



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

## International Assistance

ICH-04-Report – Form

### INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

#### FINAL NARRATIVE REPORT

Beneficiary State(s) Party(ies): Cuba

Project title:	Identification, definition and inventory of Intangible Cultural Heritage in the Cuban province of Guantánamo
Time frame:	Starting date: 01/09/2019      Completion date: 15/02/2022
Budget:	<p style="text-align: right;">Total: US\$102.729,60</p> <p><i>Including:</i></p> <p style="text-align: right;">Intangible Cultural Heritage Fund: US\$65.744,60</p> <p style="text-align: right;">State Party contribution: US\$36.985,00</p> <p style="text-align: right;">Other contributions: US\$</p>
Implementing agency (contracting partner or UNESCO Field Office):	National Council of Houses of Culture
Contact person:	<p>Title (Ms/Mr, etc.): Ms.</p> <p>Family name: Sonia Virgen</p> <p>Given name: Pérez Mojena</p> <p>Institution/position: The National Council for Cultural Heritage / President</p> <p>Address: Calle 4 esq. a 13 No.810, Plaza de la Revolución, La Habana, CP 10400</p> <p>Telephone number: (+53 7) 838 1981; (+53 7) 833 4193</p> <p>E-mail address: sonia@cnpc.cult.cu; presidencia@cnpc.cult.cu</p>
Partner agency (in the case of a service from UNESCO project):	



## Background

*Provide a brief description of the situation existing at the time of the request and the need that the assistance aimed to address. For safeguarding of a particular element, provide a description of the element, its viability and why safeguarding measures were required. For preparation of inventories, strengthening of capacities, awareness-raising, visibility or other safeguarding not focussed on a particular element, identify gaps that were to be addressed. For emergency assistance requests, describe the nature and severity of the emergency at the time of the request.*

*Not fewer than 750 or more than 1000 words*

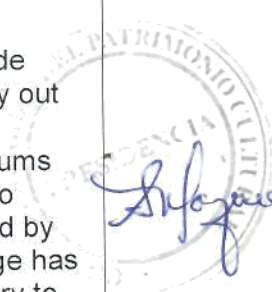
In the 1980s a series of research projects were implemented in Cuba to record traditional cultural expressions. However, the way communities and information processing was handled was conducted only from an academic point of view. I was organized considering geographic communities and predetermined categories and did not include all the elements that are now called Intangible Cultural Heritage, neither was it addressed across the entire country's geography. These experiences have been published as an Atlas of Popular Culture and have become reference documents for scholars and researchers but has not provided any extra benefits to the communities or granted them access to that information.

The National Council for Cultural Heritage, taking into consideration the need to update this information drafted a national inventory called Digital Inventory System for Cuba's Cultural Heritage, which is kept, although outdated, although still requires a systematic approach. This was designed and implemented in most cases without taking into account, the essentially participatory nature of carrier communities.

The methodology for the design and implementation of this inventory is based on the one used for the registration and inventory of movable and immovable property. As a result, many aspects of this inventory do not conform to what a community inventory should be like, for example: the fields included are limited to: oral traditions, popular festivities, handicrafts and traditional foods and drinks. There is not an appropriate engagement of the community in the process of identification and inventory. There is not enough knowledge of the role this matters play for the communities, the risks and threats that affect the expressions of the Intangible Cultural Heritage are not understood, the information collected is essentially historical and of an academic nature. There is also the handicap that it is not updated on a regular basis.

Consequently, an update of the information on the Intangible Cultural Heritage in the territory and the setting of community-based methodologies for the inventories is required. This will allow to take the necessary measures to safeguard the elements identified. The lack of electronic devices and funding to ensure the publishing of training materials and field work in the communities hinder the building of the inventories.

Currently, it is the work of the specialists of the National System of Museums to provide technical and methodological advice to the persons handling cultural heritage, to carry out and oversee the inventory, despite of the fact that many are unaware of the 2003 Convention and its Operational Guidelines. Although some specialists from the museums and the System of Houses of Culture (Community Cultural Center) in the Guantánamo province have received training on the 2003 Convention through workshops organized by the Regional Office of Culture for Latin America and the Caribbean, and the knowledge has not been systematically divulged, especially in the museums. Therefore, it is necessary to take measures to safeguard the province's ICH starting with the establishment of the technological infrastructure and trained human resources, for the process of identification



and establishment of inventories in the communities.

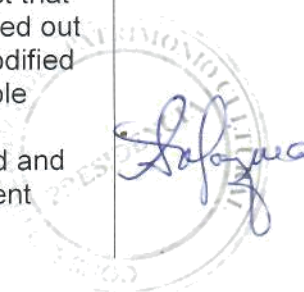
On the other hand, the country is in the process of updating its economic model, aimed at decentralizing roles, promoting local development and non-state managed ventures among other aspects, which also imply socio-cultural implications. Migration, changes in social structures and new forms of production influence the daily life of many communities. Raising awareness of the importance of ICH as a catalyst for human and economic development of the region is a central element to be highlighted by the project which is an integral part in this process.

As background to the Project, the province had identified few intangible cultural manifestations, and the inventory was incomplete and, in some cases, required updating. Specialists from museums and houses of culture lacked sufficient tools and technical means to carry out the inventory, and other players interested in safeguarding those heritage expressions were not integrated into the communities. Only one official from the Provincial Division of Culture had participated in a workshop with the Tumba Francesa. (French Tumba) and the methodologist from the Provincial Center of Houses of Culture participated in a workshop for the inventory of ICHf, both of which were financed by the UNESCO Regional Office of Culture and has fieldwork experiences with communities in Cuba and Venezuela, which enable it to work with the HCP within the System of Houses of Culture.

The Project favored the success of the inventory, and provided access to the Fund of the Convention with financial contributions contributed to the activities sustainability. The geographic diversity and the plurality of cultural origins of Guantánamo's population contribute to the existence of a wide variety of ICH manifestations in this province.

The inventory was carried out with the consent of the communities concerned and with the active participation of groups and individuals. Their views in regards to the recognition of their ICH expressions were respected. There was collaboration from government institutions, civil society organizations and carrier communities. The symbolic and procedural unity of the significance of the registered manifestations was used. The ICH is part of conceptual systems, so it was necessary to analyze its classification. It was taken into account by the bearers' assessments, considering that the information was recorded in accordance with the communicative code and heritage interpretation of the communities.

The comprehensive approach allowed the record not only of the meanings and knowledge, but also how the manifestations and the production process and techniques conceived, including the knowledge applied in their preparation. The participants developed abilities to carry out the inventory through registration and contact in the communities where fact that these manifestations are maintained alive was verified. While the inventory was carried out lessons were learned and knowledge was consolidated and its interpretation was modified since it was previously reduced to lists of manifestations that are considered Intangible Cultural Heritage. A systemic and comprehensive approach was applied from the patrimonial stand point. Social, cultural and environmental elements were considered and work was done relating the manifestations from their practices and uses in the inherent cultural spaces.



## Objectives and results attained

*Overall, to what extent did the project attain its objectives? Describe the main results attained, focussing in particular on the perspective of the direct beneficiaries and communities. For each expected result identified in the request, explain whether it was fully or partially attained. Also describe any unexpected results, direct or indirect, whether positive or negative.*

*Not fewer than 100 or more than 500 words*

The project as part of the process of identification, definition and inventory of the intangible cultural heritage in the Cuban territory, responds to the implementation of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage in Cuba. Since it is a long-term process, it started in Guantánamo province in Cuba's eastern-most region.

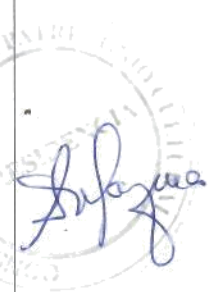
The main goal of this project has been to contribute to the safeguarding of the ICH that exist in the Guantánamo province and identify the possible safeguarding measures for the identified elements that may require such measures. In this context all the objectives have been achieved and in terms of results, awareness was raised in respect of the need to safeguard the ICH of the communities to foster human and economic development of the territory. An infrastructure was created to enable the preparation of inventories and ensure its regular updating through the Provincial Centers of Cultural Heritage and Houses of Culture. The elements of the ICH that meet the requirements to be declared as Cultural Heritage of the Nation and those that require urgent safeguard measures were identified. The communities and civil society of the ten municipalities (Guantánamo, Baracoa, El Salvador, Yateras, Maisí, Imías, San Antonio del Sur, Manuel Tames, Caimanera and Niceto Pérez) participated in the project. The free and informed consent of the persons that participated in the inventory was requested and it was recorded through signatures, photos and videos.

The direct beneficiaries were those who practice and carry the manifestations in the communities. They were accompanied by ICH specialists during each stage of the inventory. They expressed their expectations in regards to the patrimonial recognition of their practices, uses and techniques.

The various social actors who are part of the communities played roles defined by the formal and informal structures.

The specialists who made up the working groups, which consisted of musicologists and methodologists from houses of culture, were also beneficiaries of the Project. They develop abilities to safeguard the ICH and their roles as facilitators in the inventory, contributed to identify elements that exist in the communities. They also benefited from technical means for photographic, sound and audiovisual recording.

Among the unexpected results are the interconnection of results with other projects undertaken in the communities or that had left a socio-cultural impact, among them, those of related to local development. The creation of social networks that expand the capacity for increasingly inclusive management of the heritage. The participation of new social actors to improve the communities' development, the empowerment of women in the defense and contributions to the safeguarding of the ICH and the motivation for youth to preserve the cultural traditions they represent. The demonstration of resilience by the communities and groups that were part of the inventory especially in mountainous areas, with a strong connection with natural context and the adaptation processes to the environment in order to maintain manifestations which are considered part of their daily life and are also recognized



as Intangible Cultural Heritage.

### Description of project implementation

*Provide a description of the activities undertaken and the outputs they generated (e.g. trainings, consultation process, technical assistance, awareness raising, publications, toolkits, etc.). Also describe any problems encountered in project delivery and corrective actions taken. Describe the role of the implementing agency and of the partner agency (in the case of a service from UNESCO project) and the role of other implementing partners in carrying out activities and generating outputs.*

*Not fewer than 1000 or more than 1500 words*

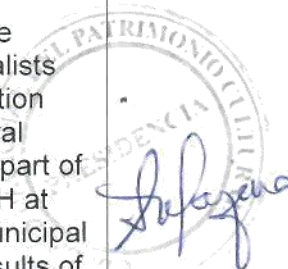
In the implementation of the project a number of institutions and agencies had a decisive participation in the design and implementation of the activities among them: the National Council of Cultural Heritage (CNPC), the institution in charge of coordinating said activity, had the support of the National Council of Houses of Culture (CNCC), the Provincial Centers of Cultural Heritage and Houses of Culture, as well as museums and houses of culture in the municipalities, the Provincial Administration Council, the Provincial Division of Culture.

The first activity was aimed at the purchase of the equipment that allowed carrying out the actions which were part of the schedule. These items were: digital cameras with their cases, tripods and battery kits; SD memory card; laptop computers with their briefcases; flash drives; audio recorder; printers; toner; external drives; projectors; tripod projection screens; notebooks; pens; plastic folders and reams of paper. For the purchase, the project used the service of Kapan International and the client was CONSUMIMPORT.

The second activity was a workshop on the need to implement in Cuba the Convention for the Safeguarding of the ICH; the relevance of the project and the communities in which the identification and inventory process would take place. The different activities planned in the project were also reported. The workshop program included presentations of methodological content on general aspects of the 2003 Convention such as: concepts; scopes; communities, groups, individuals, safeguard, inventories, rights of the member countries and obligations of Cuba as a state party. Presentations were made by specialists from museums and houses of culture, on the current state of ICH inventories in the province.

The equipment was delivered to the specialists who carried out the inventory in the 10 municipalities. Five teams were organized, consisting of specialists from houses of culture and museums in the territories, the distribution was carried out according to agreed criteria, following the principle of equitable distribution. The two specialists from the Provincial Division of Culture became part of the teams to oversee, accompany and provide technical advice using the material resources for these tasks.

Among the participants there was a representation of the National Commission for the Safeguarding, authorities and the director of the Provincial Division of Culture. Specialists representing the Union of Cuban Writers and Artists and the Hermanos Saíz Association leader at the provincial level also attended, as well as the Provincial Center for Cultural Heritage, its director, ICH specialist and others from the municipal museums two are part of the teams that conducted the field work; The methodological director in charge of ICH at the Provincial Center of Houses of Culture also attended, and specialists from the municipal houses of culture who were also part of the teams carrying out the field work. The results of this activity were reflected in the follow up actions, taking into account the theoretical and



methodological grounds based on the learning of the ICH Convention.

The third activity was carried out in the context of the training workshop on inventory preparation methodologies proposed by the Commission for the Safeguarding of ICH. In this workshop, the general aspects of the 2003 Convention were systematized and the issue of inventories was addressed in terms of concepts and practice. Techniques for the making of inventories with the community engagement were addressed both on the theoretical and practical spheres. Individual and group interviews, participatory cartography, photographic and sound presentations, and participatory video screening were also part of these activities. Participants were motivated to apply this knowledge in the communities during the registration and inventory. In addition, the work schedule for the preliminary missions was defined by consensus. The activity included the participation of a national expert who, as a guest, joined the designed program and made contributions based on his practical experiences. Representatives of the Commission for the Safeguarding of ICH in this workshop. ICH specialists from the institutional system of museums and houses of culture who are part of the working groups for the preliminary missions and information collection (inventory missions) and their provincial directors, together with community leaders who facilitated the field work in the communities actively participated in this event.

The fourth activity took place as the representatives of the Municipal Museums and Houses of Culture began the field work in urban and rural communities, with the support of persons who joined, interested in carrying out the inventory. Technical equipment and other materials were used for the recording and processing of information, the tools learned in the methodological workshop were put into practice.

In the execution of this activity the project was negatively impacted as a result of the health crisis the world faces caused by the SARS- CoV – 2 virus, which affected mobility in the province and access to the communities delaying the schedule and already established. Once the epidemiological situation in the province improved the work in the communities resumed. In the municipalities and people's councils the informed and free consent was obtained which contributed to raise awareness about the right of the communities to willingly and freely participate in the making of the inventory. The principles of confidentiality and the protection of the results of this process was also respected, as well as the statement of the carriers to willingly or take part in the project. These statements were recorded by means of the signature, audio, video and photos.

In the fifth activity, work began on gathering the necessary information for the inventory in the ten municipalities of the Guantanamo. Each team consisted of one specialist from each municipal museum and one specialist from each house of culture. Identifying the ICH present in the municipalities made it possible to carry out interviews that contributed to the registration of information through the completion of inventory sheets, used as a reference for the registration and entry of information, The model framework for the inventory includes five general aspects: Identification of the ICH Element, Characteristics of the ICH element, Status of the ICH element: Feasibility, Safeguard Measures or other (if any) to address these threats and encourage enactment and transmission of the ICH element in the future. Data related restrictions and permissions, Literature and Data on the preparation of the inventory.

In the sixth activity, actions were carried out to complete the ICH promotion campaign. A multimedia presentation was designed to promote the manifestations included in various areas: Performing Arts, Oral Traditions and Expressions, Social Uses, Rituals and Festive



Events, Knowledge and Uses related to nature and the universe, Traditional arts and Crafts and Protected heritage. This communicative product has a promotion strategy to engage participants in elementary schools, as well as cultural, educational and information institutions.

The Final Workshop with 40 participants including specialists from houses of culture and museums, carriers and guests from community organizations. Team presentations were made and several topics were addressed such as the inventory, safeguard plans, risks and threats, passing on of these traditions across generations, formal and informal teaching, possible listing of these manifestations as part of the Nation's Cultural Heritage and strengthening offer the safeguard of those already declared as such, both at the national and international level.

The Festival of Community Traditions was held, with 150 participants from various municipalities, including carriers, specialists, and managers of cultural heritage, decision makers and other members of the communities. Traditional craft techniques were displayed through the live performances and exhibitions of popular artisans, among them, hats woven from vegetable fibers by Haitian nationals and their descendants born in Cuba settled in the territory, pieces of woven in threads, with utilitarian and decorative purposes, embroidered pieces as part of the trousseau and women's clothing, wood carvings, among others, which are an example of the creativity, craftsmanship, diversity in colors and shapes, sizes and uses of these cultural expressions. Pictures and videos were projected using the devices provided by the Project during the event to show the stages of work and the diversity of the inventoried manifestations, as well as the preservation of these traditions from generation to generation of families devoted to these expressions by groups and individuals alike.

The music ensemble Inspiración Turquino made a performance recreating traditional peasant culture. They enjoyed the performance of an ensemble which use an organ with punched cardboard cards, a traditional way of making music preserved by these artists. The youth based Comprehensive Mountain Artistic Ensemble, performed the dances of nengons, sones, changüí and rumba. The Babul Folkloric Ballet Company represented the native dances and songs of Francophone and Anglophone influence. Other groups carrying traditions of African and Haitian descent were presented, including the Tumba Francesa, Locossía, Societé and the groups Estrellas Campesinas, Familia Vera, the Nengón de Imías group and the Kiribá Nengón group. An exhibition was made with 30 photographs that illustrated various uses, techniques and traditional knowledge, in communities, groups and individuals, settled in rural and urban areas. It concluded with a Colloquium that addressed the influence of Haitian culture in the territory, with the participation of carriers, researchers and specialists from educational and cultural institutions.

### Community involvement

*Provide a description of the mechanisms used for fully involving the community(ies) concerned. Describe not only the participation of the communities as beneficiaries of the project, but also their active participation in the planning and implementation of all activities.*

*Not fewer than 300 or more than 500 words*

The participation of the communities in the Project was evidenced since the stages of planning and implementation of activities. Demographic indicators were taken into account including the existing population of 309,249, distributed by age groups, carriers were identified along with other informants and managers interested in safeguarding the ICH.

The inclusive criterion included the largest possible number of persons to show the diversity of interests on this matter. The main beneficiaries of the inventory results were the carrier communities, groups and individuals, since it is them the ones who ensure the safeguarding of these traditions. Participation at each stage was voluntary and committed to the common good of the communities where the demonstrations exist.

Among the mechanisms that favored these achievements, we can mention the organization of working groups to coordinate each planned action, consisting of specialists from museums, houses of culture, together with cultural promoters and other social actors and community leaders. The joint work of these two cultural institutions facilitated the connection of civil society organizations interested in safeguarding the manifestations of the ICH.

The Provincial Commission for the Safeguarding the ICH favored the participation of cultural and educational institutions and community organizations.

The calls to support work in remote rural communities were effective with the coordination of actions from neighborhood-based organizations.

The Popular Councils and their structures down to each neighborhood were contributed to organize community participation.

The Commission for Comprehensive Community Work facilitated awareness raising among community leaders and officials.

Community projects linked to ICHI demonstrations contributed to the inventory. These are effective management and participation mechanisms born from the needs of people in the communities.

Highlighting the traditional trades allowed expanding the participation of carriers, who are found in rural and urban communities and generally work to solve collective needs.

Identifying the diversity in the culinary culture and analyzing its functionality as an identity building factor in the preparation and consumption of food, showed the role of collective work in preserving traditions demonstrated in the participation of its bearers both men and women, during the inventory. It is important to stress the predominance of women, in families, especially in some communities of Baracoa, where traditional cuisine is unique, based on the use of resources and materials from the natural environment.

On the other hand, inventorying the traditional popular festivities was a massive process that allowed to include a greater number of bearers from the identification and conscious participation in each action during the inventory. We worked with carriers who made contributions from their roles as part of the practices and uses of these demonstrations.

The Movement of Amateur Artists, was central because of its outreach capacity. Its members are organized in small groups which are part of trade unions and civil society organizations.

With the project it was possible to expand democracy and cultural governance, ethical principles were respected including the way people organized themselves and preserved their collective traditional knowledge.





## Sustainability and exit/transition strategy

*Describe how the benefits of the project will continue after the project has been completed. Where appropriate, describe the steps undertaken to ensure the following:*

- *Sustainability of activities, outputs and results, including with reference to how capacity has been built under the project. Also describe any planned follow-up measures to ensure sustainability.*
- *Additional funding secured as a result of this project, if any. Indicate by whom, how much and for what purpose the contributions are granted.*

*Describe how the ownership (of activities, outputs, results) by stakeholders and the community(ies) in particular has been promoted.*

*Describe, if relevant, how tools, processes, outputs, etc. have been adopted, adapted, replicated and/or extended for future use (e.g. in other regions, communities, elements, or fields of intangible cultural heritage.).*

*Not fewer than 100 or more than 500 words*

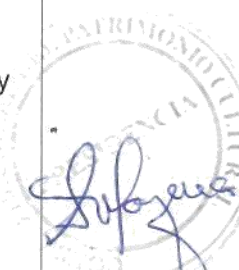
The Project has a strategic action plan for asset management that includes measures by stages with their relevant managers. Among them we can mention the emphasis in the field work to provide continuity to the inventory, in the remote communities of difficult access and that presented a complex epidemiological situation with which it was not possible to work. There will be traveling showcases displaying the 30 photographs illustrating various manifestations of the ICH. All the objects which make up the collections from museums associated with intangible manifestations will be included in the inventory. Records will be made to propose the native Dances of the region and the Cross Altars to be considered as Cultural Heritage of the Nation. Work is being done to contribute to the proposal for Bolero and Danzón to be considered candidates for the UNESCO Representative List. Plans have been drawn to link the Lutiers to the instruction and/or training of makers and repairers of musical instruments. There is a commitment to strengthen the plan to safeguard the indigenous community La Ranchería, Loma del Chivo and the traditional community La Caoba, sites preserving traditions identified with the inventory. Begin with the preparations of the Cordón de Monchy Spiritism Traditional Focus file, in the Manuel Tames municipality so it can be proposed as an expression of national heritage. With these manifestations, cultural routes are traced to provide greater visibility to heritage manifestations. All actions will be systematically checked on a quarterly basis.

The communities and carrier groups participating in the preparation of the inventory have been beneficiaries of the results. The information collected was returned to its bearers through various communicative products, which were printed and distributed in areas of the community suggested by the participants

The multimedia presentation with the inventory was shown to the carriers, specialists and other managers, it will be a useful tool to check the work carried out.

In coordination with the Ministry of Education and the Ministry of Higher Education, the multimedia presentation was distributed in elementary, secondary, professional technical schools and universities. Arrangements were made with the Ministry of Science, Technology and Environment, for its inclusion in the relevant archives and with the Ministry of Culture to take this material to libraries and information, documentation and research centers. Other institutions that provide public services under the umbrella of associations and grass roots organizations in the communities were also involved.

The safeguarding capacities were extended to existing organizations in the communities that contribute to sustaining the demonstrations, among them the Culinary Association, the Small Farmers Association, the Teacher's Guild, the Association of Haitians and its



Descendants, the Union of Cuban Writers and Artists, the Movement of Amateur Artists, the Danzon Aficionados Movement, the Federation of Cuban Women, the Committees for the Defense of the Revolution, the Fishing Sports Association, the Union of Cuban Historians.

### Lessons learnt

*Describe what are the key lessons learnt regarding the following:*

- *Attainment of expected results*
- *Ownership of key stakeholders and community involvement*
- *Delivery of project outputs*
- *Project management and implementation*
- *Sustainability of the project after the assistance*

*Not fewer than 300 or more than 750 words*

The five general objectives were met, in each of the stages of the Project. Awareness was raised among communities, groups and individuals, government authorities, representatives and members of Civil Society organizations and community leaders and interested stakeholders were trained. Institutional support was strengthened in the preparation of inventories. Safeguard plans were drawn up and actions were planned towards the demonstrations that require urgent safeguard measures.

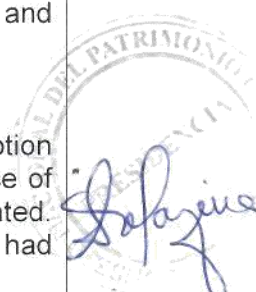
The manifestations of ICH included in the inventory were identified through a collective process, transmitted in a lively and direct fission among families and individuals convey then it in the context of the community. They instil a cohesive function, reaffirm values such as solidarity, generosity, industriousness and resilience. The richness of this heritage was recognized from the diversity of knowledge, practices, products and techniques, as fundamental features of identity, pertinence and well-being of the communities.

The interested parties had commitments contracted in the execution of the project, the National Council of Cultural Heritage, the Cuban official counterpart of the project, through the Provincial Center of Cultural Heritage in Guantánamo province and the municipal museums, the Administration Council and the Provincial Division of Culture, through the Provincial Center of Cultural Heritage and the Provincial Center of Houses of Culture, executing or technical counterpart, this Institutional System from all levels, national, provincial, municipal and community, collaborated in carrying out the Project and the United Nations Organization for Education, Science and Culture, assisted through the Intangible Cultural Heritage Fund of the Convention, 2003, providing the necessary financing. Partial and final reports of the Project were submitted as well.

The communities involved strengthened their commitments in the safeguard actions. Among the strategic actions designed are the strengthening of the organization and management of the bearers of these manifestations.

Demonstrations at risk caused by ignorance, little appreciation for them, lack of promotion mechanisms, environmental deterioration, crisis of peasant economies and the absence of the transmission of this knowledge from one generation to another were documented. Special attention was paid to reversing this situation. By the end of the Project, some had already managed to change their initial conditions.

The resulting communicative products were delivered to the beneficiaries and reflected the



registration and inventory of the ICH manifestations, posters, brochures, photographs and multimedia. They were displayed in public spaces for the communities, groups and individuals to see during the last activities and were destined for public use in community spaces and institutions providing information and documentary reference services.

The inventory documentation was updated with technical files and photographic and audiovisual records which are part of the manifestation's identification, cataloging and registration, included in the inventory. This is protected by the Provincial Center of Cultural Heritage and the Provincial Center of Houses of Culture, as well as the National Council of Cultural Heritage and the National Council of Houses of Culture. Interested parties and bearers can make use of the documentary information provided existing protocols are adhered to.

Greater management capacity was achieved through the implementation in each stage of the Project, not only in the case of executors, but also among bearers and government representatives in the province.

Sustainability of the Project was demonstrated despite taking place in the maids of a pandemic that impact with extreme rigor the territory where many families were vulnerable. The results obtained serve as a reference for the ICH inventory work in the Cuba and it is intended to serve as a model experience for the other provinces.

## Annexes

List the annexes and documentation included in the report:

- publications, evaluation reports and other outputs, when applicable
- progress reports prepared during the contract period
- list of major equipment provided under the project and status after termination of contract period
- other (please specify)

Annex No. 1. First partial report of the Project.

Annex No. 2. Second partial report of the Project.

Annex No. 3. List of hyperlinks and literature referring to the online promotion of the Project.

Annex No. 4. Photos and activities.

Annex No. 5. Multimedia which include the ICH inventory of the Guantanamo province.

Annex No. 6. Other communicational products.

## Name and signature of the person having completed the report

Name: Sonia Virgen Pérez Mojena

Title: Ms.

Date: 15/02/2022

Signature:

