REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2022 for possible inscription in 2023

Instructions for completing the nomination form are available at: https://ich.unesco.org/en/forms
Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

Republic of Angola

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Sona, drawings and geometric figures on sand

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

Sona. Lusona.

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.


C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

Northeast region of Angola: Lunda-Norte, Lunda-Sul and Moxico provinces.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Gourgel Bernardo</td>
</tr>
<tr>
<td>Given name:</td>
<td>Cecília Maria dos Santos</td>
</tr>
<tr>
<td>Address:</td>
<td>Major Canhanguulo street, 77. Luanda city.</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>(+244) 923727468</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:cilagourgel@hotmail.com">cilagourgel@hotmail.com</a></td>
</tr>
<tr>
<td>Other relevant information:</td>
<td>Institute supervised by the Ministry of Culture, Turism and Environment</td>
</tr>
</tbody>
</table>

E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

1. Identification and definition of the element

For **Criterion R.1. States shall demonstrate that ‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’**.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.

- ☒ oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- ☒ performing arts
- ☒ social practices, rituals and festive events
- ☐ knowledge and practices concerning nature and the universe
- ☐ traditional craftsmanship
- ☐ other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

a. an explanation of its social functions and cultural meanings today, within and for its community;

b. the characteristics of the bearers and practitioners of the element;
c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and

d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;

b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;

c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;

d. that it provides the communities and groups involved with ‘a sense of identity and continuity’; and

e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

(i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

Sona representations are made on a smooth surface and continuously, because any hesitation or interruption on the part of the designer is interpreted by society as imperfection or lack of knowledge. To facilitate the memorization of their standardized pictograms or ideograms, their inventors have devised an interesting mnemonic resource: after cleaning and smoothing the floor, they start by marking an orthogonal network of equidistant points with their fingertips; the number of rows and columns depends on the motif to be represented.

(ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words

The “akwa kuta sona”, who invented and developed the sona tradition, as a form of communication to gain access to the ancient wisdom of their tradition, and who embody the lived experience of the Lunda Cokwe peoples, constituting a responsibility in the training of young people, who are being prepared to assume social functions.

(iii) How are the knowledge and skills related to the element transmitted today?

Not fewer than 150 or more than 250 words

The knowledge of the Sona remains the same, as it is a form of writing, where a narrator tells a story or a reality of life, playing an important role in the transmission of knowledge to new generations. Sona is developed during boys’ rite of passage to adulthood.

(iv) What social functions and cultural meanings does the element have for its community nowadays?

Not fewer than 150 or more than 250 words

The Sona are a symbolic representation of the evolution of the narrative. The sona provide a culturally framed and attractive context that allows the analysis of social relationships, focusing in particular on:

- Traditions that survived colonization and social activities in the daily life of populations;
- Cultural elements that serve for the development of society.

(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not fewer than 150 or more than 250 words
No, there is no part of the element that is not compatible with existing international human rights instruments. All elements come together for the mutual respect between communities, groups and individuals and with sustainable development.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level. Not fewer than 100 or more than 150 words

With the inscription of the Sona, we will promote the appreciation of this cultural expression of regional tradition and the knowledge revealed by the Sona will contribute to ensuring the visibility and awareness of the importance of the Angolan intangible cultural heritage, particularly as it is the first in the country to be registered worldwide.

(i.b) Please explain how this would be achieved at the national level. Not fewer than 100 or more than 150 words

With the inscription of the Sona on the Intangible Cultural Heritage list, it will become less monopolized, less regional, less linked to a particular ethnicity, contributing to the development of a truly national cultural expression.

(i.c) Please explain how this would be achieved at the international level. Not fewer than 100 or more than 150 words

The international recognition of sona practice could contribute to the training of current and future generations in a more productive and creative way, avoiding sociocultural and psychological alienation, since it is on the verge of extinction, because today it is only practiced by small groups that seek to maintain the roots of their traditions.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element? Not fewer than 100 or more than 150 words

The dialogue between communities and groups is encouraged by the Department of Mathematics Education of the Higher Pedagogical School of Lunda-Norte, a body of the Lueji A’Nkonde University, which has worked to transmit the knowledge to the Angolan society and abroad. And the National Institute of Cultural Heritage is responsible for promoting safeguard measures.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element? Not fewer than 100 or more than 150 words

With the appropriation of Sona knowledge and practices, people gain a new way of looking at the world, particularly about geometry.

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’.

3.a. Past and current efforts to safeguard the element
(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

To safeguard the Sona, the Lueji A’Konde University, the National Institute of Cultural Heritage and the Dundo Regional Museum carry out university extension activities, which involve professors, students and members of the Cokwe community. Safeguard measures have gone through lessons, lectures, workshops, short courses, scientific events.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

The conservation of disappearing popular cultural traditions is one of the fundamental tasks of the Angolan State (item d, no. 1 of Article 46 of the Cultural Heritage Law), for this reason, the declaration of the Sona as National Intangible Heritage was an imperative exercise as a way to prevent their disappearance and to promote measures aimed at its effective safeguard and recovery.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

The National Institute of Cultural Heritage and the Regional Museum of Dundo intend to work with the Masters of Sona who can be located in some villages, neighborhoods or cities in eastern Angola for the transmission of knowledge to new generations, preferably from the communities that make up the region Lunda Cokwe. The National Institute for Assessment and Development of Education, overseen by the Ministry of Education, envisages the inclusion in school curricula of non-university education. The Department of Mathematics of the Higher Pedagogical School of Lunda-Norte, Universidade Lueji A’Nkonde, has approached the Sona in the training of new mathematics teachers, in the contents of Ethnomathematics, Geometry, Topology, etc.

(ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not fewer than 150 or more than 250 words
Support may be in terms of human, material and financial resources, according to the possibilities and availability of the competent institutions.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

Safeguard proposals such as:
- Creation of youth-oriented learning programs;
- Mentoring program for elders who pass this practice on to the younger "heirs of sona" - each elder has a young person who guides whether in narrative, drawing or geometry/mathematics;
- Organization of workshops at the Regional Museum of Dundo, Museum of Anthropology and at the Culture Houses;
- Primary schools have an apprenticeship programme;
- Creation of a cultural agenda of Sona practice events. The agenda must be in Portuguese, French and English on the internet and on paper;
- Creation of the digital archive of books and investigations - INPC - National Archives;
- International Ethnomathematics Conference with extended discussion panels on how to safeguard the Sona.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

<table>
<thead>
<tr>
<th>Name of the body</th>
<th>Address</th>
<th>Telephone number</th>
<th>Email address</th>
<th>Other relevant information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lunda-Norte Province Government</td>
<td></td>
<td>(+244)923502935</td>
<td><a href="mailto:zefopinto1@gmail.com">zefopinto1@gmail.com</a></td>
<td></td>
</tr>
<tr>
<td>Higher Pedagogical School of Lunda-Norte – Lueji A’Nkonde University</td>
<td></td>
<td>(+244)924188985</td>
<td><a href="mailto:fdiambo@outlook.com">fdiambo@outlook.com</a></td>
<td></td>
</tr>
<tr>
<td>Dundo Regional Museum</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>
4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Participation of the Cokwe, Luchazi and Ngangela communities in activities of reflection, celebration, exhibition on the status of national intangible cultural heritage; representation at Expo Dubai 2020 for dissemination and promotion; preparation of the Angolan application for intangible cultural heritage of humanity.

Contribution by teachers and students of the Department of Mathematics Teaching and Research of the Higher Pedagogical School of Lunda-Norte, body of Lueji A’Nkonde University; Employees of the Regional Museum of Dundo and of the local administration of Dundo and Chitato.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Four declarations were signed in favor of the inscription of the Sona as intangible cultural heritage of humanity.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.
The Sona have an interesting particularity, because for the ancestors or elders, secrecy must be kept, but because it is considered by mathematicians, a geometric figure, it ends up being published in several books. Each figure has a story, a life experience, from the point of view of symbolic representation.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

a. Name of the entity;
b. Name and title of the contact person;
c. Address; Luanda
d. Telephone number;
e. Email address;
f. Other relevant information.

a. Name of the entity: Committee of the Association of Mathematics Education of Angola
b. Name and title of the contact person: Jorge Dias Veloso
c. Address: Luanda
d. Telephone number: (+244) 924198058
e. Email address: jdveloso@yahoo.com.br
f. Other relevant information.

a. Name of the entity: Scientific Committee of the Higher Pedagogical School of Lunda-Norte – Lueji A’Nkonde University
b. Name and title of the contact person:
c. Address:
d. Telephone number:
e. Email address:
Other relevant information.

a. Name of the entity: Antropology Museum
b. Name and title of the contact person: Álvaro Jorge
c. Address:
d. Telephone number: (+244) 930933701
e. Email address:
Other relevant information.

a. Name of the entity: National Institute for Cultural Heritage
b. Name and title of the contact person: Cecília Maria dos Santos Gourgel Bernardo
c. Address: Rua Major Canhanguo, 77.
d. Telephone number: (+244) 923727468
e. Email address: cilagourgel@hotmail.com/inpc.cultura@gmail.com
Other relevant information.

a. Name of the entity: Regional Museum of Dundo
b. Name and title of the contact person: Ilunga Tshibango André
5. **Inclusion of the element in an inventory**

For **Criterion R.5**, States **shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies)** in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

<table>
<thead>
<tr>
<th>Inventory of the National Intangible Cultural Heritage</th>
</tr>
</thead>
</table>

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

<table>
<thead>
<tr>
<th>National Institute for Cultural Heritage</th>
</tr>
</thead>
</table>

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

<table>
<thead>
<tr>
<th>Executive Decree number 99/21, of 20th of April, Declares Sona as National Intangible Cultural Heritage in the Field of Cultural Expressions. The Ministry of Culture, Tourism and Environment.</th>
</tr>
</thead>
</table>

(iv) **Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):**

<table>
<thead>
<tr>
<th>2019-2021</th>
</tr>
</thead>
</table>

(v) **Explain how the element was identified and defined, including how information was collected and processed ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).**

The art traditionally intrinsic to the culture of eastern Angola, Sona write in the sand, was raised to the category of National Intangible Cultural Heritage in the field of cultural expressions, as a result of a joint work between the National Institute for Cultural Heritage, a body supervised by the Ministry of Culture, Tourism and Environment and by Lueji A’Konde University.

“Sona is better known as sand drawing, but for mathematicians, it is about geometric figures made in sand, as they have a precise geometry.

(vi) **Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).**

The inventory of Cultural Expressions is updated monthly, as it is a recent process, Sona is the second National Intangible Cultural Heritage, whose declaration took place in 2021.

(vii) **Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).**

The Intangible Cultural Heritage inventory is regularly updated, with the addition of new elements. The review of existing information on the evolution of the nature of the elements already included will be carried out depending on the implementation of the safeguard plan.

(viii) **Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies),**
as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element. Attach to the nomination print-outs of relevant sections of the content of these links. The information should be provided in English or French, as well as in the original language if different.

b. If the inventory is not available online, attach exact copies of texts concerning the element included in the inventory. These texts should be provided in English or French as well as in the original language if different.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

<table>
<thead>
<tr>
<th>Executive Decree number 99/21, of 20th of April, Declares Sona as National Intangible Cultural Heritage in the Field of Cultural Expressions. The Ministry of Culture, Tourism and Environment.</th>
</tr>
</thead>
</table>

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.


7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Cecília Maria dos Santos Gourgel Bernardo

Title: Director-General

Date: 29/03/2022
Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)

Signature: Cecilia dos Santos Gouveia Bernardo