



Issue 2
June-Sept
2020

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MINISTER'S OVERVIEW

CONNECTING WITH COMMUNITY

I am excited to be featured in this second edition of our recently-revived newsletter, the "Culture Tok", this time based on the theme, "Connecting with Community".

The revival of this newsletter has proven to be a powerful medium of communication for the National Cultural Commission to disseminate vital information to its stakeholders, visitors and the general public of what is being done in continuation to preserve, promote, develop and safeguard Papua New Guinea's tangible and intangible cultural heritage as mandated by the Constitution of Papua New Guinea.

Papua New Guinea is blessed with vast natural resources and rich tangible and intangible cultural heritage which is the source of our strength. Most importantly, we are a proud nation with a diversity of people unlike anywhere in the world. Such is where we draw our strength in terms of spiritual, social and intellectual development to exist together as a sovereign nation.

Our focus around this time of the year is to connect with the community in almost everything we do. Our communities in the rural settings of Papua New Guinea are strategic locations of our contemporary arts and cultural norms just like how our ancestors connected with the communities, appreciated and lived within to survive. Hence I believe it is important to continue to keep in touch with our local communities if we are to exist as a self-sustaining and vibrant nation.

The Ministry of Tourism, Arts & Culture, through the National Cultural Commission, has already engaged with the Local Level Governments - LLGs, the District Development Authorities and various provincial governments to initiate cultural festivals and shows at the ward and district levels to maintain and reinforce its drive to connect with the community.

We maintain that these avenues will continue to be the breeding grounds for arts and culture. As such, the annual provincial shows explore these local cultural talents as draw cards to the appreciation of our local and international enthusiasts.



HON. EMIL TAMMUR, MP
MINISTER FOR TOURISM, ARTS & CULTURE

"We are a proud nation with a diversity of people unlike anywhere in the world"

Having said these, I commend the management of the National Cultural Commission for rolling out yet another initiative through "Connecting with Community" in the drive to take back PNG culturally.

Kindly connect with your community in everything you do and happy reading.

God bless Papua New Guinea.

Hon. Emil Tammur, MP.
Minister for Tourism, Arts & Culture.



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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 FOREWORD

TAKE BACK PNG THROUGH ARTS AND CULTURE

I have the pleasure in welcoming you once again to our second edition (June-September) of the National Cultural Commission quarterly newsletter, "Culture Tok".

The first edition was centered around reviving this newsletter in which activities and events featured were mostly aligned to achieve this outcome. But before I carry on, I wish to thank and appreciate the contributors' input to this newsletter and the comments we received to perfect the next line of production to make it more educational and enjoyable.

This edition is the product of that invaluable input and I hope we maintain such spirit to make our newsletter more articulate and informative for our readers.

This edition is focused on the theme "Connecting with Community". A community, by definition is a social unit with commonality such as norms, religion, values, customs, sharing a sense of place situated in a geographical area through communication platforms.

With this understanding, the National Cultural Commission is in the forefront tapping into the communities through provincial, district and local level governments' representation and community leaders, who have shown tremendous interest in arts and cultures of their societies.

NCC asserts the communities in the rural settings of Papua New Guinea as the cornerstone of our arts and cultural products provided by ancestral environments for many generations.

We anticipated this year to be better and bigger as per our 2020 National Cultural Events Calendar as we made a good start. However, because of the COVID-19, we have been forced to make adjustments to continue delivering.



STEVEN ENOMB KILANDA
 Acting Executive Director

"NCC asserts the communities in the rural settings of Papua New Guinea as the cornerstone of our arts and cultural products"

The National Cultural Commission also envisages that "Connecting with Community" is one of the catalysts for reinforcing the 'Take Back PNG' vision of the Marape/Stevens government through arts and culture.

I wish every arts and culture enthusiasts and our valued readers an enjoyable time reading your copy of "Culture Tok".

Thank you



Steven Enomb Kilanda
 Acting Executive Director





NFI DOCUMENTS CANOE CULTURE

| By Andrew Kina



Prime Minister Hon James Marape and Minister for Tourism Arts & Culture, Hon. Emil Tammur launching the 12th Gogodala Canoe Festival and Gogodala Long House.

The National Film Institute has documented the popular Gogodala Canoe festival capturing the rituals and preparations that lead to the actual canoe racing.

NFI is one of the three institutions that come under the National Cultural Commission. One of its major tasks is to document and place on file or record the many diverse arts and cultures of Papua New Guinea with a view to promoting them.

The 12th Gogodala Canoe Festival this year was held in style and was attended by many including Prime Minister James Marape and the Minister for Tourism Arts and Culture Emil Tammur. Local leaders from Western Province also witnessed and participated at the festival.

Canoe racing has been part of the Gogodala people of Balimo in Western Province. These are no ordinary canoes. Every canoe is painstakingly carved and painted differently, each representing the participating clans.

The canoe festival has a commanding attachment to the Long House where most of the rituals, customs and preparation for the festival is planned and

“Every canoe is painstakingly carved and painted differently, each representing the participating clans.

executed. The meetings in the long house are only attended and conducted by men. Females are not allowed or to be seen near the long house for at least two months.

The documentary video by NFI explores the source, the preparation, the racing and the decommissioning of the canoes. It also highlights the official opening and launching

of the Long Gogodala House by Prime Minister Marape and Minister Tammur.

The Long House will be maintained as a traditional museum and will house all the local carvings and traditional totem poles including replicas of the long dugout canoes used in the festival.

The documentary video will be telecasted once approval is given by NCC.



Minister Tammur presenting K20,000 cheque to North Fly MP Hon. Roy Biyama while acting Executive Director of NCC Mr Steven Enomb Kilanda and First Secretary to the Ministry of Tourism Arts and Culture Mr Andrew Diu Yamai look on.

COVID 19 AFFECTS MAJOR FESTIVALS

| By Bola Noho



Minister for Commerce Trade and Industry and Mount Hagen MP Hon. William Duma, Minister for Tourism Arts and Culture Hon. Emil Tammur and acting Executive Director of National Cultural Commission Mr Steven Enomb Kilanda at the launch of the Amb Kurr Cultural Festival in Port Moresby recently.

All major cultural festivals and shows around the country have been put on hold due to the Covid 19 pandemic.

This measure was announced by the Minister for Tourism Arts and Culture Emil Tammur at the launch of the Mount Hagen Amb Kurr cultural festival recently in Port Moresby. The launch was also witnessed by Trade, Commerce and Industry Minister and Mount Hagen MP, William Duma.

Minister Tammur however said that only smaller festivals and shows at the district and community levels would be organized and showcased to keep the momentum alive.

"This is one of the ways to keep the momentum alive while waiting for Covid-19 to subside," he said.

He commended NCC for supporting and assisting many similar festivals around the country compared

to many years in the past when the organization was almost forced to its knees by former acting executive directors.

Minister Tammur thanked acting executive director Steven Enomb Kilanda for the foresight and being the man behind to turn the tide bringing back NCC to its former glory days, and pointed out that the role of facilitating cultural festivals and shows taken over by Tourism Promotion Authority have now being reverted to NCC.

"In Western Highlands we don't have any natural resources like other provinces but we only have culture."

Mr. Kilanda thanked the leaders and reaffirmed NCC's support and assistance towards the Amb Kurr Festival. He thanked the Ministers for the support shown and stressed the importance of culture in local communities around the country.



Minister Duma made a commitment of K100,000 towards the Amb Kurr Festival and called on his people to take their cultural heritage seriously.

"In Western Highlands we don't have any natural resources like other provinces but we only have culture. Our culture defines our origin. It is our identity and our treasure," he said.

Minister Tammur, through National Cultural Commission, also made a commitment of K10,000 towards the festival.



Mr Kilanda cutting a cake to signify his appointment as the Executive Director for NCC while being cheered by Minister Tammur and Mr Yamai.

Kilanda's leadership in a short span of time," Mr. Tammur said.

He said it was through good leadership and team effort that saw NCC rise from its knees and therefore the government in its wisdom through NEC had to appoint Mr. Kilanda to carry on the good work.

"Amidst all odds and trying times and with limited funding, Mr. Kilanda proved to the government that he has the vision for this organization and can lead and accomplish the government's aspirations. Mr. Tammur added.

Mr. Kilanda thanked Minister Tammur saying it was a lifetime achievement to reach such level in the public service as an individual and owed his achievements to his hardworking team at NCC. He also thanked Prime Minister Hon. James Marape and the National Executive Council for having the trust and confidence in him to head an important agency of the State.

"I am really humbled with this achievement and on behalf of my family, I thank Minister Tammur for always having the trust and confidence in me which has saw me come this far.

"I also thank the Minister's First Secretary Andrew Diu Yamai and my hard working team at NCC for this achievement as it would not have been possible without those that worked tirelessly with me to revive this institution," Mr. Kilanda said.

Chair of the Board of Trustees of the National Museum and Art Gallery, Robert Asa and Director of the Institute of PNG Studies Prof Don Niles also shared similar sentiments congratulating Mr. Kilanda on his appointment.

KILANDA IS THE NEW NCC EXECUTIVE DIRECTOR

The writing was already on the wall when it came to the permanent appointment of the Executive Director of the National Cultural Commission. The National Executive Council did not need to stress and debate on who should be appointed.

Steven Enomb Kilanda was plucked from the National Museum and Art Gallery and thrown into NCC that was sinking fast. His instinct came into play immediately as he slowly salvaged the wreck to the docks.

Today, NCC stands tall with pride and energy discharging its constitutional duties and responsibilities.

Minister for Tourism Arts and Culture Emil Tammur formally announced the appointment of Mr. Kilanda on September 11 and heaped praises on him for the achievements he made whilst acting on the position.

"It gives me great pleasure to announce the NEC decision on the appointment of Mr. Kilanda as Executive Director of NCC," Mr. Tammur said.

He said NCC had struggled as an organization for the past nine years under different acting directors until Mr. Kilanda came on board to revive the organization in a short space of time.

"In fact, the office of the Executive Director of NCC was left vacant since November 15, 2011, and was managed by acting directors appointed by NEC.

"In the last 17 months of Mr. Kilanda's appointment as acting Executive Director, government saw NCC transformed and progressed like never before.

"And it has been evident through a lot of work being implemented under Mr.

SEPIK ART IN SPACE RECOGNIZED ON EARTH

| BY DON NILES

Some of the recipients of the Voyager publication with anthropologist Falck and IPNGS staff



In 1977, the US National Aeronautics and Space Administration (NASA) launched two Voyager spacecraft into space. Over the next 12 years, they sent back stunning colour photos of Jupiter, Saturn, Uranus, Neptune, and their moons. And the two Voyager are still going. One of them is more than 21.7 billion km from earth - the humanly made object that is most distant from Earth.

In case the spacecraft was found by some life forms in outer space, each carries a gold-plated, copper audiovisual disc, with 115 photos, greetings in over 50 languages, natural sounds, and 27 examples of music. The music examples were chosen to represent the diversity and magnificence of human creativity in sound. One example is of bamboo music from the Nyaura clan of Kandingei village in East Sepik Province. This is the story of how Kandingei people have been able to reconnect with this music and the amazing event.

The music on Voyager was chosen and assembled in less than two months by a special committee headed by astronomer Carl Sagan. In addition to the one example from Papua New Guinea, there are also

tracks from our neighbors, Australia and Solomon Islands.

Items were not chosen because they were from a particular part of the world, but because they represented what was felt to be supreme examples of musical excellence from this planet.

The example from Kandingei village was recorded by Robert MacLennan (1931–2013), an Australian doctor, who at the time was a Specialist Medical Officer based at the district office in Maprik. MacLennan also loved the traditional music he was lucky enough to encounter.

On 23 July 1964, he recorded 19 items in Kandingei. One of these items would be sent on Voyager, but MacLennan didn't discover which one until much later.

MacLennan's love of the music he recorded never lessened, and he was always keen to share such music with anyone interested. He passed on various examples of PNG music he recorded to ethnomusicologist Alan Lomax, who was interested in music

from all over the world. MacLennan himself never gave his recordings to the Voyager committee. But Lomax did.

MacLennan's recording is the opening section of bamboo music called

"Mariuamangi" of the Nyaura clan, as performed by Pranis Pandang and Kumbui. Men have just sung the names of the clan's totemic ancestors, and this bamboo music is the response, to the delight of those present.

In 1992, CDs of the music plus a copy of a book, *Murmurs of Earth*, were published. In 1995,

MacLennan himself presented a copy of this publication to our then prime minister, Sir Julius Chan. MacLennan felt it was important that people in PNG know that their music is on Voyager.

To celebrate 40 years since the launch of Voyager, Ozma Records planned on producing another book plus recordings. This time the compilers wanted to get the information on the recordings correct. I shared information from MacLennan with Ozma.

"Voyager to celebrate the diversity and excellence of human musical creativity"

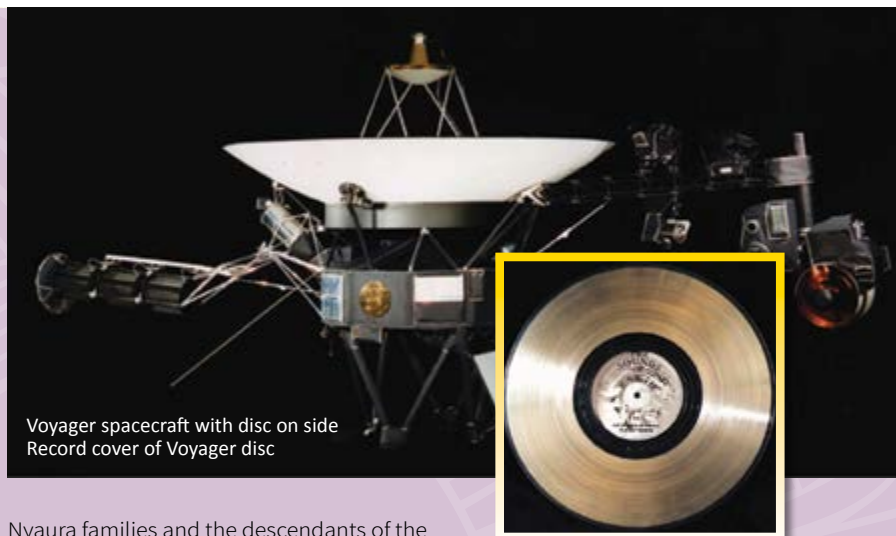


I was also in contact with anthropologist Dr. Christiane Falck, who was conducting research in Kandingei and especially neighboring Timbunmeli, to which many Nyaura clan members had relocated. She had been asked to try and contact me to learn more about Voyager and the disc with their recording, and I said I would try to get a copy of the recordings from Ozma to give to them. But who should get a copy of the publication? There is seldom only one recognized leader of any clan.

Falck worked with Nyaura clan members to produce a list of families who should receive copies. Ozma generously agreed to send 20 copies of the publication, most of which were to be given to the families identified. They also asked us to “pass on our deepest respect and gratitude to the clan” for their contribution to the Voyager mission.

At the end of August 2019, IPNGS Music Archivist Gedisa Jacob, Music Technician Balthazar Moriguba, and I travelled to Kandingei to explain as much as we could about Voyager and the recordings, and to present copies of the publication to each family identified. One day was spent explaining to anyone interested how a recording from Kandingei happened to be included on the spacecraft.

The following day was primarily for Nyaura clan members to be included in the presentation of the recordings to



Voyager spacecraft with disc on side
Record cover of Voyager disc

Nyaura families and the descendants of the performers. Falck was also a participant in the event that she had worked so hard to organize. We tried to answer any question to do with Voyager and its recordings.

While concerns remain over the unauthorized use of the recordings, there is also considerable pride that a recording of Nyaura bamboo music has been included on Voyager to celebrate the diversity and excellence of human musical creativity. But people also wonder how the government can recognise their unique contribution to this amazing accomplishment of humanity.

After all, this short recording not only represents the Nyaura, but also Kandingei

village, East Sepik Province, Papua New Guinea, and, most importantly, every one of us on this planet.

With assistance from the government's Public Investment Program, we were able to present the recordings and reconnect them with their owners—all very much part of an archive's job. IPNGS appreciates the on-going support of Hon. Emil Tammur, Minister for Tourism, Arts, and Culture, that enabled us to undertake this work.

Prof. Don Niles, PhD, OL, is acting director and senior ethnomusicologist of the Institute of Papua New Guinea Studies.

ART COMPETITION WINNERS IN ENGA TO GET LAPTOPS

| By Bola Noho

National Cultural Commission recently handed over laptops to the Enga Cultural Show Society to present to the winners of the Enga Schools Arts competition.

The Enga School Arts competition was introduced by the Enga Cultural Show Society about two years ago to involve students in the province to participate in the preservation and promotion of their cultures and at the same time learn their cultures and arts.

While handing over the computers, the acting Executive Director of National Cultural Commission (NCC), Steven Enomb Kilanda said it was one of the best ideas for children especially students to learn their cultures.

He said NCC has been running the school cultural education program since 2019 and about five schools have participated in the competition.

Mr. Kilanda was pleased to hear and see for himself the art works of the students displayed at Take Anda, the Enga Provincial Museum and Cultural Center.

He said this was the right thing to do when transferring the cultural knowledge to the young generations because their minds should be developed culturally.

Mr. Kilanda, while handing over the laptops to the Chairlady of the Show Society Margaret Potane, said NCC would continue to give out laptops to the winning

“Students to go extra miles in learning the arts and cultures of Enga Province”

students so long as he remains as the executive director of the organization.

Ms. Potane, who is also the Director of the Provincial Tourism, Commerce and Industry, thanked Mr. Kilanda and said the laptops would go a long way in assisting students in their school works and studies.

She said this would encourage the students to go the extra mile in learning the arts and cultures of Enga Province.

She explained that the competition was

one of the activities of the Annual Enga Cultural Show Society that was established to encourage and involve children especially, students in the province to actively participate in preserving, safeguarding and promoting their culture.

The National Cultural Commission has also assisted six schools in the National Capital District and around PNG as well.



NCC Acting Executive Director Mr Steven Enomb Kilanda presenting the 2X new laptops to Enga Cultural Show Chairlady Mrs Margaret Potane



PREPARING FOR LIFE AFTER PRISON

Bihute Correctional Services inmate trainees and CIS officers pose for a photograph during the workshop in Goroka, Eastern Highlands Province.

| By John Doa

The National Cultural Commission is not just about arts and culture. Like any corporate entity, it has its own community obligations as well.

NCC, through one of its agencies, the National Performing Arts Troupe, has been working closely with the Bihute Correctional Services in Goroka, Eastern Highlands Province, to prepare inmates to return and adjust into their communities.

Apart from its core role as the custodian of Papua New Guinea's indigenous and contemporary cultures, the NPAT is now creating life-changing training programs with a view towards upskilling people to sustain themselves.

Recently in September, the National Performing Arts Troupe conducted an upskilling training program at Bihute CIS where officers from NPAT taught inmates and CIS officers how to make soap and laundry powder.

The acting Executive Director of NCC Steven Enomb Kilanda explained that the upskilling training program at Bihute CIS was a pilot project carried out by NPAT to see whether it is viable to expand to other CIS establishments.



He said a memorandum of understanding will be signed with the Institute of Correctional Services if the pilot project is feasible.

"After all it's about rehabilitating and upskilling inmates so that they can become better and responsible citizens when discharged from prison," he said, adding that training materials for other projects like brick-making have also been prepared for ordinary Papua New Guineans especially unemployed youths.

The training at Bihute saw the participation of 28 inmates and nine CIS officers and it was viewed very successful.

Participants of this soap making program will be given certificates at a date yet to be confirmed.





ARTISTS URGED TO REGISTER WITH NCC

THE National Cultural Commission is calling on artists in the country to register with the commission so that their work can be recognized.

Acting Executive Director of NCC Steven Enomb Kilanda said his office would only recognize and support artists registered with the commission.

"If other countries recognize our artists, value them, invite them for exhibition and buy their products, then why not PNG?" he said, adding "in the event an artist is trying to fly out of the country upon invitation to sell his or her products or showcase their skills, we will give them our support."

Mr. Kilanda said there are a lot of "very talented artists" out there including unemployed youths that have shown great potential of becoming professional artists.

He said the commission was interested in training potential artists and has therefore began negotiations with the National Capital District Commission to help provide a venue for artists to showcase their products and run trainings as well.



Acting Executive Director of National Cultural Commission Mr Steven Enomb Kilanda making a point to artists at NCC head office in Port Moresby.

IPNGS GOES INTO DIGITAL PUBLICATIONS

| By Tava Airika

One of the main tasks of the Institute of Papua New Guinea Studies (IPNGS) is to promote writings on the cultures of this country. Since the establishment of the Institute in 1974, the institute has produced hundreds of books, journals, articles, recordings, films, and now feels it is of great importance that these publications are available now and in the future.

The IPNGS library houses many of these publications, in addition to a varied collection of materials from other sources. In 2010, IPNGS bought a flat-bed scanner to assist in scanning these documents. This work began scanning clippings from German newspapers and took over six years.

Work then continued scanning the journal of Oral History, an essential publication containing oral histories from many parts of the country. This journal began at the

University of Papua New Guinea in 1972, but was later taken over by IPNGS. Ten issues were often printed per year, with the last appearing in 1985. Scanning of these issues has continued until the middle of 2020. Since then, we have been searching to locate volumes that are no longer available in our office.

Using a flat-bed scanner for this work has been a slow process, so we explored the possibility of purchasing a dedicated book scanner. IPNGS staff visited the Pacific Institute of Leadership and Governance (PILAG) to see such a device, but this was a large, very expensive scanner that we could not afford. But this also led us to seek other, more inexpensive devices, and our grant from the 2019 Public Investment Program enabled us to purchase a Fujitsu Scan Snap SV 600. This was ordered from Australia, and we assembled it for use on 10 December 2019. A dedicated desktop computer was also purchased with PIP funds to be connected to the scanner.



This new book scanner makes the scanning of book materials much easier and faster. Scans are made into PDF files and kept for preservation purposes. Work is now continuing to scan other IPNGS

publications, such as Gigibori, which was printed by IPNGS from 1974 to 1979, when it and other IPNGS publications were replaced by Bikmaus.

While scanning takes time, it is vital to produce digital copies of printed materials so they can be preserved and made more widely accessible. Digital copies ensure that these important documents continue to be a valuable source of information now and in the future. We very much appreciate the support from the Minister for Tourism, Arts, and Culture, and the Acting Executive Director of the National Cultural Committee for their support and foresight towards this project.



Director General of National Youth Development Authority Mr Joe Itaki and acting Executive Director of National Cultural Commission Mr Steven Enomb Kilanda showing the agreement they inked recently.

DEAL SIGNED TO BOOST CULTURAL BENEFITS

The National Cultural Commission (NCC) has signed an understanding with the National Youth Development Authority (NYDA) to avail its services to boost art and cultural training programs.

The NCC has for some time been training unemployed youths at its Goroka-based National Film Institute and National Performing Arts Troupe in cultural life skill trainings and dramas.

It is hoped that the agreement signed will progress and enhance the training programs while bringing in combined resources of the two organizations and stakeholders.

NYDA Director General Joe Itaki said the government has banded its programs, activities and agencies under economic and social sectors and that it was incumbent upon all social sector agencies to network and share resources.

He made a payment of K8,000 to NCC at the signing and said it should kick-start the relationship.

NCC's acting executive director Steven Enomb Kilanda said culture was the biggest stand-alone tourism product and the potential to involve youths in this economic agenda was great.

"NYDA to see our youth develop culturally and attain skills"

respectful members of the society.

"From time to time, NCC will be working in close consultation with NYDA to see our youth develop culturally and attain skills that will open up opportunities for better living," Mr. Kilanda said.

He said the theatrical and film making trainings for interest groups, students, and public at large are annually conducted by NCC's cultural institutions namely, National Performing Arts Troupe and the National Film Institute based in Goroka.

"In a nutshell, NCC is anticipating Melanesian youths' cultural programs of which the concepts and guiding documents are being worked on by Fiji and Vanuatu. And this MoU will give NCC more reasons to embrace the youths' cultural programs that PNG will be part of," Mr. Kilanda said.

Both Messrs. Itaki and Kilanda signed the agreement.

CHURCHES URGED TO KEEP POSITIVE CULTURES

The National Cultural Commission wants churches to support and promote cultures beneficial to human development.

NCC boss Steven Enomb Kilanda called on the churches in the country not to do away with cultures that are good and beneficial to the people.

"Culture is our identity and pride," Mr. Kilanda said during a presentation of two guitars to the leaders of United Pentecostal Church recently. "We cannot do away with cultures but can only do away one or two bad practices that go against Christian principles.

"Culture existed in our country before Christianity was introduced and now, modern culture has convinced us to think that culture is bad," he said.

Kilanda said he was pleased to see some churches in the Highlands keeping traditional decorations in church buildings. He said it was encouraging to see churches and the Government working together.

"We must take back PNG through collaboration between churches and the government doing what is culturally right for the people of Papua New Guinea," he said.

He said our cultural heritage was like the Bible we have today. "Before the arrival of Christianity, our cultures, customs and traditions were our way of life. Our beliefs and faith were based on our customs and traditions.

Mr Kilanda said churches have come in to enhance the good virtues we have in our customs and traditions hence is the reason we must work together and appreciate each other's contributions moving forward as a country.



NCC acting assistant Secretary for management service Mr. Sevese Mitase, NCC acting executive director Steven Enomb Kilanda, Ps. Stanley Wasi and Bishop Jonathan Mende during the presentation of two guitars to the United Pentecostal Church in Port Moresby.



The recent inaugural Geru Peng Cultural Festival in Jiwaka Province concluded on a high note as it was included in the Events Calendar of the National Cultural Commission.

This means the event is now recognized by NCC and that the commission will continue to support it every year. Acting Executive Director of National Cultural Commission, Steven Enomb Kilanda, officiated the closing of the two-day event which saw thousands of people gathered to participate in this first ever cultural event in the province.

During his closing remarks, Mr. Kilanda emphasized the need for more young people and children to participate in cultural events to ensure their culture is maintained and preserved.

"Culture must be passed down to our young generations and must be encouraged not only during cultural events such as this but in schools and other events that require traditional displays," he said.

He said elders in the communities have to make it their business to pass down the culture to the young generation in their society so that culture is preserved and passed on to future generations. "As I've always said, culture is the only biggest standalone tourism product in our country and we must always protect and preserve it," he stressed.

He said Jiwaka was at its infant stages as a new province but it had progressed well under the good leadership of Governor Dr. William Tongamp and other local MPs in the province.

Mr. Kilanda presented a cheque of K10,000 to the Geru Peng festival committee and also committed a further K20,000 to support a cultural center and the Geru Peng festival.

First Secretary to the Ministry of Tourism, Arts and Culture, Andrew Diu Yamai also expressed similar sentiments and thanked the people of Jiwaka for embracing culture and displaying it in true Jiwaka style and spirit.

The festival was officially opened by Governor General Grand Chief Sir Bob Dadae. He acknowledged the initiative taken by the Jiwaka Provincial Government in partnership with National Cultural Commission to promote culture in the province and said such cultural events were vital because they signify the unique cultures of PNG, hence should be preserved for future generations to embrace.

GERU PENG FESTIVAL ENDS ON HIGH NOTE

"Cultural events was vital as it signifies the unique culture of PNG"

Governor General Sir Bob Dadae (right) and acting Executive Director of National Cultural Commission Mr Steven Enomb Kilanda being welcomed and escorted to the grand stand by Western Highlands Archbishop Fr. Douglas Young.



NCC Acting Executive Director Steven Enomb Kilanda and First Secretary to Ministry of Tourism, Arts and Culture Andrew Yamai being escorted by the Chief Protocol Officer to GG, Mathew Ding (left) and Festival Chairman Philip Kapal (right) and a village chief surrounded by traditional Jiwaka dancers.



Mary Namba

Colleague
congratulating
Mary Namba
on her 40-year
service to IPNGS

NAMBA CLOCKS 40 AT IPNGS

| By Don Niles

June 2, 2020 marked a milestone achievement for a Mrs Mary Namba at the Institute of Papua New Guinea Studies. She celebrated 40 years with the institute.

After attending Yarapos Girls High School in Wewak, East Sepik Province, she was selected to attend Rabaul Secretarial School in East New Britain Province. After completing her studies there, she returned home to Wewak and started work with the Department of Lands.

Mary's husband, Lawrence Namba, was an army officer in Wewak at that time. When he transferred to Murray Barracks in Port Moresby in 1977, he took his family with him. In 1980, Mary was briefly employed with the Department of Mines and Energy

at Konedobu in Port Moresby before joining IPNGS on 2 June 1980 as a Keyboard Operator. She worked under IPNGS accountant, Irene Pitol.

In 1984, Mary was promoted to do salaries and wages for IPNGS staff. She was also responsible for paying bills from utility companies, DHL, and many other companies and organizations that the Institute dealt with.

She was promoted again in 1986 to do banking, budgeting, raising requisitions, and attending to all sorts of IPNGS staff matters. Mary was responsible for looking after the IPNGS account, and eventually became a signatory to it.

Over the years, she was further promoted to her current position as Finance/ Administration Clerk. Because of her long association with IPNGS and her vast knowledge of IPNGS activities, Mary is also an essential source of information about procedures and practices. IPNGS staff know they can rely on her for advice concerning many Institute matters.

On 2 June 2020, IPNGS celebrated her 40 years of dedication and commitment to the Institute, its work, and its staff with a lunch and a cake. The writing on the cake read "40 yia long IPNGS! Congratulations Mary."

Mary has been an essential contributor to many of our successful activities, a part of the IPNGS family.

Her dedication and commitment now stands as a challenge to the existing staff of IPNGS: "Will staff today show the same kind of intense, long-term involvement with an institution?"

"Bikpela tenkyu tru, Maria. Mipela olgeta lain bilong IPNGS i amamas long yu".



THERE'S MORE TO IT THAN JUST A BETELNUT



First Secretary to the Ministry of Tourism Arts and Culture Mr Andrew Diu Yamai, President of the Mekeo Local Level Government Hon. John Apini, Kairuku-Hiri MP Hon Peter Namea Isoaimo, acting Executive Director of NCC Mr Steven Enomb Kilanda and Minister for Tourism Arts and Culture Hon. Emil Tammur showing the Certificate for the Betelnut Festival in Veifa'a village in Mekeo, Central Province.

Betel nut has been a controversial product in Papua New Guinea. Its sale is a lucrative business for ordinary Papua New Guineans spinning hundreds of thousands of Kina in a year. There are laws banning the sale of betel nut but every public spot across the country is still littered with betel nut. Its waste is a chronic eyesore.

People have lost lives in their pursuit to buy and sell betel nut. Some have also died at the hands of law enforcers trying to enforce the law on betel nut.

But the cultural attachment of this nut often referred to as the "green gold" of Papua New Guinea, is what the National Cultural Commission was attracted to when it was approached with a concept to launch and support what would now become a Betelnut Festival.

It is interesting to see what transpires in the coming betelnut festivals but the concept looked viable, hence was the launch at Veifa'a village in the Mekeo area of Central Province.

Mekeo area is the main source of betelnut supply in the country. Betelnut from Mekeo is regarded the "premium buai" whilst there are other species with varying tastes from different parts of the country.

Betel nut has been a part of the culture of the people in Central Province especially the Mekeos and the Roros in the Kairuku-Hiri District, and it is the local Mekeo leaders who now want to turn this past-time into a positive culture that can be beneficial if its original intent and purpose is appreciated.

Minister for Tourism Art and Culture Emil Tammur, during the launch of the Betelnut Festival said the cultures and arts of the people of Veifa'a, Mekeo, Hiri-West and

Central Province as a whole were among the unique cultures and arts of Papua New Guinea.

"Your cultures and arts identify you, your geographical settings and your unique ways of living. And this festival is all about that and most importantly, it is about preserving and promoting your cultures in live form," he said.

The Buai or betelnut Festival was an initiative of the people of Veifa'a Village in partnership with National Cultural Commission to preserve, safeguard and promote the Buai and related cultures. It is the brainchild of Mekeo Local Level Government president John Apini.

Minister Tammur said traditional betel nut chewers from the coastal and islands regions have their own distinct ways of identifying with betel nut and chewing.

"Each region has its own beliefs, customs, rituals and magic. For example, unused lime is said to have high powers and is used to drive away evil spirits. Spells and enchantments are also woven into the betel nut to attract and lure opposite sex," he said.

Tammur, who hails from a chronic betel chewing Province of East New Britain, said betel nut also plays a vital role traditionally in terms of welcoming visitors.

"It is used for appeasements, exchange and also used in bride prize ceremonies apart from other cultural spaces," he said, adding that nut would remain a controversial item for a long time yet.

"However, it is so intertwined within the social, political and economic fabric of PNG society. Perhaps, over time, some other

"In PNG, betel nut will be a controversial topic for a long time yet"

social customs will take over and buai will be done away with or perhaps it will eventually lose its traditional and cultural significance. But from where I see it right now, I can see no sign of that," Minister Tammur said.

He said the National Cultural Commission in partnership with the Ministry of Tourism Arts and Culture and the Kairuku Hiri District Development Authority will revive and assist the Betelnut Festival among other PNG cultural festivals throughout the country this year to ensure that traditions cultures and customs were preserved, safeguarded and promoted.

He said: "This is the way to go in rescuing our traditional cultures and arts, customs and cultural expressions from erosion in our province and country as a whole.

"In a way we are sharing our Prime Minister James Marape and his Government's vision of 'Taking Back PNG'. And this time we are taking back PNG through our culture. When we take back our culture, we are taking back our traditional and usual way of living and doing what we are accustomed to.

"It's not only here in Veifa'a village, Mekeo and Central Province, the National Cultural Commission through my office is reviving and resuscitating all the existing cultural festivals, shows and events throughout the country that are dormant while developing new ones.

"Not only that but giving the custodians of the cultures and arts in the country more cultural spaces so they express themselves and preserve them in live form," Minister Tammur said. He presented K10,000 through the National Cultural Commission to support the festival.



NCC, FM100 SIGN PACT TO PROMOTE PNG CULTURES TO THE WORLD

| By Bola Noho

News Director of FM100 Joy Kiselpa, FM100 Chief Executive Officer Mr John Mong, NCC acting Executive Director Steven Enomb Kilanda and a senior FM100 executive showing the agreement of partnership to promote culture.

The National Cultural Commission and Kalang Advertising Limited (FM100) signed an agreement to promote, educate and make aware of the importance of Papua New Guinean cultures to the world.

The following are the edited versions of speeches by NCC's acting executive director Steven Enomb Kilanda and Kalang Advertising's chief executive officer John Mong delivered on May 29, 2020 in Port Moresby.

John Mong:

Papua New Guinea is a country that boasts the most diverse and unique human cultures on earth. But like other indigenous cultures and people of the world, we too are experiencing the dangers and risks associated with modernization - where technology and the digital era pose increasing threats to our cultural heritage, and our Melanesian way of life.

In recent times, we have witnessed many occurrences of cultural exploitation, cultural misappropriation and misrepresentation; with growing concerns for concerted efforts and decisive actions to protect our cultures.

As a premier radio broadcast network, we continue to strive to provide timely and accurate information and news, coupled with entertainment.

As a Papua New Guinean media platform, we understand the significance of our role

in educating our communities, raising awareness, promoting open dialogue and driving the debate when, and where needed to ensure the conversation about our culture is well and truly alive.

As PNG's oldest commercial radio broadcast network and being 100% PNG owned and managed, we have an even greater responsibility to provide local content that is relevant to our audience and to support efforts to protect, preserve and promote our cultures, our heritage, our traditional knowledge and cultural expressions.

This responsibility cannot be taken lightly; more so at a time where we recognize the need for cultural revitalization in our programming where the needs, desires and interests of the communities we broadcast too, are at the core of all we do.

Kalang Advertising Limited continues to strategically align broadcast programming and content delivery with national and government priorities; ensuring maximum reach and coverage as radio connects listeners on a more personal and deeper level than other mediums.

This connection is especially important to PNG as it is deeply rooted in the cultures

and heritage of Melanesian people, and all other Pacific Islanders.

Radio is a symbolic medium for celebrating humanity in all its diversity and for the world's indigenous communities. Radio is also the most accessible platform and an essential communications medium for cultural sustainability through cultural expression, awareness and education, and aiding indigenous communities in the face of globalization. Moreover, radio is a means of ensuring the right to information in all sectors of society.

Radio remains increasingly significant to Papua New Guinea's social, cultural and economic landscape. Measured through reach and audience, radio is considered the most powerful medium and in a country as geographically and culturally diverse as PNG.

We believe that there is no better time than now, to have a dedicated media platform for our culture. And we are honored to partner with the National Culture Commission to bring Culture Talk - Strongim Culture, Strongim Country to the nation, and the world.

Culture Talk - Strongim Culture, Strongim Country will boost the expansion of a multifaceted cultural support programme in a modern, reinvigorated era to educate, inform and build capacity for Papua

"Continues to strategically align broadcast programming and content delivery with national and government priorities"



New Guinea's cultural stakeholders. This support will ensure the cultural sector is provided resources needed to grow and strengthen the sector, enabling boundless opportunities for cultural perseverance, protection, education and promotion.

Culture Talk - Strongim Culture, Strongim Country will support a diversity of forms through radio broadcast and online aimed at driving national conversation around discussions and presentations of Papua New Guinea's unique human cultures.

Through an integrated approach, Culture Talk - Strongim Culture, Strongim Country will be delivered through radio, online streaming and radio podcasts. The program will be delivered through three (3) mediums:

Radio broadcast nationwide on FM100 Mondays and Fridays 3pm-4pm

Streamed live on the Kalang online platforms Mondays and Fridays 3pm-4pm via website www.kalangfm.com.pg and Kalang App

Radio podcast available on the Kalang online platforms - via website www.kalangfm.com.pg and Kalang App. The Kalang APP is free to download from Google Play where you can listen to our broadcasts 24/7, accessed from anywhere in the world.

Culture Talk will discuss topical issues concerning culture; educate, inform, promote dialogue and raise awareness.

The program will enable information sharing, and for stakeholders from the cultural creative spectrum to have a voice, and for our cultural specialists to lead efforts to educate and inform, and to market and promote themselves and their work.

Thus, supporting the goals and objectives of the National Cultural Commission and reinforcing the need to strengthen the functions of cultural institutions and key stakeholders, as custodians of our cultural heritage.

This is especially important for cultural educationists, and for cultural expression through art, song and dance, weaving, craftsmanship, paintings, carvings, indigenous teaching, etc.

This also sees direct support for income generation opportunities. For MSMEs in the cultural creative space. Culture Talk - Strongim Culture, Strongim Country will provide market exposure and direct access and reach to domestic and international markets. Given the growth of the MSME sector and their significant role in economic expansion and sustainable national development,

Culture Talk - Strongim Culture, Strongim Country will provide a platform for MSME development emphasizing boundless opportunities for entrepreneurial business development in the cultural creative economy.

We continue to uphold our broadcast philosophy and pride ourselves on being Papua New Guinea's Information and Music Variety Leader.

THE ACTING EXECUTIVE DIRECTOR'S SPEECH

Steven Enomb Kilanda:

This agreement will pave way for both NCC and FM100 to work in partnership to continue NCC's efforts in fulfilling our Government's aspirations of preserving, safeguarding, protecting and promoting the cultural heritage of the indigenous people of Papua New Guinea.

Reaching out to most of the custodians of the cultural heritage in rural settings these days in advocating and disseminating cultural information is getting tough. But today, I am excited to use FM100 as the platform to bring all the much needed cultural information and awareness to the people out there.

The signing of the agreement today will be a signal to the cultural industry that the level of NCC's advocacy, awareness and dissemination of the cultural information to the rural majority has shifted.

Once everything is formalized after the signing, the Culture Radio Program of the FM100 will feature every aspect of culture and arts in the industry. This will be one of the milestone achievements for both organizations to champion the preservation, safeguarding and the promotion of our indigenous people's culture.

Over the years much of the traditional cultural heritage of our people have eroded. But NCC is vigilant and is trying all it can to take back PNG through culture.



IPNGS HAS NEW DIGITAL MUSIC STUDIO

| By Balthazar Moriguba

The Institute of PNG Studies now has a new digital music studio – thanks to the National Planning and Monitoring Department.

A funding of K200,000 for the studio project was secured by the acting executive director of National Cultural Commission, Steven Enomb Kilanda and delivered to IPNGS by the Minister for Tourism Arts and Culture, Emil Tammur.

The need for new music studio for the institute was much talked about for some time amongst music staff because the old one lacked the space to accommodate additional equipment donated by a Nigel Champion, who had played a major role providing training to IPNGS music staff.

Space at the institute was identified and a contractor was awarded to begin work on the studio. The printing room was cleared thoroughly, and a 12mm high of cement flooring was laid with the installation of interior fittings. A foam type of soundproof wool was installed between the inside and outside walling, and ceramic tiles were laid on the cement flooring.

IPNGS now has a fully equipped digital studio to carry out its work professionally, and of course, in comfort.



Completed studio with digitization equipment set-up

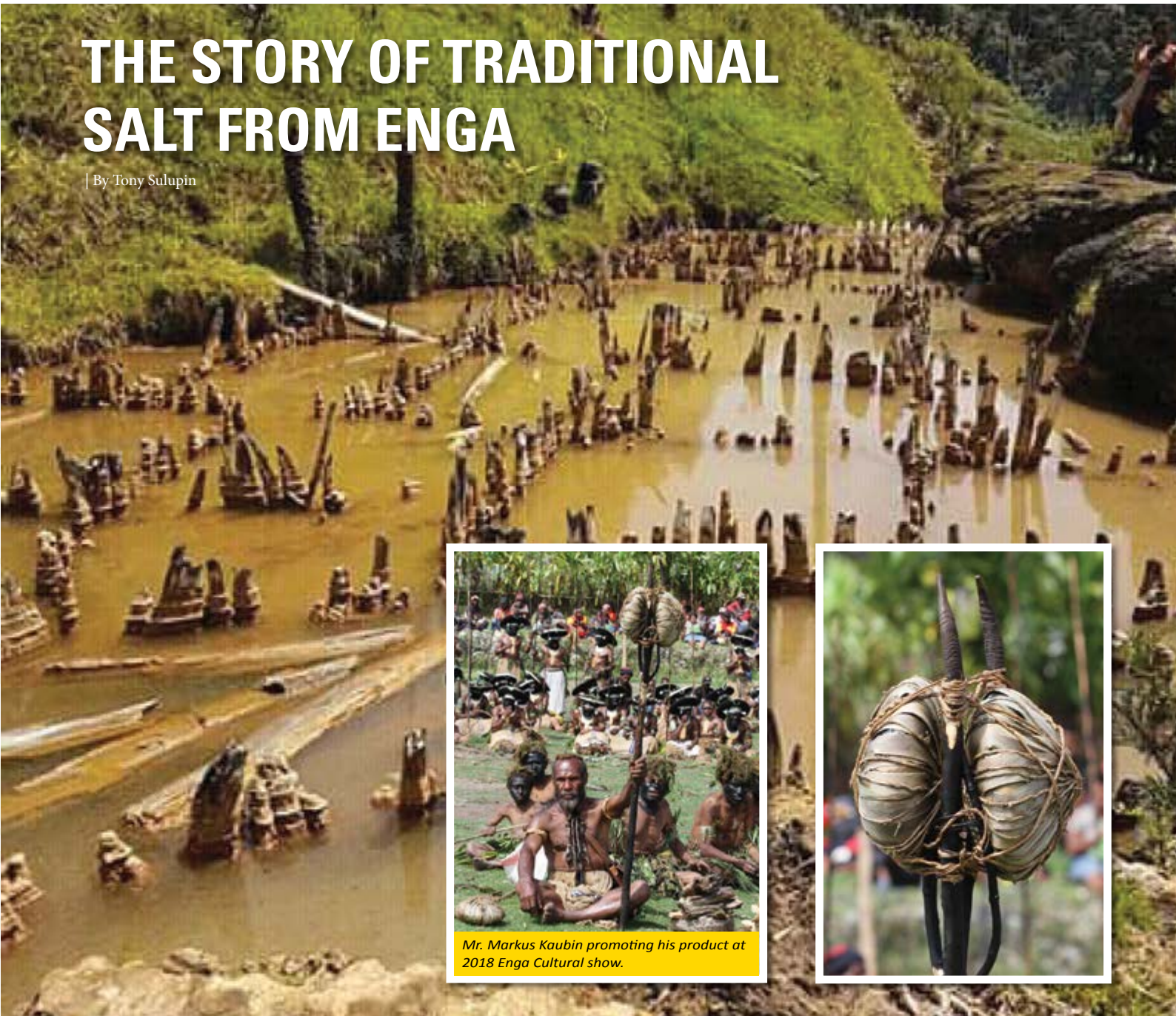


Near completed new studio



THE STORY OF TRADITIONAL SALT FROM ENGA

| By Tony Sulupin



Mr. Markus Kaubin promoting his product at 2018 Enga Cultural show.



The traditional salt was first believed to have been discovered by Laipyan tribe nearly 400 years ago in a place called Aipinakal in Laiagam district. The prefix “Aip” means salt and “nakal” denotes where it is, hence it’s found in Aipinakal in the Pilikambi region.

Since iodized salt was first introduced, people turned to prefer the introduced salt, and consequently the traditional salts together with ponds were abandoned for some time. However, the traditional salt is starting to gain popularity in Enga - courtesy of magnificent efforts put-up by a curious man named Marcus Kaubin of Pyalin clan who had decided to follow history back in 1980 by revamping ancient ponds where salts were actually extracted. He then went on to promoting it at public arena such as

cultural shows, big gatherings, ceremonial occasions, eventually making its way out to attract both national and international interest.

Today, the traditional salt is recognized as one of the native commodities for Enga. It is also a sleeping giant for tourism prospects in PNG.

History of Laipyan Tribe

Long before, a man named Laipyan has dwelled in the northern part of Pilikambi where traditional salt ponds were in great abundance but unnoticed. He was believed to have begotten two sons namely Tamagale and Kilyo. One day, Tamagale hiked to Kandep and on his way back near Munimunis, in the vicinity of Papayuk, he found Pyalin and his bigger brother,

Pup setting bird traps. The duo had been entrapping birds when it so happened that the elder brother, Pup, had accused his younger, Pyalin, of dismantling the snares, so hit him with the trigger. Pyalin was crying on the road when Tamagale met him. After interrogation of the incident, Tamagale led Pyalin to his village, Kipos, and placed him there and advised him to extend to peripheral area known today as Marokom swamp or the Yakend basin.

Tamagale didn’t only stop there. He further showed Pyalin other places as well including Yokonda and Aipinakal – the very places where traditional salt was formed in abundance even to this day. Pyalin spent



a few years at Kipos before deciding to migrate uphill towards Yokonda where he permanently settled.

The genealogy of Laipyan and salt Laipyan had two sons namely Kilyo and Tamagale, latter was a Good Samaritan for a stray Pyalin. Yokonda and Aipinakal were indigenous villages of Laipyan. Tamagale believed to have assigned Yokonda to wanderer Pyalin without knowing that there were salt deposits there. The second place was inhabited by sibling Kilyo who periodically procreated to several subsequent clans and among them was Konowai who was fortunate to inherit the Aipinakal salt pond. During that time, stories are being retold that peripheral villages like Kinapulam, Kendailam, Pumas and Kepsanda did have similar scale salt ponds and people were used to traditional salt making and trading, and they all have similar legends. For Aipinakal and Yokonda, the salt ponds are located in proximity with amazing discovery.

How salt was first discovered?

No one knew that ponds were salty until people had watched migrating birds called Maiule frequenting on the ponds. The birds returned and landed on the ponds for few minutes before dashing off again. The birds didn't go away but returned every morning. The men became curious, hence went to the ponds and tasted drops of water for the first time. They were greatly amazed to discover that it was salty.



Another breakthrough made by the ancient people was observing salt ponds producing bubbles which rouse curiosity to explore deeper resulting in the discovery of maiden salts beneath.

How salt was extracted traditionally?

Partly decomposed logs were submerged in the salt ponds for up to 8-15 months. The trees used were selective, including auwek, suk, kaina, milya, komai and tindokop. These are user-friendly trees that do not leave charcoals when completely burnt out.

During this period of submerging, a rick body was formed around the damped logs which were nothing but clumps of element sodium. Prior to extraction, small huts or (aipip anda) were built around the ponds whilst floors were cemented with clay soil. It normally took three days but sometimes abridged to two.

The first day was allocated to preparations which included removing logs from ponds and drying; gathering pandanus leaves or sundu and sanga for wrapping. To burn, salted logs were arranged to build pyramid then set on fire from underneath. It took couples of hours to burn completely leaving what remained in ashes was exclusively salt.



Thereafter, wooden scoops were used to collect the ashes and packed nicely in leaves that had been prepared for trading. The dust and impurities left behind were soaked up with a leaf called saga which could be preserved overtime and nibbled bit by bit for its saltiness.

Salt trade

Pilikambi region was a centre of barter system and local people were avid salt traders. During that time, traditional salt was predominantly used to trade with people far and wide.

Kandep people brought mamb or (crude oil) in return for salt. They (Kandepeans) again traded traditional salts with people from Kutubu and Tari for crude oil then came back to Aipinakal for more salts. The people of Pilikambi also traded with Tsak valley in Wapenamanda and to Tambul in Western Highlands Province and further stretched out to Baiyer, Jiwaka and places further afield.

Another trade took place with places afar like Nere, Hewa, Teliformin via Enga-Sepik border for items such as kudu and kina shells. The traditional salt necessitated barter system with even people from Tabubil in Western province for sago, pearls and clay pots.

Traditional salt today and beyond Kaubin's dream of commercializing traditional salt entrepreneurship business in PNG finally came to reality after the National Cultural Commission registered him with an entity name, "Pilikambi Traditional Salt Art".



Mr. Markus Kaubin preparing native salts for selling at informal market. He sells at prices ranging from K0.50 to K2.00 per packet.

He went on and opened a group account with BSP – something he has been only wishing for years.

An elated Kaubin said he started salt making as a hobby but everything has changed astonishingly when it attracted influx of both local and international tourists in the last eight years. He said some of the tourists had appropriated grants but unfortunately ended up in wrong accounts and swindled by unscrupulous people who were supposed to help develop the product.

Having more than 20 years of traditional salt making skills, Kaubin is now regarded as the traditional salt teacher. He is now fully skilled to go out and teach other pond owners and schools with artistic skills he had developed over the years of being the sole trader. His product offers best alternate to iodized salt but there is a growing wave of consumers preferring the native salt.

Kaubin said Pilikambi Traditional Salt Art has a group operating account and anyone willing to assist may do so. He has a plan underway to develop the ancient site to meet some of the requirements proposed to him by tourists who had toured the place recently.

The traditional salt making process will be fully demonstrated during the upcoming Lagaip Sangai Festival from 15-16 September, 2020 in the heart of Laiagam station in Enga Province. The Pilikambi Traditional Salt Art will be officially launched then with presentation of registration certificate by NCC.

Kaubin can be contacted by email: traditional.saltart@gmail.com or phone: (+675) 74258072.

KOMO COMES ALIVE

| By Christopher Puio

Who says Hela is doomed for perpetual lawlessness? If there is a will there is a way. This time around it works for the people of Komo.

The resource rich province of Hela launched one of its first ever cultural festivals from 17th to 19th December in the Komo-Magarima district. A province renown for all its negativity and host to major oil and gas projects has a reason to celebrate in seeing change in its own image.

This initiative comes about as a result of the people of Komo working closely with their Local Level Government (LLG) President and Deputy Governor of Hela Province Charles Haluya, who believes culture is the source of his peoples' strength.

Basing on this vision, he revisits Hela's cultural heritage by spearheading the launching of the Komo Cultural Festival as a platform to align their ancestral heritage, their history, the present and their future in the midst of contemporary changes.

The young Komo leader acknowledges the negativity portrayed against Hela saying it is because of the fast social and economic changes which is evident in his province. But being a leader, Haluya strives to find ways to restore peace and stability in this once thriving tourist destination.

President Charles Haluya knows the world famous 'Huli Wigman' is Papua

New Guinea's legacy and Hela's natural hospitality which does not have to be compromised at the hands of a few tribal war lords and self-seeking individuals who do not represent the entire Hela.

"I want to make it clear that Hela is a peace-loving province in the country and the mainstream and social media publicity are isolated cases and do not interfere with the normal daily routines of the innocent people and those who have decided to call Hela their home," he said.

He said he had always dreamed of uniting his people and sought culture as means to achieve his dream. With the support of his people the inaugural Komo Cultural Festival was launched through the National Cultural Commission. The launching which took place on June 24 turned out a success drawing hundreds of people to witness the event.

It also attracted various cultural groups from outside Hela such as the Kandep dancers from the neighbouring Enga Province, the famous mud men of Eastern Highlands, singing groups from Western Highlands, Mt Bosavi people living along the border of Hela, Kutubu and Western Province. It was obvious the Huli Wigman stole the show as they turned out in numbers in their various tribal groups with original attires and rhythmically chanted to the beats of kundu drums.

Prime Minister James Marape, who is Tari-Pori MP said the Komo Festival was not only for the people of Komo but for Hela as a whole as it is supported by all of the LLG members as well as all Hela's national leaders including himself.

"Komo will be the venue for the event since it is situated near the project areas where there is support in terms of security personnel stationed there on a daily basis. Those going around with fake attires should stop and try to embrace the originality and do not use water color, paints and oils from stores", he said.

Among the key invited guests that attended the event were the acting Executive Director of National Cultural Commission, Steven Enomb Kilanda and the First Secretary for Tourism Arts & Culture, Andrew Diu Yamai who represented the Minister Hon. Emil Tamur.

They officially declared the Komo Cultural Festival as a national event from December 17-19 in line with the National Cultural Commission's events calendar.

Kilanda told the people that Hela Wigman cultural attire was unquestionably the cultural icon that places both Hela and PNG on the world map. "Many from Hela normally travel elsewhere to promote the Huli Wigman culture but not in their home province so this festival is very important as it would enable the people to display their unique culture in their own province", said Kilanda.

He said only a stone's throw away from the Komo international airfield, it makes it ideal for both local and visitors from abroad to come to witness the event.

He said if tourists are to visit countries which that are less affected by the COVID-19 pandemic, PNG is one of those with less cases.

"I assure you that with the LNG Project right at your door step, tourists would flock into Komo each year to observe the festival," added Kilanda.



FROM Left: NCC acting Executive Director, Steven Enomb Kilanda, presenting the certificate to Hela Deputy Governor Charles Haluya while the First Secretary to Ministry of Tourism, Arts and Culture Andrew Diu Yamai looks on.



NCC LAUNCHES CALENDAR, PLAN

| By Bola Noho

THE National Cultural Commission (NCC) has pulled through another year with some startling results despite funding shortfalls, Minister for Tourism Arts and Culture Emil Tammur has observed.

Minister Tammur made the observation when launching NCC Operational Plans for 2020 and the National Cultural Events Calendar in Port Moresby, and predicted 2020 would be a positive year for NCC to bring about more changes to the commission.

He said NCC and its three agencies had delivered a number of key projects in 2019 including the refurbishment of Raunraun Theatre in Goroka which has been in limbo for almost 15 years. He added that a new house for National Film Institute and fixing of leaking roof at the Institute of PNG studies, and the refurbishment of staff housing in Port Moresby were a few to name.

He added that assisting cultural festivals and school cultural events, and launching of NCC's corporate plan and the organizational restructure approved by the Department of Personnel Management were commendable achievements of the organization.

"Even issues like giving privacy for each division at the headquarter through careful office partitioning, starting bank accounts for casual employee might seem small but they



Tourism, Arts and Culture Minister Emil Tammur, (second from left), NCC acting executive director Steven Kilanda (third from right) with heads of missions during the launching of the 2020 NCC Cultural Events Calendar and the Annual Operational Plan.

are very important performance indicators to me," Minister Tammur said.

He said those key performance indicators signal to the government that NCC is a functioning agency of government.

"In times of limited resources, government will allocate little resources available to performing agencies. And NCC is one such institution," he added.

He said at the start of his reappointment to the ministry, Prime Minister asked him to visit all institutions under his ministry.

He said: "It was during those visits that we discovered the extent of problems facing NCC and its agencies. We took initiative

and did our finances, our submission and our justifications which helped us produce results."

The minister also thanked other government agencies such as National Planning and Monitoring, Finance and Treasury and the Department of Personnel Management for their support and assistance to revive NCC.

"While many department and agencies were rushing around to put together their activities for last year, NCC delivered its 2019 achievement report in December and now is ready for the new year with its 2020 operational and a cultural event calendar," he said, and thanked Mr. Kilanda for his leadership and foresight.

CONSERVING NATURAL ENVIRONMENT CONSERVES CULTURE

| By Bola Noho

Conservation of natural environment will automatically preserve and protect our traditional culture because the traditional costumes and body decorations are from the environment around us.

The Acting Executive Director of National Cultural Commission, Steven Enomb Kilanda said this recently while handing over an EOS 4000D Digital Canon camera to Partners with Melanesia Inc. (PWM) in Port Moresby.

He said the camera would assist PWM with its work in preserving PNG's natural environment while at the same time preserve our cultures.

"Our traditional cultures are attached to our natural environment and vegetation

because the cultures, costumes people put on and their body decorations come from the environment and NCC is happy to work in partnership with PWM to preserve and safeguard our cultural heritages," Kilanda said.

PWM executive director Ken Mondiai said the camera would go a long way in servicing its purpose. He said his organization was always wanting to work in partnership with any government department or agency to preserve and conserve PNG's virgin environment.

"We always wanted to work with the government departments but many a times we never succeeded," he said.

Mr. Mondiai thanked Mr Kilanda and his management team for the move to partner with his organization to take the preservation and conservation of PNG's natural environment.

Both organizations agreed in the interim to develop a Memorandum of Understanding (MOU) as a way forward to continue the working relationship.

PWM and NCC in partnership with the Chimbu Provincial Government are also looking forward to deliver the third Karimui Cultural Show in November, 2020.



Acting Executive Director of NCC Mr Steven Enomb Kilanda presenting the camera to Partners with Melanesian Inc representatives, Mr Kenn Mondiai and Mr Chris Jamie.

MAOLA HULU MASK FESTIVAL LAUNCHED

[By Bola Noho

The island of Bali Vitu in Talasea District of West New Britain showcased some of its finest cultures earlier in the year when it launched its Maola Hulu Mask Festival.

The launch was officiated by the acting executive director of National Cultural Commission Mr Steven Enomb Kilanda.

Mr Kilanda said the people of Talasea saw the need and the importance of their cultural heritage to go a step further by launching its very own Maola Hulu Mask Festival.

“Your cultures and arts are among the unique cultures and arts of Papua New Guinea that the Government of Papua New Guinea has mandated my office and the organization through the Ministry of Tourism, Arts and Culture to assist and advocate in the preservation, safeguarding, developing and promotion of it,” he said.

“Mask culture is a dying culture so as others in the country therefore, to preserve it for the identity of our young generations”

He added that the Maola Hulu Mask Festival was a testament of the working relationships that NCC and the WNBWP including the districts and local level governments has in a concerted drive to preserve, safeguard and promote it in live form the arts and cultures of the people.

“The mask culture is a dying culture so as others in the country therefore to preserve it for the identity of our young generations in this part of the country, Maola Hulu Mask Festival and others have to be initiated so that our children and their children can identify themselves and appreciate their culture.

“NCC now has the working partnership arrangement in place to work closely with the West New Britain Province to see to it that our traditional cultures and customs in the province are preserved and safeguarded,” Mr Kilanda said.



School students from Bali Island in West New Britain Province showcasing their culture.



NCC REACHES CUSTODIANS OF CULTURE

| By Bola Noho

National Cultural Commission is reaching out to the custodians of traditional cultures, arts and customs to help them preserve, safeguard and promote their cultures.

On the 4th of September 2020, the Executive Director of the National Cultural Commission (NCC) Steven Enomb Kilanda was in Atirigu village in the Ungai Bena District of Eastern Highlands Province to present to an "Isukana Stretim Bilas Festival" an official certificate and formally open the festival.

He also presented a cheque of K5,000 and further made a commitment of K10,000.00 as assistance to fund the first festival of its kind in the district, and appealed to the people there to keep their culture alive as it was their identity, pride and future.

"You must keep your culture because it is the biggest stand-alone tourism product

because most tourists coming into our country want to see our cultural festivals, shows, events and programs," Mr. Kilanda said.

"Take their cultures more seriously as the biggest assets"

He echoed the same message to festival goers that people should take their cultures more seriously as the biggest assets of the country when they realize one day that all nonrenewable resources in the country had run out.

Mr. Kilanda urged them to keep this important asset and pass it down to their young generations. "We must teach our young children and youths about our culture, our dance and music and traditional way of life," he said.

He also appealed to the children and young men and women to participate in the festival next year. He said Covid-19 has affected some of the major cultural festivals and shows in the country except for the smaller



Chairman of Isukana Stretim Bilas Festival Nickson Willie, a Mr Samae Uge, acting Executive Director of NCC Mr Steven Enomb Kilanda and Acting Director of National Performing Arts Troupe Mr John Doa during the presentation of the Certificate.

ones at the local and district levels.

He presented K5,000 to support the festival.

Mr. Kilanda was accompanied by the Director of National Performing Arts Troupe, John Doa and senior officers from NPAT and National Film Institute.

CULTURE OPENS A REMOTE ENGAN POCKET



Acting Executive Director of National Cultural Commission Mr Steven Enomb Kilanda with 11 ward councilors from the Nete Lyaim region of Enga Province.

Lyaim Cultural Festival, which for the first time saw 10 councilors from their respective council wards coming together in two hired 25-seater buses and two 10-seater Land Cruisers to attend the launching.

The Executive Director of National Cultural Commission, Steven Enomb Kilanda who was on his first duty travel after his permanent appointment, said it was heartbreaking to see everyone coming together like this in union to host the cultural festival.

"This is the way forward for other government services and development to reach you," he said, adding that the festival would open up doors for other government services and developments to flow.

Mr Kilanda said he would talk to local MP Hon. Tomait Kapil and the Rural Airstrip Agency to reopen the only airstrip in the area so that tourists and other visitors from outside could go in.

Mr Kilanda was accompanied by the First Secretary to the Ministry of Tourism Arts and Culture, Andrew Diu Yamai, who committed K10,000 on behalf of the Minister for Tourism Arts and Culture, Emil Tammur.

Mr. Kilanda pledged K20,000 as assistance for the hosting of the festival.

The Nete Lyaim Cultural Festival will be staged from December 8-9, 2020.

The other festival in the region is the Lagaip Songai Festival which runs from 15th to the 16th of September, 2020.

| By Bola Noho

One of the remotest places in Enga Province which has been without basic government services for the last 45 years is beginning to see the light at the end of the tunnel.

That part of Enga is known for its tribal warfare but is now coming together in peace and harmony to embrace the doors that are opening for government services.

The National Cultural Commission was in Wabag recently to launch the Nete



PNG DUO AWE CHINA WITH TRADITIONAL MUSIC

| By Balthazar Moriguba



Pius with an audience participant trying out the Sepik flute.

Pius with an audience participant trying out the Kuakumba flutes.

The Shanghai Museum not only has its collections and displays of ancient Chinese art, but also presents magnificent arts and civilizations from different continents of the world.

The arts of the Great Ocean: Pacific Arts Collections from the Mus'ee du quai Branly-Jaeques Chirac, is believed to be the first exhibition that delivers a more complete view of art of Oceania on mainland China. The art and culture of Oceania have brought infinite creative inspiration to masters such as Paul Gauguin and Pablo Picasso. The 150 artworks exhibited in the Shanghai Museum tell stories of the distinct and unique cultures of Oceania.

Both Pius Wasi and Balthazar Moriguba from the Institute of PNG Studies, were invited by Shanghai Museum to give short lectures and demonstrations on PNG bamboo flutes and kundu (hourglass drums) percussion music from August 3 – 16 in 2019. They traveled to China via Hong Kong on July 31, 2019.

After giving short lectures on PNG's traditional music and brief demonstrations on traditional bamboo flutes and kundu drums for almost a week at the Shanghai Museum, the duo was invited to perform at an exhibition

“The Shanghai Museum tell stories of the distinct and unique cultures of Oceania”

opening by visual arts students from universities around China, who had gathered in Shanghai to showcase their individual respective art works. The general reception and eagerness of the Chinese audience to hear and learn our traditional music was overwhelming. Since most have not heard and know of our traditional music and musical instruments, many were so amazed and fascinated, wanting us to spend more time and perform around China. They were awed especially with the combination

of traditional flute and percussion as an ensemble.

Time was against them and the duo had to return home but they owe their gratitude to the Shanghai Museum of China for their travel, accommodation and living expenses and the National Cultural Commission and the Institute of PNG Studies for their visa and related costs.

Balthazar Moriguba, is the Music Technician at the Institute of Papua New Guinea Studies, Boroko, NCD.

Pius and Balthazar showing how to handle a kundu in China.

2020

PAPUA NEW GUINEA'S MAJOR CULTURAL EVENTS



MINISTRY OF TOURISM,
ARTS AND CULTURE

**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 up-dated information on
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