

RECOGNISING TABU FESTIVAL

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2022

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Cover Photo: Tolai lad with a Tabu string

MINISTER'S
OVERVIEWGovernment support
crucial

I take special attention on the joint press release featured on page 20 and the story of the MoU signing between the National Cultural Commission and the Investment Promotion Authority on page 21.

In my short space of time as Minister for Tourism Arts and Culture, a lot of positive vibes have been unleashed by the National Culture Commission as a result of its achievements over the recent past years. But I think the culmination of all was the launch of the first ever National Cultural Policy 2023-2032.

I am also aware the agency is currently undertaking an almost similar task as it endeavors to again deliver an equally important public policy and regulatory document that would complement the intent of the of the NCP2023-2032 particularly in the culture and creative industry sector.

I am of course referring to the Traditional Knowledge and Expressions of Culture (TKEC) Policy and Bill, which I see will impact a lot of people and business in the culture and creative industry when operational.

The development of such policy and or regulatory document is a huge task that requires adequate funding support, substantial collaborative support, visionary leadership and most importantly the political will and commitment to deliver to the people of Papua New Guinea.

With that in the background, I see that investment by the government in the Culture and Creative Industry in this century is the way forward. Our diverse and unique art and culture provides the richness in this industry that is readily available and set to boom anytime if given the necessary support through policy and legislation.

In the past, rich men made their money from extractive resources. Today, they make their money from their Intellectual Properties (IP) or the Traditional Knowledge and Expressions of Culture (TKEC). Creative innovation has now become the oil of the 21st century.

In the same context, TKEC provides the foundation for the Cultural and Creative Industry to bloom and prosper if the government is supportive and willing, particularly at the political level. To enrich this industry to progress and grow, the government must provide opportunities for the owners and holders of TKEC to explore the potential of commercial ventures.

The Creative and Cultural Industry is considered to be a major economic



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

"they make their money from their Intellectual Properties (IP) or the Traditional Knowledge and Expressions of Culture (TKEC)"

driver and an important opportunity for employment and enterprise. Research has proven and indicated the importance of this industry with its diversity.

The introduction of the TKEC policy and the bill has come in a wake of increased abuse, misuse, and inappropriate commercialization of TKEC, not only in our country Papua New Guinea, but throughout the Pacific region. Its introduction is timely too, given the current abuse, misuse and inappropriate commercialization of our TKEC.

This Policy and Bill will provide strategic direction for the government to mitigate appropriate measures to address these issues amicably and create a conducive pathway forward to harness the capacity to sustain the creative and cultural industry going forward.

It is important to encourage proactive measures needed to promote greater and better coordination between the industry and the owners and holders of traditional knowledge and expressions of culture.

And It is equally important for the industry to maintain mutual respect between both parties that will enable and encourage the utilization of TKEC in the industry where the benefits derived from the use of TKEC is mutually and equitably shared between the industry players and the owners and holders of TKEC.

Thank you.



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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
FOREWORDRealize the full potential
of our cultural heritage

Our mandate to serve and deliver cultural services to the people of Papua New Guinea may sound or look easy, but it is not. If you zoom in close enough, you will appreciate the enormity and the intimacy of our work.

The National Cultural Commission is the leading government cultural institution established in 1994 by an Act of Parliament to promote, safeguard, protect, preserve the cultural heritage of Papua New Guinea. This is our mandate.

By virtue of our work, we not only deal with the people, but engage them to be involved in promoting, safeguarding, protecting, preserving their cultural heritage as rightful custodians. They own it, they live it. They are their culture. That's the intimacy of it hence the work of NCC.

So, investing in culture is 100 per cent investing in our people. Promoting culture is promoting our people, the same for safeguarding our people, protecting our people. We engage them to preserve the culture so they can live long to tell their children.

Besides our social obligations to our people of cultural matters, we also try to educate and challenge our people to make use of their cultural heritage to their own benefit. We encourage and help them develop their potential to make money for themselves and allow change to their lives for the better.

It is in this context we ask the government and development partners to assist and support us at the National Cultural Commission so we can help our people



STEVEN ENOMB KILANDA
Executive Director

realize the full potential of their cultural heritage. If we can do that successfully across the country, we, as a nation, can be able to claim at least a fraction of the global cultural and creative industry's market value of US\$4.3 trillion per year which is about K15.4 trillion per year.

The cultural sector 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.

That is the glaring global market out there, and we can be a part in a small way if Papua New Guinea can be able to develop, harness, package and market her rich and diverse cultural heritage well to the world. Nothing is impossible, it can be done.

Thank you.

"we also try to educate and challenge our people to make use of their cultural heritage to their own benefit"





"SOMETHING" HAPPENED ON SOHANO ISLAND

| By ERIC de EAGLEYE



There is no conventional explanation to an image captured on a drone during the Mona Festival on Sohano Island in the Autonomous Region of Bougainville on September 23.

The captured image showed that the crowd at the festival had unconsciously formed the shape of an "Upe", when a group from Rotokas in the Wakunai area of Central Bougainville took the stage to do the Upe dance.

jungle where they are taught everything on what and how a Wakuani man should know, do and behave. The boys are kept there until they grow into manhood, whilst all along, wearing the Upe on their heads. Their hair, in the meantime, grows wild inside and packs itself forming the shape of an Upe. Feasting pursues at the end of the initiation as young strong men with full traditional knowledge are released back into their Wakunai society.

Upe is the head dress that is on the Bougainville flag. It is the insignia of the people of the Autonomous Region of Bougainville.

Upe is however a sacred initiation attire that is placed on the heads of the selected eldest of sons in the Wakunai area. The selected boys around 10 years old, are taken away by their elders into the

This ritual ceremony and many others in and around Bougainville are still observed and celebrated to this day as Bougainvilleans prepare themselves towards independence, they hope to attain not earlier than 2025 and not after 2027.

The Upe image captured by the drone is somewhat eerie and paranormal but Nature had spoken. How one interprets or translates the image is his or hers alone and should be respected.

The Upe dance nevertheless was one of the many cultural dances and singing highlights at the National Cultural Show-sanctioned Mona Festival held from September 22 – 24 on Sohano Island. People landed on Sohano in numbers to see, not just the cultural performances, but other exhibition including art and craft, local culinary displays, string and power bands, body building and a fashion show that tipped the scale in the evening of the second day of the festival.



THE FASHION PARADE

| By ERIC de EAGLEYE



Two little girls around five years old blew the huge evening crowd away when they took the catwalk. The fashion show featured four young men and women and the two little girls. They were innocently gorgeous in their little outfits. The crowd was ecstatic, the young male and female models were elegantly poised and the designers humbled with pride.

The stage was perfect and the air was filled with content. It was a moment of truth for the people of Bougainville that such fashion shows can be organized and managed at the local level by the local people if unity, commitment and hard work are employed.

"Nobody from the outside is going to come and doing it for us," says Raylene Matainaho, a local Bougainvillean woman who organized the fashion show. Raylene is a Mortlock Islander, who has rounded up all the women in the creative arts industry and formed and registered an association called, the Bougainville Artisan Association, to help the locals market and promote their products abroad. (See separate story).

The fashion parade showcased the creative artworks and designs of four local fashion designers, Ms. Julie Moroko, Ms. Theresa Baranako, Ms. Rengetsu Kauva and Fayola Rabanz.

Ms. Moroko collected K1000 for being the best designer whilst the other three designers received K500 each. The best male model, Bola Matuana and best female model Dona Opeti collected a shopping voucher each while the rest of the models were given consolation prizes.



NAOMI FAIK-SIMET'S LONG ROAD TO AUCKLAND (PART 1)

By | DON NILES

On 22 September 2022, the National Cultural Commission and the Institute of Papua New Guinea Studies hosted a reception to honour the accomplishment of Naomi Faik-Simet in obtaining a doctorate degree in dance studies from the University of Auckland. Culture Tok presents two stories about Naomi. The first describes the long, difficult road to getting to the University of Auckland. The second focusses on Naomi's time there, return home, and completion of her dissertation, culminating in the reception.

Naomi began working at the Institute of Papua New Guinea Studies (IPNGS) in 2001, when a restructure created a position for a dance ethnologist in the Music Department. From 28 April 2017 until 29 December 2020, Naomi was in Auckland, New Zealand doing work on her doctorate. She then returned to Papua New Guinea and spent one week in quarantine in accordance with COVID regulations. In November 2021, she completed all requirements for her Doctor of Philosophy in Dance Studies. But the road to getting her PhD was never easy and was filled with many challenges throughout.

Naomi was the first researcher ever employed by the Papua New Guinea government to study dance. This was her passion, and it has remained so. She undertook further studies at UPNG to complete her Bachelor of Arts with Honours, 2003–5, and by 2008 was already looking at universities overseas because she felt her job demanded a higher level of knowledge and understanding about dance research than she could acquire locally.

At the same time, she continued her own research as part of her job at IPNGS, receiving a summer scholarship from the University of Auckland in 2010 to research gunge takwaku dance in Yangit, East Sepik Province. She was already establishing contacts with people at Auckland with whom she would work more closely later on: Professors Nicholas Rowe and Ralph Buck. Their ongoing support over many years was key to enabling Naomi to finally get to Auckland.

The following year she won the Westpac Women in Business Award for the Public Sector Category. And in July 2011, Naomi was accepted for the 2012 PhD programme at the University of Auckland! She faced significant financial challenges, but she was determined to find a way. However, she was denied a visa because a required medical examination revealed that she had multi-drug resistant tuberculosis, although she showed no symptoms. She successfully completed the treatment in June 2015, but this had to be followed by two years of monitoring. I think most people would have given up on further schooling at Auckland, but not Naomi.



Allison Jablonko, who wrote the first dissertation on PNG dance (1968), meeting with Naomi, the first Papua New Guinean to write a dissertation on PNG dance (2022), in September 2014.

“Naomi was the first researcher ever employed by the Papua New Guinea government to study dance”

At the same time, she continued to do research at festivals and hold dance workshops; organise events for International Dance Day; travel overseas to participate in conferences in Malaysia, Germany, Solomon Islands, Australia, and Taiwan; write publications; become the Papua New Guinea representative for international organisations such as the International Council for Traditional Music, World Dance Alliance, World Alliance for Arts Education, and the Asia/Pacific Cultural Centre for UNESCO. She was definitely not idle! In November 2014, she was again accepted as a doctoral candidate in Auckland to

commence in the following year. She applied for a visa, with documentation of all her medical results, but was met with silence. We even tried writing to the visa processors in Fiji to clarify her health situation, but things still dragged on and on. In 2016, for the third time she was accepted at the University of Auckland, to begin in 2017. She received her student visa on 24 February 2017, which meant she could finally travel to Auckland to begin her PhD studies. After making arrangements for her family to move to Rabaul, she left for studies in Auckland on 28 April.



NAOMI COMPLETES HER DISSERTATION (PART 2)

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

By | DON NILES



Naomi with her research participants and representatives from the East New Britain Provincial Administration, 22 March 2022.

It was six long, challenging years between when Naomi Faik-Simet was initially accepted for PhD studies at the University of Auckland until she actually arrived in Auckland. I doubt many others students would have persevered, but Naomi had a goal for herself and for studies of PNG dance in mind. This determination coupled with the love and support of her family and her belief in God constantly drove her to successfully complete her studies, but even then, the challenges were not over for her.

With only minimal support possible from IPNGS, Naomi's studies were mostly self-funded. But even then, she had to work part-time to help pay for living expenses in New Zealand. Money concerns were constant throughout her stay, but things became even more difficult when the COVID pandemic meant she had to stay in New Zealand and could not be joined by her family for her last year of study, as originally intended. Luckily, she had a close group of friends amongst the Papua New Guinea students in Auckland who helped her get through these most difficult times.

During her final year, IPNGS and the National Cultural Commission were happily able to assist with her final tuition, living, and expenses to enable her to finish on time.

Naomi completed all her preliminary work for her dissertation before she returned to PNG on 29 December 2020 to immediately enter quarantine for a week. At the beginning of 2021, she visited her

family in Rabaul before returning to work at IPNGS. She still had revisions to make to her dissertation, and then she had a crucial oral defence of her dissertation. This was done online on 3 September 2021 from her office at IPNGS, with members of her reviewing committee in New Zealand and Australia. Everything went very well indeed: on 17 November, she received official notice that she had completed all requirements for her PhD!

In January 2022, Naomi gave a presentation on her thesis and her work in Auckland to IPNGS staff: she always felt it important that IPNGS staff understand her work and share in her journey. We subsequently took her to Seoul House for lunch to celebrate her accomplishment. This place is of particular importance as it is where IPNGS started back in 1974 when it was the house of our founding director, Ulli Beier. We presented Naomi with a bilum and engraved plaque that reads: "Congratulations Dr. Naomi Faik-Simet on Attainment of Your Doctor of Philosophy in Dance Studies. Mipela i amamas tru long yu ya!" At that time, she also presented IPNGS with a copy of her dissertation.

In March 2022, I travelled to Kokopo where she thanked the people who helped her with her research and presented a copy of her dissertation to Mr. Levi Mano, deputy administrator of the East New Britain Provincial Administration. As Naomi's immediate supervisor at IPNGS during the time she worked on her PhD, I was very honoured to be asked to participate in this event as well.

At last minute, she received notification that her graduation would take place on 5 May, but there was no time for her to arrange a visa for travel. Naomi had to graduate in absentia. Considering her perseverance over so many years, this seemed rather anticlimactic, but Naomi found another way to celebrate her accomplishment.

On 22 September 2022, we took advantage of her supervisor from Auckland, Nicholas Rowe, being in Port Moresby to celebrate her accomplishment. With the assistance of the National Cultural Commission and IPNGS, we thanked all involved by hosting a reception at the Crown Hotel. The Minister for Tourism, Arts, and Culture, Hon. Henry Isi Leonard, as well as the NCC Executive Director, Mr. Steven Enomb Kilanda, joined others to congratulate Naomi in her accomplishment. We were particularly happy that her family was there as well, particularly her husband, Jacob, and children, Lydia, Margaret, and Tagaga. Without their support, her achievement and theirs would have been impossible.

Obtaining a Doctor of Philosophy degree is never an easy task, but for Naomi it became one with unexpected challenges every step of the way. Yet, through many sacrifices she persevered, driven by an unmatched passion for the study of dance. IPNGS, NCC, and Papua New Guinea is very lucky indeed to have such committed individuals.

"With only minimal support possible from IPNGS, Naomi's studies were mostly self-funded"



"A BOOK ABOUT ICTM"

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

By | DON NILES

Naila Ceribašič. Svanibor, from Slovenia, is ICTM President, and Naila, from Croatia, is a member of the Executive Board.

This book consists of almost 500 pages, with 65 authors contributing to 66 chapters. Many historic photos illustrate the text of almost a quarter of a million words. And the book weighs over 2 kg.

I authored or co-authored nine chapters about a wide variety of subjects: the origins of the Council, its first president and by-laws, a period about the Secretariat that looks after its operations, study groups, its journal and other publications, etc.

After Svanibor circulated his original thoughts on the organisation of a volume to celebrate the Council in 2017, it would be almost five years before the book would be completed. Of course, COVID delayed things, but it was also a complicated undertaking to deal with so many authors on a such wide variety of topics.

The Council was established in 1947 in London, just a few years after the devastating horrors of World War II. Its original name was the International Folk Music Council, but this was changed to ICTM in 1981, coincidentally my first world conference.

ICTM is a non-governmental organization in formal consultative relations with UNESCO and by means of its wide international representation and the activities of its study groups, "it acts as a bond among peoples of different cultures and thus contributes to the peace of humankind" (<http://ictmusic.org/>). It is officially represented in over 120 countries and regions.

For me, ICTM has always been a very welcoming organization, filled with intelligent, helpful, and inspirational people. It has helped me and my institute immeasurably in establishing and maintaining international contacts that have been mutually productive over many years.

My interest in the history of this wonderful organization helped lead to the superb international collaboration that resulted in the book launched in Lisbon. It has been a great honour and pleasure for me to work with Svanibor and Naila, two people who share the same passion about the Council that I do. There could be no better collaborators.

While this book has little to say specifically about Papua New Guinea, it has much to say about the potential contribution of this country to international relations. With dedication and commitment, anything is possible.

Celebrating the International Council for Traditional Music can be purchased or downloaded for free at: <https://knjigarna.uni-lj.si/en-US/product/celebrating-the-international-council-for-traditional-music-reflections/1003016>.

Salwa El-Shawan Castelo-Branco hosting the launch of the book in Lisbon, with Svanibor Pettan, Naila Ceribašič, and Don Niles (photo by Brian Diettrich).

The International Council for Traditional Music (ICTM) is the pre-eminent scholarly organization that aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries.

I have been a member since I was a student, over 45 years ago, and I have frequently given papers on Papua New Guinea music at their international conferences. But I became increasingly involved in other aspects of the Council when I served as editor of its journal, and when elected to its Executive Board as an Ordinary Member in 2007 and eventually as a Vice President. I also became very interested in its history.

Being involved in the governance of ICTM has been a great honour for me personally and, I hope, an indication of what is possible from Papua New Guinea. In July, ICTM held its 46th World Conference in Lisbon, Portugal. With the support of the National Cultural Commission, ICTM itself, and the Institute of Papua New Guinea Studies, I was thrilled to be able to attend. But this time, I was also involved in something very special.

At the conference's opening ceremony on 21 July, there was also the launch of a book, *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades*. I am very proud to have been co-editor of this book with my two colleagues and friends, Svanibor Pettan and



Svanibor Pettan, Naila Ceribašić, and Don Niles at the book launch (photo supplied by Svanibor Pettan).

almost five years before the book would be completed. Of course, COVID delayed things, but it was also a complicated undertaking to deal with so many authors on a such wide variety of topics.

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| By ERIC de EAGLEYE

NCC SUPPORTS SOGERI FLORICULTURE SHOW WITH K5,000

"This is an exciting time for women in floriculture who have the love for flowers"

The National Cultural Commission came to the aid of the Sogeri Women's Floriculture show with K5000 to support the women stage their 3rd three-day show at Sogeri in the new Koiari-Hiri electorate of Central Province.

The inaugural Sogeri floriculture show was initiated by the Sogeri Floriculture women's Association in 2017. The second floriculture show was held in 2019. It's a biannual show held after every two years. With the theme, "Flaming the love of flowers through passion", the 3rd Sogeri flower show ran from the 15th to the 18th of September, 2022.

National Cultural Commission (NCC), as the mandated State authority, stepped into support the mini show with the aim to protect, safeguard, develop and promote PNG culture depicting its link to cultural heritage.

NCC representative Solomon Waine said the National Cultural Commission was committed to sponsoring the Sogeri Floriculture show, and added that it was a proud moment for the Commission (NCC) to witness it's a mini show exploit into an annual event, making it bigger and better since its inaugural show in 2017.

NCC cultural development officer, Felix Kandamain said NCC valued the importance of the such events that unite, showcase, promote, and give exposure to local products.

"Such is the case for the Sogeri floriculture show which is a small but a significant event," he said. Mr. Kandamain explained that NCC compared to other government departments is only a small agency under the Ministry of Tourism, Art and Culture. "Its operational budget is small but when



Left to right: Sogeri Floriculture Women Association president Margaret Ufa receiving the K5000 Dummy cheque from National Cultural Commission representatives Solomon Waine and Felix Kandamain as women representative looks on at Sogeri, Koiari Hiri electorate, Central Province. PICTURES BY PATRICK TOM

you look at the organization it has huge task because it represents culture.

"One aspect of culture NCC promote is such show that is happening with the aim to protect, safeguard, protect, develop and promote our local varieties of flowering plants and flowering patterns.

"The good news for this 47th Independence is that your hard work, commitment, and persistent won't go to waste. The Government through NCC has captured this in the policy recently launched earlier this year. Hence, years down the line, there will be changes in which National Cultural Commission will be a key player and driver for changes in the sector.

Sogeri Floriculture Women's Association Inc president, Margaret Ufa, acknowledged and extended her gratitude to all sponsors especially NCC for committing K5000.00 and providing other resources like Cooler and banners, PNG Tourism Promotion Authority (PNGTPA) for pledging K20, 000.00, Koitaki Country Club for committing K500.00, Kokoda Trail Motel for pledging K500.00 and Sogeri Destination for their committing K500.00 towards the 3rd Sogeri Floriculture show.

"We appreciate the support and commitment in cash and kind for the sponsors who made this event possible. With the kind of backing, we are looking at making this biannual show even bigger and better.

"We are expecting a bigger and better floriculture show and we want to tell the general public and communities around Sogeri that this is the first and last Floriculture show meaning that the vision and aim of the association is that we want to promote floriculture in Koiari, Sogeri and reduce poverty in the communities.

"Together, we can make it happen and achieve success. This is an exciting time for women in floriculture who have the love for flowers and share it with fellow women in the community," Mrs. Ufa said.

The Sogeri Floriculture show will now become an annual event. The Sogeri Floriculture Women Association Inc will be staging the first annual show in the year 2023 under its rebranded name, Sogeri Floriculture Women Corporative Society.



MONA ATTRACTS HUNDREDS ON SOHANO

“Nobody from the outside is going to come and doing it for us,”

By | ERIC de EAGLEYE



The National Government through the National Cultural Commission has taken a keen interest to revive the dying canoe festivals in maritime provinces of the country.

On September 22, the National Cultural Commission supported the revival of the Mona Festival in the Autonomous Region of Bougainville where cultural groups from the South, Central, North and those from the drowning outer atolls in the North converged onto Sohano Island in huge numbers to celebrate the festival. NCC supported the event with K10,000.

Other sponsors of the festival included the Tourism Promotion Authority, Bougainville Copper Limited, Digicel, Nasfund, PNG Power, City Pharmacy Limited and the Government of the Autonomous Region of Bougainville.

NCC's Bola Noho, representing the executive director Steven Emonb Kilanda, stressed the importance of reviving canoe festivals, which he described as a “dying culture”. Mr. Noho is the manager for Cultural Services

Development with National Cultural Commission.

Mr. Noho said canoe festivals in the country have been dying out fast and added that there was an urgent need to revive and support canoe festivals. Mr. Noho also presented a Certificate of Recognition to the Chairman of the Mona Festival Committee Mr. Stanford Komena signifying the formal recognition of the Mona festival by the National Government.

The certification of the festival also means that the event will now be held annually with the full backing of the National Government.

Mona is a cultural canoe festival celebrated by Bougainvilleans in tribute to their forefathers who used the canoes as their mode of transport for fishing, gardening, visiting and warfare. Strict rituals are observed during the construction phase of the mona and its use were further made-to-order traditionally. It was evident at the Mona festival that the practice still continues today.

ABG Minister for Arts, Culture and Tourism Morris Oberty challenged the people of Bougainville to adopt the “Spirit of Mona” in the region’s political endeavors towards independence.

“We must take the mona spirit of teamwork and unity to reach our destination or goal. Mona is paddled in unison and in a coordinated way, hence so must we – this is of paramount importance,” Mr. Oberty said. He said if every Bougainvillean worked together, “we can reach our destination faster or quicker than expected”.

The Mona festival was officially opened by the Vice President of Bougainville, Mr. Patrick Nisira, who encouraged the participating cultural groups and showgoers to observe and celebrate the three-day festival in the true style and spirit of Bougainville.

The festival was closed on September 24 by ABG Minister for Community Government, Thomas Pata’aka.



A CULTURALLY INTA

| By ERIC de EAGLEYE

The staging of the Mona Festival on Sohano Island in the Autonomous Region of Bougainville showed and proved many things on many fronts. Run your imaginations, but for me, as a cultural officer with the National Cultural Commission, the people of Bougainville and their autonomous government are fit and capable of hosting major cultural events of any form and size of audience I'd described it in just two words: "Awesomely impressive!"

I witnessed the drive of the Bougainvilleans and felt the political will in September when the Mona Festival kicked off in an array of unique cultural dances and attires. The all-blacks with their respective and distinctive costumes showcased their colors of origin right across Bougainville – from the drowning atolls in the North; to the darkest complexion of Siwai in the South, and from Wakunai and Panguna in the Central. It was further intriguing to note the people

from Nissan from the outer atolls of the North performing their Kavieng/Tolai-like dances, and of course the Bukas from the same northern locality as well.

Mona Festival is a tourist-must-see show that has attracted the attention of the National Government through the National Cultural Commission, which has formally recognized its existence and its festival dates factored into the Commission's annual National Events calendar to be staged on dates yet to be confirmed on Sohano Island. There is so much history on Sohano as well. The island, just off the bustling Buka township, is known for its humble establishment of the colonial administration in the early days and unexplored WW2 imprints like Japanese man-carved caves and other indelible scars of the war.

Bougainville can equally boast about her landscape and unseen exotic landmarks.

There are yet-to-exposed islands totally inhibited by turtles. Just turtles and nothing else. And according to an elite local, Damien Kora, there are features in Bougainville where they have "sail-through mountains". These natural features can become tourism hallmarks of Bougainville if properly packaged by the tourism experts and authorities in close consultation with the local landowners.

The Mona Festival is the real game changer in cultural tourism. It is a show fully-packed with everything a tourist, whether local or foreign, can dream of. It is an eventful festival with a total show package that showcases traditional cultural dances and dressings with distinctive colors to local culinary delicacies, art and craft, floral art exhibition, to traditional and contemporary music, and live string and power bands that lure the crowd even more. The festival runs right through the evenings with elegant fashion parade spiced up by local comedians. The Mona



ACT MONA FESTIVAL

Festival is the way forward for cultural tourism in the Autonomous Region of Bougainville. It attracted a local crowd of about 3000 people during each of the three-day festival from September 22 – 24.

Mona is a historic legacy to the people of Bougainville. Thousands of years ago, the people of Alis Hanahan on Buka Island built migratory canoes called “Mona” and set out cruising the high seas going as far as New Ireland Province of Papua New Guinea and Solomon Islands. They paddled.

Mona is no ordinary canoe. Its construction is sacred, one that requires strict ritual observation and stringent customary preparation, particularly by the people from the Navuan and the Nakaruka clans of Buka who are the engineers and architects of these traditional oceanic vessels. Without wind-fan sails, the Bougainvilleans migrated hundreds of miles paddling.

Benjamin Tenevi Rihata and Gimots Silaka are the living members of the Navuan and Nakaruka bloodline that built Monas (traditional Bougainville canoes). A Mona was built according to a specific need and purpose. Its size depicted its purpose. There are 10 different sizes, from the smallest to the biggest with number of paddlers ranging from two to a 100. The smallest was called the “Kwaka” and the biggest, “Pumaloto”. Those in between were known as, “Kohun”, “Kopisa”, “Kuhats”, “Polema”, Punum”, “Pohet”, Pulian”, and the second biggest, “Pusil”.

The word Mona, in the local Hanahan language refers to a pair of human legs, which signifies the use and importance of “legs” to go anywhere one desires or prefers.

According to Rihata and Silaka, each of the mona, depending on the size, had different purposes with each having its

own traditional make-up and story. The Mona(s) were used for fishing, hunting, gardening and of course warfare, invasion and expedition. The big ones were used for the latter including migratory voyages across the high seas paddling as far as New Ireland and the neighboring Solomon Islands. Timing, coordination and posture in moving these wooden sea vessels were of paramount importance, says Rihata and Silaka.

The duo said they are privileged and honored to have spent time with the grandfathers, fathers and uncles when they were little, to learn the rituals and the customary practices to build a Mona, and vowed to preserve and transmit the traditional knowledge to their younger generation going forward.



RAYLENE'S DREAM TO BUILD A CULTURAL CENTER

By | ERIC de EAGLEYE

Raylene Matainaho threw away her career three years ago and is now into helping local Bougainvillean creative artisans to expose, promote and market their products abroad.

Her ultimate dream is to one day help build a museum for the people of the Autonomous Region of Bougainville. A museum, right now, may sound too ambitious too soon, but Raylene says she will start small and work towards that. For now, she is on the right track and doing pretty well in as far as networking and marketing is concern.

Raylene has travelled far and wide across Bougainville and has learned and realized many challenges faced by local weavers, potters, artists and painters. Especially the womenfolk who, Raylene says, are very creative and talented but unheard of and unseen. This is her focus now.

Raylene comes from the drowning atolls in the Northern region of the Autonomous Region of Bougainville. She lives in Buka with her husband and children. She acknowledges the support and encouragement she gets from her family and she is very appreciative of that. Raylene and a close friend, have established an association called the Bougainville Artisan Association, which was launched on December 17, 2021.

The association has a membership of over 150 artisans from all over Bougainville from the Southern, Central and the Northern regions of Bougainville and the number is still growing.

According to Raylene, their hand-crafted products are slowly getting exposed with growing interests coming from India, Australia and Japan.

Raylene always makes it her business to promote her members in every opportunity that comes available.

She says local shows and festivals are real blessings but hopes that one day, an opportunity will come knocking to showcase the Bougainville creative sector in Port Moresby or even overseas.

Raylene is appealing to authorities in the arts and culture industry to provide advice on how she could collaborate with them to effectively deliver art and cultural services to the people of Bougainville.





STAFF WEAR NEW CORPORATE WEAR



By | ELIJAH BARTHO and CLARIZA KWEMBUKIE
(UPNG Journalism students)

Officers from National Cultural Commission went into high gear in July when they donned their new corporate wear to mark their commitment to serve professionally, and of course in style too.

The new staff uniform was part of the series of positive changes the executive management has been embarking on to instill discipline, loyalty and professionalism. The new corporate wear was launched at the State Function room at Parliament House on July 15.

It was a luncheon attended by all the staff and management of National Cultural Commission. NCC Board members were invited but all, except one, could not attend due to work commitments. Board member Janet Sios congratulated

the Commission, saying it was an excellent morale booster for the staff. She said the new uniforms will promote and market the image and brand of the Commission. The new uniform replaces the ones last introduced in 2001.

The launching was a signature of a new era for the NCC staff and members; it is an indication for them to be recognised as a member of an organization that serves the public interest.

NCC Executive Director, Mr. Steven Kilanda explained that people often find it hard to identify staff and members of the public service and that it is very important that they need to be seen and recognized. He said that everyone should take pride in their professions in serving the country.

“As an important part of this society, we should set examples to uphold professionalism in the public service sector. “We want to lead this country by setting some good precedence, examples and maintain efficiency in the workforce,” he said, adding that the corporate uniform was equally important to the newly-designed logo launched recently.

Apart from launching the new logo and uniform, NCC has developed a new website and is reviving its official newsletter, Culture Tok, as part of marketing the new image and brand of the Commission.

Mr. Kilanda emphasized that the organization's image is very important and every staff member should be mindful when wearing their uniforms.



PUT NATION'S INTEREST AHEAD: MINISTER LEONARD

| By ERIC de EAGLEYE

"We're a team working together to discharge our constitutional responsibilities"



Minister for Tourism Arts and Culture Isi Henry Leonard has urged the staff of the National Cultural Commission to put the interest of the country ahead and serve the people of Papua New Guinea with honesty and loyalty.

In his 47th Independence anniversary message to the staff of the Commission including officers from the Institute of PNG Studies on Wednesday (Sept. 14), Minister Leonard said: "the spirit of unity should and must descend on every one of us. The feeling of oneness and the spirit of independence must be felt".

He cut two independence cakes to mark the 47th birthday of the nation and joined the staff in a small feast prepared by three NCC female officers namely Julie Boroko, Betty Neanda and Naomi Galau.

"This moment is about us," the Minister continued. "This day is about our country, our nationality and of course our cultures all coming together as one nation and country,

the Independent State of Papua New Guinea proclaimed of the 16th of September, 1975. "Regardless of who we are and what we do at work, we're a team working together to discharge our constitutional responsibilities.

"We must unleash positive vibes to our fellow staff members. Smile and say hello to each other time at work or to fellow Papua New Guineans outside of work," Minister Leonard said. He also encouraged the staff to be punctual to work and deliver or serve with honesty.

"Do your task for the day honestly and earn your pay honestly," he said.

Executive Director of National Cultural Commission, Mr. Steven Enomb Kilanda, in his opening remarks also encouraged the staff to maintain discipline when discharging their duties. He stressed on cleanliness and proper attire.

Mr. Kilanda further thanked the staff for their commitment to work and encouraged them to continue to serve the country with loyalty and live up to the name the Commission has reached over the last four years.



The National Cultural, until four years ago, was stagnant and at the verge of collapse. Kilanda, following his appointment in 2019, turned the tide, and the organization is now regarded as one of the top serving government agencies in the country. The Executive Director, as a result of the performance of the organization, was declared the best performing agency head for the year 2020.



ART EXHIBITION PAVING WAY FOR LOCAL ARTISTS



| By ERIC de EAGLEYE

THE Second National Contemporary Arts Exhibition held during the second week of September at APEC Haus saw more than 20 local artists displaying and showcasing 200 different artistic collections around Papua New Guinea.

The exhibition was organized by the National Cultural Commission and supported by the Ministry of Tourism, Arts and Culture with other development partners who support the cause of protecting, safe guarding, developing and promoting PNG's contemporary arts and culture.

NCC executive director, Steven Enomb Kilanda, in acknowledging the guests including development partners, stakeholders and most importantly the local artists, welcomed them all for participating at the launch of the 2nd National Contemporary Arts Exhibition 2022 that ran from the 14th to the 18th of September, 2022.

Mr. Kilanda pointed out that the artists exhibiting their products such as paintings, and other visual art products at the exhibition have not attained any formal qualifications (education), but have the expertise to create and draw paintings that depict different cultures through their artworks.

"Most of the time you will notice them frequenting the fronts of Hotels like Airways Hotel, Gateway Hotel and Holiday Inn selling their paintings.



"By seeing the need, we decided to set up association called Tumbuna Visual Art Association. We partner with the Tumbuna Visual Art Association and now we want to

create this platform for our artists to showcase their artworks. Hence, artworks are very important, it addresses both social-economic issues as well," Mr. Kilanda said. He said: "I would like to thank, Marape Government for approving the Cultural Policy and its recommendation and approve some of our NEC decisions to recognize these group of people.

"We would like to appeal to our development partners especially Australia and United States of America (USA), High Commissions, Embassy to extend this exhibition to the outside World so that we can market our artists by giving them the opportunity to sell their artworks.

"I am taking this time to ask all the development partners to work closely with the National Cultural commission to market our artists who are hard working group of people," Mr. Kilanda said.

National Cultural Commission Board Chairman Amb. Ivan Pomaleu expressed gratitude for all in making the event a success, and emphasized recognition of local artists.

"Often times, we don't acknowledge their contributions. Our artists are in that group struggling to see who would lead them. I applaud the Commission for taking the bold initiative, it encourages our artists and hope that our partnership will go a long way.

"Time to ask all the development partners to work closely with the National Cultural commission to market our artists"



"PNG contemporary arts exhibition was dormant for a very long time here in Papua New Guinea, and had been a long hustle for many years to understand the mandate of NCC"

"However, artistic creation and exhibition are not something new, but to see NCC stepping up to its mandate of promoting arts and culture in the country is very encouraging and commendable. It's never too late to monetize our cultural essence, to promote it and to make sure that it has significance. To make sure that it means something to those of us who are in this business," he said.

Mr. Pomaleu said the advancement of digital platforms such as mobile phones and television coverage can boost local artists to become a powerful force in visual performing arts using the tool for education, public awareness and general entertainment.

"We will ensure cultural institutions receive the kind of support that was lacking for a long time. This event is a step forward for the commission. We have a responsible management and a team of dedicated staff who can work to achieve the Government's Development Objectives as covered by the PNG Vision 2050, Medium Term Development Three (MTDIII), and soon to be the Medium-Term Development Four (MTDIV) and other Government development Goals," Ambassador Pomaleu said.

He acknowledged and thanked the Government for realigning the Commission from the social sector to the economic sector, saying it was a huge recognition for NCC.

"We (NCC) stand to promote cultural tourism, create cultural industries for the work it can contribute to economic growth," he said. He also assured the artists that the Commission value their work and contribution towards nation building. Meanwhile, Minister for Tourism Arts and Culture Isi Henry Leonard, in his address applauded the National Cultural Commission for being recognized as the best performing agency for 2022.

"As the Minister responsible for Tourism, Arts and Culture in the last Government and with my appointment, I must express my appreciation once again to the Commission (NCC) for achieving this recognition that had promoted the Ministry of Tourism, Art and Culture.

"This current Government (Marape-Rosso) has delivered the first ever cultural policy 2022-2032, after 47 years of being politically Independent (1975-2022). This Government is walking the talk of taking back Papua New Guinea through arts and culture.

"The Cultural Policy 2022-2032 addresses errors of past governments. Thus, protecting, safe guarding, developing and promoting of our cultural heritage. Nevertheless, the policy addresses some baronial issues as far as culture and art sector in PNG is concerned," Minister Leonard said.

He said PNG contemporary arts exhibition was dormant for a very long time here in Papua New Guinea, and had been a long hustle for many years to understand the mandate of NCC and how they can make it possible for them to have a fair economical share in the art industry.

The National Contemporary Art Exhibition is a way forward to address the long-standing issues and provide a conducive, viable, attractive and marketable platform to promote and market local artists locally and internationally.

"This is basically what we are doing in recognition of the artistic talents. At the same time, given the advancement of technology and innovations, we have provided other vital virtual spaces and market opportunities," Minister Leonard said.



NCC RECOGNISES "TABU" FESTIVAL IN EAST NEW BRITAIN

| By ERIC de EAGLEYE

There are certain societies in Papua New Guinea that still observe their traditional customs and practices particularly those that have a positive impact in the community. The Tolai society in East New Britain Province is one such community, where their traditional money or "tabu" is still commonly used and accepted especially during traditional ceremonies like deaths, bride price, initiations and feasts.

In certain pockets of East New Britain, tabu is still used as a legal tender in exchange for goods and services, and the National Cultural Commission is very keen in identifying such traditional practices with a view to protecting and preserving them. Papua New Guineans from the neighbouring West New Britain, New Ireland provinces and the Autonomous Region of Bougainville have similar traditional shell monies but with varying distinctive sizes, shapes and colours.

Tabu is painstakingly crafted from small shells called "nassa" and threaded with cane strings which are coiled into huge rings. The length of the threaded shell (nassa) determines the value.

Last week, the head of the National Cultural Commission Steven Enomb Kilanda travelled to Kokopo to formally recognise an event that will celebrate the significance of the tabu. He presented a Certificate of Recognition and launched a Shell Money Festival near the main Kokopo market which is located in the heart of the city. Executive Director Kilanda was accompanied by NCC senior cultural officer, Solomon Waine.

The launching on September 29 was witnessed by the executive officer of Tourism Promotion Authority Joel Ombo, the chairman of the Kokopo Tourism Board Dr. Jacob Simet and other community leaders of the Tolai community.

Whilst presenting the certificate to the chairman of the festival committee Richard Tapil, Mr Kilanda said the National Cultural Commission was happy to partner with the people of East New Britain to promote and safeguard the significance of the tabu in the Tolai community.

He said East New Britain is a beautiful place naturally cladded with tourism hot spots which are complimented by friendly and peace-loving people. He further encouraged the provincial administration to work closely with National Cultural Commission to develop further cultural tourism in partnership with the East New Britain Tourism office and the Est New Britain Provincial Government.

TPA executive officer Joel Ombo gave credit to NCC and added that the office of

the Tourism Promotion Authority has received a lot of positive feedbacks from tourists with regards to the development and promotion of cultural tourism in the country.

Mr Ombo also said that East New Britain maintains to be the leader in tourism compared to Milne Bay and Madang provinces due to bad media publicity, and called on the Tolais to continue their drive to attract more tourists into their province.

Festival chairman Richard Tapil said his committee had decided to register the ENB Shell Money Festival with NCC so they could expose the significance of tabu effectively and prominently to the outside world as a tourism product of the people of East New Britain.

The theme for the launch last week was, "Kada Tabu Anilaun" (Our Shell Money for Sustainability & Survival).

Mr Tapil informed the audience that the first ENB Shell Money Festival will be staged in Kokopo in mid-2023.

The East New Britain Shell Money (tabu) Festival will be factored into the National Cultural Commission National Events Calendar on date yet to be decided by the festival committee, however it is understood that the next one will be held in mid-2023.

"East New Britain maintains to be the leader in tourism compared to Milne Bay and Madang provinces due to bad media publicity"





JOINT PRESS RELEASE



CAUTION ON THE MISUSE OF PAPUA NEW GUINEA TRADITIONAL MOTIFS AND/OR DESIGNS FROM TRADITIONAL BILUM ON TEXTILE AND MATERIAL FABRIC

This notice serves to inform and/or caution businesses and the general public on the production and distribution of material fabric or textile that contains traditional motifs and/or designs or symbols of cultural significance from the traditional bilum.

There is a widespread sale of textile or fabric material and meri blouses, dresses, shirts and T-shirts containing traditional motifs and designs from PNG Bilums. Whilst there is a demand for these kinds of clothing, this is encouraging the misuse and abuse of traditional motifs, traditional designs or traditional cultural designs particularly out of its original use or intent.

It is a wide known fact in Papua New Guinea that the traditional bilum which is the "hand woven bag" belongs to different regions and provinces of Papua New Guinea. The traditional bilum is a significant traditional icon of PNG where it represents various diverse cultures and traditional skills and knowledge coming from different parts of PNG and often depicts different traditional stories, legends and even life perspectives of women and young girls in PNG who are involved in bilum /weaving. It represents a cultural heritage of skill and knowledge of bilum weaving by hand and knowledge and identification of traditional resources from the environment to make bilums.

The traditional bilum also depicts traditional motifs and traditional cultural designs and these are often owned by the weavers who are either females (women and young girls) or from traditional clans, tribes, communities or custodians of these traditional knowledge or cultural expressions. Therefore, it is only these groups of people who have the right to use and/or give permission for further modification of these designs through consent.

Furthermore, it must be made known to the public that "bilum-weaving" is a reserved activity under the Reserved Activities List. This means that only Papua New Guineans can weave bilums and sell bilums in the country. Local communities into bilum weaving should begin to take ownership of the bilum weaving knowledge and skills within their own communities and begin to document their traditional designs. NCC encourages those local communities who are into bilum weaving to come forward and register with NCC so a record of bilums and designs can be developed and regulated.

A joint inter-government task force is being mobilized by the National Cultural Commission (NCC) and its key and relevant stakeholders including the Investment Promotion Authority through the Intellectual Property Office to address this issue and appropriate policy and legislative measures will be taken under the National Cultural Policy to resolve this issue.

In the interim, we caution any business entities and individuals/entrepreneurs both local and foreign to refrain from producing, manufacturing, importing, selling and distributing or even sewing or tailoring any fabric material or textile that contains traditional bilum designs and/or motifs.

The National Cultural Commission pursuant to the National Cultural Commission Act 1994 will hereby work towards enforcing the National Cultural Property (Preservation) Act 1965 to stop this unauthorized exploitation of items which are deemed as of cultural significance to the country.

Authorized by:

Mr. Steven Enomb Kilanda
Executive Director
National Cultural Commission

Mr. Clarence M. Hoot
Managing Director
Investment Promotion Authority



NCC, IPA SIGN PACT TO ADDRESS ABUSE OF TRADITIONAL MOTIFS AND DESIGNS

| By ERIC de EAGLEYE

"The MoU signifies the mutual desire between NCC and IPA for cooperation in the areas of safeguarding traditional cultures and knowledge"



NCC, IPA sign pact to address abuse of traditional motifs and designs
National Cultural Commission and Investment Promotion Authority signed a memorandum of understanding in September to effectively curtail the abuse and misuse of Papua New Guinea traditional motifs and designs from traditional bilum on textile and material fabric.

The signing ceremony by the Executive Director of National Cultural Commission Steven Enomb Kilanda and the Managing Director of Investment Promotion Authority Clarence Hoot marks the start of a joint operation to share information and

resources to address the widespread sale of textile or fabric material and meri blouses, dresses, shirts and T-shirts containing traditional motifs and designs from PNG Bilums. Whilst there is a demand for these kinds of clothing, this is encouraging the misuse and abuse of traditional motifs, traditional designs or traditional cultural designs particularly out of its original use or intent.

The MoU signifies the mutual desire between NCC and IPA for cooperation in the areas of safeguarding traditional cultures and knowledge whilst harnessing cultural resources for the development and promotion of a creative industry in the

most appropriate manner that can generate benefits for communities throughout Papua New Guinea.

It further expresses the mutual desire to collaborate in implementing a legal framework to address misappropriation, misrepresentation, misuse of Traditional Knowledge, Traditional Expressions of Culture and access benefit sharing for communities throughout Papua New Guinea.

It is a wide known fact in Papua New Guinea that the traditional bilum which is the "hand woven bag" belongs to different regions and provinces of Papua New Guinea. The



traditional bilum is a significant traditional icon of PNG where it represents various diverse cultures and traditional skills and knowledge coming from different parts of PNG and often depicts different traditional stories, legends and even life perspectives of women and young girls in PNG who are involved in bilum/weaving. It represents a cultural heritage of skill and knowledge of bilum weaving by hand and knowledge and identification of traditional resources from the environment to make bilums.

The traditional bilum also depicts traditional motifs and traditional cultural designs and these are often owned by the weavers who are either females (women and young girls) or from traditional clans, tribes, communities or custodians of these traditional knowledge or cultural expressions. Therefore, it is only these groups of people who have the right to use and/or give permission for further modification of these designs through consent.

Furthermore, it must be made known to the public that "bilum-weaving" is a reserved activity under the Reserved Activities List.

This means that only Papua New Guineans can weave bilums and sell bilums in the country. Local communities into bilum weaving should begin to take ownership of the bilum weaving knowledge and skills within their own communities and begin



to document their traditional designs. NCC encourages those local communities who are into bilum weaving to come forward and register with NCC so a record of bilums and designs can be developed and regulated.

Both the National Cultural Commission and the Investment Promotion Authority will, later in the year, host a consultative workshop to iron out issues regarding the use of Papua New Guinea traditional motifs and designs from traditional bilum on textile and material fabric, following numerous concerns raised by small to medium enterprises involved in the industry.

The signing last Friday will now see the mobilization by the National Cultural Commission (NCC) and its key and relevant stakeholders including the Investment Promotion Authority through the Intellectual

Property Office to address this issue and appropriate policy and legislative measures will be taken under the National Cultural Policy to resolve this issue.

In the meantime, however, any business entity and individual/entrepreneurs both local and foreign should refrain from producing, manufacturing, importing, selling and distributing or even sewing or tailoring any fabric material or textile that contains traditional bilum designs and/or motifs.

The National Cultural Commission pursuant to the National Cultural Commission Act 1994 will hereby work towards enforcing the National Cultural Property (Preservation) Act 1965 to stop this unauthorized exploitation of items which are deemed as of cultural significance to the country.



SEE CULTURE FROM AN ECONOMIC PERSPECTIVE

| By ERIC de EAGLEYE



Culture can become a major revenue generating source if it is properly packaged and marketed, Prime Minister James Marape has said.

With that strong conviction, the prime minister singled out all provincial governments including the Autonomous Region of Bougainville, to seriously consider the newly-launched National Cultural Policy 2022- 2032 as the blueprint to develop their respective cultural development agendas with the view to generating economic benefits for their people, provinces and the country.

"When we talk about going rural, that is where 90 per cent of Papua New Guinea is today as we speak. When we talk about connecting the unconnected, that is where 90 per cent of Papua New Guinea are at the moment. When we talk about economically empowering our people, and finding ways for them to be better in their own society, what is the quickest, easiest and earliest opportunity to give to our people," the prime minister said.

He said culture "is something that we're born with into our society; it is our environment; it is our identity; it is agriculture; it is our forest; it is our biodiversity. This is something we already have". He stressed the importance of engaging people in every path towards nation building.

"You can talk about all the big infrastructures you want to build; you can talk about everything else you want to do, but if our people are not part of the journey, then we are missing the mark.

"In the life of this plan, in the next 10 years, someone who is 10 years old today will be a 20-year-old adult in his or her country. In the life of this plan, someone who is a 15-year-old child will be a 25-year-old adult in this country. And so foundationally, the next 10 years is very very important for us to get our country moving in the right place.

"Today in the confluence of modern influence where Face-Book, WhatsApp, Tick-Tock, halfly-baked western education or modern education rather, and also the loss of our cultural orientation can create a society that is confused.

"And so, as we mount this plan tonight, I want all our 21 provinces and our special region of Bougainville to take ownership of this plan," Marape said. He said: "You dub-tail this plan to the way your province can harness for the benefit of culture and entrench our culture especially the good side of our culture and use it to sustain your local character so that together going forward into the future that blend over diversity, can be the force to unite our country, not just for the purpose of the next 5 years, but more importantly for our next generation, and generation to come before us.

"And so, it is our responsibility today to pass onto the next generation something that is truly reflective of our past but blended into a symphony that can be our strength going forward," the prime minister said, adding that he 21 provinces must take the National Cultural Policy and make it their story.

"If one province, Enga, could sustain a

museum on their own, then other 20 provinces can also do it. Implementation of this policy must be done in the provinces. The process will continue at the National Government level where national departments will organize resources, change laws and the implementation of these policies must be done by provinces "And so, I ask provinces to pick up this copy to make it happen. Don't get left behind for the curse of the future will be upon the generation of leaders who allow the heritages to come to pass and not passed on.

"Provinces must see this as a great economic earner. My government sees culture important as we see agriculture, fisheries, forestry. All provinces take ownership of this policy. Use it as the blue print," Marape said.

"We lose culture – we lose our national identity. Culture is economy – we can make money out of culture, but first, we have to change our attitude. Friendly aspect of culture or the better part of our culture will be harvested for economic benefit," he added.

He said the power of culture must not be underestimated because it can generate revenue, adding "If we leave lawlessness and maintain the smile of our culture, we will get more money from that. If we show pleasant manners (change our bad attitudes) China will come, Japan will come, Korea will come, Australia will come, Indonesia will come, Malaysia will come. They will bring money with them.

2022

PAPUA NEW GUINEA'S MAJOR CULTURAL EVENTS




**NATIONAL
WARWAGIRA & MASK
Festival**

**08-12
July**

Kokopo,
East New
Britain
Province



**ENG A 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.

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