



PAPUA NEW GUINEA

NATIONAL CULTURAL POLICY

2022-2032



Harness, develop, and invest in our arts and cultures



NATIONAL CULTURAL COMMISSION

Ministry of Tourism, Arts & Culture



NATIONAL CULTURAL POLICY

2022-2032



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ABBREVIATIONS

| | |
|---------|---|
| CACC | Central Agencies Coordinating Committee |
| CEPA | Conservation and Environment Protection Authority |
| CLRC | Constitutional and Law Reform Commission |
| CMS | Collective Management Society |
| CSD | Corporate Service Division |
| CSDD | Cultural Services and Development Division |
| CSP | Corporate Strategic Plan |
| DDA | District Development Authority |
| DFAIT | Department of Foreign Affairs and International Trade |
| DHERST | Department of Higher Education, Research, Science, and Technology |
| DoF | Department of Finance |
| DoT | Department of Treasury |
| DPLGA | Department of Provincial and Local-Level Government Affairs |
| ICA | Immigration and Citizenship Authority |
| ICOMOS | International Council on Monuments and Sites |
| IPA | Investment Promotion Authority |
| IPNGS | Institute of Papua New Guinea Studies |
| IPO | Intellectual Property Office |
| IRC | Internal Revenue Commission |
| JICA | Japan International Cooperation Agency |
| LLG | Local-Level Government |
| MAC | Ministerial Advisory Council |
| MFAC | Melanesian Festival of Arts and Culture |
| MoU | Memorandum of Understanding |
| MSME | Micro, Small, and Medium Enterprises |
| NBC | National Broadcasting Corporation |
| NCC | National Cultural Commission |
| NDoE | National Department of Education |
| NEC | National Executive Council |
| NFI | National Film Institute |
| NGDP | National Goals and Directive Principles |
| NGO | Non-Government Organization |
| NMAG | National Museum and Arts Gallery |
| NPAT | National Performing Arts Troupe |
| OLPGLLG | Organic Law on Provincial Governments and Local-Level Governments |
| PG | Provincial Government |
| PIP | Public Investment Program |
| PNG | Papua New Guinea |
| PRRD | Policy, Research, and Regulatory Division |
| PNGDSP | Papua New Guinea Development Strategic Plan |
| SIL | Summer Institute of Linguistics |
| SMEC | Small and Medium Enterprises Corporation |
| TPA | Tourism Promotion Authority |
| UNESCO | United Nations Educational, Scientific, and Cultural Organization |
| UPNG | University of Papua New Guinea |

Foundation of the Cultural Policy



WE THE PEOPLE OF PAPUA NEW GUINEA

united in one nation
pay homage to the memory of our ancestors - the source of our
strength and origin of our combined heritage
acknowledge the worthy customs and traditional wisdom of our people - which
have come down to us from generation to generation
pledge ourselves to guard and pass on to those who come after us
our noble traditions
and the Christian principles that are ours now.

Source: Constitution of Papua New Guinea



Photo: Dennis Williams



Foreword

Our identity, unity, strength, and well-being as a people and country are deeply rooted and embedded in the many different cultures that are communally being shared and practised by our people. We are satisfied and equally captivated by the expressions of cultural diversity which are on display in our communities today. However, this heritage is precariously being transformed, and likewise, threatened by our insatiable appetite to embrace modern technologies, ideas, entertainment, and innovations as the world becomes more interconnected. Changes are inevitable, but we cannot allow such changes to continue, at the expense of our cultural heritage.

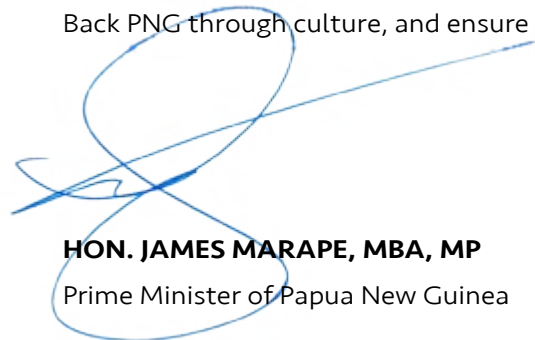
The fast pace of development in Papua New Guinea has both positive and negative consequences on our traditional cultures, customs, values, social and belief systems, and natural environment. The impacts of modernization and globalization on our nation, communities, and indigenous social systems are affecting the very fabric of Papua New Guinean societies.

Our solemn duty as citizens of this country is to ensure that the diverse cultural heritage which has been passed down to us receives maximum measures of official and civic protection where transmission through the active expressions of culture provide the key to passing traditional knowledge onto our children and the generations after them. We, as citizens, together with our institutions, have a moral responsibility to take actions which are appropriate for preserving, developing, and sharing in the enjoyment of our cultures using Papua New Guinean ways, as advocated by National Goals and Directive Principle No. 5 of the Constitution. We must celebrate these cultures with our regional friends and other international networks, and vice versa, and accept and reciprocate respect for the cultures of other people and nations. Papua New Guinea, as a member of the international community, must embrace opportunities and guiding principles, protocols, and best practice standards that are provided by international conventions and treaties. Likewise, understanding and cooperation are created when we appreciate and value the cultures and artistic expressions of the nations around us, which is the cornerstone of enhancing and developing international relationships and forging friendships through cultural exchanges.

This is why Papua New Guinea needs this National Cultural Policy to guide and drive the programs and activities that are related to arts and culture. It is pleasing to acknowledge that the National Cultural Policy, 2022-2032 will address sector priorities in the cultural sector, not only through preservation, but by utilizing culture as an asset for sustainable development, and to contribute to wealth creation, employment opportunities, and poverty reduction. We need to empower communities and individuals to contribute meaningfully and enjoy the benefits of culture under the dynamic prospect of the cultural and creative industries.

It is satisfying to note that our National Cultural Policy is embracing such universally recognized ideals on which nations are built. Equal opportunities, and recognizing the rights of individuals and communities are fundamental principles to develop inclusive and participatory cultural enterprises. The nation stands to gain immensely by streamlining culture into development plans and sector priorities because culture can propagate enormous contributions towards economic growth and nation-building.

The barriers of limited funding, divisive administrative arrangements, and indifferent policy approaches need to be disbursed. The government, its institutions, and stakeholders must now strive to give this National Cultural Policy a chance to succeed. However, this can only be realized through keen support and increased funding to the cultural sector. By doing this, we can Take Back PNG through culture, and ensure that no child is left behind in cultural development.



HON. JAMES MARAPE, MBA, MP
Prime Minister of Papua New Guinea

Minister's Statement

I am privileged and proud to be part of the development of Papua New Guinea's first national policy on culture. Four decades have passed since the Constitution declared unequivocally, in its Preamble, that in our nation building efforts, we must recognize that the cultural and ethnic diversity of our people is a strength, and urge all to respect and appreciate traditional ways of life and culture.



The 'national commitment' of the Founding Fathers was translated into the legislation of the *Cultural Development Act 1974*. The Cultural Development Act established institutions such as the National Museum and Arts Gallery, the Skul bilong Wokim Piksa, the Creative Arts School, and the National Theatre Company. Those institutions, which operated under their respective laws, regulated, guided, developed, promoted, and preserved our tangible and intangible cultural assets. In 1994, Parliament passed the *National Cultural Commission Act 1994* and established the National Cultural Commission with its cultural institutions the Institute of Papua New Guinea Studies, the National Film Institute, and the National Performing Arts Troupe to facilitate the development and delivery of cultural services.

However, although the laws and institutions had been established, the missing link was a cultural policy to steer and direct the various cultural institutions and agencies of government to operate in a coordinated manner and to effectively deliver cultural services to our people. This National Cultural Policy fills that vacuum.

The National Cultural Policy, 2022-2032 will now empower the State's cultural institutions and promote excellence with strategic policy directions, regulatory powers, strong leadership, and governance in order to provide effective cultural services, and ensure that government policies are proactively aligned to develop, and safeguard our cultural heritage, assets, and aspirations.


To achieve the effective implementation of this policy, critical enablers must be put in place, including the establishment of the Ministerial Advisory Council, the National Cultural Centre, and especially the Provincial Cultural Centres that come under the law-making powers of the Provincial Governments, as stated in the *Organic Law on Provincial Governments and Local-Level Governments 1995*, Sections 42 and 44. The National Cultural Commission and the provincial governments need to pursue policies and laws regarding cultural services in the provinces.

Moreover, the establishment of the cultural desks in foreign diplomatic missions should be considered as important, to enhance the promotion and marketing of Papua New Guinea's arts and cultures to the global community.

We realize and commit ourselves to the call to "Take Back PNG" by the Prime Minister, Honourable James Marape. Therefore, we seek, through this National Cultural Policy, 2022-2032, to promote national unity and identity, foster respect for our diversity, and preserve our cultural heritage. In doing so, we realize the importance of taking back our culture from distortion and disintegration. We must ensure that there is always equality and participation in our work, promote excellence through good networking, display strong and committed leadership, and ensure the revitalization and expansion of existing infrastructures and institutions.

This National Cultural Policy, 2022-2032 will gather support, give vitality, and motivate the people of this nation to appreciate and develop their culture. It is only when people see their own image and likeness reflected in nation-building, that they are compelled to participate and to move, as one, to greater heights.

I express my sincere gratitude to all of those dedicated officers who have put together this National Cultural Policy, 2022-2032.

A handwritten signature in blue ink, appearing to read 'Isi Henry Leonard', is positioned above the printed name.

HON. ISI HENRY LEONARD, MP

Minister for Tourism, Arts & Culture



Executive Director's Remarks

Formulating a policy on culture is quite intricate, given the context of Papua New Guinea's many diverse tribes and clans. Where does one begin? Papua New Guinea's cultures are said to be as many as there are languages, and as diverse as there are dress and dance forms. That is why developing a National Cultural Policy is very important to capture the aspirations of our people.

It is imperative that the national commitment which is enshrined in the Constitution concerning cultural preservation, protection, development, and promotion must be realized in a policy. In envisioning this commitment, the Government established national institutions which have functions and responsibilities concerning the development, promotion, and management of arts and culture. The National Cultural Commission is, therefore, obligated to ensure that future generations are not denied their rights to enjoy the customs and traditions of their ancestors. However, this commitment comes with challenges and requires a concerted effort from everyone.

The National Cultural Commission shares the responsibility for this commitment with other government agencies and instrumentalities, including partnering and collaborating with the National Museum and Arts Gallery, the Tourism Promotion Authority, the Department of Provincial and Local-Level Government Affairs, the National Department of Education, the Conservation and Environment Protection Authority, and the Intellectual Property Office. Provincial Governments, district authorities, and non-government agencies are equally important partners. The central agencies, such as the Department of Treasury, the Department of Finance, and the Department of National Planning and Monitoring are essential for providing support to implement our cultural programs.

The National Cultural Policy, 2022-2032 focuses on seven major commitments:

1. Sharing and inspiring cultural celebrations with local, indigenous communities;
2. Recognizing and encouraging cultural traditions, and reviving dying aspects of tangible and intangible cultures;

3. Promoting Papua New Guinea through culture and arts so that our cultures and traditions are shared and celebrated locally, regionally, and internationally;
4. Growing the national economy through culture and arts in the cultural and creative industries;
5. Preserving, protecting, safeguarding, and transmitting Papua New Guinea's cultural heritage to future generations;
6. Fostering our cultural development in order to serve the nation's identity and quality of life, by ensuring that cultural resources are utilized for national development in job creation, income generation and poverty eradication; and
7. Ensuring that state agencies, instrumentalities, systems, and processes are conducive to the development of culture.

The National Cultural Policy, 2022-2032 will be implemented by successive corporate plans, and executed through annual work plans. By implementing this National Cultural Policy, we feel confident to move into the programming and implementation stages.

Finally, I wish to thank all of the individuals and institutions that contributed to the realization of the policy.



MR. STEVEN ENOMB KILANDA

Executive Director

Policy Summary

This policy attempts to protect and safeguard the unique and diverse cultures of Papua New Guinea. At the same time, culture and its art forms constitute a potential opportunity for economic growth, and to ensure that governance and institutional mechanisms are conducive to the delivery of cultural services.

The Founding Fathers of the Sovereign State of Papua New Guinea knew very well the pivotal role that culture can, and will, play in the development of the nation, and this was expressly stated in the Preamble to our Constitution. The Constitution pays homage to the memories of our ancestors, acknowledges the worthy customs and traditional wisdom of our people, and states that these attributes should be preserved and passed on to future generations.

However, since that time, successive governments have not formulated a policy to develop and give effect to the important statement that is embodied in our Constitution. Although attempts have been made, the work remains incomplete. The National Cultural Policy, 2022–2032 now provides the policy framework that has been urgently needed to assist the government and the people of Papua New Guinea to develop the cultural sector.

The policy has four major outcome areas:

1. Production and performance of arts and culture;
2. Promoting and marketing of arts and culture;
3. Protecting, safeguarding, and transmitting of arts and culture; and
4. Developing the governance and capacity building of cultural institutions.

The main thrust under the first policy outcome area is to create interest among the people of Papua New Guinea regarding their culture. It encourages people to continue practising their culture, holding festivals, and exhibiting their specific cultural products.

The second policy outcome area concerns the development of the cultural and creative industries in Papua New Guinea by applying the government's agenda of developing the Micro, Small, and Medium Enterprises (MSME) sector. This policy area addresses how best Papua New Guinea's arts and culture can be promoted and marketed using the nation's mass media, and by creating specific market spaces for the sale of our diverse cultural products.

The third policy outcome area is designed to ensure the protection of our tangible and intangible cultural heritage and the collection, storage, and retrieving of cultural information. The fourth

policy outcome area is proposed to ensure that governance and institutional mechanisms are improved, and that institutional capacities in areas of infrastructure, human resource, and financing are strengthened in order to make the delivery of cultural services more efficient, productive and effective.

The call to partner with the stakeholders at all levels of government is crucial to ensure the development and delivery of arts and cultural products and services. The monitoring and evaluation schedule is included in the policy that is designed to assess its implementation. It illustrates the importance of an implementation structure to ensure the delivery of cultural services. This structure encompasses a ten-year period, with two five-year Corporate Strategic Plans (CSP), and ten annual work plans which will be designed to implement the key strategies of the policy. Finally, the policy calls for effective stakeholders' collaboration and partnerships at the local, provincial, national, and international levels in order to implement, and realize, the outcomes that are set down in this policy.

SECTION ONE

INTRODUCTION

- 1.1 Background
- 1.2 Threats and Challenges
- 1.3 Government Interventions
- 1.4 International Frameworks on Culture
- 1.5 Policy Intervention
- 1.6 Policy Intent and Scope
- 1.7 Policy Audiences



1.1 Background

This is the first cultural policy that has been developed since our country became the Independent State of Papua New Guinea, in September 1975. The document provides the policy direction for the nation's development of the cultural sector. This introductory section provides a brief explanation of the meaning, purpose, and importance of culture, and for the Government to give priority to developing the cultural sector.

According to the United Nations Educational, Scientific and Cultural Organization (UNESCO), culture is defined broadly as “the set of distinctive spiritual, material, intellectual, and emotional features of society or a social group”. It encompasses art, literature, lifestyle, knowledge, morals, values, customs, traditions, and belief systems, and any other capacities and habits which are acquired by humans, as members of a society, and which are passed down from generation to generation. Culture includes both tangible and intangible heritage. Tangible cultural heritage refers to physical artefacts that are produced, maintained, and transmitted intergenerationally in a society. Intangible cultural heritage on the hand includes oral traditions, performing arts, social practices, rituals, festivals, knowledge, and practices concerning nature and the universe, or the knowledge and skills to produce traditional crafts.

Papua New Guinea is unique when it comes to any discussion on culture. We are one of the world's most culturally diverse nations, with more than 800 different languages spoken throughout the country. Over many generations, the people have inherited diverse and complex social systems, beliefs, practices, and values which have become the foundations of their cultural identities, strength, and sustenance. It is through myths and oral traditions that stories are retold of the origins and the importance of sustaining our cultural order. Rituals are important aspects of culture, and are performed through ceremonies such as initiations and festivals, and used as a means to evoke powers to influence outcomes of events. Prohibitions provide guidance and regulate people's behaviour to collectively defend and promote communal order and well-being. Consequently, culture defines and plays a major role in the lives of people and their well-being.

1.2 Threats and Challenges

Culture is not static and evolves over time. New innovations and discoveries shape and reshape culture. Likewise, catastrophes and epidemics in a given era have brought new challenges that result in reordering one's manner of doing things. Furthermore, during the last 150 years, colonialization and Westernization have had a massive influence on Papua New Guinea's traditional cultures and lifestyles. The arrival of Christianity and evangelization has caused the displacement and removal of many sacred sites and objects that were regarded as incompatible with, or unavailable to, the Christian faith. Following these introduced cultures and beliefs, many traditional customs and practices have gradually been transformed, and others gradually diminished. This has been more so through the impact of introduced ideas and modern technology. The influx of outside influences through education, business, trade, communication, and other sources, has not only challenged, but threatened the survival of Papua New Guinea's unique cultural heritage.

Many young people are losing interest in the traditional ways and practices and instead turning towards introduced technologies, and seeking Western and introduced forms of lifestyle and entertainment. Urbanization and marriages between people who have

different cultural backgrounds have contributed to the “distortion and discontinuation” of our cultural practices. The restriction on the use of vernacular in schools, the cessation of teaching art and culture in schools, the removal of the Creative Arts School, and the lack of research into cultures have all stagnated the importance of cultural development, preservation, and transmission.

The continued absence of a government policy to guide the development of the cultural sectors has certainly hampered the development and preservation of people’s cultures. Furthermore, the lack of strategies to enhance cultural development, as reflected in the PNG Vision 2050 and the PNGDSP 2010-2030, combined with insufficient funding assistance for the cultural sector, have hampered the development and preservation of culture. Moreover, the frequent changes in the legal and administrative structure of the cultural sector over the years have caused setbacks and misunderstanding. The cultural sector has also suffered from constant changes by the Government, which has created several layers of administration that are confusing and have led to overlapping responsibilities.

A rapidly changing society, such as that in Papua New Guinea, can be disadvantaged if culture, and its values, norms, and practices are not incorporated and become part and parcel of modern development processes. Critical analysis and smarter solutions are required when dealing with the issues of acculturation and cultural syncretism that are currently making in-roads into our communities.

1.3 Government Interventions

The Founding Fathers of our nation realized the importance of developing, protecting, and preserving Papua New Guinea’s cultures, and expressed that concern in the Preamble of the Constitution. The Preamble calls on citizens to pay homage to the memory of their ancestors, which is the source of their strength and origin of their combined heritage. It asks citizens to acknowledge the worthy customs and traditional wisdom of their ancestors, which have come down to them from generation to generation, and to pledge themselves to guard and pass on to those who come after them their noble traditions. The same cultural messages are echoed in the National Pledge. Hence, the policy draws its foundation from the Constitution.

In support of the Constitution, other enabling legislation has built and expanded on the statements that are contained in the Preamble to the Constitution. Just prior to Independence, the House of Assembly passed the *Cultural Development Act 1974* and established the National Cultural Council, which was mandated to preserve, protect, develop, and promote indigenous arts and culture. Later, the PNG Parliament created several other cultural institutions and entities such as the National Museum and Arts Gallery (1992), the Tourism Promotion Authority (1993), and the National Cultural Commission (1994) to promote and preserve the valuable and diverse cultures of Papua New Guinea.

The National Museum and Arts Gallery was mandated to preserve and conserve the tangible cultural heritage, historical and archaeological sites, monuments, research and documentation concerning traditional Papua New Guinean cultures, and develop museums. The Tourism Promotion Authority was mandated to promote and market Papua New Guinea as a tourist destination, carry out awareness, research, monitor, and report on impact of tourism on Papua New Guinean societies, culture, and environment. The National Cultural Commission and its affiliated institutions - the Institute of Papua

New Guinea Studies, the National Film Institute, and the National Performing Arts Troupe - were established to develop, promote, and protect Papua New Guinea's traditional and contemporary cultures.

1.4 International Frameworks on Culture

As Papua New Guinea is part of the global community, it has responsibilities and goals towards modeling and aligning its social, cultural, and economic policies, accordingly, with international conventions, instruments, protocols, and principles, to conform with international best practice standards.

The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions ensures that our national policies and measures promote the creation, production, distribution, and access with regard to diverse cultural goods and services, and to contribute to inform the transparent and participatory systems of governance for culture.

The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage establishes a framework for international cooperation and support for the safeguarding of traditional dance, music, theatre, craftsmanship, ritual and festive events, and other forms of intangible cultural heritage, from the threat of extinction, in order to pass this heritage on to future generations.

The World Heritage Convention is one of the most important global conservation instruments. Created in 1972, the primary mission of the Convention is to identify and protect the world's natural and cultural heritage which are considered to be of outstanding universal value.

The Berne Convention for the Protection of Literary and Artistic Works deals with the protection of works and the rights of their authors. It provides creators such as authors, musicians, poets, painters, artists, and so on with the means to control how their works are used, by whom, and on what terms.

These international concepts and explanations of culture have provided the base and support for the development of this first cultural policy for Papua New Guinea. Other relevant and related international conventions, treaties and instruments are listed in Annexure 3 of this policy document.

1.5 Policy Intervention

When considering all of the legislation and international conventions that have been adopted to guide, protect, and promote Papua New Guinea's culture and arts, a national cultural policy was needed to guide the development and implementation of the programs and activities of the cultural sector, and to solicit government funding. The absence of a cultural policy has certainly hampered the development of the cultural sector since Independence in 1975. It is imperative that the Government now provides a roadmap for the development of the cultural sector in order to protect, safeguard, preserve, develop, showcase, and market our unique traditional and contemporary cultures.

While realizing this, and in order to overcome the barriers and indifference of the Government towards the cultural sector over the years, the development of the National Cultural Policy, 2022-2032 becomes essential. In addition, this policy intends to provide

the necessary framework that drives cultural tourism to flourish, through our effective partnership with the tourism sector, in order to develop a thriving cultural and creative industries in the country.

1.6 Policy Intent and Scope

The intent and scope of this National Cultural Policy, 2022-2032 is threefold:

1. It attempts to identify and set the stage to give prominence, with increased recognition and continued support for, and by, the Government, in order to build a sustainable future for an active arts and thriving cultural and creative industry. The richness and diversity of culture can be the steppingstone for a growing cultural tourism industry, when culture and arts are performed, exhibited, and marketed.
2. The policy attempts to identify the many challenges of protecting, safeguarding, preserving, developing, and promoting Papua New Guinea's arts and cultures through better storage and retrieval systems, through education and literature, and by developing public awareness. It highlights the governance and ongoing administrative issues and management setbacks, which have been major impediments to the development of our arts and culture.
3. The policy provides a clear strategy for the Government and stakeholders to implement, in order to accomplish the objectives and outcomes that are set out in this document.

The National Cultural Policy, 2022-2032 is framed in the following manner in order to achieve the intended objectives and outcomes:

1. Define new approaches and program interventions.
2. Clearly state the vision and outcomes to ensure that they are result-driven.
3. Systematically arrange the goal, objectives, outcomes, outputs, and activities in a logical order.
4. Ensure that the policy is implementable, through a clear implementation schedule (see Annexure 1).
5. Precisely define the stakeholders' roles and responsibilities to achieve active involvement.
6. Precisely define the specific roles and responsibilities of the National Cultural Commission, the Institute of PNG Studies, the National Film Institute, the National Performing Arts Troupe, and other stakeholders, in order to implement the policy's strategic actions.
7. Ensure that critical enablers for cultural development are included and prioritized.

8. Define the process through which progress on policy implementation will be assessed.
9. Ensure that there is continuous improvement in interventions through the design of a Corporate Plan and Annual Work Plan.

1.7 Policy Audiences

The National Cultural Policy, 2022-2032 belongs to the Government, every Papua New Guinean, cultural organizations, community and faith-based organizations, Non-Government Organizations (NGO), state cultural institutions, other relevant government entities, and business communities and development partners, including diplomatic missions. This policy has been designed to be widely inclusive, participatory, cohesive, and coherent. While acknowledging this, it also deliberates on some simple workable and achievable plans for the Government and its stakeholders to ensure that Papua New Guinea's culture is a vital component of the overall social, political, and economic development of the nation.

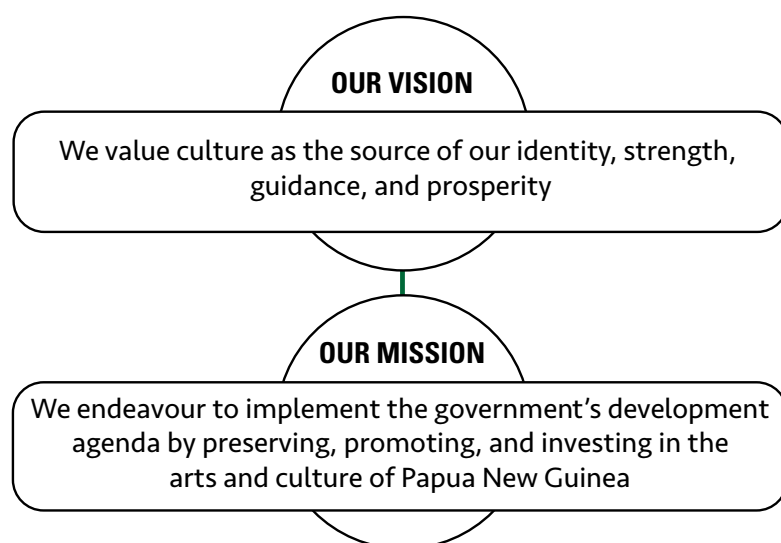
SECTION TWO

POLICY DIRECTIONS

Our Vision and Our Mission

- 2.1 Principles
- 2.2 Values
- 2.3 Cultural Rights
- 2.4 Cultural Obligations
- 2.5 Legal Mandate
- 2.6 Policy Alignment





2.1 Principles

2.1.1 *Identity*

The identity of a nation and its people are rooted in their history, belief systems, cultural traditions and customs, national symbols, monuments, and structures.

2.1.2 *Cultural Diversity and Unity*

Cultural diversity and unity are rich assets for individuals and societies that enhance a variety of cultural expressions, which unite communities and encourage mutual understanding and respect.

2.1.3 *Human Development*

One of the chief aims of human development is to enhance creativity and development that brings satisfaction to the individual.

2.1.4 *Social Inclusiveness and Access*

Social cohesion through inclusive participation and equal access ensures all rights and privileges for individuals and societies.

2.2 Values

2.2.1 *Cultural Norms and Practices*

All societies are defined and guided by culturally unique behavioural patterns, values, norms, and practices that influence and direct individual behaviour and common actions.

2.2.2 *Traditional Knowledge*

Traditional knowledge is intricately connected to people's social relations and their dependence on the natural environment, which plays an important role in shaping their character, vision, and destiny.

2.2.3 Creativity and Innovation

Creativity and innovation in the cultural enterprises manifest the creative spirit in human beings.

2.2.4 Sustainability and Continuity

Sustainability and continuity of our cultural heritage and physical environment are essential for the purpose of preservation and transmission to future generations.

2.2.5 Equal Dignity and Respect

Equal dignity and respect should be accorded to all cultures, including the cultures of persons belonging to minorities and indigenous peoples.

2.2.6 Partnership and Collaboration

Partnership and collaboration are essential in mutually beneficial cultural exchange programs, and fostering cooperation at local, regional, and international levels.

2.2.7 Good Governance and Ethical Leadership

Governance structures and processes promote visionary leadership, accountability, and transparency.

2.3 Cultural Rights

2.3.1 All persons have the right to freely participate in the cultural life of the community, to enjoy the arts and culture of their society, and to share in scientific advancement and its benefits.

2.3.2 All persons have the right to participate in the cultural life of their choice, and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms.

2.3.3 All persons have the right to participate in the creation of cultural goods, in decision making concerning cultural life, and in the dissemination and enjoyment of culture.

2.3.4 All persons have the right to express themselves and to create and disseminate their work in the language and manner of their choice, particularly in their mother tongue.

2.3.5 All persons are entitled to quality education, training, and employment that fully respect their cultural identity.

2.3.6 All nations have the right to participate in mutually beneficial regional and international cultural exchange programs.

2.3.7 All persons have the right to own, use, restrict, and share traditional knowledge, on the condition of free, prior, and informed consent.

- 2.3.8 All persons have the right to seek justice on any form of infringement concerning traditional knowledge and cultural product ownership.

2.4 Cultural Obligations

- 2.4.1 The State has the obligation to preserve, protect, allow access, develop, and promote traditional and contemporary arts and cultures.
- 2.4.2 The State has the obligation to ensure that laws, policies, systems, and processes are in place to facilitate cultural services and development.
- 2.4.3 The State has the obligation to demand that all cultural institutions and agencies must partner, collaborate, and implement the government's cultural laws and policies.
- 2.4.4 The State has the obligation to ensure that the necessary funding is allocated to support the implementation of the National Cultural Policy, 2022-2032.
- 2.4.5 Sub-national governments and administrations have the moral obligation to create cultural spaces and venues for exhibitions, shows, and festivals.
- 2.4.6 Cultural groups and local communities have the obligation to preserve, protect, develop, and promote traditional and contemporary arts and cultures.
- 2.4.7 Cultural groups and individual artists have the obligation to register themselves and their art forms.
- 2.4.8 Cultural groups and local communities have the moral obligation to share and transmit cultural knowledge and practices that are generally acceptable to younger generations.
- 2.4.9 Parents have the obligation to teach the cultural values, norms, practices, and languages of their society to their children.
- 2.4.10 Everyone has the obligation to safeguard, develop, and transmit traditional and contemporary arts and cultures.

2.5 Legal Mandate

The *National Cultural Commission Act 1994* established the National Cultural Commission and the three affiliated cultural institutions, which are the Institute of Papua New Guinea Studies, the National Film Institute, and the National Performing Arts Troupe, together with their specific mandates and functions. These mandated functions have been revised and updated in this section of the policy.

2.5.1 National Cultural Commission

The National Cultural Commission's mandate and functions are to:

- 2.5.1.1 Assist, facilitate, preserve, protect, develop, and promote the traditional cultures of the indigenous people of Papua New Guinea;
- 2.5.1.2 Encourage the development, promotion, and protection of the contemporary cultures of Papua New Guinea;

- 2.5.1.3 Facilitate the marketing of selected and approved aspects of the cultures of Papua New Guinea;
- 2.5.1.4 Ensure the development of the cultural and creative industries;
- 2.5.1.5 Coordinate with relevant and responsible government and non-government agencies concerning cultural matters;
- 2.5.1.6 Coordinate cultural activities with provincial cultural bodies;
- 2.5.1.7 Liaise with non-government organizations regarding cultural matters;
- 2.5.1.8 Liaise with international cultural organizations; and
- 2.5.1.9 Collaborate and coordinate with, and provide oversight to cultural institutions.

2.5.2 *Institute of Papua New Guinea Studies*

The Institute of Papua New Guinea Studies' mandated functions are to:

- 2.5.2.1 Carry out research, record, interpret, safeguard, and promote all aspects of the traditional and contemporary cultures of the indigenous and local peoples of Papua New Guinea;
- 2.5.2.2 Research, record, document, and safeguard the music of Papua New Guinea, and establish and maintain an archive of audiovisual and printed materials that are relevant to this subject;
- 2.5.2.3 Research, record, document, and safeguard the folklore of Papua New Guinea, and establish and maintain an archive of audiovisual and printed materials that are relevant to this subject;
- 2.5.2.4 Research, record, document, and safeguard the dance of Papua New Guinea, and establish and maintain an archive of audiovisual and printed materials that are relevant to this subject;
- 2.5.2.5 Ensure that the Institutes's materials are available for the development of literature, drama, music, dance, and the visual arts;
- 2.5.2.6 Develop and maintain a publications program that focuses on aspects of indigenous and local cultures in order to encourage knowledge of, and respect for such traditions;
- 2.5.2.7 Organize and host a National Literature Competition to promote creative writing and the authoring of cultural research; and
- 2.5.2.8 Disseminate cultural information to educational institutions, provide appropriate cultural information for curriculum development and teaching, and conduct public awareness of cultural information.

2.5.3 *National Film Institute*

The National Film Institute's mandated functions are to:

- 2.5.3.1 Develop film production, which has Papua New Guinean cultural content, for a wider audience;
- 2.5.3.2 Conduct and promote film production and skills dissemination training workshops to identify and develop young talent to become professional film makers;
- 2.5.3.3 Encourage the making of Papua New Guinean documentary films, feature films, short films, comedy films, and television series;
- 2.5.3.4 Develop cultural film documentaries for the preservation of traditional knowledge for use in educational programs;
- 2.5.3.5 Promote Papua New Guinean arts and culture, globally, through film awards and festivals;
- 2.5.3.6 Facilitate the establishment and development of a commercial film industry;
- 2.5.3.7 Monitor and facilitate the activities of foreign film interests in Papua New Guinea;
- 2.5.3.8 Regulate foreign film interests in Papua New Guinea; and
- 2.5.3.9 Partner with the National Broadcasting Corporation (NBC) and other television organizations to operate a television channel for arts and culture.

2.5.4 *National Performing Arts Troupe*

The National Performing Arts Troupe's mandated functions are to:

- 2.5.4.1 Develop instruments for communicating information concerning social and cultural change in Papua New Guinea through theatrical productions;
- 2.5.4.2 Conduct and promote theatre productions and skills dissemination training workshops in order to identify and develop young talents to become professionals;
- 2.5.4.3 Coordinate, liaise, and partner with provincial theatre groups;
- 2.5.4.4 Cultivate and promote a repertoire of traditional songs, music, and dance;
- 2.5.4.5 Use theatre as a vehicle for driving and fostering Papua New Guinea's cultural identity; and
- 2.5.4.6 Host and promote theatrical performances and activities through regular local, regional, and international arts and theatre festivals.

2.6 Policy Alignment

2.6.1 National Goals and Directive Principles

The National Goals and Directive Principles (NGDPs) are set down in the Preamble to the Constitution of the Independent State of Papua New Guinea and recognize the importance of culture as the backbone for development. In NGDP Goal No. 5, Paragraphs 3 and 4 state:

- 3 “Recognition that the cultural, commercial, and ethnic diversity of our people is a positive strength, and for the fostering of respect for, and appreciation of, traditional ways of life and culture, including language, in all their richness and variety, as well as for a willingness to apply these ways dynamically and creatively for the tasks of development”; and
- 4 “Traditional villages and communities to remain as viable units of Papua New Guinean society, and for active steps to be taken to improve their cultural, social, economic, and ethical quality.”

2.6.2 Papua New Guinea Vision 2050

Point 1.17.4.4.3 of the Papua New Guinea Vision 2050 states that:

“Employ attractive, aggressive marketing and promotion of Papua New Guinea as a preferred (cultural) tourist destination.”

The intimate relationship between tourism and cultural products cannot be disputed. However, the PNG Vision 2050 does not provide a specific strategy on cultural development, despite the fact that cultural, spiritual, and community development form the basis of Pillar 6.

The income generated from the tourism industry depends largely on the cultural products and site visits, and therefore, the Government should consider giving more prominence to cultural and creative industries.

2.6.3 Papua New Guinea Development Strategic Plan, 2010-2030

The Papua New Guinea Development Strategic Plan, 2010-2030 does not indicate specific directives on culture, however, it is worth noting a statement on page 4:

PNG has a rich heritage of traditional wisdom and knowledge, reflecting the greatest cultural diversity of any nation of the world. PNG's development will be fostered in ways that learn from, and build upon, PNG's cultural heritage. The PNGDSP policy measures for law and order, land, education, and health, for example, draw on PNG ways to improve the effectiveness of service delivery in these sectors.

Furthermore, in the tourism appeal statement, the document makes reference to the preservation of the uniqueness of the diverse cultural heritage of PNG and its striking geography (Section 5.9 Tourism, p.105).

2.6.4 *Regional and International Conventions*

Reference to regional and international conventions and treaties on the importance of cultures and arts development is listed in Annexure 3.

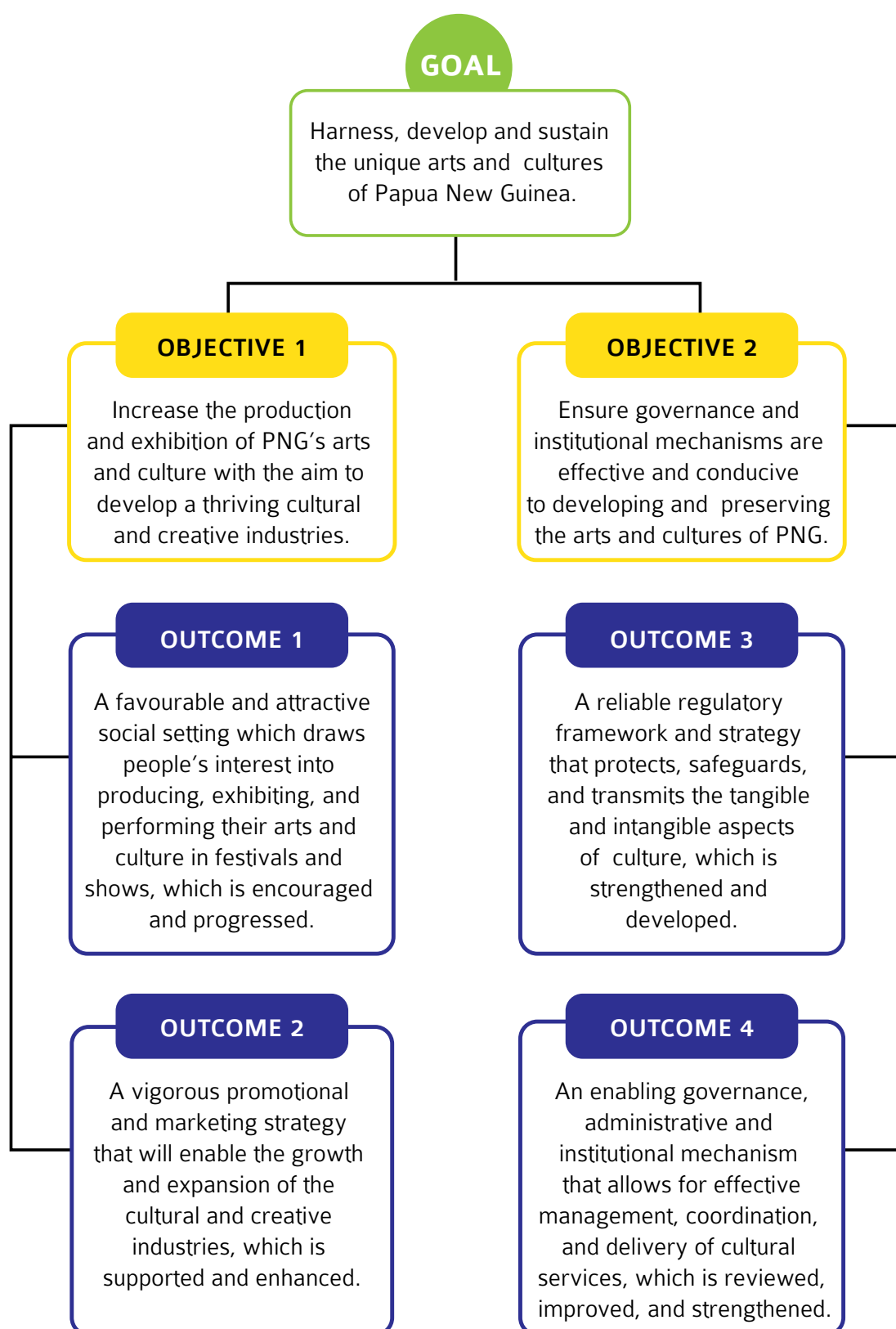
SECTION THREE

KEY POLICY STATEMENTS

Goal, Objectives, and Outcomes

- 3.1 Policy Outcome 1:
Production and Performance of Arts and Culture
- 3.2 Policy Outcome 2:
Promoting and Marketing of Arts and Culture
- 3.3 Policy Outcome 3:
Protecting, Safeguarding, and Transmitting of Arts and Culture
- 3.4 Policy Outcome 4:
Governance and Capacity Building of Cultural Institutions





3.1 Policy Outcome 1: Production and Performance of Arts and Culture

Papua New Guinea has a rich and diverse culture, with more than 800 different cultural groups. These cultural groups have produced and performed in cultural festivals and shows, performing arts, visual arts, and film productions, and have developed their culinary arts. These colourful arts and cultures are now slowly eroding because of the influence of introduced lifestyles and entertainment. In order to preserve this richness of culture, the Government, through the National Cultural Commission, will now promote and increase the number of festivals, shows, exhibitions, and expositions to enhance production and performance, in order to attract interest and sustain these practices.

3.1.1 Outcome Statement

A favourable and attractive social setting which draws people's interest into producing, exhibiting, and performing their arts and culture in festivals and shows, which is encouraged and progressed.

3.1.2 Policy Statements

The Government:

- 3.1.2.1 Encourages cultural groups and local communities to value their cultural heritage and practices, and showcase them in cultural festivals, shows, exhibitions, and other public celebrations;
- 3.1.2.2 Encourages communities and groups to maintain certain practices and forms of cultural expression in their pristine and authentic forms, in order to ensure their quality, value, appeal, and sustainability;
- 3.1.2.3 Supports show committees to invite cultural groups to stage re-enactments of traditional practices, such as barter systems, culinary practices, initiations and rituals, myths, marriage and bride price ceremonies, pig killings, burial ceremonies, tool making practices, local history and heritage, and so on;
- 3.1.2.4 Encourages cultural groups to organise local food exchange festivals and to participate in traditional culinary art;
- 3.1.2.5 Partners with Provincial Governments, District Development Authorities, Local-Level Governments, and cultural groups to host cultural shows in districts and local areas;
- 3.1.2.6 Works closely with Provincial Governments, show committees, the directors of provincial cultural centres, and other partners to assess, support, and recommend improvements to cultural aspects of the provincial shows and venues;
- 3.1.2.7 Collaborates with Provincial Governments and respective show committees to plan, liaise, coordinate, support, monitor, and increase participation in provincial, district, and local level cultural festivals and shows to ensure sustainability;

- 3.1.2.8 Works closely with show committees throughout the country in planning and promoting thematic regional festivals, and works towards their expansion;
- 3.1.2.9 Hosts a Biennial National Arts and Culture Festival in the nation's capital in collaboration with relevant stakeholders;
- 3.1.2.10 Increases Papua New Guinea's active involvement in the Festival of Pacific Arts and the Melanesian Festival of Arts and Culture, and maintains its participation in other international cultural festivals and exchange programs and expositions;
- 3.1.2.11 Encourages the hosting of arts and culture festivals at various levels with educational institutions;
- 3.1.2.12 Ensures that the organizers of festivals and shows list and record visitors (both local and international) who attend cultural festivals and shows, in order to inform the Government of the trends in cultural tourism in PNG;
- 3.1.2.13 Creates a platform that engages, supports, and sustains both traditional and contemporary arts and artisans;
- 3.1.2.14 Creates a platform that encourages, engages, and promotes traditional and contemporary dance and dancers;
- 3.1.2.15 Creates a platform that encourages, engages, and promotes traditional and contemporary music and musicians;
- 3.1.2.16 Encourages and supports the development of theatre arts, and revives the provincial and district theatre groups and theatre artists;
- 3.1.2.17 Encourages and supports the production of feature films and cultural documentaries, promotes film makers and producers, increases participation in international film festivals, and invites foreign film makers to engage in film production in Papua New Guinea; and
- 3.1.2.18 Ensures that cultural institutions and relevant stakeholders develop and implement standards and quality control measures, including risk management requirements associated with cultural festivals and shows.

3.2 Policy Outcome 2: Promoting and Marketing of Arts and Culture

Papua New Guinea is a unique and diverse country that is bestowed with varied and vast cultural resources, including contemporary and traditional art forms. Current development trends, together with limited promotional activities and marketing avenues, have placed the country in a vulnerable position, which could lead to the loss of cultural resources, assets, and values. Increased efforts are required to promote and market our contemporary and traditional arts through the mass media, if we are to create wealth in the cultural and creative industries.

3.2.1 Outcome Statement

A vigorous promotional and marketing strategy that will enable the growth and expansion of the cultural and creative industries, which is supported and enhanced.

3.2.2 Policy Statements

The Government:

- 3.2.2.1 Creates a media platform and communication network to ensure that cultural information regarding development, promotion, preservation, and transmission are communicated and disseminated across a broad spectrum of audiences;
- 3.2.2.2 Uses the print media to promote and market the cultural and creative industry's products through advertisements, press releases, news features, newsletters, journals, posters, flyers, postcards, stamps, and cultural calendars;
- 3.2.2.3 Employs the electronic media to promote the cultural and creative industry's products through television advertisements, documentaries, radio drama, television dramas, feature films, and television and radio talk shows;
- 3.2.2.4 Uses digital platforms, such as Facebook, YouTube, Instagram, LinkedIn, WhatsApp, websites, and so on, to promote and market the cultural and creative industry's products;
- 3.2.2.5 Promotes the cultural and creative industry's products on media platforms that capture the interest of young people in an informative, entertaining, and contemporary way;
- 3.2.2.6 Encourages cultural product owners to identify, describe, and provide details on each cultural item, in order to enhance promotion and marketing;
- 3.2.2.7 Encourages and supports relevant stakeholders, Provincial Governments, and local communities to promote and market local cultural tourism in Papua New Guinea;
- 3.2.2.8 Establishes cultural desks in Papua New Guinea's overseas Embassies and High Commissions to enhance cultural experiences;
- 3.2.2.9 Promotes artists-in-residence and cultural exchange programs, and provides, or pursues, scholarship opportunities for training and education in the field of arts and culture;
- 3.2.2.10 Encourages the development and transition of informal workers into the MSME sector in order to access government support through banks and micro financial institutions to access start-up capital that promotes public-private partnerships in cultural and creative industries;

- 3.2.2.11 Introduces tax rebate incentives and encourages the private sector's involvement in sponsorship categories and awards for cultural festivals and events;
- 3.2.2.12 Promotes the growth of the music industry by hosting and participating in local and international music festivals, developing young talents, providing royalties, and launching and staging albums for an agreed period, before public release;
- 3.2.2.13 Creates incentives and promotes the growth and market access for fine arts, film, and culinary industries;
- 3.2.2.14 Invites hotels and restaurants to include local cuisine on their menus, in order to promote contemporary, Papua New Guinean culinary arts, and ensure their local food preparation is promoted through hosting competitions that are similar to the "Pacific Food Revolution" television program;
- 3.2.2.15 Provides incentives for the growth, marketing, and sale of traditional art products (bilums, wood carvings, armbands, necklaces, ornaments, traditional paintings, costumes, and so on), through attractive market pricing;
- 3.2.2.16 Ensures that traditional performers and contemporary dance groups are rewarded in accordance with the value and effort that are put into their performances;
- 3.2.2.17 Provides incentives for the growth, marketing, sales, and branding of contemporary creative art products (paintings, sculptures, textile and designs, graphic designs, literature, architecture, music, theatre, and so on), through attractive market pricing;
- 3.2.2.18 Ensures that municipal authorities and interested parties create a commercial hub in major cities where local artists can sell their products at subsidised rental costs;
- 3.2.2.19 Liaises, consults, and collaborates with Provincial Governments, Local-Level Governments, and cultural product owners to open cultural centres, museums, sacred houses and sites for visitors, film makers, researchers, and educationists, in order to enhance income generation and visitor experience;
- 3.2.2.20 Establishes cultural information hubs through the collaboration and involvement of its agencies (National Cultural Commission, Tourism Promotion Authority, National Museum and Arts Gallery), Provincial Governments, non-government organisations, and other stakeholders; and
- 3.2.2.21 Encourages and promotes networking with local and regional stakeholders to develop the promotion and marketing of arts and culture.

3.3 Policy Outcome 3: Protecting, Safeguarding, and Transmitting of Arts and Culture

Papua New Guinea has a very rich, unique, and diverse culture in both tangible and intangible aspects of culture, that has been passed onto us from generation to generation. This is the source of our identity and strength. Currently, our cultures and values are threatened by theft, the indifferent attitudes of our citizens, and lack of government interventions and institutional collaboration. Strong laws and policies on culture need to be enacted to protect the valuable cultural knowledge and objects, and ensure that these are maintained in live forms and transmitted to future generations.

3.3.1 Outcome Statement

A reliable regulatory framework and strategy that protects, safeguards, and transmits the tangible and intangible aspects of culture, which is strengthened and developed.

3.3.2 Policy Statements

The Government:

- 3.3.2.1 Ensures that tangible cultural properties, such as sites, artefacts, monuments, and cultural landscapes (both land and underwater) receive adequate protection from threats of degradation, misappropriation, mismanagement, theft, smuggling, damaging, copyright infringement, illicit trade, misrepresentation, defamation, and defacement;
- 3.3.2.2 Determines, through its cultural institutions, the custody and ownership of cultural properties that are derived from confiscation, repatriation, donations, and other methods;
- 3.3.2.3 Ensures that certain cultural assets of historical, sacred, and secret values are protected and made accessible, only under certain circumstances and according to existing local customary protocols;
- 3.3.2.4 Ensures the safeguarding of intangible cultural properties, such as traditional knowledge, values and beliefs, dance and music, rituals and customary rites, folklore and myths, methods of traditional cultivation, and architecture, and so on;
- 3.3.2.5 Works with cultural institutions and relevant stakeholders, Provincial Governments, Local-Level Governments, custodians, and owners to ensure that cultural properties are protected by laws, policies, and program interventions;
- 3.3.2.6 Applies international conventions, treaties, protocols, and best practice standards in its efforts to protect, safeguard, and utilize cultural properties;
- 3.3.2.7 Works with cultural agencies, relevant stakeholders, and Provincial Governments to ensure that the rights of the traditional property owners and their products are recognized and protected;
- 3.3.2.8 Ensures that research institutions, professional groups, and individuals carry out research, and collect, manage, and disseminate cultural data and information;

- 3.3.2.9 Ensures that the National Cultural Commission partners with research institutions, professional groups, and individuals to conduct cultural mapping surveys, in order to document and register Papua New Guinea's cultures and traditions;
- 3.3.2.10 Encourages its cultural institutions to partner with the Summer Institute of Linguistics (SIL) and other stakeholders to preserve indigenous languages in written and other forms and mediums;
- 3.3.2.11 Creates a central database system to register traditional and contemporary products, groups and individuals, festivals, sacred sites, and cultural information;
- 3.3.2.12 Develops a central storage and retrieval system for photographic materials, historical documents, films, and audio collections;
- 3.3.2.13 Establishes a Collective Management Society to protect derivative artworks, and ensures that cultural institutions consult with the Intellectual Property Office concerning issues of intellectual property;
- 3.3.2.14 Advises the Department of Higher Education, Research, Science, and Technology (DHERST) and other educational institutions to review and develop creative arts programs and provides scholarships that aim to preserve and develop Papua New Guinea's creative arts and culture;
- 3.3.2.15 Supports cultural institutions, universities, research groups, and stakeholders in organizing and hosting the symposia for writers and other creative artists concerning Papua New Guinea's traditional and contemporary cultures;
- 3.3.2.16 Ensures that cultural institutions, the National Department of Education, and Provincial Education Divisions develop school-based activities, curricula, and teaching initiatives concerning Papua New Guinea's arts and culture;
- 3.3.2.17 Encourages Provincial Governments and stakeholders to conduct informal cultural education programs in provincial and community cultural centres and other venues;
- 3.3.2.18 Conducts surveys in each province in order to identify and record data concerning dying languages and speakers and provides reports for strategic policy interventions;
- 3.3.2.19 Encourages its cultural institutions to partner with the Summer Institute of Linguistics, universities, language experts, and other stakeholders, in order to carry out nationwide awareness concerning the preservation of indigenous languages;
- 3.3.2.20 Encourages local communities to communicate more often using their respective local languages, and supports linguistic groups and associations, especially in urban environments; and
- 3.3.2.21 Ensures that cultural institutions and relevant stakeholders work with the Office of Censorship in order to maintain originality and authenticity of

all cultural attire and body decorations, and to address issues that may arise from public performances which are staged by cultural groups outside of their own cultural ambience.

3.4 Policy Outcome 4: Governance and Capacity Building of Cultural Institutions

There are several government agencies that are responsible for the development and the preservation of Papua New Guinea's arts and culture. These agencies often lack funding and capacity. Their roles and responsibilities are sometimes duplicated, with no clear policy and legal guidance, and with poor governance and management practices. This policy will ensure that the governance and institutional frameworks are properly instituted and made operational, in order to enable the efficient and effective development of Papua New Guinea's arts and culture.

3.4.1 Outcome Statement

An enabling governance, administrative and institutional mechanism that allows for effective management, coordination, and delivery of cultural services, which is reviewed, improved and strengthened.

3.4.2 Policy Statements

The Government:

- 3.4.2.1 Ensures that cultural institutions have competent, ethical, and visionary leaders who are motivated and courageous in decision making and the execution of their duties;
- 3.4.2.2 Promotes ethical values, performance proficiency, cooperation, and respect in all cultural institutions;
- 3.4.2.3 Ensures that there is strong and viable interagency partnership, cooperation, and coordination in delivering cultural services;
- 3.4.2.4 Reviews and updates the *National Cultural Commission Act 1994*, and formulates other necessary regulations and guidelines;
- 3.4.2.5 Reviews and updates laws which are related to culture and creative arts that recognize and give prominence to our tangible and intangible cultural heritage;
- 3.4.2.6 Invites and directs relevant law-making bodies to immediately draft a Bill on Traditional Knowledge and Expressions of Culture, along with the development of a policy framework;
- 3.4.2.7 Ratifies important and outstanding treaties and conventions on culture and arts with the help of relevant stakeholders and international arts and culture agencies;
- 3.4.2.8 Reviews and reforms all cultural institutions and builds administrative, operational, and research capacities to enhance their efficiency, effectiveness, productivity, and sustainability;

- 3.4.2.9 Reviews and revives, in consultation with DHERST and other relevant stakeholders, the National Arts School, and creates other cultural training institutions for non-academic arts education programs and capacity building;
- 3.4.2.10 Establishes a Ministerial Advisory Council that advises the Minister to effectively interact with and coordinate all of the cultural institutions;
- 3.4.2.11 Encourages cultural agencies and other stakeholders to create a platform for information sharing;
- 3.4.2.12 Develops human resource capacity by increasing staff ceilings, recruiting skilled and competent people, and promoting staff development and training;
- 3.4.2.13 Increases annual funding allocations to implement the policy's priority programs and activities;
- 3.4.2.14 Ensures that the cultural policy priorities are included in major government plans such as the Medium-Term Development Plan;
- 3.4.2.15 Introduces laws to promote arts and culture, and ensures that Provincial Governments apply Sections 42 and 44 of the *Organic Law on Provincial Governments and Local-Level Governments 1995*, in order to develop, protect, and safeguard cultural heritage;
- 3.4.2.16 Directs the National Cultural Commission and Provincial Governments to establish provincial cultural centres and sign Memoranda of Understanding and other relevant agreements to promote the delivery of cultural services in the provinces;
- 3.4.2.17 Ensures that the National Cultural Commission and Provincial Governments build capacity, and provide technical assistance for provincial cultural centres;
- 3.4.2.18 Ensures that the provincial culture centres coordinate, manage, and report on cultural services and programs in the provinces, districts, Local-Level Governments, and communities;
- 3.4.2.19 Assists Provincial Governments to develop five-year Provincial Cultural Plans, and annual calendars of events and programs;
- 3.4.2.20 Develops and establishes partnerships with churches, non-government organizations, and the private sector concerning the delivery of cultural services; and
- 3.4.2.21 Strengthens the cultural sector at the regional and international levels, through regular ministerial consultations concerning cultural matters.

SECTION FOUR

STAKEHOLDERS' ROLES AND RESPONSIBILITIES

4.1 National Cultural Commission's Responsibilities

4.2 External Stakeholders' Listings and Responsibilities



4.1 National Cultural Commission's Responsibilities

Table 1 presents the activities of the Divisions at the National Cultural Commission and its other cultural institutions, and aligns them with the key outcomes of the National Cultural Policy, 2022-2032.

Table 1: NCC's Roles and Responsibilities

| No. | Key Policy Outcomes | NCC Divisions and Institutions | Responsibilities |
|-----|--|---|---|
| 1 | Production and Performance of Arts and Culture | Cultural Services and Development Division (CSDD) | Develop, stage, liaise, coordinate, support, and monitor festivals and shows. |
| | | Arts Industry and Development Division | Create the platform to support the development and production of cultural and creative industries (culinary and visual arts). |
| | | National Performing Arts Troupe | Encourage, support, and sustain the production and development of performing arts. |
| | | National Film Institute | Support and encourage the development of film production. |
| 2 | Promoting and Marketing of Arts and Culture | Cultural Services and Development Division | Partner with the private sector and other line agencies in promoting cultural services. |
| | | Arts Industry and Development Division | Partner with stakeholders to create a productive atmosphere, and provide incentives for traditional cultural industries to flourish. |
| | | National Film Institute | Create avenues and market access for the television and film industry. |
| 3 | Protecting, Safeguarding, and Transmitting of Arts and Culture | Policy, Research, and Regulatory Division | Establish a cultural database, including a storage and retrieval system, and review copyright laws and other related legal precepts pertaining to arts and culture. |
| | | Institute of Papua New Guinea Studies | Collect, store, catalogue, digitize, create, and maintain a retrieval system for all audiovisual and printed materials in archives. |
| 4 | Governance and Capacity Building of Cultural Institutions | Policy, Research, and Regulatory Division | Ensure that legal and administrative processes, practices, and policies that are required by cultural institutions are reviewed and become operational. |

4.2 External Stakeholders' Listings and Responsibilities

Table 2 presents the specific responsibilities of the external stakeholders and aligns them with the key outcomes of the National Cultural Policy, 2022-2032.

Table 2: External Stakeholders' Listings and Responsibilities

| No. | Key Policy Outcomes | External Stakeholders | Responsibilities |
|-----|--|---|--|
| 1 | Production and Performance of Arts and Culture | Department of Treasury | Assist with funding for the production and performances of Papua New Guinean arts and cultures through recurrent funding allocations. |
| | | Department of Foreign Affairs and International Trade | Provide protocol services during international festivals (Festival of Pacific Arts and Melanesian Festival of Arts and Culture). |
| | | Department of Higher Education, Research, Science, and Technology | Provide strategic directives to the universities and tertiary institutions that are responsible for dealing with the production of performances of Papua New Guinea's arts and cultures. |
| | | Immigration and Citizenship Authority | Provide travel services (passports and visas) during international festivals, cultural events, and meetings. |
| | | Department of Provincial and Local-Level Government Affairs | Assist the NCC with partnership arrangements with provincial governments, through Memoranda of Understanding for the production and performance of arts and culture in the provinces. |
| | | Office of Censorship | Collaborate with the NCC on traditional attire and body decorations for public performances and exhibitions. |
| | | Development partners such as UNESCO, International Council on Monuments and Sites (ICOMOS), Japan International Cooperation Agency (JICA), European Union, and Embassies, including Indonesia, USA, Philippines, China, Japan, Korea, and France, High Commissions including Britain, India, Australia, New Zealand, and Malaysia, and the Secretariat of Pacific Community, and Melanesian Spearhead Group | Provide counterpart funding and assistance in kind for the production and performance of arts and culture and institutional capacity development. |

| No. | Key Policy Outcomes | External Stakeholders | Responsibilities |
|-----|---|--|--|
| 2 | Promoting and Marketing of Arts and Culture | Tourism Promotion Authority | Collaborate with the National Cultural Commission and other tourism industry partners to promote cultural tourism. |
| | | Department of Foreign Affairs and International Trade | Liaise with NCC concerning cultural exchange programs, the Artist-in-Residence program, and establish cultural desks in foreign missions. |
| | | Department of Commerce and Trade | Provide loan arrangement through Memorandum of Understanding with banks and the Micro, Small, and Medium Enterprises for PNG artists while creating a productive atmosphere and incentives for both traditional and contemporary cultural industries to flourish. |
| | | Department of Communication and Information Technology | Provide effective electronic media to inform and promote arts and culture through television advertisements, documentaries, radio drama, television dramas, feature films, television and radio talk shows, news, and websites, while creating market access for the television and film industries. |
| | | Internal Revenue Commission | Establish a Memorandum of Understanding concerning tax relief, rebates, and concessions to companies that provide cultural services. |
| | | Diplomatic Offices (DFAIT) | Promote Papua New Guinean cultures internationally through foreign missions and diplomacy by providing cultural exchange, Artists-in-Residence programs, and creating scholarships for student exchange program, both in-country and globally. |
| | | Municipal Governments | Partner with NCC and interested parties to construct cultural 'One Stop Shop' Centres in major towns and cities where local artists can sell their products. |
| | | Post PNG | Establish a Memorandum of Understanding with Post PNG to use philanthropic postage stamps and other cultural services. |
| | | Private and Corporate Businesses | Build partnerships with foreign and local corporate and private entities, and negotiate their long-term engagement in arts and cultural projects and activities. |

| No. | Key Policy Outcomes | External Stakeholders | Responsibilities |
|-----|--|--|---|
| 3 | Protecting, Safeguarding, and Transmitting of Arts and Culture | National Department of Planning and Monitoring | Provide Public Investment Program (PIP) funding for cultural projects. |
| | | Tourism Promotion Authority | Collaborate with NCC and other tourism industry partners to promote cultural tourism, while ensuring the collection and recording of both local and international visitors who attend festivals and shows. |
| | | National Museum and Arts Gallery | Ensure the curation and conservation, research on specimens and cultures, past and present, maintain cultural property registers, permit issuance for archaeological research and export of cultural items, present exhibitions, and educate on Papua New Guinean cultures. |
| | | Department of Education | Ensure that arts and culture are given prominence in all schools and learning institutions. |
| | | Department of Higher Education, Research, Science, and Technology | Place more emphasis on universities and tertiary institutions that deal with cultural training, education, and research, and develop academic pathways that fit the National Qualifications Framework. |
| | | Intellectual Property Office | Review copyright laws and other related legal precepts pertaining to culture and arts. |
| | | National Library and Archives | Archive cultural information and materials, including deposits of international film products and research publications. |
| | | PNG National Research Institute | Conduct research on public policy and programs, and grant research permits relating to arts, culture, and society in Papua New Guinea. |
| | | Development partners (Diplomatic Missions, International Cultural Institutions, Regional Forums) | Develop cultural exchange programs, establish dialogue and provide funding. |
| | | PNG Customs Service | Monitor and regulate on the illicit trade, acquisition, and smuggling of cultural products. |
| | | National Agriculture Quarantine and Inspection Authority | Monitor and certify biological cultural products for export. |
| | | Conservation and Environment Protection Authority | Permit the export of biological cultural products. |

| No. | Key Policy Outcomes | External Stakeholders | Responsibilities |
|-----|--|---|--|
| 4 | Governance and Capacity Building for Cultural Institutions | National Department of Planning and Monitoring | Provide PIP funding, cultural grants, and other funding sources for policy planning, implementation, and monitoring. |
| | | Department of Justice and Attorney General | Review, reform, and implement all legal, administrative, and operational laws, policies, and practices that are required in cultural institutions. |
| | | Department of Provincial and Local-Level Government Affairs | Review and strengthen institutional arrangements and collaboration at the subnational levels. |
| | | Department of Personnel Management | Develop and plan the human resource capacity, and review the organizational structure of the NCC and the cultural institutions, such as IPNGS, NFI, and NPAT. |
| | | Department of Treasury | Increase the recurrent budget ceiling for the NCC. |
| | | Department of Prime Minister and National Executive Council (NEC) | Approve the NEC submission to enable the NCC to come under the economic sector. Direct provincial administrations to create standalone culture and arts divisions in the provinces. |
| | | District Development Authorities | Commence dialogue and communication with the Director of Culture and Arts regarding cultural services in the districts. |
| | | Development partners such as UNESCO, ICOMOS, JICA, European Union, and Embassies, including Indonesia, USA, Philippines, China, Japan, Korea, and France, and High Commissions including Britain, India, Australia, New Zealand, and Malaysia, and the Secretariat of the Pacific Community, and the Melanesian Spearhead Group | Assist in the establishment of Papua New Guinea's cultural desks in our foreign diplomatic missions. |

SECTION FIVE

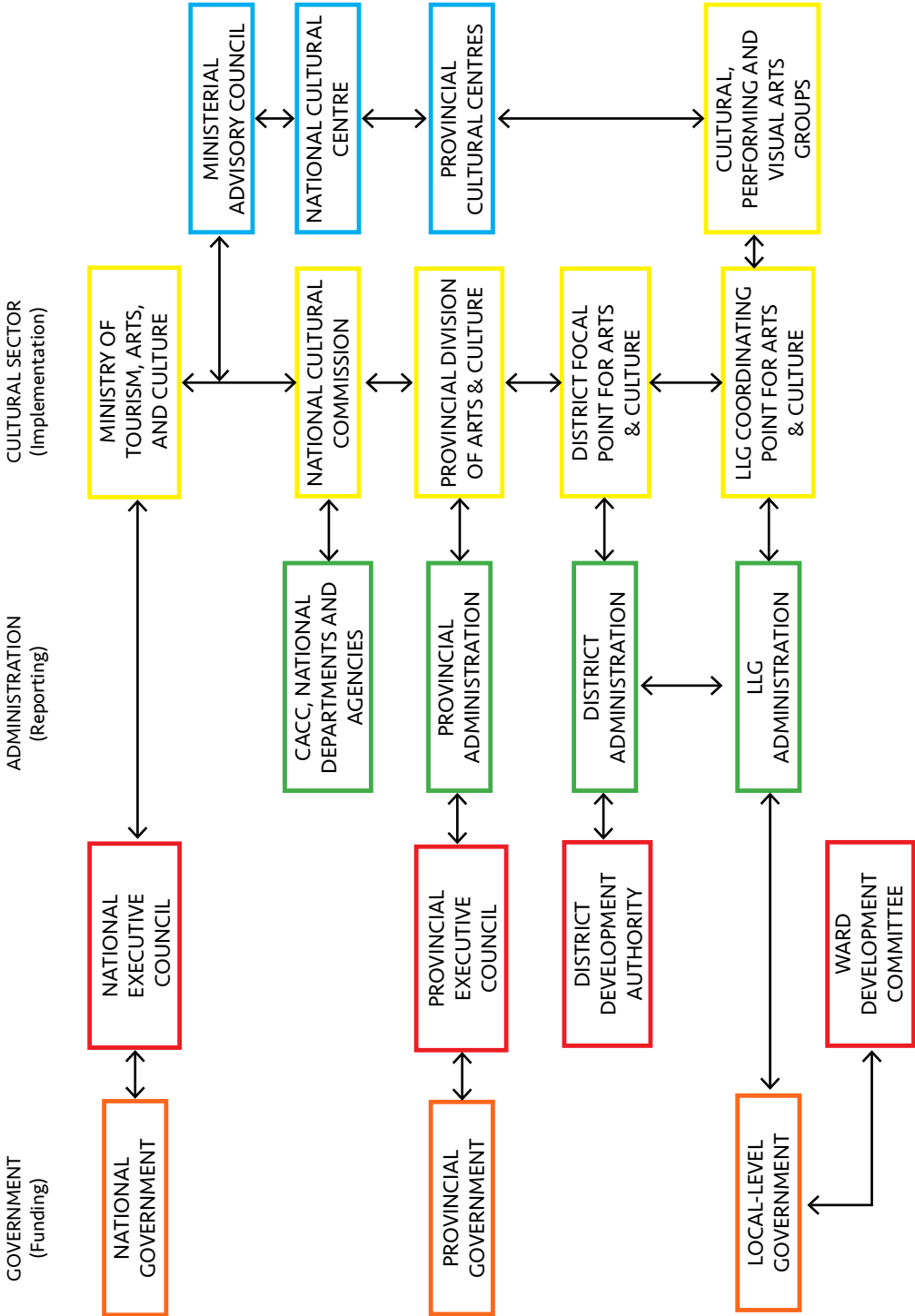
IMPLEMENTATION, MONITORING, AND EVALUATION

- 5.1 Policy Implementation Structure
- 5.2 Monitoring and Evaluation Schedule
- 5.3 NCC's Corporate Strategic Plans
- 5.4 Annual Work Plans, and Quarterly
and Annual Reports



5.1 Policy Implementation Structure

Chart 1: Policy Funding, Reporting, and Implementing Structure



5.2 Monitoring and Evaluation Schedule

The National Cultural Policy, 2022-2032 will be implemented over a ten-year period. It will provide the Government with strategic directions for dealing with issues and challenges that are confronting the cultural sector. During the proposed ten-year period, the policy will be reviewed and adjusted to reflect changing key outcomes and the policy directions that arise from government decisions.

The National Cultural Commission and the Department of National Planning and Monitoring will be responsible for monitoring, evaluating, and reviewing the National Cultural Policy, 2022-2032. Selected key stakeholders that are responsible for key policy outcomes will be invited to be part of the evaluation team. Four reviews will be undertaken:

Table 3: Review Schedule

| Year | 2022 | October 2024 | 2027 | October 2029 | 2032 |
|----------------|---------------------------|--------------------|------------------------|-------------------|--------------------------------|
| Review Methods | Policy Launch & Awareness | Process Monitoring | Mid-Term Policy Review | Impact Evaluation | Policy Impact Study and Review |

The monitoring and impact evaluation review (Table 3) will be undertaken by the National Cultural Commission, while the mid-term review and the policy impact study on implementation will be undertaken by the Department of National Planning and Monitoring, in consultation with selected key stakeholders.

5.3 NCC's Corporate Strategic Plans

In order to implement the policy, the National Cultural Commission will develop two Corporate Strategic Plans (CSP) over the ten years lifespan of the policy. The first CSP will cover programs and activities from 2022 to 2027, and will be assessed as part of the mid-term review. The second CSP will cover the programs and activities from 2028 to 2032, and will be assessed as part of the impact study on the policy implementation. This will set the stage for reviewing and developing the National Cultural Policy for the next ten years.

5.4 Annual Work Plans, and Quarterly and Annual Reports

In order to monitor and evaluate the implementation of the policy, it is recommended that the National Cultural Commission ensures that it strictly documents and files records of its annual work plans, divisional quarterly reports, and annual performance reports, from 2022 through 2032. If this administrative work schedule is strictly complied with, the monitoring and evaluation task of the policy outcomes will become easier, accurate, and reliable.

It is also recommended that the National Cultural Commission establishes subcommittees involving key stakeholders that will be responsible for the four policy outcomes. Regular quarterly meetings will be held to report on the progress that is made. This will ensure that the task of monitoring and evaluating the policy will be much more informative, consistent, and convenient.

ANNEXURES

1. Ten-Year Policy Implementation Schedule, 2022-2032
2. Proposed Organizational Structures for NCC and Cultural Institutions
3. Relevant Laws, International Conventions, and Treaties
4. Glossary



ANNEXURE 1: TEN-YEAR POLICY IMPLEMENTATION SCHEDULE, 2022-2032

| GOAL | | Harness, develop and sustain the unique arts and cultures of Papua New Guinea. | | | | | | | | | | | | | | | |
|--|--|--|----------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| OBJECTIVE 1 | | Increase the production and exhibition of PNG's arts and culture with the aim to develop a thriving cultural and creative industries. | | | | | | | | | | | | | | | |
| POLICY OUTCOME 1 | | A favourable and attractive social setting which draws people's interest into producing, exhibiting, and performing their arts and culture in festivals and shows, which is encouraged and progressed. | | | | | | | | | | | | | | | |
| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| Output 1.1 Stage, liaise, coordinate, support, and monitor festivals and shows. | Activity 1.1.1 Stage annual regional thematic festivals. | Host eight annual regional thematic festivals | CSD, PGs, NCC | 1 million | | | | | | | | | | | | | |
| | Activity 1.1.2 Liaise, coordinate, and monitor the provincial shows and festivals. | Host 220 cultural shows and provincial festivals (22 shows/festivals each year) | CSD, PGs | 2 million | | | | | | | | | | | | | |
| | Activity 1.1.3 Develop and host the National Arts and Cultural festival biennially. | Host five national arts and cultural festivals biennially (once every two years) | NCC, IPNGS, NPAT, NFI, PGs | 1 million | | | | | | | | | | | | | |
| | Activity 1.1.4 Participate actively in the Festival of Pacific Arts. | Participate in Festival of Pacific Arts every four years | NCC, IPNGS, NPAT, NFI | 2.5 million | | | | | | | | | | | | | |
| | Activity 1.1.5 Participate actively in the Melanesian Festival of Arts and Culture (MFAC). | Participate in MFAC every four years | NCC, IPNGS, NPAT, NFI | 2.5 million | | | | | | | | | | | | | |
| | Activity 1.1.6 Participate in other international cultural exchange programs and expositions. | Attend two overseas programs | NCC, Arts Fair Organizers | 500 000 | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
|--|--|--|------------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| Output 1.2 Encourage, support, and sustain the production and development of performing arts. | Activity 1.2.1 Encourage, promote, and sustain the existence and involvement of people and institutions in traditional and contemporary dance. | Refer to Activity Numbers 1.1.1, 1.1.2, 1.1.5, and 1.1.6 | CSDD, NPAT, IPNGS | 500 000 | | | | | | | | | | | | | |
| | Activity 1.2.2 Encourage, promote, and sustain the existence and involvement of people and institutions in traditional and contemporary music. | Host four annual regional Music Festivals and 40 festivals over 10 years | CSDD, NCC and music partners | 1 million | | | | | | | | | | | | | |
| | Activity 1.2.3 Encourage, promote, and revive the existing theatre groups and companies and create new groups and companies. Revive the 22 provincial theatre groups | Conduct four regional workshops for theatre production NPAT, NCC | NPAT 1 million | 200 000 | | | | | | | | | | | | | |
| Output 1.3 Support and encourage the development of film production. | Activity 1.3.1 Support and increase the production of cultural documentaries in partnership with film makers. | Produce 40 short (30 minutes) cultural documentaries (four per year) | NFI, NCC | 500 000 | | | | | | | | | | | | | |
| | Activity 1.3.2 Support and increase the production of feature films in partnership with other film makers. | Produce 10 feature films (one per year) | NCC, NFI | 500 000 | | | | | | | | | | | | | |
| | Activity 1.3.3 Identify and train more PNG film producers and film makers. | Conduct 20 film training workshops (two per year) | NFI, NCC | 600 000 | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
|---|--|---|------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| Output 1.4 Create the platform to support the production of visual arts. | Activity 1.3.4 Invite interested foreign film makers and producers to make film productions in PNG. | Invite four foreign film makers | NFI, NCC | 600 000 | | | | | | | | | | | | | |
| | Activity 1.3.5 Participate in international and regional film festivals and awards. | Participate in ten international film festivals and awards (Oscar Awards) | CSDD, ESD, NAFA | 500 000 | | | | | | | | | | | | | |
| | | Participate in four regional festivals and awards | CSDD, ESD | 500 000 | | | | | | | | | | | | | |
| | Activity 1.3.6 Promote and support national and international firm makers and producers. | Host one biennial film festival | NFI, NCC | 300 000 | | | | | | | | | | | | | |
| | Activity 1.4.1 Encourage participation, development and production of graphic arts. | Host 10 expos for graphic arts (one per year) | Arts Industry Division | 50 000 | | | | | | | | | | | | | |
| | Activity 1.4.2 Encourage the development and production of sculptures. | Host 10 sculpture expo (one per year) | Arts Industry Division | 50 000 | | | | | | | | | | | | | |
| | Activity 1.4.3 Encourage the development and production of masks and carvings. | Host 10 masks and carvings expos (one per year) | Arts Industry Division | 50 000 | | | | | | | | | | | | | |
| | Activity 1.4.4 Encourage the development and production of textiles. | Host 10 textile expos (one per year) | Arts Industry Division | 50 000 | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | |
|--|---|--|------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 |
| | | | | | | | | | | | | | | | | |
| | Activity 1.4.5 Encourage the development and production of fashion design. | Host 10 fashion expos (one per year) | Arts Industry Division | 50 000 | | | | | | | | | | | | |
| | Activity 1.4.6 Encourage the development and production of handicrafts. | Host 10 handicraft expos (one per year) | Arts Industry Division | 50 000 | | | | | | | | | | | | |
| | Activity 1.4.7 Encourage the participation, development, and production of fine arts. | Host 10 fine arts expos (one per year) | Arts Industry Division | 50 000 | | | | | | | | | | | | |
| | Activity 1.4.8 Partner and support contemporary arts exhibitions. | Host 10 arts exhibitions (one per year) | Arts Industry Division | 50 000 | | | | | | | | | | | | |
| | Activity 1.5.1 Encourage hotels and restaurants to include local dishes in their menus. | Liaise with 30 hotels | CSDD, IPNGS | 10 000 | | | | | | | | | | | | |
| Output 1.5 Support and encourage the development of culinary arts. | Activity 1.5.2 Introduce and support a program on PNG Food Revolution. | Organize 10 national competitions (one per year) | CSDD, IPNGS, EDS | 50 000 | | | | | | | | | | | | |
| | Activity 1.5.3 Encourage and support traditional methods of food conservation/preservation. | Organize one food preservation expo | CSDD, IPNGS | 20 000 | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| POLICY OUTCOME 2 | | A vigorous promotional and marketing strategy that will enable the growth and expansion of the cultural and creative industries, which is supported and enhanced. | | | | | | | | | | | | | | | |
|---|---|---|---|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| Output 2.1 Communicate through the mass media the importance of promoting culture. | Activity 2.1.1 Use the print media to promote and inform people about culture through advertisement, news features, media briefs, newsletters, postures, flyers, achievement reports, postcards, and stamps. | Refer to NCC recurrent activities | CSDD, ESD, PRRD, NFI, IPNGS, NPAT | 500 000 | | | | | | | | | | | | | |
| | Activity 2.1.2 Effectively employ the electronic media to inform and promote arts and culture through TV advertisements, documentaries, radio dramas, TV dramas, feature films, TV and radio talk shows, news, and websites. | Refer to NCC recurrent activities | CSDD, ESD, PRRD, NFI, IPNGS, NPAT | 500 000 | | | | | | | | | | | | | |
| | Activity 2.1.3 Use social media to communicate PNG arts and culture through Facebook, YouTube, Instagram, LinkedIn, and WhatsApp. | Refer to NCC recurrent activities | CSDD, IT, ESD, NFI, NPAT, IPNGS | 20 000 | | | | | | | | | | | | | |
| | Activity 2.1.4 Brand the NCC logo and theme on merchandised items, such as fabric embroidery, school stationery, and cutleries. | Refer to NCC recurrent activities | Corporate Service Division (CSD), ESD, CSDD | 1 million | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | | |
|--|---|--|---|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|--|
| | | | | CoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | | |
| | | | | | | | | | | | | | | | | | | |
| Output 2.2 Promote PNG culture internationally, through foreign missions. | Activity 2.1.5 Conduct publicity and awareness on the importance of cultural development in conferences, workshops, seminars, symposiums, and public events, and in schools and institutions. | Conduct 40 awareness programs (four per year) | ESD, CSDD, PRRD, IPNGS, NFI, NPAT | 1 million | | | | | | | | | | | | | | |
| | Activity 2.2.1 Exhibit PNG culture overseas by cultural groups (Cultural Exchange Program). | Refer to Activity numbers 1.1.4, 1.1.5 and 1.1.6 | ESD, CSDD | 1 million | | | | | | | | | | | | | | |
| | Activity 2.2.2 Exchange PNG's contemporary performing and visual arts with other countries (Artists-in-Residence Program). | Attend 10 Artists-in-Residence Program overseas (one per year) | CSDD | 500 000 | | | | | | | | | | | | | | |
| | Activity 2.2.3 Establish cultural desks in our foreign diplomatic missions. | Establish 20 cultural desks | NCC and our foreign diplomatic missions | 200 000 | | | | | | | | | | | | | | |
| | Activity 2.2.4 Create scholarships for students exchange program in-country and globally. | Involve 50 students over a 10-year period | NCC, NFI, NPAT | 500,000 | | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
|---|---|---|------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| Output 2.3 Partner with the private sector in promoting cultural services. | Activity 2.3.1 Award naming rights to major corporate sponsors for festivals and events; national biennial arts, and cultural festivals. | Award two gold naming rights to sponsors | NCC and private sector | 150 000 | | | | | | | | | | | | | |
| | | Award five silver naming rights to sponsors | NCC and private sector | 200 000 | | | | | | | | | | | | | |
| | | Award 10 bronze naming rights to sponsors | NCC and Private sector | 200 000 | | | | | | | | | | | | | |
| | Activity 2.3.2 Grant tax relief/rebate/concession to companies providing cultural services. | Give tax rebates to 50 corporate entities for major cultural event sponsorships (five per year) | NCC, IRC and companies | 500 000 | | | | | | | | | | | | | |
| Output 2.4 Create a positive atmosphere and incentive for the contemporary cultural and creative industries to flourish. | Activity 2.3.3 Establish an MoU with IRC regarding tax rebates for companies providing cultural services. | Sign one MoU | NCC, IRC | 10 000 | | | | | | | | | | | | | |
| | | Refer to Activity No. 1.4.5 | CSDD | 200 000 | | | | | | | | | | | | | |
| | Activity 2.4.2 Host design and textile industry expos. | Refer to Activity No. 1.4.4 | CSDD | 200 000 | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Strategic Action | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
|--------|--|--------------------------------|-----------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| | | | | | | | | | | | | | | | | | |
| | Activity 2.4.3 Seek loan arrangements (MoUs) with banks and Small and Medium Enterprises Corporation (SMEC) for PNG artists. | Sign two MoUs | NCC, banks, SMEC | 50 000 | | | | | | | | | | | | | |
| | Activity 2.4.4 Host music festivals and develop young talent shows. | Refer to Activity No. 1.2.5 | CSDD | 500 000 | | | | | | | | | | | | | |
| | Activity 2.4.5 Create avenues and market access for the food industry. | Refer to Activity No. 1.5.2 | CSDD | 400 000 | | | | | | | | | | | | | |
| | Activity 2.4.6 Create avenues and market access for fine arts industry. | Refer to Activity No. 1.4.7 | CSDD | 500 000 | | | | | | | | | | | | | |
| | Activity 2.4.7 Create avenues and market access for the graphic design industry. | Refer to Activity No. 1.4.1 | CSDD | 200 000 | | | | | | | | | | | | | |
| | Activity 2.4.8 Create avenues and market access for television and film industry. | Refer to Activity No. 1.3.1 | NCC, NFI | 500 000 | | | | | | | | | | | | | |
| | Activity 2.4.9 Create a cultural TV channel within the NBC and TV WAN networks or others. | Establish one cultural channel | NCC, NFI, NBC, TV WAN | 1 million | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
|---|--|--|-----------------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| Output 2.5 Create a positive atmosphere and incentive for traditional cultural industries to flourish. | Activity 2.5.1 Create conducive market avenues and access for handicraft products, such as bilum, wood carvings, armbands and necklaces, ornaments, traditional paintings, and costumes. | Refer to Activity No. 2.5.4 | CSDD | 500 000 | | | | | | | | | | | | | |
| | Activity 2.5.2 Open cultural centres, museums, and sacred houses and sites in provinces for visitors (tourists), film makers, researchers, and educationists. | Open 100 cultural sites (10 per year) | NCC, NFI, TPA, NDoE, DHERST, NMAG | 500 000 | | | | | | | | | | | | | |
| | Activity 2.5.3 Promote and market traditional costumes. | Refer to Activity Numbers 1.1.1 and 1.1.2 | NCC, NPAT, NFI | 200 000 | | | | | | | | | | | | | |
| | Activity 2.5.4 Partner with municipal authorities and interested parties to construct cultural “one-stop-shop” centre, in major cities and towns where local artists can sell their products. | Construct seven one-stop-shop centres in seven major cities and towns in PNG | NCC, PGs | 700 000 | | | | | | | | | | | | | |
| | Activity 2.5.5 Promote and market cultural tourism. | Sign an MoU with TPA | NCC, TPA | 200 000 | | | | | | | | | | | | | |
| | Activity 2.5.6 Set attractive market prices for local arts and crafts. | Develop one standard price guideline | NCC | 20 000 | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| OBJECTIVE 2 | | Ensure governance and institutional mechanisms are effective and conducive to developing and persevering the arts and culture of PNG. | | | | | | | | | | | | | | | |
|---|---|--|------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| POLICY OUTCOME 3 | | A reliable regulatory framework and strategy that protects, safeguards, and transmits the tangible and intangible aspects of culture, which is strengthened and developed. | | | | | | | | | | | | | | | |
| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| Output 3.1 Establish a centralized cultural database, storage, and retrieval system. | Activity 3.1.1 Establish one centralized cultural database system. | Establish one centralised database | CSDD, PRRD, IPNGS, NFI | 100 000 | | | | | | | | | | | | | |
| | Activity 3.1.2 Conduct cultural mapping of all traditional societies in PNG. | Conduct one major project on cultural mapping | NCC, IPNGS | 2.5 million | | | | | | | | | | | | | |
| | Activity 3.1.3 Produce a cultural encyclopedia for PNG. | Develop one cultural encyclopedia | NCC, IPNGS | 1 million | | | | | | | | | | | | | |
| | Activity 3.1.4 Register artists and their art works. | Register 1 000 artists over 10 years | NCC, CSDD, IT | 100 000 | | | | | | | | | | | | | |
| | Activity 3.1.5 Register music groups and musicians. | Register 2 000 groups | CSDD, IT, IPNGS | 100 000 | | | | | | | | | | | | | |
| | Activity 3.1.6 Register existing and new theatre groups. | Register 500 theatre groups | CSDD, ESD, IT | 100 000 | | | | | | | | | | | | | |
| | Activity 3.1.7 Register cultural groups and associations. | Register 3 000 groups (300 per year) | CSDD, IPNGS, PRRD | 100 000 | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | | | |
|--------|---|--|----------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|--|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | | | |
| | | | | | | | | | | | | | | | | | | | |
| | Activity 3.1.8 Register private and public cultural resource centres. | Register 30 centres (three per year). | CSDD, ESD, IT | 100 000 | | | | | | | | | | | | | | | |
| | Activity 3.1.9 Collect and store all traditional and contemporary audio and visual records in archives. | Register 50 000 audio and visual items (10 000 per year) | CSDD, IT, IPNGS | 250 000 | | | | | | | | | | | | | | | |
| | Activity 3.1.10 Deposit copies of international film products and research publications in libraries and archives. | Deposit 20 copies (two per year) | NCC, IPNGS, NFI, NPAT | 200 000 | | | | | | | | | | | | | | | |
| | Activity 3.1.11 Collect, store, and create a retrieval system for all photographic culture and arts materials/items. | Register 50 000 collections (5 000 per year) | NCC, NFI, IPNGS | 100 000 | | | | | | | | | | | | | | | |
| | Activity 3.1.12 Digitize all collected cultural materials. | Refer to Activity No. 3.1.1 | NCC, IPNGS, NFI | 200 000 | | | | | | | | | | | | | | | |
| | Activity 3.1.13 Collect data, and record both local and international visitors who attended festivals and shows in PNG. | Develop one registry database for visitors' statistics | NCC, PGs, TPA, Air Niugini | 100 000 | | | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | | |
|---|---|---|---------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | | |
| Output 3.2 Review of copyright laws and other related legal precepts pertaining to culture and arts. | Activity 3.1.14 Collect data, and record all cultural groups, individual artists, and exhibitors who have been involved and participated in festivals and shows. | Develop one registry database for groups | NCC, PGs | 200 000 | | | | | | | | | | | | | | |
| | Activity 3.2.1 Advocate for a review of the <i>Copyright and Neighbouring Rights Act 2000</i> in consultation with IPA and IPO. | Conduct one awareness meeting | NCC, DJAG, IPO, IPA | 100 000 | | | | | | | | | | | | | | |
| | Activity 3.2.2 Establish the Collective Management Society (CMS) and regulate performing arts activities. | Establish one CMS | NCC, IPO, MAC | 150 000 | | | | | | | | | | | | | | |
| | Activity 3.2.3 Register all artists in PNG to protect their intellectual property rights. | Refer to Activity Numbers 3.1.3-7 and 3.2.2 | NCC, IPO, IPA | 100 000 | | | | | | | | | | | | | | |
| | Activity 3.2.4 Ensure that the NCC and NMAG determine the custodianship over certain cultural properties. | Design an instrument/ regulation | NCC, IPO, IPNGS | 200 000 | | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
|--|--|---|----------------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| Output 3.3 Ensure that arts and cultural education is given prominence in schools and institutions. | Activity 3.2.5 Ensure that the NCC and NMAG determine the ownership of undeclared cultural properties. | Design an instrument/ regulation | NCC, IPO, NMAG | 150 000 | | | | | | | | | | | | | |
| | Activity 3.2.6 Liaise and coordinate with cultural property owners regarding ownership issues and disputes. | Establish an interagency Cultural Arbitration Committee | NCC, CEPA, IPO, NMAG, IPA | 200 000 | | | | | | | | | | | | | |
| | Activity 3.3.1 Liaise with the NDoE for all schools to have cultural attire days and make it compulsory. | <ul style="list-style-type: none">Sign one MoU with NDoEConduct 10 consultations and monitoring (one per year) | NCC, NDoE | 250 000 | | | | | | | | | | | | | |
| | Activity 3.3.2 Liaise with UPNG to revive the Arts School program. | Sign one MoU | NCC, UPNG Creative Arts Faculty. | 350 000 | | | | | | | | | | | | | |
| | Activity 3.3.3 Liaise with the NDoE develop a school-based cultural curriculum and teaching program (Enga Model). | Develop 20 cultural curriculum and teaching models | NCC, IPNGS, NPAT, NDoE | 500 000 | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
|---|--|--|--|----------------|---------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| | Activity 3.3.4 Organize biennial cultural essay competitions in schools. | Organize five school-based competitions | NCC, IPNGS, NDoE | 300 000 | | | | | | | | | | | | | |
| | Activity 3.3.5 Conduct informal cultural education through cultural resource centres. | Conduct 20 cultural sessions (two per year) | NCC, IPNGS, NFI, NPAT | 500 000 | | | | | | | | | | | | | |
| | Activity 3.3.6 Organize and host writers' symposia on PNG traditional and contemporary lifestyles. | Host five symposia | NCC, IPNGS, NPAT, NFI | 250 000 | | | | | | | | | | | | | |
| | Activity 3.3.7 Encourage and promote research and teaching in PNG history, culture, arts, anthropology and heritage in universities and research institutions. | <ul style="list-style-type: none">All higher education institutionsAward 50 postgraduate scholarships (five per year) | NCC, IPNGS, NDoE | 1 million | | | | | | | | | | | | | |
| | Activity 3.3.8 Induct foreign workers on PNG culture and lifestyles. | Conduct 40 induction workshops (four per year) | NCC, ICA, Department of Labour and Industrial Relations and respective employers | | 400 000 | | | | | | | | | | | | |
| Output 3.4 Preserve indigenous languages. | Activity 3.4.1 Partner with the SIL to preserve the many indigenous languages in written forms. | Organize 20 consultation meetings (two per year) | IPNGS, NCC, SIL | 200 000 | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | | |
|--------|--|--|--|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | | |
| | | | | | | | | | | | | | | | | | | |
| | Activity 3.4.2 Partner with the Linguistic Society of PNG. | <ul style="list-style-type: none">Organize 20 consultations (two per year)Refer to Activity No. 3.1.2 | NCC, IPNGS, Linguistic Society of Papua New Guinea | 2 million | | | | | | | | | | | | | | |
| | Activity 3.4.3 Host debates in mastering spoken vernacular in schools. | Host six debates (Enga, Morobe, ENB, Central, Simbu, Jiwaka) | IPNGS, NCC | 500 000 | | | | | | | | | | | | | | |
| | Activity 3.4.4 Liaise with the NDoE in seeking solutions to the use of vernacular in schools. | Organize four consultations | NCC, IPNGS, SIL, NDoE | 200 000 | | | | | | | | | | | | | | |
| | Activity 3.4.5 Create interest in families about the use of vernacular in homes. | Conduct 10 national awareness meetings | NCC, IPNGS, SIL | 200 000 | | | | | | | | | | | | | | |
| | Activity 3.4.6 Form interest groups or clubs in urban centres to promote and converse in vernacular. | Form 10 vernacular clubs | IPNGS, SIL, NCC | 500 000 | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| POLICY OUTCOME 4 | | An enabling governance, administrative and institutional mechanism that allows for effective management, coordination, and delivery of cultural services, which is reviewed, improved and strengthened. | | | | | | | | | | | | | | | |
|---|--|---|--|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| Output 4.1 Review of the NCC Act and formulate specific regulations. | Activity 4.1.1 Review of the <i>National Cultural Commission Act</i> 1994. | <ul style="list-style-type: none">Conduct two workshops for legislative review and amendment of NCC ActEstablish one working committee | NCC, NFI, IPNGS, NPAT | 500 000 | | | | | | | | | | | | | |
| | Activity 4.1.2 Introduce regulations to support the NCC Act. | Develop five regulations | CSDD, PRRD, ESD, IPNGS | 250 000 | | | | | | | | | | | | | |
| | Activity 4.1.3 Draft the Bill on Traditional Knowledge and Expressions of Culture in collaboration with stakeholders. | Conduct four regional workshops on Traditional Knowledge and Expressions of Culture Bill | NCC, NPAT, IPNGS, NMAG, DJAG and Constitutional and Law Reform Commission (CLRC) | 500 000 | | | | | | | | | | | | | |
| | Activity 4.1.4 Draft policies on traditional knowledge and expressions of culture, film, music, and theatre. | Host 16x regional consultations | NCC, NPAT, IPNGS, NMAG, DJAG, CLRC | 1.2 million | | | | | | | | | | | | | |
| | Activity 4.1.5 Review and update all legislation on culture and arts. | Conduct two workshops for legislative review and update | NCC, NPAT, IPNGS, NMAG, DJAG, CLRC | 500 000 | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | | |
|--------|--|--|---|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | | |
| | | | | | | | | | | | | | | | | | | |
| | Activity 4.1.6 Ratify outstanding international conventions and treaties. | Ratify three Conventions and Treaties <ul style="list-style-type: none">2001 Convention on Underwater Cultural Heritage2005 Convention on Protection and Promotion Diversity of Cultural Expressions2007 Declaration on Rights of Indigenous Peoples | NCC, IPNGS, UNESCO, NMAG, CEPA, NDoE, DFAIT | 500 000 | | | | | | | | | | | | | | |
| | Activity 4.1.7 Collaborate with PGs and LLGs to create legislation that protects their cultural heritage and ensures the application of Sections 42 and 44 of the OLPLG. | Organize four advisory meetings | ESD, PRRD, CSDD, DPLGA | 350 000 | | | | | | | | | | | | | | |
| | Activity 4.1.8 Establish the Ministerial Advisory Council. | <ul style="list-style-type: none">Establish an Advisory CommitteeOrganize 40 quarterly meetings (four per year) | Ministry of Tourism, Arts and Culture, NCC, TPA, NMAG | 200 000 | | | | | | | | | | | | | | |
| | Activity 4.1.9 Institute a legal framework to guide the equitable distribution of income generated from cultural tourism. | <ul style="list-style-type: none">Develop guidelinesDevelop a registry database for visitors' statistics | DPLGA, NCC, DoT, DoF, TPA, IRC | 400 000 | | | | | | | | | | | | | | |

ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | | |
|--|---|--|-----------------------|----------------|-----------|---------------------|------|------|------|------|------|------|------|------|------|------|--|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | | |
| Output 4.2 Review and reform the NCC. | Activity 4.1.10 Develop a five-year provincial cultural plan and calendar of events. | Develop 22 provincial cultural plans and calendar of events | PGs, NCC, CSDD | 500 000 | | | | | | | | | | | | | | |
| | Activity 4.2.1 Draft a NEC submission to merge NCC under the economic sector. | Draft a NEC submission | PRRD, CSDD, ESD | 200 000 | | | | | | | | | | | | | | |
| | Activity 4.2.2 Develop and plan the human resource capacity at NCC. | <ul style="list-style-type: none">Develop two staff restructures (after five-year review CSP)Conduct 10 trainings and up-skilling workshops | CSD, PRRD, ESD | 250 000 | | | | | | | | | | | | | | |
| | Activity 4.2.3 Carry out an organizational review of the NCC. | Carry out two reviews (after each 5-year CSP) | CSD, PRRD, ESD | 550 000 | | | | | | | | | | | | | | |
| | Activity 4.2.4 Increase recurrent budget ceiling. | Draft a submission to Treasury (K20 million per year) | PRRD, CSD, DoT | 100 000 | | | | | | | | | | | | | | |
| | Activity 4.2.5 Seek PIP funding, cultural grants, and other funding sources for the policy implementation. | Draft 20 proposal submissions (two submissions per year) | PRRD, CSDD, DoT, DNPM | | 1 million | | | | | | | | | | | | | |

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | | |
|---|---|--|----------------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | | |
| | | | | | | | | | | | | | | | | | | |
| | Activity 4.2.6 Refurbish the NCC and its three cultural institutions’ existing facilities. | Draft a PIP submission (K10 million per year) | PRRD | 100 million | | | | | | | | | | | | | | |
| | Activity 4.2.7 Build the National Cultural Centre and NCC Head Office (Cultural-One-Stop-Centre). | Formulate a PIP and an NEC submission | PRRD, NCC | 20 million | | | | | | | | | | | | | | |
| | Activity 4.2.8 Build administrative and operational capacity at NCC. | Refer to Activity No. 4.2.2 | CSD, NCC | 100 000 | | | | | | | | | | | | | | |
| | Activity 4.2.9 Establish a film training centre (Goroka). | Develop a Film Training Centre | PRRD, CSD, NFI, IPNGS, NPAT, ESD | 5 million | | | | | | | | | | | | | | |
| | Activity 4.2.10 Establish a business arm at NCC. | <ul style="list-style-type: none">Establish a business armDevelop a business plan | NCC | 250 000 | | | | | | | | | | | | | | |
| Output 4.3 Review and strengthen institutional arrangement and collaboration at the subnational levels. | Activity 4.3.1 Draft and sign MoU and establish partnership with Provincial Governments. | Sign 22 MoUs with PGs | CSDD, ESD, NCC, PGs | 500 000 | | | | | | | | | | | | | | |
| | Activity 4.3.2 Construct cultural centres in all provinces | Construct 22 provincial cultural centres | NCC, PGs | 22 million | | | | | | | | | | | | | | |

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | | |
|--------|--|--|---------------------------|----------------|--------|---------------------|------|------|------|------|------|------|------|------|------|------|--|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | | |
| | | | | | | | | | | | | | | | | | | |
| | Activity 4.3.3 Liaise with the provincial administrations regarding issues on cultural services. | Refer to Activity No. 4.3.1 | ESD, CSDD, PRRD, PGs | 700 000 | | | | | | | | | | | | | | |
| | Activity 4.3.4 Instruct the Director of Culture and Arts to coordinate, manage, and report on cultural services in the provinces. | Refer to Activity Numbers 4.3.1. and 4.3.3 | ESD, CSDD, PRRD, CSD, PGs | 200 000 | | | | | | | | | | | | | | |
| | Activity 4.3.5 Appoint people with an in-depth knowledge of culture, history, heritage, and anthropology to be the Directors of cultural centres. | Refer to Activity No. 4.3.1 | CSD, ESD, PGs | 300 000 | | | | | | | | | | | | | | |
| | Activity 4.3.6 Provide technical assistance to Provincial Cultural Centres and local resource centres. | <ul style="list-style-type: none">Organize four consultation visits and meetingsCreate two positions for regional cultural coordinators | NCC, PGs | 500 000 | | | | | | | | | | | | | | |
| | Activity 4.3.7 Liaise and communicate with DDAs through the Director of Culture and Arts in the Provincial Administrations regarding cultural services in the districts. | Refer to Activity Numbers 4.3.1 and 4.3.5 | NCC, PGs | 1 million | | | | | | | | | | | | | | |
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ANNEXURE 1: Ten-Year Policy Implementation Schedule, 2022-2032

| Output | Strategic Action | Activity Indicator | Responsible Agency | Funding Source | | 2022-2032 Timeframe | | | | | | | | | | | |
|--------------|--|--|--------------------------------|-----------------|--------------|---------------------|------|------|------|------|------|------|------|------|------|------|--|
| | | | | GoPNG (Kina) | Others | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | |
| | Activity 4.3.8 Partner with churches, NGOs, the private sector, and others concerning cultural services in PNG. | Sign 30 MoUs (three partners per year over 10 years) | NCC, NGOs, churches and others | 1 million | | | | | | | | | | | | | |
| | Activity 4.3.9 Empower and build capacity at the Provincial Cultural Centres to coordinate cultural activities in the districts and LLG areas. | Refer to Activity No. 4.3.1 | NCC, PGs | 500 000 | | | | | | | | | | | | | |
| Total | | | | K196.29m | K1.4m | | | | | | | | | | | | |

ANNEXURE 2: PROPOSED ORGANIZATIONAL STRUCTURES FOR THE NCC AND CULTURAL INSTITUTIONS

Chart 2: Revised National Cultural Commission Structure

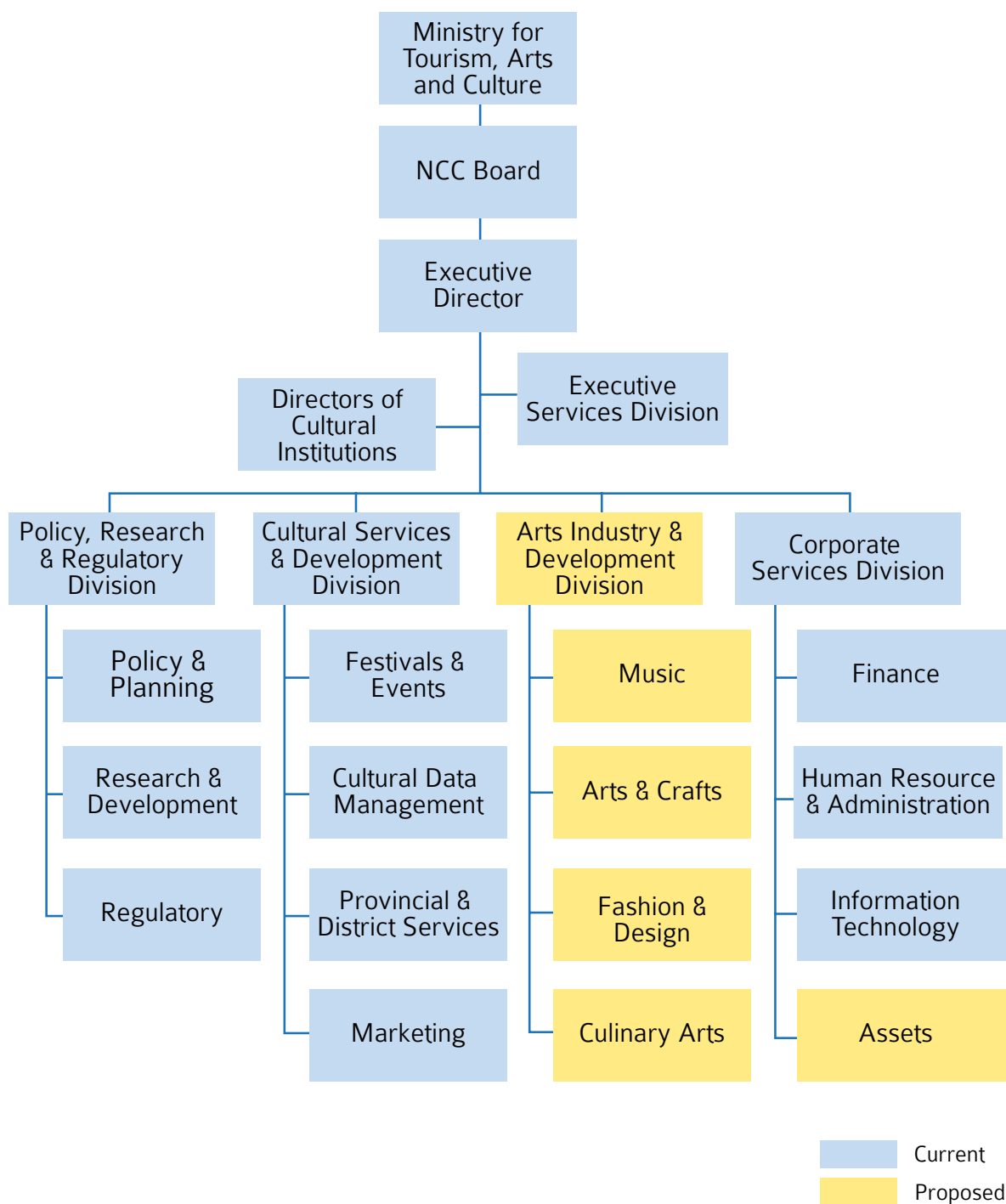


Chart 3: Revised Institute of PNG Studies Structure

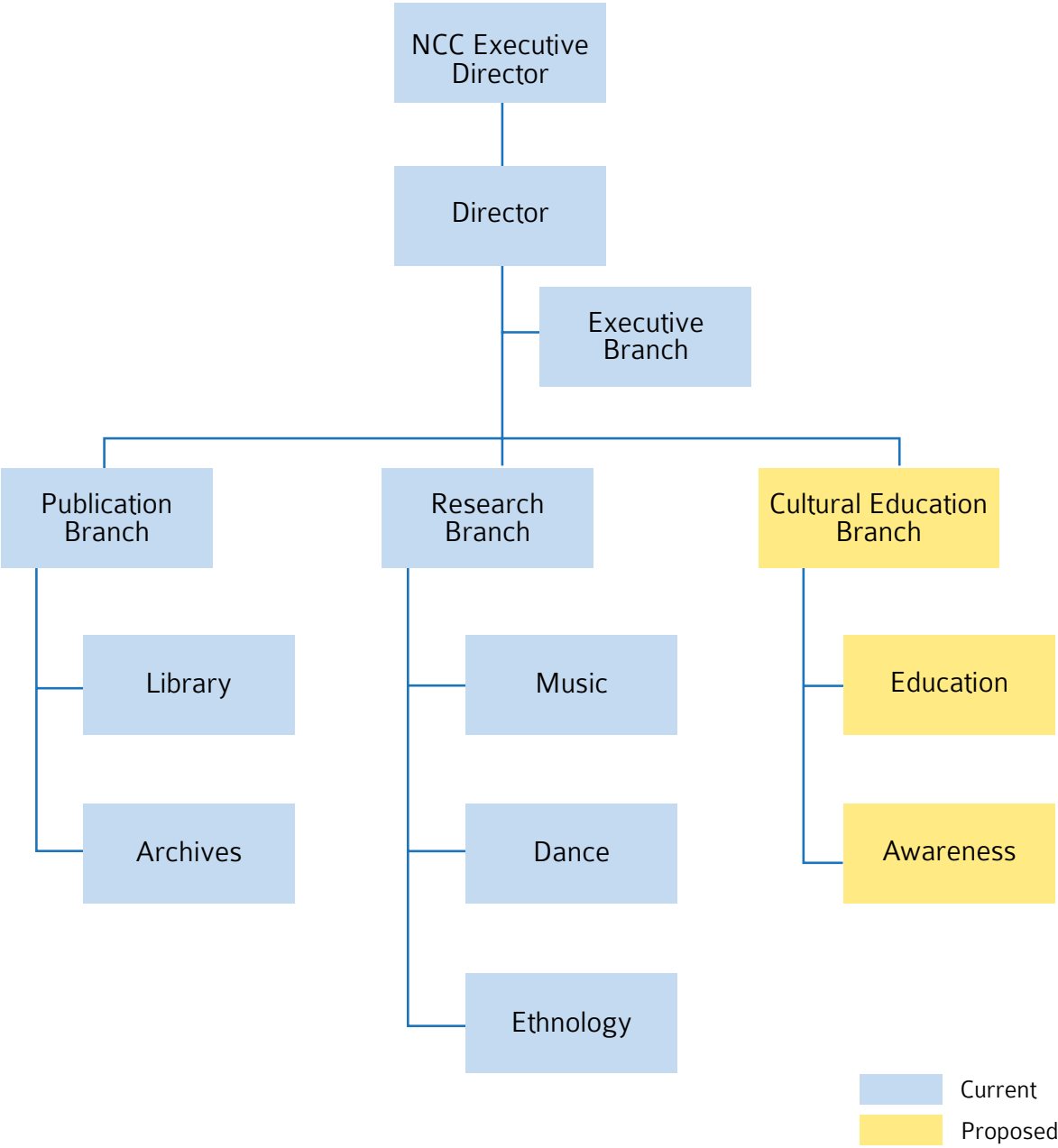


Chart 4: Revised National Film Institute Structure

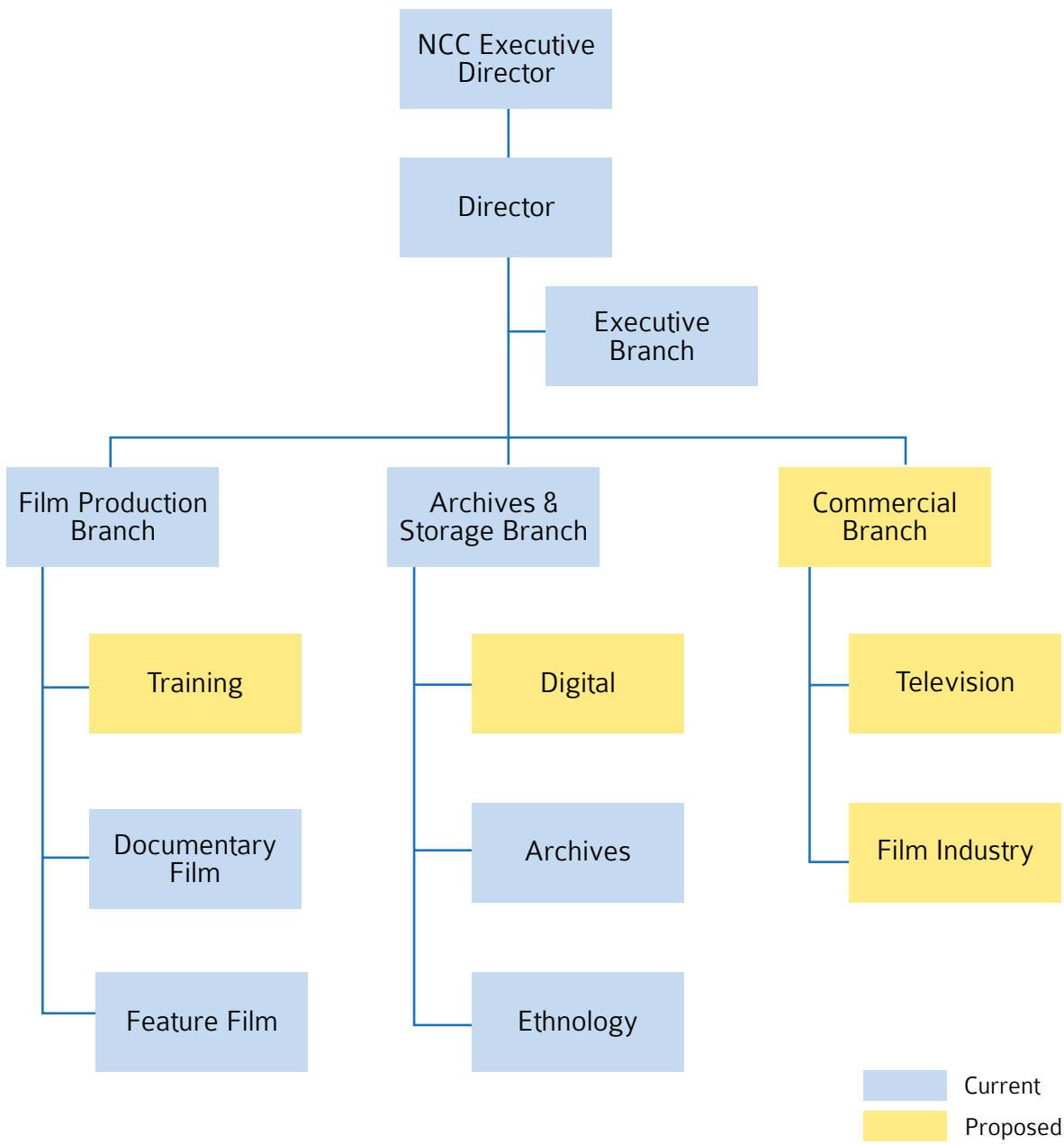
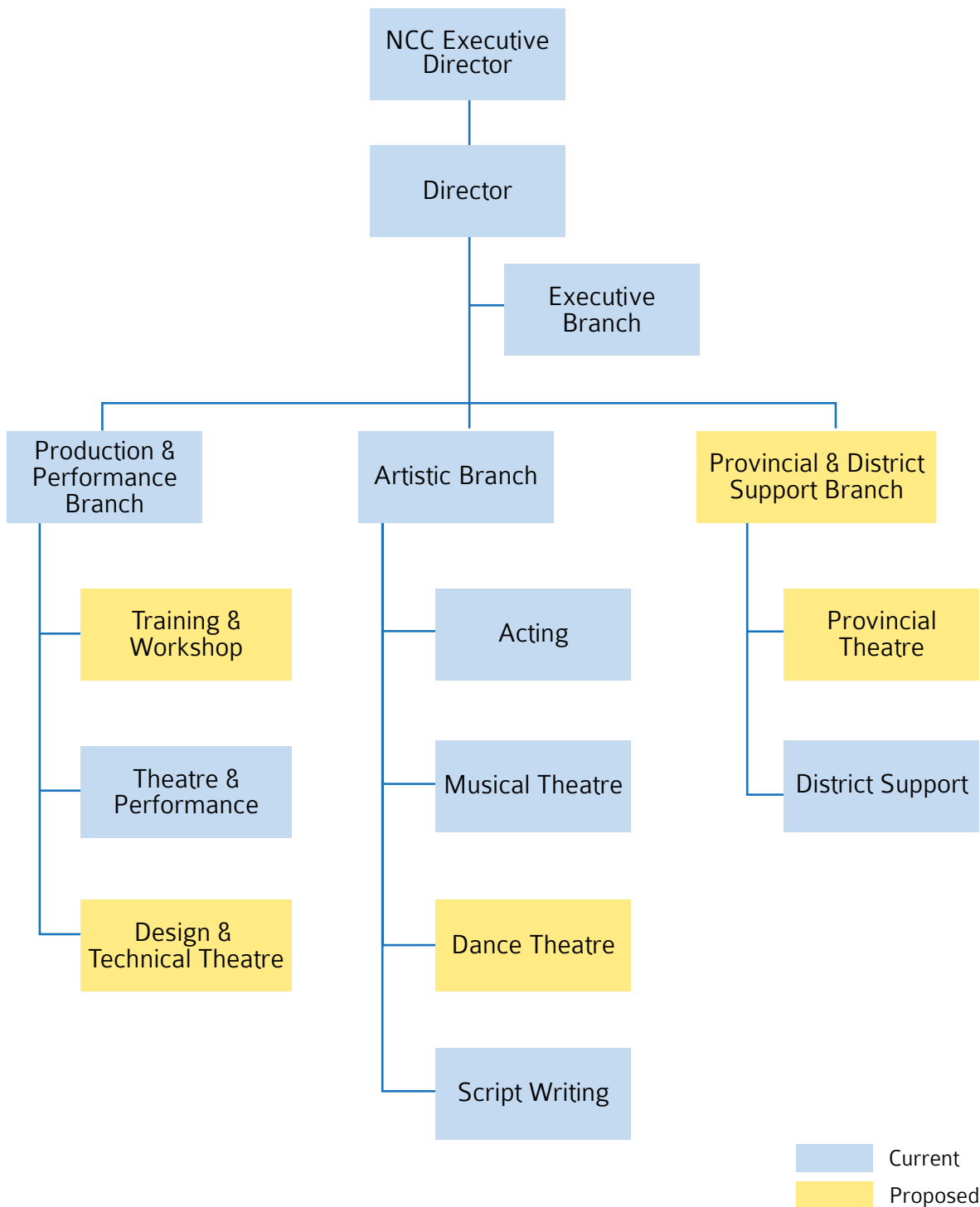


Chart 5: Revised National Performing Arts Troupe Structure



ANNEXURE 3: RELEVANT LAWS, INTERNATIONAL CONVENTIONS, AND TREATIES

3.1 Papua New Guinea Laws and Policies

- *Constitution of the Independent State of Papua New Guinea*
- *National Goals and Directive Principles*
- *National Cultural Property (Preservation) Act 1965*
- *Copyright and Neighbouring Rights Act 2000*
- *Organic Law on Provincial Governments and Local-Level Governments 1995*
- *National Cultural Commission Act 1994*
- *National Museum and Arts Gallery Act 1992*
- *War Surplus (Materials) Act 1952*

3.2 Other Complementary Laws

- *Conservation Areas Act 1978*
- *Customs Act 1951*
- *Environment Act 2000*
- *Education Act 1983*
- *Tourism Promotion Authority Act 1993*
- *Industrial and Designs Act 2000*
- *Classification of Publication (Censorship) Act 1989*

3.3 Regional Framework Treaties

- *Regional Culture Strategy: Investing in Pacific Cultures, 2010-2020s*
- *Melanesian Spearhead Group Framework Treaty on the Protection of Traditional Knowledge and Expressions of Culture*
- *Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture*

3.4 International Conventions and Treaties

- *1972 Convention Concerning the Protection of the World Cultural and Natural Heritage (ratified 1997)*
- *2003 Convention for the Safeguarding of the Intangible Cultural Heritage (ratified 2008)*
- *2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (not ratified)*
- *Berne Convention for the Protection of Literary and Artistic Works*

- *1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (not ratified)*
- *2001 UNESCO Universal Declaration on Cultural Diversity (not ratified)*
- *2001 Convention on the Protection of the Underwater Cultural Heritage (not ratified)*
- *2007 UN Declaration on the Rights of Indigenous Peoples (not ratified)*

3.5 Other International Conventions and Instruments

- *World Trade Organization (PNG acceded to the WTO in 1996)*
- *Intellectual Property Rights TRIPS (PNG signed in 1996)*
- *World Intellectual Property Office (PNG became a signatory to WIPO in 1997)*
- *Convention on Biological Diversity (ratified 1993)*

ANNEXURE 4: GLOSSARY

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| Acculturation | Refers to the processes of change in artefacts, customs, and beliefs that result from the contact of two or more cultures. |
| Artist | A person who creates art (such as painting, sculpture, music, or writing) using conscious skill and creative imagination. |
| Arts | The expression or application of human creative skills and imagination, typically in a visual form, such as painting, sculpture, and others. |
| Collective Management Society | Collective Management Society is one option within the copyright system that requires, or allows, rights holders to administer their rights through a collective body. |
| Community | A social unit which has shared norms, religion, values, customs, or identity, within a geographically defined area. |
| Contemporary Culture | Refers to present shared themes, practices, trends, beliefs, and values of society. |
| Copyright | A legal term used to describe the rights that creators have over their original works. |
| Creative Industries | Those industries that are based on individual creativity, skills, and talent, or which have the potential to create wealth and jobs through the development or production of intellectual property. |
| Critical Enabler | Refers to necessary institutions and capacities to support the effectiveness and efficiency of basic programs and activities. |
| Culinary Arts | Refers to the art of preparing, cooking, preserving, presenting, and serving food. |
| Cultural Centre | An organization, building, or complex that promotes culture and arts, especially of a particular region or people. |
| Cultural Diversity | The existence of a variety of cultures or ethnic groups within a society. |
| Cultural Education | Refers to a culture-based education approach in which teaching and learning occur, based on values, norms, beliefs, and practices. |
| Cultural Expression | Refers to the represented manifestation of cultures, such as music, dance, arts, symbols, performances, ceremonies, handicrafts and many others. |
| Cultural Heritage | An expression of the ways of living that have been developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions, and values. |
| Cultural Industries | A product or service that is based on traditional culture of a particular group or society that is of economic value. |
| Cultural Institution | An institution within a state or society that works for the preservation or promotion of culture. |
| Cultural Legislation | A law or body of laws providing legal protection and regulating the administrative functions of the cultural sector. |
| Cultural Mapping | The identification, documenting, and recording of unique cultural properties and tangible and intangible assets of communities. |
| Cultural Obligation | A duty or commitment by the State, institution, community, and individual to preserve, safeguard, protect, access, develop and promote tangible and intangible cultural heritage of a society and a nation. |
| Cultural Policy | Refers to official government directions regarding the development and protection of arts and culture. |

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| Cultural Product | Refers to goods and services that include the arts (performing arts, visual arts, architecture), heritage conservation (museums, galleries, libraries), the cultural industries (written media, broadcasting, film, recording), and festivals. |
| Cultural Property | A property commonly considered to be a cultural item that is part of the cultural heritage of a group or society. |
| Cultural Rights | Human rights that aim at assuring the enjoyment of culture and its components in conditions of equality, human dignity and non-discrimination. |
| Cultural Service | Refers to the planning, production, and distribution of services and benefits to satisfy cultural interests and needs. |
| Cultural Syncretism | Refers to distinct aspects of different cultures blending together to make something new and unique. |
| Cultural Tourism | A type of tourism activity in which the visitors' essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions and products in a tourism destination. |
| Custom | Refers to the traditionally, widely accepted way of behaving or doing something that is specific to a particular society, place, or time. |
| Derivative Artworks | Means any intellectual creation or innovation which is based upon, or derived from, traditional knowledge. |
| Identity | The set of qualities and beliefs that make one person or group different and distinct from others. |
| Indigenous People | Distinct social and cultural groups that share collective ancestral ties to the natural resources and lands where they live. |
| Intangible Cultural Heritage | Includes oral traditions, performing arts, social practices, rituals, festivals, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts. |
| Intellectual Property | Refers to creations of the mind, such as inventions, literary and artistic works, designs, and symbols, names, and images that are used in commerce. |
| Ministerial Advisory Council | A body comprising National Cultural Institutions such as the NCC, TPA, and NMAG, which advises the Minister on matters of culture, arts, tourism, policies, and laws. |
| National Commitment | A commitment in the Constitution of Papua New Guinea to safeguard, protect, develop, and promote Papua New Guinean cultural heritage using Papua New Guinean ways. |
| Outcome Statement | A general statement which describes the expected result of programs and activities. |
| Performing Arts | Arts such as music, dance, and drama which are performed for an audience. |
| Policy Statement | Refers to a declaration of a government's intentions, plans, programs, and activities, relating to a specific development issue. |
| Preservation | The act of keeping something in its originality, in order to prevent it from deterioration, extinction, damage, and destruction. |
| Promotion | Means the raising of awareness about the content and value of both tangible and intangible cultural heritage in communities, and through generations, while enhancing both their utility and social value. |
| Protection | Adoption of measures aimed at the preservation, safeguarding, and enhancement of cultural expressions by official agencies and of communities to defend tangible and intangible cultural heritage or particular elements of it from threat, exploitation or harm. |

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| Ritual | A customary practice or series of acts restricted to certain members or individuals on special occasions, and regularly repeated in a set and precise manner of a community, institution or society. |
| Safeguarding | Means to preserve culture through the active performance of cultural activities which are aimed at ensuring the viability of intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission (particularly through formal and non-formal education), and revitalizing of various aspects of such heritage. |
| Tangible Cultural Heritage | Refers to physical artefacts that have been produced, maintained, and transmitted, intergenerationally, in a society. |
| Tradition | Refers to beliefs or behaviour that have been passed down within a group or society, and which has symbolic meaning or special significance with origins in the past. |
| Transmission | Refers to practitioners and other cultural bearers who pass on practices, skills, knowledge, and ideas to succeeding generations, in formal or non-formal ways. |
| Value | A quality inherent or perceived in expressions or product of culture and society. |
| Vernacular | The language or dialect spoken by indigenous people and communities in a particular country or region. |
| Visual Arts | Expressive artforms, such as painting, drawing, print-making, sculpture, ceramics, photography, videos, film-making, design, crafts, and architecture. |

The Papua New Guinea National Cultural Policy, 2022-2032 is a home-grown policy from the efforts of the Policy Team of the National Cultural Commission over the last two years. Our culture is an integral part of our lives inasmuch as a topic affecting all fabrics of our society, and because of this the expertise and assistance of many in the country and overseas were sought to complete the policy. Therefore, the National Cultural Commission acknowledges the contributions of the following institutions, agencies and individuals who had a hand in the development of PNG's first-ever policy on culture:

Departments, Agencies & Institutions:

1. Tourism Promotion Authority
2. Department of National Planning & Monitoring
3. Department of Treasury
4. Ministry of Tourism, Arts & Culture
5. Investment Promotion Authority (Intellectual Property Office)
6. PNG National Commission for UNESCO
7. National Cultural Commission Board
8. Censorship Board of Papua New Guinea
9. Enga Cultural Centre (Takeanda Museum)
10. PNG National Museum & Art Gallery
11. National Cultural Commission Staff & Management
12. East New Britain Provincial Administration
13. Morobe Provincial Administration
14. Jiwaka Provincial Administration
15. Milne Bay Provincial Tourism Bureau
16. PNG Tumbuna Visual Arts Association
17. Central Music Association
18. Institute of PNG Studies
19. National Film Institute
20. National Performing Arts Troupe
21. Provincial administration representatives, artists and stakeholders from respective provinces of the Highlands, Southern, Momase and New Guinea Islands Regions
6. Dr. Linus Digim'rina, Head of Anthropology Strand, University of Papua New Guinea
7. Dr. Michael Mel, Member of NCC Board
8. Dr. Jacob Simet, former NCC Executive Director
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10. Ms. Louisa Nagalu, Deputy Registrar, IPO
11. Mr. Alois Kuaso, Archaeologist/ Cultural Heritage Specialist
12. Mr. Jim Abani, Chief Censor, Censorship Board of Papua New Guinea
13. Mr. Akii Tumu, Director, Enga Cultural Centre
14. Mr. Ombone Kaiku, former Director, Policy & Planning Division, NCC
15. Mr. Paul Simon, Manager, Policy & Planning, NCC
16. Ms. Naomi Galau, Research Officer, NCC
17. Mr. David Taim, Manager Festival, NCC
18. Mr. Bola Noho, Manager, Cultural Services, NCC
19. Mr. Robert Pok, Policy Analyst, NCC
20. Mr. Michael Mondo, ICT Manager, NCC
21. Mr. Vincent Pou, Assistant Director, JK McCarthy Museum
22. Ms. Michelle Baru, Director, NFI
23. Mr. John Doa, Director, NPAT
24. Mr. Elijah Tapie, First Secretary, Ministry of Tourism, Arts & Culture
25. Mr. Anslom Nakikus, Musician
26. Prof. Glenn Summerhayes, Head of Anthropology, Otago University, NZ
27. Associate Professor Anne Ford, Archaeology Program, Otago University, NZ
28. Dr. Jim Specht, former Head of Anthropology, Australian Museum, Sydney
29. Dr. Robert Skelly, Research Fellow, Monash University, Melbourne
30. Dr. Esohe Omerege, former Dean, Faculty of Creative Arts, UPNG

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