
For culture, beyond slogans

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In a context as complex as the one Cuba is experiencing today, the fight against cultural colonization cannot be postponed or approached superficially. Defending the nation's symbolic sovereignty is as crucial as safeguarding its economic and political independence. It demands the implementation of concrete actions that can translate a conceptual framework into practice, serving as a guiding compass. Theoretical clarity is essential, but not sufficient; it must be transformed into programs, strategies, and dynamics that permeate all spaces where cultural values are formed and transmitted.

The recent National Colloquium *Pride in Being Cuban*, which concluded this Sunday in Camagüey, offered important insights for this necessary articulation. Beyond the specific interventions, the event served as a space for critical thinking, where the multiple forms of cultural colonization were analyzed. From media discourse to symbolic consumption shaped by hegemonic logics, participants shared a common concern: it is not only about recognizing the challenges but also about confronting them with systematic actions.

In the face of attempts to homogenize identities and subordinate the local to globalized patterns, the colloquium reaffirmed the commitment to defend a Cuban

culture that remains open to dialogue with the world while staying rooted in its origins. It is a culture in constant evolution, grounded in memory, diversity, and the ability to express the feelings, knowledge, and aspirations of its people. This vision also requires an active, critical stance that deconstructs the mechanisms used to normalize cultural dependence.

One of the main contributions of the colloquium was the convergence of artists, researchers, and cultural managers around the need to move beyond diagnosis. Cultural programming, audience development, arts education, and community work were identified as key pillars of a comprehensive response. Cultural resistance cannot be limited to slogans or sporadic events; it requires sustained public policy, firm institutional will, and above all, the collective commitment of the cultural system's actors.

Choosing Camagüey as the venue for this gathering reinforced the consistency of its message. With its rich heritage in literature and the arts, the city stands as a reference point for reflecting on the nation from its depths as well as its future prospects. This was not just another meeting, but a starting point for weaving new networks of collaboration and synergy among creators, institutions, and communities. *Pride in Being Cuban* should be understood as both an ethical and political proposal, one that calls for action and creation inspired by the best of the national legacy.

To celebrate *Pride in Being Cuban* is not to repeat an empty slogan; it is a vital attitude that encourages thinking independently, feeling a sense of belonging, and acting with coherence. Above all, it is a defense of original thought against imposed illusions. Culture plays an essential role here, both as a shield and a source of light. The UNEAC, the AHS, and the entire cultural institutional system must rise to the challenge of mobilizing the talent, sensitivity, and intelligence of the country, not only to resist but also to imagine and build a better Cuba.

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