

# QUADRENNIAL PERIODIC REPORT CUBA 2020

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Cuba

**Date of Ratification:**

2007

**Officially Designated Point of Contact of the Convention:**

**Website:** <http://www.ministeriodecultura.gob.cu>

Mr.

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**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:**

- Establish, as a priority of the Ministry of Culture for 2020, the process of preparing and submitting Cuba's third Quadrennial Periodic Report to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.
- Socialization among the institutions of the culture system of the new methodology of report submission.
- On 18-19 February 2020, a workshop was carried out to introduce and familiarize participants with the Electronic Form for Periodic Reporting under the 2005 Convention, where it was discussed the content of the convention, its scope and the continuity in its implementation, as well as Cuba's experience in the submission of previous periodic reports and the characteristics of the new form. This workshop was supported by the UNESCO Regional Office for Culture in Latin America and the Caribbean and the Cuban National Commission for UNESCO.

- Creation of the Drafting Team for the report's elaboration.
- Creation of a group of collaborators who systematically provided inputs about the information required in the electronic form.
- Socialization and distribution of the Form for Civil Society Organizations and designation of a contact point for the collection and organization of the information, which was part of the Drafting Team.
- Information was received and consulted with other structures of the Ministry of Culture, such as the National Divisions of Law, Economy, Human Resources, Cadres, Cultural Industries, and Cultural Programs, as well as entities with transversal competence such as the National Copyright Center, the Communication Center (CREART), and the Computer Center for Culture (CUBARTE), and the Center for International Collaboration for Culture.
- During the stage of drafting the report, specific consultations were carried out with certain institutions of the culture system and the follow-up and support of the Cuban National Commission for UNESCO, the UNESCO Regional Office for Culture in Latin America and the Caribbean and the Cuban Permanent Delegation to UNESCO was provided.
- Revisions and corrections of style were made by the Director of the Cuban Book Observatory.
- The Division of International Relations of the Ministry of Culture, where the Focal Point of the 2005 Convention is located, was in charge of coordinating the drafting team, reviewing and processing the information received and preparing the report.

**Executive summary:**

The objectives and scope of the 2005 Convention have their expression in the implementation of the national cultural policy and in design and execution of the Cultural Development Program of the Ministry of Culture. The adoption of a new Constitution of the Republic, the drawing up of State and Government policy documents and the progress achieved in the implementation of the Sustainable Development 2030 Agenda create the appropriate framework for the realization of synergies in the area of culture and confirm the commitment of the Cuban government with the full development of the diversity of cultural expressions.

The Cuban cultural institutional network covers all areas and expressions of artistic creation, including community work, cultural heritage, arts education, as well as cultural and creative industries. This institutional system promotes and protects creative freedom and people's rights to have access to cultural goods and services, without any distinction whatsoever, emphasizing young audiences and vulnerable groups.

The update of the Cultural Development Program provides the guidelines for the definition, assessment, regulation and control of the overall activity of the Ministry of Culture in the course of the performance of its mandate and its interactions with agencies, legal entities, and individuals. They place arts and literature at the forefront and foster its commitment to service and its ongoing interaction with cultural processes as they evolve and reach out society as a whole for the benefit of human development.

In line with these principles, and in accordance with the purposes of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the following work goals and priorities have been defined:

- Encourage the development of artistic and literary creation;
- Improve the Ministry's work, management and control systems, including its institutional network;
- Maintain and further the dialogue with creators and their relation to the cultural policy of the State and government;
- Increase the participation of the arts avant-garde in cultural institutions' advisory bodies;
- Promote the active participation of Civil Society Organizations (CSO), like the National Cuban Writers and Artists' Guild, the Hermanos Saiz Association for Young Writers and Artists, and the National Trade Union of Cultural Workers, among others, in the most important cultural decision-making processes within the institutional system;
- Ensure the successful implementation of the recently approved Cuban film industry policy;
- Enhance the quality of cultural programming, according to the hierarchy of the arts and ensure that creators are involved in its design and implementation;
- Propose an effective scheme for the distribution and sale of books in Cuba;
- Provide differentiated treatment to community cultural work;
- Prioritize age-appropriate programming for the various age groups, emphasizing adolescents and elders;
- Monitor joint action programs and plans with other agencies and institutions;

- Consolidate the communication system of the Ministry by means of a multimedia concept, emphasizing the promotion of priorities, the hierarchy of arts genres and their link to cultural programming;
- Foster effective cultural criticism to educate audiences, get a feedback on creative processes and improve institutional work;
- Equip the Ministry of Culture with its own audiovisual production device to ensure the multimedia communicational approach for the dissemination of contents consistent with the values upheld by the natural culture;
- Expand the international exposure of Cuban cultural genres and expressions;
- Develop the capacities of Cultural and Creative Industries as support of artistic creation and a source of employment and income, while ensuring the implementation of the cultural policy, in order to enhance local resources and take advantage of opportunities in international markets and import substitution in the domestic market;
- Streamline cultural training, upgrade and research;
- Implement and assess arts education curricula and syllable;
- Increase the use of ITs in cultural sector processes, emphasizing services for the population, the production of IT applications and the interaction among several audiences, including e-trade and e-government;
- Strengthening work with CSOs linked to the cultural sector.

Measures adopted during the period promote the creation of jobs, and artistic mobility, strengthen the dialogue of artists, writers and creators with institutions, ensure the protection and promotion of the diversity of cultural expressions, enhance artistic education, reinforce cultural community work as a driver of local integrated development, encourage arts appreciation processes among the population, provide labor guarantees for creators, systematize dialogue opportunities with CSOs linked to the cultural sector, foster the development of more effective cultural management mechanisms through the use of ICTs. Some of the period highlights are the drafting of a policy document that will streamline the system of copyright and other similar rights and the approval of the National Program against Racism and Racial Discrimination, as cross-cutting issues in the implementation of Cuban cultural policy.

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

Public Sector	The Division of International Relations	secdri@mincult.gob.cu	
Public Sector	The Division of Cultural Industries	dir.industrias@mincult.gob.cu	
Public Sector	The Center for International Cultural Collaboration	directorcolaboracion@mincult.gob.cu	
Public Sector	The Center for Development and Communication of Culture	alexis@creart.cult.cu	<a href="http://www.creat.cult.cu">http://www.creat.cult.cu</a>
Public Sector	The Computer Center for Culture	rpuerto@cubarte.cult.cu	<a href="http://www.cubarte.cult.cu">http://www.cubarte.cult.cu</a>
Civil Society Organization (CSO)	The Ludwig Foundation of Cuba	fludwig@cubarte.cult.cu	<a href="http://www.afffc.org">http://www.afffc.org</a>
Civil Society Organization (CSO)	The New Latin American Cinema Foundation	fcine@cubarte.cult.cu	<a href="http://www.cinelatinoamericano.org">http://www.cinelatinoamericano.org</a>
Civil Society Organization (CSO)	The Caguayo Foundation	luis@caguayo.habana.co.cu	<a href="http://www.caguayo.co.cu">http://www.caguayo.co.cu</a>

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Civil Society Organization (CSO)	The Antonio Núñez Jiménez Foundation of Nature and Humanity	presidencia@fanj.cult.cu	<a href="http://www.fanj.org">http://www.fanj.org</a>
Civil Society Organization (CSO)	The Ariguanabo Foundation	moffly@infomed.sld.cu	
Civil Society Organization (CSO)	The Hermanos Saíz Association	rafaelg@ahs.cu	<a href="http://www.ahs.cu">http://www.ahs.cu</a>
Civil Society Organization (CSO)	The National Association of Writers and Artists of Cuba	presidencia@uneac.cu	<a href="http://www.uneac.org.cu">http://www.uneac.org.cu</a>

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# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES**  
**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES**

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES**

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES**

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Digital literacy programmes for creation and experimentation  
Technical and vocational education and training programmes in  
Music  
Performing arts  
Visual arts  
Tertiary and university education degrees in  
Cinema/audiovisual arts  
Design  
Media arts  
Music  
Performing arts  
Publishing  
Visual arts

**Specific measures and programmes have been implemented over the last 4 years to:**

Support job creation in the cultural and creative sectors  
Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

related to cultural and creative sectors

**Share of cultural and creative sectors in Gross Domestic Product (GDP):**

3.00%

**Please provide whenever possible disaggregated data by sector:**

Not available

**Share of employment in the cultural and creative sectors:**

3.50%

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

Not available

**Please provide whenever possible the share allocated by cultural sectors/domains (in %):**

Not available

**Relevant Policies and Measures:**

**Stimulate the development of artistic and literary creation.**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.ministeriodecultura.gob.cu>

**Describe the main features of the policy/measure:**

The measure strengthens the participation of the artistic and literary avant-garde in the institutions' advisory and decision-making bodies responsible for implementing the state's cultural policy. It systematizes the follow-up to the agreements derived from Congresses, National Councils and Conferences of the National Association of Writers and Artists of Cuba, the Hermanos Saíz Association and the National Trade Union of Cultural Workers, respectively. It also promotes the active participation of these CSOs in the main cultural decisions adopted in the institutional system. It is fundamentally focused on maintaining and deepening the dialogue with creators and their relationship with the country's cultural policy, in defense of identity and sovereignty against external hegemonic and globalizing models. This measure constitutes a priority work objective of the Ministry's Cultural Development Program.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Work has been done systematically to satisfy the interests and concerns expressed by artists indifferent institutional and government media and in the association spaces of civil society. Dialogue with artists and writers was strengthened as a result of the agreements reached at the UNEAC Congresses held during the period. Likewise, we are working together with the Hermanos Saíz Association in order to concretize, from a national and territorial approach, the proposals made by young people during the 3rd AHS Congress held in 2018, all of which is concretized in the work of the institutions designated to design and execute the cultural policy in all manifestations of art. There is a granting system of National Awards, in recognition of the artistic work of creators in all manifestations, established from the set of Institutes and Councils that govern the

design and implementation of policies in each area. Together with these Awards, which represent the maximum category, there are others for different concepts for each artistic manifestation at a national and territorial level. A "Procedure for the funding allocation in CUP (Cuban Peso) and CUC (Cuban Convertible Peso) for non-commercial cultural projects, to be executed by writers, artists and groups of creators" was established, endorsed by Resolution 22 of July 19, 2016 of the Ministry of Culture, "which aims to improve the mechanisms and sources for the funding allocation directly to non-commercial cultural projects, to be executed by writers, artists and groups of creators to encourage the commissioning of works by state institutions", according to Article 1 of that Resolution. In this sense, the political will of the state in the establishment of mechanisms like this one to encourage the artistic creation, is reflected in the pronouncement at government level of the competent bodies that contribute to its execution, through the definition of other legal instruments such as Agreement 7938 of the Council of Ministers, of 22 June 2016, authorizes the delivery of funding in CUP and CUC, directly for cultural projects, without commercial purposes, to be executed by writers, artists and groups of creators, and Resolution 252 of 18 July 2016 of the Minister of Finance and Prices, which approves the "financial procedure and tax adjustments for the delivery of financial resources to writers, artists and groups of creators, who execute cultural projects without commercial purposes." In the last four years the number of creative projects supported by the mechanism of direct funding to artists and writers has increased progressively. (Annex 1). In the literary field, the Dulce María Loynaz Center grants DADOR and Pinos Nuevos scholarships for the literary creation. In the visual and plastic arts, the National Council of Plastic Arts (CNAP) grants six scholarships a year, four of them for creation, one for curatorship and one for research, as well as a seventh one offered in conjunction with the City Historian's Office, aimed at the realization of works in ceramics. The AHS has grants for creation and research in the different manifestations, aimed at stimulating the production in the literature of the novel, and child and youth poetry; in audiovisuals in relation to the elaboration and development of scripts, as well as fiction and critical documentaries and socio-cultural research. Together with other institutions, it grants scholarships for research and criticism, and for creation in plastic and visual arts, with the Empresa de Grabaciones y Ediciones Musicales EGREM, for musical creation in different genres of popular and traditional music, with the Instituto Cubano de la Música (ICM), specifically with the record label, Producciones Colibrí, for the creation of academic and electroacoustic musical pieces; with the Empresa de Promociones Artísticas y Literarias Artex S.A, the label BisMusic, and scholarships for vocal and instrumental performance. The call for national competitions, focused on young creators, have been another space to identify and promote new talents and stimulate artistic and literary production. In 2019, the 21st annual edition of the Young Jazz Players Contest (JOJAZZ) was held, with the participation of students and graduates from the artistic education system from all the provinces. In this year, for the first time, four large-format groups from the Conservatoires of the country participated: Holguín, Camagüey, Pinar del Río, and La Habana. This contest generates possibilities of promotion and development of young people in this genre, in particular, and in the manifestation of music in general, and it constitutes an example of the efforts made by the institutions. The Antonio Lloga in Memoriam Radio Joven Workshop and Contest, which is being held in the city of Santiago de Cuba, with the joint support of the AHS, the Provincial Authority of Culture of the territory and the Cuban Institute of Radio and Television, encourages the creation in the media and is -already in its 29th annual edition- an example of the scope and diversity of the options to implement this measure. The National Contest of Experiences, jointly developed by the National Council of Culture Houses (CNCC), the Center of Exchange and Community Reference-Initiative (CIERIC) and the Office of Community Culture of the National Association of Writers and Artists of Cuba (UNEAC), was established in one of the fundamental spaces of the cultural platform for the work towards socialization and stimulation of the cultural management processes in the communities, coordinated with other institutions and organizations of the Cuban civil society. This contest has made possible the training of managers and management groups of community socio-cultural projects in the different regions of the country. Among the projects that have been highlighted in this space are: "Los

yayaberitos", in Sancti Spíritus, "Color Miel", in Santa Clara, and "Aires de Bahía" and "Mezclarte" in Camagüey. In a timely manner, the institutions assess the funding of scholarships to study abroad to improve the development and professional performance of artists in areas of interest. In addition, other alternatives have been identified to the international technological development and to generate new opportunities for creation, such as the development of digital projects for the edition and publication of works by Cuban authors.

**Financial resources allocated to the policy/measure in USD:**

406,309.51 USD

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Continue strengthening the spaces and mechanisms created to stimulate artistic and literary creation. Encourage the promotion and dissemination of its characteristics in order to expand its framework for action. Achieving greater coordination among the institutions of the culture system, CSOs and other entities in the country, in order to comply with the principles of the cultural policy and the priorities of the Ministry of Culture of the Republic of Cuba.

**Partner(s) engaged in the implementation of the measure:**

Institutions of the culture system

**Type of entity:**

Public Sector

The Association of Writers and Artists of Cuba

**Type of entity:**

Civil Society Organization (CSO)

The Hermanos Saíz Association

**Type of entity:**

Civil Society Organization (CSO)

The National Trade Union of Cultural Workers

**Type of entity:**

Civil Society Organization (CSO)

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## **Enhance the cultural programming with the participation of all the social actors involved**

### **Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.ministeriodecultura.gob.cu>

### **Describe the main features of the policy/measure:**

The measure focuses on raising the quality of the country's cultural programming, in line with artistic hierarchies, and on ensuring the participation of creators in its design and execution. It is aimed at strengthening the Program for the promotion of Audiovisual Culture and the National Reading Program. It specifically strengthens community cultural work, enhancing the leadership role of the José Martí Brigade of Art Instructors. Together with student organizations at all levels and the Central de Trabajadores de Cuba; it also promotes the revitalization and development of the movement of amateur artists and the festivals they organize. As a priority, it establishes the cultural programming aimed at the different age groups, with emphasis in the adolescents and young people and the older adults. It also creates synergies with other public institutions and civil society organizations for the design of programs and action plans with an integral approach to social prevention, attention to vulnerable groups in society, people with disabilities and remote mountain communities. During the period, work was done on the systematization of a methodology for cultural programming, as well as on a draft ministerial resolution for its implementation, to be applied by the entities of the system of the Ministry of Culture, the organizations of creators, provincial and municipal cultural authorities and the Special Municipality of the Isle of Youth, the entities of artistic representation to other bodies, as well as the national entities that have cultural programming. This methodology aims to establish the principles and procedure for planning, approval, evaluation and control of cultural programming, which constitutes an essential tool for the fulfillment of the purposes set forth in the Cultural Development Program, in correspondence with the principles and priorities of the nation's cultural policy.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The definition of differentiated offerings according to age groups and territorial regions: urban, mountain and rural areas. The participation of different social actors in the design and implementation of cultural programming such as cultural institutions, territorial government structures, CSOs, art instructors, artists, and cultural promoters. The purposeful work in terms of programming that promotes and preserves national and territorial identity values; the diversity of cultural expressions of groups that carry traditional popular culture; the formation of values, mainly in children and young people; and that integrates the best of contemporary artistic manifestations. Likewise, it works to harmoniously incorporate the best of the artistic and creative talent of the culture from other countries and regions of the world that are presented in Cuba. As part of this

program, national and international events are included in the various manifestations of art that also contribute to the spiritual enrichment of the population. Examples of this are the annual editions of the International Book Fair, the International Festival of New Latin American Cinema, the Jazz Plaza International Jazz Festival, the Cucalambé Day, the Caribbean Festival, the Romerías de Mayo, the International Crafts Fair, the Cubadisco International Fair, the International Theater Festival, among others, and the biannual editions of the Havana Biennial, dedicated to the plastic and visual arts, and the International Ballet Festival. Also considered as part of the cultural program are the days of commemoration of important events for the country. The implementation of this measure has resulted in the strengthening of the Advisory Councils at the institutional level, which include representatives of the artistic avant-garde and their contribution to raising the quality of programming; the inclusion of community socio-cultural projects in programming, and the monitoring actions carried out in order to calibrate indicators of participation and cultural consumption. Institutions of the culture system, local governments, community representatives, CSOs, and other actors participate in the design of programming, in accordance with the general guidelines of the country's cultural policy.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Consolidate the studies of audiences and improve the monitoring mechanisms of actions carried out with a view to increasing the evaluation of impact and feedback. Insufficient financial and technological resources that prevent the achievement of higher levels of quality and scope of the offerings in the programming. Strengthen programming aimed specifically at adolescents and older adults. Apply and evaluate the methodology in the process of implementation that proposes, among other aspects, a greater participation of promoters and managers of socio-cultural projects.

**Partner(s) engaged in the implementation of the measure:**

Institutions of the culture system

**Type of entity:**

Public Sector

Local governments

**Type of entity:**

Public Sector

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## **Enhance the processes of training and improvement in culture**

### **Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.ministeriodecultura.gob.cu>

### **Describe the main features of the policy/measure:**

The measure endorses the states' political will to give priority to the development of training processes and, in particular, to the field of artistic education, which is expressed in one of the programmatic documents governing the economic and social development of the country, specifically Guideline 138, which refers to "Continue raising the quality and rigor of professional artistic education, based on improving the conditions of educational institutions and increasing the training of teachers" of the Guidelines of the Economic and Social Policy of the Party and the Revolution for the period 2016-2021. In this sense, it focuses on updating, implementing and evaluating the curricula of art education at its primary, middle and higher levels, with respect to the priorities defined, and monitoring the training processes of teachers and art instructors. It seeks to increase the presence of the artistic avant-garde in the staff of art centers and schools throughout the country. It evaluates and executes investment plans in cultural educational infrastructures and their relationship with the training process. It establishes and strengthens a link with universities that have study curricula related to culture with the aim of achieving a greater degree of specialization in this area. It prioritizes the creation of capacities and the development of cultural workers and decision makers for the efficient fulfillment of their functions in the institutional system, with particular focus on young people.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

A new Program for the Development of Artistic Education is being implemented, which has among its objectives the training of all-around artists with a solid political, scientific, humanistic and ethical preparation that combine artistic excellence with social commitment. With this new program, the professional education of the arts in Cuba continues for six decades, from the elementary to the higher level, with free access for children and young people without distinction of race, gender or religious beliefs. At the elementary and middle levels, the curriculum combines general education with specialized education in the manifestations of ballet, music, dance, theater, plastic and visual arts, and circus. The programs are continuously improved from the development of own methods endorsed internationally. The education system is made up of 37 elementary and high schools distributed throughout the country, 6 of which are located in the capital. 67.6% of the schools are located in the remaining provinces, with representation throughout the country. This system of artistic training is nourished by our socio-cultural roots, which is endorsed in the different programs, among which the teaching of the tres, the lute and the Cuban popular dances stand out. The quality and rigor of teaching has been raised with the incorporation of active artists, members of UNEAC and

AHS. The results of the main artistic pedagogical processes have been superior in the last four years, such as leveling, cycle efficiency, retention and promotion. Graduates from the high school level are part of the most emblematic artistic companies of our country, as a result of the high professional level achieved. Another aspect to signify is the results of the participation of students of this educational level in international competitions, with greater emphasis, in particular, on the ballet manifestation. During the period, a total of 2,643 students in various arts specialties graduated from the art education centers. The historical figure exceeds 36,000 graduates since the opening of these institutions in the early 1960s. In Cuba, art university studies are carried out at the Universidad de las Artes de La Habana and in its three branches located in the provinces of Santiago de Cuba, Holguín and Camagüey. In this university institution, professionals are trained in the following degree courses: Visual Arts, Theater Art, Dance Art, Art of the Audiovisual Media, Art of Cultural Heritage Conservation, and Music. The university degree courses in the arts are in a permanent process of improvement. In 2019, they went through the discussion, foundation and public defense of a new curriculum, which is characterized by greater synergy between training and the demand for skilled labor force in the arts and culture sector, in line with the social and cultural development of the country. From the first academic years, students are prepared for the management of their work in all the degree courses; they carry out diagnostic studies prior to the creation, edition and production of their work for different contexts and formats, the foundation and marketing in the current legal framework. In the main integrating discipline of each degree course, students apply the methodology of scientific research to the processes of creation and artistic experimentation. There is openness and assimilation of international trends, integrated with the study of Cuban artistic traditions. In general, all the degree courses in 3rd and 4th years included the subject of Cultural Management. In the case of the Visual Arts, the degree course requires that the creative processes and alternative workshops be carried out using new technologies, including the creation of the New Media Laboratory to promote the learning and application of new technologies in this manifestation. For example, the profile of Scenographic Design, within the Bachelor's Degree in Theater Arts, which uses 3D technology. In the case of the Bachelor's Degree in Music, progress has been made in the use of digital technology for the composition and performance of electroacoustic music works, for which work has continued in the development of the Electroacoustic Music Laboratory. In relation to digital literacy programs for creation and experimentation, art education, at all levels, promotes the acquisition of a series of basic skills in the handling of equipment and programs that aim to develop localization skills, research and analysis of information, using the different supports of information technology and communications; design proposals through digital media, and encourage the attitude of critical recipients and responsible senders. In this sense, access to most of the specialized computer programs for teaching and artistic creation is difficult, due to the measures imposed on Cuba by the economic, financial and commercial blockade of the United States. In spite of this, Cuba works in the search of alternatives for the development of its human resources through different ways, by means of the coordination with institutions and international bodies. An example of this is UNESCO Transcultural Project, which promotes the management and development of restoration and conservation trades, their link to cultural and creative industries, through integrating models of learning culture and cultural expressions, with a subregional approach to the Caribbean, and in the particular case of the University of the Arts, it represents an opportunity to facilitate access to technology and the necessary equipment in order to encourage virtual and distance teaching systems. It stimulates and promotes the knowledge, use and participation of students in social media, as a tool for communication, study and academic exchange. In the last four years, about 1,250 students have graduated from the higher education level. Graduates from all levels of education are ensured employment upon completion of their studies.

**Financial resources allocated to the policy/measure in USD:**

1,679,000.00 USD

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Impossibility to access most internationally recognized specialized computer programs for teaching and artistic creation, due to the measures imposed on Cuba by the US economic, financial and commercial blockade. Consolidate relations with other universities of the arts in the world through the Network of Universities of the Arts (RUA), with the objective of systematizing the updating of teaching processes and programs, the training of staff and the development of skills in students. Continue to improve the processes of recruitment and income at different levels of education. Continue incorporating active artists who are references for the training of students.

**Partner(s) engaged in the implementation of the measure:**

The National Center of Art Schools

**Type of entity:**

Public Sector

The University of the Arts (ISA)

**Type of entity:**

Public Sector

The Ministry of Education

**Type of entity:**

Public Sector

The Ministry of Higher Education

**Type of entity:**

Public Sector

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## **Cultural Work Program with Children, Adolescents and Young People**

### **Name of agency responsible for the implementation of the policy/measure:**

The National Council of Culture Houses

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.hacemoscomunidad.cncc.cult.cu>

### **Describe the main features of the policy/measure:**

It is aimed at the development of different community projects with the objective of promoting the creation of ethical and aesthetic values in children, adolescents and young people, through creative workshops and activities in various artistic manifestations throughout the country. It contributes to the generation of specific knowledge and skills in the areas of culture. It stimulates the participation and integration of the nuclear family in the spaces of creation. It involves the community in the support of socio-cultural projects. It is inserted in the community as an element of its social development, which preserves and promotes local traditions and identity values. Special attention has been given to the 10 socio-cultural projects of Cámara Chica, developed in different locations of the country, together with the Faculty of Arts of the Audiovisual Media (FAMCA) and the British Council, which consists in the production of audiovisual materials about stories related to communities or topics of interest to these age groups. The project Los Yayaberitos of the Consejo Popular Los Olivos in Cabaiguán, in Sancti Spíritus province that disseminates and cultivates traditional country music. The La Colmenita Zumbidos Corazoneros, in Madruga municipality, Mayabeque province, is a project, which through the practice of different artistic manifestations, favors an adequate psychosocial development modifying behaviors, attitudes and habits of children and adolescents with different types of disabilities and their families. This measure is derived from one of the work objectives of the Development Program of the Ministry of Culture focused on: "Strengthening the role of culture in the new scenarios by continuing to promote the defense of identity, as well as artistic and literary creation and the ability to appreciate art: promoting reading, enriching the cultural life of the population and strengthening community work, as ways to meet the spiritual needs, recreation and defend the values of our socialism." The creation of cultural projects in the communities is aimed at the different age groups and our people in general. These diversify reaching the most remote places and contribute to safeguarding the manifestations and expressions of the popular culture. Local history is the essential pillar of these projects, as opposed to mercantilist approaches, or others of a different nature, which distort the implementation of the principles of the cultural policy.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The projects have contributed to the cohesion of population sectors within the communities and to identify artistic potentialities and capacities among children, adolescents and young people. They have favored the social insertion of groups with different disabilities, which have benefited from greater recognition and attention from the community. The participation in the processes of creation has not only favored the approach and development of skills in the different artistic manifestations, but it has also contributed to the vocational training of the groups with which we have worked, even in trades associated with culture.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Strengthen working relationships with other government structures and institutions. Diversify the content of projects and their territorial scope. Enhancing the work with the repertoire in the field of music, aimed at rescuing and strengthening our traditional popular culture. Economic resource limitations persist, especially for vulnerable sectors such as visually impaired children, adolescents and youths who have difficulty accessing specialized media due to the restrictions imposed by the United States blockade on Cuba.

**Partner(s) engaged in the implementation of the measure:**

Local governments

**Type of entity:**

Public Sector

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## **The National Reading Program**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

**Cultural domains covered by the policy/measure:**

Publishing

**Describe the main features of the policy/measure:**

It is a policy that encourages reading through state subsidy of editions and government subsidy of sales prices to promote greater and more democratic access to literature, books and reading for all sectors of the population.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Up to the present time, an annual publication has remained relatively stable, the celebration of a national event such as the International Book Fair and other events and spaces to promote books and reading, in addition to a stable system of competitions and National Prizes that promote literary creation and a national system of public and school libraries that allow access to books and reading from the earliest ages. (Annex 2)

**Financial resources allocated to the policy/measure in USD:**

229,448,769.00 USD

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The evaluation mechanisms of the thematic work pillars are periodically reviewed: • Evaluation and follow-up of the Program's specific and more systematic strategies (PNPL) that can take, as indicators in the libraries, the increase in the number of contestants per year, increase in loans, collection of unsatisfied demands and bibliographic consultations, extensions of the library in schools, the hospital centers and others. • Daily monitoring of online digital publications show a noteworthy increase in the number of visits on the website [www.cubaliteraria.cu](http://www.cubaliteraria.cu) in the last few months (421,190 visits), where there are 150 books for free download, and the most downloaded is Postales de José Martí with 1,939, while the rest surpasses 100 downloads. • The desiderata of the country's public library system are shared with related institutions, as a way to allow publishers, the Observatory and others to issue recommendations, policies and work strategies.

**Partner(s) engaged in the implementation of the measure:**

The José Martí National Library of Cuba

**Type of entity:**

Public Sector

The Cuban Book Institute

**Type of entity:**

Public Sector

The Cuban Book and Reading Observatory

**Type of entity:**

Public Sector

The Ministry of Education

**Type of entity:**

Public Sector



The National Association of Pedagogues of Cuba

**Type of entity:**

Civil Society Organization (CSO)

The Rubén Martínez Villena Public Library

**Type of entity:**

Public Sector

The National Network of Bookstores

**Type of entity:**

Public Sector

The National System of Public Libraries

**Type of entity:**

Public Sector

The School Library System

**Type of entity:**

Public Sector

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## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Regional and/or local broadcasters

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** NO

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

-

**If YES, these regulatory authority(ies) monitor:**

-

**If YES, these regulatory authority(ies) are responsible for:**

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**Relevant Policies and Measures:**

### **Consolidate the communication system of the Ministry of Culture**

**Name of agency responsible for the implementation of the policy/measure:**

Center for Development and Communication of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.creat.cult.cu>

**Describe the main features of the policy/measure:**

It emphasizes the promotion of priorities, hierarchies and their relationship with programming, through a multimedia concept; it strengthens links with the different national and foreign accredited media; it promotes the functioning of the ICRT-MINCULT Commission (The Cuban Institute of Radio and Television and the Ministry of Culture, respectively); it promotes effective cultural criticism for the guidance of audiences, feedback on creation processes, and the improvement of institutional work; and it continues strengthening the work of the Noticiero Cultural, as the main news media platform for culture, as well as providing the Ministry of Culture with its own device for audiovisual production, which facilitates a multimedia approach to communication in order to generate and socialize content in accordance with the principles of the cultural policy.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In 2017, the Ministry of Culture approved the updating of the Communication Strategy, in line with the programmatic document "Priorities of Cultural Institutions", which compels to articulate the work in terms of the execution of the cultural policy in the defense of the national identity and the ethical and moral values it promotes. The analysis carried out during the period shows an increase in the promotion and generation of contents and audiovisual production. Similarly, progress has been made in most institutions of the cultural system in working with the media and social media. The Ministry of Culture generates a greater amount of informative and communicational contents that exceed 50 newspapers, which have a wide reach within the specialized press in the country and circulate among other organizations and related entities. At present, there is greater promotion of the cultural contents disseminated by the Cuban Institute of Radio and Television (ICRT) and the public media system, which is supported by the ICRT-MINCULT Agreement. A working mechanism was created by which cultural institutions define their information priorities one month in advance, in relation to the actions they develop, and send them to the media on a weekly basis. In total, since September 2017, more than 2,200 priorities have been delivered to the system of own media and the national press, and a sustained growth has been attained in the news transmission and cultural materials to achieve a total of more than 2,300 per year, which is a significant result in the promotion of cultural content in the population's main consumption platform. At the same time, new media and spaces were developed and founded, such as the program Noticiero Cultural on Cuban TV, from the extension of its daily broadcasts, from Monday through Friday, in 2016, and there are currently more than 1,400 informative broadcasts, while the La Jiribilla digital magazine was repositioned and its target audience was redirected towards the 25-34-year-old sector. In addition, in July 2017, CREART took over the publication of the El Periódico Cubarte digital newspaper, within the Cubarte Portal, the Ministry's main broadcasting medium. It also took over the CubaNow digital magazine in 2018, which for 15 years had been dedicated to film, radio and television by ICAIC and was also transferred to CREART. The Ministry of Culture's website was established and designed as part of the 2014-2016 strategy. Measurements taken since September 2017 show that the website has received around 403,100 visits and 18,146 visitors, and it received an average of 2,000 visits and 500 visitors per day in 2018. In this four-year period, the Ministry of Culture quadrupled its presence on social media. An example of this is that in 2016, it opened its official account on Facebook and registered 2,424 followers at the end of the year. The 24-35 age group represented a third of the audience, and Cuba, the United States and Mexico were, in that order, the countries from which most visits were received. In the first half of 2020, the followers exceeded 18,600. It is among the first four pages of the Central State Administration Agencies, with a preferential audience between 24 and 35 years, and it maintains the highest number of visitors from Cuba, followed by Mexico and the United States. On the other hand, the official Twitter account of the Ministry of Culture, @CubaCultura, is set up in the first half of 2017, and closed that year with 1,219 tweets posted and 272 followers. In the same period in 2018, it tripled the number of tweets sent, and by the end of the first semester of 2020, it already has more than 8,200 posted tweets and a similar number of followers (8,300). In short, more than 30 of the agency's Facebook pages have between one thousand and ten thousand followers, while another 30 Twitter accounts are above the one thousand mark. These include La Jiribilla, the Cubarte Portal, the Ministry of Culture, as well as other entities and CSOs that count on CREART's support to disseminate their content, including the Casa de Las Américas, the Network in Defense of Humanity, the Hermanos Saíz Association, and the National Association of Writers and Artists of Cuba. Own-produced audiovisuales have increased, more than 2 thousand audiovisual capsules and videos of the institutional system of culture were included in the main schedule of the broadcasting of Cuban radio and television, and there has been a bigger use of the visual identity of the Ministry of Culture. Since the end of 2019, a special program has been developed for the production of video clips of Cuban artists in different

musical genres. At the end of this report, there were eighty materials in production and shooting and more than 50 completed. These materials have been broadcast on the YouTube channel of the Cuban Ministry of Culture, which has increased its viewers and followers. In March 2018, it had 108 subscribers, currently registering more than 2,100, and it reports a growth trend by incorporating its own new audiovisual production.

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

There is a sustained growth in the indicators proposed by the development program of the Ministry of Culture in the communication dimension, and which is expressed in the annual communication strategy of the entity, in order to combine internal and external synergies with users and disseminators of cultural content. The system of cultural institutions, from its fields, actively intervenes in the design and execution of this strategy, as well as in the elaboration of the messages and audiovisual materials that are disseminated. This strategy promotes, among its priorities, the protection and promotion of national and local identity values, taking into account community socio-cultural expressions. It also contributes to the international promotion of Cuban culture.

**Partner(s) engaged in the implementation of the measure:**

The Cuban Institute of Radio and Television

**Type of entity:**

Public Sector

The Ministry of Culture

**Type of entity:**

Public Sector

The Ministry of Communications

**Type of entity:**

Public Sector

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## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** YES

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** YES

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** YES

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** YES

**Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):**

63.00%

### **Relevant Policies and Measures:**

#### **Implementation of the system of cultural institutions of Decree-Law No. 370 on the Computerization of Society in Cuba in 2018**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.ministeriodecultura.gob.cu>

**Describe the main features of the policy/measure:**

It recognizes the role of information and communication technologies in the economic and social development of the country. It declares e-commerce as one of the fundamental elements of this policy, which not only contributes to improving the quality of life of the population, but also to the creation of information systems that provide a significant reduction in costs due to the optimization of supply chains, less use of paper, transparency in operations, reduction in citizen mobility, and lower volume of monetary circulation. The Decree concentrates in the same direction of development the processes that, in an isolated way, were part of the development of several socio-economic sectors in Cuba. In the case of the arts and culture, work had

been done to increase the availability and access to Internet of creators and professionals within the sector, through the Cubarte Culture Network, as well as the development of websites and platforms for the socialization of the main cultural goods and services associated with this network.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The system of companies marketing cultural goods in the country has made progress in implementing the operations of the national payment gateway (PASARED), with the development of virtual stores and point-of-sale units, in a first stage dedicated to the international public, which has been extended to the Cuban population living on the island. There is an increase in the use of these e-commerce systems. Work is being done on the interaction between the institutions of the culture system to achieve the hegemony of their goods and services and of the programming in the main spaces of the Cuban digital environment. Streaming services and the promotion of cultural goods and services on online platforms and social media, such as YouTube, have increased. In the field of literature, there is a national policy of producing books in digital format to encourage reading and a commercial gateway has been created for their sale and distribution. The national commercial platform, through the Advanced Telematic Services Technology Company -CITMATEL-, works through an international diffusion agreement with Ediciones Cubanas. The ICL's Cuba Literaria portal is also taking on the production of a large number of national publishers to incorporate literary works in different formats into CITMATEL's platform. (Annex 3).

**Financial resources allocated to the policy/measure in USD:**

The largest production of digital books in the country is concentrated in the publishing houses that support the bibliography for the education system: The Editorial Pueblo y Educación and the Editorial Félix Varela. The company Caricatos, which belongs to the National Council for the Performing Arts (CNAE), produces audiovisuals every year and has already accumulated around 250 materials, including documentaries and the documentary series, "Más allá de la escena", "Telón abierto" and "Escena abierta", with the aim of preserving and promoting stage activity from the digitalization of the creation processes, based on the appropriation of new spaces for dissemination and research. Likewise, the CNAE has worked on the implementation of an electronic system for theatrical ticket sales through an interactive website that can be accessed from abroad and within the country. At present, it is available for the shows that take place in the Cuban National Theater and work is underway to extend this service to the national theater network. The Cuban Fund for Cultural Assets (FCBC), one of the main trading companies of the works of artistic creation, has proposed to increase by 10% the levels of computerization of the points of sale (Payment Gateway), through which its marketing is promoted. For this purpose, equipment was acquired that has allowed us to support this measurement criterion. The levels of increase were evidenced mainly in those areas where there is an important tourism index, in which the payment gateway charges represent an effective modality to enter international currencies, mainly in the northern keys, in some fundamental airports and those commercial spaces with great influx of foreigners. In the music manifestation, progress has been made in the development of the streaming modality, through the D'Ritmo app, agreed by the Empresa de Grabaciones y Ediciones Musicales (EGREM) with the Cuban Telecommunications Company ETECSA, which allows listening and downloading the Cuban music catalogs of the record companies Bis Music, Abdala, Colibrí and EGREM itself. An all-round digital platform for the promotion and marketing of music is being developed, which will allow diversifying the services, such as the marketing of scores and the sales of tickets to the Casas de la Música and Cultural Centers. Information and Communication Technologies have been incorporated into the artistic training programs, in particular at the University of the Arts and its Media Arts Faculty, the Visual Arts Faculty, and in the scenographic design profile of the Theater Arts Faculty. The development and creation of video games

has been strengthened, based on an alliance between ICAIC's Animation Studies and the University of Computer Science (UCI), as a new range of production that covers everything from educational video games to those exclusively dedicated to leisure and entertainment. A follow-up line was incorporated to the production of digital works known as transmedia, within the industry section in the last two editions of the International Festival of New Latin American Cinema, including spaces for the exchange of knowledge about these productions. The registration of audiovisual projects in the Cuban Film Promotion Fund for independent production was done entirely through digital media. The Ministry of Culture has generated statistics on access to the La Papeleta, an online digital app whose objective is the dissemination and promotion of cultural programming and the Todo de Arte multimedia repository, an online digital concentrator of national artistic content divided into sectors and manifestations, which are provided on a nationwide scale for the process of implementing Decree-Law No. 370.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The economic, commercial and financial blockade greatly limits the acquisition of updated and recently produced technological means. It also makes difficult to access specialized world-leading software and the most widely used communication platforms. It penalizes bank transfers using US dollars and its extraterritorial nature restricts the management of companies from third countries and Cuban entities by means of excessive fines. Under these conditions, the process of computerization of Cuban society, specifically in the cultural field, has developed at a slow pace giving priority to the strategic planning of resources and little margin of error. The results achieved still do not satisfy the needs of the sector, however, significant progress has been made towards the achievement of the proposed objectives.

**Partner(s) engaged in the implementation of the measure:**

The Computer Center for Culture

**Type of entity:**

Public Sector

The Ministry of Communications

**Type of entity:**

Public Sector

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## **Creation and implementation of the Blogosphere hosted in the CUBARTE Portal**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

The Computer Center for Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.cubarte.cult.cu/blog-cubarte>

**Describe the main features of the policy/measure:**

The establishment of a platform for the dissemination of cultural articles, which promote the diversity of cultural expressions, reflects the work of our institutions and creators, and facilitates the population's access to debate among important exponents of Cuban culture on the main trends of the nation's cultural development, which contributes to the processes of audience formation.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The creation in the CUBARTE network of a repository of articles related to criticism and debate of contents linked to the creation and promotion of cultural manifestations.

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The Blogosphere has become one of the main means of communication of Cuban culture. It makes possible the publicity of experts', artists' and creators' criteria in relation to the processes of creation and development of cultural expressions. It is a platform that contributes to dismantling the tendencies of banalization, tempered to the market, that erode the identity of the people and pursue the hegemonic globalization of its contents.

**Partner(s) engaged in the implementation of the measure:**

The system of cultural institutions.

**Type of entity:**

Public Sector

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## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:** YES

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:** YES

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.):** YES

**If YES, please provide up to 2 examples:**

9th Conference of the Union of National Artist and Writers of Cuba (2019).

3rd Conference of the Hermanos Saiz Association (2018).

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:** YES

**Relevant Policies and Measures:**

**Consolidate the relationship mechanisms between the institutions of the cultural system and the Hermanos Saíz Association with the objective of stimulating artistic and literary creation through a System of Scholarships and Awards**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

The Hermanos Saíz Association (AHS)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.ahs.cu>

**Describe the main features of the policy/measure:**

For more than 20 years, the Hermanos Saíz Association (AHS) has had a system of scholarships and awards designed to stimulate creation in each of the manifestations of art. Targeted at young Cuban creators up to 35 years of age, the scholarships and awards are the result of the organization's joint work, management and dialogue with Cuban cultural institutions. Every year, the panel of judges, who examine the projects presented, are made up of renowned personalities within each manifestation and young people with outstanding results and works. In the performing arts, the Milanés Theater Scholarship is granted, which rewards a staging project or the completion of a play by a young director or playwright. The association financially supports up to five artists during the period of the play's staging. For its part, the National Council for the Performing Arts (CNAE) assumes the costs of production and staging of the award-winning play. In the field of research, it is consolidated as the La selva oscura Scholarship, which rewards the best research text on a topic or problem of the performing arts. The AHS awards a cash prize to the young winner. The Editorial Tablas Alarcos of the CNAE is responsible for publishing the awarded work. In literature, the Frónesis Scholarship rewards a novel project of a young person up to 35 years of old. The AHS funds the completion of the winning project for six months. In addition, the "La noche" scholarship rewards the best children's book project in narrative or poetry in alternate years. In terms of criticism and research, the Pensamiento Che Guevara Scholarship rewards the best essay project on a topic of criticism and research on any of the manifestations of art, literature, and social sciences. The Association finances the process of elaboration of the project for six months. In the plastic and visual arts, the Association grants the Antonia Eiriz and Juan Francisco Elso Creation Scholarships. The first one awards the best creation project in the most experimental areas of the visual arts (environments, performance, among others); the second one awards the best creation project in the most traditional areas of the visual arts: photography, painting, ceramics, as well as research in this field. In both cases, the AHS and the National Council of Plastic Arts finance the production of the winning works for a semester. Music has a more extensive system of scholarships than other manifestations, among which is the Ignacio Villa Creation Scholarship that rewards the best project of a young composer of popular music. The AHS grants a credit to the artist for the completion of the project for six months, while the Empresa de Grabaciones y Ediciones Musicales (EGREM) produces a CD with the winning work and, jointly, they co-produce the concert to present the CD once it is finished and promotional audiovisual material for one of the songs on the album. On the other hand, the Conmutaciones Creation Scholarship rewards the best project of a young composer of concert and experimental music. Like the previous one, the AHS supports the artist and, in this case, together with the company Colibrí Productions of the Cuban Music Institute, produces a CD with the winning work, a concert presentation and a promotional video clip. In vocal performance, the Elena Burke Award is granted and along with the Bis Music label of the Empresa de Promociones Artísticas y Literarias S.A. (ARTEX) produce a CD with the winning piece, a presentation concert and a promotional video clip. In the same way, the instrumental performance is promoted through the Pucho López Prize. The Chicuelo Audiovisual Creation Scholarship recognizes the best fiction and documentary scriptwriting projects in the audiovisual sector. The Association encourages their development by granting a financial credit for the completion of the winning screenplay projects. In general, the Association grants the El reino de este mundo Scholarship, which has an integrating nature and from which the production of the projects of its associates in the different manifestations of art is financially supported. In addition to the scholarship system, the Association has a set of awards that recognize the work of young creators who acknowledge their work in different artistic manifestations, such as:

- The Calendario Prize. It is the most important prize awarded in Cuba to young writers up to 35 years of age. It rewards the genres of poetry, narrative, essay, theater, science fiction, and children's literature. It has a cash prize for the author and the printing of the winning books is done through the Editora Abril. The budget is managed through the Education and Culture Development Fund of the Ministry of Culture.
- The Celestino Short Story Award. It rewards the best short story book from a youngster up to 35 years old. The Ediciones La Luz of the AHS of Holguín awards a cash prize and includes the awarded book in its editorial plan.
- The Sede de Belleza Award. It rewards the best book of essay and

journalism; this event is held every other year. The Sed de Belleza publishing house of the AHS, based in Villa Clara province, gives a cash prize and includes the awarded book in its editorial plan. • The Reina del Mar Editores Award. It rewards the best book of narrative and literary research with a periodicity of alternate years. The Reina del Mar publishing house of the AHS of Cienfuegos grants a cash prize and includes the awarded book in its editorial plan. • The Mangle Rojo Award. It is aimed at the motivation and development of poetry and narrative. It is assumed under similar conditions by the Editorial Áncoras of the AHS of the Special Municipality Isla de la Juventud. • The Memoria Nuez Award. It promotes criticism and research. It is awarded within the framework of the main event of the AHS, the Romerías de Mayo Festival, which is held every year in the city of Holguín. • The Adolfo Llauradó Performance Award. It awards the best young actors and actresses in the country in different categories and a special award. • The Aire Frío Award. It recognizes the best staging in the year by a theater group and a young director. • The Ramiro Guerra Performance Award in Folkloric and Contemporary Dance. It rewards the best performance of young Cuban dancers for their performance in the year in both categories. • The Almacén de la Imagen Award. It is called by the AHS of Camagüey in several audiovisual categories. It also awards the Luces de la Ciudad Grand Prize. At the same time, it calls for the La imagen del Almacén pitching for the production of fiction and animation works. The Cuban Institute of Art and Film Industry (ICAIC) supports, with financial resources, the production of the winning projects in each category. • The Antonio Lloga in Memoriam Award. It is called by the AHS of Santiago de Cuba, together with the Cuban Institute of Radio and Television (ICRT) in the radio genres. • The Rubén Martínez Villena Cultural Journalism Award. It calls young people from the media in the categories of written press, radio, television, and hypermedia.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The fundamental result is based on the possibilities offered by the measure to fulfill the objectives for which the association was created, an experience that enables young creators to be inserted into the system of cultural institutions; it ensures financial assurances to conclude their projects, as well as to promote the work of young artists and creators. The facilities offered by the system of scholarships and awards allow young creators to promote their artistic and literary works, in various manifestations, throughout the country. Between 2016 and 2019, 148 projects in the country received direct funding through the Reino de este mundo Scholarship, 38 of them in music, 10 in the performing arts, 78 in audiovisuals, 21 in the visual arts, and 1 in literature. In general, between 2016 and 2019, more than 60 young people have been granted scholarships to carry out different projects. Similarly, more than 150 young people have been recognized by the system of awards in the various manifestations of creation.

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Based on the debates of the 3rd Congress of the Hermanos Saíz Association, the application of this measure defined as priorities the strengthening of rigor in creation, the documentation of new creative practices, the revival of criticism and research, and a change in the dynamics of training in teaching. Similarly, it is necessary to reinforce the work in the updating of promotion strategies, in the support of some cultural entities, in the issuing of legal norms and the optimization of management mechanisms.

**Partner(s) engaged in the implementation of the measure:**

The system of cultural institutions

**Type of entity:**

Public Sector

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## **Encourage dialogue about cultural processes among artists, intellectuals, and institutions of the cultural system.**

### **Name of agency responsible for the implementation of the policy/measure:**

The Association of Writers and Artists of Cuba (UNEAC)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.uneac.org.cu>

### **Describe the main features of the policy/measure:**

UNEAC periodically participates in meetings convened by the Ministry of Culture and other Central State Administration Bodies to exchange ideas and opinions on issues related to the different manifestations of art, and its relationship with society included in the conceptualizing process. Likewise, it issues consultations and transfers proposals generated by the concerns of the artists and intellectuals who are members of the organization.

### **Does it specifically target young people?:** YES

### **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The congresses held by the organization are a reference point for the design and implementation of the country's cultural policy. For example, as a result of the process of the 9th Congress, held in 2019, UNEAC compiled more than 500 agreements and approaches referring to the most recurrent issues in the cultural field, which are followed up by the eleven Permanent Commissions for Cultural Work, approved at this Congress. As an organization that supports and promotes the widest freedom of intellectual and artistic creation among its members, it provides specialized information through the publications of the UNEAC's publishing system, which has three publishing houses: Ediciones Unión, Cauce (in Pinar del Río province) and Caserón (in Santiago de Cuba province). In the specific case of the Ediciones Unión, it also has periodical publications, printed and digital magazines with the artists' daily events, research and criticism articles on culture and society in general. The three publishing houses treasure a vast catalog of books, written by the artistic avant-garde of literature in Cuba, where all the genres of this manifestation can be found and constitute tools of unmissable consultation for the analysis and evaluation of the development of the country's cultural life.

### **Financial resources allocated to the policy/measure in USD:**

Not available

### **Has the implementation of the policy/measure been evaluated?:** YES

### **If yes, what are the main conclusions/recommendations?:**

The processes of dialogue between artists, intellectuals and cultural professionals, grouped in CSOs such as UNEAC, and the institutions of the cultural system and the Ministry of Culture, on the development of the arts and culture in the country, are key elements and priorities in Cuba. These exchanges define conceptually and

programmatically the management of cultural processes, the management of material and financial resources in the sector, and the role of culture in the development of society, taking into account its cross-cutting nature in other socioeconomic and political aspects. The active presence of the country's main leaders in the working sessions of these processes, as occurred in the 9th UNEAC Congress and the participation of Miguel Díaz- Canel, President of the Republic of Cuba, is an expression of the political will of the Cuban State and Government and of the importance given to cultural processes in the country.

**Partner(s) engaged in the implementation of the measure:**

The system of cultural institutions

**Type of entity:**

Public Sector

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# GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



## MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

### Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

### Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

### Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

### Relevant Policies and Measures:

#### **Strengthen the international projection of Cuban culture in all its manifestations and expressions**

##### **Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

The Division of International Relations

##### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the policy/measure, if available:**

<http://www.ministeriodecultura.cult.cu>

**Describe the main features of the policy/measure:**

The Cuban Ministry of Culture and its system of institutions give high priority to issues related to the mobility of artists, writers, and cultural professionals. Consequently, the measure establishes to purposefully work in the identification and extension of spaces at international level where to position the Cuban cultural product, and thus contributing to its expansion and development. Also, it encourages the presence in Cuba of the best exponents of the art and the universal culture, aimed at complementing the cultural programming offered to the Cuban public and stimulating the creative processes and exchange with our artists. Furthermore, it seeks to consolidate the mechanisms of dialogue with Cuban artists living in other countries, and strengthen their links with the Cuban artistic and institutional sector.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

During the period, the management mechanisms that encourage the mobility of Cuban artists abroad were updated and expanded, based on the new migratory regulations established in the country, which include, in the same measure, the mobility with internal or external institutional support or on behalf of artist themselves. The institutional support of a financial and legal nature was consolidated for specific projects of Cuban artists and intellectuals, in accordance with the priorities established in the various documents governing the country's socioeconomic activity. In general, the cultural exchange actions promoted by the Ministry of Culture and its system of institutions, which favor the incoming and outgoing mobility of artists, have exceeded a thousand in the last four years, achieving a presence in more than 40 countries, in about 200 international spaces, between fairs and festivals of different manifestations. The system of cultural institutions makes important efforts to support its artists and professionals in their participation in important international events. In the field of literature, it has been possible to attend more than 20 international events on a regular basis, with the participation of Cuban publishing houses and the presence of more than 60 Cuban representatives, among which are authors, editors and literary agents. In all cases, it has a stand, which allows showing and commercializing contemporary Cuban literature and participating, besides, in the literary and professional program of the fairs. In the last two years, Cuba was invited to be the Guest of Honor at the Santa Cruz de la Sierra Book Fair in Bolivia, Liber in Barcelona, the Mendoza International Book Fair in Argentina and at the Montevideo International Book Fair in 2019. It has also been present in the international book fairs of Santo Domingo, Dominican Republic; Bogotá, Colombia; Lima, Peru; Beijing, China; Montevideo, Uruguay; Frankfurt, Germany; FILVEN, Venezuela; Guadalajara, Mexico; Antofagasta, Chile; Madrid, Spain and Vietnam, among others. During the last 4 years, the Cuban cinema has been present in more than 100 international festivals, represented in several countries of the five continents, with the presence of important film directors, actors, scriptwriters and photographers. Among them, the following stand out: 1. Cannes International Film Festival, France. 2. Toronto International Film Festival, Canada. 3. Vancouver International Film Festival (viff), Canada. 4. FICG Guadalajara, Mexico. 5. San Diego Latino Film Festival, United States. 6. Tribeca Film Festival, United States. 7. Chicago Latino Film Festival, United States.



8. International Film Festival of Trieste, Italy 9. Torino Film Festival, Italy. 10. Latin American Film Festival in Sydney, Australia. 11. Festival of Lima, Peru. 12. Locarno International Film Festival, Switzerland. 13. Shanghai International Film Festival, China. 14. Busan International Film Festival, South Korea. 15. Iff Panama. 16. Rio De Janeiro International Film Festival, Brazil. 17. Mar Del Plata International Film Festival, Argentina. 18. Viña Del Mar International Film Festival, Chile. 19. The Golden Rooster and the Hundred Flowers International Film Festival, Xiamen, China. 20. International Fine Arts Film Festival, Dominican Republic 21. Malaga International Film Festival, Spain. 22. Huelva International Film Festival, Spain. 23. International Invisible Film Festival "Film Sozialak" of Bilbao, Spain. 24. Nicaraguan Film and Audiovisual Festival. 25. Trinidad and Tobago Film Festival. Cuba has participated in important international visual arts events, such as the XIII Biennial of Contemporary Art of Dakar-Senegal, held at the Museum of Black Civilizations, the Making Bridges Exhibition, at the Myrtis Gallery, in Baltimore, United States, and the 58th Venice Biennial, Italy. In each case, the most renowned exponents of Cuban plastic arts represented our country, including National Prizes in the sector and new figures with important results in individual and collective exhibitions, both nationally and internationally. In the field of music, Cuba has been annually represented by more than 300 groups in international festivals and artistic tours in more than 50 countries around the world, such as the United States, Argentina, Mexico, Colombia, Chile, Peru, the Philippines, Mongolia, Aruba, Panama, Nicaragua, Haiti, the Democratic People's Republic of Korea, China, South Africa, Botswana, Mozambique, Zimbabwe and various countries in Europe, including France, Germany, Spain, and Italy. The participation of Cuban performing artists in international events has led to the mobility of about 140 creators in 40 festivals and events in 14 countries and has expanded the presence to festivals such as the Vietnam Circus Festival and the International Performing Clown Festival "Festiclown" in El Salvador and Central America. The National Ballet of Cuba is, without a doubt, one of the main dance companies, with recognized international prestige that has performed in various stages worldwide such as the United States, China, Spain, Mexico, Italy, Costa Rica, El Salvador and Oman, among others. In the specific case of the United States, the mobility has been conditioned during the period by the hardening of that country's policy towards Cuba. As a result, there has been a noticeable decrease in the number of actions carried out, being reduced by about 400 in 2019, with respect to 2016. The regulations imposed for the granting of visas in the field of culture have increased the costs of such mobility to the United States estimated at 77,000 USD, only in 2019. The most important event held in this country during this period was the Artes de Cuba Festival, organized by the Kennedy Center for the Performing Arts, together with the Ministry of Culture and the Cuban Embassy in Washington, as an expression of Cuba's political will to maintain a cultural exchange between both peoples and to contribute to the normalization of bilateral relations. More than 50 activities took place in this festival, with the participation of approximately 400 artists. In relation to the presence of exponents of international culture in the country, there are several aspects that favor it. In the organizational order, the mechanism of inter- institutional coordination for the granting of cultural visas issued by the Department of Identification, Immigration and Alien Affairs (DIIA), at the request of the Ministry of Culture, was strengthened and expedited, a management mechanism that encourages the presence of foreign artists, writers and cultural professionals in the country. Likewise, the strengthening of inter-institutional relations with other OACEs, such as the Ministry of Labor and Social Security (MTSS), facilitates the insertion of foreign personnel in the performance of different activities that complement and enrich institutional and creative tasks within the entities of the culture system. In the period under evaluation, an index of the presence of foreign artists in our country is constituted by more than 500 actions carried out, which include artistic presentations, conferences, insertion in creation processes and cultural research, as well as the participation in the events organized throughout the country. As part of the support to the incoming and outgoing mobility of artists, our country promotes the participation of international artists in the main cultural events that take place in Cuba. In this sense, the following annual edition events stand out: The Havana International Book Fair (FILH), the Jazz Plaza Festival, the International Festival of New Latin American Cinema, the International

Crafts Fair, the Caribbean Festival. Events with biannual editions, such as the Havana Biennial, the Mayo Teatral International Theater Festival and the International Ballet Festival; and others like the International Conference for the Balance of the World and the activities celebrating the 500th anniversary of the foundation of Havana. The international events that take place in our country regularly welcome a significant number of artists, intellectuals and cultural professionals. During these events, interaction between Cuban and foreign creators is promoted through workshops, experimental sessions and visits to Cuban academies of artistic education. This strengthens the link between artists and promotes new scenarios for mobility. Measures in favor of the mobility of artists impact on all manifestations. However, music stands out as the main sphere of incoming and outgoing mobility of artists, where the support of the system of cultural institutions has been decisive in the realization of high- impact projects, such as the concert offered by the rock band Rolling Stones in Havana in 2016 and Blondie in 2019; the international tours and performances of musicians of the artistic avant-garde, such as Omara Portuondo, the National Symphony Orchestra, Silvio Rodríguez, Chucho Valdés, the Orquesta Habana de Primera, the Van Van, the groups of Cuban traditional music, awarded in several occasions with the Latin Grammy awards, and novel exponents of Cuban music such as the singer Cimagunk. The mobility measures also include the organization of cultural days of other countries in Cuba, through the management of the Division of International Relations of the Ministry of Culture, together with the system's institutions and the diplomatic offices accredited in the country. In this sense, in 2019, about 50 cultural days and weeks of cinema and theater from different countries were held, as opposed to 13 in 2016. The insertion of these activities into the cultural programming brings the most relevant expressions of the arts and culture of different countries closer to the Cuban public, while they become the main reference for the consumption of the manifestations of universal art. The Ministry of Culture also has the Paradiso Cultural Tourism Agency, which promotes tourist packages focused on the approach and knowledge of Cuban culture and participation in cultural events. It also has a line of academic services that offers courses of different lengths in training modalities and complete training in diverse manifestations of art and culture. The insertion of foreign students into the artistic education systems at all levels is encouraged by applying to the calls and granting study visas. At the end of 2019, 510 foreigners were studying in our cultural institutions, an indicator that has increased since 2016, when 361 were reported. The growth in the number of foreign students studying in our country is proof of the worldwide prestige of our education system at all levels, and is the result of mobility policies, mainly the promotion of scholarships and courses provided by Cuban cultural institutions. Similarly, work was done to consolidate Cuba's participation in the cooperation programs of the Ibero-American General Secretariat's (SEGIB) Cultural Space. As a result, Cuban institutions joined the Ibermuseos and Iberorquestas Juveniles programs, participated as a guest country in IberCulturas Vivas y Comunitarias, and strengthened the link with Ibermedia, Ibermúsicas and Iberartesanías programs. The objective of the Cultural Space of SEGIB, among others, is to stimulate the mobility of artists and cultural professionals of Ibero-America. During this period, the visit to Cuba of important directors and personalities of the world culture was formalized, in order to fulfill the proposed objectives of expanding and consolidating spaces for the presentation of our artists, as well as to achieve greater links with international institutions that promote the diversity of cultural expressions and cultural management in general. These activities were supported by the management of the Ministry of Culture and its system of institutions, as well as other state administration bodies, depending on the facilities for entering our country, the guarantee of accommodation and transportation, as well as the preparation of visit programs that included interviews with senior officials, personalities and Cuban artists. Among the most relevant are about 30 visits of ministers and high authorities of culture from Latin America and the Caribbean, Europe, Africa and Asia; two Directors General of UNESCO; the Secretary General of the Organization of Ibero-American States; the Secretary General of the Ibero-American General Secretariat, as well as other personalities from different levels and culture sectors.

**Financial resources allocated to the policy/measure in USD:**

500,000.00 USD

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

• Consolidate the proactive work of the institutions of the system of culture and the Ministry of Culture, according to the objectives and priorities defined for international work. • Continue supporting the mobility of Cuban artists and creators abroad, based on the optimization of the defined management mechanisms. • Take advantage of international funding sources, mainly those resulting from the governance mechanisms of recognized multilateral organizations, dedicated to promoting the mobility of artists, with the aim of expanding the relationship capacity of our creators.

**Partner(s) engaged in the implementation of the measure:**

The Ministry of Labor and Social Security

**Type of entity:**

Public Sector

The Ministry of Tourism

**Type of entity:**

Public Sector

The Ministry of Foreign Affairs

**Type of entity:**

Public Sector

The Ministry of Foreign Trade and Foreign Investment

**Type of entity:**

Public Sector

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# FLOW OF CULTURAL GOODS AND SERVICES

**Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:**

Cinema/Audiovisual arts

Media Arts

Music

Visual Arts

Performing Arts

Cultural management

**Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:**

YES, I have granted preferential treatment

YES, I have benefited from preferential treatment

**If YES, please provide up to 2 examples:**

Cuban art education institutions, at the middle and higher levels, have welcomed students of different nationalities from developing countries, as an expression of a preferential treatment that aims to contribute to capacity building through a more balanced exchange. About 20 students, from countries such as Puerto Rico, Uruguay, Haiti, Colombia, Venezuela and East Timor, have benefited from minimal costs or free margins for access to the courses offered by our institutions. Likewise, first-class dance companies such as Acosta Danza, directed by the prestigious Cuban dancer Carlos Acosta, have offered their spaces and teachers under preferential conditions for the training and preparation of low-income young people from different countries such as Spain, Venezuela, Dominican Republic, Colombia, and Brazil.

**Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:**

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**If YES, please provide up to 2 examples:**

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**Relevant Policies and Measures:**

## **The Program for the Development of Cultural and Creative Industries (ICC) in Cuba**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.ministeriodecultura.gob.cu>

**Describe the main features of the policy/measure:**

It is a priority for the Ministry of Culture to strengthen its organizational structures focused on the development of cultural and creative industries (CCI) in order to stimulate the economic processes in the cultural activity, which serve as support to the artistic creation and which generate jobs and income in the fulfillment of the cultural policy, considering the diversity, wealth and the patrimonial values of Cuban culture. Likewise, it has the capacity to increase the production, reproduction, promotion, dissemination and the commercialization of cultural goods and services. At present, intense work is being done to strengthen the linkage of CCIs with companies and entities of other Central State Administration Bodies, business groups and joint venture companies, as well as with the governments of the country's provinces and municipalities, foreign trade activities, foreign investment and international economic cooperation in order to support the development of CCIs. As part of the management of CCIs in Cuba, it is important to mention the use of their potentialities in the tourism sector, with a view to contributing to the sustainable development of the economy. The quality of our arts is an essential and distinctive segment of Cuba's image at international level and an undoubted incentive to attract tourists, which is why there are specific policies aimed at promoting the relationship between culture and tourism. The Cultural and Creative Industries (CCI) in Cuba have, as support and conceptual basis, the democratizing nature of the Cultural Policy approved in our country, which legitimizes, promotes and develops the different manifestations of art and culture. In Cuba, cultural and creative industries are characterized by:

- Being inserted in the Institutional System of Culture and each one of its manifestations is attended by organizational structures created for these purposes.
- Its profits support programs, cultural projects and institutions that do not generate enough income for their management.
- Being regulated by the cultural policy, which ensures that goods and services carry recognized aesthetic and ethical values.
- Harmonizing the local with the national, regional and universal.
- Being suited to the socio-cultural development of the country, the protection of cultural identity and diversity and be an inclusive and democratizing cultural alternative.
- Constituting a potential as an economic sector of the country. Within the Cuban CCI system, there are 24 companies, 5 of which are trading companies with totally Cuban capital, including 135 cultural centers, 264 specialized stores and a travel agency. Eleven of these companies concentrate most of the commercialization of cultural goods and services, and two of them are the ones with the greatest contribution in the substitution of imports destined to the development of the culture sector. The sustained activity in favor of bilateral and multilateral relations, under the principle of special or differential treatment, is in line with the political will of the Cuban government and state to give priority treatment to culture in terms of subsidies that ensure the massive access of the population to cultural programming and the strengthening of artistic appreciation processes. Thus, the Ministry of Culture assumes the production costs of foreign artistic performances, as well as those related to the arrangements for their entry and stay into the country, which is reverted as an added value derived from the preferential treatment, in the subsidized cost of the population's access to culture.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

At present, the goods and services of Cuban CCIs are systematically present in about 80 countries, with greater representation in the area of exchange of cultural services. One line of development for the national and international exchange and marketing of cultural products has been the increasing use of new technologies. The implementation of the online marketing platforms MallCubano.com, DeCuba.com for the offer of Cuban music, eBooks and audiovisuals, of Picta.cu for the creation of a video streaming channel that

promotes all the audiovisual work of the Cuban music industry, managed by the developers of APK D'Ritmo; the promotion and marketing of our music through the aggregators Sony Music, The Orchard and Altafonte, are some examples of the progress in this regard. As part of the actions aimed at promoting the exchange and trade of our cultural goods and services, the country has implemented policies that encourage foreign investment aimed at the diversification and expansion of the export markets for Cuban cultural products and cultural tourism, the development of the logistic system for the development of the creative industries, as well as access to new technologies. In this period, there are 5 projects with foreign investment in different stages of development, in the context of the realization of the country's cultural policy. Likewise, exchanges are carried out with different governmental institutions and others in countries of Latin America, Europe, Asia and Africa, in order to establish permanent representation authorities that promote the dissemination and trade of ICC's goods and services from our country in those regions. Linked to the development of our CCI, international cooperation actions are also developed, among which the MINCULT-UNIDO Project "Strengthening of the Cuban Music Industry" stands out, financed by the Korean Agency for Development Cooperation (KOICA), through the United Nations Industrial Development Organization (UNIDO), with an amount of 1.1 million USD. Other training actions have been carried out in the field of cultural industries with the French Agency for Development and the British Council, as a result of which about 80 specialists have been trained in the last few years. There is currently a portfolio of 20 identified international cooperation projects aimed at promoting the development of cultural and creative industries. As part of the policy of relations, mainly with developing countries, Cuba promotes the exchange of cultural services in the form of technical and professional assistance. In that sense, it offers, backed by the high level of our artistic education, complete and postgraduate courses, given through the National Center of Arts Schools, the University of the Arts, the National Center for the Improvement of Culture, the Casa de las Américas, the International School of Film and Television of San Antonio de los Baños, and the Juan Marinello Cultural Research Institute. In the fields of literature and crafts, the main events of their kind held in Cuba apply deference to the representatives of the Guest of Honor countries and to certain companies and entities with which they maintain stable bilateral trade relations. Also in the field of service provision, the Agency of Technical and Professional Services of Culture D'Arte is responsible for the management and recruitment of staff specialized in the various manifestations of art and culture, which provides technical assistance services abroad. The participation of professionals in artistic education in the Cultura Corazón Adentro Mission in the Bolivarian Republic of Venezuela stands out for its scope. The above is supported by a Bilateral Cultural Exchange Agreement between the two countries, derived from a government program with the highest level of monitoring. The above-mentioned exchange program has had, among others, the following results: a positive impact in the creation of artistic units at the level of the population groups attended, and the development of methodological advising and preparation; the creation of 50 theater groups, made up of 1,920 boys and girls linked to the arts (known as Colmenitas), with impact in the communities of extreme poverty; the participation of 21 states (of the 24 that country has) in the Forum of Significant Experiences, in which research of socio-cultural community relevance is presented; the revitalization of community scenarios through cultural programming, where the defense of Venezuelan identity and cultural diversity is privileged. As part of the exchange of academic services and technical assistance abroad, the following are also identified at this stage: the hiring of Cuban trainers in Mozambique; technical assistance in the areas of music, ballet, dance and pedagogy of artistic education in Belize, Ecuador and the Saba Islands; and the hiring of professionals in the areas of education and culture, ballet, dance, plastic arts and music, in Mexico and Colombia. The above is proof of the work developed in order to encourage North-South and South-South cultural exchange and cooperation programs.

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

• To consider, in the assurances to the Tourism, the ICC as one of the main sources for the development of the extra-hotel activity, from the design, promotion and the commercialization of tourist packages that include the ample cultural programming, the events associated with this industry, the network of museums and other cultural services. To eliminate the treatment of third parties that is offered today to the companies of the MINCULT that contribute to exports and provide services to tourism. • To evaluate the opportunities offered by the main events associated with the CCIs to consolidate the processes of origin denomination of Cuban exportable products. • To establish among the priorities of the provincial and municipal governments, in conjunction with the relevant agencies and entities, the attention to the development of the extra-hotel activity from the design, promotion and the marketing of packages that include the cultural services of each territory and locality. • To improve the communication strategy of tourism for the promotion of Cuba's destination, regarding the CCIs, taking advantage of the opportunities offered by the network of museums, stores, cultural centers and the World Heritage Sites that the country has, in order to develop national routes and circuits and multi-destination tourism. • To design and establish alliances and integral projects for the export of services based on the linkage of CCIs with medical, educational, sports, telecommunications and software industries. • To specify the existing opportunities to establish alliances and integral projects for the export of services with the incorporation of foreign capital on the basis of approved sector policies and the linking of CCIs. • To propose projects that link the CCIs with local industries, national industry and the sports industry.

**Partner(s) engaged in the implementation of the measure:**

The Empresa de Grabaciones y Ediciones Musicales (EGREM)

**Type of entity:**

Public Sector

The Artistic and Literary Promotion Agency (ARTEX.SA)

**Type of entity:**

Public Sector

The Cuban Fund for Cultural Assets (FCBC)

**Type of entity:**

Public Sector

The Cuban Association of Artists and Artisans (ACAA)

**Type of entity:**

Civil Society Organization (CSO)

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## TREATIES AND AGREEMENTS

**Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:**

YES

**Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:**

NO

**Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: YES**

**Relevant Policies and Measures:**

### **To encourage the signing of ministerial and inter-institutional agreements**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

The Division of International Relations

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.ministeriodecultura.gob.cu>

**Describe the main features of the policy/measure:**

The bilateral agreements signed by our country, at the governmental, ministerial and institutional levels in cultural matters, are an expression of the priority given to culture and to encouraging relations with other countries in all areas and artistic manifestations. The Ministry of Culture participates in governmental agreements and treaties in which the field of culture is one of the areas of interest. (Annex 4) By signing and complying with these agreements, the Ministry of Culture promotes the mutual knowledge of cultures between countries through different channels such as participation in events, fairs and festivals with regular editions, the promotion and realization of artistic presentations, the exchange of information, experts and good practices in the management and handling of creation processes, exchange and advice on culture, attending to the priorities of our country in issues relating to sustainable development, intellectual property, digital and artistic education. It is a priority in the work of the system of cultural institutions to follow up on the aspects included in these legal agreements until they become a reality, with the understanding that they are tools for the promotion of cultural actions of a national and international nature. In the last four years, the elaboration of annexed executive programs that ensure their materialization has been a practice in the



execution of the agreements and treaties. The governmental and ministerial agreements constitute general frameworks that encourage and promote processes of artistic mobility and the exchange of cultural goods and services. At the same time, the institutions of the cultural system sign other bilateral legal instruments with related entities in accordance with their corporate purpose and mission.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Ministry of Culture currently has 62 effective inter-ministerial agreements with 54 countries in Latin America, Europe, Africa, and Asia. In the period under review, 17 agreements were negotiated and signed and three are pending signing with the following countries: Qatar, United Arab Emirates, and South Africa. In the case of the artistic education system, the University of the Arts (ISA) has more than 20 inter-institutional agreements with homologous entities from different countries, among them are the National University of Costa Rica, the University of Granada, Spain; the University of Weimar and the University of the Arts and Social Sciences of Alanus, Germany; the Federal University of the State of Rio de Janeiro, Brazil; the University of Montana, United States; the University of the Arts of Ecuador; the Maza University, Argentina; the Jiaotong University, China; the University of Florence, and Italy, among others. The National Center of Art Schools (CNEART), in charge of elementary and middle school levels, has developed agreements that stimulate academic and teaching exchange and for the promotion of internationally endorsed methods of Cuban studies. Among the most important are the Agreement for the Exchange between Music Academies with the municipality of Les Bains, France; the Contract for the use of the Cuban Ballet Method with the School of Ballet of Córdoba, Mexico, and the Agreement for the Academic Exchange with the School of Ballet of South Africa, among others. The National Council of Performing Arts has achieved the promotion of Cuban artists of this manifestation by means of the signing of agreements with "TransKulturProduktion" Mommsenstr.2 10629 Berlin, Germany; the Mayor's Office of the Bolivarian Liberator Municipality, in the District of Caracas, Venezuela, and the Association for Friendship and Cooperation MAKUBA Skopje, Macedonia. In the case of the Cuban cultural business sector, entities such as the Cuban Fund for Cultural Assets, in order to fulfill its goals and objectives in the marketing and development of the goods and services of its competence, has generated several agreements to ensure to the creators transitory import services, to foster activities of consultancy on the creative industries, as well as to establish commercial bases with a view to increasing the flow of exports towards countries like Trinidad and Tobago. These bilateral agreements have been signed with the Melbourne Institute of Technology, Australia; the Restoration Center of the Russian Federation; the DEALS.SA Company and the Corporation of Cosmetics and Perfumes S.A., of Panama; the University of Sweden for the training of wood bending and the manufacture of musical instruments, and the Martínez Otero Contract S.L Company, of Spain, among others. The new legal framework to promote Foreign Investment in Cuba, approved by the Law 118 (2014) and its Regulations, provides multiple opportunities for the development of business proposals, which the Ministry of Culture and its business system are working on, with the aim of expanding the Portfolio of Foreign Suppliers represented in Cuba to ensure the imports of the culture system and promote with them the export of cultural products. Likewise, the aim is to promote foreign investment aimed at diversifying and expanding the export markets for Cuban cultural products and cultural tourism, developing the logistic system for the development of the creative industry, as well as access to new technologies. The conventions, agreements and other international legal instruments signed, with different institutional scope, reflect the spirit of the Cuban cultural policy, in order to expand trade opportunities and establish a more balanced exchange of cultural goods and services worldwide. The rights to exhibit, print and publish literary works, and to premiere, in the case of the performing arts, which result from this treatment, facilitate the Cuban public's access to expressions of universal culture. In this way, there are different examples in which, even in the country's difficult economic conditions, the Ministry of Culture

and its system of institutions sponsor the presence of artists of different manifestations from various developed and developing countries of the world. In this sense, to cite some examples, periodic events such as the International Theater Festival, the Biannual Puppet Workshop of Matanzas, the International Clown Workshop, which takes place in the city of Las Tunas, the International Music Fair "Cubadisco" and the Chamber Music Festival, have hosted, under these circumstances, artists from the Dominican Republic, Mexico, Brazil, Puerto Rico, Spain, Nicaragua, France, Argentina, and the United States, among others. With the aim of fostering joint participation and exchange of experiences in the creation processes with top-level Cuban companies such as Acosta Danza or Danza Contemporánea de Cuba, choreographers from the United Kingdom and Spain have been received. Also, it has helped to ensure the presence of major theater companies such as Odin Theater from Denmark. In the 13th edition of the Havana Biennial, 15 Spanish artists were sponsored to participate, through the collaboration with the Spanish Agency for International Cooperation for Development. We received the visit of an important Colombian artist and the international Malian artist, Abdoulaye Konaté, who was awarded the title of Doctor Honoris Causa by the Universidad de las Artes. Konaté is a graduate from Cuba's higher education system and founded the Fasseké Kouyaté Conservatory of Multimedia Arts and Crafts in Bamako, which he directs. The International Book Fair is the most important national and international event of literature. It has dedicated its last four editions to countries such as Canada, China, Algeria, and Vietnam. In order to achieve a wide international representation, besides ensuring the sponsorship of delegates from the Guest of Honor country, the presence of around 20 writers from different countries in each edition has been supported. At important international events, such as the Milan Architecture Biennial and the Venice Biennial, held in 2018 and 2019, respectively, contributions were received from various Italian entities to ensure the participation of specialists and directors from the National Museum of Fine Arts and the National Council of Plastic Arts. Likewise, support has been received from countries such as China, Vietnam, Mongolia, Indonesia, Japan, South Africa, Mozambique, Cape Verde, Botswana, Belgium, France, and Italy, among others, to support the presence of Cuban artists of all manifestations that illustrate the relations of reciprocity. In the film and audiovisual arts, co-productions have been made with countries such as Spain, Mexico and the Dominican Republic, which establish conditions of reciprocity in terms of exhibition rights under the Ibero-American Co-Production Agreement, one of the instruments signed by the Confederation of Ibero-American Audiovisual and Film Authorities (CAACI) of which Cuba is a founder and a full member. The sustained activity in favor of bilateral and multilateral relations, under the principle of special or differential treatment, is in line with the political will of the Cuban government and state to give priority treatment to culture in terms of subsidies that ensure the massive access of the population to cultural programming and the strengthening of artistic appreciation processes. Thus, the Ministry of Culture assumes the production costs of foreign artistic performances, as well as those related to the arrangements for their entry and stay into the country, which is reverted as an added value derived from the preferential treatment, in the subsidized cost of the population's access to culture.

**Financial resources allocated to the policy/measure in USD:**

500,000.00 USD

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

- To develop executive programs that outline action plans with a certain margin of temporality that allow and ensure the execution of the interests and commitments set forth in the treaties and agreements.

**Partner(s) engaged in the implementation of the measure:**

The Legal Division (the Ministry of Culture)

**Type of entity:**

Public Sector

The system of cultural institutions

**Type of entity:**

Public Sector

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# GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



## NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

- Culture (in general)
- Creativity and innovation
- Cultural and creative industries

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 2**

**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 1**

**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 2**

**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1**

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural-urban/income levels/education levels):

	GENDER	DATA	AGE GROUPS	DATA	POPULATION	DATA
MUSIC	MALE	26,088,318	CHILDREN (5-15)	6,535,150	URBAN	40,256,524
	FEMALE	26,192,882			RURAL	12,024,676
SHOWS	MALE	2,058,425	CHILDREN (5-15)	---	URBAN	3,176,327

	<b>FEMALE</b>	2,066,675			<b>RURAL</b>	948,773
<b>THEATER</b>	<b>MALE</b>	3,011,964	<b>CHILDREN (5-15)</b>	754,500	<b>URBAN</b>	4,647,720
	<b>FEMALE</b>	3,024,036			<b>RURAL</b>	1,388,280
<b>DANCE</b>	<b>MALE</b>	880,236	<b>CHILDREN (5-15)</b>	220,500	<b>URBAN</b>	1,358,280
	<b>FEMALE</b>	883,764			<b>RURAL</b>	405,720
<b>CIRCUS</b>	<b>MALE</b>	881,084	<b>CHILDREN (5-15)</b>	220,713	<b>URBAN</b>	1,359,589
	<b>FEMALE</b>	884,616			<b>RURAL</b>	406,111

**Relevant Policies and Measures:**

**To incorporate the sustainable development approach in the elaboration and implementation of the Cultural Development Program until 2030**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.ministeriodecultura.gob.cu>

**Describe the main features of the policy/measure:**

The context of the approval of the Agenda 2030 of Sustainable Development converged in Cuba with the process to conform a proposal of development strategy, called "National Plan of Economic and Social Development until 2030" (PNDES 2030), with a systemic, comprehensive and sustainable approach that responds to a strategic and consensual vision in the medium and long term, coherent with what was proposed in the Conceptualizing of the Cuban Economic and Social Model and the Guidelines of the Economic and Social Policy of the Party and the Revolution. In May 2017, the Third Plenary Session of the Central Committee of the Communist Party of Cuba approved the guiding documents for updating the Cuban economic model of socialist development and the bases for the elaboration of the National Plan of Economic and Social Development, which were approved by the National Assembly of People's Power on June 1 of this year. In Cuba, the elaboration of the "National Plan of Economic and Social Development until 2030" has gone through two stages. In the first, the fundamental conceptual elements that constitute the bases of the PNDES were established, among which the following stand out: the evaluation of the current situation and the qualitative diagnosis, the guiding principles for elaborating the development strategy, the Vision of the Nation, the strategic approaches and their objectives, and the strategic sectors for the production changes. In the second stage, which is currently underway, the different programs and lines of action are validated and integrated, indicators to evaluate the objectives are established, goals to be achieved from a quantitative

point of view are set, the budgetary demands and the available sources of financing are specified, as well as the monitoring and evaluation mechanisms for the fulfillment of the established objectives. The PNDES 2030 Bases establish six strategic pillars, designed under a systemic approach, which combine the proposal for economic and social development until 2030 and contribute, from their area of influence, to the achievement of that purpose in the long term. The six strategic pillars are: a socialist, effective, efficient and socially integrated government, production changes and international insertion; infrastructure; human potential, science, technology and innovation; natural resources and environment, and human development, equity and social justice. Twenty-two general objectives and one hundred and eleven specific objectives are established under these strategic pillars. The national sustainable development policy, as set forth in the documents presented, identifies and recognizes the role of culture in its broadest sense, as an element of the cross-cutting nature of development pillars. Accordingly, the Ministry of Culture has its own Cultural Development Program until 2030 for the sector in which 16 dimensions are identified and which establishes the guide for determining the work objectives of its system of institutions until 2030. The Cultural Development Program 2030 is the strategy that defines, evaluates, regulates and facilitates the control of the general activity of the Ministry of Culture according to its social mandate and through its relationship with organizations, entities and natural and legal persons. It places artistic and literary creation in the foreground and strengthens its vocation for service, interacting permanently with the evolution of cultural processes and projecting itself towards society as a whole, all on the basis of human development. Dimensions such as artistic and literary creation, artistic education, community work, computerization and new technologies, as well as cultural and creative industries and tourism, are included in the Development Program and establish a synergic relationship with the objectives of the PNDES 2030 in its description. The Cultural Development Program works in these essential dimensions with a view to meeting the current needs without compromising the capacities of future generations, ensuring a balance between environmental care and social well-being. The Ministry of Culture's system of institutions has an organizational structure throughout the country that ensures the design and implementation of the fundamental principles of national sustainable development policies, in line with the Cultural Development Program. It jointly works with local governments, CSOs and other entities.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The art education system, as well as the insertion of appreciation and creation disciplines in the curricular design in general education, has a fundamental role in the development of cognitive processes with respect to art and culture at early ages, and constitutes one of the main elements of the vision of sustainable development of the country. In Cuba, all children have access to artistic manifestations through multiple ways. In general compulsory education, the manifestations of artistic education are included in the curriculum of Primary and Middle Education. It is also expressed in the extracurricular component, from the coherent and integrating design from the perspective of all subjects, the previous diagnosis of the children's artistic interests and needs, as well as the characteristics of the school, family and social environment. This work is developed through the fulfillment of the shared responsibilities of the Ministries of Education and Culture, of all the cultural and educational institutions, artists, intellectuals, teachers, art instructors, and mass media. The community work carried out by the National Council of Culture Houses (CNCC) plays a fundamental role in sustainable development at the local level, through the management and support of community cultural projects and the coordination with other government and civil society organizations. An example of this coordinated work is the Regional-National Integrated Community Work Workshops, convened by the National Assembly of People's Power (Parliament), which are organized based on the experiences of various local actors. In the evaluation of their results, the impact of local development initiatives and their contributions to

these territories have been verified. As part of the cultural platform of community work that aims to socialize and stimulate management processes coordinated in terms of localities, the National Competition of Experiences, which convenes the National Council of Houses of Culture, together with the Center for Exchange and Reference-Community Initiative (CIERIC) and the National Association of Writers and Artists of Cuba, has made possible to train managers and groups managing socio-cultural community projects, to promote dialogue and exchange of good management practices, to identify processes of production linkages, role of women and the promotion of local cultural expressions, in favor of the development of sustainable cities and communities. The updating of the Registry of Community Projects, Initiatives and Experiences reported an increase in this modality of cultural action, focused on local development through the promotion of artistic expressions. By the end of 2019, around 50 new projects had been registered during the period. With these additions, the registry totals 447 community initiatives, experiences and socio-cultural projects. The gradual inclusion of these in the cultural programming, based on the new methodology adopted by ministerial resolution, will establish new areas for follow-up and monitoring of their evolution, with the joint action of decisive actors in local development and in line with the national parameters of implementation of sustainable development policy. On the other hand, work is being done in the integration of the Cultural and Creative Industries into the processes of local development, based on the results achieved mainly in the marketing of their goods and services towards tourism. In this sense, tourism development focused on the cultural processes of the localities is encouraged as an essential factor of sustainable development that encourages the generation of jobs, establishes patterns of sustainable production and stimulates the processes of production linkage. Among the most representative examples is the city of Trinidad, with a wide movement of artists and artisans dedicated to the production of material goods that contribute to satisfying the demand of local entities. The incorporation of the city to UNESCO's Creative Cities Network in the field of Crafts and Popular Arts and the declaration as a Crafts City by the World Crafts Council, both in 2019, support and encourage these practices in terms of sustainable development. In general, the institutions of the cultural system encourage cultural initiatives developed by musicians, visual and performing artists throughout the country. These contribute to the promotion of sustainable environmental education to be achieved in inclusive resilient human settlements, as well as to promote the well-being of the population and a healthy life.

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

- Work together with the system of cultural institutions and CSOs in order to follow up on the implementation of the objectives and priorities set out in the Cultural Development Program until 2030 in accordance with the corporate purpose and mission of each entity;
- Generate and strengthen mechanisms for working with other Central State Administration Bodies that encourage synergies and modalities of production linkage in all possible areas.

**Partner(s) engaged in the implementation of the measure:**

The system of cultural institutions

**Type of entity:**

Public Sector

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# INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

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**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES**

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

Bases of the National Economic and Social Development Plan until 2030: Vision of the Nation, Pillars and Strategic Sectors. (2017).

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

Cultural policy development and implementation in developing countries

Artists and cultural professionals in developing countries

**Relevant Policies and Measures:**

## **Strengthen the activity of international cooperation for development as a complementary tool for the implementation of the cultural policy.**

**Name of agency responsible for the implementation of the policy/measure:**

The Center for International Collaboration for Cuban Culture

The Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.ministeriodecultura.gob.cu>

**Describe the main features of the policy/measure:**

The international cooperation in the Ministry of Culture is developed in accordance with the strategic priorities of the organization and in line with the guiding documents of the country's economic and social policy: Conceptualizing of the Cuban Economic and Social Model of Socialist Development, the bases of the National Plan of Economic and Social Development until 2030: Vision of the Nation, Strategic Pillars and Sectors, and the Guidelines of the Economic and Social Policy of the Party and the Revolution for the period 2016-2021. Likewise, it contributes to the implementation carried out by the country of the Agenda 2030 of Sustainable Development. It adheres to the legal framework determined in Cuba for this activity that establishes the relations with the different actors of the collaboration. In order to promote national culture and artistic and literary creation, synergies with other central state institutions and organizations are encouraged, based on the fulfillment of the country's objectives aimed at local development, increasing access to new



technologies, training human resources and using renewable energy sources. It is a fundamental part of the organization's comprehensive strategy for the international projection of Cuban culture, and it constitutes a platform for the management of international cooperation projects, which are channeled in three main lines: cultural and creative industries, appreciation, creation and art teaching, and the cultural heritage.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In recent years, cooperation actions have strengthened:

- The role of culture as an agent of socioeconomic development;
- The incorporation of the value chain approach in the cultural and creative industries;
- In the music industry:
  - o Design of the development strategy;
  - o Design and implementation of the Information and Analysis System;
  - o Improved music production capabilities: Technological update of 5 recording studios, from the incorporation of 130 new equipment;
  - o Digitalization and recovery of the music heritage;
  - o Innovative strategies adopted for the distribution of Cuban music: digital platform, participation and support to festivals;
- The appreciation and artistic creation in children and adolescents who participate in different workshops;
- The link with universities and national and international research centers to carry out studies and apply innovative solutions;
- The management and recovery of heritage in terms of local development.

• The integration of the country into the Caribbean region;

- Import substitution, export of services and e-commerce;
- The exchange between international cooperation actors and Cuban cultural institutions;
- The training of creators, specialists and managers in different topics;
- Technological updating.

With regard to the International Fund for Cultural Diversity (IFCD), the institutions of the cultural system, in coordination with the Center for International Collaboration of Cuban Culture (CCICC) and the Cuban National Commission for UNESCO (CNCU), registered various proposals to the calls made by IFCD during these years. However, in the period 2016-2019, none of the registered proposals were accepted. In this regard, it is recommended that the Secretariat of the Convention reevaluate the requirements requested in the calls, while calling for a strategy of capacity building for effective implementation of the IFCD for developing countries. The 14 international cooperation projects developed during this period contribute to the achievement of the above-mentioned results. Five of these projects have been completed and nine are in the implementation phase. The total amount of the external contribution is 10,071,277.00 USD. One-off donations received in the amount of 902,682.56 USD also contribute to these results. In this stage, the Ministry of Culture has been a counterpart in several cooperation projects developed with the United Nations agencies;

- UNICEF: "For the right to a healthy, safe and educated recreation for children and adolescents";
- UNIDO: "Strengthening competitiveness, organizational performance and export capacity of the Cuban music industry";
- UNESCO: "Towards a sustainable tourism strategy in the Viñales Valley";
- "Inventory of the Intangible Cultural Heritage present in the Cuban province of Guantánamo."
- Transculture Program. Integrating Cuba, the Caribbean and the European Union through Culture and Creativity."

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

In this stage, the expansion of cooperative relations with important actors in international cooperation has been significant, including the European Union (EU), the Italian Agency for Development Cooperation (AICS) and the Korean Cooperation Agency (KOIKA), and relations have been consolidated with others, such as the British Council; the organization Music Fund For Cuba (MFFC) from the United Kingdom, as well as with European civil society organizations, including the Cultural Association (ARCI), the Cospe Onlus NGO, the CISP NGO from Italy, the Piti Fajardo Association, and the José Martí Valencian Association of Friendship

with Cuba from Spain, among others. These working bonds are based on respect, exchange of knowledge and mutual commitment. The activity of international cooperation has become an important element to cultural management in Cuba. It has contributed significantly to the development of capacities of workers in the sector and of cultural units of community work, as well as to the acquisition of materials and means that support the implementation of the cultural policy and encourage the sustainability of training and capacity building processes.

**Partner(s) engaged in the implementation of the measure:**

The system of cultural institutions

**Type of entity:**

Public Sector

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# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

Exist and are relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:** YES

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):** YES

**Data is regularly collected and disseminated to monitor:**

Gender equality in the culture and media sectors

Participation of women in cultural life

**Percentage of women/men in decision-making /managerial positions in public and private cultural and media:**

Years	Total Managers	Percentage
2016	1155	48.80%
2017	1113	49.10%
2018	939	49.00%
2019	982	49.90%

**Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):**

Sector	Years	Percentage
Plastic arts	2016	20.00%
	2017	20.00%
	2018	20.00%
	2019	30.00%
Performing Arts	2016	45.10%
	2017	43.60%
	2018	42.20%
	2019	47.40%
Art Education (Elementary and Middle Level)	2016	87.00%
	2017	81.00%
	2018	88.00%
	2019	85.00%

Crafts	2016	38.75%
	2017	41.64%
	2018	41.04%
	2019	42.98%

**Percentage of women receiving art national prizes/awards:**

42.85%

2019

**Percentage of women participation in cultural activities:**

50.25%

2018

**Relevant Policies and Measures:**

**The policy of promoting culture for gender equality**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.ministeriodecultura.gob.cu>

**Describe the main features of the policy/measure:**

The existing national regulations in Cuba, since the Constitution of the Republic of 1976 with reforms in 2002, and with an expansion of rights in the current Constitution approved in 2019, have endorsed that women and men enjoy equal rights in the economic, political, cultural, social and family fields. The policies contained in the Updating of the Economic and Social Policy Guidelines for the period 2016-2021, approved by the Sixth Congress of the Cuban Communist Party in April 2016 and by the National Assembly of People's Power in July 2016, which implement gender equality are: Full exercise of women's equality; tax revenues, employment and salary; improvement of salaries, pensions and other income from work; education, health, culture and social security; demographic dynamics; gratuities and subsidies; cooperation; housing; social communication of the state and government and work system with directors, all with a gender-related approach in their management. The Federation of Cuban Women (FMC), as a CSO that brings together more than 80 % of women over the age of 14, is a fundamental channel for exchange and feedback on gender issues, as well as for the identification of areas that require greater impetus in the development of policies and programs. Its congresses every 5 years and its annual National Plenary Sessions are a direct source as the government's interlocutor on issues related to women and their gender role, such as Gender Strategy, Gender Chairs, socio-cultural projects and workshops to develop equality capacities as a facilitator of the introduction in the public agenda, which have given them the authority to act and influence policies, laws and government decisions in all sectors of society. In distributing information and involving citizens and other actors in the institutional processes and mechanisms needed to integrate the gender culture, actions have been developed to promote awareness of the gender approach. The programs implemented by the Ministry

of Culture have gathered an extensive experience in their application, with positive results that have contributed to developing a culture of gender equality in society, backed up by legislation. The issue of recognition and defense of gender identity is an aspect applied as a principle of cross-sectoral policy in all dimensions of the Cultural Development Program until 2030.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The access and promotion of women to management positions is a key element in the management of the Ministry of Culture and its entities. The system of cultural institutions has a total of 1,054 management positions, of which 50 % are occupied by women, with a greater representation of 64.4 % at the ministerial level. In the case of other entities of the system and the business sector, the decision-making positions occupied by women represent 32% and 20%, respectively. Work is being done systematically, with emphasis in recent years on the implementation of policies and measures that promote the access of women to management positions, a process that directly focuses on young women, who are incorporated into a purposeful system of professional preparation activities with an inclusive approach. This process is preceded, in the first place, by the identification of the potentialities and willingness shown among the artists, creators and businesswomen in the system. A potential of 293 young people were identified in the organization to occupy managerial positions, of which 60 per cent are women. As a result, a training and improvement strategy was designed by the institutions of the cultural system, taking into account the work objectives of the Cultural Development Program and the needs for professional growth and management of the different entities. Policies are encouraged in which the performance of women directors is recognized and valued in a positive way, such as the realization of an annual workshop called "Women Directors' Event" for the dissemination and exchange of work experiences, management methods and styles useful for the exercise of their responsibilities. There are also meetings of creative women where specialists, officials and artists participate in which, according to the call, topics such as leadership, communication strategies, women in the arts, among others, are evaluated. In the Creative and Cultural Industries sector, in companies such as the Cuban Fund for Cultural Assets (FCBC), 30% of creators are women, many of them are graduated from art academies and members of the Cuban Association of Artists and Artisans. Likewise, the company has achieved that 61% of its workers are women, of which 54% have higher level qualifications. For its part, the Empresa de Grabaciones y Ediciones Musicales (EGREM), the main record company in our country, has achieved remarkable results in the application of policies to promote the participation of women in its diverse business structure, with a view to strengthening the entity's comprehensive development processes. In this sense, 53% of women in management positions and 39% in senior management positions stand out. The Artistic and Literary Promotion Company (ARTEX.SA) purposefully works in the fulfillment of these policies within the business sector. During this stage, 48% of the total 215 women in management positions were represented in branches, agencies and divisions of the organizational structure. In the area of creation, women artists are widely represented in all manifestations of arts and culture. They enjoy equal access to training, creation and qualification processes in the arts and culture, with talent and ability being the only elements that define their insertion. Among the examples that illustrate the accessibility of women to these processes, we can point out the representation of women creators in the National Registry of Audiovisual and Film Creators and in the total number of artists in the performing arts, accounting for 39% and 40%, respectively. In the field of music, the incorporation of women artists and their full participation in cultural life is evident. They represent 30% - 6,005 - of the total of more than 20,000 musicians throughout the country. On the other hand, women artisans represent 40% of the artists registered in the Cuban Association of Artists and Artisans, totaling more than 4,600 members. In the community work carried out by the National Council of Culture Houses, the presence of women is noteworthy. Throughout the country, women represent 56% of

the art teachers and instructors who serve at the local level. In the communities, different workshops of creation and appreciation are developed in which 30% of the participants are women. The incorporation of women into the artistic units of the amateur movement represents 68% of the total of more than 23,000 groups of this type. In the 375 community-based socio-cultural projects throughout the country, around 5,625 people participate as members of management groups, of which 3,750 are women. On the other hand, in Cuba there is a system of prizes and awards in recognition of the work of creators in all areas of the arts and culture, organized from both the national to the institutional level. In the national awards, the participation of women is more representative in the literature sector, followed by the performing arts. The Ministry of Culture awards the Distinction for National Culture to Cuban citizens and foreigners, for the merits achieved and the work they do for the enrichment of culture in the country. In recognition of their work, 133 women received this distinction between the years 2016-2019. Likewise, seven women were awarded the Alejo Carpentier Medal by the Council of State of the Republic, at the request of the Ministry of Culture. Other awards at the institutional level show the development results of women's integration processes in the different manifestations of arts and culture. The system of literary awards covers a total of 75 calls with 160 annual awards, of which 32 calls correspond to the Cuban Book Institute and the Provincial Centers of Book and Literature, totaling 101 awards. In the last four years, 640 creators have been awarded, among which women represent 54.35%. On the other hand, in the context of the International Festival of New Latin American Cinema, there is a high participation of women creators in the different production specialties in this sector. The Coral Awards, an award granted by the region's film authorities at this event, have distinguished the work of 52 women in its annual editions between 2016 and 2019. The Cubadisco International Fair, the most important event in this field organized by the Cuban Music Institute, has recognized the work of women musicians in all its editions. In 2018, for example, the Cubadisco Grand Prize was awarded to Beatriz Márquez, the outstanding singer-songwriter Liuba María Hevia received the Special Extraordinary Prize for her 35-year-old recording and authorial work, and the Special Prize went to Omara Portuondo with her album entitled "Omara Siempre".

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Continue promoting and disseminating the work of Cuban women artists in the different artistic manifestations, which are purposefully channeled, from the intersectionality, with a view to changing different inequalities that cause, in the world, gender violence and other violence, sexism, androcentric cultural patterns, public and private discriminations, among so many other manifestations of disparity that stop the respect to fundamental and full rights reached by the Cuban social project. The capital built from resilience and conceived in their works reflects the concreteness in the actions carried out day by day in society to bring closer the opportunities, possibilities and equality in results, between women and men in the Cuban society. The contribution of Cuban artists and intellectuals in revealing the entanglements with claims, vindications and demands, between women and men, expresses the commitment and responsibility of creating a public art with social transcendence that contributes to social agendas and to the nation's project.

**Partner(s) engaged in the implementation of the measure:**

The Federation of Cuban Women

**Type of entity:**

Civil Society Organization (CSO)

The National Trade Union of Cultural Workers

**Type of entity:**



## ARTISTIC FREEDOM

### **The constitution and/or national regulatory frameworks formally acknowledge:**

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

**Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:** YES

**Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):** YES

**Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):** YES

**Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):** YES

**Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):** YES

### **Relevant Policies and Measures:**

#### **The policy for the promotion of the national film and audiovisual creation**

##### **Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

##### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Publishing

Visual Arts

##### **Website of the policy/measure, if available:**

<http://www.cubacine.cult.cu>

##### **Describe the main features of the policy/measure:**

Since the emergence of digital media that allow the realization of audiovisual and cinematographic works in more expeditious and less complex modes of production, a broader productive phenomenon has emerged in Cuba from independent production, beyond the traditionally recognized production companies. In this sense, it became necessary to recognize and legislate to establish the regulatory framework in which audiovisual production would operate. The fundamental objective is the promotion of cinematographic and audiovisual creation in the country that allows us to extend the creative spectrum, both in forms of production, themes, genres, etc. The new regulation focuses mainly on the following aspects: legal recognition of independent audiovisual and cinematographic creators; establishment of a registry for such creators; possibility of establishing themselves as creation collectives (audiovisual production companies); creation of the Cuban Film Promotion Fund; creation of the Cuban Film Commission, and other complementary regulations that facilitate the execution of all the provisions. At the same time, regulations were promulgated establishing tax, social security and banking measures that complement the above. Decree-Law No. 373/2019 is promulgated as a substantive norm and in June 2019 the following resolutions were established: 44/2019, 45/2019,



46/2019, 47/2019, 48/2019, 49/2019 and 50/2019 of the Ministry of Culture; Resolution 79/2019 of the Central Bank of Cuba; Resolution 188/2019 of the Ministry of Finance and Prices; Resolution 12/2019 of the Ministry of Labor and Social Security; Resolution 22/2019 of the Cuban Institute of Art and Cinematographic Industry; Resolutions 28/2019 and 29/2019 of the Cuban Institute of Radio and Television. Although the policy is not specifically targeted at young people, it has a direct impact on that demographic sector, since they are the ones who use the independent production modality the most and have a large volume of works to back it up. They also benefit directly from the Cuban Film Development Fund.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The policy is periodically evaluated both in its implementation and in the execution of the resulting standards. At the moment, there is a total of more than 1,700 creators in the register, in all the artistic categories approved for the sector; the applications for the constitution of the creation collectives are also under way, as well as the opening of the promotion fund, which will take place in the first half of 2020. In general, the impact on creators in the audiovisual sector is positive so far, as it allows them to create and work within a legal framework providing them with legal and financial security, while declaring the commitment to stimulate creation and employment in the sector.

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

In the evaluation process carried out, a review of the approved categories is recommended and, with it, the regulatory form adopted. As this is a completely new policy, both for the audiovisual and cultural sectors in general, it requires a review and analysis process in order to evaluate the effectiveness of the regulations set out. Finally, work must continue to improve the dissemination of some aspects of this policy that have not yet reached their full potential.

**Partner(s) engaged in the implementation of the measure:**

The Hermanos Saíz Association

**Type of entity:**

Civil Society Organization (CSO)

The Association of Writers and Artists of Cuba

**Type of entity:**

Civil Society Organization (CSO)

The University of the Arts (ISA)

**Type of entity:**

Public Sector

The Foundation of the New Latin American Cinema

**Type of entity:**

Civil Society Organization (CSO)

The International School of Film and Television

**Type of entity:**

Civil Society Organization (CSO)

The Cuban Institute of Radio and Television

**Type of entity:**

Public Sector

The Cuban Institute of Art and Film Industries

**Type of entity:**

Public Sector

The local governments

**Type of entity:**

Public Sector

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# MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

• The presentation and analysis of the CSO form of the Quadrennial Periodic Report on the 2005 UNESCO Convention was carried out by the Ministry of Culture, through the Department of International Relations -the Focal Point for the Convention. • The methodology for the development of measures and policies in each objective was distributed among CSOs. • The convention's objectives and their link to the activities carried out by CSOs were systematized. • The process of preparing the information requested in the form contributed to identifying the fields of activity of the CSOs that contribute to the implementation of different aspects of the Convention. • The CSOs designated a representative to compile all the information and to be a member of the Drafting Team. • During the process of preparing the responses to the CSO form, systematic communication was maintained with each organization and the response proposals were reconciled in order to certify their final version. • Eighty percent of the measures and initiatives reported by the CSOs were included in the final version of the report. Consideration was given to avoiding repetitions and providing the most representative proposals that meet the requirements of the form and the implementation of the 2005 Convention.

**GOAL 1 - Support sustainable systems of governance for culture:**

## **To promote and strengthen the environmental dimension in cultural processes together with the entities of the culture system**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Núñez Jiménez Foundation of Nature and Humanity

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.fanj.org>

**Describe the main features of the measure/initiative:**

Maintain a working system combined with the entities of the Ministry of Culture, in particular with the Center for International Collaboration for Culture, the Division of International Relations, the Cuban Book Institute, the National Council of Culture Houses, the National Council of Cultural Heritage, the National Council of Visual Arts, CUBARTE, and the Division of Cultural Industries, among others, with the aim of providing the environmental dimension in the analysis and achievement of cultural and artistic processes that facilitate and lead the various entities of the Ministry of Culture (MINCULT for Spanish); they have an impact on the working programs and areas of the Antonio Núñez Jiménez Foundation for Nature and Man (FANJ for Spanish), such as Nature and Community, Geo-historical Research, Local Sustainable Development, Responsible Consumption and Economy, and Heritage Conservation. The measure covers the actions of the FANJ's

Nature and Community, Sustainable Local Development, and Responsible Consumption and Economy Programs and facilitates the cultural perspective in the treatment and analysis of the environmental field and its interrelationship. Within the 25 years of work in which the FANJ has been the issuing and training center for Permaculture in Cuba, one of the systematic actions that we promote is the Salvemos la Semilla Network, with continuous fairs and exchanges that are combined with artistic manifestations derived from the culture generated by the production of certain foods in each particular locality, based on the diversity that we promote. Within the programs it develops are the following: Environmental Dialogues: Through the combination of various sectors, we address complex issues of Cuban nature with the promotion of exchanges, round tables, where an executive report is issued to the authorities responsible for the issue in question, which with a multisectoral view recommends feasible measures to be carried out given the context. This is a way to solve environmental conflicts. The incorporation of the cultural system into these processes has been crucial. Strengthening the Urban Green Areas: Combination between landscapers, architects, botanists, nurseries and decision makers in order to basically improve the state of urban trees in Havana. The treatment of this issue is promoted among artists of diverse manifestations. Climate Change and Biodiversity in fragile ecosystems in Cuba: Biodiversity Conservation is one of the goals of the FANJ's work, which in the last four years has implemented various projects that contribute to this achievement. One of these is the CCamBio Project with funds from the European Union and the World Wildlife Fund (WWF), which focuses on the ecosystems of the Ciénaga de Zapata and the Jardines de la Reina and Caguanes.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The FANJ provides the environmental and sustainability dimension in the processes of exchange with the artistic and cultural sectors that make the system of cultural institutions in Cuba viable. It participates in Cuban editorial production and is an active member of the International Book Fair of Havana led by the Cuban Book Institute. The "En Canoa del Amazonas al Caribe" Museum is part of the museum network in the country, recognized with a special category. Gallery 11 of the FANJ is part of the Program of the Galleries of the National Council of Visual Arts. On the other hand, its projects on international collaboration are part of the Bank of Projects of the Center for International Collaboration of MINCULT. FANJ in its international work, given its consultative status with the Economic and Social Council of the United Nations (ECOSOC) and accredited to the Climate Change Convention, participated in the Conference of the Parties to the Climate Change Convention, COP 21, in Paris in 2015, together with MINCULT. In this regard, work is being done with the National Heritage Council to prepare the national record to declare the Cayucas (native boats from eastern Cuba that have become extinct for various reasons, but which are necessary for the communication of areas of difficult access and fragile ecosystem) as heritage. Other entities of the culture system have also been incorporated into the work of protecting threatened and critically endangered species, such as the Cuban polymita and crocodile, which are protected under the agreements signed by Cuba within the framework of the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) and the International Union for Conservation of Nature and Natural Resources (IUCN), of which the FANJ is the only member in Cuba. It has been possible to articulate the environmental dimension in processes where this vision is absent or scarce, and has managed to keep the concept present in the mainstream media. Work has been done to promote joint work between the scientific and cultural fields in Cuba. The "Espacios Abiertos" Project was carried out with funds from the European Union, where the FANJ and the Municipal Division of Beach Culture joined forces to improve the naturalization conditions of three culture houses in Havana, as well as the "Environmental Literacy" Project for directors and officials of said houses, and art promoters in the use of natural elements to work in the communities and environmental training. As a result of the "Espacios Abiertos" Project, material support for the development of handicrafts, the cleaning of rivers

and the improvement of surrounding open spaces was provided to creators with special sensitivity to environmental issues. In this regard, materials were imported for logistic support to three Culture Houses of the system of institutions of the Ministry of Culture. Sixteen seed exchange fairs have been held throughout the country, through which the production of edible fruit plant species, which are deeply rooted in our culture, has been revalued and stimulated in accordance with the principle of sustainability and food security. This promotion work has been accompanied by the artistic movement at the local level, encouraging the use of natural seeds through décimas (ten-verse stanzas), children's choirs, visual art works, among other manifestations. As a result of the Environmental Dialogues, one of the topics discussed was the impact of hurricanes in Cuba, in relation to which a series of television spots were made, in which popular customs are valued for the preservation of human lives and material resources, such as the use and construction of the Vara en Tierra (a yard-high shelter), the use of the Bohío (hut) and the palm-thatched roof as a very resistant aboriginal construction solution of greater environmental sustainability. A Guide to Urban Trees was prepared to be illustrated by Cuban scientific illustrators and a series of television spots were produced on this subject. As part of the process of combining the effects of Climate Change and Biodiversity, two documentaries, three television spots, brochures, posters and gigantography were produced as part of the CCamBio Campaign, as vehicles of communication that brought the conservation dimension to broad segments of the population, at the local and national levels.

### **To participate in the decision-making processes in the audiovisual field that take place in the country.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The New Latin American Cinema Foundation

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Describe the main features of the measure/initiative:**

The Foundation is an important social actor that participates in the work processes where actions are defined and decisions are made related to the audiovisual sector, as well as in commissions of experts and in national and international events regarding the Cuban and regional film and audiovisual culture.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

FNCL participates in the decision-making spaces of the Cuban Institute of Film Arts and Industry (ICAIC for Spanish) and is part of the National Subgroup for the Safeguarding of Cuba's Audiovisual Heritage, which preserves the application of procedures in accordance with existing public policies and proposes policies for the conservation and dissemination of this heritage, taking into account the richness and diversity of audiovisual works, in terms of their own imagery and the artistic creativity to express them. The projects presented by FNCL form part of the Cooperation Project Bank of the Ministry of Culture's International Collaboration Center for Culture. FNCL is part of the selection group of the highest recognition in the film sector: The National Film Award granted by ICAIC.

### **Contribute to the development of applied and monumental arts in conjunction with other institutions in the country.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Caguayo Foundation

**Cultural domains covered by the measure/initiative:**

Design

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.caguayo.co.cu>

**Describe the main features of the measure/initiative:**

The main objective of the Caguayo Foundation (FC) is to collaborate with the development of the monumental and applied arts in Cuba, especially in the fields of sculpture, muralism, ceramics and the casting of artistic and utilitarian pieces that preserve our national identity. It collaborates with other cultural entities such as the Provincial Division of Culture of Santiago de Cuba, the University of Oriente, the National and Provincial Council of Visual Arts, the National Association of Writers and Artists of Cuba (UNEAC), the Advisory Council for the Development of Monumental and Environmental Sculpture (CODEMA), the Hermanos Saíz Association (AHS), the Casa del Caribe, Performing Arts Council, the Empresa de Grabaciones y Ediciones Musicales (EGREM), the Oficina del Conservador de la Ciudad de Santiago de Cuba, the Academia Profesional de Bellas Artes José Joaquín Tejada de la ciudad, Oficina Nacional de Diseño (ONDI) and the Instituto Superior de Diseño (ISDI). In addition, it maintains communication with other national and international foundations, such as the Ludwig Foundation and the Antonio Núñez Jiménez Foundation. The foundation participates as a relevant social actor in the decision-making processes in this field. There is a close relationship with the Government and the Provincial Party's Committee and the various entities of the Ministry of Culture. It assumes and executes objects of artistic works and monumental sculpture, for its own interest and on demand, and acts as advisor in other cultural projects.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

As a result of the harmonious exchange with other cultural organizations, it has been possible to fulfill the objectives set out by the Foundation. The national and international René Valdés Cedeño Sculpture Symposiums are clear examples of this. This joint effort with other institutions such as CODEMA and the Provincial Council of Visual Arts is an unquestionable benefit for Santiago de Cuba and Cuban culture due to the presence of unique examples of environmental works by countless Cuban artists and those from other parts of the world. The Foundation has a publishing house named Caguayo, which has made it possible to document important phenomena of Santiago de Cuba and Cuban culture. Under this seal, it was possible to produce the series *La cultura artística y literaria en Santiago de Cuba. Medio milenio*. (The Artistic and Literary Culture in Santiago de Cuba. Half a millennium). These unprecedented texts gather five centuries of the cultural activity of the province in all aspects of the arts, which have never been explored in depth before. Similarly, it produced the book *Escultura en Cuba siglo XX* (Sculpture in Cuba in the 20th Century), which represents a basic document for the study of Cuban sculpture. In spite of the fact that the presence of the Caguayo Foundation in the culture of Santiago and Cuba has been based on its contribution to the realization of projects that promote the visual and applied arts and, within them, sculpture, it is necessary to point out that its actions have expanded to other areas. The Foundation collaborates with various events held by cultural institutions, such as the Santiago Álvarez International Documentary Festival, the International Choir Festival, the Pepe Sánchez Trova Festival and the "Jazz Plaza" Jazz Festival. In this regard, it worked together with the government of the city of Santiago de Cuba in the creation of the Iris Jazz Club, a space for the development of this musical genre in Cuba and its relationship with the visual arts. Since its creation, the FC has been inserted into the activities developed by the Casa del Caribe in Santiago de Cuba and has based that exchange on the support to its activities, mainly to the most representative event which is the International Festival of the Caribbean. It also develops actions such as sponsorship, exhibitions of national

and international artists, the donation of works of art, meetings of Caribbean poets that have had as a stage "El Patio" of the FC; as well as other expressions, among which the pilgrimage to the monument El Cimarrón stands out, a work made by the artist Alberto Lescaj Merencio, President of the Caguayo Foundation, in the village of El Cobre, which is part of one of the historical traditions of such Festival. A key element is the joint work with the Council of Visual Arts in supporting projects of halls and exhibitions of visual arts carried out in the country. Such is the case of the international project Aponte visionario: Arte y libertad negra, a traveling exhibition that integrates artists from the United States and the Caribbean. Also, as a result of this exchange, the program to revive the historic Prado de las Esculturas Park, located in Santiago de Cuba, has been successfully launched. This park is the largest collection of environmental sculptures of an international nature in the country. Especially, it has collaborated in the reconstruction and restoration of the twenty monumental sculptures and the creation of a mechanism for the operation of the site.

## **To promote processes of cultural improvement and participation**

### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Ludwig Foundation of Cuba

### **Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Performing Arts

Visual Arts

### **Describe the main features of the measure/initiative:**

The existence in Cuba of foundations and other forms of non-governmental organizations in the field of culture provide particular forms of governance with more than 25 years of experience, useful and necessary for any analysis that may be made in the country. Consequently, together with the country's institutions, the foundation promotes development processes for artists and cultural professionals, even as a facilitator of collaborative mechanisms between Cuban governmental entities and organizations abroad.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

### **What are the results achieved so far through the implementation of the measure/initiative?:**

Interactive seminars for professionals in the administration of culture (whether they are representatives of national institutions, local governments, CSOs or independent projects) to interact with their counterparts in other areas of the world, presenting different conceptions of cultural policy and its structuring, from countries such as the United States, Chile, Sweden, Norway, Denmark, Germany, among others. The exchange of knowledge and experiences has been promoted, which allows for the broadening of the perspectives of professionals in the field and facilitates the establishment of contacts for future collaborations.

## **To contribute to the development of artistic and literary creation through a System of Scholarships and Awards.**

### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Hermanos Saíz Association

### **Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.ahs.cu>

**Describe the main features of the measure/initiative:**

For more than 20 years, the Hermanos Saíz Association (AHS) has had a system of scholarships and awards designed to stimulate creation in each of the art manifestations. These are aimed at young Cuban creators up to 35 years of age, the scholarships and awards are the result of the organization's joint work, management, and dialogue with Cuban cultural institutions. Every year, the panel of judges that examines the projects presented is made up of renowned personalities within each manifestation and young people with outstanding results and works. In the performing arts, the "Milanés de Teatro" scholarship is granted, which awards a project for the staging or completion of a play by a young director or playwright. The association financially supports up to five artists during the period of the play's staging. For its part, the National Council for the Performing Arts (CNAE) assumes the costs of the production and staging of the award-winning play. In the field of research, "La selva oscura" scholarship is granted, which awards the best research text on a subject or problem of the performing arts. The AHS awards a cash prize to the young winner. Editorial Tablas Alarcos of CNAE is responsible for publishing the winning work. In literature, the "Fronesis" scholarship awards a prize to a novel project by a young person up to 35 years of age. AHS finances the completion of the winning project for six months. In addition, the "La noche" scholarship awards the best children's book project in narrative or poetry in alternate years. As for criticism and research, the Pensamiento "Che Guevara" scholarship awards the best essay project on a subject of criticism and research on any of art manifestations, literature, and social sciences. The association finances the elaboration process of the project during six months. In the visual arts, the Association awards the "Antonia Eiriz" and "Juan Francisco Elso" creation scholarships. The former awards the best creation project in the most experimental areas of the visual arts (environment, performance, among others); the latter awards the best creation project in the more traditional areas of the visual arts: photography, painting, ceramics, as well as research in this field. In both cases, the AHS, in conjunction with the National Council of Visual Arts, finance the production of the winning works for one semester. Music has a more extensive system of scholarships than other manifestations, among them, the "Ignacio Villa" Creation Scholarship is identified, which awards the best project of a young composer of popular music. The AHS awards a credit to the artist for six months for the completion of the project, while the Empresa de Grabaciones y Ediciones Musicales (EGREM) produces a CD with the winning work and, jointly, they co-produce the concert to present the CD once it is finished and promotional audiovisual material for one of the songs on the album. On the other hand, the "Conmutaciones" Creation Scholarship awards the best project of a young composer of concert and experimental music. Like the previous one, the AHS supports the artist and together with the company Colibrí Productions of the Cuban Music Institute, produces a CD with the winning work, a concert presentation and a promotional video clip. The "Elena Burke" Award is given for vocal performance and together with the Bis Music record label of the Empresa de Promociones Artísticas y Literarias S.A. (ARTEX) produce a CD with the winning piece, a presentation concert and a promotional video clip. In the same manner, instrumental performance is promoted through the Pucho López Award. The "Chicuelo" Audiovisual Creation Scholarship recognizes the best fiction and documentary screenplay projects in the audiovisual sector. The Association encourages their development by granting a financial credit for the completion of the winning screenplay projects. In general, the Association grants the "El reino de este mundo" Scholarship, which has an integrating character and from which the production of the projects of its associates in the different manifestations of art is financially supported. In addition to the



scholarship system, the Association has a set of awards that recognize the work of young creators who acknowledge their work in different artistic manifestations, such as - the Calendario Award. This is the most important award given in Cuba to young writers up to 35 years of age. It rewards the genres of poetry, narrative, essay, theater, science fiction, and children's literature. It includes a cash prize for the author and the printing of the winning books is done through the Abril Publishing House. The budget is managed through the Ministry of Culture's Education and Culture Development Fund. - the Celestino Short Story Award. It awards the best short story book by a young person up to 35 years of age. Ediciones La Luz of the AHS in Holguín awards a cash prize and includes the winning book in its editorial plan. - the Sed de Belleza Award. It awards the best book of Essay and Journalism; this event is held in alternate years. The "Sed de Belleza" publishing house of the AHS, based in the province of Villa Clara, awards a cash prize and includes the winning book in its editorial plan. - the Reina del Mar Publishers Award. This prize is awarded to the best book of narrative and/or literary research published every other year. The Reina del Mar Publishing House of the AHS in Cienfuegos awards a cash prize and includes the winning book in its editorial plan. - the Mangle Rojo Award. It is aimed at the motivation and development of poetry and/or narrative. It is assumed, in similar conditions by the Áncoras Publishing House of the AHS of the Special Municipality of Isla de la Juventud. - the Memoria Nuez Award. It promotes criticism and research. It is awarded within the framework of the main event of the AHS, the "Romerías de Mayo" Festival, held every year in the city of Holguín. - the Adolfo Llauradó" Performance Award. It awards the best young actors and actresses of the country in different categories and a special prize. - the Aire Frío Award. It recognizes the best staging of the year by a theater collective and a young director. - the Ramiro Guerra Award for Performance in Folkloric and Contemporary Dance. It awards the best performance of young Cuban dancers for their performance in the year in both categories. - the El Almacén de la Imagen Award. It is summoned by the AHS of Camagüey in several categories of audiovisuals. It also awards the Luces de la Ciudad Grand Prize. At the same time, it calls for the pitching of "La imagen del Almacén" for the production of fiction and animation works. The Cuban Institute of Film Arts and Industry (ICAIC) finances the production of the winning projects in each category. - the Antonio Lloga in Memoriam Award. It is announced by the AHS of Santiago de Cuba, in conjunction with the Cuban Institute of Radio and Television (ICRT) in the radio genres. - the Rubén Martínez Villena Cultural Journalism Award calls young people from the media in the categories of written press, radio, television, and hypermedia.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The vital result is endorsed by the possibilities offered by the measure to meet the objectives for which the association was created, an already consolidated experience that makes it possible for young creators to be inserted into the system of cultural institutions, ensures financial assurances to conclude their projects, and promotes the work of young artists and creators. The facilities offered by the system of scholarships and awards allow young creators to promote their artistic and literary works throughout the country in various ways. Between 2016 and 2019, 148 projects in the country received direct funding through the "El reino de este mundo" Scholarship, including 38 in music, 10 in the performing arts, 78 in audiovisuals, 21 in the visual arts, and 1 in literature. In general, between 2016 and 2019, more than 60 young people have been granted scholarships to carry out different projects. Likewise, more than 150 young people have been recognized by the system of awards in the different creation manifestations.

**To encourage dialogues about cultural processes, between artists and intellectuals, and institutions of the cultural system.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Association of Writers and Artists of Cuba

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.uneac.org.cu>

**Describe the main features of the measure/initiative:**

UNEAC periodically participates in meetings convened by the Ministry of Culture and other Central State Administration Bodies to exchange ideas and opinions on issues related to the different art manifestations and its relationship with society that are in the process of conceptualization. Likewise, it issues consultations and transfers proposals generated by the concerns of the artists and intellectuals who are members of the organization.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The congresses held by the organization are reference points for the design and implementation of the country's cultural policy; for example, as a result of the process of the 9th Congress, held in 2019, UNEAC compiled more than 500 agreements and proposals referring to the most recurrent issues in the cultural field, which are followed up by the eleven Permanent Commissions for Cultural Work, approved at this Congress. As an organization that supports and promotes the broadest freedom of intellectual and artistic creation among its members, it provides specialized information through the publications of the UNEAC publishing system, which has three publishing houses: "Ediciones Unión", "Cauce" (in Pinar del Río province) and "Caserón" (in Santiago de Cuba province). In the specific case of "Ediciones Unión", it also has periodicals, printed and digital magazines with the artists' daily events and research and critical articles on culture and society in general. The three publishing houses treasure a numerous catalogue of books, written by the artistic vanguard of literature in Cuba, where one can find all the genres of this manifestation and constitute tools of obligatory consultation for examining and evaluating the development of the cultural life of the country.

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

**To expand and extend the options for cultural goods and services provided by the spaces and programs of the Antonio Núñez Jiménez Foundation.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Antonio Núñez Jiménez Foundation for Nature and Humanity

Provincial Delegations of the Antonio Núñez Jiménez Foundation for Nature and Humanity in Matanzas and Santi Spíritus provinces

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design  
Media Arts  
Publishing  
Visual Arts

**Website of the measure/initiative, if available:**

<http://www.fanj.org>

**Describe the main features of the measure/initiative:**

The initiative is based on a public service approach, which aims to articulate science and culture, education, and participation, at the local and national levels. It is coordinated with the various institutions of the cultural system, such as the José Martí National Library of Cuba, museums and galleries, in accordance with the FANJ's Work Programs, through which various bodies of the Central State Administration are coordinated, such as the Ministry of Culture, the Ministry of Science, Technology and the Environment, the Ministry of Energy and Mines, the Ministry of Education, the Ministry of Agriculture, and the Ministry of the Food Industry. The FANJ has a documentary archive system and a public service system that provides updated information about sustainability and the role of culture in the contemporary environmental situation. It has two active museums and a Cultural Center of 3D Projections with its own productions in Matanzas.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The FANJ has reported a significant increase in visits to the Foundation's cultural and public service spaces - the museum, gallery, and library - both in Havana and at the headquarters in Matanzas and Sancti Spíritus, as well as in the development of community projects that provide a balance in scientific and environmental issues, focused on reflecting the reality of localities that are difficult to access and little known in their social dimension. In conjunction with MINCULT, we organized our own national and international events, such as the En canoa del Amazonas al Caribe Symposium in homage to the 30th anniversary of this scientific and cultural feat, a celebration that generated the mobility and exchange of important cultural and scientific promoters in the world. Over the past four years, Gallery 11 has hosted visual artists whose works reflect the complexities of ecological balance and make references to aspects of Cuban environmental and cultural history. On the other hand, it has encouraged the mobility of artists and cultural professionals, mainly through the organization of events, workshops and training seminars in the country. At the same time, it has contributed to the promotion of Cuban cultural and environmental identity in countries such as France, Italy, the United States, Mexico, Colombia, Japan, China, Spain, Australia, Belize, and the Dominican Republic, among others. The foundation's specialists have participated in various environmental events at the national and international levels. They have given lectures and exhibitions on the cultural dimension of sustainable development, mainly in the events organized within the Conventions on Climate Change, Desertification and Drought, among others.

**To promote the participation of national creators and artists in related cultural events at both the national and international levels.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The New Latin American Cinema Foundation

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Describe the main features of the measure/initiative:**

Participation in spaces and programs of the Cuban Institute of Film Arts and Industry (ICAIC), other dependencies of MINCULT, the Cuban Institute of Radio and Television (ICRT) and similar organizations and institutions is encouraged. FNCL organizes its own national and international events with the participation of artists, creators, and cultural actors. Through the Latin American and Caribbean Film and Audiovisual Portal/FNCL ([www.cinelatinoamericano.org](http://www.cinelatinoamericano.org)), specialized information services are provided, including calls for festivals, events, seminars, film screenings, as well as directories of funds and grants for participation and project implementation. The International Film and Television School (EICTV), an educational project of the Foundation supported by the Ministry of Culture, whose educational programs promote permanent mobility of Cuban and foreign creators and students from more than 35 countries. It also encourages the presence of works by young Cuban and foreign students in film festivals and other spaces for national and international promotion.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

In general, it is important the participation of creators, students and other actors of the film and cultural field in Cuba in relevant events both at the national and international levels, as well as the exchange of knowledge between experts and creators from Latin America and the Caribbean, North America, France, United Kingdom, Italy, and other countries.

### **To promote the participation of members from all over the country in related socio-cultural events at both the national and international levels.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Cuban Association of Esperanto

**Cultural domains covered by the measure/initiative:**

Design

Visual Arts

**Describe the main features of the measure/initiative:**

The participation of the association's members in national and international events is encouraged, in coordination with Cuban and foreign entities.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

As a result of this initiative, the Association maintains a solid collaboration with the international Esperanto-speaking movement based in the Netherlands, and active members and professors of the Association have participated in relevant events at the national and international levels, such as the World Esperanto Congresses, the World Youth Congress, and the Annual Congress of the International League of Esperanto Professors, held annually in different countries, such as Argentina, Brazil, Slovakia, the Netherlands, Germany, France, Spain, Italy, Portugal, Japan, China, Iceland, Finland, etc., as well as in exhibition fairs in Mexico and Dominican Republic, etc. And other regional and national congresses of homologous Associations held in the United States, Nicaragua, El Salvador, and Canada, among others.

### **Develop professional and technical collaboration programs with artists in Cuba or abroad**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Caguayo Foundation

**Cultural domains covered by the measure/initiative:**

Design

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.caguayo.co.cu>

**Describe the main features of the measure/initiative:**

The foundation's mission extends both to cultural institutions and individual creators whose projects are in line with the objectives of the FC, including artists, designers, writers, and intellectuals in general. This support is evident through artistic representation, the realization of exhibitions, national and international events and services that contribute to the development of artistic creation. This is possible through the Caguayo Workshop on Monumental and Applied Arts, whose objective is that the artists have a professional space where they can implement the realization of monumental sculptures in bronze and other techniques, as well as artistic and utilitarian ceramics. The Caguayo Foundation has the René Valdés Gallery, in which exhibitions of the most representative artists of the national and international levels are carried out. This is a space in which the work of the creators is promoted and services are provided for the sale of art objects, design, utilitarian ceramics, and sublimation in different media. In addition, the FC stimulates the participation and organization of events, such as Vuelo de Bronce, in which works are created by Cuban and foreign artists. These works are donated to the public spaces of the city for the embellishment of the urban environment. Examples of this are the bronze pieces that surround the fountain of the Plaza Vieja in the city of Havana and on Enramadas Street in Santiago de Cuba.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

During the almost twenty-five years of work of the foundation, it has provided the appropriate platform for artists linked thereto in order to implement their projects. Through the services offered by the Caguayo Workshop, the only one of its kind in Cuba, a large number of bronze sculptures have been made, both for the national territory and abroad, by renowned sculptors such as Esterio Segura, Tomás Lara, Alberto Lescay Merencio and the national visual arts award winners José Villa Soberón, Manuel Mendive, Nelson Domínguez, Eduardo Roca Salazar (Choco), among others. Among the most representative works made in the workshop are: the equestrian figure of Antonio Maceo Grajales, located in the Revolution Square in Santiago de Cuba, the Monument to the Venezuelan Warrior Spirit in Puerto Cabello in the Bolivarian Republic of Venezuela and the Monument to Neg Mawon in Martinique, the sculpture Homage to Alicia Alonso of the Grand Theater of Havana and the John Lennon sculpture, "The Martí Acusador", in the city of Havana, among others. Also, in 2005, the international event Vuelo de Bronce was created by the initiative of the Cuban sculptor Alberto Lescay and the German sculptor Marco Flierl. The event is based on the idea of exchanging knowledge to develop the various forms of application of bronze in art. The implementation of innovative techniques that allow sustainable development also stands out. Its results can be seen in institutions and other public places in Cuba and Germany. Approximately 50 Cuban designers and creators were represented at the 11th Design Week Mexico (DWM) in 2019, an event that annually promotes and contributes to design, with the support of the Ministry of Culture and the Caguayo Foundation. The event's program included exhibitions in several museums in Mexico City, interventions in public spaces, lectures, talks, audiovisual projections, academic activities, trade fairs and design-related tours. Collateral to the event Design Week Mexico was the Conference entitled "Diseño Mutante" offered by the designer Luis Ramirez, Vice President of the Caguayo

Foundation, in the Aula Magna of the Division of Graduate Studies of the National Autonomous University of Mexico (UNAM), which constitutes another sign of recognition and tribute to Cuban design made by different generations, highlighting its current strengths and potential. Another international project in which the Caguayo Foundation has been engaged is the exhibition Drapetomanía, which shows the history of the Antillean Group, an Afro-Cuban cultural and artistic movement that flourished between 1978 and 1983 and has been forgotten in the annals of Cuban culture and art. The Antillean Group proposed a vision of Cuban culture that highlighted the importance of African and Afro-Caribbean elements in the formation of the Cuban nation. This exhibition toured Cuba and is on display in the United States. On the other hand, with the creation in 2015 of the René Valdés Cedeño Gallery, the public of Santiago can enjoy the visual offerings of other areas of the territory within their own context through the management of the Caguayo Foundation in the search for innovative proposals of marked artistic quality. This has made it possible to broaden the vision with respect to offerings in which the search for excellence and, as always, the anticipation that the national identity will be kept high, prevails. At the same time, it has been possible to develop other areas in the contribution of the formation of related courses of studies such as History of Art and the specialties of the professional academy of Visual Arts. Currently, the Caguayo Foundation is looking for new ways to support the culture of the city and the country in general. Its insertion into the diverse plots and activities such as events, halls, contests and research about the most representative figures and processes constitute some of its paths. It is worth mentioning the recent contest launched by the foundation together with the National Museum of Cuban Contemporary Ceramics, called "Ideas en formas", to establish new precepts in utilitarian ceramics that identify native creations as renovating elements.

### **To promote the presence of the Association's members in exhibition and marketing spaces at an international level.**

#### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Cuban Association of Craftsmen and Artists

#### **Cultural domains covered by the measure/initiative:**

Design

Visual Arts

#### **Describe the main features of the measure/initiative:**

The Association works with its creators to favor their mobility and as part of this process works together with the National Council of Visual Arts (CNAP) and other entities of the culture system such as the Division of International Relations and the Cuban Fund for Cultural Goods, among others, in order to encourage their participation in trade fairs and exhibitions both in Cuba and abroad.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

#### **What are the results achieved so far through the implementation of the measure/initiative?:**

The results are the stable and significant participation of ACAA creators in events and handicrafts fairs of national and international relevance in countries such as Costa Rica, Mexico, Colombia, France, among others, while it has expanded its scope to others like the United States, Canada, Spain, Belgium, Russia, Nicaragua, St. Lucia, Bahamas, Thailand and in areas related to clothing design, goldsmithing, and fashion shows. In Cuba, the organizing committees of the National Handicrafts Fair and the International Handicrafts Fair are integrated together with the Cuban Fund for Cultural Goods, which ensures the representation of the Association in the decision-making processes associated with these events, regarding the exhibition spaces, valuation of the pieces, and the granting of awards.

## **To contribute to the participation of film professionals in relevant international events**

### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

The National Federation of Cuban Film Clubs (FNCCC)

### **Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the measure/initiative:**

The Federation works very hard to participate in international spaces related to its work content and that make it possible to present the results of its management in Cuba.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

### **What are the results achieved so far through the implementation of the measure/initiative?:**

The results are the significant participation of FNCCC members in relevant events at the international level in countries such as Argentina, Mexico, Austria, Italy, Bolivia, Tunisia, Portugal, among others, and attendance at the General Assemblies of the International Federation of Film Clubs (FICC), held in Tunisia, Italy and Portugal. It is worth noting that the President of the FNCCC holds the position of International Vice President of the IFCC.

## **Encourage actions to promote and disseminate the artistic and literary creation of the organization's members, both at home and abroad**

### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Association of Writers and Artists of Cuba (UNEAC)

### **Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the measure/initiative, if available:**

<http://www.uneac.org.cu>

### **Describe the main features of the measure/initiative:**

It coordinates with the different national associations, provincial and municipal committees, the scheduling actions in libraries, galleries and presentation spaces both those belonging to the institutional system of culture and those in the headquarters. It has a system of coordinators for community cultural work, led by members, who carry out multiple activities with local manifestations of culture and aimed at children, young people and older adults. It organizes its own national and international events, such as the Boleros de Oro

Festival, the International Festival of Contemporary Music, the International Poetry Festival, the Danzón Festival, the Caricatos and Caracol Awards, among others. It also participates in and co-sponsors competitions with the Ministry of Culture, such as the International Book Fair and the Havana Biennial. The exhibitions at the Villa Manuela Gallery and in the galleries of the provincial headquarters have hosted both established and young artists.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

As a result, public attendance has increased at the spaces organized by UNEAC for the promotion and dissemination of culture, such as galleries, book presentation spaces, concerts and theatrical performances. It contributes to the development, strengthening and dissemination of cultural, popular and community manifestations, with the substantial improvement of aesthetic taste and cultural enrichment of the Cuban people. At the international level, Cuban culture and our identity have been promoted through the participation of artists and intellectuals in workshops, conferences, master classes and festivals in different countries such as Spain, Mexico, Colombia, Guatemala and China, among others. UNEAC has fostered cultural exchanges with different universities in the United States, Guatemala and Ecuador, among others.

### **GOAL 3 - Integrate culture in sustainable development frameworks:**

#### **To favor spaces of exchange and participation from the foundation, stimulating processes of sustainable development at a local level.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The New Latin American Cinema Foundation (FNCL)

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Describe the main features of the measure/initiative:**

For the different age groups, workshops, seminars and courses have been established to improve various subjects and levels aimed at the areas of appreciation, awareness, knowledge and audiovisual production, incorporating new ways of facilitating the creation and circulation of audiovisual content. As complementary actions, regional studies and research are also promoted, accompanied by creative experiences from different sectors of society that are rarely displayed on the big screen, such as Latin American indigenous and community cinema in general.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Intersectoral work has been expanded with a consequent increase in the participation of children, adolescents and young people, as well as other sectors of society, in the spaces of appreciation and creation intended for the community. Participants have strengthened their creative capacities, enhanced critical thinking, the ability to dialogue and exchange knowledge. At the same time, they were provided with tools to access a more comprehensive art education, possible sources of employment and a permanent space to enjoy cinema and audiovisuals and art in general. To carry out its activities, FNCL has strengthened the work of its Information, Documentation and Research Center, its Digital Library and the Latin American Film and Audiovisual Observatory, which systematically compiles data on film and audiovisual events in Latin America.



## **To contribute to the rescue of techniques and trades related to the national culture through training processes based on research and experimentation.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Caguayo Foundation

**Cultural domains covered by the measure/initiative:**

Design

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.caguayo.co.cu>

**Describe the main features of the measure/initiative:**

The creation of the Caguayo Foundation has had, as a novelty, the capacity to be a self-sustaining apparatus that, through its actions, can carry out projects both at the local and national levels that have a positive impact on the communities. The main exponent is the Caguayo Workshop of Monumental and Applied Arts, located in the city of Santiago de Cuba, which not only has the mission of fulfilling its artistic objectives, but also of functioning as a dynamic node in the community where it is located. Similarly, the Prado de las Esculturas project continues this mission of promoting culture through the inclusion of diverse audiences, which allows for sustainable social development.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Since the creation of the workshop, it has been possible to create a space conducive to the creation of sculptures in different formats. However, since there is no school for casters, training had to be carried out in order to have a trained staff to carry out these functions. Under these circumstances, a training activity is carried out with the population of the community where it is located. This allows the main work force of the workshop to come from the rural community of Dos Caminos, in San Luis municipality, which favors the generation of jobs and the continuity in the training of human resources and the conservation of the foundry trade. From the social point of view, the workshop also constitutes a space for the development of cultural actions in which the local population is the main beneficiary and promoter. Similarly, the Prado de las Esculturas, located in a rural community, is an expression of the intention to reactivate a space for the recreation of the population, from the inclusion of its inhabitants.

## **To promote spaces of exchange that favor undertakings related to cultural, artistic, and literary expressions**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Ludwig Foundation of Cuba

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the measure/initiative:**

• To create opportunities for artistic development and creation to support and protect the creative processes (which also include research) carried out by artists and cultural professionals; • Meeting and dialogue of intensely-trained Cuban artists with segments of young audiences. • Scholarships to artists in Cuba and abroad and to foreigners in Cuba; • Courses for foreign art students in Cuba in interaction with Cuban artists; • System of workshops and seminars given by foreign experts for Cuban artists and specialists. It is a substantial part of FLC's mission to provide a space for creators who are still little known to present and discuss their work, taking into account that they are still at an early stage of their professional careers. Likewise, to create platforms for exchange with competent and established professionals in the rest of the world. It develops platforms for consultation that allow the display and reflection of products and services related to the field of culture that are generated spontaneously. Organizational forms not yet consolidated, composed of young professionals who, in order to develop their ventures, face financial, technological, connectivity or access constraints to material resources, all incentives to develop creativity and resilience that have historically given our citizens great capacity to survive and reinvent themselves.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Much has been promoted regarding these artists and their work, as well as their interaction with public segments which mostly correspond to their age and cultural groups. In this way, it has contributed to the development of a sense of self-criticism towards their work and their relationship with potential audiences. Architects, designers, filmmakers, actors of all kinds have passed through this space, showing the diversity and strength of an emerging sector that is oriented towards the so-called creative economy. Discussion forums have been held with the necessary conditions of autonomy and protection, on issues related to artistic creation and the context in which it is currently developed. Dialogues with artists and professionals from other geographical and cultural contexts have been encouraged to enrich their perception of the world and their own experiential context. It has contributed to the promotion and understanding of an emerging sector that absorbs the knowledge of a significant number of professionals: filmmakers, architects, designers, computer engineers, photographers, and others, who also provide remarkable quality services and added value. The spaces generated have allowed participants to be provided with tools to carry out the activity of this sector and to identify other actors in similar circumstances, as well as potential allies and collaborators, to exercise their creative vocation. An important moment in this initiative was the international seminar Hablemos de las Industrias Creativas de La Habana, in 2019, organized jointly with the Center for the Study of the Cuban Economy. The foreign speakers exchanged their experiences with the local ones, discussed as a whole the relevance or not of applying them in the national context, and established links for future collaboration.

**Preserve, promote, update and develop the craft techniques.****Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Cuban Association of Craft Artists (ACAA)

**Cultural domains covered by the measure/initiative:**

Design

Visual Arts

**Describe the main features of the measure/initiative:**

Training courses are developed to improve the different profiles in which handicrafts are grouped, ranging from the oldest techniques to the incorporation of new techniques and knowledge of general culture in the

fields of art history, design, drawing, languages, ICTs; as well as in the search for new working tools to achieve a higher level in the results of creation. As complementary actions, the exchange with counterparts in other countries and the use of national materials in the production of functional handicraft objects are promoted.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The participation of craftspeople and other sectors of society, especially the age groups of youth and the elderly, in the knowledge and learning of craft techniques and other skills has increased. As a result, many of the participants find crafts to be a source of work and personal sustainability. This process is carried out with the aim of ensuring the durability of this trade and its necessary renewal according to the present times. As an example of the promotion of the use of native Cuban raw materials, the production of furniture and other objects for domestic use has been encouraged, using different types of raffia, such as the guaniquiqui (*trichostigmaoctrandrum*). In line with the work for sustainability and income generation in terms of exports, the production and marketing of the handmade cigar conservation box, a product that is internationally recognized as an element of Cuban national identity, has been promoted. In cities such as Trinidad, as a result of a special plan of attention carried out by the partnership with the Cuban Fund for Cultural Goods, exchange actions have been developed with both Cuban and foreign craftspeople and experts, in order to strengthen the practice of crafts as a trade and the use of recyclable and sustainable materials. In recognition of the development that crafts have achieved in this city and its favorable impact on the social and economic level, it was granted, in 2018, the status of Crafts City by the World Crafts Council and was declared Creative City of Crafts and Folk Arts of the UNESCO Creative Cities Network in 2019.

### **To contribute to the development, strengthening and dissemination of cultural, popular and community manifestations.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Association of Writers and Artists of Cuba (UNEAC)

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.uneac.org.cu>

**Describe the main features of the measure/initiative:**

The initiative includes the action and revitalization of socio-cultural processes through community practices together with the coordination and articulation of artists and writers with the network of local institutions, as well as other spaces linked to community cultural development in the country's municipalities. Thus, the active participation of member artists in the processes of creation, appreciation and promotion of art and literature in the communities is strengthened through the movement of coordinators in Havana and in provincial committees throughout the country. It establishes communication networks to disseminate and promote the actions of community projects on various platforms. It coordinates with cultural organizations

and institutions, as well as local governments, disseminating community experiences related to the organization. Likewise, it enhances the insertion of the artistic vanguard into the processes of general and specialized education, accompanied by the methodology of community projects and actions. It has an Office of Community Cultural Work which, together with the Center for Exchange and References-Community Initiative "CIERIC", conducts training activities, processes of reflection, debate and development thereto. At UNEAC headquarters, there are specialists and permanent community culture committees in each Provincial Committee and the Special Municipality of the Isle of Youth Committee. In particular, there are three regional areas associated with the national CIERIC-UNEAC office in the east, center and west of the country (Las Tunas, Villa Clara and Havana provinces, respectively). At the same time, they carry out important work in identifying international collaborative projects to support and integrate culture into sustainable development frameworks.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The artistic potentialities within the communities that receive the direct impact of the projects are reaffirmed. The concept of new project work has been extended to include socio-cultural, environmental, and productive aspects. Community development policies are being emphasized with cultural proposals of reference. A platform for joint work was set up with existing networks and with accumulated experience in community cultural work.

#### **GOAL 4 - Promote human rights and fundamental freedoms:**

**Develop actions at the national and regional levels aimed at raising awareness, access and enjoyment of audiovisual content by different sectors of society, with emphasis on people with sensory disabilities.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The New Latin American Cinema Foundation (FNCL)

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Media Arts

**Describe the main features of the measure/initiative:**

Implicit in this initiative is the priority of intersectoral cultural, academic and technological complementarities for free access to audiovisual works by different audiences. It establishes the design of actions aimed at raising awareness and lines of training in audio-description and subtitling techniques for audiovisual works to make this content accessible to people with sensory disabilities.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

In general, a contribution has been made to diversify the circulation and information of audiovisual works by Latin American indigenous and community creation groups through various channels, such as specialized web pages within the Portal [www.cinelatinoamericano.org/FNCLen](http://www.cinelatinoamericano.org/FNCLen) which collect audiovisual and literary works, events and news, related to women, community films, accessibility rights of socially disadvantaged populations, and directories of accessible film files, among others. A contribution was made to raising awareness and training audiovisual creators and producers and related institutions in the need to generate

products that are accessible to persons with sensory disabilities. At the same time, workshops were held with this population to train them in the use of media such as audio description and to stimulate their creative potential and artistic appreciation. Actions to seek funding were promoted, such as the presentation to the International Fund for Cultural Diversity's Call. The International Film and Television School maintains its open and public calls that advocate for interculturality, with no limitations on gender or other grounds that may limit human rights. We encouraged a study that updates the situation of lost audiences in Latin America and the Caribbean, their realities and rights to creation, dissemination, and enjoyment in the Digital Era.

### **Develop projects and actions aimed at supporting a policy of inclusion in the performance of monumental arts applied at the national level.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Caguayo Foundation

**Cultural domains covered by the measure/initiative:**

Design

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.caguayo.co.cu>

**Describe the main features of the measure/initiative:**

The Caguayo Foundation for Monumental and Applied Arts is an institution based on respect, morals and professional ethics. It values, in the first place, artistic quality without hierarchy of age, sex, race, religion, artistic manifestations, among others. It respects the rights of workers and artists represented and defends the principle of gender equality.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

It stimulates the development of innovative artistic projects by creators, especially young people. The Foundation has created spaces for artistic creation with the participation of different cultural entities that generate synergies for the dissemination at a social level of principles related to gender equality and respect for the processes of artistic creation. Consequently, they are inserted in different actions developed by other institutions such as the Casa del Caribe and the Casa de África.

### **Support programs and initiatives aimed at preserving social dynamics, local identity values and those of certain social groups.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Ludwig Foundation of Cuba

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Visual Arts

**Describe the main features of the measure/initiative:**

It is a diverse program that supports projects such as: • "Barrio Habana". A community experience that seeks, through the practices of artistic expression and sports, to instill in children and adolescents of a

neighborhood in Old Havana a sense of belonging to the community and its local institutions. • "Producciones el Pikete", dedicated to the production of audiovisual materials that bring together community experiences and generational interests, as amateurs and with scarce resources. • "El Club del Esendrú". A group composed of artists and academics interested in exploring and proposing inclusive and self-recognition paths that legitimize cultural forms, biotypes and aesthetics resulting from the African contribution to our social fabric.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

It has contributed to the promotion and support of these initiatives, as well as to their artistic and conceptual development.

## **Defend the freedom of intellectual and artistic creation.**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Association of Writers and Artists of Cuba (UNEAC).

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.uneac.org.cu>

**Describe the main features of the measure/initiative:**

All the projects, initiatives and actions led by UNEAC or in which it is involved, defend non-exclusion due to limitations in terms of age, sex, race, religious belief or other. They promote the creation of capacities and the strengthening of educational options, instruction and the expansion of knowledge, with emphasis on young people, women and the elderly. They contribute to the treatment of gender issues, strengthening the view from the perspective of masculinity. Its processes encourage the carrying out of workshops, meetings and courses where there is a gender, age and regional balance. The Permanent Commission for Cultural Work "Culture, Gender and Equity" is an example of the support the organization gives to these issues, not only among its members, but also within the country's artistic movement in its relationship with the public. UNEAC has a special consultative status with the United Nations Economic and Social Council's Commission on the Status of Women.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

With greater emphasis on disseminating messages on these issues, greater influence and promotion have been achieved on the organization's social media and websites. The organization has eleven Commissions for Cultural Work, which mainstream the work of UNEAC and interrelate with the organizations and institutions of the Cuban State, in the defense of the interests and approaches of the native artists and

intellectuals in terms of the fundamental freedoms for artistic and literary creation in the country. In this regard, the definition of policies and strategies for coherent work is implemented in the work of the following permanent commissions: • Culture, Tourism and Public Use of Spaces • Artistic Education and Relationship with Young Creators • Culture, Media and Social Media • Culture, Gender and Equity • Education, Culture and Society • Art, Market and Cultural Industries

**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

1. Strengthen the training and improvement of cultural professionals and artists linked to CSOs; 2. Incorporate the use of ICTs in the management activity for the fulfilment of their social mission; 3. Identify new sources and mechanisms of funding that favor the mobility of artists and cultural professionals; 4. Improve mechanisms for the dissemination and promotion of cultural work; 5. Continue to foster exchanges with artists and cultural professionals, the cultural institutions of the Ministry of Culture and other governmental and CSO entities in Cuba and abroad; 6. Achieve a more effective international collaboration and the formulation and/or search for international collaborative projects; 7. Promote the work of socio-cultural animation as a way of approaching the community in order to foster social inclusion; 8. Encourage the production of cultural goods and services to increase the possibilities of sustainable development at the local level; and 9. Promotion of environmental dialogues by continuing to work on the articulation between the cultural, social and economic dimensions, with emphasis on the environmental dimension, promoting cultural, and biological diversity.

## EMERGING TRANSVERSAL ISSUES

**Relevant Policies and Measures:**

**Updating the “La Papeleta” app for mobile devices**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

The Computer Center for Culture CUBARTE

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Music

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.lapapeleta.cult.cu>

**Describe the main features of the policy/measure:**

It consists of the application website ensuring the promotion of the daily cultural program in the different cultural manifestations. It offers action possibilities of a collaborative nature, and incorporates the distribution of bulletins, as other informative channels, through the network for mobile devices. Promotes the entire country's cultural programs, with the possibility of segmentation by territory, by cultural manifestations, by ages and public spaces; the alternative for booking tickets online is being developed in order to have access to cultural centers, theatre, etc. It provides the possibility for institutions and the artists themselves to add to

and enrich the information of cultural programs, and it is kept up to date from the sources which are closest to the cultural event.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Implementation of the application allowed us to bring cultural programs and content to the public as directly as possible. It has enabled foreign visitors to access information on cultural programs and the digital contents used as guides. It contributes to accessing program information at local levels throughout the country, with the possibility of segmentation by territories, cultural manifestations and audience ages. It enables institutions and artists to add information on cultural programs and they are able to keep it updated from the sources which are closest to the cultural event.

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

This is an ongoing system and we are working on improving its availability, updating and scope. This application favorably contributes to the development of the cultural program, its impact has received favorable responses from Cuban artists and creators, and to a certain degree it promotes the formation of audiences.

**Partner(s) engaged in the implementation of the measure:**

The System of Cultural Institutions

**Type of entity:**

Public Sector

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## **Modernizing the communications hub for the CUBARTE network**

### **Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

The Computer Center for Culture CUBARTE

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.cubarte.cult.cu>

### **Describe the main features of the policy/measure:**

Servers provide hosting services for portals and websites belonging to the entire network of institutions attached to the Ministry of Culture, to writers and artists, as well as to the Civil Society Organizations. It connects the development of websites and applications for the purpose of improving the connectivity infrastructure in order to improve all the processes of computerizing the cultural system, its commercial services through the creation of virtual shopping, the online transmission and optimal access to digital content. It will also contribute to increasing the efficiency and efficacy of promoting and making available the information coming from public institutions, supporting the activities of artists, writers and cultural professionals, at the same time as it facilitates access to prioritized areas such as arts education and community work. It makes it possible to offer a variety of cultural content to the population and to the world, relating to the Cuban cultural system.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

Enhanced quality and connectivity to the Internet. Creation of its own channel within the cultural system that backs up streaming of cultural content.

### **Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

### **If yes, what are the main conclusions/recommendations?:**

Creation of the hub is a fundamental support for making use of the capacities of Internet communication, on behalf of the visibility of Cuban culture on national and international levels. It is a challenge for Cuba to attain the scope and quality of connectivity due to the economic conditions being imposed by coercive measures unilaterally imposed by the United States of America.

### **Partner(s) engaged in the implementation of the measure:**

The Center for Cultural Communication (CREART)

### **Type of entity:**

Public Sector

The System of Cultural Institutions

**Type of entity:**

Public Sector

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## **Dynamic digital indicators**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

The Computer Center for Culture CUBARTE

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

Via audiovisual products, it circulates cultural program content that facilitates access to information in real time, about a variety of cultural events which are available to the public. This platform is also used for promoting a variety of educational messages.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Installation of 30 digital screens in places having high concentrations of people in the city of Havana, in the first phase of its execution. It keeps up the most broad-based, effective and immediate circulation of information about the national and international cultural scene.

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

It permits all population sectors to have access to up to date cultural information, creating spaces for the promotion and circulation of the work of institutions and the creative initiatives of the artistic sector and for their main achievements and outcomes. A presence on the network of the different thematic directions and of the activities being undertaken by cultural institutions and the Civil Society Organizations.

**Partner(s) engaged in the implementation of the measure:**

The Center for Cultural Communication (CREART)

**Type of entity:**

Public Sector

Local governments

**Type of entity:**

Public Sector

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## **Development and implementation of the National Program against Racism and Racial Discrimination**

**Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

It is consistent with the agreements and arrangements adopted by UNESCO to address and eradicate conceptions and practices that are injurious to human dignity, and it reflects the spirit of the declaration agreed upon by the international community at the World Conference against Racism, Racial Discrimination, Xenophobia and Related Intolerance, held in Durban, South Africa, in August/September 2001. The policy/measure promotes the adoption of inclusive and integrative public policies, considers education and culture as determining factors for a change in mentality necessary to achieve its objectives, and organizes by hierarchy the historical and cultural legacy of African peoples in the forging of national identity. Thirty-six agencies of the Central State Administration and Civil Society Organizations are actively involved in the program, integrated in a National Commission headed by the President of the Republic.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The program was adopted in November 2019. The first evaluation of its results is expected by the second semester of 2020.

**Financial resources allocated to the policy/measure in USD:**

Not available

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

The Ministry of Foreign Affairs

**Type of entity:**

Public Sector

The Ministry of Science, Technology and Environment

**Type of entity:**

Public Sector

The Association of Writers and Artists of Cuba (UNEAC)

**Type of entity:**

Civil Society Organization (CSO)

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# CHALLENGES AND ACHIEVEMENTS

## **Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):**

• A new Cultural Development Program was created by the Ministry of Culture, this Program encloses the aspects related to the 2005 Convention. The Cultural Development Program complies with the basis of the 2030 National Agenda for Social and Economic Development. Furthermore, it is based on the Cuban Social and Economic Model Update and the Guidelines for the Economic and Social Policy of the Party and the Revolution; likewise, the program meets the Goals of the United Nations' 2030 Agenda for Sustainable Development. • Legal instruments have been established to foster the processes of artistic creation, to generate jobs and also, to support independent forms of occupation linked to cultural activity. • Progress has been made in the analysis and implementation of a methodology to guarantee a greater efficiency and quality of cultural programming. • Progress has been made in updating the Copyright policy and regulations. • Protection policy to creators and artists has been strengthened by supporting their activity, tax initiatives and work contracts. • Access to imported raw materials and inputs has been facilitated for handcrafters and artists. • Different cultural institutions for local and community development have been restored and inaugurated. • The link between culture and tourism has been promoted as a main element to foster the development of the cultural and creative industries and the defense of the cultural policy principles. • The exchange of cultural good and services has been strengthened through the enhancement of the marketing structures of the system of cultural institutions. • Syllabi have been updated through all levels of artistic teaching. • Dissemination, promotion and cultural debate channels have been enhanced; likewise, new technologies of current communication have been incorporated taking into account the development of ICTs. • The international collaboration for development has been improved through the training of Human Resources and the work to create projects from the institutions, taking into account the priorities of the culture system. • International activities and the diversification of participation abroad have been enhanced, as well as bilateral agreements to encourage artistic exchange. • The join work with the Civil Society Organizations (OSC by its Spanish initials) has been strengthened in order to comply with the cultural policy and its role with other social actors. • Initiatives targeted to promote the role of the youth in the cultural process have been implemented. • Community work projects have increased, those projects are led by artists (professional and amateur), state institutions and civil society.

## **Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

The impact of the United States Economic, Trade and Financial Blockade against Cuba greatly limits the proper implementation of all areas of monitoring of the 2005 Convention. It hinders artistic mobility, access to international markets, the use of the US dollar in banking operations, access to technologies and products, and the use of international virtual platforms. In addition, its extraterritorial nature interferes with the development of creative and cultural industries with third countries by harassing and pursuing foreign companies and institutions interested in establishing relations with Cuban entities. • To encourage reliable statistics. • To generate a better systematization process is needed to identify and spread good practices in the field of cultural policies in the world. • To foster the identification and visibility of sociocultural projects for sustainable development related to culture at the local level to protect and promote the cultural expressions of concepts, approaches and management tools. • To create permanent spaces for the dissemination and socialization of local initiatives that support the implementation of the Convention. • To use local media for the socialization of initiatives, actions and creative proposals inspired by the

Convention. • To encourage practices that increase the contribution of culture to the economy and to sustainable development.

**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**

• To spread the submitted Quadrennial Regular Report for debate among the institutions of the culture system, in order to contribute to raising awareness of compliance with the 2005 Convention in the daily exercise of implementing cultural policy. • To increase the number of forums for exchange and methodological support on issues of cultural policy and measures with the UNESCO Cuban National Commission and the UNESCO Regional Bureau for Culture in Latin America and the Caribbean, as well as mechanisms for advice and training through exchanges with experts from the organization. • To contribute to the dissemination of the objectives and areas of the Convention in the decision-making structures of the system of cultural institutions, civil society organizations and artists, writers and cultural professionals in general.

## ANNEXES

**Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:**

### Attachment

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 annex\_1.pdf

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 annex\_2.pdf

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 annex\_3.pdf

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 annex\_4.pdf

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 annex\_5.pdf

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 annex\_6.pdf

# SUBMISSION

**Designated official signing the report:**

**Title:** Mr.

**First name:** Fernando

**Family name:** Rojas Gutierrez

**Organization:** Ministry of Culture

**Position:** Deputy Minister

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**Date of submission:**

2020

**Electronic Signature:**



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