



**QUADRENNIAL PERIODIC REPORTS ON MEASURES TO PROTECT AND
PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS.**

The line followed by the Cuban Revolutionary Government, since 1959, is the result of a historical continuity, based on a national thinking for independence. The main principles of the national project are to legitimize its sovereignty, the economic progress, social justice and the participation of the people. In the Cuban social model, culture is an irreplaceable instrument to pass on the ethical and aesthetic values which favor the human growth and the quality of life in a context of a national and international projection of arts and culture as a more humanized act of creation.

For Cuba, culture takes on responsibility in favor of diversity and the attention to the needs while supporting the self-determination of identity, the cultural rights and the national values, the safeguard of our identity, against foreign challenges and trends, assuming cultural diversity in accordance with the State policy. While taking this into account as well as the importance culture has for the promotion of the national identity, strategies are outlined to guarantee their viability and strengthening, within a framework of respect, the attention to and development of all artistic manifestations through different processes such as identification, documentation, research, preservation, protection and revitalization.

During these last four years, important actions have continued to be implemented to reach the cultural and diverse education among Cubans. The cultural policy plays a regulatory role while including several social actors as part of a system thus reaffirming the right, in conformity with the letter of the 2005 Convention, Cuban citizens have to take part in the cultural processes, together with the institutions, artists and creators in the sociocultural actions carried out in the neighborhoods and communities as well as the participation in the artistic and literary creation and appraisal.

The final objective of the Cuban sociocultural project has always been, particularly after the signing of the 2005 Convention, to upgrade the quality of life and the welfare of the population, the development of the society, the defense and promotion of diversity on the principle of respect to all cultures and the cultural work for the development of arts and the individuals as the core of development, the socialization of all those groups and individuals who are reserves of identity, the popular and traditional culture, the artistic and literary creation as well as of the whole national and international heritage.

Significant examples of the implementation of the 2005 Convention and of the actions taken to consolidate the Cuban cultural policy were the inception of the National Commission of Intangible Heritage and of the Subcommission of Cultural Diversity made up by representatives of governmental entities and the civil society; the attention to and, in a great extent, the strengthening, given the difficulties we are facing, of the 2 091 basic cultural institutions set up in the 169 municipalities of the country¹; the increase of the promotion of the artistic and literary appraisal taught by more than 2 000 arts instructors all along the country; the production of "Punto de Partida" ("Starting Point"), an educational program produced by the Cuban Television, with a week programming cycle for more than a year on Intangible Heritage and the African traditions in Cuba as well as other cultures.

In the last four years the Cuban cultural policy has been improved; measures were adopted which contributed to widen the interaction of culture and the socioeconomic development of the country, encouraging the civil society and the widest involvement of the different actors of the society as intellectuals, creators, professional artists and others. Likewise, the relations with the National System of Education, television, radio and press were deepened. Work was also made towards the preservation, development and protection of the sociocultural heritage and the search and use of suitable technological alternatives in order to facilitate the cultural processes. The development of a creative and participatory cultural life and the pluralist management of diversity have been secured. The incentive for the artistic and literary creation, emphasizing the national and international promotion was encouraged as well as the effective participation of the population in its cultural development, bringing about the establishment of active and critical audiences; cultural research, development and communication were fostered; quality of the training and the upgrading of the specialized technical staff of all the staff of the system, particularly the management, were systematically improved and the cultural-economic relation system was developed and widened. There has

¹ 19 houses of culture, 391 libraries, 106 galleries, 255 museums, 374 movies, 189 video halls, 375 book stores and 59 theaters, a musical band, theater group and choir groups

been a strengthening of the production and viewing of programs through "University for All" (television) and also the creation of the "Educational" and "Multivision" TV channels, something that brought about the upgrading of the cultural level of both the students of the national plan of education as well as of the civil society all together while providing the people an educational and cultural, formal and informal programming which covered throughout its duration very diverse topics, Cuban ones and from different cultures in the world, thus favoring the spreading and understanding of the cultural diversity.

All the aforementioned and the detailed information in the Report and its Annexes has not been easy to fulfill by an underdeveloped country with a serious economic situation intensified by the inhuman economic, political and cultural blockade it has endured for more than fifty years. Cuba has faced big challenges it has positively met thanks to the political will of the Government and the Cuban people.

The globalizing situation that prevails in this world we are living today which hugely affects culture is the main challenge for the coming years.

1. General Information

a) Name of the Party

CUBA

b) Ratification date

2007

c) Ratification Processes (parliamentary process, for instance)

d) Total Contribution to FIDC (to date)

e) Organization(s) or body (bodies) responsible for the preparation of the report

Ministry of Culture

f) Contact officially appointed

Ma. Josefa Vilaboy Morales, Chief Specialist, International Relations Division.

g) Date of preparation of the report

Starting preparation on November 2011 Preparation: January 2nd – March 20th, 2012

h) Name of the person (s) in charge of signing the report

Fernando Rojas, Deputy Minister, Ministry of Culture of Cuba

i) Description of the consultation process established for the preparation of the report and name of the representative (s) of the organizations of the civil society who have made contributions

The consultation began by providing information to all cultural governmental institutions, the National Foundations, the National Non-Governmental Organizations and the national representatives of International Non-Governmental Organizations as well as other governmental bodies (Ministry of Education, the Statistics National Office, Ministry of Science and Technology) and organizations whose work, framework and scope are related with the Convention's cultural matters.

Among the organizations of the civil society that have been consulted are the Antonio Núñez Jiménez Foundation, of man and nature, the Foundation of the New Latin American Cinema, the Fernando Ortiz Foundation, the Association of Writers and Artists of Cuba, the Hermanos Saiz Association, the Ludwig Foundation, and others.

2. Actions

The Parties should provide information on the policies and measures adopted to protect and promote the diversity of the cultural expressions in their respective territories (at national, regional or local levels) as well as internationally (transregional or transnational, among others).

The information submitted in this section of the report should include the following topics: i) cultural measures and policies; ii) international cooperation; iii) integration of culture in the sustainable development policies; iv) protection of endangered cultural expressions.

Key questions: For each topic, the Parties should answer, insofar as they are able, the following questions²:

- a) Which are the main objectives of the policy or measure adopted? When such policy or measure was adopted?
- b) How it has been implemented? Which public body (is) or bodies (are) responsible for its implementation and what resources would be used for such purpose?
- c) What challenges have been identified in the implementation of such measure?
- d) What has been the effect or impact of the policy or measure adopted? ¿Which indicators have been taken into consideration to reach this conclusion?

2.1 Cultural policies and measures

The objective of this section is to account for the cultural policies and the measures in force to encourage the promotion of the diversity of the cultural expressions in the different stages of creation, production, distribution, spreading and involvement/enjoyment. These can be measures to promote creativity, the adequate framework for producers and distributors as well as to guarantee that the general audience has access to the different cultural expressions. These can be regulating or legislative measures as actions or as programs, institutional or financial measures. Their objective could be to face special circumstances or to respond to the needs of certain people (for example, women, the youth) or groups (for example, persons belonging to minorities or the indigenous people) as creators, producers and distributors of cultural expressions. For further information on the measures that should be notified, see Article 6, Rights of the Parties at national level, and the practical guidelines adopted for Article 7 on the measures towards the promotion of cultural expressions.

Reply of the Parties

- a) *Just since 1959 measures began to be taken to upgrade the national culture as a whole. An example of a measure of excellence and political will was the Literacy Campaign, carried out in 1961 throughout the country which made the illiteracy rate to be decreased to almost zero.*

The cultural policy of the Republic of Cuba, characterized by the permanent intercultural dialogue, recognizes the true cultural development and the social unity on the basis of a quantitative and qualitative increase of the level of participation of the people, without any limitation or discrimination in the cultural life of the country, while setting up the potentials for creation and the active participation of the population and facilitating its access to the highest levels of the universal culture and the respect to the most sacred aspirations of man, the provision of cultural services to the people and the cultural development in the rural areas and the disadvantaged territories of the country.

During this period the Cuban cultural policy has been strengthened and widened, a measure taken by the country for many years including all arts manifestations while being complemented to each other; the mass media (the press, television, radio, and others); most of the ministries and national entities given the relation of their working objectives with the process of the cultural development of the country; the student, youth, women, children and other organizations and associations. The educational and cultural system was improved by setting up two TV channels thus encouraging the democratization and dynamics of culture, establishing the right to take part in the cultural life and the enjoyment of the

² Questions proposed by the Committee in its third regular meeting, held in December 2009.

benefits of the scientific and technological progress. At the beginning of the 1990s, Cuba adopted the policy of the «Ten basic cultural institutions», something which meant a fresh impetus to the governmental regulations so as to boost the involvement at provincial and municipal levels to multiply a whole network of institutions up to the social basis but which did not necessarily, and not always, respond to the interests, traditions and customs of many urban or rural communities.

Another aspect in conformity with the 2005 Convention which we worked on and was enriched during this period is the working projects, for the studies on gender, family, domestic and public violence, social justice, collaboration, solidarity, freedom of women, defense of the individual and collective rights, reorganization of the community work, culture economy, market studies, the scientific and technological development for the benefit of the cultural processes and services, among others. All these projects and programs were made by both governmental institutions and non- governmental organizations³. All of them can be consulted at the institutions and in most of the cases the results were published.

The Cuban cultural policy has always been oriented, and implemented during this period, to the promotion of a culture of rights; towards the legitimization of spaces which contribute to strengthen the traditions, customs and cultural practices of Cuba as such, based on different origins (mainly African, Chinese, Arabic, etc.); to develop affirmative actions that help to strengthen the identity values of the African culture in the Cuban culture and its knowledge, to contribute to eliminate racial prejudice.

“The communication between the artists and writers and the people, through the cultural institutions and their promoters, [has been] ... a permanent principle in the implementation of the cultural policy, [facilitated] among other processes, by the cultural programming”⁴

Regarding the cultural legislation, before the period being reported on, there were already legal provisions for protection, as the Law No.1, Law of Protection of the Cultural Heritage, dated August 4, 1977; the Decree No.118, Rules and Regulations for the implementation of Law No. 1; the Law No.2 Law of National and Local Monuments, dated August 4, 1977; and the Decree No.55 for the implementation of Law No.. In 2009, on August 1, the National Assembly of the People's Power passed the law No 106 of the National System of Museums of the Republic of Cuba, which establishes the organization of the Cuban museums as a mechanism of cultural integration and promotion aimed at achieving the protection, conservation and spreading of the Nation's cultural heritage, as well as contributing to the formation of patriotic, ethical and aesthetic values within the population while establishing the ways of creation and elimination of these institutions in the national territory. In the year 2010, the Council of State passed the Decree-Law No 271, aimed at setting up the principles and fundamental bases to rule the activity of the libraries of the Cuban state, thus strengthening the role played by the libraries in the fulfillment of the citizen's constitutional right to access to education, history, culture and sciences on all their manifestations, as well as to regulate the tasks of the José Martí National Library of Cuba. The Coordinating Group of Cooperated Work was set up by virtue of this Decree-Law in order to establish and control the library's policies of the Nation, the development of collaboration strategies, as well as the promotion and progress of programs, initiatives and agreements of exchange of information, ideas, services, resources and specialized knowledge.

- b) The cultural work is supported by the work of the social actors (cultural promoters) as a coordinating element, dinamizing the sociocultural processes, for being a creative agent, producing changes in the communities, with an attitude of service and openness to the new knowledge, promotes arts, with direct ties with the specialists, arts instructors, artists, creators, professionals, bodies and organizations, for the development of activities aimed at enriching the cultural scope and the quality of life of the people, which makes the work for the cultural diversity to become the dinamizing key of development.*
- c) The main actors for the implementation of this policy have been the State, with the universe of its governmental institutions; the authorities at the different governmental levels, the local communities, the Ministry of Culture and its institutional system and the Cuban civil society in general. In order to get the*

³ Juan Marinello Cuban Institute of Cultural Research, Martin Luther King Memorial Center, Higher Institute of Arts, National Center for Cultural Upgrading, Cuban Music Research Center, National Center of Museological Restoration and Conservations, Decima Ibero-American Center, National Center of Popular Music, Pablo de la Torriente Brau Center and others.

⁴ María Isabel Landaburo Castrillón. "Practical notes on the cultural policy and programming in Cuba "

highest effectiveness in the execution of such policy, there have always been mechanisms of alliance among the aforementioned actors.

An important player in the implementation and assessment of the Cuban cultural policy and the intercultural dialogue has been the Cuban civil society, which gathers creators of different cultural manifestations. The Association of Writers and Artists of Cuba (UNEAC), the Hermanos Saiz Association (AHS) and the Cuban Association of Artist Astisans (ACAA) are the most significant ones among the existing organizations which a joint work has been carried out with. Besides the aforementioned NGOs, there are others gathering experts and specialists of the different artistic manifestations which equally work on projects and specific initiatives that are complementary to the national programs developed by the cultural governmental entities. Likewise, regarding the implementation of the Cuban cultural policy, there are excellent working and mutual support relations with various national foundations, being the most outstanding ones the Fernando Ortiz Foundation; the Nature and Man Foundation; the Martin Luther King Center; the YORUBA National Association, and others.

During this period we also continued on the setting up of standing committees and programs with a collegial criterium. As an example of it and with the main purpose of achieving the intercultural dialogue, the National Commission of Intangible Heritage was set up to gather the governmental institutions and the civil society which have this issue as their social object; also the Sub-commission of Cultural Diversity was established to promote, plan, take care of and follow-up the work made by the different institutions and organizations; the work of the Culture-Tourism Commission was strengthened.

The National System of Artistic Education which, together with the academic and specialized training, promotes and preserves the intercultural dialogue, was, during this period, the promoter for the implementation of the cultural policy, and at the same time the receiver of its programs, projects, etc., contributing and being the beneficiary of the network of 64 schools all along the country dedicated to the professional training of artists and culture specialists (equivalent to higher secondary school); and the Higher Institute of Arts, which leads and implements the plans for obtaining the corresponding degree, mostly by professional training graduates.

- c) There were big challenges for the implementation of the Cuban cultural policy, among them, the objective to achieve a prioritized attention to the children and youth amidst the current world economic situation which Cuba is not alien to; to achieve integration among all the social actors and agents with the purpose that their benefits contribute to an equal, sustainable development; that the cultural work is understood and made as a development process; to extend the cultural services to the mountain, isolated and disadvantaged areas; to recognize the values of the traditional popular culture; to introduce new technologies in the processes of artistic and literary creation and appraisal and to strengthen the culture economy.*
- d) The impact of the Cuban cultural policy and the measures taken for its correct and fruitful implementation is due to, among other issues, the fact of meeting the aforementioned challenges; the dynamization of the traditional popular culture; the creation and projection of a national cinematography and the increase of audiovisual materials; the people's access to and participation in culture as an audience and as participants; the prioritized attention to the children and youth; a bigger integration with the bodies and organizations in the attention to prioritized and special programs; the increasing publishing movement and a bigger reading promotion; the high artistic level in fine arts, music, dance, theater and literature; the work on the preservation, protection and socialization of the tangible and intangible heritage; the defense and promotion of the cultural diversity based on the respect to the national and international culture and traditions.*

The indicators taken into consideration, being similar ones during the whole period are:

Besides the intellectual and creative assessment, some of the indicators considered to achieve the evaluation of the implementation were: the institutional capacity for the development of relations with the creators; the correct implementation and updating of the Copyright Law; use of the registries and inventories of the creators as an instrument of the cultural policy; the condition of the preservation of the sites, monuments y heritage objects of the territories; updating of the museological plans and the museographic projects; the rescue and safeguard of the identity values which are present in the

expressions of the traditional popular culture; the guarantee of the presence of the traditional popular culture in the cultural programming and in the mass media; the establishment of the community as the main space of the cultural programming and with the active participation of the artists and writers of the territories; the guarantee of the quality of the cultural and artistic offer and; the assessment of the artistic priorities or hierarchies for its programming and promotion; number of activities carried out and of participants per every cultural manifestation and service; the presence of amateur artists and arts instructors in the programming of the territory; predominance of the most authentic values of Cuban arts and culture in the programming of the institutions and communities; the continuity and coherence of the curricula of the different levels of artistic teaching and the improvement of its quality and rigour with the participation of the artists and intellectuals of reference;

2.2 International cooperation and preferential treatment

The purpose of this section is to report on the measures to facilitate the international cooperation in general and on those which give a preferential treatment to the artists and cultural professionals as well as to the cultural assets and services of the developing countries. They are measures to establish a legal, institutional or financial framework, support activities to the policies and programs which: - support the movement of the artists and cultural professionals to and from abroad; - guarantee a bigger access to the market for the distribution of the cultural assets and services of the developing countries in virtue of specific agreements; - strengthen the independent cultural industries with aimed at contributing to the economic growth, the reduction of poverty and sustainable development; - seek to develop the institutional and management capacities through the international cultural exchange and associations between the networks and the organizations of the civil society.

The Parties, in particular the developed countries, will indicate separately the actions taken to favor the preferential treatment to developing countries.

The developing countries will carefully individualize their specific priorities, needs and interests regarding the protection and promotion of the diversity of cultural expressions and will report on their practical plan of action so as to optimize the international cooperation.

For further information on the types of measures to be notified, see the practical indications adopted in the framework of Articles 14 and 16.

Reply of the Parties

- a) *Referring to the international cooperation, it is always in conformity with agreements between the Ministries of Culture of Cuba and of other countries, having signed forty one of them in the years 2009-2011⁵, as well as between national institutions and with international bodies, as UNICEF, under whose program work has been done in the project for publicizing the rights of children and adolescents whose main objective has been and is the upgrading of knowledge of the Cuban children and the Cuban population in general, of the international instruments relative to the protection of childhood and adolescents.*

Regarding the preferential treatment to artists, a fundamental aspect in the Cuban cultural policy, it was applied during this period with the recognition of the freedom of creation and artistic vanguards in the different manifestations; bringing about the permanent dialogue among creators and their effective participation in the institutional decisions; fostering also a cultural environment authentically emancipating, in which the best artistic and literary productions of Cuba and the world become the most promoted and demanded ones by the population; developing the prominence, creativity and active participation of the communities, in the implementation of their sociocultural processes; favoring the spaces for the communication and information, the dialogue and reflection between the cultural institutions and the creators in close relation with the National Association of Writers and Artists of Cuba and the Hermanos Saiz Association; giving participation to the specialized critics in the mass media regarding the different arts expressions, literature and topics related to the Cuban and universal culture,

⁵ See Annex.

and; increasing the presence of writers and intelectuales in the mass media and; increasing the Cuban presence in international artistic, social and cultural events.

It was also taken into account the working conditions of the artists, including the disabled, whom the Cuban cultural system guarantees the full employment of human resources.

It is outstanding to mention here the “Misión Cultural Corazón Adentro”, which formally began on April 26, 2008 in Caracas, with the purpose of taking to the disadvantaged areas the arts appraisal in its diverse manifestations. Four years after, there are almost 1250 cooperants in different Venezuelan cities.

- b) The implementation of the cultural policy has been manifested annually (during the four year period) with the awarding of national prizes, namely: the National Prize “Live Memory”, through which an outstanding work is recognized in the rescue and preservation of manifestations or genders of the traditional popular heritage, given by the Cuban Institute of Cultural Research; the National Prize of “Community Culture”, given to people, groups, institutions and localities, whose work is, exceptionally, outstanding in the study, promotion and preservation of the traditional popular culture and has an impact in the formation of cultural values of many generations, given by the National Council of Houses of Culture.*
- c) Most of the members of the “Misión Cultural Corazón Adentro”, are arts instructors who work in different Venezuelan states with a high impact in the development of workshops of artistic appraisal and community actions in different manifestations (dance, music, fine arts, performing arts and literature) a work reinforced with the artistic brigades of circus, theatre and music and other highly qualified specialists who determine the methodological work. The members of the Mission live in the communities and work together with the community structures. The results are obvious and the mission enjoys great people’s support.*

There are many other projects of cooperation developed in the last five years, namely: Brasil-Cuba Entertainment Development Project; Collaboration Project of “Recovery of Movies”, with the Andalucia Board; Poor Cinema International Festival; project of artistic education in Haiti, in which professors (4 or 5) teach courses in Jacmel School. Precisely in Haiti, cultural projects have also been carried out as the “Marta Machado Cultural Brigade”, which, headed by the outstanding Cuban painter Alexis Leyva (K’cho), gathered artists of all arts manifestations, and took culture and love to the Haitian people immediately after the occurrence of the earthquake in 2010. In different occasions and activities, Cuban professional and amateur artists have participated.

- c) In the implementation of international cooperation no difficulties have been identified and the biggest challenge is to strengthen and extend it, which is sometimes limited due to economic reasons. Regarding the preferential treatment, the full accomplishment of the Cuban legislation has been fulfilled.*
- d) The impact has been very positive in all cases. In respect of the preferential treatment we have the recognition of both the artists and creators themselves, as well as that of the non-governmental organizations they belong to. As to international cooperation is concerned, there has been likewise a favorable and grateful opinion on the part of the authorities and artists of the countries with which it has been established, as well as the national and international press media.*

2.3 Integration of culture in the policies of sustainable development

The objective of this section is to report on the actions to incorporate culture as a strategic element in the development policies and in the assistance programs at all levels (local, national, regional and international) and to indicate the way these actions are related to the human development objectives, particularly poverty reduction.

It is understood that the policies of sustainable development should be drawn up, adopted and implemented together with the relevant authorities responsible for the economy, environment, social issues and culture. The actions reported in this section should take into account this interdependence.

For further information on the type of actions to be notified, see the practical guidelines adopted in Article 13, Integration of culture in the sustainable development.

Besides the aforementioned actions, the Parties should explain, if possible, what indicators have been adopted in their countries to evaluate the role and impact of culture in the programs and policies of sustainable development.

Repply by the Parties

Please answer the key questions a) – d) abovementioned.

- a) *The socialist model of the Cuban socioeconomic development with its essential humanist sense of equity and equal opportunities, set the basis for the environmental work in Cuba and the sustainable development policy implemented since 1959. Among its main objectives has been the integral improvement of the social welfare levels heavily loaded with cultural work, having culture become a necessary asset, a service which provides a double condition: productive and consuming, being the population the most important and valuable resource of the whole nation. Cuba complies with the Millennium Goals, directed to create, both nationally and internationally, a suitable environment for development, taking as guidelines the sustainability of the people in the production of material and social goods, promoting equity, equality of sex, and the integration among all social actors and change agents, so their benefits contribute to a fair, sustainable development.*

The educational revolution which started with the literacy campaign to date, has allowed that Cuba has today more than a million university graduates, which, together with the political decision to set up important research centers, from the first five year period of the 1960's and the decisive university reform, allowed the country to acquire and increase the scientific knowledge in various strategic fields of the country. Among these knowledge are our natural resources which are a fundamental part of our history and culture.

The Ministry of Culture of Cuba and its network of cultural institutions has prioritized for many years, within its social responsibility, the consolidation of the cultural diversity which has been materialized – as indicated above- by creating the National Commission to Safeguard the Intangible Cultural Heritage, (Resolution No. 126 dated December 15, 2004) of the Ministry of Culture; with the main purpose of designing the policy referring to the care, preservation, promotion and protection of the Intangible Cultural Heritage, based on a multidisciplinary approach.

The National Council of Houses of Culture in its work to safeguard the cultural heritage, so far called «inmaterial» or «intangible», but undoubtedly “live”, has improved, with the assistance of the systematic work of the cultural agents as arts instructors, cultural promoters, specialists and researchers, certain conceptual approaches and scope of the “Convention” itself, specifically in the care of the live Cultural Heritage, given by the identification, promotion, research, preservation and promotion of the expressions and manifestations generated by individuals, groups, families and communities which bear the Cuban culture.

b) Such policy has been conducted for many years and, therefore, in the last four years, in full correspondence and coordination with the ministries of Science, Technology and Environment, Education, Higher Education, the Ministry of Tourism, among others, as well as the Antonio Núñez Jiménez Foundation of Nature and Man.

Its implementation has been adapted to the population sector in its widest vision, since the traditional knowledge, culture and customs vary according to the work developed and the locations where they live (mountains, swamps, fishing towns, etc.), elements which have been present in the physical organization and the economic development planning of the country.

In its implementation a strong work of information, social communication and environmental education has been carried out which, in the last few years, has been improved at local level towards an integral development.

Since 1997, in Cuba there is the Law no.81 on environment, highly important for the development of the country, and from that same date, the national environmental strategy, updated in 2011, where the cultural element and others that equally support such strategy, are included in the programmatic documents.

- c) *The deepest content of the cultural globalization lies on the cultural identity which is the center of the cultural dimension of the sustainable development. Being that way, it could be stated that the cultural globalization essentially represents the way that the links of unity and diversity in different space and time interconnections are set. In its first dimension it includes territories, nations, regions, continents up to the Universe and the second aspect envisages the elements of the past, the present and its merger.*

The integration of culture in the development policies leads to big challenges taking into consideration the world economic crisis and the requirements and needs of the developing countries.

Cuba recognizes the strategic value of culture for the economy and its contribution to the understanding and deepening of the economic growth and the social development. For this and for the political will of the Cuban government, work will continue to upgrade the development of our country, where culture is included as an important component.

*The new challenges posed by the sustainable development to our country are manifested in different aspects with a much more anthropological vision of such phenomena, taking into account the social and historical context where a new era is prioritized, where the **link between cultural diversity and sustainable development** is given most importance.*

The basis of development sustainability then lies on the identification of a whole variety of possible social interrelations between men and its natural environment and the selection of those which are life-supporting ones. This means that the cultural dimension in the social development should have man as its top objective by creating the conditions to magnify his existence instead of limiting it. This is the same as- using Marx 's and Engels ' words-creating: "A society where the free development of each person will be the basic condition of development of everyone".

For Cuba, the cultural identity is part of the basis of the sustainable development, and this, in turn, is part of the aspects which categorizes the cultural globalization, then its links could be envisaged as: the junction of cultural identities of different types where unity and diversity are set. Unity in a perspective of universality with the universalist principles and diversity taking into account the upholding of certain ways of national identity. Here the socialization of the universal cultural values is implicit on the basis of the intersection of the global and the local aspects, the identity levels, their evolution and the new ways of emergence and hybridation which are typical of the comprehensive cultural development.

The deepest content of the the cultural globalization lies on the cultural identity which is the core of of the cultural dimension of the sustainable development. Being that way, it could be stated that the cultural globalization essentially represents the way that the links of unity and diversity in different space and time interconnections are set. In its first dimension it includes territories, nations, regions, continents up to the Universe and the second aspect envisages the elements of the past, the present and its merger.

As a developing country under a blockade, it is very difficult to have a lot of resources however variants are being analyzed to contribute to the development of projects and programs in the country.

- d) *The impact of the policy and the actions or measures taken in this field have been important and beneficial for the development of the country, process in which, during the last four years, the cultural work is implicit. A fundamental indicator of the aforementioned could be seen in the analysis by the population of the Project of the Economic Guidelines on which there was a high number of proposals that were taken into account in the country's Economic Plan.*

An example of the impact of the cultural policy in the economic development during this period was the creation and projection of a national cinematography, the extension of and attention to the cultural services to the mountain, isolated and disadvantaged areas, more integration with bodies and organizations in the attention to prioritized and special programs, an increasing publishing movement, further promotion of reading through the International Book Fair, (held annually), the Book Festival in the Mountains and a sustained work on books as an entertainment, the upgrading of the artistic level in fine arts, music, dance and performing arts and literature, the improvement of the work in the conservation, protection and socialization of the tangible and intangible heritage, and the introduction of new technologies in the processes of artistic and literary creation.

2.4 Protecting the endangered cultural expressions

The objective of this section is to report on the public policies, measures adopted and activities carried out by the Parties to protect the cultural expressions which have been declared to be endangered. This is considered to be the case only if the Party has identified a special situation in conformity with paragraph 2 of Article 8 of the Convention.

For further information on the type of actions to be notified, see the practical guidelines adopted in Articles 8 and 17 on the measures to protect the endangered cultural expressions which require an urgent safeguard measure.

Reply of the Parties

Please respond to the key questions a) – d) indicated above.

- a) *Cuba is a country rich in cultural traditions, where a wide variety of cultural expressions are combined, with a very well defined level of popularity and public acceptance. The traditional comparsas (dancing groups in carnival time in Cuba) are still in fashion, as well as their competitions, the parrandas (particular traditional festivities in some towns of the the country), musical genders as the traditional trova, the son, the rumba, the punto guajiro (peasant's musical gender), the farmer's traditions and dance, the popular craftworks, the Cuban way of getting dressed, the food habits, the Afrocuban, Chinese, Spanish and Arabic traditions, which are the most significant ones, although there are other cultural influences in our identity.*

In general terms, in the Cuban culture there are no cultural expressions being declared to be endangered. Nevertheless, there are programs which cover the conservation, safeguard and preservation of such expressions.

In the case of Cuba, the National Council of Cultural Heritage and the National Council of Houses of Culture are the two governmental institutions which see to, follow up and are the responsible ones for the implementation of the relevant measures.

- b) *The National Council of Cultural Heritage is the institution which governs the Cuban cultural heritage while the National Council of Houses of Culture and its institutional system monitors and takes care of the traditional cultural expressions and manifestations, encouraging all those social practices are kept alive in our culture, either by persons, groups or communities.*

Despite what has been expressed in paragraph a, regarding the fact that there are no cultural expressions endangered, because of their importance for the fostering of the national identity, strategies are outlined to guarantee their viability and strengthening, taking as a main element their mutual respect and care through the development of different processes as identification, documentation, research, preservation, protection, promotion and revitalization, where wide participation is given for the new generation learn about and get closer to these values.

In the case of the Groups Possessing the Knowledge of the Cuban Culture, a fundamental premise in the preservation of our identity values for the generational cultural transmmision, the necessary actions have been taken for the attention to individuals, families, groups, and communities bearing the Cuban culture and the traditional and popular culture with the purpose of protecting and promoting their values and expressions in different ways.

- c) *The biggest challenge to identify and implement the strategy during this period has been a significant deterioration as a consequence of material hardships, above all of musical instruments and costumes, indispensable elements for its preservation, promotion and conservation; the insufficient understanding and sensitivity that still exist about the real place the actors and decision makers in the territories occupy in our culture; still for many of our specialists the academicist training is kept to the detriment of the work in-situ; sometimes, the use of some promotional and tourist spaces where the traditional elements are not properly taken into account, etc.*

- d) *In spite of the difficulties that have been faced, the strategies outlined have contributed to upgrade the knowledge and rapprochement to the values of the cultural expressions as a whole proving the rapprochement of children and youth as well as of the population of the territories to the arts promoting the traditional genders.*

It should be added to the positive effects which can continue to be improved, the great work made by the experts of both institutions and the Juan Marinello Cuban Institute of Cultural Research, for the drawing of the Ethnografic Atlas whose publication spreads and promotes various social practices, the recognition of different communities as a result of the influence of various cultures for centuries, coming from all places and continents of the world. Also, as it was indicated before, the setting up of the National Commission of Intangible Heritage and the Subcommission of Cultural Diversity.

3. Awareness and participation of the civil society

The Parties have recognized the fundamental role played by the civil society in the protection and promotion of the diversity of cultural expressions and have committed themselves to promote their active involvement in the activities aimed at reaching the goals of the Convention.

The objective of this section is to report on the efforts made by the Parties to achieve the participation of the civil society in their activities and on the resources they use to guarantee such participation, as well as on the results obtained.

The Parties should provide information on the measures adopted to achieve the participation of the civil society in their activities so as to:

- promote the goals of the Convention through sensibilization campaigns and other activities;
- collect data and to recount the activities aimed at communicating and exchanging information on the measures for the protection and promotion of the diversity of the cultural expressions in the territories as such and at the international level;
- outline the cultural policies which envisage the locations where their ideas can be heard and debated;
- implement the practical orientations.

The **civil society** can provide information on the activities it has carried out such as:

- to promote the objectives and principles of the Convention in their respective territories and international fora;
- to promote the ratification of the Convention and its implementation by the governments;
- to express the concerns of the citizens, associations and enterprises to the public authorities;
- to contribute to be more transparent and responsible concerning the cultural governance;
- to monitor the implementation of the policies and programs in the context of the actions to protect and promote the diversity of the cultural expressions.

Cuba has implemented during the four-year period the Cuban cultural policy drawn up years ago and has systematically renewed it and updated it for the conceptual capacities and sociocultural modalities of the Cuban population, which establishes among its main strategic objectives the development, support, encouragement, and revitalization of the artistic and literary creation and the strengthening of the institution-creator relationship through the systematic dialogue on cultural policy and the incentive to the quality of the results.

The cultural institutions have taken in the artists and creators, facilitating spaces to them for the development of the creative processes and promoting the dialogue and debate regarding the different expressions of arts, literature and the problems related to the Cuban and universal culture and, in particular, their presence in publications and the mass media.

The Cuban cultural policy recognizes the true cultural development and the social unity on the basis of a quantitative and qualitative increase of the level of participation of the people, without any limitation or discrimination in the cultural life of the country, while setting up the potentials for creation and the active participation of the population and facilitating its access to the highest levels of the universal culture and the respect to the most sacred aspirations of man, the provision of cultural services to the people and the cultural development in the most remote rural areas and communities.

In respect of the civil society there is a big number of non-governmental organizations which gather, based on a strict criterion of voluntary nature, the most outstanding writers, artists and intellectuals and promoters. Among them are the ones already mentioned above: the Hermanos Saiz Association for young people under 35 years old, and the Association of Writers and Artists of Cuba (UNEAC), which have contributed to the working out of the Cuban cultural policy, programs and projects, and which the institutions of the National System of Culture and the Ministry of Culture keep close and fruitful relations with.

The Association of Writers and Artists of Cuba, the most important representative of the civil society in the cultural field, in its permanent and fluent dialogue with the governmental institutions, gives special attention and follow-up to the ones in charge of taking care of boys, girls and adolescents, which has allowed that in its structure there is the Division of Community Culture that, in coordination with the National System of Houses of Culture and the CIERIC (Center of Exchange and Reference to the Community Initiative), guarantee that there are more than 100 community projects all over the country directed to boys, girls and adolescents, being materialized through workshops and vocational clubs of Fine Arts, Graphic Arts, Pottery and Music. They have also systematically made presentations of audiovisual materials, as well as exchanges with Mexican academic, cultural, social, scientific and governmental institutions in the states of Michoacán, Jalisco, México, Puebla, Monterrey and with the Interamerican Cooperative Institute (ICI), of Panama.

During the period being evaluated, the Cuban cultural policy reinforced the ties with the Cuban writers inside and outside the country. On the other hand, excellent working relations and mutual support were kept with various non-governmental national institutions, being the most outstanding ones the Martin Luther King Center, which publishes its periodic bulletin; the Americas House, the Fernando Ortiz Foundation, which publishes its CATAURO journal; the UNEAC, which publishes La Gaceta (The Gazette); the Caguayo Foundation, the YORUBA National Association, and others, which also publish journals and publications; La Jiribilla Digital Magazine, La Letra del Escriba (The Scribe's Letter), etc.

Besides the NGOs aforementioned, in Cuba there are five national foundations⁶ which have been carrying out a non-governmental work in the cultural field for years which are supported by the Ministry of Culture. Likewise, other organizations of non-governmental international bodies (32) gather experts and specialists of different artistic manifestations which equally work on specific projects and initiatives which complement the national programs entrusted to cultural governmental entities.

Besides the organizations already mentioned, there are others with which the Ministry of Culture and its institutional system develop a beneficial intercultural dialogue and relations which bring the disabled together facilitating this way their active involvement in the cultural life of the country, particularly as main players of the artistic amateur movement. There is a plan of activities in joint collaboration of the Ministry of Culture with the National Associations of the Blind (ANCI), of the physically handicapped (ACLIFIM), of the deaf and hearing loss (ANSOC) and its performance accomplishment is regularly monitored given the architectural barriers that must be eliminated since they make it difficult for them to access the cultural centres, their incorporation to the artistic education on privileged basis as well as the indications to the teaching staff to contribute to their performance in arts without any limitation because of their physical condition.

Cuba guarantees the development of a cultural creative and participatory life and a pluralist management of diversity through the implementation of a cultural policy for all sectors of the society. The abovementioned associations and foundations have contributed to the outline and evaluation of such development where the intercultural dialogue is an essential element of the Cuban cultural policy thus facilitating a more harmonic, inclusive and participatory coexistence.

4. Main results obtained and challenges faced during the implementation of the Convention

The Parties and the others involved should report informations on:

- i) the results obtained; and
- ii) the challenges faced in the implementation of the Convention and the solutions adopted or anticipated to meet them.

The Parties and the others involved shall also communicate, if wish so, informations on the next stages towards the implementation of the Convention as well as the challenges anticipated to achieve their goals.

⁶ The Antonio Núñez Jiménez Foundation of Man and Nature, The Ludwig Foundation, the Fernando Ortiz Foundation, the Caguayo Foundation, the Alejo Carpentier Foundation, and the New Latin American Cinema Foundation, with headquarters in Havana.

The Government of the Republic of Cuba has always supported the objectives of the 2005 Convention and has implemented different activities and tasks which commit its daily work and promote the integration of all the social forces for the purpose of the sociocultural development. In that regard it has supported UNESCO in its engagement in favor of "the fruitful diversity of cultures" in a spirit of dialogue and openness, taking into account the homogenization risks and isolationism associated to universalization.

The impact general evaluation of the implementation of the Convention on the promotion and protection of the diversity of the cultural expressions has have positive results in the four year period being reported. It should be stressed that the letter, commitment and obligations of the Convention, are included in the cultural policy developed, updated and applied by our country, having among its main components a policy of sustainable development to foresee and solve the existing problems and needs; the essential elements of our cultural roots; the impetus and promotion of creativity for all.

The Ministry of Culture and its cultural institutions, while putting the Convention into practice, have strengthened their system character, their governing role and the level of integration with the bodies, organizations and other groups of the society in the implementation process of the cultural policy which has favored progress in the preservation and enrichment of the nation's cultural heritage; favorable conditions for the artistic and literary creation; the increase of the production, promotion and circulation of the cultural products and services, in a way that the people can reach a higher level of appropriation of the national and universal cultural values and to actively take part in the cultural life and consolidate the defense of our identity and the sociocultural development of the country.

Work has been continued on the adaptation of the Cuban legislation to the international treaties. During the period two legal instruments have been adopted related to museums and libraries. There has been an active work developed in the preparation of a bill of Copyright as well as in the examining of the current legislation, that is, resolutions, instructions and other legal documents, with the objective that the cultural activity counts on the necessary, wide and dynamic rules to develop the most important question for the people which is culture.

The Havana International Book Fair is held every year in 34 cities of the country. 1680 books were presented and 16 millions of copies were in the market in the last Fair. The number of people, above all young people, surpassed all the expectations. In the last five Fairs, there was a publishing system for all the books of the provincial writers in each province reflecting issues related with the local stories and winning prizes of provincial constests. In this five Fairs the publishing houses have printed 1 963 tittles and 1600000 books.

On the other hand, there are still limitations in the programmatic training of the arts professionals at the grass roots level and the artists' territorial contribution to it and to the cultural programming in the communities which also have technical problems that sometimes prevent the success of some activities.

The Ministry of Culture outlined a plan to make the Convention be known which has been materialized during the period and which for the purpose of preparing this report will be extended and updated.

In the international arena Cuba has promoted during these four years the goodness and benefits of the 2005 Convention and has worked for the adherence of countries which have not still signed it. The promotion and support to the Convention has been made during the celebration of international events held in Cuba and in other countries, namely: the Casa de las Américas Literary Prize (Cuba), Forum of Ministers of Culture of Latin America and the Caribbean (Bolivia), Agreement of Exchange subscribed between the Gas and Electrical Tradeunion of France and the Ministry of Culture of Cuba (France), I Meeting of Systems of Information and Observatories of the Latin American Cinema and the Audiovisual (Cuba), Meeting of the Director Board of the International Federation of Arts Councils and Cultural Agencies (FICAC) and the sector meeting of Latin America and the Caribbean, (Cuba), First Meeting of Cultural Diplomacy (Colombia), General Assembly of the Ibero-American Committee of the International Confederation of Societies of Authors and Composers (CISAC) (Uruguay), Ibero-American Cultural Workshop Conference (Colombia) , Spanish Influence Festival (Cuba), Romerías de Mayo (May Festivities) (Cuba), CUBADISCO (Cuba), Caribbean - Fire Festival (Cuba), Handicraft International Fair, FIART (Cuba), Caribbean Cinema Festival.

Besides the aforementioned results, there is the organization and development of important annual national and international events, as the Caribbean Festival, the Cuban Expression Fiesta, FIART (International Handicraft Fair), Wemilere (African Roots), the Cubadisco Internacional Fair, the International Academy

Meeting for Ballet Teaching, Poor Cinema International Festival, Romerías de Mayo International Festival, Ibero-American Cultural Festival, Sustainable Permaculture Agriculture and climate change, among others. During these celebrations there were theoretical events, masterly lectures, workshops, etc., where the 2005 Convention was reviewed and remarked.

Every year of this period the World Day of Cultural Diversity, Dialogue and Development has been celebrated with the preparation of an important action program, coordinated with the Regional Cultural Office of UNESCO, the Cuban National Commission of the Organization and the United Nations Cuban Association.

Given the summary and the concrete indications of the report, it has not been possible to comprise everything that has been done in culture in these four years both nationally and internationally in conformity with the letter of the 2005 Convention, delegations have attended events –some of which have been mentioned–, the numerous visits of governmental authorities, meetings with intellectuals of different regions, etc.

The last four years, which is the period included in the four year Report, have been really difficult for the Cuban economy due, to a great extent, to the globalization all countries have been subjected to in one way or another, and to the structural and conceptual changes generated by the new Cuban economic model. In general terms, Cuba has not encountered big challenges for the the implementation of the Convention, given the correspondence between its principles, scope and goals with the Cuban cultural policy.

It can be observed that despite the economic difficulties Cuba has gone through, the implementation of the Cuban cultural policy has been positive for many years now, having as a result the diversification and expansion of activities such as the revolution of the Cuban teaching system, the multilateral development of culture and the numerous actions undertaken in the Cuban social sphere.

Culture covers not only arts but also the ways of living, the systems of values and the traditions and beliefs as well, the protection and promotion of its diversity poses a challenge: “defend a creative capacity through the multiplicity of its tangible and intangible ways, and guarantee a peaceful coexistence”, therefore the international scope and the responsibility of each State is highly important. In this regard, Cuba has worked hard for years and shows a great number of results in the artistic, teaching, research, museological fields and very specifically in the cultural practice itself.

Somehow and bearing in mind that culture works as a dynamic element of the whole society and goes beyond arts and the artistic manifestations, and although the institutions, bodies and people related directly or indirectly to cultura are aware of the Convention and its goals, it would be convenient to expand such knowledge to the rest of the professionals of our country and this is why since last year a plan has been spread to be implemented by all the mass media.

Among the objectives Cuba have for the next four years in order to strengthen the Cuban cultural policy and to implement the Convention on the promotion and protection of the diversity of cultural expressions are the national and international spreading of the cultural values, the artists and writers as well as the Cuban arts and literature, with emphasis on the development of digital means; the carrying out of activities which strengthen and give priority to the cultural development based on the needs of each community, where the main players are the creators and artists of the territory; to continue the process of computerization of the cultural system; to reinforce the work of rescue, preservation and safeguarding of the Cuban cultural heritage in defense of the essential values of the national identity; to upgrade the quality of the processes of the artistic training; to continue strengthening the processes of the cultural system of management and control for the implementation of the Cultural Policy; to increase the people cultural life; to improve the quality of the artists and arts instructors training; to encourage the artistic and literary creation and the support to projects with high artitic value; to speed up the spreading of information on the 2005 Convention.

The events in the last four years in different regions and continents, show that one of the risks of the globalized world is the lack of understanding and that it is very necessary to give more importance to the dialogue and cooperation as effective tools to promote mutual understanding and respect, and to foster progress and peace. This is the reason why the 2005 Convention becomes more important and relevant every time.