**Terms of Reference:**

**Feasibility Study for Inuit Performing Arts & Cultural Learning Hub**

**Prepared by Qaggiavuut**

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# 1. Organization Background

Qaggiavuut is a non-profit society that works to build wellness, culture and Inuit language sustainability by supporting Inuit performing artists with training and opportunities to strengthen and expand the reach of their creations.

Qaggiavuut won the 2015 Arctic Inspiration Prize for the Qaggiq Project, a strategy to train Inuit performing artists and deliver Inuit performing arts programming to children and youth. Since 2016, Qaggiavuut has provided training to over 300 Inuit performing artists including technical skills mentorship to over 30 Inuit youth and Inuit performing arts programming to over 5,000 children and youth.

Qaggiavuut manages the Qaggiq School of Performing Arts; delivering 7 group courses annually and 30 individual mentorships in the performing arts and the technical arts. The Qaggiq School partners with the National Theatre School of Canada and the National Theatre School of Greenland in pedagogy and accreditation. The Qaggiq School has no dedicated space to deliver its programming and relies on renting space in Nunavut communities and in southern Canadian performing arts centres.

By 2018, 24 Inuit who had participated in Qaggiavuut programming were working fulltime in the performing arts, over 50 Inuit are working part-time in the performing arts and two new Inuit language ensemble productions are now booking nationally and internationally:

*Kiviuq Returns*, a professional Inuktut theatre production featuring 6 Inuit actors and 4 Inuit technical crew, performed throughout Nunavut and southern Canada in 2018 and was staged at the Tarragon Theatre in Toronto in January, 2019 to critical acclaim. *Kiviuq Returns* is now booking performances in Canada, United States, Australia, New Zealand and Europe for the 2019-20 theatre season.

*Pisiit Nunattinnut/Arctic Song* is a professionally choreographed music production revitalizing ancient Inuit drum songs once banned. The production features 6-12 Inuit musicians and 2 Inuit technical crew. A pan-Arctic ensemble showcased to world music directors at the International Folk Alliance in Montreal in February, 2019 and begins an Arctic community tour in March, 2019.

Qaggiavuut supports the creation of new work and the maintenance and teaching of traditional Inuit music, dance and stories. To further this mandate, Qaggiavuut is leading a campaign to build Qaggiq, Canada’s first Inuit Performing Arts & Cultural Learning Hub.

# 2. Mission

Nunavut is the only territory/province in Canada that does not have a performing arts centre. There is currently no space for performing arts training in Nunavut and there are no Inuit post-secondary education programs in the fine-arts including the performing, film or visual arts other than those delivered by the Qaggiq School. Many Inuit performing arts were lost during the past century through colonization. Keeping these resources vibrant and alive today is a key to maintaining Inuit culture and language.

As part of Qaggiavuut’s mandate to strengthen this rich culture and language at risk, Qaggiavuut is spearheading a campaign to build Nunavut’s first performing arts space — Qaggiq. The word comes from the Inuit term to describe a magnificent iglu where people gather to strengthen culture and celebrate life in story and song.

Qaggiavuut has held annual performing arts summits for over a decade on the requirements for a performing arts and cultural learning hub and has consulted extensively with stakeholders including artists. Qaggiavuut’s ideas are communicated through social media, website, regular newsletters and public performances. On Canada’s 150th, Qaggiavuut launched a fundraising campaign, reaching out to Canadians to help Inuit artists build the Qaggiq. The National Arts Centre, along with other performing arts facilities in Canada, have provided expert guidance while renowned architectural firm Diamond Schmitt provided architectural design advice. Leaders of Inuit organizations, the Government of Nunavut, NGOs and the city of Iqaluit are pledging support and leaders in Canadian arts and culture have formed the Friends of Qaggiavuut Advisory to support with fundraising. A Business Plan was developed in 2018 by Colliers Canada in order to determine potential construction and operating costs of the Qaggiq.

Qaggiq will be the leading cultural hub for Inuit performance art in the circumpolar world, providing training and development to artists in a state-of-the-art facility. There will also be a much-needed gallery and workshop space to support and present Nunavut’s visual artists as well as screening and projection for Nunavut and circumpolar films. A climate-controlled exhibit room provides space for curated art and artifacts until the Inuit Heritage Centre can be built.

Most importantly, Qaggiq will strengthen Inuit culture and language through arts education programming for children and youth. Qaggiq will foster the promotion of Inuit culture throughout Canada, contributing to the Nunavut economy by creating a destination for cultural tourism and increasing Inuit arts exports globally.

Qaggiq is unique in the timely opportunities it will provide Inuit artists a space to rehearse, train, teach, create and present the Inuit performing arts in the Arctic and throughout Canada and the world.

## 2.1 Objectives

### 2.1.1 General Objectives

The aims of the Qaggiq Hub complement the work of Inuit organizations and government as it seeks to recognize and strengthen Inuit culture, bolster inclusivity and address issues of community stability — particularly among Inuit youth. By opening new avenues of creation and cultural sustainability, Qaggiq is an exciting opportunity to launch a cultural industry in the Arctic and provide higher education in the performing arts including the cultural, visual and technical fields of the arts.

As a cultural hub, Qaggiq will draw Inuit artists from across Canada to collaborate, train, teach
and present their works. It will also return to Arctic communities strengthened artists,
technicians and artistic performances. Children and youth from across Canada will have an opportunity to participate in Inuit performing arts programming at Qaggiq, through live performances and broadcasts of shows and master classes.

Strengthening Indigenous culture by creating a dynamic, technologically innovative cultural hub
in Iqaluit enables Canada’s Arctic to take a leadership role in the circumpolar world.

### 2.1.2 Specific Objectives

The strategic long-term objectives are to break ground on Qaggiq: Inuit Performing Arts & Cultural Learning Hub by April 2020 and for the Hub to:

* Serve as a platform for the Inuit performance artists of the circumpolar world;
* Provide artistic and technical training to aspiring and experienced performance artists and arts technicians;
* Develop performing arts exports from Nunavut to share with Canada and the world;
* Produce Inuit cultural content for distribution across Inuit communities and the world;
* Present professional performing arts in Nunavut;

The Qaggiq Hub, based on consultations within the Nunavut community, will also provide space for:

* Visual Arts Gallery (there is no art gallery in Iqaluit)
* Community marketplace for artisans, hunters, designers and artists
* Connectivity Hub specific to youth accessing the internet with digitized cultural resources
* Kids Hub with supervised activities, dance, theatre, music and storytelling designed for children including pre-school
* Creation rooms that are used for training in all disciplines of the arts, technical arts and culture
* Climate-controlled and secure Exhibit Room for visual arts and touring artifacts (as requested by the Department of Culture and Heritage Nunavut during consultations)
* Inuit-Culinary Teaching Kitchen and Café (there are no culinary arts programs in Nunavut)
* Dormitory accommodations for touring artists, artists-in-residence, teachers, elders and youth

## 2.2 Activity Sectors

The infrastructure project will support the following activity sectors:

**Employment:** The construction of Qaggiq will increase immediate employment and will sustain long-term employment opportunities in Iqaluit, particularly for Inuit in the arts, arts management and the technical arts.

**Staging Original Inuit Productions:** Along with touring productions that will perform there, Qaggiq’s 350-seat, state-of-the art-theatre will stage original Inuit performing arts productions with the ability to live-edit, stream and broadcast. The performing arts are the most effective ways of promoting, preserving, enhancing and maintaining a language and culture at risk and showcasing a unique storied culture with proven global appeal.

**Screening:** Qaggiq will provide screening space for Inuit filmmakers and the Connectivity Hub will include a digital library of Inuit and circumpolar films and videos along with master classes.

**Youth Programming:** Qaggiavuut will provide performing arts education and training to children and youth throughout Canada’s Arctic at Qaggiq and by training artists to deliver youth arts programming in communities. Children and youth will be provided with performing arts programming including free arts programs for youth at risk and children on income support. Youth throughout Canada and the world will travel to Qaggiq for education in Inuit performing arts and culture, much in the same way as Canadian youth travel to Europe for western arts education.

**Professional Inuit Performing Arts Training and Mentorship:** Mentorship and training positions for Inuit are built into the entire project — from the feasibility study to the construction of the building to creation, performance and mastering the technical and operational skills. Qaggiavuut will continue its programming protocols to ensure all work includes Inuit mentorship. A dormitory for visiting artists and teachers is built into the building design.

**Student Programs:** Curricula will be developed to provide high school and college certification credits in performing arts skills from acting and music to lighting, sound, video mixing and stage management. Students from high schools and colleges will be able to study performing arts at Qaggiq. Early childhood education and children’s programming will be provided as part of a mandatory agreement with artists in residence.

**Post-Secondary and Higher Learning:** Working with post-secondary partners, including the National Theatre School of Canada, Qaggiavuut will develop accredited programs in the Inuit performing arts that ladder into undergraduate and graduate degrees. Students and instructors from across Nunavut, Canada and the world will make Qaggiq an Inuit cultural learning destination in the circumpolar world similar to the Banff Centre and other creative learning institutions.

**Tourism and Cultural Exports:** Qaggiq will be the world's first Inuit performing arts space, offering a new tourism destination for Canada’s Arctic. Canadians and those visiting from the circumpolar world and beyond will experience Inuit culture at its highest level. The opportunities for exporting this creative content globally and establishing our cultural presence internationally are immense. Qaggiq will allow Canada to become a unique international cultural mecca while contributing significantly to the $54.6- billion arts industry by creating high-value jobs.

**Visual, Culinary & Cultural Arts:** The Qaggiq design has dedicated visual arts gallery space and exhibit space. The Qaggiq Marketplace will be a secure space for artisans, fishers, hunters, designers and carvers to sell their work and interact with the public. An Inuit Culinary Café is operated by students of an Inuit Culinary Arts Program.

# 3. Scope of Work

## 3.1 Feasibility Study Project Management

Qaggiavuut will procure a firm/consortium of firms (the consultant) to undertake the Feasibility Study project as defined by the scope of work. The selection process will be in alignment with the service proposal requirements outlined in section 3.5.

The consultant will be supported by a **Project Management Team** contracted by Qaggiavuut who are experts in Inuit arts and culture, Nunavut community engagement and project management. The Project Management Team is responsible for the project management of the study and operations including:

1) Meetings, research coordination and other supporting functions
2) Detailed budget and procurement planning
3) Quality assurance of the reports and consultant outputs

The project management team includes:

**Inuk Project Manager**

An Inuk with experience in the arts, arts management and/or project management will lead the Project Management Team and will be provided with mentorship and support in capital project management.

**Project Management Expert**

The Project Manager is supported and mentored and engaged in bilateral cultural learning with experts in capital arts project management, partnership building, stakeholder engagement, communications, advocacy and a commitment to provide the best in strategic analysis and advice. The Project Management Expert will be open, flexible and enthusiastic in working collaboratively with the Project Manager and Inuit stakeholders.

## 3.2 Feasibility Study General Mandate

**Key Stakeholders**

Key stakeholders in the Study include Qaggiavuut (Executive Director/Artistic Director and Chairperson); Nunavut Arts & Crafts Association (Executive Director and Chairperson), Friends of Qaggiavuut and others who agree to join the Stakeholder Committee.

**Invited Stakeholders**

Others organizations invited to participate as Key Stakeholders in the Study will include Nunavut Tunngavik Inc., Inuit Tapiriit Kanatami, National Committee on Inuit Education, Government of Nunavut Departments of Economic Development and Transportation/Culture and Heritage, Culture and Heritage Canada and the Canadian Northern Economic Development Agency (CANNOR).

Other key stakeholders may be identified by the consultant during the Study.

The stakeholders will be engaged throughout the project to provide insight into the value of the space, the Nunavut and Inuit cultural landscape and other relevant factors. Stakeholders receive information about the Study from an online information sharing platform and provide feedback to the Interim Report.

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## 3.3 Expected Outcomes and Deliverables

Three key deliverables are expected as a result of this Feasibility Study: **Research and Consultations** with stakeholders; an initial **Interim Report** for initial stakeholder feedback to ultimately deliver the **Final Report**, which must provide fact-based research and qualitative data based on consultations that will help steer Qaggiavuut in their decision making to support construction, operating and governance of the Hub in partnership with other organizations.

### 3.3.1 Research and Consultations

In addition to conducting research, the consultant will be responsible for interviewing additional stakeholders as part of the consultations and their needs examined in the context of the Qaggiq Hub project.

Potential users and stakeholders in an Iqaluit-based Inuit cultural space including:

* Nunavut Film Development Corporation (Nunavut funders of films produced in Nunavut and advocate for Nunavut filmmakers core funded by GN Department of EDT)
* Iqaluit Music Society (non-profit youth music camp)
* Alianait Entertainment Group (non-profit Iqaluit music festival and concert series)
* Akaluk Music (private record label based in Iqaluit)
* Nuvu Music (private recording studio based in Iqaluit
* Inuit Broadcasting Corporation and Media Centre (an Inuit broadcaster and producer of television based in Iqaluit)
* TV Nunavut (a non-profit society dedicated to broadcasting Inuit-language television in Canada)
* Taqqut Media (private producer of Inuit children's animation, based in Iqaluit and Toronto)
* Pirurvik Centre (private institution specializing in teaching the Inuit language, producing
* Inuit-language resources and delivering Inuit-language programs and services)
* Nunavut Tourism
* Iqaluit District Education Authority
* Iqaluit school principals, arts and music teachers
* Individual Nunavut performers, artists, television and online producers and filmmakers

Individuals representing other government and non-governmental organizations with a stake in Inuit culture and language including:

* Nunavut Tunngavik Incorporated
* Government of Nunavut: Departments of Economic Development and Transportation, Culture and Heritage, Education, Health and Family Services
* Inuit Language Commission
* National Committee on Inuit Education
* Iqaluit City
* Inuit Tapirit Kanatami
* Qikiqtaaluk Inuit Association
* Kivalliq Inuit Association
* Qitirmiut Inuit Association
* Nunavut Arctic College (a territorial college delivering adult education, certificate, diploma and degree programs in Nunavut)

Experts in performing arts, visual arts, cultural and heritage spaces including:

* National Arts Centre of Canada
* Winnipeg Art Gallery
* Yukon Performing Arts Centre
* National Theatre of Greenland
* National Theatre School of Canada
* Canada Council for the Arts
* Canadian Arts Training Fund
* Culture and Heritage Canada
* Canadian Northern Economic Development Agency (CANNOR)

The consultant will create an objective consultative process to identify and document the key stakeholders and their needs in a cultural infrastructure project.

The key stakeholders will provide insight into who would use this space and what would happen there, the artists who would use the space and what types of activities they engage in. This will mean consulting performing artists and visual artists, and also addressing the cultural needs identified by the Government of Nunavut. They will also provide insight into the benefits of the hub as a result of these activities, as well as insight into Nunavut’s cultural landscape.

During the Research/Consultation Phase, information and recommendations will be made accessible to the identified key stakeholders through an interactive web portal such as a Dropbox that will include reports and information submitted to the Feasibility Study consultant.

### 3.3.2 Interim Report Development

The consultant will deliver an Interim Report to be reviewed and assessed by Study stakeholders for feedback in advance of the Final Report.

**The Interim Report will include:**

* Identified key stakeholders for the Hub project
* 2-3 potential locations for the Hub (the environmental assessments would be carried out at a future date should the feasibility study show positive results)
* Users of the Hub
* Space List
* Pro-Forma Programming Concept and Schedule
* Order of Magnitude Project Cost Estimate
* Developed Design Drawings (based on preliminary drawings by Diamond Schmitt)
* Construction Cost Estimates
* Pro-Forma Financial Operating Estimate
* Projected Earned Revenues
* Endowment Income Estimates
* Ownership, Governance, Management
* Operating Model
* Organizational Preparedness for key stakeholders committed to governing the hub
* Fundraising Process
* Potential Activities and Programming Focus for the Hub

### 3.3.3 Final Report Development

Following the results of the Interim Report, the consultant will revise and develop the findings into a final report in accordance with the mandate and stakeholder feedback.

**The Final Report will include:**

* Executive Summary
* Project Definition
* Recommendations for a Multi-Phased Approach to Development
* Case for Development
* Detailed Market Analysis and Assessment (considering the local, regional, territorial and federal scopes) of each phase
* The number, types and scope of partnerships and the anticipated sector growth (identifying each sector that is implicated (i.e. performing arts, visual arts, film and digital media, tourism, etc.)
* Identification of the anticipated visitor specs of each by group type (schools, locals, regional, territorial, circumpolar, Canadian, international, etc.) for each phase
* Identification of the anticipated cultural exports that will be developed and generated by the hub's activities in each phase including performing arts, film, visual arts and touring exhibits
* Comparable Analysis of a minimum of three facilities, with a particular focus on multi-purpose venues that include similar types of facilities with this project and similar to the logistical profile of Iqaluit and Inuit arts and culture
* Program Development Plan and Outline identifying current programs, services, facility rentals, and requirements as well as future programs, services, rentals and requirements in each phase
* Spatial Analysis/Facility Program
* Operating Model (including governance and staffing requirements/HR plan/organizational chart) and transition plan
* Capital Budget, timeline and potential for a phased approach (include engineering studies and plans, environmental studies and plans, construction, project manager, preliminary drawings etc.)
* Detailed Operating Budget (forecast operating budget with 3-5 year budget forecast from year 1 and a detailed rationale for any significant revenue/expense variances) for each phase
* Fundraising Assessment and Strategy (for both the capital costs and operating), which identifies potential funding sources and estimates, and includes a capital fundraising timetable and case statement
* Areas of projected innovation (technological, cultural, artistic, economic, administrative, etc.)
* Implementation Schedule
* SWOT analysis (to include the impact on local infrastructure, businesses, other artistic and cultural institutions within Iqaluit and Nunavut, etc.)
* Stages of Construction and possible multi-phased recommendations for construction
* Human Resources Plan (must identify the positions that will be required to deliver these programs, whether they are full, part-time, contract, salary etc. how often workshops will be offered, what the fees to instructors will be and other key variables for the long-term sustainability of the project and Qaggiavuut. The delivery of the programs and services must be reflected in the HR plan and likewise in the operating budget projections)

All assumptions in the final study must be backed up with details for implementation.

The Interim and Final Reports will be submitted as a digital PDF and as 13 bound and printed copies to key stakeholders for feedback, in alignment with the timeline. Additionally, the reports will be posted to the selected web platform (e.g. a dedicated Dropbox populated by the Consultant to share information throughout the process with key stakeholders).

##

## 3.4 Timeline and Implementation Plan

The consultant and stakeholders will be expected to undertake the following tasks and deliver on the required outputs as specified within the six-month timeline. The exact timeframe of the three phases will be subject to discussion based on the consultant’s proposed work plan and discussion with project management.

Please note this project is subject to funding limitations which may impact the final timeline.

|  |
| --- |
| **Feasibility Study Team Coordination** |
| **Activity** | **Responsibility** | **Timeframe** |
| Issuing of RFP for selection consultant to undertake the feasibility study | Qaggiavuut, Project Management  | March 2019 |
| Proposal evaluations and selection of consultant to undertake study | Qaggiavuut, Project Management | April 2019 |
| Discovery meeting with consultant to establish goals for study and timeframe | Qaggiavuut, Project Management  | May 2019 |
| **Phase 1: Research and Consultations**  |
| **Activity** | **Responsibility** | **Timeframe** |
| Initial meeting with stakeholders | Consultant, Project Management and Stakeholders | May 2019 - August 2019 |
| Research  | Consultant | May 2019 - August 2019 |
| Develop questions for stakeholders | Consultant | May 2019 - August 2019 |
| Consultations with stakeholders | Consultant and stakeholders | May 2019 - August 2019 |
| On-Line Communications Platform | Project Management | July-August, 2019 |
| **Phase 2: Interim Report Development** |
| **Activity** | **Responsibility** | **Timeframe** |
| Development of Interim Report including associated meetings | Consultant, Project Management  | July 2019 |
| The consultant will submit an interim report with detailed recommendations and supplementary facts and qualitative data in alignment with section 3.3 feasibility study deliverables. The interim report will be made available to all stakeholders for feedback. | Consultant | August 2019 |
| Review interim report and provide feedback | Stakeholders | August 2019 |
| Revisions to report and additional research | Consultant | August-September 2019 |
| **Phase 3: Final Report Development** |
| **Activity** | **Responsibility** | **Timeframe** |
| Development of Final Report including associated meetings and research | Consultant, Project Management  | September - October 2019 |
| Submission of detailed final report to stakeholders with evidence-based recommendations for construction, design, governance, operations, users, revenue and funding strategy. | Consultant | October 2019 |

## 3.5 Service Proposal

### 3.5.1 Service Proposal Details

To ensure a fair process and the best suited consultant to undertake the Feasibility Study, Qaggiavuut will issue an RFP and formal evaluation process to select an additional firm/consortium of firms to work on the project. As part of their proposal submission, proponents most demonstrate competencies and approach to delivering the study.

As part of this process, proponents must present:

* Description of the firm/consortium of firms and the team
* Profiles of members who will be tasked to work on the project
* Presentation of past relevant experience taking into account the scope of the project and its location, including mention of work done within an Inuit context
* Evidence of comprehension of the mission of this project
* A detailed work plan and timeline including interim and final reports and methodology
* A description of the approach to be taken with the key stakeholders along with an explanation of what is to be expected from them
* A detailed budget for the project

### 3.5.2 Deposit Modalities

Proponents responding to the RFP will be required to submit one digital PDF to Ellen Hamilton, Qaggiavuut’s Executive Director, by email to: ellen@qaggiavuut.com

### 3.5.3 Selection Criteria

Proposals will be evaluated by Qaggiavuut and the proponent will be selected based on the following attributed and demonstrated areas of expertise:

Experience conducting feasibility studies into performing arts and cultural infrastructure projects.

An understanding of the economic issues of the North, including cost-factors, transportation, seasonal considerations and other issues that may affect timing and scheduling issues. Also required is experience with artistic conception, entertainment-related construction and northern architecture.

An understanding of the importance of Inuit culture and heritage and crucial role of the arts in preserving culture and promoting well-being, employment and Inuit self-awareness, particularly among at-risk young people.

Experience and the flexibility to consult with artists, educators, government officials and others whose cultural experiences and expectations reflect the needs of this project.

Experts who, recognizing the limited resources available for this cultural Hub, will make a special effort to do more with less in keeping with a realization of the historic importance of the project and what means to the Inuit people and to Nunavut.

##

# 4. References

Qaggiavuut recommends reviewing the following documents for proponents to better understand the context and scope of the project:

**Preliminary Studies**

* [Qaggiq – Nunavut Performing Arts & Cultural Learning Hub Business Plan, May 2018](https://www.qaggiavuut.ca/sites/default/files/public/files/qaggiq/qaggiq_business_plan_0.pdf)
* [Preliminary Architectural Drawings](https://www.qaggiavuut.ca/sites/default/files/2019-02-10-qaggiq_update_sm.pdf)

**Qaggiauvut Presentations**

* [2019 Pre-Budget Submission presented to the federal Standing Committee on Finance](https://www.ourcommons.ca/Content/Committee/421/FINA/Brief/BR10006524/br-external/Qaggiavuut-e.pdf)
* [Dispatch to MPs regarding the urgent need for performing arts space in Nunavut, December 2018](https://mailchi.mp/803b11302058/urgent-plea-we-must-act-now-to-strengthen-inuit-culture?e=b7efc8f9e9)
* [Transcript from Qaggiavuut’s presentation to the House of Commons Standing Committee on Cultural Hubs](http://www.ourcommons.ca/DocumentViewer/en/42-1/CHPC/meeting-100/evidence#Int-10035028)
* [Cultural Infrastructure submissions to the Senate Committee on the Arctic (Qaggiavuut, ArtCirq, Reneltta Arluk, Canada Council](https://drive.google.com/file/d/16VhKaMOEbQS6Khb4RfepeSR5yWQkzjA_/view?usp=sharing)
* [Qaggiq School of Performing Arts Strategic Plan](https://www.qaggiavuut.ca/sites/default/files/public/files/qaggiq/qaggiq_school_strategic_plan.pdf)

**Media**

* [*Setting The Stage*, Uphere Magazine, October 2018](https://uphere.ca/articles/setting-stage)
* [*Iqaluit dreams of theatre to host rebirth, renewal of storied culture that was almost lost*, Globe and Mail, December 2018](https://www.theglobeandmail.com/arts/art-and-architecture/article-iqaluit-dreams-of-theatre-to-host-rebirth-renewal-of-storied-culture/)

**Federal Government on Cultural Hubs**

* [Standing Committee Report on Cultural Hubs, October 2018](http://www.ourcommons.ca/Content/Committee/421/CHPC/Reports/RP10045531/chpcrp13/chpcrp13-e.pdf)
* [Government Response to the Committee Report on Cultural Hubs, January 2019](http://www.ourcommons.ca/content/Committee/421/CHPC/GovResponse/RP10283406/421_CHPC_Rpt13_GR/421_CHPC_Rpt13_GR-e.pdf)

**Other Nunavut Cultural Proposals**

* Inuit Heritage Trust proposal for a Nunavut Performing Arts Centre
* Government of Nunavut report on a Nunavut Cultural Centre
* Lord Consulting Feasibility Study into a Nunavut Performing Arts Centre (historic)