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

In Cokwe: Sona.
In Portuguese: Sona, desenhos e figuras geométricas na areia.

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
Chitato Rural Community.
Cambulo Rural Community.
Cuango Rural Community.
Jorge Dias Veloso – scientific researcher.
Commission of the Association of Mathematical Educators of Angola.
José Manuel da Conceição Pedro – anthropologist and artist.
Maria Ermelinda de Oliveira Gomes de Pina Zau – artist.

### 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

The Sona are a tradition of the Cokwe culture and neighboring peoples, such as the Luchazi and Ngangela living in eastern Angola and in neighboring localities. The Cokwe people are located predominantly in the provinces of Lunda-Norte, Lunda-Sul and Mexico, and the province of Lunda-Norte is the one where the Sona tradition is most common. The Luchazi are predominantly located in the province of Mexico and Ngangela in Cuando Cubango province.

### 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>Ms</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>Institution/position:</td>
<td>National Institute for Cultural Heritage / Director-Geral</td>
</tr>
<tr>
<td>Address:</td>
<td>Major Canhangulo N.º 77 street</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>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>Body of the Ministry of Culture and Tourism</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.

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### 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

The Sona are a form of expression of the relationship between human beings and theirs with nature. This form of expression translates, beliefs, thoughts, feelings, emotions, concerns, anxieties, desires, among other aspects associated with human nature.

In its original form, the wet floor is used to perform the expression, consisting of the marking of reference points on the floor with the index fingers and pinky and, in the sequence, consisting of the line(s) tracing around these points. These traces of their own geometry are associated with the tale of stories, the passage of knowledge to the new generations, the preservation and demonstration of knowledge of the collective memory of a people.

During the 1980s, in a seminal work by Paulus Gerdes, several relations were established between the Sona and Mathematics, and the term Geometria Sona emerged and prevails to date, a clear recognition of his contribution to mathematics.

Various mathematical knowledge and practice, of primary, secondary and higher level, have been recognised in the Sona in several scientific publications presented in section 6.6 of this application form.

(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 have access to the millenary wisdom of their tradition, and who embody the
lived experience of the Lunda Cokwe peoples, constituting a responsibility in the formation phase of the young, who is preparing to assume social functions.

The preparation of the young man consists in the passage through initiation rites, passing through several stages where he receives teachings and is submitted to tests. In the most advanced stages of initiation rites, the young man learns and practices the Sona. Therefore, the more successful in the initiation rites, the more contact the young man has with the Sona. This ensures the passage of knowledge about sona from generation to generation.

Another group of practitioners is that of the artists. They practice the Sona as decorative art, in order to disseminate and preserve the culture of the Sona.

More recently, we can also consider academics who, after paulus gerdes' seminal work in the 1980s, continue to explore and highlight the mathematics existing in the Sona, both for use in the creation of new mathematical knowledge and for teaching existing mathematical knowledge.

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

Knowledge about the Sona, in their traditional form, is at risk of extinction, as the number of practitioners is increasingly reduced in the communities of origin. The settlement of populations in urban areas instead of rural areas makes the risk of extinction of the Sona in its original form increasing. The practice of rites of passage of young people to adulthood is increasingly smaller, also increasing the risk of extinction of the Sona in their original form.

On the other hand, the use of Sona by artists and academics created a space for reinvention, created a space for expansion and reinforcement of knowledge and skills about the Sona from different perspectives. Here we can say that the knowledge and skills about the Sona have been reinforced by the creativity of artists and the scientific rigor of academics. From the Sona, new mathematical problems were identified; strip patterns have been identified; geometric symmetry elements were identified; topological definitions have been created; software has been created, etc.

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

From the point of view of cultural tradition, despite the risk of extinction, the Sona continue to be a form of expression of the relationship between human beings and nature, translating, beliefs, thoughts, feelings, emotions, concerns, anguish, desires, among other aspects associated with human nature.

From an artistic point of view, the Sona are a way of rescuing the cultural identity of a people; are a way of creating and consolidating the collective memory of the Angolan people; are a way of elevating the sense of belonging and patriotism; are a way to strengthen the Angolan nation through the common elements that characterize it.

From the academic point of view, studies on the Sona add value to the knowledge about Mathematics, Ethnomathematics, Mathematics Education, Anthropology, among others.

From the point of view of the education of children and young people, knowledge about the Sona is an opportunity to school endogenous knowledge, in order to formalize and systematize the transmission from generation to generation and, as a result of that, its maintenance.

(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?

No, there is no part of the element that is not compatible with existing international human rights instruments. All elements bring together mutual respect between communities, groups and individuals and with sustainable development.
The Sona do not remove the equality, dignity and rights with which human beings are born. They do not pose a threat to the spirit of brotherhood with which human beings must live.

The Sona do not coartate human rights or distinguish of any nature, namely raça, colour, sex, language, religion, political opinion or other nature. The Sona make no distinction of national or social origin, wealth, birth, or any other condition associated with people.

As noted in the expansion of knowledge and practices related to sona around the world, there is no distinction based on the political, legal or international condition of the country or territory to which the practicing person belongs, whether it is an independent territory, under guardianship, without proper government, or subject to any other limitation of sovereignty.

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 valorization of this cultural expression of regional tradition and the knowledge revealed by the Sona will contribute to ensure the visibility and awareness of the importance of Angolan intangible cultural heritage, particularly because it is the first in the country applying to be inscribed worldwide.

It would also be achieved by disseminating and publisizing the existence of intangible cultural heritage, making citizens aware of it, throughout the world in general, and in its localities in particular. Therefore, encourage initiatives to identify other intangible cultural heritage in the same localities.

Through the measures of preservation and dissemination of the Convention, reveal the importance of intangible cultural heritage for strengthening and maintaining its identity. The following are some preservation measures: maintenance, reinforcement and resumption of traditional practices; artistic manifestation; formalization and schooling of its teaching; teaching, scientific research and university extension

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

With the inclusion of the Sona in the list of national intangible cultural heritage, this cultural asset has become less monopolized, less regional, less linked to a particular ethnic group, contributing to the development of a truly national cultural expression.

The Sona are the 2nd national intangible cultural heritage of the three entries in Angola. The first was the Rebita and the 3rd were the Bakama-Zindunga. This framework of intangible heritage recognizes, reinforces and values the importance of Angolan cultural identity, awakens society to the importance of intangible cultural heritage in its affirmation. At the national level, the importance of intangible cultural heritage is increasingly visible, because, through them, practices have been rescued and preserved. By the force of colonization and globalization, those practices have been at risk of extinction.

(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 the Sona practice can contribute to the education of current and future generations in a more productive and creative way, avoiding sociocultural alienation, once it is in the process of extinction, because today it is exercised only by small groups that seek to maintain the roots of their traditions.

The Sona will be the 2nd world intangible cultural heritage based on knowledge and practice on Mathematics – the 1st and only inscribed in UNESCO to date is Zhushuan, knowledge and practices of arithmetic calculus through the abacus – awakening and valuing the importance of Angolan cultural identity at the international level, awakening and reinforcing the importance of Ethnomathematics in the history of humanity, attracting attention to other traditional endogenous knowledge and practices that have contributed to the development of humanity.

(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 and Research of the Pedagogical School of Lunda-Norte, Lueji A’Nkonde University, which has worked to transmit knowledge to Angolan society and more. Being the Sona declared as national intangible cultural heritage and being foreseen their inscription as intangible cultural heritage worldwide, these practices of university extension - programs; projects; courses; events (congresses, conferences, lectures, seminars, workshops, debates, excursions, etc.); product development; delivery of service – would be reproduced by Angola and around the world, promoting dialogue and interaction between communities and groups of individuals throughout Angola, Africa and the world.

The National Institute of Cultural Heritage has promoted safeguard measures. With the national declaration and international inscription of the Sona, these practices would be shared with their counterparts around the world, providing greater international interaction between communities and groups of individuals.

(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 knowledge and practices of the Sona people gain a new way of facing the world in what relates to the Sona, particularly about geometry.

Decorative arts and ethnomathematics are a clear example of the manifestation of human creativity through the Sona. They are also a genuine and different way of making culture, they are a way of being originally different.

The inscription of the Sona as a world intangible cultural heritage will consolidate the worldwide elevation of the creativity and cultural diversity associated with the Sona. The inscription would be another confirmation of the unquestionable traditional, artistic and scientific value of the Sona.

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?
Not fewer than 150 or more than 250 words

Manifestation of political will for the inscription of the Sona as an intangible cultural heritage of humanity made by the President of the Republic of Angola on October 15, 2022, in the state of the nation address at the National Assembly.

To safeguard the Sona, Lueji A’Konde University, the National Institute of Cultural Heritage and the Dundo Regional Museum carry out university extension activities involving professors, students, members of the Cokwe community and society in general. Safeguard measures have
passed through classes, lectures, workshops, short courses, delivery of service to the public in museums, scientific events, visits, among others.

It has been disseminated in the media through interviews and press coverage to the activities carried out. There has been work on the publication of opinion and scientific articles on the Sona, the last but one bibliographic reference in section 6.b) of this form is a clear example of this.

Visits have been made to the few existing communities of Sona practitioners, there has been interaction with them and support has been provided. The collection of the Dundo Museum has been reviewed and the bibliography produced by the world on the Sona has been reviewed. There have been interaction with people who have lived experiences on the Sona. Knowledge and practices about the Sona that are at risk of extinction have been relearned.

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? Not fewer than 150 or more than 250 words

Conservation of popular cultural traditions, in risk of extinction, is one of the fundamental tasks of the Angolan State (point (d), article 46(1) of the Cultural Heritage Law), for this fact, the declaration of the Sona as national intangible heritage was an imperative exercise as a way to prevent its extinction and to promote measures aimed at its effective safeguarding and valorization.

There aren’t any restrictions, either internal and external, relating to Sona. We are currently working on defining safeguard plans and specifically encouraging the Cokwe initiation rites, namely Mukanda, Mungonge, among others, because those are the places where they traditionally practice.

The Fundamental Law of the Educational System of Angola, in article 105(2), establishes that "20% of the curriculum contents for Kindergarten, Primary Education and Secondary Education are local responsibility, in terms to regulate in specific diploma". This is a public educational policy in order to safeguard the Sona, in particular, and the national cultural, material and intangible heritage.

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? Not fewer than 500 or more than 750 words
(1) Work with the Sona masters who can be found in some villages, neighborhoods or cities in eastern Angola to maintain the transmission of endogenous knowledge to the new generations, preferably the communities that make up the Lunda Cokwe region.

(2) Introduce content on Sona in the curricula of preservice mathematics teachers training, both in the integrated and sequential model, in higher education teachers training institutions. Among others, the contents would be ethnomathematics, geometry, topology.

(3) Strengthen Angola’s capacity to safeguard its world intangible cultural heritage through the implementation of the 2003 Convention, thus contributing to the sustainable development of the community. This measure implies the implementation of the principles of the 2003 Convention and objectives assumed by the Angolan authorities with the involvement of the communities. Encouraging municipal programs to publicize, value and promote the Sona.

(4) Prepare a project to request international assistance from UNESCO during the implementation period of the safeguard plan.

(5) Review Presidential Decree 15/11 of 11 January, which approves the Cultural Policy of the Republic of Angola, to integrate the safeguarding component of intangible cultural heritage.

(6) Enrich the collection of ethnographic nature museums with physical and digital material on the Sona.

(7) Regulate article 105 of Law 17/16 of August 12, The Fundamental Law of Educational System, for rapid formalization and schooling of Sona education, favoring the production and introduction of endogenous contents in the curricula of the Educational System. Highlighting the inclusion of contents of Sona Geometry, contents belonging to the ethnomathematics of Angola.

(8) Promote the creation, production and distribution of commonly used articles decorated with Sona: household items; decorative articles; souvenir.

(9) Ornament public spaces – outdoors; viaducts; facades and walls of buildings; outdoor gyms; anywhere where this type of intervention is not prohibited – to value and promote Sona designs.

(10) Ornament Angola’s spaces in international events.

(11) Make inventory and categorize names and terminology associated with the Sona according to relevance and according to historical chronology.

(12) To contribute to the enrichment of the toponymy of Angola’s constituency with relevant names and terminologies associated with the Sona.

(13) Hold a conference promoting and disseminating Sona with stakeholders in Angola and abroad.

(14) Study the Customary Law of sonsa-practicing communities, in particular, and traditional Cokwe communities, in general, in order to rescue and preserve the habits and customs of these communities, as well as include them in Angola’s legal system. In this way, the Angolan State would embody what is in line with article 224 of the Constitution of the Republic of Angola according to which "The Angolan State respects the institutions of traditional power and recognizes the traditional authorities which exercise power within their traditional organizations in accordance with customary values and norms.

(15) Organise seminars or conferences on the Sona in museums, cultural houses and municipal libraries.

(16) Create a cultural agenda of events of in places to be designated.

(17) Create theme space in museums and related spaces.

(18) Hold an International Conference on Ethnomathematics.

(19) Hold university extension activities.

(20) Gather the existing bibliography and spread around the world. Based on these bibliographies and studies, produce new publications.

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

Not fewer than 150 or more than 250 words

The Government of Angola, at all levels, as a State Party of the Convention for the Safeguarding of Intangible Cultural Heritage, undertakes to honor its commitments to the improvement of the
Sona and continue to work with UNESCO and other States to safeguard intangible cultural heritage, with the participation of traditional practitioners of this intangible heritage.

Having ratified the Convention for the Safeguarding of Intangible Cultural Heritage, Angola will support and supervise the entire process of implementing the 2003 Convention and the proposed safeguard measures to improve the Sona, in particular, and promote intangible cultural heritage in general.

The Ministry of Culture and Tourism, Ministry of Education, Ministry of Territory Administration, with predominance of the Governments of the provinces of Lunda-Norte, Lunda-Sul and Moxico, will strengthen policy formulation and improve the cultural ecosystem of the Sona through increased financial support and human resources. They will create infrastructures that will allow Sona practitioners to increase their cultural manifestations in quantity and quality.

(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

The communities of Sona practitioners were involved through field visits, where they were informed about the ongoing work for the inscription of the Sona as an intangible cultural heritage of humanity. Individually, in more restrict environments, the traditional authorities and the masters of Sona participated in the reflections on the next steps to be taken for registration and safeguarding. Previously, for the declaration of the Sona as a national intangible cultural heritage, the communities participated in the community-based inventory, as recommended by the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage.

Public hearing to communities, traditional authorities, provincial governments, academics, to consolidate the sona registration file as an intangible cultural heritage of humanity.

Working meetings with the Provincial Government of Lunda-Norte, Provincial Office of Culture, Youth Tourism and Sport, Municipal Administrations and the Dundo Museum, for cooperation and materialization of the recognition of sona as an intangible cultural heritage of humanity.

Creation of heterogeneous working groups with regard to gender to boost meetings with traditional authorities in the implementation of safeguard plans, in compliance with the Constitution and the Principle of Human Dignity.

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.

| Name of the body: National Institute for Cultural Heritage – Ministry of Culture and Tourism |
| Name and title of the contact person: Cecília Maria dos Santos Gourgel Bernardo – Director-Geral |
| Address: Major Canhanguolo street No. 77 |
| Telephone number: (+244) 923727468 |
| Email address: cilagourgel@hotmail.com |
| Other relevant information: |

| Name of the body: Pedagogical School of Lunda-Norte, Lueji A‘Nkonde University |
| Name and title of the contact person: Jorge Dias Veloso – Scientific Coordinator |
| Address: |
| Telephone number: (+244) 924198058 |
Email address: jdveloso@yahoo.com.br

Name of the body: National Museum of Antropology
Name and title of José Manuel da Conceição Pedro – Anthropologist and Plastic Artist
the contact person:
Address: Rua Frederich Engels N.º 1926
Telephone number: (+244) 923771107
Email address: jacktchinje@yahoo.com.br

Name of the body: Pedagogical School of Lunda-Norte, Lueji A’Nkonde University
Name and title of Carlos Pedro Cláver Yoba – Scientific Researcher
the contact person:
Address:
Telephone number: (+244) 923444008
Email address: caryoba@yahoo.com

Name of the body: Provincial Government of Lunda-Norte
Name and title of Josefo Fernando Pinto – Director of the Culture, Tourism, Youth and Sport
Office
the contact person:
Address:
Telephone number: (+244) 923502935
Email address: zefopinto1@gmail.com

Name of the body: Provincial Government of Moxico
Name and title of Zeferino Menezes Nhamutenga – Josefo Fernando Pinto – Director of the
Culture, Tourism, Youth and Sport Office
the contact person:
Address:
Telephone number: (+244) 928655991
Email address: zzeferinomenezes@gmail.com
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.

Not fewer than 300 or more than 500 words

The communities participated by learning about the importance and complexity of the preparation of the community-based inventory, attending training of trainers of elements of the Convention for the Safeguarding of Intangible Cultural Heritage, so that they could transmit to other elements of the same community.

Community members played the role of interpreters, facilitating communication with the visitors. They also played the role of guides in mobility through the provinces in which the communities are located.

Collectively and individually there was participation in the preparation of the Angolan application for intangible cultural heritage of humanity, namely, granting interviews, signing consent notes, filling out the inventory forms, making bibliographic collection, among other aspects, organizing photographs and videos made during the fieldwork, consolidating the inventory forms, among other aspects.

The academic community participated through university extension activities – in particular, programmes; projects; courses; conferences, lectures, seminars, workshops, debates, excursions, etc.); delivery of service.

With regard to programs, reflections were made on the program of projects associated with the Sona, Project of Declaration of the Sona as National Intangible Cultural Heritage, Project of Inscription of the Sona as Intangible Cultural Heritage of Humanity, projects of dissertations on the Sona, among others. The reflections were made at different times with different segments of the academic community.

In relation to short courses and workshops, demonstration work sessions were held on the construction of Sona, narratives associated with the Sona were presented, Sona classifications were presented according to the types of strip, Sona classifications were presented according to geometric criteria.

In relation to debates, spaces for discussion were organized with students, teachers and leaders, in order to mature and enrich the arguments presented in the projects.

An international conference on Mathematics Education was held, where the central theme was the Sona, and several contributions were collected from national and foreign academics.

With regard to the delivery of service, teachers and students voluntarily supported the organization of the events. They also delivery service at the Dundo Museum guiding and enlightening visitors about the Sona.

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.

Not fewer than 150 or more than 250 words

The Sona's application was made with the active participation of the King of the Kingdom Lunda-Cokwe, Mwatchissengue Wa-Tembo, practitioners, communities, academics, concerned people and institutions who provided valuable information and materials on the element and discussed issues related to the Sona which they consider as an important expression of their cultural tradition and identity.

In order to obtain written consents, people were informed in advance of the nomination process and informed that they were not obliged to sign the consent documents. The people were contacted institutionally under the supervision of the National Institute of Cultural Heritage. They were explained the purpose of the Representative List of the Convention and the importance of continuing to safeguard the element after its inscription.

The free, prior and collectively informed consents which were given by a wide range of community members — men and women — are attached to the nomination file. The consents are provided in Portuguese with and English translation.

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.

Not fewer than 50 or more than 250 words

The Sona have an interesting particularity, for the ancestors or elders one must maintain secrecy in the most advanced stages of the initiation rites, a stage in which the Sona is taught to the young people who participate in the rites of initiation. Despite this, the Sona are accessible to the public through demonstrations and competitions made by and among its practitioners. The Sona are also publicly accessible due to the registration and publications made over the past century by several researchers.

Therefore, the inscription and safeguarding of the Sona would not interfere with the secrecy of the rites of initiation or passage to adulthood, because there are other ways consented, by the practicing communities, of access to the Sona.

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:
d. Telephone number:
e. Email address:
f. Other relevant information:

a. Lunda-Cokwe Kingdom
b. Mwatchissengue Wa-Tembo (José Estêvão Mwatchissengue) – King of the Lunda-Cokwe Kingdom
c. Itengo (capital of the kingdom), Saurimo, Lunda-Sul
d. (+244) 924043262
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>National Intangible Cultural Heritage Inventory</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):

Executive Decree No. 99/21 (of the Ministry of Culture, Tourism and Environment), of April 20, declares the SONA as National Intangible Cultural Heritage in the field of Cultural Expressions

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

2019-2021

(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, Soná, Drawings and Geometric Figures in the Sand, was declared National Intangible Cultural Heritage in the field of Cultural Expressions, as a result of a joint work between the National Institute of Cultural Heritage, an entity overseen by the Ministry of Culture, Tourism and Environment and the Pedagogical School of Lunda-Norte of Lueji A’Nkonde University.

On the initiative and proposal of Professor Jorge Dias Veloso, Professor of the Pedagogical School of Lunda-Norte and also Scientific Coordinator of the soná application, the two institutions were involved in joint works that led to the declaration of the Soná as a national intangible cultural heritage and that allowed the application to intangible cultural heritage of humanity.

The Soná were identified and defined from bibliographic consultation and contacts with local communities, practitioners, groups and interested individuals, including academics, scientific researchers and leaders. It was possible to notice common denominators in the contacts made: all recognize that it is an intangible heritage of the peoples of eastern Angola; all recognize that it is a cultural identity element of great relevance; everyone recognizes the need to give more value to the Soná.

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

The inventory of Cultural Expressions is updated monthly, since it is a recent process, the Soná are the second National Intangible Cultural Heritage, its declaration occurred 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 inventory of Intangible Cultural Heritage is regularly updated by adding new elements. The review of existing information on the development 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 those 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:

Executive Decree No. 99/21 (of the Ministry of Culture, Tourism and Environment), of April 20, declares the SONA as National Intangible Cultural Heritage in the field of Cultural Expressions

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-Geral of the National Institute for Cultural Heritage

Date: 01/11/2022

Signature: 

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)