



## "PNG CULTURE NOT NEGOTIABLE"

Issue 2  
Apr-Jun  
2022

- > PM LAUNCHES FIRST EVER CULTURAL POLICY | 5
- > CELEBRATING OUR QUEEN: 1898 AND 2022 | 9
- > SEPIK PLAIN SAKSAK FESTIVAL - HOLIM CULTURE  
HOLIM GRAUN | 12
- > "PNG CULTURE NOT NEGOTIABLE" | 19

Your  
Free  
Copy

CULTURE TOK PUBLICATION  
THIS ISSUE

2. MINISTER'S OVERVIEW
3. EXECUTIVE DIRECTOR'S FOREWORD
5. PM LAUNCHES FIRST EVER CULTURAL POLICY
8. RATIFICATION OF 2005 UN CONVENTION ON CULTURAL DIVERSITY
9. CELEBRATING OUR QUEEN: 1898 AND 2022
11. WOSERA GAWI DISTRICT CAME ALIVE
12. SEPIK PLAIN SAKSAK FESTIVAL - HOLIM CULTURE HOLIM GRAUN
15. NCC SIGNS MOU WITH WNBPG
16. NATIONAL CULTURAL COMMISSION STAFF UNDERTAKE FINANCIAL LITERACY TRAINING
17. TRUE ECHOES WEBSITE LAUNCH
19. NCC SHIFTS TO ECONOMIC SECTOR WITH A K45M FUNDING SUPPORT
20. KOPKOP COLLEGE STUDENTS VISIT IPNGS
21. CULTURAL TOURISM ANOTHER LNG FOR PNG
22. RATIFICATION OF 2005 UN CONVENTION ON CULTURAL DIVERSITY
23. MIND OF AN ARTIST AMASSING A THOUSAND TRIBES
24. 2022 PAPUA NEW GUINEA'S MAJOR CULTURAL EVENTS

MINISTER'S  
OVERVIEW

## A cultural policy for all

**It's an absolute honor to talk about the National Cultural Policy 2022 – 2032 endorsed by the National Executive Council in May and launched by prime minister James Marape on June 9.**

The policy is a response to lack of policy intervention over the last 46 years which had seen an adverse impact on the delivery of cultural services and development of culture in Papua New Guinea. The National Cultural Policy sets out to address this vacuum and provides strategies for intervention through this Policy.

I am grateful to the Government, which I am part of. On behalf of the Ministry of Tourism, Arts and Culture and the National Cultural Commission, I thank the Government for recognizing the important role that culture plays in our nation.

The Government has done a great service to the people of this country by endorsing the Policy. Culture shapes nations and societies, providing the means to live life each day. As a matter of fact, our identity as a people and nation comes from our cultures. Practicing our cultures, the way we want to, is our human right. Our people cannot be denied this right to enjoy and benefit from what is rightfully theirs.

I am privileged to have been associated with the development of this policy. When I took over the Ministry in December 2020, it soon became apparent to me that the Commission had no policy. My direction to NCC then was to correct this lapse by stepping up on efforts to deliver a policy before parliament goes into recess for the general election.

The development of this policy is a remarkable achievement for the National Cultural Commission. This policy is the first of its kind for the cultural sector since Papua New Guinea gained Independence in 1975. For this momentous achievement, I acknowledge and thank the leadership of the Executive Director of NCC, Mr. Steven Enomb Kilanda, whose direct involvement and passion proved the difference in the delivery of this Policy.

I am sure the designers of this Policy took on board shortcomings in the cultural sector when designing the Policy as can be seen in the four policy delivery areas and 10-year implementation schedule with its programs and activities, and the meticulous effort put into developing the content.

The preserving, protecting, developing and promoting of our cultural heritage is a constitutional commitment but these



**HON. ISI HENRY LEONARD, MP**  
MINISTER FOR TOURISM,  
ARTS & CULTURE

have taken a back seat over the years. Nevertheless, the policy addresses some perennial issues which have hindered the growth of the cultural sector

I must emphatically state that we have failed in realizing the huge potential that our cultural heritage offers in the development aspirations of our nation. We as Members of Parliament, and Government, and equally our people, and the cultural institutions and stakeholders must work together to show that we care about the survival and transmission of our culture and traditions. This cultural policy offers us the opportunity to do just that.

Let me reiterate that the National Cultural Policy is about giving prominence to culture. Papua New Guinea has been undergoing significant change and transformation since early contact with outsiders. Over the years

the impact on our cultures and traditional social systems have been massive. We have embraced ideas, education, religion, entertainment and technology, etc., in the aftermath of the country modernizing and interacting with the wider world but these have come with dire consequences to our indigenous societies.

Changes are inevitable but we as a nation on one hand must rise up as one to ensure the protection and preservation of our cultural heritage which was unselfishly passed down to us by our ancestors, and on the other, develop and promote this heritage to benefit us. We have a duty to ensure that this heritage survive for the future generations with adequate intervention measures. This is our noble goal.

*Minister's overview continue page 4*



**Cover Photo:** Young Raymond Joseph Doura with a copy of the National Cultural Policy





## CULTURE TOK PUBLICATION

## Chief Editor:

Mr Steven Enomb Kilanda

## Editor:

Eric Kone

## Editorial Contributors:

Don Niles  
Balthazar Moriguba  
Bola Noho

## Graphic Design + Photo Edit:

Cool Grafix

## Photo Credits:

Bola Noho,  
Gedisa Jacob,  
IPNGS & NCC File photos  
Tony Sipa - Cool Grafix

## Publisher:

National Cultural Commission

## ADDRESS:

P.O. Box 7144, BOROKO, N.C.D  
Phone: (675) 323 5111/ (675) 323 5222  
Fax: (675) 323 5119  
Website: www.ncc.gov.pg  
Email: culture@ncc.gov.pg

## CULTURAL GROUP HIRE FEES

1 x Cultural Group Hire (Domestic   National)	
Group Fee	– K1,000
NCC Admin. Fee	– K300
Facilitation Fee	– K100
Total	– K1,400
1 x Cultural Group Hire (International   Diplomatic)	
Group Fee	– K1,500
NCC Admin. Fee	– K300
Facilitation Fee	– K150
Total	– K1,950

Contact National Cultural Commission  
for further information and or details.

EXECUTIVE  
DIRECTOR'S  
FOREWORD

## Thank you all for the policy

**I am very grateful now that we have a policy document on arts and cultural industry in Papua New Guinea.**

This Policy will now provide us with direction and confidence to go about doing our work and collaborate with our partners locally, regionally and internationally. Gone are the days for doing things in an ad hoc manner.

Whilst the Policy is being implemented, of which we are hoping that Treasury and Planning Departments come good with funding for 2022, we have few other important policies ahead of us to deliver. There is the Traditional Knowledge and Expressions of Culture Bill and its related policy to address intellectual property pertaining to the use of our cultural goods.

Other policy to be developed is a film policy and its regulatory measures. The film industry in PNG is under-regulated and under-performing, particularly our very own National Film Institute. We believe a policy will assist the NFI and others on how they go about film production in Papua New Guinea.

I wish to acknowledge some important partners backing us all the way with the development of the Policy.

We began work on this Policy toward the last quarter of 2020. With the appointment of Hon. Isi Henry Leonard as our Minister, things sort of gained momentum for work on the policy which was already underway. One of his distinguishing achievements in the Ministry is the developing of this Policy, because he was adamant to see that this work was completed. Thank you, Minister, for your leadership.

On the money side of things, I wish to thank the Central Agencies, particularly the Department of Treasury, the Department

of Planning and Monitoring, and the Department of Finance. Thank you for providing the financial means that enabled us to do our work.

On capacity improvement front, we have benefited from working closely with the Department of Personnel Management executing our redundancy exercise and recruiting some key personnel. That has helped a lot, so thank you DPM.

To our sister agency, we thank the Tourism Promotion Authority, in supporting us with funds during the regional consultations and launching of the Policy on June 9. We successfully hosted regional consultation workshops in Port Moresby, Kokopo, Lae and Mt Hagen on this Policy with contributions made by TPA. Thank you Chief Executive Officer, Eric Mossman Uvovo and TPA.

To all our valued partners and stakeholders who have left their mark on the Policy, I thank all of you. Our provincial partners from the government and private sectors and individuals who gave their voice to improving the content, we thank you all the same. On content development, NCC takes full responsibility for what is in the final version of this document.



**STEVEN ENOMB KILANDA**  
Executive Director

While expert advice was sought to improve on the content with our own in-country cultural experts teaching in our universities and operating in various capacities in the community, we thank you.

We also went outside of the country receiving expert commentaries from very distinguished individuals, particularly from our long-term colleagues in Australia and New Zealand. Thank you to them as well.

We now have a mammoth task ahead of us of implementing this policy. Fittingly, we have already started the implementing process working on the ratification of the 2005 UN Convention on Cultural Diversity.

Our policy is result-driven as can be seen in the 10-year implementing schedule. With visionary leadership, proper planning and prioritizing, we can achieve a few important milestones.

And in order to achieve this, we need the support of the Department of Treasury and Department of Finance, Department of National Planning and Monitoring for funding and Department of Personnel Management for human resource capacity development. These central agencies are vital to sustaining the delivery of this cultural policy for the 10-year period.

Finally, as this Policy will become a public document, we gave it our best shot. To the National Cultural Commission Policy Team who were relentless under the capable leadership of Dr Michael Unage, my sincere and grateful appreciation to you all.

Thank you.

Steven Enomb Kilanda  
Executive Director  
National Cultural Commission



### Minister's overview continue from page 2

This Policy is about providing guidance for government intervention in vital areas of cultural service delivery and development of capacities and linkages to sustain the cultural and creative industries.

My vision of this Policy is for us to go rural because that is where the source of our culture is located. We must inspire our local communities to continue with their traditions and in doing so, safeguarding the survival of these culture. We must work with and strengthen the provinces, institutions and key partners on programs and activities that promote our cultures.

As a nation we must showcase and celebrate our cultures with others, and whilst

reciprocating respect and appreciation to cultures of other people and nations. Seen as a resource, our cultures offer huge potential for creative enterprises. For the likes of cultural tourism and that of the cultural and creative industries, have huge potential to sustain economic growth.

In every organization, sound, honest and visionary leadership are vital. In this respect, we see that the Government made the right decision in appointing the current Executive Director, Mr. Steven Enomb Kilanda. NCC is now in capable hands, so thank you to the Government.

This is also an opportune time to thank those who stood with the National Cultural Commission to develop Papua New Guinea's first-ever Policy on culture. Thank you to the

Department of Treasury and Department of National Planning and Monitoring for funding that went towards the development of the Policy. Thank you also to Tourism Promotion Authority chief executive officer, Eric Mossman Uvovo, for the funding support at the critical of times in the regional stakeholder consultations, for the launching, and thank you to the Department of Personnel Management for standing with us to revitalize the human resource capacity needs of NCC.

Thank you and God bless.

Hon. Isi Henry Leonard, MP  
Minister for Tourism, Arts and Culture

## NCC FAREWELLS TAC MINISTER

**On the evening of Thursday May 12, 2022, the National Cultural Commission hosted a farewell dinner in tribute to the Minister for Tourism, Arts and Culture, Hon. Isi Henry Leonard.**

The Minister is the sitting Member of Parliament for Samarai-Murua District in Milne Bay Province. The tribute was led by the main host of the evening, Mr. Steven Enomb Kilanda, the Executive Director of National Cultural Commission.

With knowledge of the Minister's active association with the NCC and seeing firsthand the implementation of cultural programs, and the tenacity of Minister Leonard's strong support and commitment towards the development and promotion of culture and arts in Papua New Guinea, Kilanda heaped praise on him saying, "... the Minister is one of the rare kind of Ministers we have seen, one that never asked for favours from the cultural agencies under him.

"He is someone who always finds time to represent the Ministry at cultural events and festivals throughout the country, irrespective of the closeness or remoteness of an area," Mr. Kilanda told a packed room at the Dynasty Seafood Restaurant at Vision City in Port Moresby.

In a power-point presentation, Kilanda applauded the Minister for many accomplishments during his one-and-half-year term in office. Apart from the institutional rehabilitations, festivals and show promotions, a very important achievement under the Minister's leadership was the development of the National Cultural Policy 2022-2032, a first of its kind for the nation since Independence. This is a policy which Minister Leonard insisted on seeing its completion during this term of Parliament.

The Minister, a vocal proponent of cultural service delivery in his remarks said that, when he became Minister, he wanted to see

his agencies going to the rural settings to develop and celebrate the different cultures of the people of Papua New Guinea.

"This is for our people to see the value and benefits of their cultures, cultural tourism must be promoted at the local level where the source of the culture of a society is contextualized and understood," the Minister said.

The highlights of the occasion included gift presentations to the Minister and envoys from France and India. Also making rare presentation was the Provincial Tourism and Cultural Officer of West New Britain, who flew all the way from Kimbe to present gifts to the Minister acknowledging his participation of cultural shows at the Bali-Vitu Islands and Akonga village in Gloucester last year.

The evening was graced by musician Gedix Atage from Madang who took centre-stage with his tunes.

## NCC SUPPORTS CHOIR GROUP WITH K10,000

**The National Cultural Commission has assisted a singing Ministry choir group called "End Times Swallows" to perform in the United States of America in June.**

NCC has been working in partnership in line with the government's policy on Public Private Partnership, bringing cultural services to the people of Papua New Guinea, and at the same time, working to preserve, safeguard, protect, develop and promote PNG's cultural heritage.

It was within that context NCC donated K10,000 to the "End Times Swallows" singing Ministry, which is a gospel choir group of the Seventh Day Adventist Church. This choir group was formed 20 years ago in PNG and has grown from strength to strength and gained popularity over the years in the Pacific region, including the SDA Church in the US.

End Time Swallows has been invited to represent the four divisions of the South

Pacific Region in the US in one of its international conferences. The group will be performing mainly in the Engan language.

The Executive Director of NCC Steven Enomb Kilanda, whilst presenting the K10,000 cheque, encouraged the choir group to continue to sing more songs in the local Engan language as a way to preserve and safeguard the Engan language and culture.

Leader of the choir group, Rungi Pingi, said the funding would assist the group in its fundraising efforts towards the trip to the United States.

He said the group would travel to the US from June 6th to the 11th ministering the word of God through its choir performances.





## PM LAUNCHES FIRST EVER CULTURAL POLICY

Prime Minister James Marape on June 9 launched a first-ever National Cultural Policy describing it as a portal to addressing the economic potential of cultural tourism in the country.

He said: "Protecting and preserving our cultural heritage is one thing but that should not restrict our people, craftsmen/women and creative artists to utilize their knowledge and creative abilities to create employment or business.

"There is huge potential offered by this policy. While the focus is on culture, the Policy goes further addressing the economic potential of cultural tourism, promoting and developing of the cultural and creative industries.

"Blessed with over 800 languages and diversity of cultures, the opportunity is there for all to participate or contribute.

"While economic, political and social plans, reforms and progress are a necessity for the nation, we must also collectively address issues and challenges impacting on our cultures and well-being. Others cannot do it for us, we have to do it ourselves to show that we care.

"No one can doubt that our nation's heartbeat is our culture. The expressions of our culture provide us with our undeniable



*Prime Minister James Marape admiring his own painting during the launch of the National Cultural Policy 2022-2032 in Port Moresby.*





**“The government approved to increase NCC’s yearly operations budget to K20m from the current K7m average, and further increase its capital investment program component to K25m. Altogether K45m total annual appropriation for NCC”**



identity as Papua New Guineans. We can’t pretend to be somebody else for sure either.

“I am overly convinced that this Policy capture the urgings of the Constitution of Papua New Guinea, that is, for us to use Papua New Guinean forms of social, economic and political organization to develop the country. Our cultures can provide the inspiration and the means to achieve this.

“The reason that this cultural policy gives me more satisfaction and confidence for the future, is because it is done with a remarkable degree of consideration and

thoroughness put into addressing issues close to the heart of our people and nation,” prime minister Marape said.

He congratulated Tourism Arts and Culture Minister Isi Henry Leonard, the Board and Management of NCC and stakeholders who played a role in the development of the Policy.

“This is a first ever cultural policy for Papua New Guinea since gaining Independence nearly 47 years ago. Just to get one done in your watch, Minister, is a notable achievement worth mentioning. A good policy as we know provides a roadmap

for appropriate intervention and actions, and this one look well set out,” the prime minister said.

He also commended executive director of NCC Steven Enomb Kilanda and his policy team at NCC who worked with minimal monthly funding allocation to produce the policy.

“Many of us take our culture for granted, benefiting from it but doing little to nothing to ensure its protection, survival and transmission. No excuse at all for anyone neglecting this important responsibility.

“Papua New Guinean’s are good at crafting fictitious cultures, yet we are guilty of less effort towards safeguarding and transmitting our original cultures to our children. We need to change this prevailing ‘don’t care’ attitude, and expose our children to what is rightfully theirs to learn, appreciate and keep.

“On a positive note, this Policy provides us a welcome opportunity to assess ourselves and to reflect on what we can do. This is a National Government Policy on culture but is a Policy for everyone to embrace and work with.

“A good Policy to be effective and productive must produce tangible results. And for that to happen, Government intervention through funding and policy directions are necessary and vital,” Mr. Marape said.

The launch was witnessed by members of the diplomatic corps, government representatives, and art and cultural stakeholders.





# NCC SHIFTS TO ECONOMIC SECTOR WITH K45M FUNDING SUPPORT



**The National Cultural Commission has been elevated to the economic sector with a whopping annual funding support of K45 million.**

The elevation from the social to the economic sector and the K45 million funding support went before the National Executive Council as part of the recommendation of the National Cultural Policy 2022 – 2032 that was approved and endorsed by NEC on May 4, 2022.

This sector reassignment of National Cultural Commission from the social sector to the economic sector is a major step up for NCC in terms of annual budgetary allocations and related government support and assistance in its mandated tasks and efforts to deliver cultural services to the people of Papua New Guinea.

The National Cultural Commission, since its inception in 1994, has been underfunded and operating on ad hoc basis. It will now need to have planning sessions with the departments of Treasury and National Planning and Monitoring to complete the transition. Government expects work on that to begin soon.

Being part of the economic sector, the

Commission is envisaged to drive cultural programs and activities that has an economic outcome, and the challenge for NCC now is to work closely with the two central agencies – the Department of National and Monitoring and the Department of Finance - to make this shift become a reality.

The NEC also made some decisions on the backdrop of the National Cultural Policy including the approval of government funding to implement the new policy under NCC's capital investment program budget.

It approved to increase the Commission's yearly operations budget to K20m from the current K7m average, and further increased its capital investment program component to K25m. Altogether K45m total appropriation for NCC.

NCC views this as a huge boost to this very important cultural institution and is relieved that its money woes are a thing of the past, and will now apply or use the money to building and improving on its capacities, programs and activities and building up the three cultural institutions, namely, the Institute of Papua New Guinea Studies,

**"The National Cultural Commission, since its inception in 1994, has been underfunded and operating on ad hoc basis."**

National Film Institute and National Performing Arts Troupe to carry out their functions. For the first time in the country's history, the government is increasing funding to the cultural sector because it sees a huge potential for economic growth through cultural

tourism and artistic creative industry. The government has also recognized the important role of culture and has agreed to increase the annual budget appropriation to the cultural sector by three per cent of the country's GDP.

The government has further approved NCC's request to proceed to carry out an organizational restructuring for itself and that of the three cultural institutions it manages to meet the human resources capacity needed for implementing the policy programs, activities and sector priorities. Currently, many provincial governments show a lack of consideration to accommodate culture in their administrations. NCC must therefore work together with Department of Personnel Management and the Department of Treasury and the provinces to come up with a standard structure applicable across the board.





**To be a part of, or participating and benefiting from international conventions, treaties and instruments, a member State of the United Nations is obliged to ratify these documents.**

That, according to PNG National Commission for UNESCO, must be dictated by the country's legal, moral, ethical, and development needs and aspirations.

In as far as culture is concern, Papua New Guinea only ratified two UN Conventions. One of them is the 1972 Convention concerning the Protection of the World Cultural and National Heritage (popularly known as the World Heritage Convention) and the other, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Their ratifications by Parliament happened in 1997 and 2008 respectively.

There can be no mistaking of the importance of these Conventions as shown by the 2008 UNESCO listing of the Kuk Early Agriculture Site as a World Heritage Site under the 1972 World Heritage Convention.

After more than 20 years, the National Cultural Commission is once again embarking on the task to ratify the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Towards this end, the NCC is partnering with the Department of Foreign Affairs and International Trade and the Department of Justice and Attorney General through the Office of the State Solicitor to prepare



documentations that will go before the National Executive Council for endorsement and the PNG Parliament for ratification.

To begin the process, a stakeholders consultation workshop was held at APEC Haus on May 4, 2022. Apart from two mentioned, other stakeholders who have representatives at the workshop were UNESCO PNG, Treasury Department, Intellectual Property Office, Investment Promotion Authority, Department of Personnel Management, Conservation and Environment Protection Authority and Institute of PNG Studies.

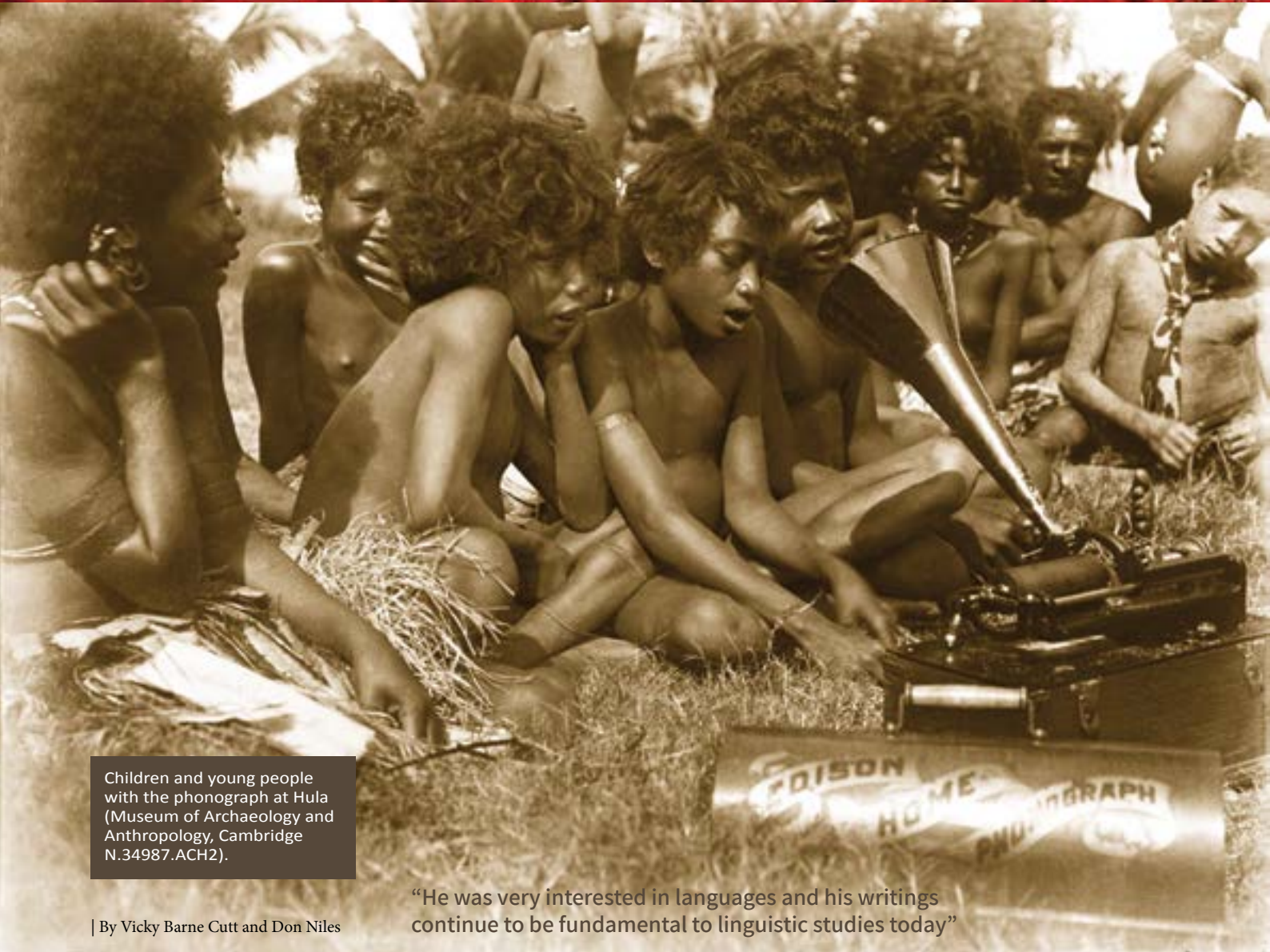
During the workshop, Mr. Edmund Kambane from the Department of Foreign Affairs and International Trade gave an informative talk on the processes involved in ratification

stressing on the steps outlined in Section 117 of the Constitution.

Backing him was a representative from the State Solicitor's Office, Ms. Maranatha Letuau whose short talk touched on law and their job of verifying legal compliance. In order to accomplish the task ahead, NCC as the Government Agency responsible on culture, will prepare documentations that will go before NEC and Parliament.

At the conclusion of the workshop, the stakeholders unanimously resolved to ratify the 2005 Cultural Diversity Convention. Work on a NEC submission has now begun by NCC and hopefully, the next Parliament after the elections, will have the benefit of ratifying the 2005 Cultural Diversity Convention.





Children and young people with the phonograph at Hula (Museum of Archaeology and Anthropology, Cambridge N.34987.ACH2).

“He was very interested in languages and his writings continue to be fundamental to linguistic studies today”

| By Vicky Barne Cutt and Don Niles

# CELEBRATING OUR QUEEN: 1898 AND 2022

“The Second hymn was sung by Takai, a girl from Hula”

**This April, as Papua New Guinea welcomes Princess Anne to celebrate Queen Elizabeth’s Platinum Jubilee, marking 70 years on the throne, we wanted to share news of a recording of “God Save the Queen” from Hula made 124 years ago.**

The Institute of Papua New Guinea Studies (IPNGS) in Port Moresby is a partner in an international research project called True Echoes, based at the British Library in London. True Echoes is funded by the Leverhulme Trust and the UK Government’s Department for Business, Energy and Industrial Strategy. The project is investigating early sound recordings from Papua New Guinea, the Torres Strait Islands in Australia, the Solomon Islands, Vanuatu, and New Caledonia. IPNGS is a

national cultural research institute under the National Cultural Commission of the Ministry of Culture, Arts, and Tourism.

The recordings were made on wax cylinders using a phonograph machine; they have been digitised and shared with partner institutions for research. Most of these early recordings were made by British anthropologists, and we were excited to find out that the earliest known recordings made in the Pacific region were from Papua New Guinea, from June 1898.

These recordings were made by Sidney Ray, a member of the Cambridge Anthropological Expedition to the Torres Strait. He was very interested in languages and his writings continue to be fundamental

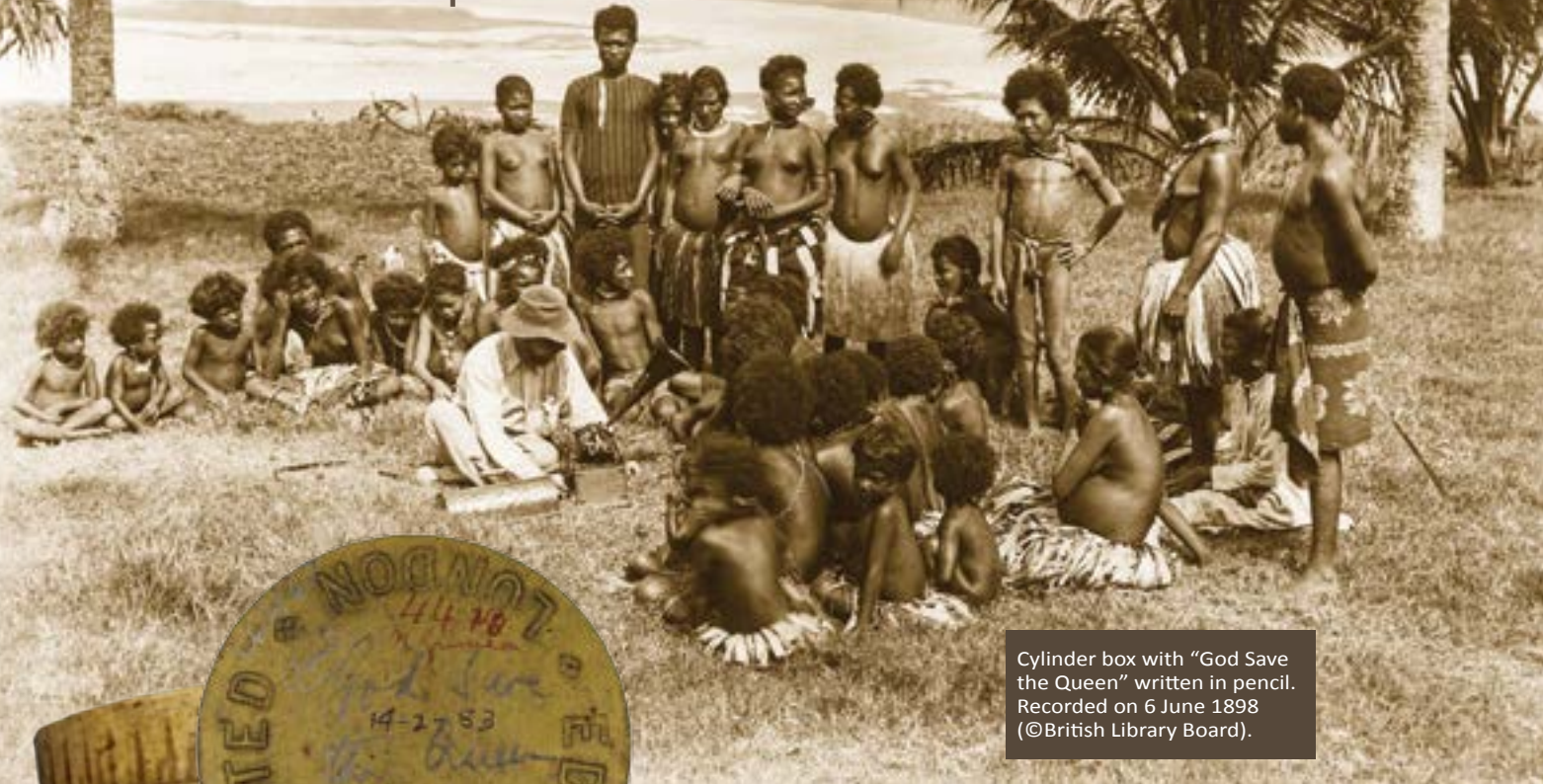
to linguistic studies today. Four members of the expedition team travelled to New Guinea, landing at Delena, in present-day Central Province, on 27 May 1898. They then stayed for a few days in Port Moresby and later travelled down to Hula to watch a “grand dance” that was going to take place there. They stayed at the London Missionary Society station at Irupara, close to Hula.

They made eleven recordings in Hula. The first ones that we can date precisely are two hymns recorded on 5 June 1898. The first hymn had not yet appeared in a printed hymnal, but the second hymn was identified as number 38 in what was presumably a London Missionary Society hymnal. This second hymn was sung by Takai, a girl from Hula.





## Takai sang “God Save the Queen” 124 years ago to honour British New Guinea’s queen.



Cylinder box with “God Save the Queen” written in pencil.  
Recorded on 6 June 1898  
(©British Library Board).

The next day, the researchers made another recording of Takai, this time singing “God Save the Queen.” Of course, the queen that the song referred to in 1898 was Queen Victoria, who died in 1901.

“God Save the Queen/King” would have been sung here to honour Queen Victoria, and then Kings Edward VII, George V, Edward VIII, George VI, and finally Queen Elizabeth II when she became queen in 1952. It was sung until 1974, when Australia began using “Advance Australia Fair,” but still retained “God Save the Queen” for regal occasions. Of course, Papua New Guinea’s national song became “O Arise All You Sons” at our independence in 1975.

We do not know who Takai was, but the British anthropologists did take some photos in Hula, so she is probably one of the girls featured in them.

The expedition members stayed in Central Province from 27 May to 20 July 1898, when they returned to the Torres Strait Islands. Ray made a total of 28 recordings during this time, from Mekeo, Roro, and the Port

Moresby area, as well as Hula. In September of the same year, four members of the expedition visited Kiwai Island in Western Province for a few days. Sidney Ray stayed on for two weeks to study the language there and made eleven more recordings.

Takai sang “God Save the Queen” 124 years ago to honour British New Guinea’s queen. We think that is also a wonderful way to celebrate the Platinum Jubilee of Papua New Guinea’s queen this year and the history of recorded sound here as well.

*Dr. Vicky Barneclutt is a Research Fellow for the True Echoes Project, based at the British Library.*

*Prof. Don Niles, PhD, OL, is Director of the Institute of Papua New Guinea Studies and Co-Investigator for the True Echoes Project.*





# WOSERA GAWI DISTRICT CAME ALIVE

During the long Easter weekend (15th – 16th April 2022), Yangit Village in the Wosera Gawi District came alive with their festival called “Sepik Plain Saksak Festival”. The theme of the festival was “Holim Culture, Holim Graun”.

The aim of the festival was to show the outside world the rich culture, rituals/ initiation ceremonies and artefacts of the locals.

The Sepik Plain Saksak Festival was initiated by the locals themselves especially the Yangit villagers and was supported by the East Sepik Provincial Government in partnership with the National Cultural Commission

The villagers displayed all their cultural artifacts in their respective stalls. They displayed what they could produce locally. Items ranged from beautiful Wosera bilums to traditional artifacts.

The festival was graced by the presence of Hon. Allan Bird, Governor for East Sepik Province. He flew into Yangit village on the first day to spend some time with his people. There were eight cultural groups that performed during the Sepik Plain Saksak

Festival. The interesting thing was that most of the performers that took part in the festival were school students from both primary and secondary. They all performed with their parents. This was part of teaching the younger generation the importance of their culture. They all performed extremely well with their own unique dance patterns with bright traditional attire.

The highlight of the festival was the displaying of the “bandi” girls who just completed their initiation ceremony (katim skin). Wosera Gawi is the only district that is known for skin cutting ceremony for both teenage boys and girls. It is an initiation ceremony still practiced in Wosera Gawi area.

Invited guest who attended the festival were, Alex Kilus who is the Digicel regional manager for East and West Sepik Branch, David Taim who is the manager for festival and events & Solomon Waine festival and events officer both from the National Cultural Commission. Joy Wanepu, the

**“The festival was graced by the presence of Hon. Allan Bird, Governor for East Sepik Province”**

marketing officer & Terence Vincent both from PNGTPA.

During the launching of the festival, Mr. Alex Kilus presented K2,000 in cash, with a solar charging pack which can charge 70 mobile phones at one time. It was presented to the organizing committees. Mr. Terence Vincent from the PNGTPA pledged K20,000 while Mr David Taim from National Cultural Commission also pledged K5,000 and presented the certificate of recognition to the Chairman of the Sepik Plain Saksak Festival.

The Sepik Plain Saksak Festival is now recognized by the National Cultural Commission as a national event and will be celebrated annually during the long Easter weekend.







# SEPIK PLAIN SAKSAK FESTIVAL -



| By Solomon F Waine & David Taim

The National Cultural Commission Executive Director, Mr. Steven Kilanda delegated Mr. David Taim (Festival & Events Manager) and Solomon Waine (Festival & Events Officer) to travel to Yangit Village in Wosera/Gawi District of East Sepik Province to launch the Sepik Plain Saksak Festival. The main purpose of the duty trip was to officiate the launching of the Sepik Plain Saksak Festival on the 16th of April 2022.

## Background.

Yangit village is situated in the Burui Kunai LLG in the Wosera Gawi District of East Sepik Province. In order to get to Yangit village, you have to travel from Wewak to Pagwi Waterfront. It takes about two hours and thirty minutes (2hrs.30minutes) to travel from Wewak to Pagwi that's approximately one hundred and forty-five kilometers (145km). Pagwi Waterfront is the gateway to the Sepik River and to all the villages living along the Sepik River.

From Pagwai to Yangit village, it takes an hour (1hr) journey along the main Sepik River then travelling into a channel (han wara). There are few streams of channels that lead up to different villages living along the river banks. But before you reach your final destination, you have to go through the swampy creek (tais wara).

The swampy creek stream (tais wara) then leads you up all the way to the village by going further up. The water flowing from the swamp looks black and feels so cold.

At the end of the swampy creek, you will have to walk for another one hour (1hr) in order to reach the famous Yangit village which is well known for the male and female skin cutting ritual.

In 2016, Yangit Women's' Cultural Group was selected by the National Cultural Commission to take part in the Guam's festival of Arts, showcasing their famous dance that is related to the girl's initiation ceremony. This village also hosted Dr. Naomi Simet while she did her research there for her Masters based on Girl's Initiation. Dr Simet is with the Institute of PNG Studies, which is one of the three cultural institutions under National Cultural Commission.

## Transport.

The journey started on the 14th of April 2022. Mr. David Taim and Solomon Waine boarded the flight PX 120 at 6.30am for Wewak, East Sepik Province. They both arrived at Boram airport in Wewak at 8am and went straight to Gala Guest House owned by Mr. Aloysius Mathias who is the current president for East Sepik Tourism Association.

On the 15th of April 2022 (Good Friday) at 7am, the hire vehicle arrived. It was a white ten-seater. All the cargoes were loaded onto the hire vehicle and David and Solomon left Wewak town at 8am for Pagwi waterfront. The journey on the Sepik highway took about two hours and thirty minutes (2hrs. 30minutes).

At 11am, David and Solomon arrived at Pagwi waterfront. It was a long trip and they



both wasted no time because the dinghy was already waiting to pick them up at the waterfront. After loading all their luggage onto the dinghy, they travelled down the mighty Sepik River. Half way through the Sepik River, the dinghy operator had to go through a stream of channel (han wara). After going through the stream of channel for 20minutes, the dinghy operator then went through a small and narrow swampy creek (tais wara). The swampy creek was shallow that made it very difficult for the dinghy to move further up.





# - HOLIM CULTURE HOLIM GRAUN



At one point, the dinghy couldn't move forward because it was stuck in the shallow muddy water. By then, it was too hot that you have to wear a cap to hide away from the scorching sun or you get sun burnt. Everyone got out of the dinghy, carried all their luggage and started walking for another one hour.

Carriers were waiting to help us to carry our bags. We started walking under this very hot sun which was just above our heads. After walking for twenty minutes, Solomon could not move on any further he had to



rest under any available shade that he could find. We were all heavily covered with our own sweat. After walking for one hour, we finally reached Yangit village. We were welcomed by a traditional dancing group. We got presented with beautiful bilum each and were escorted. It was an amazing experience that one would not forget and it was a great opportunity and once in a life time experience as well.

On the 16th of April 2022, which was on a Saturday, we started our journey back again. We had to go through the same route.

"It was so hot that I personally ran out of breath and I (Solomon) could feel that my blood was boiling within my nerve system," Solomon recalled.

We travelled out of the stream of channel to the Sepik River then to Pagwi waterfront again. We got on the hire truck again and headed back to Wewak town. We rested on



Sunday and on the 18th of April 2022, we boarded Air Niugini Flight PX 121 at 8.50am and arrived at Jackson's Domestic Airport 7mile at 10.10am.

## Launching.

The Sepik Plain Saksak Festival was launched on the 16th of April 2022 in front of a home packed crowd in Yangit Village of Wosera/Gawi District in East Sepik Province.

Actually, this festival was celebrated some years back without being registered. The community worked together with the guidance and leadership of Dr. Preston to get this group registered with National Cultural Commission.

Dr. Preston is a medical doctor working with the East Sepik Provincial Administration.





### Sepik Plain Saksak Festival Celebrations.

It was a two days celebration of arts, craft and rituals/initiation ceremony. The surrounding communities living along the Sepik River all walked to Yangit village to witness the festival.

There were about 10 cultural groups that took part, displaying their colorful traditional attire with their unique dance. Each group had its own dance patterns and songs.

Most of the dances during the Sepik Plain Saksak Festival were school students who were on Easter holidays (term one holiday). They put in a lot of energy and effort in making the festival alive with their energetic movements..

### Accommodation.

Upon our arrival in Wewak, we went straight to Gala Guest House which was just opposite the airport. This guest house is owned by Mr. Aloysius Mathias who is the current president for East Sepik Tourism Association. We spent one night there before leaving the next day for Yangit village via Pagwi waterfront.

In Yangit village, we were accommodated in Yangit village guest house. We spent one night.

After returning to Wewak town, Mr. Taim went to Gala guest house while I (Solomon) went to Talio guest house. Talio and Gala guest houses are located right on the beach and they have a great view looking out to the sea.

East Sepik Province has a very rich cultural heritage. There are a lot of cultural activities still practiced by the people today. They are well known for their famous;

1. Sepik baskets.
2. Wosera bilums.
3. Carvings
4. Garamuts
5. Traditional spears
6. Kundu
7. Traditional Necklaces
8. Rituals/Initiation ceremonies
9. Grass skirts, and many more.

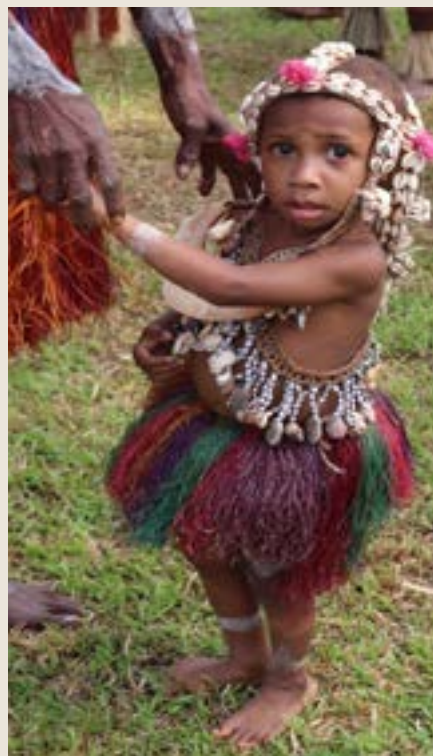
All these need to be exposed to the outside world to promote tourism within the province/districts/LLGs and communities. More awareness needs to be done to also promote local SME.

### Personal recommendation;

The provincial government needs to expose the rich cultural heritage of each district in East Sepik to the outside world. Promote more awareness about the importance of their rituals/initiation ceremonies.

Make market available for outsiders to buy more local handcrafts, baskets, bilums and carvings.

There should be only one provincial show for East Sepik annually in order to bring people from all parts of East Sepik together to showcase their rich and diverse culture.



### Conclusion.

We would like to thank National Cultural Commission Executive Director Mr. Steven Kilanda, for approving our duty trip to East Sepik Province to launch the Sepik Plain Saksak Festival in Yangit Village, Wosera/ Gawi District of East Sepik Province. It was a long and tiring trip but a very successful one. We would like to also thank the National Cultural Commission Finance team for making our trip go smoothly. Special thanks to Dr. Preston and the Yangit villagers for the hospitality and accommodation. It was a wonderful experience.





# NCC SIGNS MOU WITH WNBPG

“Take greater responsibility on culture and arts development in the provinces”



The push by the National Cultural Commission to actively involved provincial governments in driving cultural service delivery and development of culture and arts in the provinces is slowly gaining momentum with another province signing a Memorandum of Understanding with the State agency.

This time the MoU was signed between the West New Britain Provincial Government and the National Cultural Commission, gradually increasing the total number to four provinces. The signing took place at the NCC Boardroom on May 2, with West New Britain aptly represented by Governor, Sashindra Muthuvel, who signed on behalf of the WNB Provincial Government.

The main reason behind these MoUs is that provinces are important critical enablers in the web of collaborators and partners linking up with local communities and districts to oversee cultural programs and activities are promoted and carried out.

The MoUs are the brain-child of the incumbent Executive Director of the National Cultural Commission, Mr. Steven



Enomb Kilanda, who sees provinces as being closer to local communities and therefore, should take greater responsibility on culture and arts development in the provinces, working in close collaboration with the National Cultural Commission and other key partners.

The MoUs identify commitments of the signing parties. For its part, the NCC will act as the facilitator of cultural programs and activities and promoting it with awareness and publicity, and consequently engaging with provinces accomplish any event or activity.





# NATIONAL CULTURAL COMMISSION STAFF UNDERTAKE FINANCIAL LITERACY TRAINING



**“Happy life through sound personal financial management and an improved savings culture.”**

Nambawan Super Limited (NSL) and the National Cultural Commission (NCC) are pleased with the results of their recent partnership which led to 37 NCC staff receiving their Certificates of Completion for Modules 1 to 3 of the FREE Nambawan Super Financial Literacy Training (FLT).

The Training has provided NCC staff with valuable skills needed to improve their financial wellbeing whilst they are working, and later in retirement.

NCC Executive Director Mr Steven Enomb Kilanda thanked Nambawan Super for offering this training noting that it is crucial to ensuring the financial wellbeing of NCC staff now and after retirement.

Mr Kilanda said, “I thank Nambawan Super for introducing and offering this service for free to their members, including staff of the National Cultural Commission.”

“Financial literacy skills help everyday hard-working Papua New Guineans maintain a balanced and happy life through sound personal financial management and an improved savings culture.”

NSL Deputy CEO Mr Vere Arava said that the Nambawan Super FLT is another excellent initiative that isn't about selling products but about holistically improving members' personal financial skills and tools.

“Through Modules 1 to 3 of the NSL FLT, members can learn to utilise good personal financial practices; make the most of superannuation products; and plan for a comfortable retirement whilst also developing the skills needed to make an immediate difference to the way they save and invest their money”, he added. “Our FLT trainers help participants better

analyse their current financial health; develop realistic achievable budgets; recognise good and bad debts; develop strategies to reduce debt; and make smart investments into

business or superannuation to earn returns for a better future.”

The staff of NCC join more than 900 members trained in 2022. NSL restarted delivery of the FLT free to members earlier this year after putting the program on hold in 2021 due to the Coronavirus Pandemic. All NSL members have access to and are welcome to attend this fully certified Financial Literacy Training course.

Members are encouraged to register for the training through the NSL website at <https://www.nambawansuper.com.pg/financial-literacy-training/>





Participants at the British Library listening to Don Niles speak on the video link  
(photo by Saketh Wagavi)



## The True Echoes project is investigating early sound recordings from Papua New Guinea.

**“True Echoes: Reconnecting Cultures with Recordings from the Beginning of Sound” is a three-year collaborative project funded by Leverhulme Trust and the UK Department for Business, Energy and Industrial Strategy. It was begun in 2019 in partnership with the British Library Sound Archive and various archives and cultural institutions in Papua New Guinea, Solomon Islands, Vanuatu, Australia, and the United Kingdom.**

The Institute of Papua New Guinea Studies (IPNGS) is a partner institution in this project. IPNGS is a national cultural institution under the National Cultural Commission of the Ministry for Tourism, Arts, and Culture.

The True Echoes project is investigating early sound recordings from Papua New Guinea, the Torres Strait Islands in Australia, the Solomon Islands, Vanuatu, and New Caledonia. The recordings were made on wax cylinders using a phonograph machine between 1898 and 1924. They have been digitised and shared with partner institutions for research. Most of these early recordings were made by British anthropologists. These include the earliest known recordings made in the Pacific region, which were made in Papua New Guinea in June 1898.

On the evening of Wednesday, 8 June, the True Echoes website was officially launched: <https://www.true-echoes.com>. The website includes all these early recordings, as well as much historical information about the people and expeditions who made them, photographs, and maps. But the website also reflects the research in Papua New Guinea and elsewhere that has been made possible by the True Echoes project.



PNG researchers and IPNGS staff during the launch at IPNGS (photo by Don Niles).





For the research in Papua New Guinea, ten researchers were hired to reconnect these early recordings with the descendants of the people who made them. This involved visiting the region in which the recordings were made, sharing the recordings with people, discussing them, and learning as much as possible about them. These recordings are over a hundred years old, and it can be challenging to listen to them because of the noise associated with the technology of the time.

But there might also be cultural challenges. While sometimes the recordings reflect traditions that are performed today, other cylinders are of traditions now only dimly remembered or seemingly forgotten. Each of the researchers is a speaker of one of the languages documented on the cylinder recordings. Since interviews about these old recordings would primarily be with elders in the village, we felt they would be much more comfortable speaking in their own language.

The researchers in Papua New Guinea are Andrew Aiso, Essau Homoka, Onu Kere, Fa'afu Patekalani, and Napoleon Susub from Central Province; Nuegu Billy, Iinus digim'Rina, Alfred Faiteli, and Niyawa John

from Milne Bay Province; and Emmanuel Daniel from Western Province.

The researchers worked under conditions that were seldom simple and often quite complicated. They are truly the ones who reconnected communities to these recordings from the beginnings of recorded sound. Whether community reactions were total confusion, complete recognition, or somewhere in between, all of these comments help us better understand the relationship of these sounds to people today.

The website presently reflects some of their efforts, but will be expanded to include more and more in due course. We were thrilled that almost all of the researchers involved could attend a video link for the launch.

Although the research is not yet complete, PNG researchers have already collected over 1,400 files, totaling over 160 GB of audiovisual recordings and photographs

**These recordings are over a hundred years old, and it can be challenging to listen to them because of the noise associated with the technology of the time.**

that will be deposited and catalogued at IPNGS and the British Library.

The launch was hosted by the British Library and participants were welcomed by Roly Keating, its Chief Executive Officer. Other speakers were from the international partners from Papua New Guinea, Australia, Solomon Islands, and Vanuatu.

Through this international collaboration, partner institutions and associated researchers have explored cultural documents made during times very different from today, but which still have resonance with communities

now, in ways that vary throughout the region.

Please explore the website to learn more about the project and this celebration of Papua New Guinea traditions, language, music, and the researchers who undertook this work.



Participants from the UK and around the Pacific on the video link (photo © British Library Board).





# "PNG CULTURE NOT NEGOTIABLE"

Everything else, they can take, money they can take, the gold and oil and everything else, they can take, but something that is not to be taken or will not and never to be taken is what is inside us. And what is inside us is our culture. We are born with it. It is in our DNA and we will pass on to the next generation.



**Prime Minister James Marape has explicitly and avidly stated that the cultural heritage of Papua New Guinea is not negotiable.**

"Never was, never now and never will be," he said.

Speaking at the launch of the first ever National Cultural Policy of Papua New Guinea 2022 – 2032, the prime minister spoke at length stressing the importance, the significance and the benefit culture is to the people of Papua New Guinea. The room at APEC Haus was ghostly quiet, although it was packed with members of the diplomatic corps, stakeholders from the cultural and creative arts industry, government representatives, members of the NCC Board and the staff from National Cultural Commission.

The launch of the policy was perhaps the pinnacle of achievements the National Cultural Commission has attained under the leadership of Executive Director Steven Enomb Kilanda, who has turned the tide around in the last three years whilst in office. The policy was the first of its kind since the establishment of the commission 46 years ago.

Prime Minister Marape commended Kilanda for his foresight, leadership and his strong but quick turnaround.

He said: "We can't excuse the fact that we been working on a policy vacuum for well over 46 years, that's inexcusable. And for us to now finally have a policy that ensures every effort we put into preserving our culture but more importantly converting our culture into life's sustaining pursuit is something that interests me and I just want to associate myself with the progress of making the 10-year plan come to work going forward."

Marape gave credit to development partners, the Board of National Cultural Commission, and staff and the management of NCC for realizing this milestone achievement.

"Of course, members of the diplomatic family who are here, you've been Papua New Guinea's story since 1975, in fact some you predate 1975, Australia in particular and all of you who have been part of the story thus far.

"Our nation still thrives and part of the greater success factor apart from the fact that God still remains and presides over our country, really at the foundation level, the intricacy of our culture has been the fundamental basis in which we are still anchored as one solid democracy surviving in diversity.

**'We are still anchored as one solid democracy surviving in diversity'**

"That diversity is something that I will never trade for anything else in the life of me. And as present prime minister, it is in my interest, and it is in my children's interest and it is in all our collective interest to ensure that we secure what is ours. Everything else, they can take, money they can take, the gold and oil and everything else, they can take, but something that is

not to be taken or will not and never to be taken is what is inside us. And what is inside us is our culture. We are born with it. It is in our DNA and we will pass on to the next generation.

"When we talk about culture is not just a pastime. Culture is really who we are. Without culture, we will be standing on shaky ground. Our culture makes who we are today. It is in our DNA and I repeat again. Without culture, we would not have known where we have come from, and where we are going," prime minister Marape said.

He said culture can also be converted into a revenue generating source for our people and country and called on the provincial governments to adopt the National Cultural Policy as the "blue print" to set their respective economic agendas.





# KOPKOP COLLEGE STUDENTS VISIT IPNGS

| By Don Niles



*Don Niles introducing the work of the Institute of Papua New Guinea Studies to Kopkop College students (photo by Jack Kopal).*

**Researchers at the Institute of Papua New Guinea Studies welcomed over fifty grade 7 students from Kopkop College on Wednesday, 24 June.**

The Institute of Papua New Guinea Studies (IPNGS) is a national cultural institution under the National Cultural Commission of the Ministry for Tourism, Arts, and Culture. The work of IPNGS is to research, safeguard, and promote the diverse cultural traditions of the country. Visitors often come to IPNGS in relation to various research projects or publications activities.

Consequently, the visit by the grade 7 students was special indeed and was tied in to their class studies. The students' visit to IPNGS related to their explorations of the topic, Music and PNG Studies: Politics, Government, and People. Ms Joromo, their teacher, prepared them very well indeed for their visit.

The IPNGS Director, Don Niles, welcomed them and introduced them to the work of the institute as a government organisation focussed on cultural research. Mr. John Himugu discussed his ongoing work in ethnology, particularly in relation to using oral histories to document the groupings of people in Hela Province.

Mr. Gedisa Jacob described the importance of the archival collections at IPNGS, and how they are organized, looked after, and maintained in documenting and preserving the cultural traditions of the country. The archived audiovisual materials at IPNGS date back to 1898 and are essential aspects of the important and unique work of IPNGS.

Both during the presentations and particularly following them, students were encouraged to ask questions. Some questions related to the presentations, but others extended further to consider various

**"How they are organized, looked after, and maintained in documenting and preserving the cultural traditions of the country"**

cultural matters of more general concern. Dr. Naomi Faik-Simet, IPNGS's Assistant Director in the Dance Division, helped field their questions and provide answers.

In order to encourage the students in their explorations of Papua New Guinea culture, IPNGS presented Ms. Joromo with some of IPNGS publications to be placed in the library. We very much hope that they will further stimulate the students' thinking about and pride in their culture.

IPNGS staff very much valued the visit by the Kopkop College students and hope that they will continue to be such excellent ambassadors for their school.

Prof. Don Niles, PhD, OL, is Director of the Institute of Papua New Guinea Studies.



*John Himugu discussing his work in collecting traditional stories in relation to the organisation of groups in Papua New Guinea*



*Grade 7 students from Kopkop College, with their teacher, Ms. Joromo*







# CULTURAL TOURISM ANOTHER LNG FOR PNG

**Cultural tourism can be another LNG for Papua New Guinea if the country can seize one per cent of the global creative and cultural industry which is valued at US\$4.3 trillion per year.**

This, according to the Executive Director of National Cultural Commission Mr. Steven Enomb Kilanda, is a massive opportunity for the art and creative and the cultural tourism industry and the country.

Stressing this at the backdrop of the new cultural policy launched by prime minister James Marape on June 9, Mr. Kilanda said Papua New Guinea owns about one-fifth of the world's cultures.

"Our culture is unique. Out of the world's 5000 cultures, we Papua New Guineans are blessed with about 1000 or one fifth of these cultures. That already makes us a unique, vibrant and a colorful country in the world.

"PNG may not feature prominently at the global stage in some areas, but in the arts and cultural space, we are up there as one of the most culturally diversified nation on earth," Mr Kilanda said.

He said recent international studies show that cultural and creative industries have been the fastest growing sectors in the world with an estimated worth of US\$4.3 trillion per year.

"The cultural sector now accounts for 6.1% of the global economy generating an annual revenue in excess of 2.25 billion US Dollars and nearly 30 million jobs worldwide, thus employing more people between the ages of 15-29 than any other sector in the world.

"If we could only capture 1% of this market, we could land ourselves with another LNG," Mr. Kilanda said.

He said the first-ever National Cultural Policy 2022-2032 could be the portal for that opportunity if every stakeholder and practitioner of the art and creative and cultural tourism take ownership of the policy document and run with it going forward.

He said the policy would benefit the rural settings, festivals and community centers. He added that the policy would be used as a platform to address other development agendas at the rural settings, in line with the Prime Minister's vision to bring goods and services to the rural areas.

Mr Kilanda, however, cautioned that implementation of the policy would not be easy.

"It will, in fact, be the biggest challenge of the organization especially in the areas of manpower and resources. I therefore appeal to all the line departments including Treasury, Finance, National Planning and

**"We are up there as one of the most culturally diversified nation on earth"**



Monitoring, and Personnel Management, to support and assist NCC in its efforts to overcome the challenges ahead.

"With that I would like to say thank you to the said central departments and other equally important agencies including, the Department of Prime Minister and National Executive Council (PM & NEC), Tourism Promotion Authority (TPA), Office of the Censorship Board, and other stakeholders, for their support and contributions towards the development of this National Cultural Policy 2022 - 2032."







# PARTNERSHIP VITAL IN POLICY OUTCOMES



*Chairman National Cultural Commission Ambassador Ivan Pomaleu*

**The Board of the National Cultural Commission has assured the government to ensure the objectives and the outcomes of the National Cultural Policy 2022 – 2032 are clearly achieved.**

The assurance came from the Board chairman, Ambassador Ivan Pomaleu, during the launch of the policy at APEC haus in Port Moresby on June 10.

"It is the defining moment for the NCC and also for the cultural sector and the tourism sector. It allows us to begin to formulate ideas, policies and projects that would help drive the intense of the policy as we now captured in the document.

"The policy gives us the impetus to ensure that we harness support, we resource the ideas, we put to good use what is openly available to us in abundance.

From the board's perspective, let me assure the Prime Minister and the Minister and our

government that the board will do its part to ensure the objectives and the outcomes of the policy are clearly achieved.

"We can't remain idle and expect miracles to happen. We have to be pro-active; we have to be forthright; we have to be creative in this whole area of work," the chairman said. Ambassador Pomaleu, however attributed that partnership was key to achieving the desired outcomes.

"But it goes without seeing our partnership as the key, and we therefore acknowledge partners who are present here this evening, partners who are not here but potentially become involved in this process.

"Partnership is important. It can't be done solely by NCC, for that we assure that the Board will play a big role in ensuring that we work closely with our partners, we develop required networks at our different levels to make sure that all of us are able to come into this space to work closely with one another," he said.

Chairman Pomaleu said the National Cultural Policy was an important document that addresses the needs and challenges that have been overlooked over the years. "Like technology, immense efforts have gone into policy development work by the National Cultural Commission and those who were in charge. I also want to acknowledge our minister, the Honorable Isi Henry Leonard who led this process from the front.

"On behalf of the Board, we want to thank you for the leadership not only in policy but in other areas of work with the NCC with vast amount of achievement he has had in a very short space of time as the Minister responsible," he said.

He said the policy was developed without external expertise as it was important to ensure that the issues dealt with were best understood by Papua New Guineans. "In that context, I would like to acknowledge the national expertise that draw the process of consultation, process of developing the ideas, and of course the verification of events that took place but more important to articulate the important ideas that we wanted to capture in this policy going forward.

"We'd like to think that NCC is under a responsible and capable leadership, and thanked the Executive Director and his team for leading the process so far. Mr. Kilanda deserves all our support, this time also for having led NCC without the board for the most part until very recently when the board was appointed and sworn in," Ambassador Pomaleu said.

The chairman further stated that the policy would also pave the way for a more government intervention and participation to help revamp the other three cultural institutions that are operating under the oversight of the National Cultural Commission. These institutions include the National Film Institute (NFI) and the National Performing Arts Troupe (NPAT) in Goroka Eastern Highlands and the Institute of Papua New Guinea Studies in Port Moresby.

"Operating for the most part with minimum resources and degraded facilities over the years, the stage is now set I believe that with this policy to revamp and reform these institutions so they too can confidently fulfill their respective mandates.

"We now have a policy for government interventions that must be directed to empowering these institutions sustainable going forward.

"We see that there is an opportunity for possible organizational restructuring, reforms that are required to ensure that this policy is taken forward. It is a subject that closest to all our hearts. If we do nothing else, we can still survive because of culture," the Chairman said.





# MIND OF AN ARTIST AMASSING A THOUSAND TRIBES



*Gigs Wena at the Holiday Inn outdoor craftmarket.*

Gigs Wena is gone, but his artworks will live on and forever mesmerize many minds in Papua New Guinea and beyond.

This Chimbu man lived at 9 Milne settlement in the outskirts of Port Moresby city. He was a humble and a resourceful person. Gigs picked up a brush and started mixing colors in 1992 after being inspired by his elder sister, Jane, who is an artist herself.

Years that followed after 1992 up to his passing on March 1, 2022, is now a legacy of mass production of artworks currently exhibited in his homeland Papua New Guinea and many countries abroad. Gigs' paintings today hang in many museums and galleries around the world. His artworks have also been collected by many art collectors.

Many of Gigs' paintings depict his village and cultural heritage from the Chimbu area, particularly his Nombuna village in Kerowagi district. His work covers the elements of flora and fauna, Birds of Paradise in their habitats, the village landscape and geckos expressed in diverse colors.

National Cultural Commission's art industry manager, Mr. Hillary Miria, described late Gigs' work saying: "His works are quite mesmerizing as his brush strokes caresses the viewer to some extent of his subject matters which fulfills elusive aesthetic of his creations living behind the viewer an impression.

"Gigs turns a flat canvas to an aesthetic, 3D conceptions of his pieces hosting masterpieces for which will not be expressed anymore," Mr. Miria said. He said Gigs has left behind his wife and two children. Mr. Miria said Gigs was one of the best art practitioners in his on rights under the Tumbuna Visual Arts Association.

"His works had greatly fascinated all the street artist of his time and they all will miss his humble presence and gentleness. "PNG Contemporary Art Movement will be missing his charisma and the foreign art collectors, curators and anthropologies around Australia and beyond," Mr. Miria said. National Cultural Commission supported the family and relatives of the late Gigs Wena and contributed over K5,000.00 towards the funeral and burial expenses.



*House of a Thousand Tribes  
width: 150 cm, height: 101 cm  
Media: Acrylic on canvas*



*2010, PNG Symbols, Synthetic polymer  
paint on canvas, 94 x 59cm*



# 2022

## PAPUA NEW GUINEA'S MAJOR CULTURAL EVENTS



**NATIONAL WARWAGIRA & MASK Festival**

08-12 July

Kokopo, East New Britain Province

**ENGA CULTURAL Show**

07-08 Aug

Wabag, Enga Province

**NATIONAL GARAMUT & MAMBU Festival**

11-13 Sept

Wewak, East Sepik Province

**MOUNT HAGEN Show**

15-17 Aug

Mt Hagen, Western Highlands Province

**NATIONAL BILASIM SKIN Festival**

19-20 Sept

Goroka, Eastern Highlands Province

**GOROKA Show**

18-20 Sept

Goroka, Eastern Highlands Province

**KUTUBU KUNDU & DIGASO Festival**

24-26 Sept

Kutubu, Southern Highlands Province

**MOROBE Show**

15-16 Oct

Lae, Morobe Province

**NATIONAL KANU AND KUNDU Festival**

04-06 Nov

Alotau, Milne Bay Province

Check our website for all the information on Cultural Festivals and Shows happening around PNG.

For more information call us on +675 323 5111 or email us on [culture@ncc.gov.pg](mailto:culture@ncc.gov.pg) and follow us on Facebook

### FREE SUBSCRIPTION FORM

Yes I would like to receive my free quarterly issues of **CultureTok**

Name: .....

Address: .....

Phone: ..... Fax: .....

Email: .....

Return this form to:  
The Editor  
P.O. Box 7144, BOROKO, NCD.

Phone: +675 323 5111 / 323 5222 Fax: +675 323 5119  
Email: [culture@ncc.gov.pg](mailto:culture@ncc.gov.pg)

### REGISTERED CULTURAL GROUP ONLY

Please complete the details for updating purposes.

Group Name: .....

Group Leader: .....

Certificate No: .....

Year Registered: .....

No. of Members: .....

[www.ncc.gov.pg](http://www.ncc.gov.pg)

