2019-2023
CORPORATE PLAN

NATIONAL CULTURAL COMMISSION
MINISTRY OF TOURISM, ARTS & CULTURE

To Preserve, Promote and Safeguard Our Diverse Tangible and Intangible Cultural Heritage
## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0 Minister’s Foreword</td>
<td>2</td>
</tr>
<tr>
<td>2.0 Acting Executive Director’s Statement</td>
<td>3</td>
</tr>
<tr>
<td>3.0 Legislative Framework and Functional Responsibilities</td>
<td>4</td>
</tr>
<tr>
<td>4.0 Roles and Functions of the Commission</td>
<td>5</td>
</tr>
<tr>
<td>5.0 Institute of Papua New Guinea Studies</td>
<td>8</td>
</tr>
<tr>
<td>6.0 National Film Institute</td>
<td>9</td>
</tr>
<tr>
<td>7.0 National Performing Arts Troupe</td>
<td>10</td>
</tr>
<tr>
<td>8.0 Strategic Overview (Vision and Mission Statement)</td>
<td>11</td>
</tr>
<tr>
<td>9.0 Alignment of Strategic Framework with Government Corporate Vision</td>
<td>13</td>
</tr>
<tr>
<td>10.0 Monitoring and Evaluation Reporting</td>
<td>14</td>
</tr>
<tr>
<td>11.0 Commission’s Organizational Structure</td>
<td>16</td>
</tr>
<tr>
<td>12.0 National Cultural Commission’s Five Year Plan</td>
<td>17</td>
</tr>
<tr>
<td>Information</td>
<td>23</td>
</tr>
</tbody>
</table>
1.0 MINISTERS’ FOREWORD

The National Cultural Commission (NCC) is one of the agencies under the Ministry of Tourism, Arts and Culture, responsible for cultural functions it is mandated to carry out. The Commission’s primary objective is to assist and facilitate, preserve, protect, develop, promote and safeguard the traditional cultures of the indigenous people of Papua New Guinea and to encourage the development, promotion and protection of the contemporary cultures of PNG.

NCC is also mandated to facilitate selected and approved aspects of cultures in Papua New Guinea; and to coordinate with related government agencies and with provincial cultural bodies on cultural matters, as well as with international cultural organizations. With this mandate, the National Cultural Commission has developed this Corporate Plan to provide a blueprint for the Commission to carry out its corporate objectives and functions.

This corporate plan captures programmes that form some of the core elements of the culture, heritage and arts from the cultural resources of Papua New Guinea. These resources can be harnessed through the development and promotion of a creative industry that can generate benefits for communities throughout PNG.

Some of the key programmes highlighted cover thematic and international festivals. Thematic festivals involve local festivals with cultural content. International festivals include the Pacific Festival of Arts and the Melanesian Festival of Arts and Culture, each hosted at four-year intervals by member countries in the Pacific region. The fifth Melanesian Festival of Arts and Culture for instance was hosted by Papua New Guinea nineteen years after its inception.

These festivals are a draw card for the development and promotion of the tourism industry in the country and also serve to help safeguard cultural forms and arts of the sub-region and the Pacific region.

The Corporate Plan must be fully implemented by the National Cultural Commission in collaboration with other stakeholders, organizations and agencies to achieve its VISION and MISSION Statement, and overall corporate objectives.

The programmes captured in this corporate plan framework have linkages to Vision 2050,PNGDSP 2010-2030 and MTDP 2018-2022. Their importance for the present Corporate Plan 2019-2023 is to take note of the programmes and implement them as planned.
It is my pleasure to introduce the Corporate Plan 2019-2023 crafted by the National Cultural Commission for adoption and implementation.

This Corporate Plan serves to capture a number of core programmes which the National Cultural Commission is entrusted to undertake and implement with stakeholders and relevant organizations and bodies, to achieve its corporate objectives.

The National Cultural Commission is mandated by the National Cultural Commission Act 1994 to carry out cultural functions and to achieve its corporate objectives. The primary objective of the Commission is to assist and facilitate, preserve, protect, develop and promote the traditional cultures of the indigenous people of Papua New Guinea.

NCC also aims in its mandate to encourage the development, promotion and protection of the contemporary cultures of Papua New Guinea; to facilitate the marketing of selected and approved aspects of cultures of Papua New Guinea; to coordinate with related government and non-government agencies on cultural matters; to coordinate cultural activities with provincial cultural bodies; to liaise with non-government organizations on cultural matters; and also to liaise with international cultural organizations.

NCC with its three national cultural institutions; Institute of PNG Studies (IPNGS), National Film Institute (NFI) and National Performing Arts Troupe (NPAT), have contributed corporately to implement the Commission’s mandate. In pursuit of its corporate functions and responsibilities, it has taken on board a number of important programme. For instance, PNG became a signatory to the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in May 2008. This resulted in the Commission locally hosting workshops on three occasions. Further to this, NCC has co-ordinated and conducted two Cultural Mapping projects in Gulf and West New Britain provinces.

The Commission has long participated in the regional Pacific Festival of Arts as well as the Melanesian Festival of Arts and Culture. It coordinated the 5th Melanesian Festival of Arts and Culture in 2014 in PNG.

Papua New Guinea at present is experiencing growth in the creative industry. This scenario impacts people’s tastes for fashion, art and life, and these must be encouraged by a favorable cultural policy framework.

This framework must also be reflected in the NCC’s corporate plan. The corporate plan framework complements the Government’s Vision 2050 policy; the Development Strategic Plan (DSP) 2016-2030; and the Medium Term Development Plan (MTDP) 2016-2020. This corporate plan has been crafted to achieve the Government’s policy objectives through the Cultural sector.

Steven Enomb Kilanda
Acting Executive Director
National Cultural Commission

For instance, PNG became a signatory to the 2003 UNESCO Convention for the

Safeguarding of the Intangible Cultural Heritage in May 2008. This resulted in the Commission locally hosting workshops on three occasions. Further to this, NCC has co-ordinated and conducted two Cultural Mapping projects in Gulf and West New Britain provinces.

The Commission has long participated in the regional Pacific Festival of Arts as well as the Melanesian Festival of Arts and Culture. It coordinated the 5th Melanesian Festival of Arts and Culture in 2014 in PNG.

Papua New Guinea at present is experiencing growth in the creative industry. This scenario impacts people’s tastes for fashion, art and life, and these must be encouraged by a favorable cultural policy framework.

This framework must also be reflected in the NCC’s corporate plan. The corporate plan framework complements the Government’s Vision 2050 policy; the Development Strategic Plan (DSP) 2016-2030; and the Medium Term Development Plan (MTDP) 2016-2020. This corporate plan has been crafted to achieve the Government’s policy objectives through the Cultural sector.

Steven Enomb Kilanda
Acting Executive Director
National Cultural Commission

For instance, PNG became a signatory to the 2003 UNESCO Convention for the

Safeguarding of the Intangible Cultural Heritage in May 2008. This resulted in the Commission locally hosting workshops on three occasions. Further to this, NCC has co-ordinated and conducted two Cultural Mapping projects in Gulf and West New Britain provinces.

The Commission has long participated in the regional Pacific Festival of Arts as well as the Melanesian Festival of Arts and Culture. It coordinated the 5th Melanesian Festival of Arts and Culture in 2014 in PNG.

Papua New Guinea at present is experiencing growth in the creative industry. This scenario impacts people’s tastes for fashion, art and life, and these must be encouraged by a favorable cultural policy framework.

This framework must also be reflected in the NCC’s corporate plan. The corporate plan framework complements the Government’s Vision 2050 policy; the Development Strategic Plan (DSP) 2016-2030; and the Medium Term Development Plan (MTDP) 2016-2020. This corporate plan has been crafted to achieve the Government’s policy objectives through the Cultural sector.

Steven Enomb Kilanda
Acting Executive Director
National Cultural Commission

For instance, PNG became a signatory to the 2003 UNESCO Convention for the
The National Cultural Commission is responsible for developing, preserving, protecting and promoting both traditional and contemporary cultures of Papua New Guinea. The enabling framework that governs its functions and responsibilities is established through the National Cultural Commission Act 1994. These functions and responsibilities are listed as (section 4)

(i) to assist and facilitate, preserve, protect, develop and promote the traditional cultures of the indigenous people of Papua New Guinea;

(ii) to encourage the development, promotion and protection of the contemporary cultures of Papua New Guinea; and

(iii) to facilitate the marketing of selected and approved aspects of the cultures of Papua New Guinea; and

(iv) to co-ordinate with related Government and Non-Government Agencies on cultural matters; and

(v) to co-ordinate cultural activities with Provincial cultural bodies; and

(vi) to liaise with Non-Government organisations on cultural matters; and

(vi) to liaise with international cultural organizations.

In its current establishment, the Commission is structured according to four internal divisions and three National Cultural Institutions. The internal divisions are:

(i) Executive Services

(ii) Corporate (Management) Services

(iii) Policy, Research and Regulatory Services and

(iv) Cultural Services Development.

The National Cultural Institutions are:

(i) Institute of PNG Studies

(ii) National Film Institute and

(iii) National Performing Arts Troupe.

These Divisions and Institutions have specific functions and responsibilities relating to documentation, preservation, development and promotion of the diverse traditional and contemporary cultures of Papua New Guinea.
4.0 ROLES AND FUNCTIONS OF THE COMMISSION

4.1 Executive Services Division

The Executive Division comprises six positions including the Executive Director and a cohort of officers. It is responsible for the overall and effective management of the Commission on a daily basis. It also maintains strategic direction and partnerships with local, national and international organizations connected to the work of the culture.

This division ensures that effective management and coordination is achieved through activities such as:

- Quarterly senior management meetings;
- Setting of priorities, implementation and monitoring;
- Monitoring and reviewing of the performance of the Commission;
- Institute and coordinate management forums between institutions and divisions and stakeholders;
- Provision of policy advice and direction to the Government through the office of the Minister for Tourism, Arts and Culture; and
- Work with international cultural organizations on matters of culture on behalf of Papua New Guinea.

4.2 Corporate Services Division

The Corporate Services Division’s primary role is to provide financial accountability, recruitment and training for the effective and efficient delivery of services. It is responsible for:

- All matters relating to staff recruitment, promotion, discipline , training and welfare;
- Dealing with establishment matters with regards to employee redundancy management (retirement, retrenchment, termination and death), records and registry;
- Maintenance of receipts of funds and keeping records of all financial transactions of the Commission;
- Payment of staff salaries, allowances and other entitlements, and payments to contractors and other members of the public;
- Coordinating the preparation of the Commission’s budget, preparing all sub-allocations to cultural institutions;
- Procurement, maintenance of office buildings and assets of the commission;
- Ensuring that accurate and timely financial reports are produced and presented to Management and Board;
- Keeping proper records of all fixed and portable assets of the Commission;
- Ensuring that the Commission is compliant with all its statutory obligations including
recruitment, discipline, financial control and reporting;

• Developing staff development program of the Commission;
• Human resource development and matters relating to general welfare of staff;
• Ensuring implementation of government policy including working in collaboration with State institutions and provincial and local partners; and
• Advising the Commission through the Executive Director on all aspects of work relating to the Legislative function of the commission and other related legislations including PFMA, General Orders and PSMA.

4.3 Policy, Research and Regulatory Services Division

The Policy, Research and Regulatory Services Division has three distinct functions which complement each other in the areas of:

(i) Policy formulation and development in cultural heritage, arts, international organizations’ programmes and activities,
(ii) Research and documentation, and
(iii) Regulatory compliance and monitoring.

To achieve this, the Regulatory branch deals with matters relating to Conventions covering the protection and safeguarding of cultural heritage, cultural diversity and arts and the enforcement of Cultural Heritage legislations. This division aims to:

• Assist with the publication of cultural magazines and books for the promotion of PNG cultures;
• Co-ordinate the implementation of plans and policies of the Commission;
• Be Responsible for the data collection and management, development and policy analysis into relevant proposal of the cultural institutions and other operational divisions;
• Co-ordinate workshops, seminars, and symposiums on issues and matters of cultural and artistic heritage significance;
• Co-ordinate and implement plans and programs initiated by international cultural organizations. Ensuring that programs relate to the safeguarding of Intangible Cultural Heritage;
• Develop and monitor relevant research and documentation programmes on cultural heritage and arts of PNG;
• Develop and implement guidelines on the establishment of provincial cultural centres;
• Develop programmes on PNG cultural values and norms for cultural centres; schools and communities; and
• Co-ordinate and implement plans and programs of the government.

4.4 Cultural Services Development Division

The Cultural Development Services Division comprises four branches: (i) Cultural Development, (ii) Marketing, (iii) Festivals and (iv) Cultural industries. Cultural development relies on information and data pertinent to the culture and arts of PNG which must be recorded and retained in an appropriate database system. The marketing
products is important in promoting cultural products for revenue generation by the custodians and producers of such products. Festival and cultural industries are important in generating revenue for people communities, and also assist in safeguarding elements of PNG’s diverse cultures. The Cultural Services Development Division aims to:

- Co-ordinate and stage regional thematic cultural festivals/events;
- Co-ordinate Papua New Guinea’s participation in the Pacific Festival of Arts;
- Co-ordinate Papua New Guinea’s participation in the Melanesian Festival of Arts and Culture;
- Co-ordinate Papua New Guinea’s participation in other international cultural festivals and arts exhibitions;
- Assist provinces with the co-ordination of Provincial Cultural Festivals;
- Register Cultural/Contemporary Groups and Individual Artists in Papua New Guinea;
- Design and publish Papua New Guinea’s Annual Culture Calendar of Events;
- Co-ordinate cultural performances, events and activities internally and externally;
- Assist cultural/contemporary groups and individual artists with travel arrangements to overseas cultural festivals and arts exhibition;
- Promote all registered cultural groups and individual artists;
- Encourage cultural preservation amongst the registered cultural/contemporary groups or individual artists in line with the Commission’s guidelines on Preservation and Performances;
- Co-ordinate and monitor the implementation of cultural festivals and shows;
- Establish a cultural database for PNG;
- Develop and implement programs on cultural industries in PNG.
5.0 INSTITUTE OF PAPUA NEW GUINEA STUDIES

The Institute of Papua New Guinea Studies (IPNGS) is one of the three National Cultural Institutions of the Commission. It is responsible for:

- Carrying out research, documenting, recording and interpreting all aspects of the traditional cultures of the indigenous people of Papua New Guinea;
- The systematic recording of the traditional music, dance and oral history of Papua New Guinea leading to the establishment and maintenance of an audiovisual and print archive of such materials that reflects the diversity of research that has been undertaken;
- Disseminating information about the cultures of Papua New Guinea through lectures, articles, books and audiovisual recordings locally and internationally;
- Encouraging, understanding of and respect for all traditional cultures of Papua New Guinea;
- Making records available for the development of literature, drama, music and the visual arts;
- Liaising with other organisations in Papua New Guinea and abroad with related interests;
- Developing a Cultural Education program through publications that focus on aspects of indigenous culture.
CORPORATE PLAN 2019-2023

6.0 NATIONAL FILM INSTITUTE

The National Film Institute (NFI) is another of the three National Cultural Institution of the Commission and is responsible for:

- Developing film as a medium of communication with a wider Papua New Guinean audience;
- Creating awareness of the richness of Papua New Guinea culture through film;
- Encouraging the making of Papua New Guinea documentary films;
- Producing films with Papua New Guinean content and perspective;
- Developing film as a tool for purposes of cultural education;
- Promoting Papua New Guinea Arts and Culture locally and abroad through film;
- Helping to establish a commercial film industry;
- Monitoring and facilitating the activities of foreign film interests in PNG; and
- Regulating foreign film interest in Papua New Guinea.
The National Performing Arts Troupe (NPAT) is the third of the three National Cultural Institutions in the Commission.

The NPAT is responsible to:

- Adapt and develop theatre as a tool for communicating information about social and cultural change in PNG;
- Institutionalize theatre as a cultural art form;
- Cultivate and promote a repertoire of traditional songs and dances;
- Use theatre as a vehicle for driving and fostering PNG cultural identity; and
- Host and promote theatrical performances and activities through regular, local, regional and international festivals of Arts and theatre.
8.0 STRATEGIC OVERVIEW

VISION
“Preserving, Communicating and Celebrating Papua New Guinea’s Cultural Diversity”

MISSION
To preserve, promote and safeguard our diverse tangible and intangible cultural heritage.

To support and stimulate the growth of creative industries and to provide a platform to reward creativity and originality with equity and fairness.
8.1 The National Cultural Commission’s GOALS:

1) Foster respect and collaboration with all communities, organizations and stakeholders concerned with the preservation, protection and promotion of PNG cultural heritage

Key Strategies:

1.1 Organize periodic cultural festivals in and around different Provinces and Districts of Papua New Guinea and also at the Regional and International levels;

1.2 Coordinate and/or organize the audiovisual documentation of traditional and contemporary cultures of Papua New Guinea;

1.3 Revalue and reposition the cultural interest in theatre and stimulate its capacity development through recruitment and training;

1.4 Consolidate the archival capacity and demonstrate the value and relevance of traditional music, dance and folklore to a wider audience;

1.5 Preserve all archival records through digitization; and

1.6 Identify and foster close partnerships with all relevant stakeholders.

2) Identify and stimulate the growth and the market of creative industries

Key Strategies:

2.1 Map the emerging market of creative industries;

2.2 Design platforms to capture the potential of creative industries;

2.3 Attract partnership and investment in creative industries to expand its market value and potential;

2.4 Develop a key and appropriate legislative framework to regulate and stimulate creative industries

2.5 Bolster economic growth through creative industries

3) Promote nation building through cultural education

Key Strategies:

3.1 Use cultural content from audiovisual documents and theatre to inspire learning, pride and national introspection;

3.2 Use theatre and audiovisual documents to communicate and engage with issues of contemporary social, political and environmental concerns;

3.3 Organize annual competitions in literature and essays on cultural topics; and

3.4 Identify, reward and promote a creative means of celebrating unity in diversity.

4) Improve and strengthen the corporate governance of the Commission

Key Strategies:

4.1 Capacity improvement and development in Human Resource, Financial accountability and reporting, and infrastructure rehabilitation and growth;

4.2 Develop and maintain an asset registry and policy of the Commission, and establish a permanent institutional home for the Commission;

4.3 Ensure compliance and deliberate improvement in all the legacy issues of non-accountability that have plagued the Commission in yester years;

4.4 Review current staff establishment and implement an organizational restructure based on a human resource audit and an organizational needs analysis; and

4.5 Review the legislative framework of the Commission in light of changing economic and historical circumstances and align it with similar legal aspirations of cultural, environmental and economic organizations in PNG.
ALIGNMENT OF STRATEGIC FRAMEWORK WITH GOVERNMENT CORPORATE VISION

The sum of functions and responsibilities of the Commission is aligned especially with Pillar 6 of Vision 2050 which focuses on Spiritual, Cultural and Community Development while the Medium Term Development Plan (MTDP) III implicates the work and value of culture and places an economic emphasis on tourism as a means of revenue generation. While the MTDP III is driven by the interest to raise internal revenue, this Corporate Plan of the Commission is more intimately aligned with Vision 2050.

LEGISLATION AND COMMISSION’S POLICY

Diagram 1: Strategic Alignment
The Annual Operational Plan is our main tool in implementing our Corporate Plan 2019-2023. The success and effectiveness in implementing this plan will be measured through effective monitoring and evaluation.

A strong reporting process is in place through the Strategic Framework. This reporting is linked to the programs and activities of divisions and institutions of the Commission.

Each section or branch, division and institution shall provide monthly and quarterly reports of their progress and achievement reports in Senior Management Team forums. These reports shall form the basis of the reports submitted to Departments of Treasury and National Planning and Monitoring and ultimately to the National Parliament via the Minister.

The Executive Services Division of the Commission is responsible for the overall coordination and collation of these reports.

The matrix below of the Results Framework Structure shows how the Commission’s plans operate and define how the Monitoring and Evaluation Framework for its Annual Operational Plan will be implemented and monitored.
## 10.1 Monitoring and Evaluation Framework for Commission Plans

**Strategic Direction:** As Nationally determined by Medium Term Development Plan (MTDP III)

<table>
<thead>
<tr>
<th>Commissions Plans</th>
<th>Individual Level</th>
<th>Sectional Level</th>
<th>Division Level</th>
<th>Department Level</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Corporate Plan</strong></td>
<td>Compiled sectional results based monthly reports</td>
<td>Sectional annual results based reports</td>
<td>Divisional annual reports (Results based)</td>
<td>Commissions annual report to CACC &amp; NEC</td>
<td>Directs and keeps management focused on results achievement</td>
</tr>
<tr>
<td><strong>Annual Operational Plan</strong></td>
<td>Sectional monthly results based reports</td>
<td>Sectional annual results based reports</td>
<td>Divisional internal annual reports (Results based)</td>
<td>Internal annual reports and quarterly reports to Central Agencies</td>
<td>Annual operation report focuses on results instead of activities</td>
</tr>
<tr>
<td><strong>Branch/Section Work Plans</strong></td>
<td>Compiled individual staff results based monthly reports</td>
<td>Sectional quarterly results based reports</td>
<td>Divisional quarterly results based reports</td>
<td>Commissions annual reports</td>
<td>Sections should consider compiling annual performance reports</td>
</tr>
<tr>
<td><strong>Individual Work Plans</strong></td>
<td>Compiled individual staff results based monthly reports</td>
<td>Sectional monthly results based reports</td>
<td>Divisional monthly results based reports</td>
<td>Commissions quarterly reports</td>
<td>Staff can report outputs aimed at expected outcomes</td>
</tr>
</tbody>
</table>
11.0 COMMISSION’S CURRENT ORGANIZATIONAL STRUCTURE

Ministry of Tourism
Arts & Culture

National Cultural Commission
Executive Director

Executive Services

Policy, Research & Regulatory
- Policy
- Research
- Regulatory

Cultural Services & Development
- Cultural Services
- Marketing
- Festivals & Events
- Arts industry development

Corporate Services
- Finance
- Human Resource
- Information Technology

Institute of PNG Studies
- Music
- Dance
- Ethnology
- Publication
- Administration

National Film Institute
- Film Archives
- Production
- Administration
- Production
- Support Staff

National Performing Arts Troupe
- Administration
- Artistic Branch
- District Support
- Support Staff

Institute of PNG Studies
- Administration

National Film Institute
- Administration
Goal 1: Foster respect and collaboration with all communities, organizations and stakeholders concerned with the preservation, protection and promotion of PNG cultural heritage

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Outcome</th>
<th>Achievement Indicator</th>
<th>Delivery Date</th>
<th>Responsibl e Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Organize periodic cultural festivals in and around different Provinces and Districts of Papua New Guinea and also at the Regional and International levels;</td>
<td>Cultural Festivals</td>
<td>1.1a. Attend yearly festivals for research, monitoring and reporting. 1.1b. Yearly presentation on policy matters during workshops and for a on wings of festival</td>
<td>Ongoing</td>
<td>National Cultural Commission</td>
</tr>
<tr>
<td>1.2. Coordinate and/or organize interest in filming traditional and contemporary cultures of Papua New Guinea;</td>
<td>Encourage Filming production</td>
<td>1.2a. Lead awareness workshop in communities across the country on the importance of filming and preserving our traditional and contemporary cultures, highlight the benefits to be gained from this practice. 1.2b. NFI’s Annual Program WORKABAUT PIKSA SHOW must be on the road again screening NFI national heritage films in communities and schools around the country. Youths of communities to be engaged as assistants and agents of the NFI to screen films. 1.2c. Screen National Heritage Collection films and other films deposited in to the NFI by international filmmaker weekly on TV for the nation to watch.</td>
<td>By end of 4th Quarter</td>
<td>National Film Institute</td>
</tr>
<tr>
<td>1.3. Revalue and reposition the cultural interest in theatre and stimulate its capacity development through recruitment and training;</td>
<td>Capacity development in theatre</td>
<td>1.3a. Write and develop scripts 1.3b. Staging and performance 1.3c. Video and audio documentary of theatre performance and use for archival purpose 1.3d. Conduct basic theatrical training</td>
<td>Ongoing</td>
<td>National Performing Arts Troupe</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>1.4. Consolidate the archival capacity and demonstrate the value and relevance of ethnomusicology and traditional dances to a wider audience;</td>
<td>Strengthen archival development and capacity</td>
<td>1.4a. Sponsor 2 students per year for research based on cultural heritage in PNG. 1.4b. Conduct 3Xyearly field trips to villages, festivals in towns, radio or print archives. 1.4c. Cataloguing of all archival materials for easy access.</td>
<td>Ongoing activity</td>
<td>Institute of PNG Studies</td>
</tr>
<tr>
<td>1.5. Preserve all archival records through Digitalization; and</td>
<td>Digitization process</td>
<td>1.5a. Conduct quarterly research and use the information for preservation &amp; Promotion. 1.5b. Digitise all audio, visual, print, photograph and written collections. 1.5c. Liaise with other institutions to arrange copies of relevant materials to be housed at IPNGS and NFI</td>
<td>Ongoing Activity</td>
<td>Institute of PNG Studies, National Film Institute</td>
</tr>
<tr>
<td>1.6. Identify and foster close partnership with all relevant stakeholders</td>
<td>MOU with partners</td>
<td>1.6a. Communicate and establish Networks with partners through cultural awareness</td>
<td>National Performing Arts Troupe, NFI</td>
<td></td>
</tr>
</tbody>
</table>
## Goal 2: Identify and stimulate the growth and the market of creative industries

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Outcome</th>
<th>Achievement Indicator</th>
<th>Delivery Date</th>
<th>Responsible Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1. Map the emerging market of creative industries;</td>
<td>Marketing</td>
<td>2.1a. Awareness/Issue Dramas depicting objectives and or key messages of funding bodies</td>
<td>Ongoing</td>
<td>National Performing Arts Troupe, National Film Institute</td>
</tr>
<tr>
<td>2.2. Design platforms to capture the potential of creative industries;</td>
<td>Strengthen creative industry</td>
<td>2.2a. Traditional Dances – revival of major traditional dances within the community, district, province and region. Within this a national dance can be depicted.</td>
<td>Ongoing</td>
<td>National Performing Arts Troupe</td>
</tr>
<tr>
<td>2.2b. Promoting THE VOICE of people program.</td>
<td></td>
<td></td>
<td></td>
<td>National Film Institute</td>
</tr>
<tr>
<td>2.2c. Short five minutes film to be promoted by NFI on social media weekly</td>
<td></td>
<td></td>
<td></td>
<td>National Film Institute</td>
</tr>
<tr>
<td>2.3. Attract partnership and investment in creative industries to expand its market value and potential;</td>
<td>MOU, MOA with partners</td>
<td>2.3a. Liaise with funders to sell ideas of productions 2.3b. Development of MOU with partners</td>
<td>2020 1st Quarter</td>
<td>National Performing Arts Troupe, National Film Institute</td>
</tr>
<tr>
<td>2.4. Develop key and appropriate legislative framework to regulate and stimulate creative industries</td>
<td>Legislative framework</td>
<td>2.4a. Copyright laws for films 2.4b. Laws protecting PNG Actors 2.4c. Laws for international film makers</td>
<td>By end of 2020</td>
<td>National Cultural Commission, National Film Institute</td>
</tr>
<tr>
<td>2.5. Bolster economic growth through creative industries</td>
<td>Encourage economic growth</td>
<td>2.5a. A small home-grown Film Industry “Pollywood”. Use Nollywood and Bollywood as our models to grow our film industry for it will definitely contribute to boosting the Economy</td>
<td>Ongoing</td>
<td>National Cultural Commission, National Film Institute</td>
</tr>
</tbody>
</table>
### Goal 3: Promote Nation building through Cultural Education

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Outcome</th>
<th>Achievement Indicator</th>
<th>Delivery Date</th>
<th>Responsible Section</th>
</tr>
</thead>
</table>
| 3.1. Use cultural content from film and theatre to inspire learning, pride and national introspection; | School Holiday Programs      | **3.1a.** Quarterly publication of archival information through print, audio, video, electronic etc.  
**3.1b.** Liaise with institutions to ensure publications/ (DVDs, Video) reach schools, cultural centres and other relevant institutions.  
**3.1c.** Develop a website  
**3.1d.** Develop quarterly Newsletters, Pamphlets  
**3.1e.** Working with school kids and surrounding villages during school holidays: (i) Traditional, creative dance; (ii) Traditional and creative music; (iii) Body Art and catwalk; (iv) Miming and puppet acting; (v) Exhibition and debate; (vi) Drama and forum | Ongoing | Institute of PNG Studies, National Performing Arts Troupe, National Cultural Commission, National Film Institute |
| 3.2. Use theatre and film to communicate and engage with issues of contemporary social, political and environmental concerns; | Film Production              | **3.2a.** Develop a documentary on Leadership in PNG  
**3.2b.** Identify one cultural practice and film it  
**3.2c.** Go in provinces in all sectors and make 20 educational films for public distribution (TV, DVD, USB Flash, Mobile) | 2020-2021 | Executive Services and National Film Institute |
| 3.3. Organize annual competitions in literature and contemporary music; and | Promote literature competition | **3.3a.** Organize annual conferences each year for research publication  
**3.3b.** Conduct an annual National Literature Competition | Ongoing | Institute of PNG Studies |
| 3.4. Identify, reward and promote creative means of celebrating unity in diversity. | Promote Artists reward        | **3.4a.** Media Publication to Market NCC and its Cultural Programs | Ongoing | National Cultural Commission |

---

**Note:** The table cells are shaded for easy readability. The dates and responsible sections are placeholders and should be replaced with actual dates and responsible parties as per the original document. The table structure and data points are designed to reflect the organizational and delivery aspects of the Cultural Commission's plans.
## Goal 4: Improve and strengthen the corporate governance of the Commission

### Objectives

**4.1.** Capacity improvement and development in Human Resource, Financial accountability & reporting and infrastructure rehabilitation and growth;

**4.2.** Develop an asset registry and policy of the Commission, and establish a permanent institutional home of the Commission;

**4.3.** Ensure compliance and deliberate improvement in all the legacy issues of non-accountability that has dodged the Commission in yester years;

### Outcome

<table>
<thead>
<tr>
<th>Deliver Date</th>
<th>Responsible Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ongoing</td>
<td>Institute of PNG Studies, Corporate Service Division</td>
</tr>
<tr>
<td></td>
<td>Corporate Service Division</td>
</tr>
<tr>
<td></td>
<td>Ongoing Services</td>
</tr>
</tbody>
</table>

### Summary

<table>
<thead>
<tr>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
<th>2023</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>
### 4.4. Review current staff establishment and implement an organizational restructure based on a human resource audit and an organizational needs analysis; and

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4.4a.</strong> Roll out DPM staff performance processes</td>
<td><strong>4.4b.</strong> Update personal records</td>
<td><strong>4.4c.</strong> Succession plan in place for each Branch</td>
</tr>
<tr>
<td><strong>4.5.</strong> Review the legislative framework of the Commission in light of changing economic and historical circumstances and align it in sync with similar legal aspirations of cultural, environmental and economic organizations in PNG</td>
<td><strong>4.5a.</strong> Conduct workshops and review reports</td>
<td><strong>4.5b.</strong> Submission to legislative council</td>
</tr>
<tr>
<td>Human resource branch</td>
<td>Ongoing</td>
<td>Executive Services and Policy, Research &amp; Regulatory Services</td>
</tr>
</tbody>
</table>