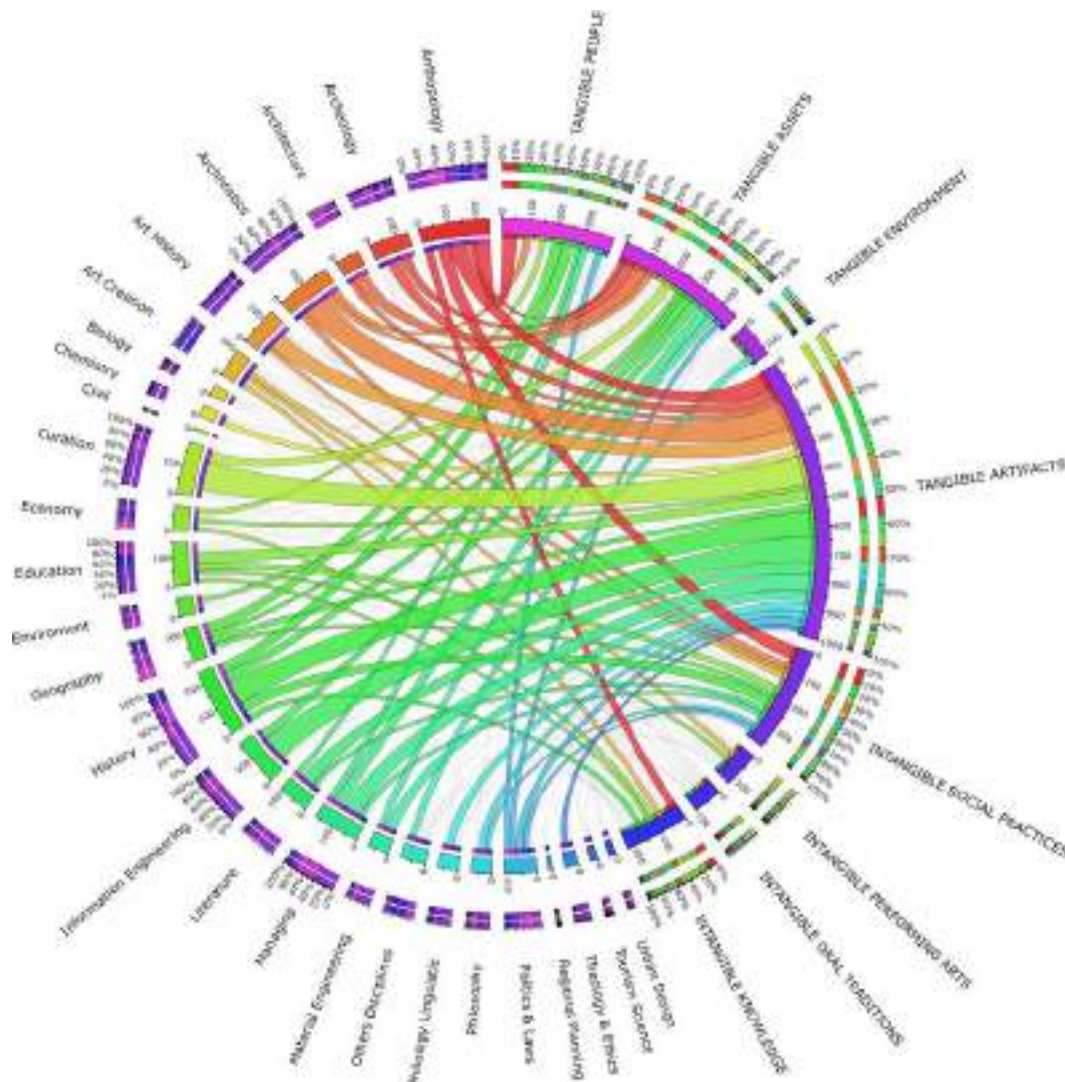

Figure 23. Disciplines involved in Cultural Heritage in the framework of European Research Projects.

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