

The system of Houses of Culture and work with cultural expressions: the case of the Voluminosas Cuba

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ABSTRACT: *Las Voluminosas Cuba, is a sociocultural event of the traditional and popular festivals, which for more than 12 years have generated admiration not only for its rhythms, but also for its aesthetics and ease. It can be stated, on the basis of empirical data, that the incursion of them in the various social spaces, labor institutions, health, tourist, educational, leave traces in the imaginations of those who They share and accept them as new models of beauty.*

The objective of this article is to show, from the perspective of cultural management and the institutions of the Houses of Culture system, the work with cultural expressions. Likewise from the uniqueness and diversity of their geographical, age, professional, school, religious origins; The styles and manifestations of the arts they work on, as well as their life stories, show the presence of a cultural phenomenon, unprecedented in popular festivals. Investigating this manifestation has become a topic of interest for Cuban Sociology.

KEYWORDS -Traditional festivals, Sociocultural event, Institutional cultural management and institutions, culture system

I. INTRODUCTION

The studies linked to the relationship between traditional and popular^[1] festivals, the cultural system and its management^[2] and public cultural policies^[3] in Cuba express a high degree of complexity when placed in the perspective of a scientific sociology and from the pair of concepts of culture and power. In this approach, an important group of Latin American research has been found - plural in its approaches - which has made it possible to develop the sociological bases for the study of such an important topic.

To arrive at the formulation of the scientific problem it was necessary to delve into the group “Las Voluminosas”, one of the most anticipated sociocultural shows in the carnival festivities of the cities of Santiago de Cuba^[4] and Havana^[5] and which has transcended the framework of these festivities. popular.

The years it has been since it was established - more than 12 -, the countless awards and recognitions received, the appearances in community, health, and social institutions in most Cuban provinces and the very fact that its members are beautiful overweight women who have accepted their physiques to break beauty stereotypes, has awakened interest in Cuban sociology.

The Las Voluminosas Cuba float is the result of the creative process in the carnival party show, whose antecedents date back to Santiago de Cuba (2010) with, “Wily y las Voluminosas Cuba”, known for its values inside and outside of Cuba, for working with fat women who, from above the float or at street level as a troupe or allegorical show, demonstrate the versatility and possibilities of overweight women, breaking the stigmas of the Western stereotype and the globalization that through the media They have imposed the shape of the body on women globally.

II. METHODS

The presence of Las Voluminosas in the sociocultural framework of popular festivals has revealed insufficiencies in institutional cultural management and contradictions between institutional practices and the cultural practices of Las Voluminosas, giving rise to tensions regarding the cultural control that over this expression of culture. popular is exercised.

The knowledge provided by long years of study and practice of the carnival phenomenon, as well as the elements that make it up, allowed us to delve deeper into the problematic situation of one of the most emblematic expressions: Las Voluminosas, its internal dynamics, its relationships and its links with institutions. Not only cultural, but also social and economic, it allows us to investigate: What social meaning do the Voluminosas have to support the fact that they are a sociocultural event in popular festivals in Cuba?

In relation to the exposed problem, the research presents a mixed methodological strategy, which integrates several alternatives of analysis: Multiple Case Study^[6] (Takes as the object of study the experiences achieved in the cities of Santiago de Cuba and Havana), plus the conceptions and tools of Popular Education. (techniques used Document analysis, In-depth semi-structured interview, Group interview, Surveys of diverse audiences, Life history, Participant Observation, Testimonials, Radio program Tradiciones de mi Santiago, The Problem Tree technique was applied, for entry to the field investigative, the author used the establishment of rapport, listening and viewing videos and audios).

The Multiple Case Study is a qualitative research methodology that is characterized by focusing on processes of search, inquiry and systematic analysis of one or more cases, adjusting to its objectives: particularistic, descriptive, heuristic, inductive.

Furthermore, this paradigm, also known as the paradigm of praxis and in which Participatory Action Research (PAR)^[7], constitutes the scientific mode of knowledge and intervention in reality, is an emerging one that has a utopia under construction.

The aforementioned methodology is a project that means placing human beings as subjects of action and reflection, as P. Freire, its main creator, specifies, "in a present that, in turn, illuminated, clarified by the past, we make the future". Beings who, conditioned, "can look at our own conditioning and intervene in it."

This conception assumes what Paulo Freire proposes when he points out that we must summon human beings who cannot understand or "be understood except as projects. "We are projects and there is no project that does not imply a tomorrow and there is no tomorrow that does not imply a dream and there is no dream without hope."^[8]

Furthermore, Popular Education refers to the set of practices (theories, methodologies, applications and instrumentations), which are accepted by the scientific community and which are becoming true models of action with respect to Culture, knowledge and popular action.

Through its Dialectical Methodology, this relationship can be achieved, because only based on the dialectical theory of Knowledge, it can be achieved that the "action-reflection-action" "practice-theory-practice" process of the popular groups - of the popular movement , which leads to the conscious appropriation of its practice, permanently transforming it in order to achieve a new society. It is a methodology that facilitates critical reflection on the problems and achievements of various community projects and experiences, based on collective intelligence.

The methodology used conditioned work in a sequence of phases, through which both the diagnosis and the theoretical foundation of the Las Voluminosas project were discovered, as well as certain elements that allow interpreting its impact, until it was considered a sociocultural event.

The methodological strategy reveals a qualitative approach of a transversal, non-experimental type that covers the period from 2010 to 2019 in two scenarios: Santiago de Cuba and Havana. This strategy also places popular education and action-research-participation at the center of the diagnoses, which when combined with very recurrent techniques that provide substantive visions of Las Voluminosas and institutional cultural management; It is a study where methodological complementarity is presented as the greatest feature.

III. DISCUSSION

Based on what is stated, it is a somewhat unusual investigation in Cuban sociology: study of fat, overweight, voluminous women, whose sociocultural expressions through dance, express a worldview of the context that conditions them to be them. Going into Las Voluminosas, sociology finds a rupture in the canons of beauty still prevalent in Cuban society in conflict with the models that are promoted by communication devices; the existence of discriminatory attitudes towards fat women and a patriarchal cultural model that still persists at a macro and microsocial level.

Without a doubt, this descriptive-analytical study is of interest to Cuban sociology^[9] as it reveals contradictions in institutional approaches when popular cultures are approached apart from what is truly popular, their discourses and projections. The institutionality in the culture, in its system and in management, makes other relationships invisible that are revealed with this study. Furthermore, a set of methodological tools is provided that serve as a source for public cultural policies and their cultural development programs.

With this research, the sociology of culture opens a field of inquiry within the conceptual framework and relationships between what is institutionally given – the system of culture – and the popular expressions that are still “moored” by the cultural control that is exercised over them. the cultural institution.

Las Voluminosas constitute a project of great social acceptance in traditional popular festivals; Likewise, the institutional attentions of the cultural system are valued, which manifest as sociocultural factors that connote them as an event of our traditional popular festivals.

The aforementioned factors are presented below in their manifestations and dynamics, as a demonstration of the support that supports the social impact of this project where the women who make it up show a new reason for life.

a) the organization and operation of the Voluminosas.

The study group Las voluminosas, moves through the diversification of their residential location, work and professional status, emphasizing their pleasure in belonging to a group that responds to their personal interest as a thick woman, who feels protected, to put it better, against the social attacks marked by the current stereotype of beauty that governs entertainment in Cuba.

Belonging as an amateur group to the network of Houses of Culture, they are part of the list of artists of the Casa de Todos “Joseito Fernández”, in Centro Habana and the Casa Municipal “Miguel Matamoros”, in Santiago de Cuba.

The float of Wily and his Voluminous Cuba^[10], is presented with 18 Santiago residents between 19 and 50 years of age, of them: 1 student, 5 housewives and 10 workers (1 construction professional J Human Resources, 4 general assistants, 1 folder, 2 gastronomic, 1 Cuban Postal official, 1 child care center worker, 1 actress, 1 office worker).

Of them, 6 were between 19 and 30 years old, 8 were between 31 and 35 years old, and 4 were between 36 and 50 years old. Due to their skin color, 5 white, 7 black and 6 mixed race. Its structure included the dancers, 1 general producer, 1 assistant director, 1 choreographer, 1 makeup artist, 1 costume designer and 1 general director.

Likewise, in the continuity of the Las Voluminosas Cuba Project in the Capital Carnival and with the transfer of residence of its Director to the Cuban capital, the Wily and Las Voluminosas Cuba Project was organized with women from Havana with the same generating condition and they presented for the first time in its 2014 Carnivals.

The Las Voluminosas Cuba float in its initial show presented a cast made up of 20 extras, of them: 2 housewives, 18 workers: 1 receptionist, 1 Medium Industrial Instrumentation Technician, 2 Medium Accounting Technician, 2 Graduates in Nursing, 1 Lic. Teaching, 1 Middle Hospitality and Tourism Technology, 1 Middle Commerce Technology, 1 Civil Construction Degree, 1 Night Watcher of the Provincial Center of Plastic Arts and Design of Havana, 1 Professional Staff of FMC Municipality of Cotorro, 1 Physical Culture Degree , 1 Early Childhood Educator, 1 Early Childhood Teacher, 1 Stomatological Prosthetics, 1 Czech Language Translator and Public Relations Specialist at Radio Rebelde, 1 Stomatological Prosthetics Technician.

Of the Voluminosas in their Havana version, 6 were between 25 and 35 years old, 4 were between 36 and 45 years old, 2 between 46 and 50 years old and 8 between 51 and 65 years old. By skin color, 1 white, 10 black

and 9 mestizo. Within the group when they are not in the carnival festive period: 3 monitors; 1 choreographic rehearser; also 1 General artistic director; Extras or dancers, depending on the activity to be carried out, are summoned by choreographic montage or cast.

IV. COMPOSITION OF THE ALLEGORICAL SHOW OF WILY AND HIS VOLUMINOUS CUBA AT THE CARNIVAL)

The structure is the following: 120 members (it may or may not meet or exceed)

60 extras

36 musicians

1 CEO

1 artistic director

1 general producer

3 production assistants

1 musical director

15 attendees

2 choreographers

Within the group when they are not in the carnival festive period:

3 monitors

1 choreographic rehearser

1 General Artistic Director

Extras or dancers depending on the activity to be carried out, they are summoned by choreographic montage or cast.

b) social acceptance in traditional popular festivals.

Since its creation in July 2010, the group was accepted and loved by the general public throughout the archipelago and broke barriers to other latitudes on a global level.

c) the institutional attention of the cultural system.

A relevant fact about the impact of Las Voluminosas is that they are entertained by managers, they have institutional and governmental support, as well as financial support.

From the Heritage perspective, in the range of "manifestation" as a tangible and intangible action where our object of study Las Voluminosas Cuba is located in a unique and pertinent way, the central core of the research "Las Voluminosas as a sociocultural event of the popular festivals in Cuba. A case study".

We must point out that in the draft general law for the protection of cultural heritage and natural heritage, dated May 16, 2022, it clearly endorses the support of the state and our social system for the care, conservation and promotion of the health system. culture.

Of vital importance for the research and in a unique way to support the Las Voluminosas project, are the details included in ARTICLE 118 of the aforementioned project when it is stated: "The following are recognized as other main managers of Cultural Heritage and Natural Heritage:

a) The Culture House System;

b) the National System of Document Management and Archives of the Republic of Cuba;

c) the offices of the Historian and the Conservator;

d) the Ministry of Science, Technology and Environment;

e) the Ministry of Energy and Mines; and

f) the local bodies of Popular Power."

In this sense, it is to be considered that the Culture House System logistically serves the movement of amateur artists with resources for clothing, footwear, musical instruments; payment for local, national and foreign trips to events and festivals.

For this reason and from the particularity of the Las Voluminosas project, as an investigative phenomenon, they are covered by the Second Section of the sources in its ARTICLE 19, which specifies that: "Intangible cultural manifestations, movable and immovable cultural assets and natural sites They constitute the sources from which

the Cultural Heritage and the Natural Heritage are nourished, as appropriate, without distinction of ownership, or sociocultural group to which they belong.

In this way, it is clarified in a very specific way in article 20.1, that “The intangible cultural manifestation refers to the uses, representations, expressions, knowledge and techniques generated by the communities and covers the areas of oral traditions and expressions, the arts of the spectacle, social uses, rituals and festive events, knowledge and uses related to nature and the universe, as well as traditional craft techniques^[2]”.

V. RESULTS

The Las Voluminosas Group, composed of overweight or obese female subjects with more than five years of existence, contains great gnoseological value, there is no known history of studies that stop at socially and culturally analyzing this group that has already surpassed the borders of society. city of Santiago de Cuba and Havana, as an object of sociological research. It is a Group that fractures the tradition around the body of women in the carnivals of Santiago de Cuba and Havana.

VI. CONTRIBUTIONS

For Cuban sociology, this descriptive analytical study is of interest as it reveals contradictions in institutional approaches when popular cultures are approached apart from what is truly popular, their discourses and projections.

The institutionality in the culture, in its system and in management, makes other relationships invisible that are revealed with this study.

Additionally, a set of methodological tools are provided that serve as a source for public cultural policies and their cultural development programs and abundant information as a result of the field work carried out.

It is a somewhat unusual investigation in Cuban sociology.

This study of fat, voluminous women, whose sociocultural expressions through dance, express a worldview of the context that conditions them to be them.

Entering Las Voluminosas, sociology finds a rupture in the canons of beauty still prevalent in Cuban society in conflict with the models that are promoted by communication devices.

The existence of discriminatory attitudes towards fat women and a patriarchal cultural model that still persists at a macro and microsocial level.

For its part, the popular reactions in both the Hero City and the Wonder City showed a great reception, where the surprising nature, curiosity, respect and contagiousness were aspects that specified it. Some personalities and their protagonists tell us about this:

Video-- Mtro. Juan Mas Chigin, Founder of Danza Voluminosa (August 2022) Joseito Fernández House of Culture of the Centro Habana Municipality.

I think it was a wonderful idea, to bring this type of figure to popular dance and the people adopted them from the first moment, the people anxiously waited for the voluminous float, it has been a total impact at the town level, what is that? How important it is that it is part of our popular culture, that it is so necessary and that the people have made it their own, wherever the Voluminosas dance it is an event.

In 1996, the Voluminous Dance Company was created by Mr. Juan Mas Chigin, former Cuban contemporary dance dancer in the Che Guevara theater room of Casa de Las Américas thanks to its Theater Department.

We made calls through the mass media and when we interviewed them they told us that what they wanted was to lose weight. The ones who wanted to dance and felt like dancers, saw themselves as dancers, were the ones I stayed with.

There are always negative and positive experiences, sometimes the Institutions have not given me all the necessary support, perhaps I have not known how to explain myself or they have not known how to listen to me at all, others have also accompanied me. Another difficulty is not having a subsidy for them, as dancers we have to do without them.

We are currently working in the Marianao culture house, we have visited several places. We have had several very good moments such as the premiere of the choreography Danza con Bola, L dedicated to Bola de Nieve, La

Fedra with choreography by Maestro Ramiro Guerra, La muerte del Cisne, tours to Colombia, Mexico, the World Youth Festival and the students, the Gala for the 10 and 20 years of foundation.

At the 2006 Gala it was seen by more than a hundred countries, several international agencies recorded it and that is why the Swiss art museum obtained the video and they have it and show it as a piece of unconventional art

I am neither pleased nor fulfilled. I would like to have given more that each house of culture in each municipality had a space for voluminous dance.

I think it was a wonderful idea, to bring this type of figure to popular dance and the people adopted them from the first moment, the people anxiously waited for the voluminous float, it has been a total impact at the town level, what is that? How important it is that it is part of our popular culture, that it is so necessary and that the people have made it their own, wherever the Voluminosas dance it is an event.

Video-- Mtra. Deysi Cartier Romero Provincial Methodologist of Dance and Jury of the Havana Carnival for more than 30 years (August 2022) Joseito Fernández House of Culture of the Centro Habana Municipality.

When we saw Las Voluminosas for the first time at the Havana carnivals, it was a pleasure, a pleasure to see a new proposal with a different aesthetic from the concept of carnival, since generally the criterion of seeing a pretty slender girl with very well defined and these beautiful women arrived with another aesthetic of the movement and it really was a success. From there to here they have been evolving, it is an evolution that responds to the aesthetic criteria of the choreographer who puts it according to the main theme of the show that varies each year. Likewise the costumes and the music. Yes, I consider that it was a pleasure for us that they brought us the gift that came from Santiago de Cuba, because we knew about this phenomenon with this artistic proposal from Santiago de Cuba, but in Havana far from any similarity and it was and continues to be a pleasure to see how you are Women enjoy, dance, defend the aesthetics of their choreographer at every party and at the Havana carnival.

From the 14th to date it is already a must-see at the Havana Carnival.

In fact, in Havana they are a success, I say success because of its novelty and I reiterate it because of the somatotype that they have, which is not what we are used to seeing.

They say carnival and people think of the carnival of Brazil, Venice of Mexico with beautiful thin women with a model figure and here this aesthetic is changed by women who do not stop being beautiful, who do not stop dancing, on the contrary, they motivate movement and bring enjoyment to the carnival festival, is a different proposal accepted and welcomed in Havana.

Video-- Dr. C. Carlos Lloga Domínguez, Radio Mambí Station. Good afternoon Santiago program, cultural space Tradiciones de mi Santiago. April 2022.

You haven't realized that this is an unusual case in popular festivals and the Santiago carnival.

Look, the problem is that people do the things they do, sometimes they do extraordinary things and they are not aware, they do not conceptualize that extraordinary thing they are doing.

But how are you going to pass up the opportunity to have the person who came up with this project and the person who made it a reality, such an extraordinary thing, and for it to happen and for there to be no one to write a thesis about it, for such a revealing phenomenon to not be conceptualized, The voluminous project is so liberating for women, that it receives the theoretical part to complete its impact on society.

The voluminous ones are a liberating project for women, especially in carnival for the reason that women are judged by their body, so if you have a body that meets the canon, you are an extraordinary woman, but if your body does not respond to that canon then you are eliminated from the representation of the practices, eliminated as if you did not count.

And the voluminous ones come with a body that does not comply with the canon of the woman in the cabaret, the woman in the float.

While the others show off their bodies on top of the float, even though some do not dance well, the voluminous ones show off the quality of their movement, how they know how to dance and how they enjoy it, and with this they open a door to all the other women who do not have the body. of the scheme and from the voluminous ones they feel that there is space for everyone and that was opened by the voluminous ones, that is an extraordinary

value that must be put, it must be conceptualized, it must be explained and made known to everyone, that the people know where this phenomenon of the Santiago carnival came from.

The voluminous ones are a great achievement of the carnival and partly define the carnival as a space of justice, not only of enjoyment, but they give freedom to women with other types of shapes and the carnival has to take care of that and for this the project needs material and institutional support, we have to talk about the project, we have to place them in the way of thinking of the people of Santiago, make programs where they are talked about, so that they realize that they have a great project that has a great characteristic that they go to the carnival and not only am I going to have fun looking at those women, not only that, I am going to have a sense of belonging, a sense of identity and that sense must be supported and promoted by institutions, not only those of the Ministry of Culture, the radio, The CDR, everyone has to say we have voluminous ones, and voluminous ones represent freedom, they represent another scheme of beauty, they represent another way of having fun, that must be supported and promoted.

Video-- 1st Choreographer of Las Voluminosas Hugo Guevara Aguillón Radio Mambí Station. Good afternoon Santiago program, cultural space Tradiciones de mi Santiago. April 2022.

I worked at the Malaica company and they are looking for me, I don't even remember who it was.

When I saw that at the carnicería culture house, I didn't know what to do, but I immediately faced the idea of William Ortíz, since 2010.

For me that has been the greatest thing that could have developed not in Santiago, in Havana in Cuba, because if all the provinces did the same that would be a disaster.

Wily had not seen the float because it was the Carnival Drt and when he saw it he was shocked.

I love them, I love them and I hope that destiny and William Ortíz put me back to work with them...

Santiago sus Tradiciones, radio space for field work March – April 2021 Radio Mambi Station.

Dr. C Giovanni Villalón García Director of CESCA at the Universidad de Oriente, it is an interesting idea since its appearance in 2010, not only for me but for everyone, it is a great idea because it privileges the concept of inclusion and that everyone has rights to participate, to integrate, to express oneself. It has great relevance from the inclusion itself.

Video-- Choreographer Irina Tabares, current Drt Artístico Cía. IrinaDance Radio Mambí Station. Good afternoon Santiago program, cultural space Tradiciones de mi Santiago. April 2022.

I arrived at the rehearsal very scared when I saw them too fat, I said "My God!", but well, I put my arm in front of them, dance figures, I spoke to them in the language of dance, they understood me quickly and understood everything so quickly that it didn't seem In reality, the conditions of a normal person are not the same as the conditions of the voluminous ones.

I consider them more than a sociocultural secession, I consider them as a bomb of popular Cuban festivals. I think the best in the carnival style, float style, street parade style, fun style. I think the best thing they have thought of has been the voluminous ones.

Video-- Words by Dr. C Alicia de La Caridad Martínez Tena in the presentation "Las Voluminosas", the carnival and traditional festivals in Cuba. At the 41st edition of the International Caribbean Festival on July 5, 2022 at the Rialto cinema theater.

The voluminous ones show off joy, happiness, joy, optimism, and confidence. Issues so necessary in these moments from everyday life weigh us down, that is, they hurt us and make us cry also in our families, so more than the pounds that are beautiful, more than the beautiful color, the voluminous ones are a rainbow, more than the ages and skin color, geographical origins, professionals more than all that. Cuban culture has welcomed and must continue to welcome a project that has been revolutionizing the Cuban imagination and that has made the cultural system think about doing something so that they continue to carry and continue contributing to Traditional Popular Culture.

And it has disrupted because the functioning of culture and its system when perceiving this project has to change, it has to make spaces so that they are present in the programmatic platforms, as well as in the work projects, in the Cultural Development Program to give way to this project.

And it is a sociocultural event because from the cultural policies of the culture system, from the family space, from musical, circus, theatrical, and visual events, it has left its mark and the mark is that people have begun to consume a visuality that is connected with that imaginary of women that has been promoted for more than 300 years.

And it is more enriching for male eyes to see well-adjusted masses than to see a sculptural body that men also visually assume and say how pretty it is; But when they see a voluminous or overweight woman, with those protruding breasts, those lush buttocks, feet marking the rhythm very well and those firm thighs that say "here I am" then it awakens a singular and plural endogenous acceptance process in society.

1. Daylis Valeris, the youngest from Santiago, who was only 18 years old - getting on the float and facing that audience was very gratifying and then being on the street in Bayamo! and people recognize me and ask to take photos with me or sign autographs, hahaha, that's unforgettable. (Daylis Valeris, personal communication, April 9, 2014)
2. Rule of Charity Amoro Ballao relates, "In my first official presentation my blouse broke, I didn't know what to do in the middle of the Malecón and then I spoke with the musicians and with a key to the musical instruments, I fixed it and continued dancing, hahaha" (Amoro Ballao Charity Rule, Personal communication, March 28, 2014)
3. On the other hand, in conversation with Milagros Mesías, she testifies that "with this fatness and age, modeling on San Rafael Boulevard and on Canal Habana TV Magazine, the designer's "Mima" outfits, they gave me the dress as a gift." (Milagros Mesías, personal communication, March 28, 2014)
4. Yuvisleidi Caridad Mateo de Acosta Falcón reports - participating in the activity of Cayo Santa María in Caibarien Villa Clara, with so many professional national figures for an international audience, my whole body was shaking, I was very thirsty, it was nice" (Yuvisleidi Caridad Mateo from Acosta Falcón, personal communication, March 28, 2014)
5. Adelaida Amalia Oñate Pérez. – that has changed my life, they have called me for several documentaries, audiovisuals, interviews. On the street people recognize me and greet me every day" (Adelaida Amalia Oñate Pérez, personal communication, March 28, 2014)
6. "In conversation with Yoadis Segura Bridón – he reveals that the first time when I got on the float I was very afraid, then it happened and in the province of Las Tunas I felt like an artist, the praise and the treatment towards us was great" (Yoadis Segura Bridón, personal communication, April 9, 2014)
7. "Very excited Keilan Gonzáles S - to receive the award and recognition with the character of the Bella Cubana, at the Guanabacoa carnivals" (Keilan Gonzáles S, personal communication, April 9, 2018)
8. "Shocked Rosa Amoro Montejo - very excited by the number of children who wanted to take photos with us in the Náutico social circle, I will never forget that activity" (Rosa Amoro Montejo, personal communication, March 28, 2018)
9. "Thanks to the group says Mirtha de la Caridad Camejo Zurita - I learned to do my own makeup and I dared to dance in a trunk in front of the public (Mirtha de la Caridad Camejo Zurita, personal communication, March 28, 2018)
10. Daylis Valeris, the youngest from Santiago, who was only 18 years old - getting on the float and facing that audience was very gratifying and then being on the street in Bayamo! and people recognize me and ask to take photos with me or sign autographs, hahaha, that's unforgettable. (Daylis Valeris, personal communication, April 9, 2014)
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16. "Very excited Keilan Gonzales S - to receive the award and recognition with the character of the Bella Cubana, at the Guanabacoa carnivals" (Keilan Gonzales S, personal communication, April 9, 2018)

17. "Shocked Rosa Amoro Montejo - very excited by the number of children who wanted to take photos with us in the Náutico social circle, I will never forget that activity" (Rosa Amoro Montejo, personal communication, March 28, 2018)

18. "Thanks to the group says Mirtha de la Caridad Camejo Zurita - I learned to do my own makeup and I dared to dance in a trunk in front of the public (Mirtha de la Caridad Camejo Zurita, personal communication, March 28, 2018)

VII. CONCLUSIONS

There were problems in the Santiago Carnival parades in their floats and the non-beauty present in the girls of those floats or rolling elements. The new group of Las Voluminosas breaks with the standards of beauty in the Carnival Festivals of Santiago de Cuba and the entire archipelago. They become a reference for a new prototype of extra, dancer or dancer within popular festivals, as they break all the canons and stereotypes of female beauty established in the carnivals of our society. They are accepted by the general public and raise the self-esteem of Cuban women. They transgressed the imaginary of beauty by incorporating a new image to the traditional and popular festivals in Cuba.

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