

Nunavut Inuit Heritage Centre

Feasibility Study

Inuit Heritage Trust
December 2022



Δωδ' Λ'δ'Γ'ρ'σ'β' α'β'γ'δ'ε'ζ'η'θ'
INUIT INGILGAAGNIITANIK TIGUMIAKTIKHANIK
INUIT HERITAGE TRUST INC
FIDUCIE DU PATRIMOINE INUIT INC



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Gjoa Haven

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Jennifer Ullulaq, Manager, Nattilik Heritage Centre

Kugluktuk

Darleen Mituituk, Lucy Taipana and Mona Tiktalak, CLARC

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Nancy Kadlun, Manager, Ulu Centre

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Amitnaaq Secondary School, GN Department of Education, Schools

Silas Arnga'naaq, Nunavut Arctic College/ Piquusilirivik

James Taipana, Director, Jamie Kataluk, Water and Marine Environmental Specialist, Valerie Niego, CLO, KivIA

David Ford, Manager and Cheryl Cook, Jesse Oonark Centre

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Tommy Makkigak, Michael Shouldice, Martha Hickey, Justin Merritt, and Lynn Rudd, Hamlet Council

Adine Sandy, Comptroller/Acting SAO, Hamlet of Rankin Inlet

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Special Kusugak, Manager Visitor Centre, GN Economic Development and Transportation

Sandra Nichols, Acting Manager, Matchbox Gallery

Goretti Kakutinnik, Business Advisor, Cultural Industries and Kyle Tattuinee Business Advisor, Commercial Harvesting, Nunavut Development Corporation (NDC)

Krista Zawadski Ulukuk, Curator

Qikiqtaaluk Region

Clyde River

Jerry Natanine, SAO, Hamlet of Clyde River

Jukeepa Hainu, Director, Piquusilirivik, NAC

Igloolik

Louis Tapardjuk, Chair/Manager Igloolik NRI Oral History Archives, Natalino Piugattuk, Director, Hunters & Trappers Organization, Samuilie Amaaq, Member at Large, and Celestino Uyarak, Hamlet of Igloolik, Community Lands and Resource Committee (CLARC)

Paul Heselwood, Jeena Kadlutsiak, Jennifer McGee and Kylie Geary, Sivunilt Middle School, GN Department of Education, Schools

Sidonie Ungalaaq, CLO, QIA

George Qulaut, resident

Iqaluit

Inuit Organizations

Aluki Kotierk, President; Kilikvak Kabloona CEO; Ivaluarjuk Merrit, Executive Assistant; Pacome Lloyd, Director of Implementation; Jeff Maurice, Director of Policy and Planning; Tim Brown, Assistant Director of Policy and Planning; Randy Qamaniq, Director & Elisapee Ipeelie, Acting Assistant Director, Inuit Training & Training Programs, Kamigiakta, NTI

Oolayou Akesuk, President, Jeremiah Groves, Executive Director; Romeyn Stevenson, Assistant Executive Director, Matthew Hamp, Assistant Executive Director, Infrastructure and Development, Hagar Idlout-Sudlovenik, Director of Social Policy, QIA

Sheldon Nimchuk, Director Project Planning and Partnerships, Qikiqtaaluk Business Development Corporation

Paul Compton, Senior Business Development Officer, Eva Groves, Manager & Peter Tumilty, Manager of Finance, Kakivak Association

City of Iqaluit

Kenneth Bell, Mayor, Councillors Sheila Flaherty, Joanasie Akumalik, Solomon Awa, Romeyn Stevenson, Kyle Sheppard, Amy Elgersma, CAO, and Conor Goddard, Recreation Services Manager

Government of Nunavut

Premier PJ Akeagook

Riel Gallant, Legislative Archivist

Alex Stubbing, Director of Heritage, Caroline Ipeelie, Acting Director of Heritage, Edward Atkinson, Territorial Archivist, Caroline Forcier-Halloway, Archivist, Philip Innes, Manager Heritage Collections, Deborah Kigjugalik Webster, Curator, Joana McMann, Culture and Heritage Registrar/Assistant

Lynda Gunn, Administrator, Iqaluit District Education Authority, Sherene Gissing, Director Early Childhood Development & Rachel Clow Resource Development Manager, Department of Education, Rebecca Mearns, Dean, Peesee Pitsiulak, Dean of Education, Jackie Price, Director Policy and Strategic Planning, Lynette Thomas, Chair, Community and Distance Learning, Lizzie Aliqatuqtutq, Manager, Inuit Studies Program, Saa Pitsiulak, Program Coordinator, Inuit Language and Culture, Manager of Resource Development, Sheila Oolayou, Instructor, Nunavut Arctic College (NAC), Jamal Shirley, Senior Research Officer, and Rick Armstrong, Manager, Scientific Support Services, Nunavut Research Institute

Nancy Guyon, Director of Tourism and Cultural Industries, Christina Nyela, Acting Director of Tourism and Cultural Industries, Aaron Watson, Acting Manager of Visitor Experience/Manager Unikkaarvik Visitor Centre, Zoya Martin, Director and Amber Gilles, Manager of Program Delivery Fisheries and Sealing Division, Economic Development and Transportation (ED&T)

Linda Vaillancourt, Acting Director and Jakob Garbarczyk, Acting Director Nunavut Parks and Special Places, GN Department of Environment

Dallas Davidson, Manager of Mental Health

Adrian Perez Ara, Territorial Youth Mental Health Specialist, Department of Health and Addictions

Mickey McLeod, Director Corrections & Michael Hatch, Deputy Director, Justice

Federal Government

Jenna Boon, Superintendent; Andrew Maher, Resource Conservation Manager; Peter Kydd Resource Conservation Manager; Maria Quqsut, Cultural Resource Management Advisor; Jill Rajewicz, Acting Resource Conservation Manager, Nunavut Field Unit, Parks Canada

Business Community

Andrew Morrison, Founder, Aakuluk Music
Thor Simonsen, Creative Director, Hitmakerz
Rannva Simonsen, Owner, Rannva Design
Sheila Flaherty, Owner, Sijjakkut
Allen Mullin, Co-owner, Carvings Nunavut

Brian Hellwig, Owner, Southeast Nunavut

Luis Riomayor, General Manager, Aqsarniit Hotel and Conference Centre

Nicolas Carn, General Manager, Frobisher Inn

Vinetha Vijayan, General Manager, Capital Suites

Kevin St.-Pierre, General Manager, Discovery Boutique Hotel

Leena Evic, President; Gavin Nesbitt, Operations Director; and Bernice Clark, Inuktitut Instructor, Pirurvik Centre

Cameron Hildebrand, Manager Tammaativvik Boarding Home

Jen Hayward, CEO, Outcrop

Company LTD/ Northern Collectables

Alex Flaherty, Owner, Polar Outfitting

Jovan Simic, Owner, Kool Runnings

Voluntary Sector

Jessica Kotierk, Executive Director, Nunatta Sunakkutaangit Museum

Julie Vaddapalli, member, Le théâtre Uuviit

Murielle Jassinthe, founder and Alexandre Michaud, founding member, Nunavut Theatre Company

Stephanie Bernard, President, Nunavut Black History Society (NBHS)

Looee Arreak, Executive Director, Qaggiavuut

Christian Ouaka, Directeur général, Association des Francophones de Nunavut (AFN)

Adrian Alder, Secretary, African & Caribbean Association of Nunavut (ACAN)

Kevin Kelly, Chief Executive Officer and Robynn Pavia, Manager of Marketing and Research, Travel Nunavut

David Wilman, Executive Director, and Elisapee Aningmiuq, Cultural Teacher/ Counsellor, Tukisigiavik Society

Amber Terry, Executive Director and Madison Cormack, Assistant Director First Steps Daycare

Maureen Persaud, Executive Director Inuksuk

Katie Hughes, Executive Director, Infant Development Centre, Tasiuqtigiit Daycare

Ceporah Mearns, board member, Tumikuluit Saipaaqivik

Pitseolak Alainga, President, board members Matthew Alainga and Adamie Itorcheak, and Robynn Pavia, Manager, 123 Go

Victoria Perron, Alianait, Executive Director

Individuals

Jesse Tungilik, artist

Paul Crowley, resident

Blair Williams, musician

Jens Jeppesen, musician

Laura Penney, lighting technician

Myriam Sevigny, photographer

Jake Gearheard, President Trim Tabs Consulting

Helen Ross, President and Lead Facilitator & Dakota Roos-Adams, Ilinniapaa Skills Development Centre

Kinngait

George Luhowy, SAO, Joanne Weedmark, Recreation Coordinator, and Saagiq Pudlat, Radio Operator, Hamlet of Kinngait

Jutai Toonoo, CLO, QIA

Matthew Saviarjuk Jaw, Community Director QIA), Zeke Ejetsiak, Hamlet of Kinngait Council, Atsiaq Allasuaq, and Taqialuk Nuna, CLARC

Joemie Takpaungai, Buyer and Aninda Mwkhopedhyaj, Controller, Kenojuak Cultural Centre and Print Shop

Mitchel McDonald, Acting Vice-Principal and Ooloosie Ashevak, Office Administrator, Peter Pitseolak High School, GN Department of Education, Schools

Etidloie Adla, artist

Pangnirtung

Elena Akpalialuk, Manager, Uqqurmiut Centre

Pond Inlet

Elders Jayko Aooloo, Mary Macpa and Elijah Panipakoocho, and Hamlet representative Joshua Idlout, CLARC

Lameche Kadloo, CLO, QIA

Dave Stockley SAO, Hamlet of Pond Inlet

Philippa Ootoowa, Archivist, Pond Inlet Archives

Gamailie Kilukishak, Elder

Karen Nutarak, Pirurvik Preschool

Principal, Ulaajuk Elementary School Gregg Durant; Principal, Nasivvik High School Jolene Anderson; and Executive Director Trudy Pettigrew, Qikiqtani School Operations, GN Department of Education, Schools

David Boyle, Director Community Operations and Nellie Erkloo, Manager Community Economic Development/ Director of Community Operations Qikiqtaaluk Region, GN Economic Development and Transportation

Sanikiluaq

Moses Apaqqaq, Mick Apaqqaq, Johnny Apaqqaq, Lucy Appaqqaq, Mina Eyaituk, Dinah Kittosuk, Emily Kattuk, and Hamlet Council

Ronald Ladd, SAO and Maneesh Kulal Director of Finance, Hamlet of Sanikiluaq

Moses Apaqqaq, Mick Apaqqaq, Johnny Apaqqaq, Eli Kovik, and Sarah Kudluarak, CLARC

Julie Emikotailak, CLO, QIA

Joel Heath, Executive Director and Jeff Armstrong, Architect, Cold Climate Building Inc., Eider Society

April Crabb, Vice-Principal and Eileena Arragutainaq, Sewing Teacher, Nuyiak Elementary School; Timothy Mahoney, Principal, Paatsaali High School, GN Department of Education, Schools

Lucassie Arragutainaq, Manager, Sanikiluaq Hunters and Trappers Association

Acronyms

The American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE)
Canada Cultural Spaces Fund (CCSF)
Canadian Conservation Institute (CCI)
Canadian High Arctic Research Station (CHARS)
Canadian Museum of Nature (CMN)
Canadian Museums Association (CMA)
Career and Technology Studies (CTS)
Community Lands and Resources Committee (CLARC)
Community Government Services (CGS)
Community Liaison Office (CLO)
Crown-Indigenous Relations and Northern Affairs Canada (CIRNAC)
Culture and Heritage (CH)
Department of Canadian Heritage (DCH)
Economic Development & Transportation (ED&T)
Economic Development Officer (EDO)
Government of Nunavut (GN)
Hudson's Bay Company (HBC)
Inuit Art Foundation (IAF)
Inuit Broadcasting Corporation (IBC)
Inuit Heritage Trust (IHT)
Inuit Impact Benefit Agreement (IIBA)
Inuit Owned Land (IOL)
Inuit Tapiriit Kanatami (ITK)
Inuit Qaujimajatuqangit (IQ)
Ketchum Canada Inc (KCI)
Kitikmeot Inuit Association (KitIA)
Kivalliq Inuit Association (KivIA)
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Nunavut Inuit Heritage Centre (NIHC)

Nunavut Land Claims Agreement (NA)
Nunavut Parks & Special Places (NP&SP)
Nunavut Sivunkisavut (NS)
Nunavut Tunngavik Inc (NTI)
Nunavut Wildlife Management Board (NWMB)
Online Giving Index (OGI)
Parks Canada Agency (PCA)
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Relative Humidity (RH)
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United Nations Declaration on the Rights of Indigenous People (UNDRIP)
West Baffin Eskimo Co-operative Ltd. (WBEC)
Winnipeg Art Gallery (WAG)

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Recommendations

- 1.** Convene a meeting of Nunavut's heritage sector to develop a strategic plan for the proposed satellite network.
- 2.** Develop the NIHC as a single facility, owned and operated by IHT.
- 3.** Apply to CCI in Fall 2022 for a Facility Assessment.
- 4.** Provide both physical and intellectual access to the collections as soon as possible.
- 5.** Ensure Inuit self-determination of access to collections as stipulated in UNDRIP.
- 6.** Decide whether to organize collections in storage by community/region or by material.
- 7.** Follow conservation advice re: preservation requirements for storage, conservation, and exhibition spaces.
- 8.** Hire the exhibition design firm in Spring 2023, at the same time as the architectural design competition, to create the Interpretive Plan, including exhibition themes and storyline, through discussion with an Inuit-led Exhibition Committee.
- 9.** Hire the Education Programmer and Public Programmer during the development of the NIHC (2024 at the latest) to begin developing programming off-site while the facility is under development, to increase awareness and build support for the project, and to contribute to facility and exhibition planning.
- 10.** Develop specific programs for the various market segments and market programs effectively.
- 11.** Develop a strong internet presence with an active website and social media.
- 12.** Build the NIHC on Site Option 1
- 13.** Secure commitments from the federal and territorial governments and Inuit organizations as soon as possible.
- 14.** Establish Campaign Committee comprised of prominent regional, national, and international leaders with a demonstrated interest in Inuit Culture, Nunavut and/or the Arctic



EXECUTIVE SUMMARY

Since the Government of Nunavut (GN) plans to develop a territorial heritage centre stalled in 2016, Inuit organizations have become increasingly frustrated with the GN's inability to follow through on promises made years ago and decided to take the lead in planning towards the Nunavut Inuit Heritage Centre (NIHC).¹ The Inuit Heritage Trust (IHT) is leading the feasibility planning process with the support of Nunavut Tunngavik Inc (NTI), Qikiqtani Inuit Association (QIA), Kitikmeot Inuit Association (KitIA), and Kivalliq Inuit Association (KivIA).

An approximately 5,500m² Centre will be built in Iqaluit with a mandate to foster the development of satellite centres in each region and coordinate territory-wide collaborative exhibitions and programs. The NIHC is conceived of as a centre that focuses on living heritage, the continuity of Inuit culture and language, as well as the preservation and exhibition of cultural belongings. The NIHC will support reconciliation and healing by bridging generations, allowing Inuit to connect with their Elders and ancestors as well as with non-Inuit through objects and stories. The legacy of colonialism – the residential school system, the rupture of families through relocation to communities, the TB crisis and the 60s' Scoop – and marginalization of Inuit culture, values and traditions in present-day Nunavut left many Inuit interested in reconnecting with their collective past to find a stronger sense of identity and culture. The NIHC will help Inuit to discover valuable insights and renegotiate their individual and collective cultural identities.

The NIHC facility in Iqaluit will feature:

- Interactive long-term and temporary exhibitions
- Language, sewing, arts, woodworking, and carving, butchering, and skin preparation spaces
- Visible storage, specialized Inuit and northern library, access to archival materials, map tables, screening and digital makerspace
- Indoor and outdoor performance spaces
- Elders/scholars/artists' hostel and daycare centre
- Café featuring country food, training and catering; shop featuring arts, crafts and supplies
- Collections storage facilities and conservation laboratory
- Boardroom and offices

To be recognized as a Category A heritage centre, and thereby able to more easily borrow and repatriate cultural belongings and specimens and offer tax receipts to donors of greater value, the facility requires particular environmental controls and spatial relationships between functions (e.g., loading bay to storage areas). This study explores the potential spaces, exhibitions and programs, preservation and access, site analysis, capital and operating costs and revenues, whether built as one, or in two phases.

The study does not go into detail about the satellite network as the focus at this time is on the facility in Iqaluit. A strategic planning meeting will be held in Spring 2023 to determine how the satellite network will be developed.

¹ The name for the Centre has not yet been determined. It will have an Inuit name, and the English name may change to Cultural Centre to be more inclusive of the arts aspects.

2

INTRODUCTION

2.1 Background

There is an urgent need to establish facilities in the Nunavut Settlement Area for the conservation and management of a representative portion of the archaeological record. It is desirable that the proportion of the Nunavut Settlement Area archaeological record finding a permanent home in the Nunavut Settlement Area increase over time.

Nunavut Agreement: Article 33.2.4

The Nunavut Agreement identified the creation of heritage facilities across the territory as a priority and Inuit organizations have been determined to work collaboratively with the GN to implement Articles 33 and 34. Article 33 stresses the importance of creating facilities, outlines IHT's co-ownership of the Nunavut Collection with the GN² and entrusts IHT with assuming "increasing responsibilities for supporting, encouraging and facilitating the conservation, maintenance, restoration and display of archaeological sites and specimens in the Nunavut Settlement Area" (33.4.3). Article 34 recognizes IHT's priority for loans of ethnographic objects from any federal or territorial agency.³

Capacity building for Inuit in archaeology and the heritage field more broadly, identified in both Articles as a crucial goal for the GN as well,⁴ has been a priority for Inuit organizations. Almost 30 years after the Agreement was signed, Nunavut has neither a territorial heritage centre, nor are there sufficient local heritage facilities to allow for the return of a significant portion of the

Nunavut collection. Furthermore, Nunavut's workforce still lacks sufficient qualified Inuit to fill leadership positions in the heritage field.

As early as 1996, the IHT board pointed out to NTI both the lack of trained Inuit archaeologists and the unfortunate situation that archaeological artifacts needed to be sent to repositories in Ottawa and Yellowknife for safekeeping since there were no adequate facilities in Nunavut.⁵ In 1997, IHT initiated a meeting with Nunavut heritage organizations to discuss cultural heritage and programming needs in Nunavut. IHT also actively supported the establishment of the Baker Lake Heritage Centre.⁶ However, the board noted with regret that developing cultural heritage facilities for the territory was not a priority for the GN.⁷

In 1999, the GN Department of Culture Language Elders and Youth (CLEY, now Culture and Heritage) under its DM Piita Irniq, gave the heritage centre concept more weight and suggested the formation of the Nunavut Heritage Advisory Board (NHAB) that would guide the development of the territorial heritage centre and CLEY and IHT signed an MOU. But the positive signal from the GN was soon tainted by disagreements between IHT and CH about the interpretation of the Nunavut Agreement regarding ownership of collections. IHT disagreed with the GN's interpretation that it had sole title to specimens collected prior to signing the Nunavut Agreement in 1993. The Department of Indian Affairs and Northern Development failed to

² Nunavut Agreement: Articles 33.7.1 and 33.1.1.


³ Nunavut Agreement: Articles 34.3.

⁴ Nunavut Agreement: Articles 33.6.2; 34.2.1; 23.

⁵ IHT board meeting minutes, Taloyoak, January 19-21, 1996.

⁶ IHT board meeting minutes, Yellowknife, June 7-9, 1997.

⁷ IHT briefing note to Nunavut Planning Commission Meeting., Keewatin land Use Plan.



respond to IHT's request for clarification and the matter remained unresolved.⁸

In 2000, NTI and IHT appointed representatives to the NHAB, but CLEY lost both its Minister and ADM and planning stopped.⁹ Consequently, later that year, NTI called upon the GN to reopen the file. NTI also approved IHT's request for funding in its special project budget to support development of the Centre.¹⁰ NHAB met for the first time in 2001 but not without immediate concerns from Inuit organizations about the lack of involvement of IHT in the planning process led by CLEY, particularly IHT not being included in the selection of LORD Cultural Resources and Consilium Resources to develop the feasibility study.¹¹ One year later the consultation process was completed, and Iqaluit was selected as the location for the Nunavut Heritage Centre.¹² The achievement of this milestone could not be fully celebrated since the GN did not acknowledge IHT as a full partner in the project.¹³ Shortly after, GN priorities changed and work on the NHC ceased for the next three years.

By 2005, the GN appeared to be ready for another attempt to build the NHC and invited IHT and NTI to join a Tri-lateral Working Group (TWG) to guide its establishment. Design and construction costs were estimated to be around \$60M. Encouraged by the formation of the

TWG, an NTI board resolution re-confirmed that Iqaluit would be its location.¹⁴ IHT conducted its first Nunavut Heritage Needs Assessment which resulted in the development of the award-winning Nunavut Heritage Training Program for Nunavummiut working in community heritage facilities and the future heritage centre.¹⁵ In 2007, the TWG contracted Ketchum Canada Inc. to conduct a feasibility study for a \$20M capital campaign and NTI's Qaujisaqtiit Society also explored fundraising options. The federal government allocated \$10M towards the NHC but the GN diverted the funding to other projects which made NTI disband the Qaujisaqtiit Society and its own fundraising efforts.¹⁶ In 2008, the capital campaign study was completed¹⁷ but with no territorial government funding, the TWG stopped meeting and NHC planning stopped for a second time.

Between 2009 and 2017, Inuit organizations waited for the GN to revive the project but the only action from the GN was to release a *Project Brief* in 2010 confirming that the NHC had been put on hold indefinitely due to the lack of funding.¹⁸ In 2011, NTI, in response, urged the federal government to provide funding. The NTI board also acknowledged the necessity of a public fundraising campaign to complement federal and territorial investments.¹⁹ In the meantime, IHT conducted a Heritage Skills Gap Study (2011)²⁰ and

⁸ IHT board meeting minutes, Iqaluit, February 25, 1999.

⁹ IHT board meetings minutes, Iqaluit, January 29-30, 2000; Cambridge Bay, May 7, 2000.

¹⁰ IHT board meeting minutes, Iqaluit, December 4, 2000.

¹¹ IHT board meeting minutes, Iqaluit December 8-9, 2001.

¹² *Nunavut Heritage Centre Feasibility Study*. LORD Cultural Resources in association with Consilium Resources, 2002.

¹³ IHT board meeting minutes (teleconference), March 7, 2002.

¹⁴ NTI Board of Directors resolution, # B05-11-06, Cambridge Bay, November 14&19, 2005.

¹⁵ *Final Report: Creation of a Heritage Sector Strategy*, 2005.

¹⁶ IHT board meeting minutes, Baker Lake, November 13-14, 2007.

¹⁷ *A Capacity Assessment Report for The Nunavut Heritage Centre*. Ketchum Canada Inc. 2008.

¹⁸ *Project Brief*. GN: Community and Government Services Technical Services Division – Project Support 2010.

¹⁹ NTI Board of Directors resolution, # RSA 11-11-04, Cambridge Bay, November 22-24, 2011.

²⁰ Nunavut Heritage Skills Gap Study, 2010.

a second Heritage Needs Assessment (2015) and developed a new workshop on Cultural Heritage Interpretation (2015).²¹ In 2016, CH assured IHT that establishing the NHC was a priority, but no real action followed. Instead, when the long-term repository for most of the Nunavut Collection, the Prince of Wales Northern Heritage Centre (PWNHC) in Yellowknife, announced that it could not continue caring for the Nunavut Collection, the GN relocated the art and some of the ethnography collection to the Winnipeg Art Gallery and the rest of the collection to the Canadian Museum of Nature's Research and Collections facility in Gatineau, Quebec.²²

Frustrated with the GN's inaction, QIA and IHT directed QBDC to develop a scoping report for the Nunavut Heritage Centre which was written by Ross-Remillard Consulting Services.²³ The presidents of ITK and IHT met and the ITK president assured IHT of his full support for an Inuit driven approach to build a Nunavut Heritage Centre.²⁴ In 2017, both NTI and QIA reiterated the urgent need for a heritage centre to be built, and artifacts to be repatriated, and pledged \$5M towards this end.²⁵ The Inuit organizations also called upon the GN to work together on the Nunavut Heritage Centre by publishing "Nunavut Cultural Centre, Heritage Performing and Visual Arts: A Call for Formal Collaboration."²⁶ In a second document IHT and QIA/QBDC laid out in more detail their suggestion of a successful partnership and facility development process.²⁷ In early 2018, Inuit organizations met with federal and territorial ministers to discuss the momentum building on the Nunavut Heritage Centre file. The discussion introduced a concept document that outlined the need for a heritage centre, its

benefits to Inuit, a financing model, timeline and roles and responsibilities among potential project partners.²⁸ The new Class D estimates were \$80M for the Nunavut Heritage Centre and \$130M if a cultural performance centre would be included as well.²⁹ After initial interest from the territorial government to work with Inuit organizations, the project lost momentum again due to the lack of response from the GN.³⁰

In 2018/2019, the GN, this time spearheaded by ED&T, presented IHT with a new vision of a cultural centre³¹ that would include a scaled down version of a heritage centre, a performing arts facility (promoted by Qaggiavuut), and a few additional spaces. Inuit organizations felt the need to present a counter proposal because ED&T had developed the concept without consultation with either IHT or Qaggiavuut and it did not meet our needs.³² The lack of communication and acknowledgement of Inuit organizations as real partners in such a high-profile cultural project convinced Inuit organizations that it was best to keep the leadership in Inuit hands.³³ Inuit efforts in taking on a leadership role in the development of the Nunavut Heritage Centre coincided with strengthening relationships between the federal government and ITK. The federal government, with ITK's guidance, sought input on infrastructure investment priorities across Inuit Nunangat and the feedback from Nunavut was very clear. Even though each of the three Nunavut regions voiced their own infrastructure needs, all regions were united in stressing the importance of establishing both a territorial heritage centre and local heritage facilities in order to strengthen, promote and protect Inuit culture and traditions.³⁴ IHT hired a Director of

²¹ Cultural Heritage Interpretation Training Program – Final Report, 2015.

²² IHT board meeting minutes, Report of the Director of Culture and Heritage, Iqaluit, October 15-16, 2016.

²³ Nunavut Heritage Centre Scoping Report, 2016.

²⁴ IHT board meeting, Iqaluit, October 15, 16, 2016

²⁵ NTI Board of Directors resolution #RSA 17-10-12, Cambridge Bay, October 24-26, 2017; QIA Board of Directors resolution #RSB-17-10-15, Iqaluit, October 3-5, 2017.

²⁶ *Nunavut Cultural Center: Heritage, Performing and Visual Arts A Call for Formal Collaboration*, 2017.

²⁷ *Nunavut Heritage Centre: Presenting an Alternative Delivery Approach*, 2017.

²⁸ *Nunavut Heritage Centre: Building a Strong Arctic Together*, 2018.

²⁹ IHT board meeting, Yellowknife, March 10-11, 2018.

³⁰ IHT board meeting, Ottawa, June 9-10, 2018.

³¹ *Nunavut Cultural Centre: Functional Programming and Governance Strategy Study Final Report*, 2018.

³² *Nunavut Heritage Centre: Proposed Collaboration Model*, 2018.

³³ IHT board meeting, Ottawa, April 15-16, 2019.

³⁴ Inuit Nunangat Infrastructure Priorities: Immediate Needs to Begin to Address the Gap. ITK, 2020.

Planning in January 2020 and this planning effort began in earnest with an additional \$479,497 from NTI.³⁵

While Inuit organizations worked towards a territorial heritage centre, they also recognized the need to build local infrastructure and repatriate objects to their communities of origin. For example, the NTI board committed \$1.5M to the development of cultural centres in the Kitikmeot communities of Taloyoak and Kugaaruk,³⁶ and IHT helped locate and identify objects in the Nunavut Collection from these communities and offered assistance with planning exhibitions and programs.

2.2 Objectives

IHT is leading development of a Centre which will be built in Iqaluit and coordinate the satellite network including territory-wide collaborative exhibitions and programs. The Centre will focus on the continuity of Inuit culture and language, as well as the preservation and exhibition of cultural belongings. The legacy of colonialism – the residential school system, the rupture of families through relocation to communities, the TB crisis and the 60s' scoop – and marginalization of Inuit culture, values and traditions has left many Inuit interested in reconnecting with their collective past to find a stronger sense of identity and culture.

This Feasibility Study explores two distinct options:

OPTION 1:

One building that would preferably be Inuit-owned and operated. There is growing momentum for Inuit organizations to assume responsibility for the entire project, with investment from the federal and territorial governments.

OPTION 2:

In June 2021, the GN proposed that the NIHC be designed as one and built as two buildings, first an Inuit-owned and operated public facility and later a curatorial centre, owned and operated by the GN in collaboration with IHT (the Nunavut Collection is co-owned by the GN and IHT and the Franklin Collection by IHT and Parks Canada (PCA).

In addition to the facility in Iqaluit, the NIHC will support the development of heritage facilities in other communities, both new centres and the renovation or expansion of existing centres. Satellite centres will emphasise what is distinct about each community and offer local programs and services, as well as collaborate on territory-wide exhibitions and programs to ensure that local perspectives are incorporated. Together they will foster Inuit cultural heritage and identities. IHT is currently reviving its territory-wide heritage training program as a multi-year, certificate, diploma, or degree program and will continue to provide specialized community-based training on request.

2.3 Methodology

IHT conducted this study in house, led by the Director of Planning with support from the Director of Projects. Work began early in 2020. However, the Covid 19 pandemic impacted the timeline. The IHT offices were closed periodically during the pandemic, and it was impossible to visit communities until the summer of 2021 – and even then, some visits had to be delayed due to local outbreaks.

Research began with a Literature Review of studies related to this project conducted over the past twenty years. Secondary literature related to Indigenous heritage in Canada

³⁵ NTI Board of Directors resolution # RSB-21-03-18, Baker Lake, March 16-18, 2021.

³⁶ NTI Board of Directors resolution # RSB-21-03-17, Baker Lake, March 16-18, 2021.

and the heritage sector in Nunavut was also reviewed. Environmental Scans were conducted of community-based museums, heritage, and cultural centres in Nunavut, and of recent developments in Indigenous heritage centres in other jurisdictions in Canada and elsewhere where relevant.

In her 2016 MA thesis *Where do we keep our past?: Working towards an Indigenous museum and preserving Nunavut's archaeological heritage*, Krista Zawadski Ulukuk expressed, "the need for discussion with Inuit in Nunavut about the type of museum model, including different options for access to museum collections as well as approaches to how collections are used, that best suits Inuit needs and desires in Nunavut today."³⁷

To that end, from August to December 2021 extensive community engagement took place throughout the territory, in the Kitikmeot Region (Cambridge Bay, Gjoa Haven and Kugluktuk), the Kivalliq Region (Baker Lake and Rankin Inlet), and the Qikiqtaaluk Region (Clyde River, Igloolik, Pond Inlet, and Sanikiluaq). A planned visit to Kinngait had to be postponed to May 2022 due to a Covid-19 outbreak in the community, and a planned visit to Chesterfield Inlet had to be postponed three times, first due to lack of accommodations in the community, later due to a blizzard, then to a lack of accommodations in Rankin Inlet. Community consultations both in communities with heritage centres, and in those without centres, will continue throughout the planning process. Consultation with potential supporters, collaborators and visitors in Iqaluit and in other parts of Canada, took place throughout the study period. Information gathered from all these sources informed the recommendations.

Two aspects of the study were contracted out:

- *Nunavut Inuit Heritage Centre: Site Feasibility & Options Analysis*, produced by the Qikiqtaaluk Business Development Corporation, and

- *Preservation Recommendations for the Nunavut Inuit Heritage Centre Collections*, produced by Elisabeth Joy, Art-e-facts

Both external studies were also delayed due to Covid 19, which in turn delayed determining the final size, and therefore capital and operating costs of the facility. Information from both reports was extracted for this study, but the reports in their entirety provide more detail and should be considered as appendices to this study.

Two projects were initiated as 'proof of concept' to demonstrate the types of activities that would be undertaken by the NIHC once developed, and to test ideas through further consultation with teachers and community members:

- Creation of two art-related educational programs to provide access to the collections currently in storage in Gatineau and Winnipeg, and
- Development of a Digitization Strategy for the collections.

Completion of the education programs was suspended at the request of the Department of Education because of the impact of Covid on teachers in communities. The Digitization Strategy is underway and Advisory Committee meetings have yielded valuable information regarding access. Additional demonstration projects will be undertaken in the years leading to opening day to develop community partnerships, prototype concepts, and build support for the Centre.

Progress on the study was discussed at the IHT Board Meeting in November 2021. A Steering Committee with representation from NTI, the Regional Inuit Associations (RIAs), and IHT was established early in 2022 and met virtually in March, physically in May and October 2022. Neither the Kitikmeot nor the Kivalliq was able to send a representative to the first meeting due to personnel shortages and conflicting schedules. Therefore, a few issues have been raised at the biweekly NTI Infrastructure Committee meetings because there is significant

³⁷ Zawadski, K. (2016). *Where do we keep our past?: Working towards an Indigenous museum and preserving Nunavut's archaeological heritage*. University of British Columbia, p. 2. Retrieved from open.library.ubc.ca/collections/ubctheses/24/items/1.0319085.

overlap in membership. The Kitikmeot did send a representative to the October meeting; unfortunately the Kivalliq representative had to return home due to pressing matters at KivIA

Reimagine Architects Limited was contracted in March 2022 to initiate the process of selecting the architects to design the building; they also provided the Class D cost estimates and advised on operating costs. Global Philanthropic was also contracted in March 2022 to initiate planning towards the Capital Campaign – although without financial commitments from either the federal or territorial governments, or funding from the Kitikmeot or Kivalliq Inuit Associations, it is difficult to estimate how large the Capital Campaign will need to be. Work on both critical steps is continuing seamlessly.

2.4 Vision, Mission, Mandate, and Principles

The draft vision, mission, and mandate statements were presented to the IHT board in November 2021 and the Steering Committee in March 2022. While not formally approved, no concerns were raised. The Vision was revised at the October 2022 meeting.

Vision

The Nunavut Inuit heritage network of facilities in Iqaluit and throughout the territory allows Nunavut Inuit of today and tomorrow to practice our culture and share it with the world.

Mission

The Nunavut Inuit heritage network of facilities shares traditional knowledge and provide access to tangible and intangible heritage throughout the territory to promote greater awareness of Inuit culture as well as for inspiration, cultural healing and reconciliation between Inuit and non-Inuit.

Mandate

The Nunavut Inuit heritage network of facilities preserves and researches cultural belongings, artworks and specimens related to Inuit culture and works in collaboration with community-based partners, national and international museums and universities to develop physical and virtual exhibitions, curriculum-based educational programs and lifelong learning opportunities, as well as professional development and training opportunities for Nunavut Inuit in all regions.

Principles

- The NIHC's focus is on the continuity and revival of Inuit culture, not simply its preservation.
- All key decisions regarding priorities and content will be made by and for Inuit; exhibitions and programs will be led by Inuit or with Inuit oversight.
- The primary audience is Inuit, not tourists.
- The NIHC will benefit all Nunavut Inuit, not just those living in Iqaluit.
- The facility will meet the physical requirements and professional standards for a Category A museum facility.

2.5 Benefits

The NIHC will assert Inuit rights and, in collaboration with NTI and Inuit Tapiriit Kanatami (ITK), and further Nunavut and Canada's commitment to the United Nations Declaration on the Rights of Indigenous People (UNDRIP).³⁸ In June 2021, the Canadian Government passed *Bill C-15, the United Nations Declaration on Rights of Indigenous Peoples Act*³⁹ that commits the Government to implement the Declaration. Articles 11, 12, 13 and 31 are very specific in outlining rights related to Indigenous heritage.

Article 11:

1. Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain,

³⁸ United Nations Declaration on the Rights of Indigenous Peoples. Retrieved from: www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf

³⁹ Bill C-15, the United Nations Declaration on Rights of Indigenous Peoples Act. Retrieved from: www.justice.gc.ca/eng/declaration/index.html

protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artifacts, designs, ceremonies, technologies and visual and performing arts and literature.

2. States shall provide redress through effective mechanisms, which may include restitution, developed in conjunction with indigenous peoples, with respect to their cultural, intellectual, religious and spiritual property taken without their free, prior and informed consent or in violation of their laws, traditions and customs.

Article 12:

1. Indigenous peoples have the right to manifest, practise, develop and teach their spiritual and religious traditions, customs and ceremonies; the right to maintain, protect, and have access in privacy to their religious and cultural sites; the right to the use and control of their ceremonial objects; and the right to the repatriation of their human remains.
2. States shall seek to enable the access and/or repatriation of ceremonial objects and human remains in their possession through fair, transparent and effective mechanisms developed in conjunction with the indigenous peoples concerned.

Article 13:

1. Indigenous peoples have the right to revitalize, use, develop and transmit to future generations their histories, languages, oral traditions, philosophies, writing systems and literatures, and to designate and retain their own names for communities, places and persons.
2. States shall take effective measures to ensure that this right is protected and also to ensure that indigenous peoples can understand and be understood in political, legal and administrative proceedings, where necessary

through the provision of interpretation or by other appropriate means.

Article 31:

1. Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions.
2. In conjunction with indigenous peoples, States shall take effective measures to recognize and protect the exercise of these rights.

Other articles also have implications for Indigenous heritage, including Article 3: cultural development; 5: strengthen cultural institutions and participation; 8: redress for dispossession; 15: dignity of public information; 18: participate in decision making; 24: knowledge/traditional plants; 25: spiritual relationships to the land and water; 28: redress for confiscated resources; and 29: protection and conservation of resources.

The NIHC will provide many and diverse benefits to Nunavut Inuit and to all Nunavummiut. These benefits align with the four pillars of sustainable development: social, economic, environmental, and cultural.⁴⁰ The 1987 United Nations' Bruntland Commission described sustainable development as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs."⁴¹ Bruntland included only three pillars: social, economic, and environmental. In 2010, the United Cities and Local Governments added culture as a fourth pillar of sustainability with

⁴⁰ UN Sustainable Development Goals (SDGs). Retrieved from: sdgs.un.org/goals

⁴¹ *Report of the World Commission on Environment and Development: Our Common Future*. 1987. np. Retrieved from: sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf

their Policy Statement “Culture is the Fourth Pillar of Sustainable Development.”⁴² The NIHC will also help to address the UN Sustainable Development Goals.

Social Sustainability

- Collaborate with QIA and the City of Iqaluit to coordinate subdivision development including road construction and utilities to allow access to the proposed site and future housing
- Create a beautiful iconic building that will become a part of Iqaluit and Nunavut’s identity
- Promote the use of Inuit languages through collections, research (including oral histories with Elders), exhibitions, and programs
- Collaborate with organizations in Iqaluit and throughout Nunavut to address social issues by connecting with tangible and intangible heritage
- Develop social programs that promote literacy, mental wellness, restorative justice, and accessibility, and support those living with multi-generational trauma and dementia, for example
- Foster Inuit pride

Economic Sustainability

- NTI and QIA have each committed \$5M to the project; IHT is consulting with KitIA and KivIA to secure their commitment
- Create construction jobs that will build capacity in the region
- Hire more than 15 FTEs, in addition to current IHT and CH staff, to operate the facility once it is open to the public
- Provide professional development and training for Nunavut Inuit to ensure heritage workers become qualified professionals who can not only care for collections but interpret them in ways that southern counterparts cannot
- Hire Elders and other traditional knowledge holders on a part-time basis to provide

knowledge and expertise in exhibitions and programs

- Support artists, craftspeople, hunters, and fishermen throughout Nunavut through programming and by carrying local goods in the café and shop
- Become a significant tourism attraction that will encourage visitors to lengthen their stay in Iqaluit

Environmental Sustainability

- Demonstrate commitment to green construction and operations
- Contribute to climate change resilience through exhibitions and programs about the relationship between Inuit and the land, the environment, traditional knowledge and sustainable hunting and fishing practices, for example
- Increase Canadians’ awareness of climate change in Nunavut

Cultural Sustainability

- Support cultural revitalization and nation building for Nunavut Inuit
- Promote greater awareness of Inuit culture, cultural healing and reconciliation between Inuit and non-Inuit
- Allow for the consolidation, return, and further development of the Nunavut Collection which is currently divided between Parks Canada (PCA), the Canadian Museum of Nature (CMN), and the Winnipeg Art Gallery (WAG), and storage in Iqaluit, and inaccessible to Nunavut Inuit
- Allow for the repatriation of cultural belongings and ancestral remains from institutions and individuals throughout Canada and the world
- Allow the examination of traditional designs and techniques used in the creation of cultural belongings and inspire artists and craftspeople to emulate and/or create original works

⁴² www.agenda21culture.net/sites/default/files/files/documents/en/zz_culture4pillarsd_eng.pdf

- Create opportunities for collaboration with local, regional, national, and international museums

2.6 What We Heard

From August-December 2021, the IHT Directors of Planning and of Projects conducted a series of community consultations in the Kitikmeot Region (Cambridge Bay, Gjoa Haven and Kugluktuk), Kivalliq Region (Baker Lake and Rankin Inlet), and the Qikiqtaaluk Region (Clyde River, Igloolik, Iqaluit, Pond Inlet and Sanikiluaq). A planned visit to Kinngait had to be postponed due to a Covid-19 outbreak in the community; we were able to go on community radio as planned but had to reschedule other meetings for a future visit. In other communities, the pandemic also had an impact in terms of with whom we were able to meet. A planned visit to Chesterfield Inlet had to be postponed three times, first due to lack of accommodations in the community, then due to a blizzard, and finally due to the lack of accommodations in Rankin Inlet. Community consultation will continue throughout the planning process, through the RIAs, community visits, community radio appearances, social media, and other means. A Communications Plan will be developed.

In each community we met with as many people as possible including people working in the RIAs, the Hamlets, Community Lands and Resources Committees (CLARC), various GN departments, local heritage/ visitors' centres and arts and crafts shops, Elders, principals and teachers, community justice officers, and mental health workers. We wanted to get a variety of perspectives on the potential benefits of the NIHC for communities throughout Nunavut.

We heard widespread support for the development of the NIHC in Iqaluit, but most communities were more concerned about the development or renewal of heritage facilities in their own communities. Messages that were heard in most if not all communities included that there is a critical need:

- For new or renewed facilities that would enable collections to return, not just to Iqaluit but to the origin communities
- To build capacity, provide housing and living wages for heritage workers
- For a variety of heritage programming, including the integration of heritage in education
- For Elder/youth, mental health, wellness, and justice programs, to incorporate heritage, where possible, to address larger contemporary issues
- To address basic needs for food, clothing, security, housing, where possible, given the NIHC mandate
- To give participants in NIHC programs trust, hope, a sense of worth and competence (e.g., use Inuit role models wherever possible)
- For language revitalization programs, to strengthen local dialects and use local words for traditional objects, instead of a dialect from another area.
- For interagency collaboration in communities and regions

Consultation with potential partners and collaborators, many of whom are based in Iqaluit, took place throughout the study period and input is incorporated under Partnerships and Collaborations under Governance and Operations and under Public and Educational Programs.

2.6.1 Kitikmeot Region

Cambridge Bay

We were told that it's important to start reaching out to communities before the building is constructed, as we are doing now.

The Pitquhirnikkut Ilihautiniq/Kitikmeot Heritage Society (PI/KHS) was in a 25th anniversary fundraising campaign to raise \$250,000 and with plans to build a new, sustainable 35,000 sq. ft. facility on land near the Canadian High Arctic Research Station (CHARS) with construction beginning in August 2022. (The scope of this project was reduced after our visit and in May 2022 PI/KHS announced having received \$360,000



Rendering of the future Kuugalak cultural workspace.
Credit: Pitquhrikkut Ilihautiniq / Kitikmeot Heritage Society.

from CanNor towards its \$1.7 million, 1,200 sq. ft. facility.⁴³) They intend to develop the surrounding land for outdoor activities. According to Brendan Griebel, the goal is to develop a facility that is "a place where people want to come and just hang out." GN operational funding has declined in recent years from \$100,000 to \$70-\$75,000 as the number of eligible centres has increased. At \$17,000, audits are very expensive. PI/KHS has developed an interactive digital platform that could be adopted by other organizations like the NIHC. They have developed programs including a master/apprentice program, outreach determined by strategic priorities, knowledge transfer/ knowledge recovery, and language revitalization. They are interested in developing pan-territorial exhibitions that highlight regional differences. They have established a coffee business as a social enterprise to support the centre, however it depends on volunteer labour to earn marginal net profits.

Although PI/KHS is located in the High School, the school has not had any involvement and according to Principal Connie Kapolake, "It would make a difference for some kids." They do not have a lot of resources for sciences or humanities. They could offer archaeology for Grades 10-12. The High School operates on a semester system, so classes are more intensive and scheduling more flexible. For example, archaeology could be offered in the fall if they had the teachers available to support an archeological field school in the community. Junior High School classes are year-round.

The Hamlet has developed an arts and heritage park that won the 2018 Arctic Inspiration Prize. The park features three Hudson's Bay Company (HBC) buildings, a Royal Canadian Mounted Police (RCMP) building, Matchbox building, and former abattoir. The idea is to build community through the arts. According to then Senior Administrative Officer (SAO) Marla Limousin (now Executive Director of the Nunavut Association of Municipalities), "The kids own the space." Various arts programs for youth are operated out of these buildings (e.g., exhibits, carving studio, music/ rehearsal space, digital arts studio with video and a 3D printer), and public art has been created for the area. Marla spoke about the importance of involving Elders in meaningful ways. The Hamlet worked with Elders who said that they would like a place in the community where they could go daily, as the Elders' cabin is out of town.

The arts and crafts industry has been relatively stagnant during Covid; however, people are finding new ways to sell their work rather than face-to-face (e.g., Facebook). The RIA would be interested in training for artists in terms of product development, working in different media, e.g., drawing to carving. The RIA would like to



PI/KHS display

⁴³ www.cbc.ca/news/canada/north/cambridge-bay-cultural-centre-2022-1.6456263

bring more attention to the packing dolls. A multiuse facility is being built in Taloyoak. It will include business development, the Community Liaison Office (CLO), and an early childhood program. There is potential for IHT to support small exhibitions about heritage in each centre.

Gjoa Haven

The Natillik Heritage Centre (NHS) in Gjoa Haven is planning an expansion to accommodate exhibitions related to the Franklin Expedition. They have acquired the building next door from the Water Board and renovated it for offices and storage as well as to renovating and expanding the existing Centre for additional exhibitions. IHT provided basic training in heritage interpretation to both Centre staff and Guardians in July 2021 and has continued to provide input into the expansion plans. Natillik Centre NHS staff and Guardians expressed interest in and the need for further training opportunities. Natillik staff also stressed the importance of having access to curatorial and conservation experts. There is support for the NIHC, particularly for collaborative exhibitions and programs, and future training. They would like to collaborate with IHT on further archaeological survey of the community and surrounding area.



After facilitating a workshop for Natillik Centre staff and Guardians, we spent a day at the Elders' cabin playing games and sharing stories.

Kugluktuk



Pulaarvik Pitquhiliqivik Visitor Heritage Centre, also known as the Ulu Centre, Kugluktuk, 2021

There is support generally for the NIHC although some concern was expressed about building the heritage centre in Iqaluit because it is so far away; they would like to see cultural belongings brought to each region: "we don't want to be left out." Those consulted felt that if communities would like to house their cultural belongings, and were able to care for them, they should go back to the community, not Iqaluit. The NIHC should provide links to all heritage centres throughout the territory. They would like to see training take place in communities as much as possible; and said that stories about traditional ways of handing objects should be included in training for heritage workers.

They stressed that each region is different: We discussed the importance of having community members identify objects from their community and of objects being identified by the local word for them in their language/ dialect. Recordings of local songs, stories and oral histories should be played on community radio. For example, the IQ concepts are different in Inuktitut than in Inuinnaqtun. We discussed different uses of plants in each region, and different ways of preparing and eating food. We discussed the power of grave goods and the custom of not removing an object from a gravesite without replacing it with another object, a concept common to other archaeological sites as well. They felt that if

archaeologists discover a grave, they should leave it alone to avoid being cursed. However, there is some concern about the current graveyard on an island where many graves are eroding and are in danger of falling into the water. We contacted CH to initiate a discussion with the community about how the situation could best be addressed.

Kugluktuk has a beautiful heritage centre but does not offer any programming. The Ulu Centre ran at a deficit of \$30,000 last year; operating funding from CH is insufficient. The exhibition gallery is also used to store chairs and signage that does not belong in the exhibition. There is interest in the community in programming taking place, such as sharing circles with Elders and programs for children. There is not a lot of inter-agency collaboration in the community. The community is developing a walking tour and is working with a videographer who is digitizing photographs and recording stories. The Hamlet is interested in purchasing a private archival collection. The EDO is working on tourism and there is a local tourism plan. Kugluktuk is only a one-hour plane ride from Yellowknife so there's potential to attract tourists from the Northwest Territories (NWT). They also attract cruise ships, mine executives, and adventure tourists (mostly canoeists who travel down the Coppermine River or sports fishers who are in transit to a fishing and hunting lodge). The Milukshuk Building was renovated for use for cultural performances and activities (such as dancing and carving) but it had not yet been used for that purpose due to Covid-19. It's important for visitors to learn about the process of making various arts and crafts, to understand their value. For example, with carvings, collecting the stone, working outdoors, the dust and danger.

The schools use GN approved resources. It is important to have NIHC educational programs approved by Nunavut Education. ConnectedNorth is popular for its virtual tours, activities, and the ability to meet with students from other communities. The idea of talking to real people is very appealing, although even pre-recorded programs would be appreciated. There's interest in travelling exhibitions, objects from the collections, virtual exhibitions, etc. that can get into communities. The Vice-Principal thinks

that Career and Technology Studies (CTS), Social Studies and Language Arts are the most important subject areas for which to develop resources and suggested a Saturday Club for students to give them something to do during the weekend, with an activity and a meal. We should explore the possibility of students getting high school credits for volunteering at the NIHC, for example supervising a Saturday morning club. The Brighter Futures program, which has been effective, was not operating due to Covid. Mental health outreach workers see a need for healing from trauma and loss, but some feel that youth are not interested in tradition and lack respect for their Elders.

At the Kitikmeot Inuit Association (KitIA) AGM in Cambridge Bay representatives from Kugluktuk advocated for the establishment of what they called a 'coping facility' where men of all ages could learn about their culture, how to be in healthy relationships and cope with issues like anger and addictions that they might face. This would be an interesting potential partner for the Ulu Centre.

2.6.2 Kivalliq Region

Baker Lake



Sewing workshop at the Jessie Oonark Centre, Baker Lake, 2021

Interviewees stressed that every community in Nunavut is unique; in the case of Baker Lake, which is inland, they have direct access to caribou but not seals, walrus, or polar bears. People here

are more land oriented. It's important that the heritage centre reflect the diversity of Nunavut and the specificity of individual communities. People talked about regional differences in language, and the place names maps. They stressed the need to establish priorities among the various ideas coming out through the consultation process, that we will not be able to include everything but will need to make some difficult decisions with guidance from a committee. They noted the lack of coordination between different organizations locally and regionally.

The main heritage-related concern for the community is to renovate or re-build their Heritage Centre. The Centre is housed in an old community hall that is not safe; the floors are sinking and the washrooms not functional. Many of the artifacts on display belong to the Canadian Museum of History (CMH) and have been on loan for years. The Hamlet needs external funding to address problems with the building. The artifacts need to be carefully packed and everything removed from the building before any renovations take place. KitlA intends to build a cultural centre in each community on the model of the one that opened in Chesterfield Inlet in 2021, but Baker Lake is low on their list because it has both a Heritage Centre and a Visitors Centre. An alternative to renovating the existing building for use as a Heritage Centre would be to modify the plans for the Cultural Centre and put the two together in one building. KitlA and the Hamlet could access the Canada Cultural Spaces Fund for this purpose.

Visits to both the elementary and high schools underscored the value of producing curriculum-based educational programs in collaboration with existing infrastructure, specifically the Department of Education and, where appropriate, ConnectedNorth. Young people are very interested in the use of technology; the IQ lab, for example, should have technological resources that students can use. They suggested that a program about how to work with Elders in the classroom would be useful for teachers. Priority subject areas include English/Inuktitut Language

Arts, Social Studies, and programs that connect Science and Inuit Culture. The idea of having community cultural champions was raised: People identified in each community to develop local programming and collaborate with the NIHC (which is the role expected of local heritage centre managers). The NIHC could organize an annual training/ networking event where people from different communities came together and discussed recent accomplishments and the plan for the coming year. (The Vanuatu Cultural Centre, in the South Pacific, has operated what they call the Fieldworkers Program for more than forty years. As in Nunavut, because there are so many different islands, languages, and customs, it's important that people from each community undertake oral histories and record cultural practices. They also found that it's important to have both male and female fieldworkers because people will share different information with men than with women.) Students sometimes indicate that they would like to learn a skill that there isn't someone available locally who could teach; the NIHC could establish a database of instructors throughout the territory with particular skills.

We also discussed the possibility of introducing some sort of club or 'junior historical society' in schools, or outside of the school but for young people. The heritage fair program is very informal in Baker Lake but could be formalized. Winners of the heritage fair from each community could come together in Iqaluit at the NIHC for a recognition event. We discussed the Children's Discovery Gallery at the NIHC, and availability of the Saila Doll and Inuit action figures and other toys⁴⁴ that could be purchased. There are concerns about the number of Elders who have died in recent years, and that young people are not learning traditional skills from their Elders. Middle-aged people need to learn from the Elders before they pass away, so they will be able to teach the next generation.

Baker Lake is one of the satellite centres for Piquisilivvik and a few cultural programs have been offered through NAC, including iglu building, fox trapping, making cultural tools such as ulus and scrapers, and caribou skin

⁴⁴ Saila Doll maplelea.com/collections/maplelea-girls; Inuit action figures/toys benjo.ca/en/inuit--p59508.

preparation: dehairing in summer and scraping. Some students from Baker have gone on to Piquisilivvik to further their cultural studies. NAC has built a cabin that they would like to locate on the lake and use as a base for cultural programming so students could get the full experience of being on the land for an extended time, not just day trips. This might be something for the NIHC to consider as well, using the cabins of other organizations or building a cabin near Iqaluit to use for cultural programming. Silas Arngna'naaq noted, "You can't work and do traditional stuff," it takes too much time to handle a dog team, for example.

The Jessie Oonark Centre in Baker Lake was established as a subsidiary of Nunavut Development Corporation (NDC). As well as a shop, the Centre includes screen-printing, jewellery, and sewing studios. Manager David Ford works with local artists and craftspeople to encourage them to produce goods that will sell. Most of their sales are to residents not visitors, which is reflected in the type of goods sold. As the NIHC will have visitors who are Nunavummiut and visitors who are from other parts of Canada and the world; we need to consider what types of goods will sell to each audience. Ford noted that there has been a trend of Inuit art galleries in southern Canada closing in recent years, with Covid forcing several to close their doors. There would be potential to collaborate with the Jessie Oonark Centre on a community exhibition, or to purchase arts and crafts through them for sale in the NIHC shop.

Several Elders phoned in to the community radio program. One was concerned that this was the first he had heard of this initiative and said that he needed time to consider his input. Two others were very excited about the heritage centre; they thought it was great that the Nunavut Collection would be returning to the territory and hoped they would live long enough to see it. One spoke about the film, *What Belongs to Inuit*, and the powerful experiences Inuit had visiting collections in southern Canada and the United States that held Inuit objects. One told a story about a caribou skin doll that her sister had made for her as a child, that she'd left at the family camp

at Garry Lake; she wondered whether it's still there or not.

Rankin Inlet

Rankin Inlet has a new tourism centre that is actively programming and the hamlet is home to the Matchbox Gallery and Ivalu shops. There was an attempt to move the Inuit Cultural Institute from Arviat to Rankin Inlet in the 1980s. They felt that the NIHC will play an important role in building pride in Inuit culture and identity. The residential school system created a break with traditional culture and there is new interest in Inuit learning about Inuit. As Special Kusugak said, "We're from the land"; she spoke about the resilience of Inuit. She could see the potential to offer the same program in different communities simultaneously so people could learn from one another as well as from instructors. People interviewed were interested in the possibility of distributing parts of the collection throughout the territory, rather than keeping everything in Iqaluit. The Matchbox Gallery is significant as it is the only place in circumpolar world working in clay.

KivIA intends to build cultural centres throughout the Kivalliq. The first opened in Chesterfield Inlet in August 2021, however the facility is not yet staffed. The next two will be built in Whale Cove and Nauyasat. They suggested that we learn from heritage centre models in other Inuit jurisdictions but also warned against sharing cultural practices from different communities. For example, there was concern that "some communities promote the wrong way to drum dance, whereas Gjoa Haven and Kugluktuk do it the right way." There is a need for research and photography to do with natural history and the environment throughout the region, and to take Elders out on the land to talk about traditional uses of plants. They acknowledged that it can be hard now to identify what some things were made for in the past; we will need to consult with Elders. It would be good for the NIHC to use oral histories and storytelling to explain what things are and how they were used, and to connect objects to the places from which they came. In the past Inuit Impact Benefit Agreements (IIBAs) have not included culture

but perhaps any introduced in the future, or amended, could include culture.

NDC operates Ivalu and has several subsidiary companies throughout Nunavut, six companies that produce arts and crafts and three that operate fish plants; the shop at the NIHC could collaborate with NDC either informally, as a market for goods produced by their companies or formally, as a subsidiary. Further discussion is required. Ivalu provides support to craftspeople in the area, for example, teaching them how to maintain their sewing machines and selling sewing supplies. It can be difficult for artists and craftspeople to access specialized materials and supplies. NDC bought eight machines for Taloyoak and is teaching young people how to make packing dolls. NDC also produces parkas for youth in need and at that time was raising funds to make 300 parkas to give away. It purchases arts and crafts for the shop through Canadian Arctic Producers in Mississauga and directly from artists. It receives funding from the GN to purchase materials and supplies that are distributed to the subsidiaries. NDC participates in trade fairs such as Northern Lights in Ottawa in February and the Iqaluit Trade Fair.

2.6.3 Qikiqtaaluk Region

Clyde River

There was an interest in seeing each region represented in the heritage centre and a wide variety of media, not just carvings. People consulted stressed the importance of reflecting regional differences, for example, in preservation techniques and the use of various animal parts – birds feet baskets, bladder bags – and local plants, such as the use of heather for cooking and other plants used for medicine.

Piqqusilirivvik offers satellite programs in Igloolik and Baker Lake because of different animals being available there, such as a four-week course to ferment walrus in Igloolik (for Igunaq) and courses on working with caribou skins and making twig mattresses in Baker. However, those campuses do not have a student residence like Clyde so only local students can attend. Piqqusilirivvik pointed out while there were many



Workshop space, Piqqusilirivvik, Clyde River, July 2021

Elders in Baker Lake there were few students interested in the programs offered. During our visit to Baker, we could not confirm that impression.

When developing their programs, over 200 Elders came together to decide what should be taught at Piqqusilirivvik. Students are evaluated according to IQ principles; it might be helpful for IHT/the NIHC to also consider IQ principles in evaluating heritage workers. Piqqusilirivvik offers a 'thrust course' for GN employees outside of their regular semesters, in January, July and the end of November. They worked with NTI to develop the two-week program that was once offered through the GN Culture, Language, Elders and Youth (CLEY, now CH). This program could be incorporated into the heritage training program. Ninety percent of their learning is hands-on.

We discussed the importance of community partners being fully committed to the project. Many of the activities are seasonal and weather-related. There are programs for fathers and sons, students at risk, traditional clothing making, firearms safety, etc. It's important to find ways for the heritage centre to benefit people throughout Nunavut, as we are discussing. For example, Piqqusilirivvik sends packages of food harvested to Elders at the Iqaluit hospital, and organizations like the Women's Shelter in Iqaluit and LARGA Baffin (a community-focused home away from home in Ottawa for Nunavut Inuit requiring medical services). They also provide

three streams of technical training that leads to jobs. It was pointed out that storage should be a priority for the NIHC – they have run into issues with not enough storage and have had to make a freezer out of a shipping container. Especially on the land programming needs plenty of storage space for machinery and the associated workshop to maintain the transportation equipment. Piqqusilirivvik hopes to send staff and students to Ottawa to visit the cultural belongings in the collections. It was noted that researchers working in Nunavut have not provided the information they collect to the communities and this needs to change.

Piqqusilirivvik collaborates with the cultural school in Sisimiut, Greenland. They exchange programs, get inspiration for new cultural learning and teaching tools, and deepen Inuit cultural learning. It was suggested that guidance for the establishment of the NIHC should come from consulting with Elders and other cultural experts. Based on the success of the Sisimiut trades school that guarantees jobs for successful graduates, Piqqusilirivvik leadership felt that the same model would strengthen Nunavut's heritage field: guaranteed jobs for successful Nunavut graduates from a cultural heritage program offered in Nunavut.

The community had questions about Baffinland, whether the second phase would go ahead and whether it would provide adequate community benefit. They have requested an increase in royalties from 1.9% to 3.3% in Phase 2. There was an interest in developing Indigenous/Cultural tourism that would enable visitors to stay in a camp with an Inuit family. The EDO liked the idea of video kiosks because you could upload limitless content and people could choose what to watch. He thought it was important to incorporate IBC material, and that it would be good to bring artists into the centre to work, and to demonstrate their practice for visitors. There was interest in holding a summer camp or archaeology field school in Clyde for community members, where families could camp near the site and children could participate.

Nunavut Parks & Special Places (NP&SP) is planning to build a visitors' centre in Clyde, which

will have exhibitions of cultural belongings. The building and exhibition gallery had been designed, but the exhibition has not yet been designed, which is not ideal. The exhibition should be designed before cases and shelving is designed. This project has since been postponed and the design shelved.

Students in Clyde use ConnectedNorth and have enjoyed tours of the WAG collections. The schools would appreciate a professional development orientation to Inuit culture and heritage for teachers.

There were not a lot of calls in to the radio program, but callers did express concern that the collection is currently housed too far away for them to access.

Igloolik

There is interest in establishing a local cultural centre. The community had an iglu-shaped museum in the 1970s, but it was made of stone and cement and had no environmental controls, so the artifacts were destroyed by mould. It is also very dusty in Igloolik. According to locals, the Centre failed because of poor management and lack of knowledge of professional heritage practices. Now they understand the need for environmental controls to preserve cultural belongings. Repatriation is a goal. The Nunavut Agreement says objects can return to the community if they have an appropriate facility. Igloolik has had an oral history program since 1984 and has 300-400 hours of recordings contained in two cabinets. Each Saturday one hour of oral history is played on the local radio. However, it was noted that it is unclear who should be managing the oral histories and determining who has access. This should be addressed as it relates to the Inuit Knowledge that will be housed in the NIHC.

QIA is planning a building in collaboration with Head Start that could incorporate cultural programming. There has also been discussion of improving the Elders' centre and incorporating cultural programming there. The Elders Committee could advise about traditional care of cultural belongings, what should and should not be shown. For example, personal objects



Above: Speaking about the NIHC on community radio in Igloolik; Below: Community radio station in Igloolik

that should have been taken to the grave should not be exhibited. The Wellness Centre does some cultural programming in the Catholic Church Hall. The old Education Centre is empty now, the old hotel is now in private hands.

The Hamlet is working with IHT Archaeologist Lesley Howse and Sean Desjardins of the University of Groningen in the Netherlands to develop a community display. A Steering Committee of local Elders, Knowledge Keepers, and community leaders is being brought together to lead the project and the first meeting is scheduled for Spring 2023.

Igloolik and Baker Lake were selected as satellite centres for Piqqusilirivvik because they do not have a full range of animals at Clyde; there are walrus at Igloolik and caribou at Baker, but not at Clyde. The satellite is underutilized and serves as a warning for the NIHC to be transparent

about what the satellite system does and does not mean. There is a lot of cultural knowledge in Igloolik and potential to offer cultural programming through the Piqqusilirivvik satellite, but the infrastructure would have to be created. The importance of accessing Inuit cultural belongings was noted; those who have seen their ancestors' work have found it inspirational.

George Qulaut explained the satellite centre using a metaphor of a dog team, with the NIHC in Iqaluit being the qamutiq, with knowledge and supplies, and the dogs being the community-based centres. Just like you feed dogs so they get stronger, the NIHC would need to feed heritage centres in communities. Like dogs, the heritage centres are stronger or weaker at different times, some stumble and have difficulties, just like heritage centres go through periods when they are stronger or weaker. When the team is pulling together everyone wants to get on board; funders will want to support a strong network. The importance of the circle was also mentioned, how it reflects the cycles that are central to Inuit lifeways—animal migrations, seasonal change, all are cycles. This is important for the shape of the building; curved walls are preferred because corners block the cyclical flow and force us to analyze things.

It's important to teach youth about their heritage and to involve youth in the development of the heritage centre. We need to focus on the entire Inuit history, both pre- and post-European contact, not just on negative impacts of colonization, but to look at how Inuit have adapted and continue to move forward. A heritage centre should preserve and protect. Important themes including adaptation and survival, traditional Inuit behaviours such as how to behave when you see a whale, respect for Elders, marriage, respect for wildlife. There is a difference between history, heritage, and culture and while traditions are not meant to be broken, heritage should carry on. For example, local women still make traditional clothing and there needs to be a space so that this knowledge is passed to the younger generation.

There is potential to integrate heritage into school programming. ConnectedNorth is a possible platform. Could do 'Career Day' presentations, such as 'What is an Archaeologist?' They would be interested in using handling kits, having additional hands-on resources for use in schools, such as rocks and minerals as well as Inuit cultural belongings. Stories bring history to life for students, can bring Elders into the classroom. Cross-curricular programs are valued, e.g., teaching math through archaeology, Language Arts through storytelling in English or Inuktitut, Social Studies through comparing and contrasting different stories of events. Discussed the 'Open Minds' program developed by the Glenbow Museum and the potential to bring students from other communities in Nunavut to Iqaluit for a week of intensive learning based at the Heritage Centre but also introducing students to other local resources, such as the Legislature building, Nunavut Arctic College, Nunatta Sunakkutaangit Museum, Visitors Centre, etc. Also discussed the value of connecting with students from other communities in Nunavut and other jurisdictions.

A call-in program on the radio led to questions about what would be shown and whether people would be able to see cultural belongings from each community, as well as the potential to repatriate human remains or objects from museums in the United States, and whether cultural belongings would be repatriated to Iqaluit or to the communities. Callers asked about the satellite centre concept and whether Igloolik could become a satellite centre. They also asked about the expected cost of the heritage centre and whether we had the funding in hand.

Some organizations also raised potential challenges which, where possible, are being addressed:

Potential Challenges	How to Address
Funding competition	NIHC funding will come primarily from programs identified for arts and heritage activities, and will try to collaborate rather than compete
Ability to access due to proposed location, limited public transportation and cost	NIHC is looking into transportation sponsorship

Iqaluit

Consultation in Iqaluit has been ongoing throughout the study process. NTI and QIA are headquartered in Iqaluit and are strong supporters of the NIHC, both financially and with expertise and advocacy. The City of Iqaluit has also expressed its strong support; the City is open to considering a land swap to allow the Centre to be built further up and away from the hotel, and using the development of the NIHC to further its subdivision planning. Many federal and territorial government departments have been consulted, including CH, NP&SP, ED&T, and PCA.

Everyone consulted was supportive. Some identified ways that their organization could collaborate with the NIHC in terms of programming and discussions will continue throughout the planning process. In addition to the housing crisis in Iqaluit, there is also a dire need for affordable spaces for not-for-profit organizations to create and present their work; houses are often overcrowded and do not have the basements or garages that are often used for cultural pursuits in other parts of Canada. Many organizations require spaces that go beyond what the NIHC will be able to provide (e.g., a 200-600 seat theatre, more rehearsal space, more workshop spaces, more classrooms for language revitalization, storage space for technical equipment and cold storage for fur clothing, as well as rental offices). The proposed facility cannot meet all community needs but will work to provide as much access as possible.

Potential Challenges	How to Address
Inuktitut must be the primary language to make it a place that is truly inviting to Inuit	All exhibition text will be in at least two languages, Inuktitut and English; depending on funding, it may also be in additional dialects or languages, including French
Concerns that the GN and Non-Inuit will carry too much weight in decision-making	The process is now being led by Inuit organizations
Need to have enough Inuit input in planning, design, and operations	Most jury members selecting the architects will be Inuit; architectural and exhibition design teams will be evaluated in part based on Inuit participation
Training and hiring local staff due to educational challenges	Training will be provided, and Inuit will be given preference in hiring and mentored wherever possible
Ability to retain staff due to Iqaluit's housing crisis	IHT is exploring the possibility of developing housing on adjacent land

There was little concern about competition in terms of programming. The long established Nunatta Sunakkutaangit Museum, for example, sees an opportunity to limit its mandate to Baffin and not to reflect other Inuit cultures in Iqaluit. Hotel managers think the NIHC will attract visitors to Iqaluit and encourage them to stay longer; they are eager to develop travel packages



Hands on activity at the Nunatta Sunakkutaangit Museum

in collaboration with the NIHC. The proposed hostel and event spaces will not compete with hotel bookings. In fact, additional spaces will be required as tourism is expected to rebound following the pandemic. Outfitters also see

potential for the NIHC to benefit their business. Some organizations do not think they need to collaborate with the NIHC, but others see potential to expand their range of programs. For example, NAC appreciates the many spaces and collections that have potential to enrich college programs. Organizations focused on mental health, justice, early childhood education, etc. see the benefit of collaborating with the NIHC.

CH is a close partner of the NIHC because of shared ownership of the collection. The archival collection is in storage in Iqaluit, the art collection is currently being housed at the WAG and the ethnology, archaeology, paleontology, and geology collections are in storage at the CMN in Gatineau where CH has staff working with the collection. CH has suggested a two-phased approach to developing the NIHC with an Inuit-run public heritage facility built now, and a curatorial centre built in the future, and has put the public facility on the pre-capital plan. However, until it is approved neither CH nor any other GN department can allocate resources towards the project. CH has agreed to provide loans of objects stored in Gatineau and Winnipeg to the public facility in Iqaluit. IHT has met with CH periodically throughout the process to discuss specific issues such as the size of the collections and anticipated future growth, CH requirements for the facility, and future training programs, as

well as to work on a digitization strategy and collections access. IHT is currently working on a 'whole of government approach' MOU with the GN that will clarify the relationship with CH and all government departments.

Nunavut Parks and Special Places has a small collection of plant species found in territorial parks and acquired through a collaboration with the CMN. This collection is small but is expected to grow as further fieldwork is conducted. NPSP would be interested in transferring its collection to the NIHC. They are also interested in having their staff participate in future training opportunities provided by the NIHC.

We have met with ED&T to initiate discussion about tourism strategy and potential funding. The NIHC is considered an important tourism asset for the territory and ED&T has funding to support both its development and future programming.

The Canadian Northern Economic Development Agency (CanNor) considers the NIHC to be an important piece of infrastructure to support tourism development in Iqaluit and Nunavut and is currently reviewing a funding application to support the architectural design process. We have also met with Canada Culture Spaces Fund representatives and are submitting a funding application also to support design.

Kinngait

Our planned visit to Kinngait in 2021 had to be postponed due to a Covid outbreak in the community. We did host a scheduled call-in radio program from Iqaluit. Community members expressed interest in a store where Inuit products such as handmade crafts and tools – as well as the tools and supplies to make them – could be sold to help keep traditions alive and supported. Someone questioned how each community would be represented in the Centre, another suggested an Elders' Circle with opportunities for elders to work on projects at the Centre, another suggested immersive spaces, like an iglu or qammaq, whether real or virtual. One said, "I think I'm more excited than you guys."

In 2022, we were able to visit Kinngait in person and held a second call-in program which was very animated. People talked about the value of the NIHC in reviving language and traditional knowledge, said that it would be good for Elders to share their experiences. They talked about the lack of knowledge locally of traditional skinning and butchering, traditional toolmaking. They wanted to see their own new Cultural Centre be more active in programming. Some thought the NIHC in Iqaluit would be too far away for them to visit.



Printmaking in process (above) and an innovative donor recognition wall (below), Kenojuak Cultural Centre and Print Shop, Kinngait, May 2022

The Kenojuak Cultural Centre and Print Shop opened in September 2018 and is a 970m² facility with studios for lithography, etching, stone cutting and drawing, a multipurpose gathering space, exhibition galleries, shop, storage, and administrative spaces. The Print Shop is managed by the West Baffin Eskimo Coop which has a long, rich history in the community and well-

established sales and exhibition record through Dorset Fine Arts. They have a complete collection of prints from the beginning, some old carvings, and some cultural belongings from old campsites. They already need more archival storage space. Their printmakers do not work at the Centre in the summer and could be available to teach printmaking at the NIHC.

The Cultural Centre is managed by the Hamlet and unfortunately, they have had difficulty keeping someone in the Manager role. The Director of Recreation provides cultural programming for community members, for example, sewing, beading, singing, throat singing, traditional tools, and storytelling workshops. The school also provides some cultural programming including workshops on how to make amautiit and beaver mitts. They also worked with Kinngait Collaborators to paint a mural and skateboards with the assistance of artists from Toronto.

The \$11 million project was funded by government, a capital campaign that included fundraising events in Ottawa and Toronto, and some local fundraisers (e.g., bingo games).

Pond Inlet

The Visitors' Centre is not being used to its potential; it is seen as a place to take cruise ship visitors rather than for community use. A name change would help people to understand the potential for community use when there are no visitors. The GN, Hamlet, PCA, and the Library & Archives Society all share responsibility and important work is falling between the cracks. Parks Canada is interested in updating the exhibition. Tourism & Cultural Industries, ED&T could play a role. Community Government Services (CGS) is responsible for maintenance, but it is not happening. The Hamlet has advised the GN that it will not continue supporting the library without territorial funding. The community thinks the GN does not appreciate the value of libraries in supporting literacy. There have been suggestions that the GN hand the Visitors' Centre over to the Hamlet. However, the Hamlet's priorities are revenue generating projects. Since the Visitor Centre costs money rather than generating revenue, the SAO is not

too keen on managing it. QIA intends to invest in infrastructure for training and research related to Tallurutiup Imanga and Mary River and could be another stakeholder to upgrade and run the existing facility rather than building a new facility.

Yet there are plans to develop several new buildings that would incorporate some degree of cultural programming. The Hamlet is planning a women's and girls' shelter, and a men's/homeless shelter. Existing buildings are being renovated for use as a Wellness Centre that will offer regular cooking (including country food) and other classes. Justice uses 'on-the-land' programs that include both skill development and counselling. Baffinland is supporting a \$20M training facility. QIA is building a four-plex and could add a unit for satellite centre staff, developing a Native Marine Wildlife Area building and Laval University is building a \$6.5M research station past the airport re: Bylot Island, goose camp, studies of geology, foxes, lemmings, etc. that will open in 2023. There may be potential to collaborate with the research station re: exhibitions, and with all new buildings re: programs. PCA is also interested in helping with local programming.

Elders expressed the opinion that, "It's about time," the NIHC was developed. Elders would like to see more cultural programming, as would other community members. Elders would appreciate more opportunities to pass their knowledge on to young people. There is concern that a lot of skills have been lost. There is potential for after school programs, movie nights, and Nunavut Literacy Council programs. They could hire high school students to manage after school programs for younger students (e.g., drawing, painting, sewing), and develop leadership skills in older students. They have an IQ room and collect oral histories; their understanding of IQ is larger than the list provided by government.

Pond Inlet recognizes the importance of the pre-school years. They have a \$1M award-winning daycare program inspired by Montessori principles that could be a model for the NIHC Children's Discovery Gallery. Children learn from watching and need opportunities to see people practice traditional activities; games for girls and boys

were traditionally different to help prepare them for adulthood. The Discovery Gallery should include string games and the Inuit bone game. The NIHC should record stories of people playing games and commission necessary equipment and supplies for NIHC. Adolescents need to learn how to live on the land, how to thrive in their local environment – they stressed the importance of hearing how Inuit survived traditionally, about food, clothing, medicine. Pond Inlet has a 'Heritage Fair' program in May each year where grade 7-9 students create projects about Inuit heritage. There are lots of resources about animals available to schools, but not scientific language in Inuktitut, and there are few resources to support teaching Inuit culture, history, and art. There is a need for programming for all grade levels that incorporates Inuit made objects or cultural belongings – and for special needs students as well. Teachers were interested in knowing what digital resources they could access for their classrooms. Few Elders still know about traditional medicines from plants. People learn from one another.

We discussed the importance of recording stories and knowledge and translating oral histories immediately after they are first transcribed because the Inuktitut changes and might not be interpreted in the same way in the future. The objects in the collection have their own names, their own purposes, and these names are unique to the region in which they were created. It is important to use the right words to describe even the smallest details. "Everything Inuit made in the past had a purpose" (CLARC). Each community had their own way of doing things. Visitors will need to be able to search for their own community, and to see things identified as they would have been in their community. Elders should have access to the tools made by their ancestors. There was also a high interest in archaeology field work at different locations outside of Pond Inlet

Callers to the radio program were generally positive, particularly for supporting community assets. Two callers asked about the possibility

of the NIHC buying cultural belongings, - one paleontology, one Inuit tools and equipment.

Sanikiluaq

There is a lot of cultural development underway in Sanikiluaq. The Eider Society is in the process of building a research and exhibition facility that is focused on the eider duck and its role in local culture. The Hamlet is interested in building a new heritage centre; they feel left out of activities in Iqaluit because they are so far away. They are also building a new Hamlet office that will include four display cabinets and would like to develop a display at the airport. There is an exhibition in the elementary school that includes about a quarter of the collection. It was suggested that a new heritage centre be built between the two schools, so the schools still retained access to the collections and exhibitions. Another possible location would be near the Eider Society building to create a cultural district. Elders feel that young people do not understand the objects or their history. Residents questioned why it has taken so long for development of the territorial heritage centre to become a priority. They would like to repatriate cultural belongings from the Nunavut Collection to Sanikiluaq and would be willing to loan objects from their collection to the NIHC for specific periods of time.

The Eider Society has eider clothing made for the movie *People of a Feather* that has been frozen for 10 years and could be exhibited in the correct environmental conditions. They intend to reactivate the eider processing plant which had been in use since the 1970s. Young people learning how to make parkas could make them for young people who need warm clothing and once they were proficient make them for sale. Down is harvested in March and only a small amount of eider can be collected each year so production will always be limited. Once the down cleaning machinery is operational and people are making parkas on site, the facility could be considered an *economusée*, one of a network of sites that demonstrates artisanal processes, exhibits, and sells work.⁴⁵ The Eider Society undertakes citizen science, with the whole community involved in

⁴⁵ artisansaloeuvre.com/en/lexperience-artisans-a-loeuvre/

research. The building includes a 135m², three-bedroom residence on the second floor, each unit with a private bathroom, and a shared kitchen and living room. This space is like what has been discussed for the heritage centre.

Teachers are trained in the use of ConnectedNorth and the schools do use it. Teachers need resources in English and Inuktitut. They would be interested in learning about Inuit art and particularly in hands on resources. They would be interested in edukits with hands on resources but advised

that one kit per community would be required, that they could not circulate between schools in a region. Art and Social Studies would be the most important subjects to cover. Students make harpoons, ulus, and qamutiit, and in high school make parkas and pants. They would like to teach students basket making; it was a poor grass harvest this year. Canada Goose chose the sewing teacher from the school as one of the people to design parkas using their materials and is considered a potential partner for the NIHC.



Exhibits in the elementary school, Sanikiluaq, 2021

3

BACKGROUND

3.1 Nunavut and Inuit History



Dorset period mask A.D. 500-1000; excavated by Guy Mary-Rousselière at the Button Point site on Bylot Island; carved driftwood, red ochre, represented in Nick Newbery Photo Archives, Nunavut Archives, n.d.

Even though Nunavut as a political entity is a very young territory that was not formed until April 1, 1999, the settlement area has been occupied by humans for over 4,000 years. Over the millennia several culturally, and in some instances genetically, distinct hunter societies travelled, harvested, and lived both in the interior as well as along the coastline of the Canadian Arctic mainland and many of its islands. Evidence of their presence can be found all across the Arctic in the form of archaeological artifacts ranging from small stone and bone fragments, to all kinds of tools, and the ruins of various dwelling types, not to forget the iconic Inuksuit (stone markers erected to either help people navigate the vast landscape or to mark locations of particular significance such as grave sites, good hunting spots, or a location where people came together to hold court over a wrongdoer). Oral histories from the latest of those migrating cultural groups

that now identify as Inuit also hold a rich record of previous Arctic occupation, generally referred to by Inuit as Tuniit.

In modern archaeology the theory is commonly accepted that Inuit arrived in what is today Nunavut about 1,000 years ago. As big mammal hunters they moved in from Alaska and brought technologies that previous groups most likely did not know. Qajait (kayaks), bow drills, and the construction of sod houses are just a few examples of these new technologies. Western science still struggles to explain the sudden disappearance of the previous inhabitants whereas Inuit mythology recites how the strong, but shy Tuniit feared the Inuit, and quickly abandoned their campsites and fled inland. Tuniit disappeared. However, occasionally hunters might find a few tracks or other traces or even encounter Tuniit from afar, but they disappear as quickly as they are seen.

Another group of people that arrived in the Eastern Arctic about the same time as the Inuit were Norse from Europe. Just before the turn of the first millennium AD. Erik the Red was the first European to establish a settlement in southern Greenland. His son Leif Erikson and others ventured further west and reached the coast of Newfoundland and possibly even southern Baffin Island. The Greenlandic colony lasted about 450 years until there is no further record of the Norse in Greenland. Throughout that time Norse and Inuit had regular contact with each other, resulting both in peaceful encounters and armed conflict. Until now, archaeology can only confirm with certainty that Norse settled in Greenland and Newfoundland, but Norse objects are occasionally found between Ellesmere Island (Nunavut's northernmost island) and the southern coastline of Baffin Island, which at its



Stupart Bay Inuit – R. Bell, First Canadian Hudson Bay Expedition, S. Chartier fonds, Nunavut Archives: N-1993-006, 1884

eastern extreme is only about 100km away from Labrador and Newfoundland.

Aside from possible Norse visitors to the southeastern shores of Nunavut, it appears that since 1,000 AD, Inuit have made the Canadian Arctic their homeland. On the present border between Nunavut and NWT, Inuit and some Athabaskan First Nations (FN) peoples had overlapping hunting grounds. Before fur traders arrived, some FN groups hunted as far north as Rankin Inlet. Overall, however one can consider the extent of the treeline as a natural divider between Inuit occupied territory north of the treeline and FN occupied territory south of the treeline. There are plenty of stories of warfare but also trade between Inuit and FN.

After the Norse, European and Euro-Canadian exploration of the Arctic commenced very slowly and sporadically. Explorers like Martin Frobisher (1576) and Henry Hudson (1610-11), and traders like Samuel Hearne (1771-72) ventured into the Arctic to explore new trading networks with FN and Inuit, search for the Northwest passage, and try to locate new viable natural resources, ranging from precious minerals, to traplines, to sea mammals hunted for their fat and oil content. The mid- to late-1800s saw many whaling vessels cruising Nunavut waters, increasingly overwintering to extend their whaling season. Contact between Inuit, traders, explorers, and whalers was common, and all these groups left traces of their presence on Nunavut soil, in Inuit oral history and in Inuit culture. Throughout the centuries Inuit were able to maintain their own

identity while dealing with the newcomers and often there was a mutual benefit to establishing relationships between Inuit and non-Inuit.

A dramatic change in Inuit-Non-Inuit interactions and power-relationships came in the beginning of the 20th century with the arrival of four major colonial powers: the Christian church, permanent trading posts and the RCMP, followed by administrators who set up year-round settlements. The arrival of those groups marked the beginning of a permanent presence of Euro-Canadians in the Arctic. The newcomers imposed their own culture onto Inuit, including language, religion, justice, education, health care, economy, and urbanization. The Euro-Canadian colonizers established a lifestyle that did not allow Inuit individual or cultural self-determination and the Indigenous society became deeply disrupted. Inuit have not yet fully recovered from that shock.

The prohibition of cultural and political self-determination in the mid 1900s created an environment in which Inuit largely lost control over both the fate of their personal lives and their culture. Poverty and crime significantly increased, family bonds, and relationships between different generations, were disrupted, power relationships within families shifted and western administrators dominated decision-making processes for self-benefit or considering what they thought Inuit society needed to 'catch up' to Western society to succeed. Programs that illustrate the tragedy of their decisions include the displacement of individuals and Inuit groups hundreds if not



View of Baker Lake. Lorenz A, Learmonth photographs, D.S. Campbell fonds, Nunavut Archives: N-1987-033-0338, ca. 1925



Floe Edge Trip with Jimmy Akavak (RCMP), Nick Newbery Photo Archives, Nunavut Archives: n.d.

thousands of kilometers away due to forced relocation, residential and day-schools, or for health reasons such as sending TB patients to southern sanatoriums and shuttling pregnant women from their camps into a few hospitals across the North. In all those displacement situations communication between the Western authorities and Inuit was very poor. Inuit did not have much say in any decisions, which further contributed to their feelings of vulnerability and helplessness. Those who got displaced often created two- and three-dimensional artwork as representations of the culture lost. Along with the change in society came a rapid change in material culture. For example, snowmobiles replaced dog teams, boats with outboard engines replaced qajaits and umiat.

The large influx of non-Inuit supported a growing demand for Inuit material culture in the rest of Canada, economic development initiatives opened a southern market for Inuit arts which boosted the development of the Inuit art sector. Whereas during the whaling era Inuit created primarily scrimshaw decorations, cribbage boards and little carvings for whalers as souvenirs of their Arctic adventures, a flourishing arts industry was established in the mid 20thC, with soapstone, bone and ivory carvings, ceramics, drawings, prints, and textiles, all becoming increasingly sophisticated in design and production. Today the arts sector is an important source of income for many families, contributing about \$33M annually to Nunavut's economy.

Furthermore, in their homelands, another form of tangible heritage was taken away from Inuit: their archaeological heritage. Western archaeologists saw it as their right to conduct research which included the excavation of sites without consulting with local Inuit. Once objects were unearthed, archaeologists removed and took them to southern institutions, where they were conserved, studied, and sometimes displayed in museums. There was no obligation to involve Inuit or request guidance regarding storage and treatment of objects from their homelands. From the 1980s to 2000s, the relationship between archaeologists and Inuit gradually started to change, culminating in the ratification of the Nunavut Land Claims Agreement (NA) in 1993 which grants shared ownership of Nunavut archaeology between the Government of Nunavut and Nunavut Inuit represented by IHT.

The NA also speaks about the necessity of keeping the archaeological record of Nunavut in the territory. With no appropriate facility in Nunavut, these objects are still being sent and stored in southern institutions. Working relationships with those institutions are very positive, however, they do not compensate for the disconnect that Inuit continue to experience from their tangible cultural record. The distance between repositories and communities prevents most Inuit from reconnecting with their history through objects.

The current Inuit society in Nunavut finds itself struggling with the cultural ambivalence that colonization created over the last 100 years.

Across generations Inuit are trying to find answers regarding their personal and cultural identity. Intergenerational trauma caused by colonial policies and the lack of self-representation before the creation of Nunavut continues to negatively impact the identity and mental health of many Inuit and the capacity to negotiate through the multi-ethnic environment that is today's reality. To produce a strong, healthy Inuit population that can move forward, Nunavut needs to address key elements such as strengthening identity and mental healing to unravel multi-generational trauma.

All three RIAs are establishing either multi-use facilities or heritage facilities in communities.



Iqaluit – Group in Joamie School Qarmaq, L: Aakata Sataa; R: R. Elisapee and Shepa Ishulutak; Nick Newbery photo archives, Nunavut Archives, 1986-2005

Creating spaces for community members to access and share Inuit culture and traditions is essential to build identity and promote healing. Currently, Nunavut communities do not have a workforce with the skill set to utilize such spaces to their full potential. General skills like project management, financial management, proposal writing, facility management, and marketing are often underdeveloped. Specialized skills like language documentation, artifact and archival management, conservation, exhibition development, and cultural heritage interpretation are rudimentary at best. IHT with its staff and consultants specialized in

museology, archaeology, and cultural heritage, supports Nunavut communities through training, fly-in professionals, and mentorship initiatives. However, IHT is very limited in its resources, with staff, space, and budget. The NIHC would be able to significantly expand on those initiatives. Furthermore, artifacts, artworks, and archives that are widely inaccessible for Inuit will not only return to the central facility in Iqaluit but through networking with heritage facilities across Nunavut, and ongoing local capacity building with support of the NIHC, can be exhibited across the territory. Thousands of objects finding their way to the places from which they originated culturally will enrich the cultural landscape tremendously and finally allow Nunavummiut to augment their healing process by developing and maintaining an intimate relationship with their tangible heritage and all the intangible aspects like traditions, stories, and language.

Future generations need to have opportunities the access their tangible cultural history and the NIHC will be able to ensure that this access is provided in Inuit homelands. Many storytellers and knowledge keepers are passing away, or have already passed, which makes it imperative to create a solid infrastructure of knowledge documentation, knowledge sharing and knowledge storage before it is too late.

Seeing our own cultural artifacts provides a deeper sense of ancestral pride and connection – it leaves a sense contentment in us, like coming home. A physical space as such, also shows who we are to the world.

Leena Evic

3.2 Satellite Network

The NIHC is intended to benefit all Nunavut Inuit. There is support throughout Nunavut for the development of the NIHC in Iqaluit as well as for the further development and future growth of museums, and heritage and visitors' centres in communities. Founded in 1969, the Nunatta Sunakkutaangit Museum in Iqaluit is the oldest museum in Nunavut, followed by Itsarnittakarvik: Baker Lake Heritage Centre in 1980, Pitquhirnikkut Ilihautiniq/Kitikmeot Heritage Society in 1996 and Arctic Coast Visitors Centre in 1997, both in Cambridge Bay, and the Unikkaarvik Visitor Centre in Iqaluit in 1996 and the Angmarlik Visitor Centre in Pangnirtung also in the 1990s. Several new facilities have been developed in recent years, with more in the dreaming or planning stages.

Depending on whether they are not-for-profit societies, or run by an RIA, the GN or Hamlet, they each operate differently. Staff salaries vary but are generally low which discourages people from staying in their positions for very long and developing the expertise needed for the role. Most do not have control over their budget or have any budget at all to redevelop long-term exhibitions, develop temporary or travelling exhibitions or offer programming, so they are stagnant and of little interest to the local community.

With the tourism season being so short in Nunavut, heritage and visitor centres should focus programming on the needs of the local community and business travellers in the region. However, most do not keep any record of how many visitors they receive each year so are unable to demonstrate their impact either on the community or on tourism.

In 2005, IHT convened an historic meeting of Nunavut's heritage community. Until this meeting, few identified as members of a 'heritage community', nor did they appreciate their shared challenges and possibilities. This meeting resulted in a heritage strategy that identified training as the heritage community's primary need. Unlike most provinces in southern Canada, there is no museums association in Nunavut; IHT is the only territorial heritage organization. Dedicated to

the preservation, enrichment and protection of Inuit cultural heritage and identity embodied in Nunavut's archaeological sites, ethnographic resources, and traditional place names, IHT's activities are based on the principle of respect for the traditional knowledge and wisdom of the Elders. In this instance, IHT filled a void by taking the lead on the development of a heritage training plan for Nunavut.

IHT then conducted a training needs assessment and developed an award-winning territorial heritage training program that operated from 2007-2013 as a two-institute program, with Institute I taught in Iqaluit, Pond Inlet and Cambridge Bay, and Institute II which includes more technical content, taught in museums in Ottawa, Winnipeg, and Edmonton. A second needs assessment was conducted in 2014-2015 and an intensive Cultural Heritage Interpretation Program developed and offered in Rankin Inlet in 2015 and Iqaluit in 2016. Over the years, IHT has also provided community-based training focusing on local needs when requested.

Heritage and visitor centres will be invited to become a part of the satellite network. Information about the satellite network and how it will operate is limited at this time because the network will be defined collaboratively by those who choose to become a part of it. Heritage workers in communities and RIA staff expressed their interests and expectations for the satellite network individually but a collective meeting, including representatives of established centres as well as communities/organizations that are interested in establishing centres, would develop a shared strategy. Therefore, IHT will establish a strategic plan for the satellite network by convening another meeting of Nunavut's heritage sector to discuss its development and establish priorities – this meeting is tentatively scheduled for Spring 2023.

Community based centres could collaborate with the NIHC in many ways, for example, on the development of collections-based research initiatives and regional or territory-wide temporary and travelling exhibitions; they could borrow cultural belongings from the Nunavut Collection for exhibition locally (if security

and environmental controls can be provided); coordinate visits of community members to see the Nunavut Collection; organize workshops in communities or in Iqaluit that focus on specific traditional skills and activities. The NIHC in Iqaluit could offer professional development opportunities. The NIHC could also provide advice to the governing bodies about management of community centres and would advocate for an increase in territorial and federal funding for the sector. If there's interest, IHT would be

open to discussing a shared governance model for the NIHC and satellite facilities. Community consultations also raised the need for decent wages and staff housing and the possibility of hiring staff to coordinate efforts in each region.

The upcoming meeting will provide an important opportunity to share ideas of how best to develop the satellite network over the next decade, both before and after the NIHC is open.



3.2.1 Museums, Heritage, and Visitors Centres in Nunavut

Kivalliq Region

**Kivalliq Regional
Visitor Centre**
Rankin Inlet



**Leonard Putulik Cultural
Visitors Centre**
Chesterfield Inlet



**Itsarnittakarvik: Baker
Lake Heritage Centre**
Baker Lake



Website	-	chesterfield-inlet.ca/tourism/cultural-centre/	-
Established	2018	2021	1980s
Governance	GN ED&T provides core funding and covers minor repairs; CGS covers maintenance	KivIA oversees funding and staffing	Hamlet
Budget	Salary budget for one full-time staff; no defined O&M nor capital budget. ED&T allocates money on an as needed base.		
Operations	Year-round	Not open yet	Closed for renovation
Staff	1 full-time, more anticipated post-covid	No staff	
Visitation	Tourists for cultural experience; many people are drawn by shop		
Collection	46 objects + nine taxidermied specimens		Mostly borrowed from CMH
Permanent Exhibition	Dolls, carvings, amauti by Jenny Tootoo, photos, clay art, clothing, paintings, carvings, jewellery, qajaq		Exhibition related to traditional way of life (e.g., clothing, hunting, seasons), caribou crossing
Temporary/ Travelling Exhibitions	None; Parks Canada will be installing Ukkusiksalik display for 10 years, including a 3D map, drawers with information about Ukkusiksalik and elders' stories		Collaborated on travelling sculpture exhibition years ago, now installed in Baker Lake
Programs	Beading, caribou tufting, sewing, art days		
Potential for Collaboration	Borrow objects from NIHC for display	NIHC to help identify funding sources, provide training and conservation advice, exhibition design, interpretation, borrow objects	Need help identifying funding sources, training, conservation advice, exhibition design and interpretation, borrow objects

Kitikmeot Region

Ulu Centre Kugluktuk



Pitquhirnikkut Ilihautiniq/ Kitikmeot Heritage Society Cambridge Bay



Website	kugluktuk.ca/p/heritage-center-ulu-building	www.kitikmeotheritage.ca
Established	2014	1996
Governance	Hamlet owned and operated	Not for profit, board of directors
Budget	\$120,000	No core-funding, about \$800,000 annually through fundraising
Operations	Year-round	Year-round
Staff	1 full-time	10 full-time/part-time
Visitation	Come to learn about Inuinnaqtun history	Use computers in KHS run library, library programming, visiting exhibits, cultural workshops, people come to visit Elders from Elders in Residence program
Collection		Large parka collection, Eva Strickland dolls from Taloyoak collection; about 300 historical tools; about 3000 archival documents; roughly 9,000 photos, all digitized, about eight terabytes including content from other museums internationally with Inuinnaqtun collections; does not acquire many objects but keeps items that result from workshops; videos: mostly produced by PI/KHS, probably largest Inuinnaqtun language repository in the world; mostly land based, workshop and language footage
Permanent Exhibition	Installed in 2014	Installed in 2019, new one is being developed, one virtual exhibition/year; new exhibits will be built around loaned collections that are being put into a new context, regular change over, original objects; exhibits about different PI/KHS projects, e.g., 2019 parka making exhibit, five parkas representing 150 years of Inuinnaqtun fashion and authentic tools used in construction
Temporary/ Travelling Exhibitions		
Programs	Guided tours through the exhibition gallery	Language survival, knowledge transfer, archaeology (increasing climate monitoring, buying satellite time), Sustainability (social economy, green technology, new building), digital strategy
Potential for collaboration	Develop new exhibitions for Ulu Centre and for NIHC; receive training	Provide training; NIHC has ability to attract federal funding

Arctic Coast Visitors Centre
Cambridge Bay



Nattilik Heritage Centre
Gjoa Haven



Website	www.cambridgebay.ca/arctic-coast-visitors-centre	www.facebook.com/Nattilik-Heritage-Centre-710287425699598
Established	1997	2013
Governance	GN ED&T provides core funding and covers minor repairs; CGS covers maintenance costs	Not for profit
Budget	Salary for one full-time staff; no defined O&M nor capital budget; ED&T allocates money on an as needed base	
Operations	Year-round but varying hours depending on season	Year-round
Staff	1 full-time, 1 seasonal part-time	2 full-time, 3 part-time
Visitation	Cruise ships, business, meetings, something to do after fishing tourists, not many locals	Local and Tourists, to learn about Gjoa Haven and Franklin
Collection	Over 100 objects; some on loan from local residents, most GN	Some owned, mostly borrowed from Museum of Cultural History, Oslo, Norway; PCA exhibit
Permanent Exhibition	Taxidermy, skulls, Maude artifacts, old photos and maps, historic information from each Kitikmeot community, Doug Stern arts donation, mitts, kamiit, prints, wall hangings, 2020: repairs on Polar Bear	Installed in 2013
Temporary/ Travelling Exhibitions		Developed one about local carvers
Programs	Information on tourism activities in Cambridge Bay and Kitikmeot; displays of artifacts (people, history, culture); information on local flora and fauna	Sewing and tool making; future programs include establishment of print shop, muskox and hare fur knitting
Potential for collaboration	Borrowing from NIHC for display	Museum expertise, professional development and advocacy for heritage funding needed

Qikiqtaaluk Region

Nunatta Sunakkutaangit Museum Iqaluit



Unikkaarvik Visitor Centre Iqaluit



Website	www.nunattasunakkutaangit.ca/home www.facebook.com/nunattasunakkutaangit/	www.gov.nu.ca/edt/news/unikkaarvik-visitors-centre-featured-documentaries
Established	1969	1990
Governance	Not for profit	GN, ED&T provides core funding and covers minor repairs; CGS covers maintenance
Budget	\$400,000	Salary for one full-time staff; no defined O&M nor capital budget; ED&T allocates money on an as needed base.
Operations	Year-round	Year-round
Staff	1 full time; 2-4 part time	2 full time
Visitation	Locals and tourists come to learn about regional matters or to buy locally made items	60% Canadian and international; 40% locals, mostly business, seasonal workers new residents come to orient within city or participate in programs, view taxidermy and exhibition
Collection	Have permanent collection	Under 100 items
Permanent Exhibition	Gallery of Inuit artifacts and art not updated for a long time	Taxidermy, tool replicas, dolls, carvings, clothing, large drum dancer carving, photo archive copies of Douglas and Geraldine Moodie photos from Cape Fullerton, Coral Harbour and other places; repair and maintenance within last five years
Temporary/ Travelling Exhibitions	Gallery of exhibitions and contemporary art; change about 3-5 times per year; Either made by other institutions or by NSM	None
Programs	Preservation and promotion of local art and culture	Movies, Inuit art experience, occasional guest lectures, pop-up store, art sales; before facility fell under GN ownership financial management was easier which allowed wider selection of programs with local facilitators
Potential for collaboration	Collaborative exhibition development; draw from technical expertise of NIHC staff	Borrow objects from NIHC for display

Angmarlik Visitor Centre
Pangnirtung



Kenojuak Cultural Centre and Print Shop
Kinngait



Website	www.pangnirtung.ca/angmarlik	www.westbaffin.com/kenojuak-cultural-centre
Established	As a building 1960s, but as a visitor centre c1990	2018
Governance	GN ED&T provides core funding and covers minor repairs; CGS covers maintenance	West Baffin Eskimo Cooperative and Hamlet of Kinngait
Budget		\$40,000
Operations	Year-round	Year-round
Staff	2 full-time	2 full-time (vacant)
Visitation	Cruise ships, international, Canadian; come to learn about Inuit culture	Mostly tourists come to buy art and see print shop
Collection	Estimated 200 objects owned by GN, no collections database	Collection of historical and contemporary prints and sculptures owned by the Co-op
Permanent Exhibition	1 piece of art, mostly whaling-based collection; last update unknown	No permanent exhibition
Temporary/ Travelling Exhibitions	None	Temporary exhibition gallery; collaborate with Canadian and international partners to develop temporary / travelling exhibitions
Programs	Interpreting the history of whaling in Cumberland Sound; arranging guides and outfitters to Auyuittuq National Park and Kekerten Territorial Park; Elders group programming	Studio space for artists; training by artists for artists
Potential for collaboration	Showcase artifacts from the NIHC at Angmarlik Centre	Hosting arts workshops and capacity building for artists, lending collection items to NIHC; borrowing collection items from NIHC; collaborative exhibition development



Recommendation

1. Convene a meeting of Nunavut's heritage sector to develop a strategic plan for the proposed satellite network.

3.3 Indigenous Heritage Centres

There has been a significant growth in the number of Inuit and First Nations-run heritage centres in other parts of the country – and the world – in recent years, in part due to a growing interest in decolonization and reconciliation. British Columbia and the Yukon have built a number of FN Cultural Centres, many established through land claim agreements. In the north, both Nunavik and Nunatsiavut have heritage centres – there is an infrastructure gap in Nunavut. Two of the developments most relevant to the NIHC are the Illusuak Cultural Centre in Nain, NL and Qaumajuq at the Winnipeg Art Gallery.

Illusuak Cultural Centre



Illusuak Culture Centre exhibitions designed by Blue Rhino Design

Illusuak broke ground in 2014 and opened five years later in 2019.⁴⁶ The 1275m² \$18M facility houses five long-term exhibition galleries featuring cultural belongings on loan from The Rooms in St. John's, a 75-seat theatre, language auditorium, studio, offices, café, and shop. There are no collections storage vaults and no conservation laboratory, but they are now planning to create a curatorial centre. The project was funded by the Atlantic Canada Opportunities Agency (ACOA), DCH, and the Nunatsiavut Trust. The facility was designed by a team led by

Newfoundland-born, Norwegian architect Todd Saunders.⁴⁷ The design was inspired by Labrador Inuit sod houses. The building tilts towards centre to facilitate ice melt and highlights the natural elements of the area. They faced challenges regarding the permafrost and use of solar power. The exhibitions were designed by Blue Rhino Design of Toronto.⁴⁸ An annual budget had not been established before the Covid pandemic. The Centre manager is the only staff, serving under the Director of Culture. There are two language coordinators, three staff in shop/café through a lease agreement, and a janitor. They plan to revise the long-term exhibitions in 10 years; the Centre will provide educational programs, Elder programs, language programs, weekly radio program, and Inuktitut karaoke. There are efforts now to build a storage facility and develop travelling exhibitions for communities in consultation. The audience is primarily local, although the Centre will greet cruise ships and be a base camp for Torngat Mountains National Park.

Qaumajuq, meaning: "it is bright, it is lit," the new Inuit Art Centre at the WAG, opened in March 2021.⁴⁹ The architectural team led by Michael Maltzan Architecture, LA in collaboration with Cibinel Architecture Ltd. (Winnipeg), was selected 2012 through an international competition. The design was inspired by community and studio visits in Nunavut. The undulating white stone of the façade is intended to recall the vast scale of the landscape as well as the carved forms of the artwork within its walls. They broke ground in May 2018, and even though construction was delayed due to delays in securing funding, requiring the facility to be built in phases, it was completed in 3 years. Qaumajuq, a 3,350m² addition to the existing gallery, includes a 750m² exhibition gallery with a 9m high ceiling and a mezzanine level, an 85-seat theatre, research areas, and visible storage housing 12,000 works of Inuit art, including thousands of pieces belonging to the Nunavut Collection until the NIHC is built. The addition cost \$70M: \$40M for the building; \$15M for an endowment and

⁴⁶ www.facebook.com/illusuak/; Discussion with Belinda Webb, DM Language, Culture and Tourism, Nunatsiavut Government.

⁴⁷ www.saunders.no/

⁴⁸ www.bluerhino.com/

⁴⁹ www.wag.ca/about/qaumajuq/; Discussion with Director Stephen Borys and staff.

programming. Building costs increased during construction. The federal government invested \$15M, the province \$15M - \$5M of which had to be matched by citizens, and the City of Winnipeg \$5M. The inaugural exhibition was curated by a group of Inuit curators and designed by Inuit designers Winnipeg-based architect Nicole Luke and Toronto-based Mark Bennett.

Qaumajuq



Inaugural exhibition at Qaumajuq curated and designed by Inuit

Qaumajuq does not have a separate operating budget or staff from the WAG. Qaumajuq offers extensive programming for students, adults, and families. There are eight specialized arts studios, a digital media studio developed with input from local high school students at a school that focuses on animation and digital media. The audience is local, regional, national, and international, with Inuit and other Indigenous visitors a priority. Challenges include the size and shape of the exhibition gallery. The main gallery is huge, with very high ceilings – which poses a challenge for the exhibition of smaller artworks – and has curved walls which can be difficult to hang artwork.

Nunavut also looks to Greenland for both architectural inspiration and cultural programming. A study tour to Greenland is planned.

In Nunavut, Article 33 of the NA identifies the “urgent need to establish facilities in the Nunavut Settlement Area for the conservation and management of a representative portion of the archaeological record,”⁵⁰ essentially making a promise to Nunavummiut that a facility with preservation and interpretation functions would be created in the territory. Yet approximately 200,000 cultural belongings, artworks and specimens remain in Gatineau and Winnipeg, inaccessible to Nunavummiut due to distance and time and expense to travel, and at a significant cost to the GN. Twice financial commitments from the GN have been revoked due to financial emergencies within the territory leaving Nunavut as the only jurisdiction in Canada without a territorial/provincial heritage facility (aside from those that have chosen to have a decentralized model).

⁵⁰ Nunavut Land Claims Agreement. Section 33.2.4.

4

GOVERNANCE AND OPERATIONS

4.1 Museums in the Territories

The Canadian Museums Association (CMA) definition of a museum is “A non-profit, permanent establishment, exempt from federal and provincial income taxes, open to the public at regular hours and administered in the public interest for the purpose of collecting and preserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment, objects and specimens of cultural value, including artistic, scientific (whether animate or inanimate) historical and technological material” and thus includes the NIHC. Heritage and cultural centres are museums with a focus on the heritage or culture of a particular community and either term is generally preferred by Indigenous museums because of the colonial connotations of the word ‘museum’. To some Indigenous people the word ‘heritage’ suggests built heritage, archaeological sites and cultural landscapes so many First Nations prefer the words ‘cultural centre’.

Whitehorse, Yukon has a population of about 25,000 of the 40,000 territorial residents. Yukon does not have a territorial museum, but the Cultural Services Branch (CSB) of the Yukon Government owns and operates the Beringia Interpretive Centre and funds not-for-profit community museums and First Nations Cultural Centres (FNCC). The 1986 Yukon Museum Policy, which is currently under review, specified that the Yukon would implement a decentralized museum system rather than supporting a territorial museum.⁵¹ There are about 10 museums and archives, four interpretive centres and eight FNCC in Yukon. The amount of government funding to museums and FNCC has increased significantly

over the past decade. There are many other not-for-profit societies to join and volunteer for, and Beringia’s attempt to establish a ‘Friends’ organization failed for various reasons. People are generally reluctant to volunteer for government-run facilities and unions are equally resistant to the integration of volunteers in the workplace. Volunteers are normally very important in museums in the rest of Canada, not just as an unpaid workforce but also to enhance community relations and the sense of community ownership of the institution, to provide valuable experience for volunteers and often specific expertise for the museum.

Yellowknife, NWT is home to about 20,000 of the 45,000 residents in the territory. The PWNHC is the territorial museum and there are half a dozen small museums in the territory. The PWNHC is entirely government funded and as well as operating the museum and archives, provides funding for the cultural places program and community cultural development⁵² - like the CSB in Yukon or CH in Nunavut. The fact that it is a government institution is a disincentive to earning revenues, except for very large amounts (such as the former transfers for the care of the Nunavut Collection) any revenue generated goes into NWT’s general revenue. The PWNHC falls within the Ministry of Education, Culture and Employment, and because they are in the same department, they cannot charge a fee for educational programs. While there is no admission fee, the Centre does collect donations at the door. The contractor who runs the café rents the space and the rental fee also goes into general revenue. The unionized staff positions stipulate regular hours and specific duties that do not allow the flexibility required of cultural

⁵¹ Yukon Museums Policy and System Plan, 1986; interviews with Cultural Services Branch staff.

⁵² Prince of Wales Northern Heritage Centre Annual highlights 2016-17; telephone conversation with Sarah Carr-Locke, Director, Culture and Heritage, August 6, 2019; visit to PWNHC June 14, 2022.

positions. Museums are not 9:00-5:00 operations and staff members of not-for-profit museums usually perform multiple functions. Because the PWNHC is viewed as a government department and does not have a 'Friends' or other community connection, there is no one to advocate on behalf of the Centre. All government communications must be approved by the Ministry restricting the Centre's ability to communicate directly with visitors and potential visitors through vehicles like a newsletter or social media.

Iqaluit has a population of about 7,500 of the territory's nearly 40,000 residents. There are numerous community-based heritage centres throughout the territory, with various ownership and governance models, but Nunavut is the only Inuit territory without a territorial museum, cultural or heritage centre. The Nunatsiavut Government opened the Illusuak Cultural Centre in Nain in 2019, and the Avataq Cultural Institute was established in 1980 with a curatorial centre in Montreal and a public facility in Nunavik.

4.2 Organization Structure

The preferred NIHC organization structure hinges on the decision about whether to develop as one facility or two, and whether, if Inuit-led, the Centre would become a program of IHT or a new organization would be established to run the Centre. Both IHT and CH currently have positions working on what will become NIHC programs. It can be a challenge to integrate staff from two or three organizations. There are also some programs where the GN and IHT each play a role, like issuing archaeological permits.

An unconventional structure may be appropriate. For example, Te Papa, the National Museum of New Zealand, has a unique management structure. Te Papa acknowledges the unique

position of Māori in Aotearoa New Zealand and the need to secure their participation in the governance, management, and operation of the Museum. Therefore, the partnership between the Chief Executive Officer and *Kaihautū* (Māori leader) reflects the bicultural nature of the museum.

Steering Committee

Development of the NIHC is being overseen by the NIHC Steering Committee which includes representatives of IHT, NTI, QIA, KitIA and KivIA. It is very important to involve all three Nunavut regions in the planning process. Members include: William Beveridge, Executive Director, IHT, Chair, Kilikvak Kabloona, CEO, Pacome Lloyd, Director of Implementation, and Tim Brown, Assistant Director Policy and Planning, NTI; Romeyn Stevenson, Assistant Executive Director, Matthew Hamp, A/Executive Director, Operations & Benefits, and Virginia Mearns, Senior Director Inuit Relations, QIA; Sarah Jancke, Director Social and Cultural Development, KitIA; Charlene Williams-Kaludjak A/COO, KivIA; and Catherine C. Cole, Director of Planning, and Torsten Diesel, Director of Projects, IHT. The GN will be invited to appoint a representative now that the Inuit Organizations have discussed the questions of preferred governance and operations models.

Ulukjuk Zawadski noted that, "...whatever physical model is decided upon and created, an Indigenous museum approach to the *inua* – the soul - and operation of the museum is strongly recommended. This would mean incorporating Inuit values and beliefs into the care of the belongings, as well as ensuring it is Inuit who are the primary interpreters of our own heritage. Further, it would mean Inuit have access and authority over the collection and dissemination of knowledge surrounding our intangible and tangible heritage."⁵³

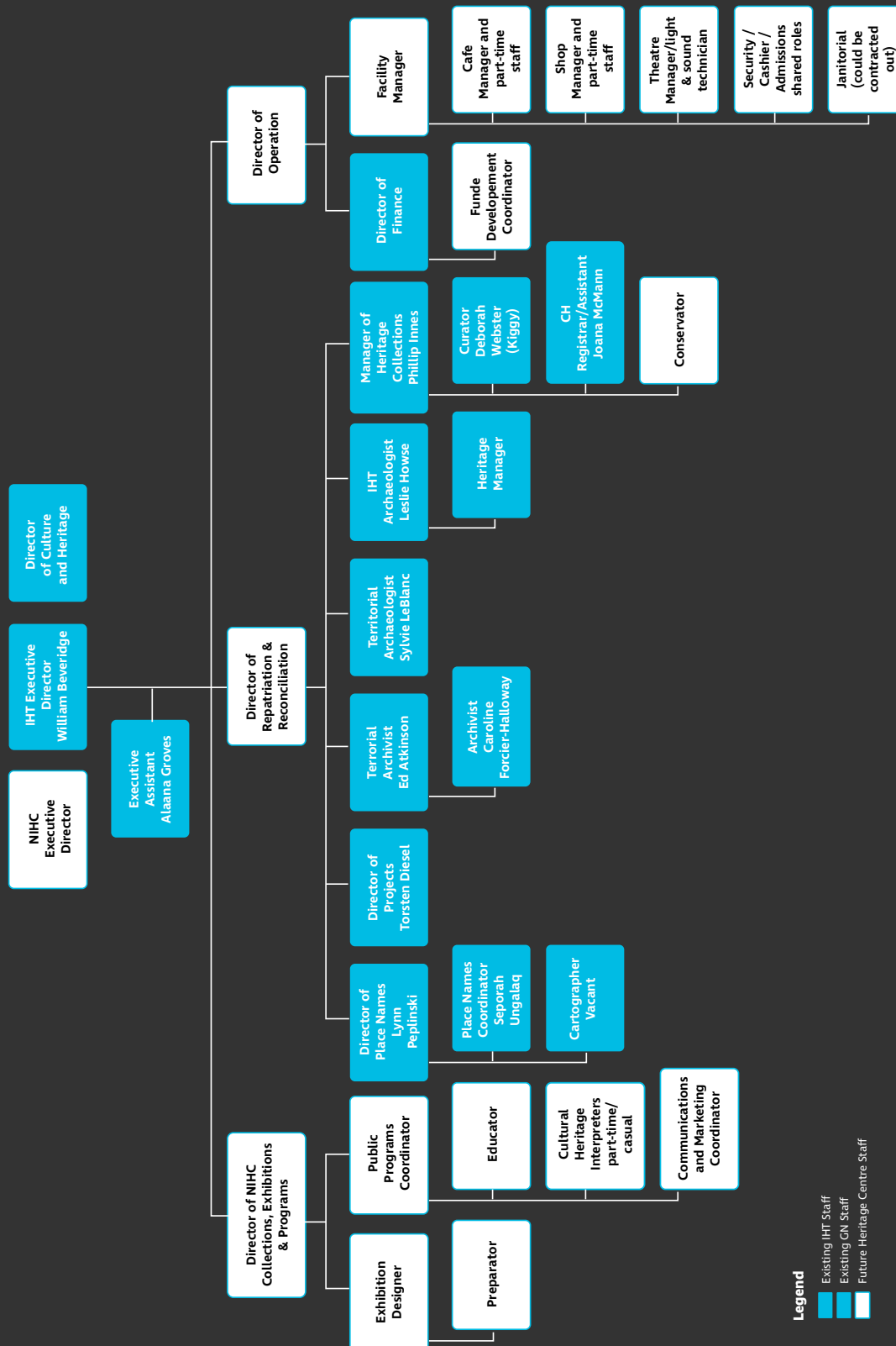
⁵³ Zawadski, K. (2016). *Where do we keep our past?: Working towards an Indigenous museum and preserving Nunavut's archaeological heritage*. University of British Columbia, pp. 46-47. Retrieved from open.library.ubc.ca/collections/ubctheses/24/items/1.0319085.

4.3 Options for the Nunavut Inuit Heritage Centre

Implications	Advantages	Disadvantages
Two Phased Model – Inuit-owned Public Facility and GN-owned Curatorial Centre		
<ul style="list-style-type: none"> Prefer the public facility to be IHT-owned and operated Could introduce a dual management structure, like that at Te Papa in New Zealand, with a technical/financial ED (who may or may not be Inuit) and an Inuit/cultural ED, both reporting directly to the board 	<ul style="list-style-type: none"> Momentum within Inuit organizations Two-phased approach has been put on the GN's pre-capital plan Inuit would have more control of the project if not led by the GN The most significant objects could be brought to the public facility for use in long-term and/or temporary exhibitions and visible storage in the IQ Lab News of an Inuit-owned centre would stimulate donations nationally and internationally; could collect donations and repatriate cultural belongings directly to Iqaluit Inuit-owned facility could access more capital and operating support from Inuit organizations, IIBAs, Foundations, corporations, and private donors and establish an endowment fund and social enterprise, as well as have more flexibility over earned revenues (admissions, shop, café, facility rentals, program registration fees, etc.) 	<ul style="list-style-type: none"> No commitment from the GN to support operating costs for public building but GN would be expected to provide significant capital and operational support to the Inuit-owned public facility through some sort of MOU or fee for service agreement Capital cost of building two facilities would be greater than that of building one; it would also be less efficient, some duplication of space Would require a larger footprint, lower height so less of a view Difficult to configure loading bay and freight elevator to be accessible by both buildings No commitment from GN to building the curatorial centre; most of the existing Nunavut collections would remain in the south indefinitely GN would be responsible for securing funding for capital and operating costs for the future curatorial centre; federal government unlikely to provide additional funding for a two phased approach in the near future
Single Facility: Nunavut Government Owned and Operated		
<ul style="list-style-type: none"> GN to own the facility and co-own the Nunavut Collection with IHT (IHT co-owns the Franklin Collection with PCA) GN fully responsible for both capital and operations 		<ul style="list-style-type: none"> Difficult to encourage volunteering & donations if a government-run institution Staff would be GN employees with hiring restrictions Would not receive funding through future IIBAs Would earned revenues be retained by the heritage centre or would they go into general revenues? Potential for political interference
Single Facility: Nunavut Government Owned, Operated by Culture and Heritage in Collaboration with IHT		
<ul style="list-style-type: none"> CH and IHT have both shared & distinct responsibilities for heritage IHT would serve as a community-based support group, like a 'Friends' or Auxiliary GN would establish transfer payment agreement to cover operational costs 'Friends' organizations handle revenue generating activities (e.g., facility rentals and museum shops), provide public programs and events, and volunteers 	<ul style="list-style-type: none"> IHT is governed by three individuals nominated by each of the RIAs and approved by NTI, and a member appointed directly by NTI More incentive to earn revenues that would benefit the NIHC if there were a formal relationship with IHT as an Inuit organization rather than revenues going into the government's operating budget If staff were IHT rather than CH staff could avoid government restrictions Less potential for political interference 	<ul style="list-style-type: none"> Might want a different board composition, including representatives of various centres throughout the territory and possibly even southern supporters Some functions are currently CH and others IHT, IHT's mandate was established through the Nunavut Agreement which allows for its role to evolve Challenge of having different employment standards if staff of both CH and IHT were based in the NIHC IHT is not a registered charity; is applying qualified donee status; should also apply for charitable status in the US May limit support from NTI, RIAs, IIBAs, etc.

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Single Facility: Nunavut Government Owned/ Operated by IHT		
<ul style="list-style-type: none"> GN to own the facility and existing collections (some shared ownership); IHT to own new collections and manage the NIHC GN would provide both capital and operating funding, including any future capital maintenance/ expansion projects through an MOU 	<ul style="list-style-type: none"> GN maintains ownership and responsibility for capital costs and establishes an MOU Can encourage more support through volunteering and donations than a government-run institution There is potential for IHT to receive funding through future IIBAs; the more Inuit-operated the heritage centre is, the more likely to receive operational funding Any additional revenues earned by IHT would be used to enhance research, exhibitions, and programs – government funding remains stable 	<ul style="list-style-type: none"> When BC first moved to this model there was a bit of a backlash particularly in the heritage community from people who were concerned that the government was abdicating its responsibility for government-owned assets but that was a short-term issue
Single Facility: Crown Corporation or Agency		
<ul style="list-style-type: none"> Model like the National Museums, the Royal Ontario Museum, Royal British Columbia Museum, and others Established by Nunavut legislation GN would establish transfer payment agreement to cover operational costs 	<ul style="list-style-type: none"> More flexibility to raise funds from diverse sources Greater independence from government but Director still a government appointee 	<ul style="list-style-type: none"> Staff would be GN employees with hiring restrictions Limited financial independence but more ability to raise and retain revenues No cost savings
IHT or New Inuit Not-for-Profit/ Registered Charity Established to Develop and Manage the Centre		
<ul style="list-style-type: none"> GN commitment of \$x capital and \$x operating costs annually 	<ul style="list-style-type: none"> Most political independence Greatest hiring flexibility A registered charity/qualified donee is eligible for grants from Foundations Private individuals are more likely to donate to charities than government There has been significant growth in the number and variety of Indigenous-owned and operated cultural centres in recent years – support for a decolonial institution 	<ul style="list-style-type: none"> There is a lot of competition for not-for-profit boards and it may be difficult to find volunteers – although this one would be a prestigious board

4.4 Proposed Organization Chart



Staffing will depend on whether the facility will be developed as one, or in two phases, as well as the governance and operational model chosen. It has not yet been determined how integrated IHT's operations will become in the NIHC. Both the GN and IHT currently have staff working in related positions but, even if all GN and IHT staff are integrated into the NIHC, at least 15 additional staff will be required to operate the facility. It also has not been determined whether the shop and café will be operated directly by the NIHC or the spaces leased; this staffing model assumes the spaces will be leased and that security and janitorial services would be contracted out. The daycare will be leased to a daycare operator. The theatre may be operated in partnership with a performing arts organization.

4.4.1 Staff and Volunteers

The staff positions described here are in addition to those currently working within CH and IHT. Many of these positions should be filled in the years leading to the opening of the NIHC to develop relationships, exhibitions and programs, promote the site and support the capital campaign, and to ensure a smooth transition once the facility is built. There are qualified Inuktitut-speaking, Inuit professionals who could be hired in many of these roles; where Inuit professionals are not available, every effort should be made to hire an Inuit assistant and provide the training (whether technical, cultural, or language) and mentoring necessary for them to assume the role within a few years.

In small museums staff often have more than one area of responsibility. At the Museum of Anthropology (MOA) at the University of British Columbia, for example, curatorial staff have a geographic focus, a museological focus, and a material culture focus. At the NIHC, staff could develop expertise in one region of Nunavut, one curatorial discipline (e.g., art, archaeology, ethnology, history, natural history), and one museum function (e.g., collections management, exhibitions, virtual programs). This could evolve over time.

NIHC Executive Director

The executive director would report to the board/senior management and have overall responsibility for managing the NIHC.

Facility Manager

The facility manager would ensure the smooth operation of all aspects of the facility, including financial management and fund development, rentals, the hostel, daycare lease, security, and maintenance.

Curator(s)

The curator(s) would work closely with GN collections staff, the managers of Nunavut's community-based heritage centres, and curators of museums in the rest of Canada/internationally to further develop the collection, conduct research, and develop exhibitions and programs at the NIHC. The curator will develop the *Connecting with our Belongings* workshops described below under Public Programs and a digital access program that allows collections throughout Nunavut, and collections of Inuit cultural belongings around the world, to be accessed by researchers and community members. The curator would work with the conservator to identify preservation priorities in exhibition and storage.

Conservator

The conservator would be a generalist with an Objects/Archaeology background, and basic textile conservation, preventive conservation, and exhibition experience. More complicated treatments of works of art would be sent south. The collection would be eligible to be treated by CCI in their specialized laboratories.

Exhibition Designer

The exhibition designer would work closely with the managers of community-based heritage centres to coordinate the travelling and temporary exhibitions program, he or she would design the quarterly exhibition in the Nattinnak case and be responsible for any maintenance or renewal of the long-term exhibition galleries, the IQ Lab, and Children's Discovery Gallery.

Preparator

The preparator/technician would assist with all aspects of exhibition planning, construction, installation, and de-installation, matting and framing of works of art on paper, assist with the maintenance and organization of the packing and collection area, and take the lead on audio visual-related installation tasks.

Educator(s)

The educator(s) would contribute to the development of the Children's Discovery Gallery and IQ Lab, be responsible for planning, organization, management, and delivery of innovative curriculum-based education programs and family programs, on-site, off-site, and on-line. The educator(s) would manage part-time interpreters delivering programs, and coordinate booking of the Children's Discovery Gallery and IQ Lab by other organizations.

Public Programs Coordinator(s)

The public programs coordinator(s) would contribute to the development of the workshops and theatre, be responsible for planning, organization, management, and delivery of innovative public programs designed for local adults and tourists, on-site, off-site, and on-line. The public programs coordinator would manage part-time interpreters delivering public programs, and coordinate booking of the workshops and theatre by other organizations.

Cultural Heritage Interpreter(s)

The NIHC would have several cultural heritage interpreters available on a part-time basis to deliver programs when the Educator or Public Programs Coordinator was too busy or required additional support.

Communications and Marketing Coordinator

The Communications and Marketing Coordinator would spearhead planning to maximize the NIHC profile, build audiences, increase patron loyalty and revenue generation, manage the implementation of NIHC's multi-platform digital strategy, develop strategic partnerships with heritage sector and tourism partners, develop seasonal and destination marketing campaigns,

create compelling stories around NIHC strategic initiatives, exhibitions, programs, events and collections, update NIHC website and social media, coordinate design and production of brochures, annual reports, and advertising.

Fund Development Coordinator

The Fund Development Coordinator would work closely with the Communications and Marketing Coordinator to maximize revenue generation through various initiatives including special events and fundraising campaigns, and support sponsorship and donor recognition activities. This position should be filled as soon as possible to support the capital campaign.

Volunteers

Most museums in the rest of Canada rely heavily on volunteers. There may be fewer people interested in volunteering in Iqaluit because volunteering is not as deeply engrained in Inuit culture and there are so many demands on their time. Formal volunteering may be a possibility. For example, Northern Youth Abroad⁵⁴ is a program that provides opportunities for Nunavut youth ages 15-20 to volunteer in the rest of Canada and internationally. The NIHC could provide opportunities for people from Iqaluit to meet prior to their work placements and could support people in heritage centres doing the same thing. The NIHC could work with participants to prepare what parts of their own culture they'd like to share and help to develop their public speaking abilities. Those who have completed the program could be invited to work with the next generation of participants and possibly to volunteer in the heritage centre (to assist workshop instructors and/or supervise the Children's Discovery Gallery, for example).

4.5 Partnerships and Collaborations

Discussions have begun with many potential partners and collaborators and are discussed below in the appropriate chapter of the study. For formal partnerships, NIHC should develop MOUs that lay out the expectations of each organization. For example, IHT should revise its MOU with Parks Canada regarding the

⁵⁴ www.nya.ca.

management of the Franklin Collection once the Nattilik Heritage Centre expansion is complete, the NIHC facility is built in Iqaluit, and artifacts relocated to Gjoa Haven and Iqaluit. The IHT Director of Planning is also representing IHT on the Nattilik expansion project team. There is also potential for IHT to provide training in interpretation to guardians in Gjoa Haven as occurred in 2021 and 2022. The NIHC will require a 'whole of government' MOU with the GN that lays out responsibilities for the preservation, exhibition, and programming of

the Nunavut Collection and the capital and operating investments to be made. Because NIHC programming extends far beyond Culture and Heritage the whole of government approach is preferred, to include commitments by and to Education re: development of early childhood and curriculum-based education programs, as well as adult education and professional development programs in collaboration with NAC; Justice re: restorative justice programs, Health re: wellness programming; ED&T re: tourism, etc.



Recommendation

2. Develop the NIHC as a single facility, owned and operated by IHT.

5

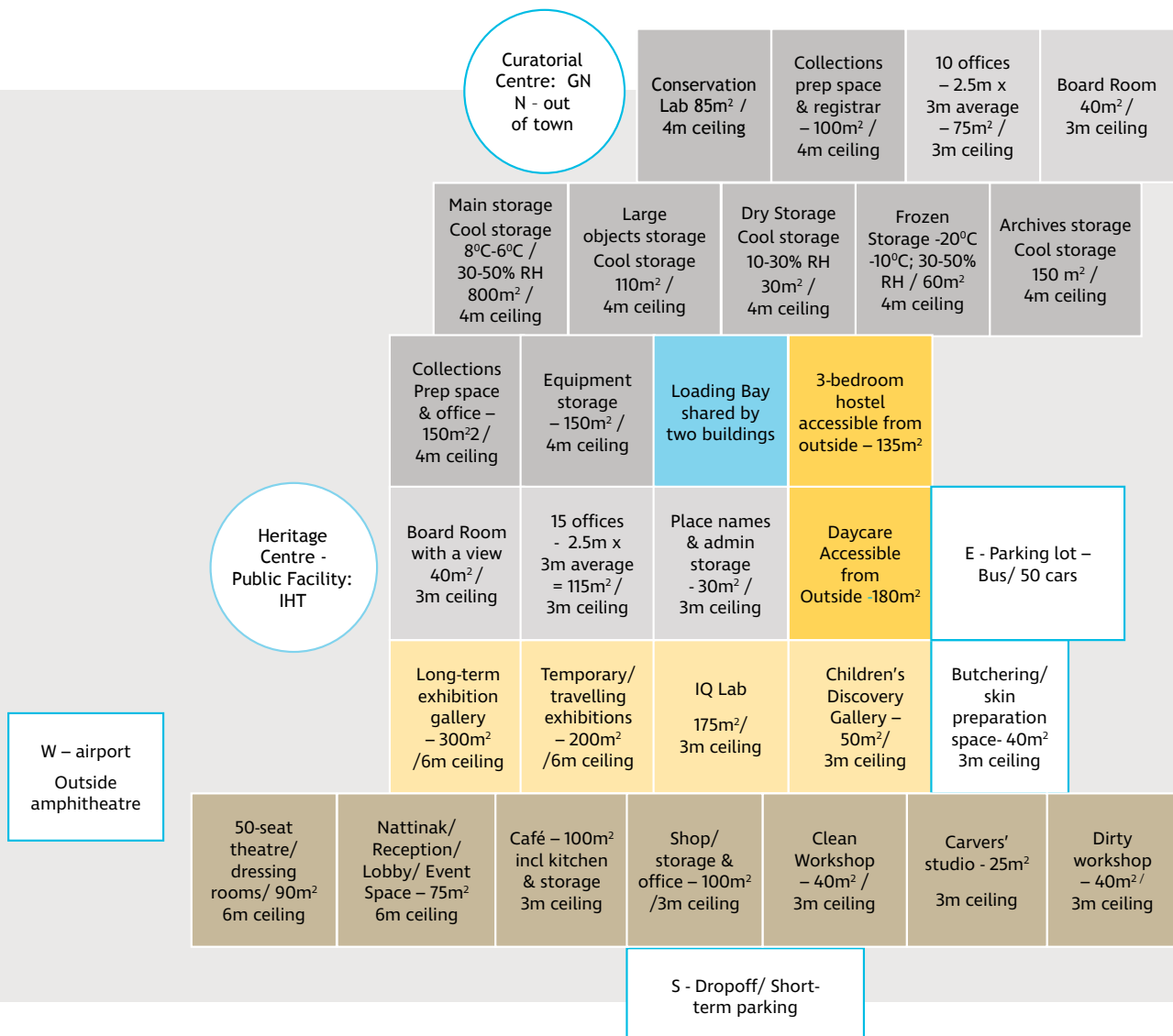
FUNCTIONAL SPACES

Option II: Phase I Public Building/Phase II Curatorial Centre

Driveway between the two buildings to access loading bay

Space estimates

not including halls/washrooms/
janitorial storage/mechanical room/
loading bay/freight elevator(s)



5.1 Functional Spaces for Satellite Network Facilities

Each of the facilities in the satellite network will be unique and will include spaces identified locally as being necessary. Like the NIHC in Iqaluit, they may include a combination of exhibition galleries and storage facilities, performance/gathering spaces, workshop spaces, shops, and administrative spaces. IHT staff can advise the RIO, Hamlet, and other stakeholders upon request.

5.2 Building Requirements

The building(s) design should maximize energy conservation, prioritize low maintenance for sustainability and meet the criteria established by DCH to be designated a Category A facility. Category A designation would allow the NIHC to issue tax receipts for the full value of donations of cultural belongings and to designate collections according to Canada's Moveable Cultural Property laws if required.⁵⁵ Good design is key to preserving the collections in storage and on display. The facility must also meet the American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE) standards that apply to museum buildings.⁵⁶

Upon request, the Canadian Conservation Institute (CCI) will conduct a Facility Assessment and advise on the development of capital projects to ensure they meet the requirements for a Category A facility.⁵⁷ CCI has produced a document titled *Design Considerations for Optimal Preservation in New Heritage Collection Facilities* (2020) that should be considered a starting point. Later in the process, CCI will review the architectural design and construction specifications to ensure the facility

will meet requirements for the Designation or Indemnification programs. CCI also advises about the choice of appropriate sprinkler and security systems, and exhibition case design and recommends several related publications.⁵⁸

A common error in new museum builds has been to assume that basic building codes will suffice. In colder climates, this has led to mould growth when the building envelope was not designed for the interior temperature and relative humidity (RH) levels recommended for the collections. The design should withstand the effects of climate change, identified as one of the "more significant challenges"⁵⁹ facing Nunavut. Temperature and RH requirements in the storage and exhibitions areas to meet Category A designation are not presently sustainable in any building in Iqaluit. Temperatures and RH in collections and exhibition areas can only be maintained if the building envelope is very well insulated.

The design of a new museum should take advantages of new technologies. Development of the NIHC provides an opportunity to explore and apply technologies that are sustainable and lead



Audain Art Museum, Whistler, BC, October 2020.

⁵⁵ Category A Facility Requirements www.canada.ca/en/canadian-heritage/services/funding/movable-cultural-property/designated-organizations.html.

⁵⁶ ASHRAE Standards www.ashrae.org/about/the-building-project; www.canada.ca/en/conservation-institute/services/preventiveconservation/environmental-guidelines-museums/classes-control.html

⁵⁷ www.canada.ca/en/conservation-institute/services/preventive-conservation-services/facilities-assessments.html.

⁵⁸ *Suggested Practices for Museum Security*. The Museum, Library and Cultural Properties Council, ASIS International (ASIS) and the Museum Association Security Committee of the American Association of Museums (AAM), Revised June 2008; *Suggested Practices for Museum Exhibit Case Construction and Alarming Design*. ASIS and the AAM, 2011; *Suggested Practices for Museum Collections Space Security*. ASIS and The American Alliance of Museums (AAM), 2013; *Design Considerations for Optimal Preservation in New Heritage Collection Facilities*, Canadian Conservation Institute, 2020.

⁵⁹ climatechangenunavut.ca/sites/default/files/3154-315_climate_english_reduced_size_1_0.pdf

to better energy conservation. The Audain Art Museum, in Whistler BC, is an example of an innovative new museum build targeting the LEED Canada NC 2009 Gold rating. As a result of a high-performance building envelope and the use of air-source heat pumps with heat recovery to generate the building's heating water needs, the overall heating energy saving accounts for 70% of the total energy savings for the building.⁶⁰

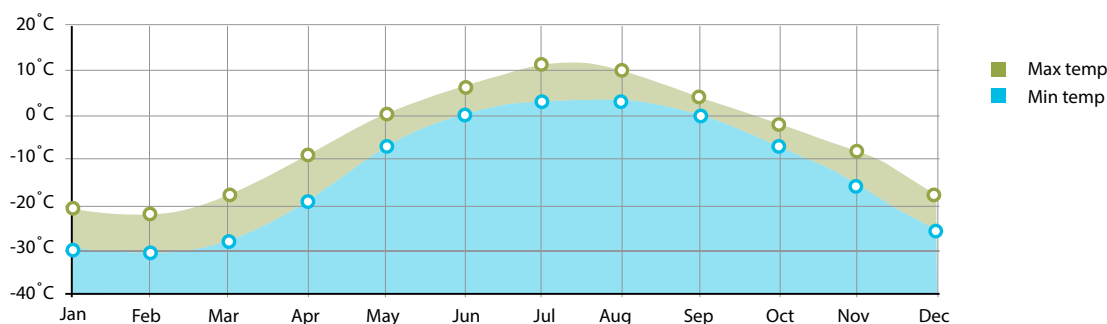
With regards to sustainability, Iqaluit's climate has the advantage of lower temperatures than southern locations. Cooler temperatures have deterred the migration of insects that damage collections and will better preserve materials found in the collections. A sustainable building design would use the colder air to reduce energy consumption to maintain required temperatures in collections storage spaces. The temperature and RH requirements of the collections varies depending on the materials found in each collection. For example, skin and fur objects are ideally kept in frozen storage which is between -20°C and 0°C and between 30% and 50% RH.⁶¹ Using the outside cold air for frozen or cold storage areas will be more efficient than the traditional museum model which consists of heating all the air required for the building, then cooling and de-humidifying or humidifying air for the storage areas. In the summer months, some cooling would still be required for the frozen or cold storage areas. Distinct climate zones will be required for collections storage and conservation laboratory areas, exhibition areas, office space and storage and public spaces.

Insects and Pests

While insect and pest damage are not currently a high risk to the collections in Iqaluit, climate change may allow new species that damage collections to migrate north. A sealed building envelope will reduce this risk. The building design should include an inspection/quarantine room close to the loading bay, to prevent contamination of museum spaces by southern insects, pests or mould inadvertently transported in crates or artifacts.

Pollutants

Air quality for museum collections requires a high-performance filtration system that will protect artifacts from damage due to particulates, chemical compounds, and outdoor pollutants. MERV 12 and higher filtration is recommended. Air intake for the building should be away from pollutant sources. Indoor air quality can be a problem, for the collection and humans, if the HVAC system is not adequate and/or the choice of building materials produces harmful compounds. For example, cement dust produced during construction and by unsealed cement surfaces has a high pH and will damage artifacts. Thorough cleaning of the building will have to be undertaken once construction is finished. Certain paints off-gas and will cause metals to corrode etc. The architect's choice of building materials should be sustainable, easy to maintain and not damage the collections. One large HVAC system will not be adequate to manage the different zones and will require complicated maintenance. Large HVAC system may fail and not be able to



Average min and max temperatures in Iqaluit, Canada Copyright © 2022 weather-and-climate.com

⁶⁰ www.ashrae.org/technical-resources/ashrae-journal/featured-articles/heating-accounts-for-70-of-museum-s-energy-savings

⁶¹ ISO, IPI and ASHRAE Handbook 2019, p. 24.

balance multiple zones. Air quality is equally important for the health and comfort of the public and staff. Dedicated exhaust systems for areas such as kitchens, the conservation laboratory, carving studio, exhibition preparation area, and the loading bay should be installed.

Light

Light can deteriorate materials found in collections – exposure to ultraviolet light, infrared light, or prolonged exposure to visible light. There should be no windows in the storage areas and lights should follow recommended guidelines. Light switches in storage should be programmed to turn off automatically if no one is the area. The design of exhibition space should accommodate the need to protect light sensitive objects such as textiles, natural history specimens, photographs, works of art on paper and objects made of modern materials. While there are techniques being developed to identify most light sensitive materials, it is not always possible to test every object. On the other hand, objects such metal or stone sculptures can be displayed in higher levels of visible light if they have not been coated or repaired with a light sensitive product. The lighting requirements for the NIHC collections and exhibition spaces should be designed by experts in museum lighting who know how to balance the preservation of the collection, energy sustainability and the appropriate lighting to access the collection in storage or on display.

Fire

Fire is one of the greatest threats to museums and the collections within, as demonstrated by the fire that gutted the National Museum in Rio de Janeiro, Brazil in 2018, destroying some 20 million artifacts. The cause was likely a defective air conditioner. Closer to Nunavut, Nain, Labrador, lost important collections in a 2005 fire, including unique recordings of Elders. To avoid and block this threat, the building design should prioritize fire mitigation strategies such as fire walls and doors, favour non-combustible construction materials where possible, and install suppression systems designed to protect museum and archival collections. New combination micro mist and inert gas sprinkler systems using less

water are now available but will cost more to install and maintain.

Water

Water is a threat to collections. The building envelope should be well sealed to prevent leaks and withstand storms. None of the building site options are in a flood or tsunami zone. All rain and ground water should drain away from the building. The building design should avoid pipes in storage or exhibition areas where a leak could damage objects. If this is not possible, pipes should be insulated to avoid condensation or slow leaks, and auxiliary condensate trays installed under pipes and air conditioning equipment located in collection areas. Water leak sensors should be installed in the collections and exhibition areas. Floors should have drains that carry water away from collection areas. Careful consideration should be taken when choosing the fire suppression system to minimize risk of leaks and ensure it is not accidentally turned on. Water freezing can damage pipes and cause leaks, often due to large scale power failures. Both power failures and frozen pipes are common problems in Iqaluit and must be mitigated, for example through a shut off and purge system of the water in the building. This will also influence the choice of fire suppression system. Risks from water will be mitigated by equipping the building with back up generators.

Physical Damage

Physical damage to the collections can be caused by earthquakes, landslides, blasting and drilling operations for infrastructure development (e.g., roads, lots, house piles), as well as vibrations in the building (e.g., vibrations from visitors walking on certain types of floors have caused objects to fall from their plinths). If earthquakes are a future concern for Iqaluit, the building design should be earthquake proof. The museum spaces should be designed to avoid overcrowding so that there is enough room to manoeuvre equipment and artifacts. The loading dock should be easily accessible from the collections and exhibition zones of the NIHC.

Theft and Vandalism

Theft and vandalism can be deterred by designing security features into the building. Not only is this approach cost effective, but it also avoids having to install equipment after the build that may take away from the building's esthetics or may not integrate seamlessly with the other building systems. The design should separate collections and public spaces, preventing access to collections from less secure areas. The design of spaces should reduce the risk of thieves or vandals concealing themselves during opening hours and a full sweep of the building done before it closes each day. All doors and windows should be alarmed, motion detectors and cameras installed in all areas, and the alarm system monitored 24/7. Controlled access systems using access control cards or biometric readers limit access to collection zones to authorized staff and visitors, and record who accesses the zones. This technology is continuously evolving. High security doors, windows and locks will be the first defense and should meet museum security and fire code standards.

Dissociation

Dissociation, while less of a building design consideration, can become a factor of deterioration if the storage areas are cluttered or there is no infrastructure for staff to carry out their work in the collections. The functional plan for the new building should consider collections staff proximity to the collections they are responsible for. IT and workspaces should be planned in, or in proximity of, the storage rooms. Non-collection material should not be stored with collections.

The information above outlines how the building design can avoid or mitigate damage to collections by 10 common agents of deterioration. This is a critical aspect of collections preservation. As stated above, if the design or retrofit of a museum must be modified when the construction has started or is finished, the costs are often prohibitive. Below is a description of each of the individual functional spaces in the NIHC; details about the collections areas and exhibition

galleries are contained in the chapters on Collections and Exhibitions.

5.3 Public Facility – Phase I

The NIHC would require 3,433m² net space if built in two phases as is the current preference of the GN, but not of the Inuit Organizations. This is the total net space, and does not include the loading bay, freight elevators, public elevators, staircases, washrooms, mechanical room, cleaning storage, halls, etc. The halls behind exhibition galleries and around storage and conservation areas must be at least three metres wide to allow movement of exhibition furniture and displays. It would be more difficult to design the loading bay and freight elevator to be accessible by both buildings and there would be some duplication of spaces if built as two buildings rather than one (board rooms and preparation space).

Lobby

The lobby (75m²) would be large enough to accommodate about 100 people for exhibition openings, special events, and cruise ship programming. Spaces that require different hours of operation from the exhibition galleries would be grouped together off the lobby so they can determine their own hours of operation (e.g., theatre, café, shop, and workshops).



Lobby of Canadian Canoe Museum in Peterborough, ON with the canoe building workshop off the lobby.

The theatre, café and shop could spill over into the lobby when not required for special events. Workshops would have glass walls to allow visitors to see activities in progress. They could

be curtained from the inside if activities are not intended for public view.

Reception and security functions would also be accommodated in the lobby. Whether visitors pay admission or not, except during large public events, visitors would be expected to check in with reception to enable the NIHC to welcome visitors and track visitation by market segment, hour of day and place of origin. Security would be handled by a combination of cameras and security officers. There would be a coat check and public washrooms off the lobby near the theatre and café.

Theatre

The facility would incorporate a 50-seat black box theatre (90m²), adjacent to the lobby which could be used for NIHC activities such as lectures, film nights, cultural performances, and live streamed events like the opening of the legislature or other events in southern Canada that were important to Iqalumiut. Seat configuration could change depending on the type of performance and the theatre could expand into the lobby for larger events with up to 100-seats.



Black box theatre, SAW Gallery, Ottawa

The theatre would include a storage room for chairs and equipment, change rooms, and washrooms for performers. The theatre would be accessible from outdoors to allow easy access to equipment for outdoor performances in the amphitheatre. Local performing arts groups could rent the space when not required by the NIHC. The NIHC should explore the possibility of an

MOU with a local arts organization to manage the facility on its behalf.

Café

The 100m² café should have a view of the bay and ambiance that ensures it becomes a destination for Iqalumiut as well as visitors. The café could be off the lobby or on the top floor if it could be accessible outside regular heritage centre hours. If built off the lobby it could spill over into the lobby for additional seating and would be most accessible to cater exhibition openings and performance intermissions.

The café is intended to earn revenues as part of the operating budget and to contribute to the visitor experience by teaching visitors about country food and offering a menu that features options sourced from processors such as Kitikmeot Foods in Cambridge Bay, Kivalliq Arctic Foods, NDC in Rankin Inlet, and Pangnirtung Fisheries Ltd, for example. There is an interest in country food as part of a tourism experience, and in 'sampling', rather than 'dining' on foods that are unfamiliar to tourists.

The café may be run by the NIHC directly or leased to a local restaurateur who shares the same vision. There may be potential to collaborate with Qajuqturvik Community Food Centre to provide country food in the café. In addition to selling food for consumption on site, there would be a market for jams, jellies, teas, etc. These types of products are not being produced in most Nunavut communities. The PI/KHS coffee is one of few 'local' examples (it is Inuit-owned but the beans are grown in Peru and roasted in Barrie, Ontario) and the Inuit tea available in Nunavut is from Nunavik.

Shop

The 100m² shop should include a variety of goods ranging in price from a few dollars to hundreds or thousands. There is a relatively small market for art valued over \$500 – but there is a market, particularly among Inuit art collectors and other independent travellers. Cruise ship passengers tend to spend between \$100 - \$500 on Inuit prints, carvings, and crafts; they usually must make decisions quickly, often must pay cash, and need to carry pieces home with them. Visitors

to Iqaluit may spend more, in part because they can take a little more time to consider their purchases. People do like to buy directly from the artists where possible, so it's good to have artists demonstrating their work during high visitation days (e.g., cruise ship visits and special event days). Buyers also appreciate artists' biographies. Inventory should also include souvenir items under \$50 (e.g., locally produced soaps, calendars, note cards, t-shirts, dishtowels).



WAG shop storage, November 2021

The NIHC shop is intended to earn revenues as part of the operating budget. To maximize revenues while also ensuring that artists and craftspeople receive fair payment for their work, the NIHC needs to

- Determine whether to operate the shop directly or lease the space to another entity to manage
- Explore potential to contract with an organization like the WAG or NDC to provide an internship for someone to work closely with their buyer/in the shop to learn how to operate a gallery shop, if managing the shop directly
- Determine how to access goods for sale from throughout Nunavut (e.g., could work with EDOs, artists' co-ops, and small-scale manufacturers like Nunavut Qiviut⁶²)

Factors that influence spending by tourists are import regulations; cost, value for money, exchange rate, and ability of vendor to take

payment by credit card. The shop should be prepared to package art well for carryon or to ship art if asked.

The NIHC should carry a range of materials and supplies that can be difficult for Nunavummiut artists and craftspeople to access locally (samples of which could be stored in the workshops, e.g., sewing machines).

There may also be a market for commissioned cultural belongings for use in other museums; objects created for exhibitions and programs at the NIHC should also be priced and posted on the website to gauge interest. An online shop could be developed in the years leading to the opening of the NIHC.

Workshops

There will be separate 'Dirty' (40m²) and 'Clean' (40m²) workshops, and a Carving Studio (15m²) with glass walls into the lobby so visitors can see what's going on. The Dirty Workshop could be set up with equipment and tools for both woodworking and should have garage doors to the parking lot to allow qajait and other large objects to be moved in and out easily. Carvers normally work out of doors in small sheds behind their homes.



Qajakkut Society in Inuksuk High School's workshop. Photo credit: Travis Burke, CBC.



Billy Kuksuk, Arviat, featured in *Up Here Magazine*

⁶² nunavutqiviut.com/

The Carving Studio requires soundproofing and an air filtration system. A single case exhibit outside the studio could illustrate the various types of stone found in different parts of the territory, with a map and pictures of people quarrying stone, as well as examples of small carvings made of each stone to show the before and after. Videos of carvers at work could be available for people to watch when there were no carvers working.

The Clean Workshop (40m²) could be housed inside the IQ Lab, accessible from the lobby after hours, with the entrance from the workshop to the visible storage area locked after hours. (See below under IQ Lab)

Butchering/Skin Preparation Space

The butchering/skin preparation space (40m²) does not have to be visible to the lobby but does have to be accessible outside of regular heritage centre hours. It will be used primarily by ED&T, NAC and/or the high school, or by hunters and their families, to butcher animals and teach others how to do so, primarily as a cultural revitalization and continuity activity rather than an interpretive activity. It could be located by the equipment storage at the back of the NIHC or beside the dirty workshop at the side with access through the dirty workshop

Public Galleries

See below under Exhibitions for a full description of the exhibition galleries, which include:

- Long-term Exhibition Gallery (300m²)
- Temporary Exhibition Galleries (200m²)



Butchering space at Piqqusilirivvik, Clyde River, 2021.

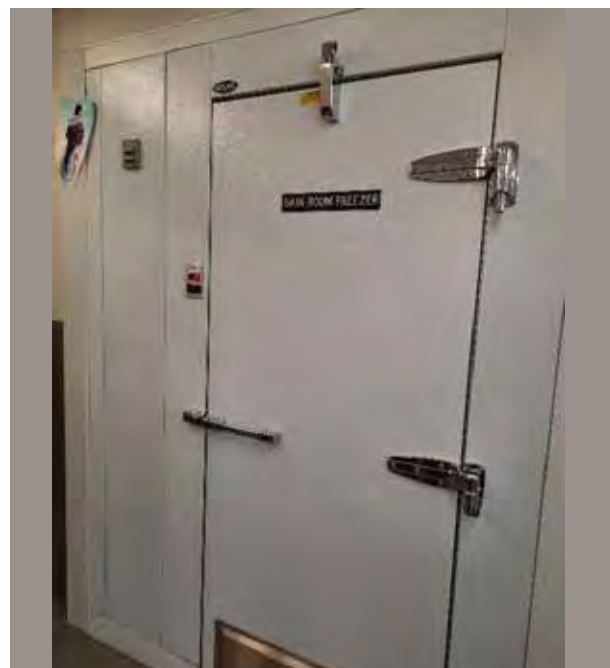
- Children's Discovery Gallery (50m²)
- Nattinnak (Single case lobby exhibit)
- IQ Lab (175m²), could include the clean workshop described above (another 40m²)

Collections and Equipment Storage/Preparation Room

If the facility is built in two phases, there will be a need for limited collections and equipment storage in the public facility. There would be two storage areas, a 150m² Preparation Room that will accommodate incoming/outgoing loans including art-in-transit, a small photo studio used to document loans and accession new acquisitions, a small quarantine area for incoming objects, a secure area for incoming valuable material, as well as compact storage for collections/exhibition supplies and equipment. The facility will also have a 150m² storage area for exhibition crates, plinths, and walls for the temporary exhibition gallery, and archaeological other seasonal/on the land equipment and supplies.

Loading Bay

An enclosed loading bay designed so that it could later be renovated to allow access by both the public facility and the Curatorial Centre shared by the two buildings would accommodate incoming and outgoing exhibitions, artifacts, and equipment.



Administrative Spaces

At this point, IHT intends to move its current operations into the public facility and additional offices would be required for staff hired to work on NIHC programs. Administrative spaces include:

- Boardroom (40m²)
- 15 offices (115m²)
 - Private offices for full-time/permanent staff; some offices require more space than others (e.g., Executive Director, Place Names program)
 - Shared office for education/interpretive staff
- Place names/administration storage (30m²)
 - Storage for place names maps and office supplies

Hostel

The NIHC will incorporate a three-bedroom hostel with ensuite bathrooms that could accommodate up to six people at a time (two per room). The hostel will have an open plan common area with a living room and kitchen/dining room designed to accommodate sharing country food or cooking meals. This short-term housing is intended primarily for people participating in NIHC programming and to support the role of the NIHC as a hub for heritage centres across Nunavut. When not occupied by people associated with the NIHC, the rooms would be rented to other visitors to support the operating budget. The suggested size is based on the Eider Society's new facility in Sanikiluaq: 135m².

The NIHC will house cultural belongings from all 25 communities in Nunavut and will develop programs that encourage small delegations from the communities to visit the centre. Between requiring several days to work in the collections or participate in a workshop, and travel schedules to and from communities, each visit would last four-five days/three-four nights. Delegations would likely include at least one Elder/knowledge holder, a couple of artists/craftspeople, a

community historian, and one or two youth. The NIHC will also organize workshops to share cultural skills and knowledge, and host visiting academics and other researchers who could stay at the Centre.

Accommodation costs would be built into the budgets for various programs. Different rates will be established for government employees and other business travellers, and for Designated Inuit Organizations and not-for-profit organizations. Existing hotels in Iqaluit have confirmed that they would not consider a hostel as competition because there is such a demand for accommodations.

Daycare

Iqaluit has 16 daycare facilities and six after-school care facilities. Seven offer spots for infants and pre-school children another six for pre-schoolers only, and three facilities have spots for infants, pre-schoolers, and school-aged children. The 2021 Census indicates that there are 1,750 children under the age of 15 living in Iqaluit with 620 being infants and pre-school-aged children⁶³ and only 337 spaces for infants and children under five. Only four day-cares could be reached for interviews, but all confirmed that daycare space is highly needed in Iqaluit.⁶⁴ Most daycares have waiting lists, sometimes of more than 100 children; families often sign their children up before they are born and there is no guarantee that there will be a spot available when they need one. Not all daycares are fully staffed due to the housing shortage in Iqaluit and the lack of qualified teachers.

The NIHC will feature family as a crucial aspect of Inuit culture. The NIHC intends to hire from within the territory as much as possible, particularly Inuit, and anticipates that some employees will have young children. A family friendly workplace will incorporate a 180m² daycare with NIHC staff having the first right of registration and if additional spots were available, other Iqalumiut would be invited to register their children. A daycare for 12 infants and 24 pre-school children

⁶³ www12.statcan.gc.ca/census-recensement/2021/dp-pd/prof/index.cfm?Lang=E

⁶⁴ Interviews with Executive Director Amber Terry and Assistant Director Madison Cormack, First Steps Daycare: Executive Director Maureen Persaud, Inuksuk Executive Director Katie Hughes, Infant Development Centre, Tasiuqtigiit Daycare: and Ceporah Mearns, board member, Tumikuluut Saipaaqivik

would require two rooms for infants 30m² each and one 66m² room for pre-schoolers; as well as a 7.5m² office, a 11m² kitchen, 18m² storage, and 21m² washrooms. The daycare would require nine staff (including the ED and cook) .



Tumikuluik Saipaaqivik

The NIHC has approached Tumikuluik Saipaaqivik about a potential partnership. Tumikuluik (est. 2007) has 15 years of experience running a daycare in Iqaluit and is well run. The only Inuktitut speaking daycare in Iqaluit, Tumikuluik operates a culturally appropriate facility. Tumikuluik provides breakfast, lunch and snacks, and each meal includes country food, which is an important part of the program. They require an industrial kitchen with a country food preparation area and large sinks. The space could also be used for family programming in the evenings and on weekends. The staff are Inuit; they offer Inuit culture learning resources and encourage parental involvement. The daycare is interested in expanding and is looking for a new space. While it is impossible to enter into a formal agreement at this time, the NIHC could lease space to Tumikuluik to operate the daycare. They would have access to NIHC galleries that would enhance their ability to offer cultural programming. Tumikuluik could also contribute to the development of NIHC exhibitions and programs, where appropriate.

5.4 Curatorial Centre – Phase II

If built as a separate facility, the Curatorial Centre would require 1450m² net. Space estimates for collections storage are based upon the current size of the collections and estimated growth over the next 25 years. It is not possible to estimate growth more accurately without completion of the Collection Policy and Digitization Strategy. The GN is currently developing a Collections Policy and IHT is developing the Digitization Strategy with participation of GN staff on the Advisory Committee.

Collections Storage

In a two-phased facility, the main storage vaults would be built in the second phase, the Curatorial Centre. See the chapter below on Collections for details:

- Main Storage Vault (800m²)
- Large Objects Storage Vault (110m²)
- Dry Storage Vault (30m²)
- Frozen Storage Vault (60m²)
- Archival Storage (150m²)

Conservation Laboratory

The Curatorial Centre would include a multipurpose Conservation Laboratory (85m²) and Preparation Room (100m²). See the chapter below on Collections for details.

Administrative Spaces

CH has not yet determined whether some or all of its staff would move into the Curatorial Centre. The estimate of space below is based upon collections staff only moving into the Centre as expected at this time.

- Boardroom (40m²)
- 10 staff offices (75m²)



Recommendation

3. Apply to CCI in Fall 2022 for a Facility Assessment.

6

COLLECTIONS

In 2021, IHT initiated a study of the size of the Nunavut and Franklin collections, to determine the necessary room sizes and environmental conditions required in collections storage and conservation areas to meet both current needs and projected growth over the next 25 years. The report, *Preservation Recommendations for the Nunavut Inuit Heritage Centre Collections*, should be considered an appendix to this study.⁶⁵ The intention is to provide intellectual and physical access to the collections while ensuring their long-term preservation.

6.1 Intellectual Access

The *Connecting with our Belongings* workshops described below under Public Programs, will allow small groups of Elders, traditional knowledge holders, and other community members to come to the NIHC for up to a week at a time to study cultural belongings from their communities. Delegations of community members could visit the WAG now. The GN collections at the CMN are not physically accessible at this time but, as accessibility improves, Inuit could be brought to Gatineau to see collections there.

In 2022, IHT developed a Digitization Strategy to outline how to provide intellectual access to the collections. The NIHC should establish a program that allows collections throughout Nunavut, and collections of Inuit cultural belongings around the world, to be accessed by researchers and community members. This would be like the Reciprocal Research Network for First Nations Northwest Coast Art in BC through which institutions with collections of art and cultural

belongings can learn about and contribute information about artifacts in nearly 30 different collections;⁶⁶ and the Searching for Our Heritage program of the Yukon Government which for 35 years has identified thousands of artifacts originating in the Yukon now held by nearly 100 institutions around the world.⁶⁷

Another way to improve access to the collections would be by fostering relationships with universities and museums to establish curator-in-residence/fellowship opportunities in addition to the curatorial positions on staff (see the example of the Veronika Gervers Research Fellowship in Textiles and Fashion at the Royal Ontario Museum, which was established in memory of a former curator that supports innovative scholarly research).⁶⁸

6.2 Physical Access

From the time Nunavut became a territory in 1999 to 2016, the future NIHC collections remained at the PWNHC in Yellowknife at a significant cost to the GN and inaccessible to Nunavut Inuit. In 2012, the GN began sending archaeological artifacts and donated objects to the CMN for storage. Paleobiology and botany objects collected post-2012, are stored in the paleobiology lab, and a small portion of recently excavated archaeological faunal material is currently being cleaned in the fossil preparation laboratory.

Parts of the archaeological collection are held in Canadian universities for research purposes under the responsibility of the GN/IHT-issued permit holders who excavated them. CMN administers most post-2012 archaeological loans. There are

⁶⁵ Elisabeth Joy, Art-e-Facts, *Preservation Recommendations for the Nunavut Inuit Heritage Centre Collections*, November 2022.

⁶⁶ Reciprocal Research Network www.rncommunity.org/

⁶⁷ Searching for Our Heritage, Yukon Government yukon.ca/en/arts-and-culture/museums-and-public-collections/find-artifacts-yukon-first-nations-origin-around

⁶⁸ Veronika Gervers Research Fellowship www.rom.on.ca/en/collections-research/research-community-projects/art-culture/veronika-gervers-research-fellowship

also loans of ethnographic and archaeological objects to exhibitions at heritage centres in Nunavut. CH is responsible for loans from the collection. All loans are renewed annually. A small number of the Franklin objects excavated by PCA are being stored and treated in their Ottawa conservation laboratory and will be brought to Iqaluit if not exhibited in Gjoa Haven.

In 2016/2017, approximately 140,000 objects were moved from the PWNHC to the CMN (pre-2012 excavated archaeological material, historical objects, and natural history collections) and the WAG (approximately 7,400 works of art on paper, textiles, paintings, and sculptures) where many are now exhibited in the Qaumajuq. The NIHC will reunite these collections in Iqaluit.

Part of the planning for the NIHC is to estimate future collections growth. GN staff are preparing a Collections Policy that will define the scope of collections and procedures. Without this document, it is difficult to estimate future growth. The GN has indicated that large industrial

objects will not be stored in the NIHC. The Territorial Archivist provided information on archival materials stored in Iqaluit. The estimated storage space for archival materials is based on his information.

6.3 Spatial Requirements

6.3.1 Temperature

ASHRAE controls for general collections are between 10°C and 25°C, with seasonal fluctuations up 5°C and down 10°C. ASHRAE specifies that for unstable materials, many of which are found in the GN collection, storage temperature should be much lower. Cooler/cold storage has the added benefit of slowing chemical reactions that cause deterioration of objects if RH is controlled to prevent mould growth. Adopting a sustainable approach, cold/cool storage is recommended for most of the collections not requiring frozen storage to reduce heating costs for the building.

6.3.2 Relative Humidity

ASHRAE type A RH controls for general collections are between 35% and 65%, with seasonal fluctuations, plus or minus 10%. The exceptions are objects in the NIHC collections, such as chloride contaminated archaeological metals from underwater sites and sculptures with pyrite veins, which require dry storage below 35% relative humidity.

The three basic tenets to preserve collections from incorrect relative humidity are:

- Avoid high relative humidity that creates an environment for mould growth or causes unstable materials to corrode.
- Avoid low relative humidity that will cause deterioration in specific materials such as organic materials.
- Avoid fluctuations in relative humidity that cause physical deterioration.

ASHRAE A types of control							
	Set points	Relative humidity (RH)			Temperature		
		Short-term fluctuations	Maximum Seasonal adjustments from annual average	Long-term Outer Limits	Short-term fluctuations	Maximum Seasonal adjustments from annual average	Long-term Outer Limits
A1	50% RH (or historic annual average for permanent collections)	±5% RH	up to 10% RH and down 10% RH (over 3 months)	≥ 35% RH ≤ 65% RH	±2°C	up 5°C and down 10°C (progressively, e.g. over 3 months)	≥ 10°C ≤ 25°C
A2	Temperature set between 15 and 25°C	±10% RH	None		±2°C	up 5°C and down 10°C (progressively, e.g. over 3 months)	
Note: Rooms intended for loan exhibitions must handle set point specified in loan agreement, typically 50% RH, 21°C, but sometimes 55% or 60% RH.							

Source: American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE). "Museums, Galleries, Archives and Libraries." in ASHRAE Handbook: HVAC Applications, SI edition. Atlanta: American Society of Heating, Refrigerating and Air-Conditioning Engineers, 2019, p. 24.24.

- o For class 7 (archival material), provide either **at least** ASHRAE control type A1 or A2, **and/or at least one of** the ASHRAE specifications for chemically unstable collections (i.e. cool, cold or frozen storage) - see table below. ASHRAE control type A1, A2 or better, should be provided in the reading rooms, where applicable.

ASHRAE specifications for chemically unstable collections (cool, cold or frozen storage)		
	Relative humidity (RH)	Temperature setting
Cool storage	Between 30% and 50% RH	Between 8°C and 16°C
Cold storage		Between 0°C and 8°C
Frozen storage		Between -20°C and 2°C

Source: American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE). "Museums, Galleries, Archives and Libraries." in ASHRAE Handbook: HVAC Applications, SI edition. Atlanta: American Society of Heating, Refrigerating and Air-Conditioning Engineers, 2019, p. 24.25.

- o For class 9 (audio-visual collections), provide **at least one of** the ASHRAE specifications for chemically unstable collections (i.e. cool, cold or frozen storage) – see table above.
- **Indemnification:** To qualify for the program, institutions must provide evidence, in the form of temperature and relative humidity charts covering 12 consecutive months, that climate can be controlled to meet **at least** ASHRAE control type A1 or A2 in all areas where indemnified

6.3.3 Recommendations

Collection space requirements and preservation recommendations for the facility are based on the review of conditions and spaces at the CMN, WAG and PCA and interviews with GN staff regarding collections located in Iqaluit or on loan. Five storage rooms are recommended to meet distinct collections preservation requirements. Storage space estimates assume most of the collections will be stored in high-density museum compact modular shelving. At the time of examining the collections, overcrowding in some storage spaces meant that there was not always sufficient space to access the collections easily, increasing the risk of physical damage and dissociation. Space calculations considered both present needs and projected growth. Space is not included for large industrial objects, such as a fishing boat or mining equipment. Given both the preservation and health and safety challenges of storing large industrial objects, it would be more cost effective to store these collections off-site.

6.3.3.1 High Density Museum Storage Compact Modular Shelving

Due to the high cost of building in Iqaluit, space is at a premium. High density museum storage compact modular shelving will maximize available space and reduce the collection's footprint. Manually operated compact modular shelving is recommended to preserve the collections, ensure safe access, and accommodate future growth. When closed, compact modular shelving increases security and reduces light exposure, limits dust on collections, and protects the collection better against fire and water damage than open shelving. Manually operated mobile equipment can still be moved during power outages, is less costly to buy and easier to maintain.



pattersonpope.com/products/high-density-storage-systems/



www.montel.com/en/applications/museum-storage-systems

6.3.3.2 Storage Units and Ceiling Height

The space between the storage unit top shelves and the ceiling must be great enough to accommodate the HVAC system (.5m), lights and the fire suppression system, as well as space to access equipment or store light boxes on top. The height options for tall high density museum storage compact modular shelving are between 3-3.66m high. Therefore 4 to 5m ceiling heights would leave less than 2m, depending on the options chosen. More than 1.5m of space between the top of the shelves and the ceiling is not recommended because it increases the likelihood that larger objects or boxes would be stacked on top of shelves, making access more difficult and potentially leading to staff injury. It also increases the volume of the room, which in turn increases the load on the HVAC system.

6.3.3.3 Collections Storage Space Organization by Material or Community

The decision to organize the NIHC collections according to communities, material, or a combination of both has not yet been made. Housing most of the collections in one large collection storage room will accommodate whichever approach is chosen. A decision should be made before the shelving units are ordered, as it will dictate the configuration, shelf options and budget.

Storing the collection by material or object category would be more economical and reduce time required for planning and installation. The available shelf space would be maximized. However, if the decision is made to group objects by region or community, to make it easier for community members to examine cultural belongings from their own areas, a row might comprise one bay equipped to suspend rolled textiles, a bay with shelves, and a bay with shallow drawers for works of art on paper or small textiles. The advantage of high-density compact modular shelving is that it allows for multiple configurations in one row, but this grouping would require more time to plan and execute.



www.spacesaver.com/portfolio-posts/fashion-storage-museum-at-fashion-institute-of-technology/



High density compact modular shelving option
pattersonpope.com/industries/museum-storage/

6.3.3.4 Storage Unit Construction and Materials

Storage furniture and equipment should be fabricated from materials that do not cause damage to the collections. Inferior quality steel will rust, inferior coatings on storage furniture can become powdery and transfer to objects, certain wood products off gas and can corrode objects. Drawers that stick, or are very heavy, may risk damage to objects and staff. The components and installation of the compact units should limit most vibrations when moved.

Shelf strength is an important consideration as many objects are heavy (stone sculptures, fossils, etc.). The amount of weight per shelf may be dependant on which grouping approach is chosen. If grouping by materials, the stone carving shelves would be expected to carry more weight than if there was a mix of wood and stone objects on the shelf in a community grouping.

Ease of access to the objects is an important consideration when choosing shelf dimensions. Stone carvings should be stored on narrower shelves to avoid having to reach through or over rows of sculptures to access objects in the back. Alternatively, some objects are quite deep and require wider shelves to be fully supported. Shelves used for sculptures or pottery should have a fall guard to prevent objects sliding off and sufficient space between shelves should be left to lift the objects off the shelves. This is less of an issue for objects stored in boxes.

6.3.3.5 Collections Preservation Strategies

There are objects in the NIHC collections that cannot be housed in the one large storage vault because their preservation or space requirements are different. The main storage vault would maintain an environment that preserves most objects in the collection. However, large objects would be stored in a room that would maintain the same environment as the main storage but be equipped with industrial shelving that could withstand the weight of the objects and have more space for moving equipment to circulate. Objects only stable in low RH would be preserved in a small dry storage room. Objects unstable at cooler room temperatures would be stored in a frozen storage room. Archives would have a separate storage space to meet their operational and preservation requirements.

6.3.4 Collections Storage Space Estimates

6.3.4.1 Main Storage Vault

The main storage vault (800m²) would house most of the collection and be built to maintain a cool storage environment where the temperature is 8°C to 16°C and the RH is between 35% and 50%. Seasonal temperature variations would take advantage of the local climate to reduce energy costs. The importance of the building envelope and HVAC systems to maintain a stable environment has been discussed in the chapter on Functional Spaces.

The NIHC collections are comprised of different types of objects made of different materials and will require specific storage equipment to meet their preservation needs. There are many companies selling compact storage systems and museum specific collection storage equipment and furniture. Compatibility between compact storage and the different storage systems and furniture is a must. For the purposes of this study, a rough estimate of costs for storage systems, compact and fixed, could be as high as \$2 million, but this figure would depend on which shelving options and configuration are chosen. There is an added caveat that due to inflation and the rising price of steel, companies are not willing to predict cost increases in the coming years. The war in

Ukraine is an added uncertainty. Steel prices have risen over 200% since 2020 and are forecasted to remain high.⁶⁹

A Barr Inc quote of USD\$43,836 (CDN\$56,200) for a walk-in-freezer came with the warning that the freezer could cost "30% more in 4 months." The current estimate to replace the 29 Lane cabinets housing the fossil collection is USD\$2,500 each. Using the July 2022 exchange rate, they would cost CDN\$92,950 plus taxes, import duties and transportation.

Textiles Storage Options

Flat textiles should be stored rolled or flat depending on their size and 3-dimensionality. Flat textiles are compressed if too many are placed on top of each other in a box and it is difficult to access the textiles at the bottom of the pile. Large deep textile boxes are too heavy to handle safely. Options for smaller flat textiles are storing them in shallow acid free boxes on shelves or storing them in shallow drawers. Boxes and drawers should not be more than two inches deep and shelf height should only allow for a maximum of two stacked boxes, three if the boxes are light. Part of the preparation to move the



Rolled textile storage

flat textiles stored in Winnipeg to Iqaluit would be to purchase flat acid free storage boxes and rehouse them. The number of boxes will depend on how many are in the collection at the time of the move and which grouping configuration is chosen, material or community.

Larger flat textiles can be stored rolled and suspended or stored flat in textile trays or drawers. The advantage of the rolled system is that it's easier to transport, but textiles must be unrolled to be examined. The flat textile trays or drawers give immediate access to the textile but are more expensive. The tray must be able to bear the weight of the textile when fully opened and can be smoothly opened and closed.

Works of Art on Paper Storage Options

GN staff has indicated that the GN has invested in housing the works of art on paper in Talas Archival Boxes. The works of art on paper were transported from the PWNHC in these boxes and they are excellent storage containers. The works of art on paper could be stored at the NIHC in these boxes on shelves with a height that only allows for a maximum of two stacked boxes. If more boxes are required, they should not be more than two inches deep. Works of art on paper could also be stored in map cabinet type storage on the mobile shelving. This would be a more expensive option, but as with the flat textiles, give immediate access to the works of art on paper. Given the current GN investment in archival boxes, this option is less cost effective.

Stone Carvings and Pottery Storage Options

Stone carvings and pottery should be stored on shelves which are lined with a thin foam if the objects are not seated in a foam support or box. Shelves should have fall guards to prevent objects from toppling off. Carvings, especially porous bone carvings, should have a cover to protect them from dust if they are not in a closed compact unit. Stone carvings should be stored on narrow shelves, to avoid having to reach through or over rows of sculptures to access those in the back. Shelves must not bend under the weight of the carvings; this is easy to avoid since

⁶⁹ gensteel.com/building-faqs/steel-building-prices/forecast/; www.mining-technology.com/comment/us-steel-prices-remain-high-into-2022/

manufacturers describe the weight their shelves and modular units will bear in their documents and weight specifications should be included in any quote.

Before the sculpture collections are packed and transported to Iqaluit, they should be cleaned as many are covered in dust. This would be a good training exercise for collections staff to carry out the work in Winnipeg under the supervision of the WAG or NIHC conservator. During transportation to Iqaluit, vibrations could cause packing material to rub against the soft stone surfaces. If the sculptures are not cleaned and the dirt is abrasive, it will damage soft stone surfaces and mar the finishes.

Framed Artwork Storage Options

Paintings and framed works of art should be stored hanging on art storage racks that also can be purchased as elements of compact storage units. Because of the space configuration, a

pull-out system is not recommended. Lateral movement systems will integrate well with adjacent compact storage modules. If objects are grouped by community, a decision will have to be made whether to group the small paintings collection together or use a divider system to store the artwork vertically on the shelves.

Archaeology Storage Options

Treated archaeological material is presently stored on open fixed shelving in boxes, in Lane Cabinets and Delta Cabinets at CMN and PCA. The Lane and Delta cabinets are excellent, and the recommendation is to either purchase the ones owned by CMN or buy new. They offer greater protection and safer access for the collection than objects in boxes on shelves. Human remains, and items that have been in contact with human remains, should be stored in locked Delta or Lane cabinets and access dictated by protocols set up by the NIHC.



www.montel.com/en/products/lateral-mobile-art-racks-screens



www.spacesaver.com/products/art-racks/



Delta drawer (left) and cabinet (right)

As an illustration of one of the many possible compact mobile storage configurations for the archaeology collection, the Lane cabinets could be organized in 6 bays in a 7.32m (24') long row of compact shelving with 1.22m (48") wide by 0.91m (36") deep shelving (6 bays), could be configured to store a part of the archaeology collection as follows:

- 2 Lane cabinets side by side on the lower shelf of each bay housing the geological materials
- 7 rows of shelving above the cabinets to store archaeological material in coroplast boxes



Left: Heavy archaeological material; Right: Good storage of archaeological material in coroplast boxes

- 3.66m high modules
- Mechanical assist option

Larger and heavier treated archaeological materials, or materials waiting to be processed, should be stored on more industrial type mobile shelving that has higher weight bearing capacity. This would include shelves for archaeological material that has been stabilized, dried and cleaned.

6.3.4.2 Large Objects Storage

The Large Objects storage room (110 m²) would house objects that are too large for compact shelves or require specialized equipment and more room to move, objects such as the motorcycle, medium sized industrial objects, qajait, etc. The room would be built to maintain a cool storage environment where the temperature is between 8°C to 16°C and RH between 35% and 50%.

Object crates could also be stored in this space, as they should not be stored in spaces that may be damp or dirty if they are going to be reused for collections, same for oversized conservation supplies.

6.3.4.3 Dry Storage

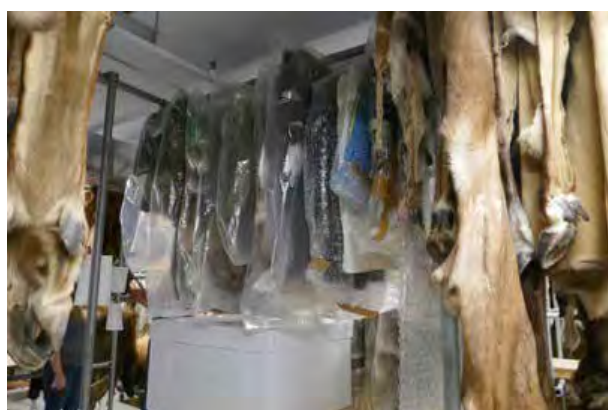
The Dry Storage vault (30m²) would be built to maintain a cool storage environment where the temperature is between 8°C to 16°C and the RH is below 30%. The room would store objects such as chloride contaminated metals recovered underwater and sculptures with pyrite veins require dry storage. The low RH required would be easier to maintain in a dedicated room than the alternative option of using sealed cabinets or individual containers with silica gel that must be monitored individually and periodically regenerated. It also avoids containers being accidentally resealed improperly when accessed and losing the dry environment.



Artifact stored in low RH at PCA

6.3.4.4 Frozen Storage

The Frozen Storage room (60m²) would be built to maintain an environment where the temperature is between -20°C to -10°C and RH is between 35% and 50%. It would house the fur and skin objects currently in frozen storage at CMN, unstable materials such as photographic or film media and plastics, and untreated wet and humid archaeological material that must remain frozen until treated. Storage equipment would be chosen for the collection. Fur garments that are strong enough would be stored hanging on padded support. Fur garments and items that must be stored flat would be lightly padded to maintain their shape and housed in individual coroplast boxes to avoid being crushed. Fixed shelving units would house the rest of the objects in this room.



Fur garments hanging in CMN cold storage

6.3.4.5 Archival Collections

The size of the Archival Collections storage (150m²) is based on figures provided by the GN, estimating growth, and use of compact storage. The room would be built to maintain a cool storage environment where the temperature is between 8°C and 16°C and the RH is between 35% and 50%. Unstable photo and film media would be stored in the Frozen Storage room. Depending on the type of materials or how the collection will be organized, there are many compact mobile shelving configurations available.



<https://pattersonpope.com/industries/museum-storage/>

6.3.5 Conservation Laboratory

A small multifunction laboratory, staffed by a conservator with archaeology, objects and exhibitions knowledge and experience, would be able to handle most of the NIHC's conservation needs. Ideally, this person would have some basic experience with framing works of art on paper. Objects conservators tend to be generalists, with a broad knowledge of materials found in collections, including textiles. There are many opportunities to research ancient (and recent) materials and techniques used to create the objects in the collections. A qualified conservator, with a scientific background, would be an asset to the NIHC team, adding to the knowledge about the collections. Many institutions that loan objects require condition reports on arrival and departure. This work could also be carried out by the conservator or a collections specialist with condition reporting training.

NIHC could also hire specialized conservators for specific projects, and they could work in the conservation laboratory. For example, CCI had a program where it would loan archaeological conservators to assist with treatment of finds on site. There are different models of cooperation that could be considered. Objects requiring more elaborate treatments could be sent to CCI.

The conservation laboratory (85m²) would maintain a temperature between 18°C and 24°C, adjusted for human comfort, and RH identical to that in the main storage room. This multipurpose lab with a small photo studio would be equipped



PCA Conservation laboratory with compact storage



Workspace in PCA Conservation laboratory

to document and carry out treatments of most objects in the collection (conservation laboratory tables, seating, lighting, ventilation, cabinets, electrical outlets for equipment, and purified water for treatments, compressed air, etc.).

It would be divided to ensure a clean space for examining and treating objects such as textiles, works of art on paper and sculptures, and a wet/dirty space that can be isolated for stabilizing and cleaning archaeological material. It would be equipped with compact storage to reduce its

footprint and allow it to be used for purposes such as to lock away specialized equipment and hazardous materials. It would have flexible zones that could be opened if the area was needed to treat a bigger project. The laboratory would be constructed so that it can be thoroughly cleaned when used for dirty projects such as the seasonal treatment of large quantities of archaeological material at the end of a dig. The floor drainage system must be able to handle spills and possibly hosing down the lab



Recommendations

- 4.** Provide both physical and intellectual access to the collections as soon as possible.
- 5.** Ensure Inuit self-determination of access to collections as stipulated in UNDRIP.
- 6.** Decide whether to organize collections in storage by community/region or by material.
- 7.** Follow conservation advice re: preservation requirements for storage, conservation, and exhibition spaces.

7

EXHIBITIONS

Exhibitions are a dynamic feature of museums, with long-term exhibitions requiring artifacts to be removed periodically for conservation treatment, and temporary exhibitions requiring installation several times a year. Ideally the NIHC will have a freight elevator to allow exhibition furniture and artifacts to be moved into galleries that are closed for installation without going through public spaces. Normally galleries have back doors adjacent to the collection storage and preparation spaces, conservation labs, and freight elevator. There are no freight elevators in Iqaluit, and it may prove too expensive to install and difficult to maintain a freight elevator, in which case, the facility must be designed for minimal disruption, with the ramp on one side rather than down the middle. The PWNHC has no freight elevator but has a long ramp that bisects the building, with exhibition galleries, administrative spaces, and hallway exhibits on either side. It is not an ideal solution. The new Canadian Canoe Museum under development also has no freight elevator and will use a lift to carry canoes to the second story exhibition galleries – this solution will still require exhibitions to be installed after hours.



Ramp at the PWNHC, June 2021



Ecosystems Zone in the Canada Goose Arctic Gallery at the CMN. Credit: Martin Lipman © CMN.

7.1 Long-term Exhibition Gallery

The words long-term are used intentionally, rather than ‘permanent’ because permanent exhibitions discourage repeat local visitation. But realistically, given the amount of time and money required to develop introductory exhibitions like this, it may be 10-15 years before it can be redeveloped. Today’s long-term exhibitions usually incorporate multimedia elements (such as specially commissioned videos and interactive games) and immersive environments (e.g., dioramas or period rooms), and may have modules that can be replaced periodically, whether because of including fragile cultural belongings, or to keep current with themes that may become dated quickly (e.g., climate change).

The long-term exhibition should provide an overview of Nunavut: the land/environment, the people/ culture, and the territory/history. It is beyond the scope of this study to identify the exhibition themes and storyline, that will be done in an Interpretation Plan developed by an exhibition design firm under the direction of an Inuit-led Exhibitions Committee. In recent years, exhibitions have become more thematic, including fewer artifacts. Exhibition planning

does not necessarily start from the strengths of a museum's collection but from the messages curators want to convey.

The ideas listed below are simply to give an indication of the types of subjects that were mentioned in community consultations, and that might be included in an orientation exhibition like this. The exhibition could touch on many subjects, any one of which could be developed further in a temporary exhibition. It should include information and objects from every community in Nunavut, organized by theme not by community, although communities with particular strengths, or relevant stories, could be highlighted in each section.

Our Land

- Geography, landscapes, place names
- Natural history: land and sea, flora and fauna
- Traditional uses of plants
- Animals
- Climate change – integration of Inuit cultural and Western scientific knowledge
- European exploration/Franklin Expedition

Our People

- Family/naming
- Inuit culture/IQ/spiritual beliefs/respect for Elders
- Language – differences in dialects from east to west
- Survival and adaptation
- Country food/fisheries
- Vernacular and contemporary housing
- Clothing/regional differences
- Transportation/dogs/snow machines
- Hunting/whaling, respect for wildlife, how to act when you see whales, whalers

Our Territory

- Inuit Governance/law
- Inuit Disk List system
- Missionaries, HBC, RCMP
- Forced relocation/communities
- Cash economy: artists/sewing co-ops, mining, film industry

- Residential schools
- Tuberculosis
- 60s Scoop
- Land Claim Negotiations/
Nunavut Agreement

7.2 Temporary Exhibition Galleries

The (200 m²) Temporary Exhibition Galleries could be used as one space or divided into two for smaller, concurrent exhibitions. Exhibitions could be developed by the NIHC, by the NIHC in collaboration with various partners like the West Baffin Eskimo Co-operative Ltd. (WBEC), or by museums such as the CMN, the CMH, the Bata Shoe Museum, the Canadian Textile Museum, the WAG, or other Inuit/ Circumpolar museums. The duration of the exhibition depends on a variety of factors. Exhibitions might run for four to six months depending on the audience (i.e., students and other Nunavummiut or visitors), subject, complexity, availability, cost, travelling exhibition and shipping schedules. Exhibitions may draw from the GN, GN/IHT or IHT/PCA collections or be thematic, rather than artifact centred. A smaller exhibit/ community engagement activity might run for just a few days/weeks.



The Qatikalik (Fullerton Harbour) Photo Narrative Project *Collections in Action: A collection of archival photographs from the Glenbow in Calgary that Joanne Schmidt travelled with to Iqaluit, Pangnirtung, Rankin Inlet, Baker Lake, Chesterfield Inlet, and Churchill for just one to three days at a time in 2018-2019.*

For smaller exhibitions, half of the Temporary Exhibition Gallery could be used as a Community Gallery in which different communities or community-based organizations to tell their



A Story in Three Parts: Ashevak, Pootoogook, Isuma organized by WBEC, is currently travelling in southern Canada

Nuvisi: Threading Our Beads at Qatiktalik, Curated by Krista Ulujuk Zawadski and hosted by the Carleton University Art Gallery from September 28-December 12, 2021



own stories; these exhibitions could be shown in the community, at the NHC, and in other communities in Nunavut or beyond, depending on interest/suitability for travel. There are endless possibilities, for example:

- Matchbox Gallery ceramics, Rankin Inlet
- Printmaking and carving tradition, Kinngait
- Packing dolls, Taloyoak
- Mythical/grotesque carvings, Gjoa Haven
- Isuma film production, Igloolik
- Itaaq Heritage and Research Centre, Clyde River
- Exhibition from PI/KIS, Cambridge Bay

7.3 Children's Discovery Gallery

The 50m² Children's Discovery Gallery would be developed in collaboration with organizations like the Pirurvik Preschool in Pond Inlet, elementary school teachers and daycare workers in Iqaluit, and the Early Childhood Learning Division of the GN Department of Education, and feature activities for children under the age of 12 with their parents, daycare workers, or caregivers. The Gallery would have lots of hands-on activities: immersive environments like an iglu, tent, flow edge, child sized qajaq, umiak and qamutik, stuffed animals, puppets and marionettes, puzzles, books, mock hunting tools, touch samples of furs, activity sheets, etc. Some materials/supplies would be kept locked and brought out when NIHC staff were supervising activities.

Activities would rotate seasonally so the space was refreshed on a regular basis. Children are fascinated by living things so there could be a small aquarium with local sea life. The Gallery would be open to families (up to 30 children plus parents/ caregivers) and could also be booked by daycares and other groups (up to 15 children plus caregivers). The NIHC could also offer birthday parties and/or sleepovers as revenue generation activities.



Right: Pirurvik Preschool, Pond Inlet; Left: *My Arctic Discovery*, Children's Museum, London, Ontario

7.4 Nattinnak

The Nattinnak would be a unique single exhibit case in the lobby, reminiscent of an iceberg, that would feature the work of a single artist, printmaker or carver, featured in the *Inuit Art Quarterly*. The exhibit would be changed every three months to coincide with the launch of the magazine. A collection of plinths of various heights and sizes, and a hanging system for prints would be available. The exhibits would be developed in partnership with the Inuit Art Foundation (IAF) and promote the artist as well as

each issue of the magazine. The shop would also feature that artist's work during that period.



Goppion Technology www.goppion.com/

7.5 IQ Lab

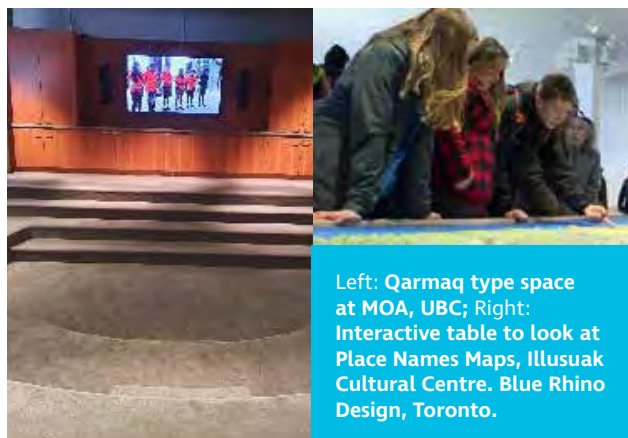
One of the most innovative spaces in the NIHC, the 175m² IQ Lab respects the concept of Inuit Qaujimajatuqangit (IQ), Inuit traditional knowledge and ways of knowing, and allows opportunities for visitors to engage with cultural belongings meaningfully. The gallery will feature three distinct areas for visible storage (see below) of cultural belongings organized by region, with computers to access the collections management database (60m² total).

The IQ Lab could include a selection of objects from the Franklin Collection, including metal artifacts submerged in an alkaline inhibitive solution as part of the stabilization process, to introduce the topic of underwater archaeology.



Small metal objects from the Franklin collection in treatment.

The IQ Lab would feature a qarmaq (seasonal winter dwelling), a round seating area large enough to accommodate 25 or more people, a school class, a group of workshop participants, or a group of visitors listening to a storytelling session or watching a video together. The Lab will also feature areas for people to view videos independently on computer terminals and oral histories with headphones (30m²). The Inuit Broadcasting Corporation (IBC) has an extensive and invaluable collection of 9,000 hours of oral histories and documentary footage dating from the 1970s.⁷⁰ IBC is also keen on screening some of their material in the NIHC for example in exhibitions or during a movie night. If doing oral history recording in Iqaluit could arrange to use the IBC studio rather than duplicate creation of additional studio space. NIHC could develop a digital storytelling program for people to record themselves and create their own autobiographies



Left: Qarmaq type space at MOA, UBC; Right: Interactive table to look at Place Names Maps, Illusuk Cultural Centre. Blue Rhino Design, Toronto.

If housed inside the IQ Lab, the 'Clean' Workshop (40m²) would be accessible from the Lobby after hours, with the entrance from the workshop to the visible storage area locked after hours. The walls would be lined with a specialized library of books about the north, Nunavut, and Inuit culture; visitors could access the workshop when it was not booked for classes, to view books in the library.

The workshop would have tables large enough to lay out place names maps for people to look at, or to set up sewing machines or art equipment for up to a dozen people in a workshop. Inuit

⁷⁰ inuitbroadcasting.ca/.

women often prefer to sew by hand on the floor so the workshop should have foldable tables and chairs for use in some workshops, and washable flooring that is comfortable to sit on for others. The workshop would also feature locked cabinets to store workshop equipment and supplies.

Specialized equipment and supplies sold through the shop could also be stored in the workshop. For example, if the shop were to sell sewing machines, the workshop could be outfitted with a selection of test models that people could try, order, and receive from Ottawa within days.



Left: Textile Research Centre, MOA, UBC; Right: Tent making workshop, Sanikiluaq, 2021

Inside the IQ Lab/workshop would be an office with a large picture window for a reference/digitization assistant who could help visitors to access any of those resources and do his/her own work when there were no visitors (15m²), and another office area for visiting researchers who want to work in that space/access archival records, but need peace and quiet (10 m²), as well as a computer lab, with terminals loaded with language resources for use in teaching, and space for digitization and digital workshops as required, that could also be accessed by cruise ship visitors when they come to Iqaluit, as well as a photo studio and basic editing space (20m²).

7.6 Visible Storage

Visible storage, also known as open storage, research or study collections, is a technique that systematically displays parts of a museum's collection in cases, shelves, racks, and drawers, providing environmental protection and security, and increasingly interpretation. Visible storage would be a key element of the IQ Lab but could also be built into other parts of the NIHC, particularly if the facility is being built in two

phases with the collections expected to remain at the CMH and the WAG until the Curatorial Centre is built.

Visible storage is exhibitry that is rich in cultural belongings, a means of maintaining the centrality of collections in museums. Benefits to incorporating visible storage include providing public access to a greater proportion of objects in the collections and the ability to educate visitors on the full range of behind-the-scenes work in museums, offering some of the appeal of an open house

Visible storage is most effective when:

- The museum has a strong understanding of its audience needs and expectations
- It is clear to visitors that they are in a storage/ research area, not a thematic exhibition
- The collections displayed are comprehensive and show real depth of a particular type of object
- Education staff and exhibition designers are involved in the process from the beginning

- Interpretive information, whether in print form, audio/video, or digitized, is available to allow visitors to study the collections; the amount of interpretation required depends upon how intrinsically accessible the objects are, how recognizable.

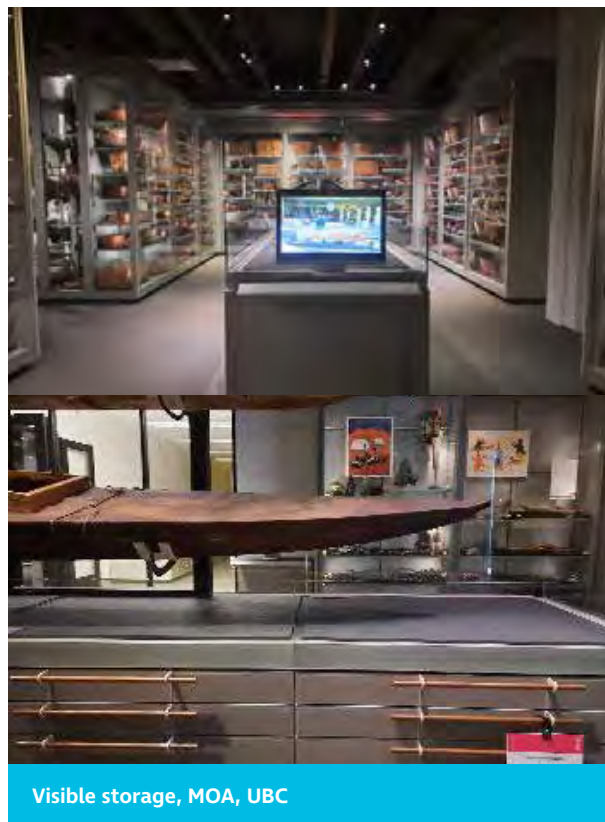
Museums that have implemented visible storage have found that:

- It increases, rather than decreases, research requests as researchers/community members develop a better understanding of the information available and accessibility of objects in the collection.
- It encourages the donation of more objects and specimens once the public sees the breadth of objects the museum collects.
- It can be more expensive per square foot than traditional storage but less expensive than other types of exhibitions.

Visible storage should be functional as well as aesthetically pleasing. Cases are intended to be simple and unobtrusive to highlight the objects. Visible storage may have glass on both sides to allow visitors to see the object all around, or to see through the objects into another space. Staff need to have physical access to objects, while visitors normally only require intellectual access. During the weeks that the NIHC is hosting community members for the *Connecting with our Belongings* workshops, objects may be removed from visible storage to allow closer examination if appropriate.

Objects should not require a lot of interpretive context but information, whether in print, audio/video, or digitized, should be available to allow visitors to study the collections. The Centre can provide access to information about objects through computer databases, an audio tour, QR codes, labels, gallery guides, catalogues, or other means. Collections documentation must be accurate and include details about how objects were made and/or used, while confidential information (e.g., value, insurance, source/donor details, and provenance) should not be accessible to visitors. Increasingly collections data is available online and the same information can be provided in galleries. Those with specialized

interests may be frustrated that they are not able to see as much of an object as they would like, or that the information they want is not readily available but staff in the IQ Lab will be able to answer any questions.



Visible storage, MOA, UBC

From a preservation and security perspective, visible storage has the same considerations as other types of exhibitions and storage. Objects included should not be vulnerable to degradation through long-term exposure to light (i.e., not textiles or works on paper except in drawers or if changed every four-to six months). Appropriate RH must be maintained. Cases should form a micro-environment to reduce/eliminate dust. Objects should be protected from forces such as vibrations from visitors' movements, fire, water damage, and earthquakes. The Centre should use lockable shelving, with the locking mechanisms disguised to be less obvious to potential thieves. Two collections that could be mined for visible storage in distinct areas of the Centre are archaeology and sculpture. They could both be integrated into interior walls at the NIHC or, if an escalator is used, the archaeology collection

(which is very large), could be integrated into the escalator installation as in the example from Amsterdam below.



Visible Storage at MOA, UBC, May 2022

The University of British Columbia's Museum of Anthropology (MOA) was established in 1947 and the current facility built in 1976, renovated in 2010 and parts again in 2022.⁷¹ Since MOA introduced the visible storage concept in 1976 with a 10,000 sq ft (950 sq m) research centre organized scientifically by classification and enhanced by interpretation through maps, case legends and catalogue descriptions, other museums in Canada have followed suit. This area is now called the Multiversity Galleries and houses more than 9,000 objects from around the world augmented by extensive collections records. At MOA, as in most

museums with visible storage, the visible storage area is isolated from the thematic galleries. The interpretive galleries are on the left, the research galleries on the right, and the administrative areas in behind the research galleries.

Established in 2010, also at UBC, the Beaty Biodiversity Museum, Vancouver's only natural history museum, also has innovative visible storage.⁷² The Museum, which brought together several individual collections on campus, including vertebrates, invertebrates, herbarium, entomological specimens, fish and fossils, has 20,000 sq ft (1,900 sq m) of collections and exhibitions space. Researchers work in the visible storage area, physically blocking off their research space while allowing visitors to see what they are doing.

The new Visible Vault at Qaumajuq, the Inuit Art Centre opened at the WAG in March 2021.⁷³ The multistorey Visible Vault displays the WAG and GN's collections of over 7,500 Inuit stone carvings in a dramatic storage/ research centre that also features a conservation studio which allows the public to watch conservators, curators and other staff work with the collection. The public cannot normally enter the vault but can get a sense of the collections from outside.

Finally, an interesting example from Amsterdam, where a massive archaeological excavation of



Left: Beaty Biodiversity Museum, Vancouver's only natural history museum, also has innovative visible storage; Right: Visible Vault at qaumajuq at the WAG.



⁷¹ moa.ubc.ca/

⁷² beatymuseum.ubc.ca/

⁷³ wag.ca/about/qaumajuq/

artifacts from the River Amstel resulted in several innovative outputs, including an award-winning book called *Amsterdam Stuff*. A portion of the collection was built into the median between the up and down escalators of Rokin Metro Station on the North/South line when it opened in 2018, and passengers are constantly reminded of what lies beneath their feet.⁷⁴



Credit: City of Amsterdam website



Recommendation

8. Hire the exhibition design firm in Spring 2023, at the same time as the architectural design competition, to create the Interpretive Plan, including exhibition theme and storyline, through discussion with an Inuit-led Exhibition Committee. By bringing the exhibition design company on early in the process, the NIHC will ensure maximum flexibility for future exhibitions.

⁷⁴ For more about this project see belowthesurface.amsterdam/en and see the book *Amsterdam Stuff* by Jerzy Gawronski and Peter Kranendonk, Amsterdam: Van Zoetendaal Publishers, 2018.

8

Public and Educational Programs

The NIHC will provide both formal (school-related) and informal (general public oriented) learning and recreational opportunities for all ages and actively encourage intergenerational programming that explores and shares Inuit culture, past, present and future. Additionally, the NIHC can function as a hub that brings together educators, heritage centre workers, and knowledge holders from various communities so that they can share knowledge and collaborate to develop programming together. The NIHC could offer an endless variety of programs, depending on several factors, including the:

- Skills, interests, and capacity of programming staff
- Exhibition themes and storylines
- Collections of cultural belongings accessible through visible storage
- Local demand and interest as well as tourism demand
- Availability of instructors, funding, and other resources
- Interest in complementing, not competing with programming offered elsewhere, and
- Potential for collaboration.

The suggestions below are simply suggestions to provide funders, architects, and exhibition designers with an idea of the potential range of activities that may take place in the building. Program names are simply placeholders. It will be up to NIHC staff, once hired, to determine which programs will be offered. The NIHC's hours of operation should not align with normal business hours, but the Centre should be open when visitors are most available, for example:

- Public galleries: 11:00-6:00 daily, with a scheduled evening opening one night a week
- School programs could be 9:00-12:00/1:00-3:00; daycare programs in the mornings

- Workshop hours will depend on programming/rentals, but may be mornings, afternoons, evenings, or weekends
- Café could be open for dinner and the shop could be open for special events
- Theatre hours will depend on events/rentals
- Opening for cruise ship visitors depends on the ships' schedules

Many museums and heritage centres close one day a week (usually Mondays), some are closed seasonally or open only by appointment during quiet months, to allow housekeeping, preventive conservation, planning, and other behind the scenes work to take place when there are no visitors in the building. The NIHC should keep track of visitation and adjust the hours of operation accordingly.

8.1 Public Programs

Heritage centres are educational institutions with no instructional objectives, textbooks, grades, or examinations. Visitors are free to come and go as they like. This open approach to education provides motivation and lasting understanding. This kind of learning is completely self-initiated, and visitors choose their own topics and interests.

8.1.1 Elders

Elders from Iqaluit and from other communities throughout Nunavut will visit the NIHC to participate in programs such as:

- **Connecting with our Belongings Workshops**

Small groups of Elders, traditional knowledge holders, youth or other community members will be invited to the NIHC for up to a week at a time to visit the exhibitions, study cultural belongings in

visible storage in the IQ Lab, and potentially demonstrate a traditional skill. These programs could also involve teachers in training at NAC so they can learn about the objects and brainstorm about how to integrate them into classroom teaching. These events will be labour intensive, involving both curatorial and public programs staff, and will require funding to support travel costs so will be organized for four or five communities each year.

- **Elder-in-Residence program**

Elders will be invited to be an Elder-in-Residence for a period of up to a year to work at the Centre up to 15 hours a week: conduct collections research, participate in oral history/place names research, demonstrate traditional skills, facilitate workshops, or lead in Elder/youth programs. Each Elder-in-residence will contribute to the Centre in different ways, depending on their skills, experience, and interests.

Elder/Youth Programs

Specific Elder/youth programs will be developed on subjects which will be determined based upon the interests of Elders and youth and the strengths of the collection. The purpose of these programs is to:

- Respect the knowledge and skills of our elders
- Teach important life skills and develop a sense of pride in our youth
- Document, preserve, and ensure the continuity of traditional skills such as hunting, food preparation and sewing

Programs may take place in the Centre, or outdoors, on the land.

Storytelling/Film Screening

Inuit culture is traditionally an oral culture, with knowledge shared and handed down orally. The NIHC will organize a regular series of events, every week or every second week, so locals learn to expect them. Film screenings or storytelling evenings will be scheduled with two or three Elders invited to tell stories about different

subjects. There may be variations on legends or traditional knowledge depending upon who is telling them and where they are from, and there may be some that they will not share. That's fine. These events may take place in the IQ Lab's qammaq, rather than the theatre, so everyone can sit around in a circle. They could take place during a regular evening opening. Stories and oral traditions are of interest to both residents and visitors to the community.

8.1.2 Adults

Groups and independent adults will visit the NIHC to visit the galleries, conduct personal research or access language resources in the IQ Lab, visit the shop or café and attend events in the theatre. The NIHC will organize events for adults such as:

Openings/Special Events

Exhibition openings three times/year for temporary exhibitions; may involve artist/ curator talks and tours in the days following the opening.

NIHC Heritage Training Programs

IHT ran the award-winning Nunavut Heritage Training Program from 2007-2014 in collaboration with NAC, followed by a pair of more intensive Cultural Heritage Interpretation Training workshops in 2015-2016, and has offered community-based training programs on request. People working in heritage centres throughout the territory developed skills and knowledge in heritage centre management, collections management, preventive conservation, research, exhibition development, and interpretation. Some participants are still working in these facilities, while others advanced in their careers or went on to higher education.

IHT is in discussions with NAC about reviving the former non-credit program as either a certificate, diploma or degree program in collaboration with a southern museum studies program and has met with program coordinators in southern universities who may be interested in collaborating. The program would require far more hours than the previous program and could recognize other, related training to meet the required number of hours. For example,

Nalunaiqsijit: the Inuit Cruise Training Initiative, which trains 12 Inuit each year to work on board cruise ships as expedition team members, may count towards training in cultural heritage interpretation.

It would be good to incorporate some of Piquusilirivvik's courses into the training program, particularly if it becomes a three-year degree program. Their two-week 'thrust course', an introduction to Inuit culture, for example. People working in local heritage centres have expressed the need to learn more about Inuit culture to be able to interpret it for their communities and visitors. Piquusilirivvik has an MOU with a culture school in Sisimiut, Greenland, and the NIHC might consider a similar relationship.

IHT staff have participated in the Foundation course in Inuktitut language lessons offered by Pirurvik as students.⁷⁵ Pirurvik offers Certificate and Diploma programs in collaboration with the University of Victoria as well as wellness programs on the land such as Reclaiming the Whole Woman/Reclaiming the Whole Man with strong cultural content. There may be potential to collaborate with Pirurvik on these programs.

Nunavut Sivuniksavut's⁷⁶ (NS) programs have been successful for post-secondary Inuit students who want to learn more about their history and culture. There may be potential to collaborate with NS for them to deliver the Inuit History, Land Claims, Inuit-Government Relations, and Contemporary Inuit Issues subjects within our training program, either through distance learning (as their program was modified during Covid) or as an intensive course between NS semesters. Students who have completed their program would receive credit for these subjects in our program.

- **Institute I:** beginning in 2023, offered biannually in Iqaluit; with Institute II offered biannually in Ottawa or Winnipeg to allow participants access to the Nunavut Collection as well as to visit other significant collections, exhibitions and professional facilities related to Nunavut; once the

collection is repatriated, both Institutes will be held in Iqaluit; training program will be intended for NIHC staff, staff in community heritage centres, CH, PCA and NP&SP staff, community leaders in communities that are thinking of establishing a centre, artists, Nunavut Tourism members, etc.

Heritage Studies Workshops

- Community-based heritage training will continue to be offered on demand, some of which may be offered year-round, on-site or, for those unable to visit for whatever reason, off-site; this training may or may not related to the Nunavut Collection.

Cultural Workshops

- Workshops on various topics organized by NIHC and/or in collaboration with various partners; focus on Inuit cultural skills illustrated through the exhibitions and collections, such as amauti (parka with hood for carrying a baby), butchering and skin preparation, and toolmaking, organized by the NIHC as well as
 - Qajaq (kayak) building workshops (in collaboration with Qajakkut)
 - Digital heritage workshops (in collaboration with Pinnguak)
 - Counselling/healing through Inuit culture (in collaboration with Tukisigiavik)
 - Workshops designed for those in the justice system (in collaboration with Corrections Nunavut)
 - Atigi (parka) workshops (in collaboration with Canada Goose)
 - Inuktitut language lessons (in collaboration with Pirurvik)
 - Accessible, inclusive programs, for example touch materials for people with limited vision, reminiscence programs for people with dementia (in collaboration with Nunavummi Disabilities). Ensure that the Centre

⁷⁵ www.pirurvik.ca/.

⁷⁶ www.nunavutsivuniksavut.ca/.

itself is as accessible as possible for people with various disabilities.

- o Literacy programs that encourage the use of clear and accessible language in the presentation of collections and exhibitions for learners and the wider museum audience (in collaboration with Ilitaqsiniq). Programs about reading artifacts and specimens that promote literacy skills. *Reading The Museum*, was a decade-long program operated by the Canadian Museums Association (1993-2004) that supported dozens of demonstration projects in which museums, community organizations, artists, adult learners and families shared authority to utilize the museum as a resource for literacy
- o Intangible Cultural Heritage Workshops (in collaboration with Qaggiavuut)
- o Workshops that address intercultural discourses (in collaboration with performing arts groups, Francophone Association, African and Caribbean Association, and Nunavut Black History Society)
- Develop 'how-to' manuals for various cultural activities that may be shared with community groups and school (avoid duplicating similar manuals already developed by Piquisilirivvik).

Nunavut Arctic College Courses

The Inuit Studies and Interpreter/Translator programs would be interested in holding some or all of their classes at the NIHC if space was available. The Fur Design and Jewellery and Metalworks programs see themselves as regular visitors. The NIHC also provides many useful resources for the Environmental Technology and Nunavut Teacher Education programs.

IQ Day Programs

Day-long program including a tour, demonstration/workshop, country food, etc. designed for those working in government departments and other organizations as their

IQ Day. Programs could be offered in English or Inuktitut, or with translation. Employers would be charged a fee.

Welcome to Iqaluit

Programs designed to introduce newcomers to Iqaluit, Nunavut & Inuit culture could be offered in English or Inuktitut as an open program for anyone to attend, and as a program oriented to government employees on demand. The program would include a general introduction to Inuit history and culture, tour of the NIHC, and overview of local organizations, as well as icebreakers for participants get to know one another a bit and help them to feel at home in Iqaluit. Charge individuals for the open program or employers for the on-demand program.

Professional Development Days

The NIHC should collaborate with the NAC Teacher Training program, to raise awareness of the NIHC and its collections with teachers-in-training from throughout Nunavut, who will then return to their communities. The NIHC could offer workshops for teachers on how to use NIHC resources in the classroom (could be offered as a separate program in Inuktitut or English, or possibly bilingually). Could be offered to teachers in Iqaluit anytime during the year, to new teachers travelling to communities to teach, and to teachers who come to Iqaluit for PD activities. Additionally, the NIHC could be used as a school program incubator, where educators and Elders can look at objects together and generate ideas for curriculum-related school programs and resources. A similar program could be developed for instructors who facilitate cultural programs for Corrections Nunavut, the NAC and other agencies.

Night at the NIHC

Social events programmed as icebreakers (could be offered as a separate program in Inuktitut or English, or possibly bilingually).

Off-site Programs

The NIHC may begin to develop off-site programs even before it opens and, once open have the

capacity to deliver one or two a month for audiences that are unable to visit, for whatever reason (lack of mobility, dementia, security, etc.)

8.1.3 Youth

While many of the workshops listed under Elders and adults would appeal to younger adults as well as older adults, programs will be developed specifically to appeal to youth ages 15-24, including:

- NIHC Heritage Training Program traditionally has had a very wide age range of participants, some of whom were interested in pursuing further formal education
- Heritage digitization and other workshops oriented towards youth-
- Evening openings that might show movies or offer different youth-oriented activities
- Elder/youth programs

Hospitality Industry Training Programs

Develop a formal training program for youth working in the café and shop modelled on the Hallway Café Program operated at City Hall in Edmonton,⁷⁷ which works with high-risk and at-risk youth, who, for 17 weeks, gain work experience under the direction of professional chefs. Participants would also be able to attend NIHC workshops offered during their placement and get mentoring and job-hunting support. The program in Edmonton is supported by several local Foundations. This program could be developed as a co-op opportunity within the GN's proposed Hospitality and Host Training program.

City of Iqaluit Youth Centre

- Programs developed in collaboration with the City of Iqaluit, such as:
 - o Youth Centre programming which could be offered evenings from September to June
 - o Youth Camps, currently offered three times/year with an average of 220 participants; summer camps could either be facilitated by the NIHC

independently or in collaboration with the City and NIHC

8.1.4 Children

Children's Discovery Gallery

The Children's Discovery Gallery will be developed in collaboration with local organizations like Tumikuluik Saipaaqivik and Pond Inlet's Pirurvik Preschool, and the DOE's Early Childhood Development program, and will incorporate hands-on interactive activities, some of which could be done independently and some with the guidance of parents or teachers. The Children's Discovery Gallery will be open to the public for non-scheduled visits but may also be booked for birthday parties, sleepovers, daycares, or other organized programs.

Extracurricular Programs

The NIHC may organize activities like after school programs, a Saturday morning club, and week-long summer camps or day camps.

8.1.5 Families

Families will come to the NIHC to see temporary or travelling exhibitions, particularly those related to their home communities. They will bring their children to the Children's Discovery Gallery, attend events in the theatre, dine in the café, and visit the shop.

The NIHC will collaborate with other organizations in Iqaluit to host a series of annual events tied to specific days or the year. Programs could be developed by the NIHC, in collaboration with other organizations, or the Centre could simply be a venue for programs developed by others. Annual events in Iqaluit include: Black History Month (February), Toonik Tyme (April/ May), National Indigenous Day (June 21), Saint Jean Baptiste Day (June 24), Alianait (late June), Canada Day (July 1), Nunavut Day (July 9), National Day for Truth and Reconciliation (September 30), Remembrance Day (November 11), and Christmas Games (between Christmas and New Year's). The City organizes

⁷⁷ www.hallway.cafe/

annual Saint Jean Baptiste Day, Canada Day, and National Indigenous Day events. Canada Day and National Indigenous Day each have several hundred participants, while Saint Jean Baptiste Day is smaller event with fewer than 100 participants. Ideally events would be spread throughout the year but with five events between June 21 and July 9, the Centre will have to decide which are most important and how it can support each without exhausting staff.

Cruise Ship Programming

The cruise industry generally begins planning two and a half years before the planned departure date for a ship, depending on the size of vessel, so it will be important for the NIHC to work with other organizations in Iqaluit to plan cultural programming long before the Centre opens and is ready for visitors. The longer planning cycle is required due to vessel deployment, marketing and sales activities that accompany the largest ships. Given the short cruising season in Nunavut, cruise lines consider ship capacity, potential interest in the market, how many voyages they can accommodate, and then choose ports to visit and develop itineraries that include shore excursions and pre-/post-cruise packages. They then decide upon price points (the cost of a cruise, per passenger, based on the type of berth and the various packages to be offered on a cruise). Final decisions are usually made 24 months in advance of a departure. Cruise lines will want assurances that the NIHC will open as planned. The NIHC should collaborate with other local attractions to develop cruise ship programming, including:

- Guided tours of the galleries
- Cultural performances in the theatre/lobby or amphitheatre outdoors
- Outdoor market where artists/craftspeople can sell directly to visitors
- Walking tour of Iqaluit
- Tour guide training for Inuit guides

8.2 Educational Programs

Nunavut schools teach various aspects of Inuit cultural heritage: history, traditions and values, language, flora and fauna, visual and performing arts, Arctic games, etc. Some families maintain their cultural traditions more than others and young people may not be being taught Inuit cultural heritage by their parents and grandparents. Many schoolteachers are not Inuit and may not have a strong understanding of Inuit culture and history. Heritage centres in Cambridge Bay and Sanikiluaq have been built inside schools, providing a unique classroom that is also open to the public. However, most communities have limited access to cultural resources in the schools and teachers would like to have more access in the classroom. The NIHC will be able to meet the needs of communities and make it easier for teachers to access Nunavut's rich material culture.

Everyone learns differently and museum programs are particularly beneficial to students who may have difficulty adapting to the structure of formal education, and learn through their senses, through seeing and doing. Generally, elementary school students may participate in more off-site activities than junior high or high school students due to the way class time is structured. Some communities involve Elders in cultural heritage programming more than others do, whether due to availability of knowledgeable and interested Elders, budgetary restrictions (Elders may be paid honoraria of \$30-\$100/hour to come into a classroom), or the ability to pass criminal reference checks required to enable Elders to work in schools.

Nunavut is in the process of developing its own unique curriculum and in the interim relies on the detailed curricula of other provinces and the NWT for many subject areas. When developing educational programs for use in schools, it is also important to understand and integrate the IQ perspectives that are key to curriculum, learning and teaching in Nunavut schools. Three Foundation Documents for Schooling in Nunavut developed by the DOE outline the

direction and expectations for curriculum and instruction in Nunavut schools. Educators are expected to become familiar with each document and implement the information appropriately.⁷⁸ The NIHC will develop curriculum-based formal education programs for students, with accompanying resources for teachers where appropriate.

Connected North⁷⁹ is a multimedia educational program that uses broadband video connections to link educators throughout Canada with communities in Nunavut through high-definition two-way video communication and collaboration technology. IHT should apply to become a contributor to ConnectedNorth: IHT can develop virtual field trips and provide live interaction with subject matter experts and collaboration between schools in different communities; it may also be possible to use ConnectedNorth in the delivery of the proposed heritage training program. They have video conference equipment in every community in Nunavut, primarily in schools; Pitquhirnikkut Ilihautiniq/Kitikmeot Heritage Society (PI/KHS) also has the equipment. Programs are run through the GN's tele-health system to ensure sufficient bandwidth using free Cisco WebEx software. A catalogue of available programs is provided to teachers to choose from annually.⁸⁰

All programs are fully funded by the GN and are free to Nunavut schools. Each school is supported by a dedicated Connected North school lead whose goal is to collaborate and co-plan the program based on classroom needs. When requesting a session, the school lead works with the school to determine learning goals and suggest activities that support these outcomes by communicating with the content providers to tailor each experience. The Connected North team has extensive knowledge of K-12 curriculum and works with GN outcomes to map content to curriculum. Teachers can search

the Connected North database by curriculum either online or via a downloadable app. Leads are present for the sessions and act as a host and facilitator between the classroom and the content providers. They also work with content providers to arrange a connectivity test prior to delivering a first session and to determine the best method for connecting. ConnectedNorth is potentially a valuable partner for the NIHC – as is the GN in funding the development of NIHC education programs as it has ConnectedNorth. ConnectedNorth could facilitate connecting the NIHC to schools throughout the territory.

Educational programs may be delivered:

- On-site at the NIHC: programs will be primarily for students in Iqaluit as the cost of travel to Iqaluit means that field trips for students from other communities is only possible under exceptional circumstances
- Off-site In the classroom: when NIHC staff travel to communities, they can deliver programs in schools; in-class programming may be particularly valuable in Nunavut because it's easier and far less expensive for one staff person to go into communities than for an entire class to go to Iqaluit. Also, teachers can be trained by NIHC staff so they can deliver programs in their own classrooms.
- On-line: virtual programs will be developed for use throughout the territory, and available to classes in the rest of Canada and internationally. Various types of virtual programs can be offered. Some can be synchronous in-person programs, like those offered by ConnectedNorth that connect an instructor at the NIHC to classrooms in communities. Others can be comprehensive on-line packages that teachers can download, receive training on, and deliver in their classrooms. These will be delivered

⁷⁸ *Inuit Qaujimajatuqangit Education Framework for Nunavut Curriculum*, Department of Education, Government of Nunavut, 2008 www.gov.nu.ca/sites/default/files/files/Inuit%20Qaujimajatuqangit%20ENG.pdf; *Inuglugijaittuq Foundation for Inclusive Education in Nunavut Schools*, Department of Education, Government of Nunavut, 2008 gov.nu.ca/sites/default/files/inuglugijaittuq_eng.pdf; and *Ilitaunnikuliniriniq Foundation for Dynamic Assessment as Learning in Nunavut Schools*, Department of Education, Government of Nunavut, 2008 www.gov.nu.ca/sites/default/files/files/Ilitaunnikuliniriniq-DynamicAssessment.pdf.

⁷⁹ www.connectednorth.org/en/

⁸⁰ ConnectedNorth catalogue takingitglobal.uberflip.com/i/1408601-connected-north-2021-2022-session-menu/0.

first and foremost for Nunavut students and could be used by other audiences.

- Edu-kits: hands-on kits on specific subjects that include a variety of materials such as artifacts, specimens, photographs, and worksheets, and are loaned to schools as resources; hands-on kits may be created, produced in multiples (one for the NIHC and one for each region) and circulated within each region; kits with objects from each community that can be used as the basis for programs may also be developed locally; some kits could be simpler than full programs, and just include works of art or authentic Inuit objects from a community with information sheets about each object.

Priorities for which programs to develop should be determined by NIHC staff in collaboration with the Department of Education and teachers.

The Nunavut curriculum is under redevelopment and the NIHC should meet with Curriculum staff to discuss the most recent curriculum, priority grade and subject areas, and how to ensure that programs developed become accredited by the Department of Education and integrated into available resources. The *Nunavusiutit Inuuqatigiit* cultural studies curriculum was developed by NWT in 1996.⁸¹ A new school curriculum was introduced in 2014-2015.⁸² This document references the curricula of other territories and provinces, particularly Saskatchewan and Alberta.

General curriculum links include:

Nunavusiutit Inuuqatigiit

Heritage & Culture; History; Geography;
Environmental Science; Civics & Economics

Grade 1: My Family

Grade 2: My Family in My Community

Grade 3: My Family in My Nunavut

Grade 7: Nunavut Land Claim

Grade 8: On the Land

Nuulluni Qaujisarniq: Learning science away from the classroom – there is potential to learn heritage and culture away from the classroom as well

Aulajaaqtut / Daily physical activity:
Inuit games

Uqausiliriniq / Inuit Language Arts: Inuktitut place names, artifact names and concepts, storytelling, oral traditions

The NIHC will develop program-specific resource packs that may include program guides, PowerPoint presentations, access to the collections database, digitized images of cultural belongings, suggestions for how to engage community Elders/artists, links to online resources such as those offered through ConnectedNorth, reference sheets, templates, and vocabulary sheets. The NIHC should develop guidelines to support teachers both pre- and post-visit:

- Pre-Program: How to prepare students to participate through background reading, watching a video online, viewing a virtual exhibition on the subject, completing an exercise, or playing a game to introduce ideas
- Post-Program: How to reinforce ideas introduced during a visit by providing a worksheet to complete during/after the visit, give students an assignment to complete in class

Open School

The Chevron Open Minds program was developed at the Glenbow Museum in Calgary 25 years ago and has been adopted and adapted by many other communities.⁸³ In Edmonton it's called Inquiring Minds. The innovative, award-winning program provides a hands-on, out-of-classroom experience for students that focuses on observation, writing and critical-thinking skills. Essentially, teachers use the facility as a laboratory, integrate NIHC programs into their

⁸¹ www.ece.gov.nt.ca/early-childhood-and-school-services/school-services/curriculum-k-12/aboriginal-languages#inuuqatigiit.

⁸² www.gov.nu.ca/education/information/curriculum-learning-resources-0

⁸³ Chevron Open Minds canada.chevron.com/community/education-partnerships/chevron-open-minds and Edmonton's Inquiring Minds ourinquiringminds.wordpress.com/

week's lesson plans in all subjects. The program has been proven to develop critical thinking skills and build confidence. It could incorporate an on the land program.

Heritage Fairs

Heritage Fairs is a national educational program that was started by Historica 30 years ago to encourage students to explore Canadian heritage in a dynamic, hands-on learning environment. In 2009, Canada's History Society took over managing the program. Students tell stories about Canadian personalities, legends, milestones, and achievements using whatever medium they like (perhaps an exhibit, DVD, film, or poster) and present the results of their research at a juried public exhibition. Schools throughout Canada organize local and regional heritage fairs, where the winning students from community fairs come together to present their projects. The concept could be adapted for Nunavut – a one day event with a half day of presentations (including a walking tour of the community and a talk by a local historian, for example) and a half day of student-led presentations with elders/ community leaders as judges of student projects. Winners from each community could come to Iqaluit for a week to share their projects.⁸⁴

See the PWNHC model:

Fall – schools express interest

Jan – students select topics and begin work

Mar/Apr – regional heritage fairs

End April – names of students to be included in territorial showcase submitted to NHC

May – territorial showcase in Iqaluit; organize several days of activities for students (e.g., visits to the Legislature, Nunatta Sunakkutaangit Museum, Visitors Centre, Sylvie Grinnell Park, meet with people from Parks Canada and Nunavut Parks, etc.)



Heritage Fairs, PWNHC, NWT www.pwnhc.ca/education/heritage-fairs/



Recommendation

9. Hire the Education Programmer and Public Programmer during the development of the NIHC (2024 at the latest) to begin developing programming off-site while the facility is under development, to increase awareness and build support for the project, and to contribute to facility and exhibition planning.

⁸⁴ HeritageFairs.ca

JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
EXHIBITIONS					
Change temporary exhibition			Change the Nattinnak display	Change temporary exhibition Change temporary exhibition	
Change the Nattinnak display					
FACILITY MANAGEMENT					
	Wednesday late closure	Wednesday late closure	Wednesday late closure	Wednesday late closure	Alianait – end June/ beginning of July
PUBLIC PROGRAMS					
Exhibition Opening	Community delegation	Community delegation	Community delegation		
	Black History Month		Exhibition opening		
			Toonik Time (April/May)		21 - National Indigenous Day
					24 – St. Jean Baptiste Day
EDUCATION PROGRAMS					
Heritage Fair: students select topics	PD Day program for teachers who come to Iqaluit		Heritage Fair: Regional Heritage Fairs, winners to come to Iqaluit	Heritage Fair: Territorial showcase in Iqaluit	

JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
EXHIBITIONS					
Change the Nattinnak display		Change temporary exhibition	Change the Nattinnak display		
FACILITY MANAGEMENT					
		Wednesday late closure	Wednesday late closure	Wednesday late closure	
PUBLIC PROGRAMS					
1 – Canada Day	Qajait making workshop/ demonstration	Nunavut Trade Show	Exhibition opening	11 - Remembrance Day	Christmas Craft Fairs
		30 - National Day for Truth & Reconciliation			25-31 Christmas Games
9 – Nunavut Day	Cruise ship programming	Community delegation	Community delegation	Community delegation	
Cruise ship programming		Cruise ship programming			
EDUCATION PROGRAMS					
	Program for community-based teachers	Program for new teachers in Iqaluit	Institute I: Training Program		
			Heritage Fair: initiate program for school year		

The NIHC will need to prioritize which annual events and programs to support.

9

MARKET ANALYSIS

The main audience to be considered in developing exhibitions and programs, is Inuit. While all are welcome to visit and experience Inuit culture and the Canadian Arctic, the Centre is being developed by, and for, Inuit. The markets may be segmented by:

1. Nunavut Inuit, including both Inuit who live in Iqaluit and those who live in other communities throughout the territory,
2. People from the rest of Canada, including those in Inuit Nunangat, Inuit living in southern Canada, and non-Inuit interested in the north and Inuit culture,
3. International visitors, and
4. Virtual visitors.

In 2018, the Unikkaarvik Visitors Centre in Iqaluit received 9,171 domestic and international tourists,⁸⁵ an indication of the number of tourists who might visit the NIHC.

Understanding where visitors are from, what time of year they are most likely to visit, the purpose of their visit, and market segmentation are all important in planning. Understanding potential audiences helps the NIHC to focus its limited resources and develop appropriate exhibitions and programs for different types of visitors. Most visitors to Iqaluit will be interested in seeing the long-term and temporary exhibitions and do not require specific programming to be developed for them. Each temporary exhibition and program will be designed to appeal to specific visitors in addition to general visitors. Active programming is essential to encourage repeat visitation particularly of Iqalummiut and regular visitors to Iqaluit. Programming for annual community

events and cruise ship passengers must be organized in collaboration with other local organizations to ensure the NIHC enhances the events organized currently and does not compete.

9.1 Iqalummiut

The northernmost city in Canada, Iqaluit is the political and economic hub for the territory. According to the 2021 Census, Iqaluit's population of 7,429 people is young with an average age of 32.6 compared to 41.1 for Canada as a whole. The population is 53.6% Inuit, 34.3% White, and the remaining 12.1% culturally diverse.⁸⁶ In terms of markets, the local population is comprised of Elders/seniors, adults, youth, children, and families. Iqaluit's size, diversity and economy allow for a wide range of public services as well as not-for-profit initiatives. The NIHC expects residents to engage with the Centre in many ways: as visitors, researchers, instructors, students, facilitators, performers, and audiences.

9.1.1 Elders/seniors

According to the 2021 Census, there are 275 adults between the ages of 65-85 living in Iqaluit. Generally, there is a differentiation between knowledge holders and seniors who plan a leadership role in the community who are also called Elders and senior citizens, which includes Elders and other seniors. Not all seniors would be considered Elders or participate in organized activities for that age group. Local Elders will visit the NIHC to visit the galleries, participate in collections research, oral history/place names research, demonstrations/workshops as facilitators or registrants, lead Elder/youth

⁸⁵ Annual Tourism Report 2018-2019. Economic Development and Transportation. Government of Nunavut, p. 46.

⁸⁶ Statistics Canada. 2022. *Census Profile*. 2021 Census of Population. Statistics Canada Catalogue no. 98-316-X2021001. Ottawa. Released April 27, 2022. www12.statcan.gc.ca/census-recensement/2021/dp-pd/prof/index.cfm?Lang=E and canadapopulation.org/iqaluit-population-2021/ accessed July 5, 2022.

programs, and possibly be part of an Elder-in-Residence Program. The City of Iqaluit runs the Elders Qammaq, a public place for Elders to meet among peers, share snacks and country food, participate in activities, and occasionally host or welcome public events. The qammaq is open daily, year-round except on statutory holidays and at Christmas. Elders could visit the NIHC on a regular basis – perhaps even weekly – in the early afternoons. Individual Elders, whether part of the City’s Elders Group or not, could be invited to participate in regular evening storytelling sessions. Seniors will visit the NIHC independently or with their families or friends. They may visit the shop, café or theatre as well as exhibitions and programs.

9.1.2 Adults

According to the 2021 Census, there are 4,480 adults aged 25-64 living in Iqaluit. Independent adults may visit the galleries, participate in workshops and other programs, conduct personal research, or access language resources in the IQ Lab, visit the shop or café, and attend events in the theatre. NIHC staff will have expertise in cultural heritage interpretation that may be lacking in other organizations and the exhibitions, collections, workshop spaces and theatre provide unique resources that will significantly enhance the programming of others. Similarly, some programs (language, literacy, dementia, mental health, justice, etc.) require facilitators with specific skills and training that NIHC staff will not necessarily have, therefore some programs will be developed collaboratively with NIHC staff and collaborating organizations each providing their expertise. This will allow the NIHC to be inclusive of often marginalized people they might not otherwise be able to reach, and to maximize use of the facility. The NIHC could begin to provide programming off-site long before the facility is built, not just for schools but for groups of adults and youth, including Elders.

9.1.3 Youth

According to the 2021 Census, there are 915 youth aged 15-24 living in Iqaluit. Youth may participate in the Centre in a variety of ways, including as employees or volunteers. The NIHC will provide heritage training to people considering careers in the field and is exploring the possibility of operating the café through a hospitality training program. Youth may participate in programs developed specifically for youth, such as digitization or traditional skill development workshops. Members of the City of Iqaluit’s Youth Centre are one specific group of youth that may access the Centre on a regular basis, but individual youth will also visit.

9.1.4 Children

According to the 2021 Census, there are 1,750 children under the age of 15 living in Iqaluit. The NIHC will offer a variety of programming specifically for children, including curriculum-based education programs for all grade levels. Local schools, particularly elementary schools, are expected to visit up to four times a year, from October-May, to participate in curriculum-based programs and could visit in the morning or afternoon.⁸⁷ Daycares are particularly interested in the Children’s Discovery Gallery and could come regularly, year-round, most likely to visit in the mornings.

9.1.5 Families

Families may be comprised of Elders/seniors, adults, youth, and children and enjoy the intergenerational experience of visiting together, reminiscing, sharing family history, and talking about their personal connections to cultural belongings. The family segment includes people who come not independently or in a group but with other family members. They may visit exhibitions, attend programs in the theatre, or visit the café or shop, and will attend programs

⁸⁷ It was not possible to schedule interviews with educators in Iqaluit due to the pandemic. Therefore, data are limited and result from conversations with former teachers and colleagues working in the education system whose opinions do not necessarily reflect official school policy or the position of the Department of Education. Student numbers refer to the five English-language schools in Iqaluit: three elementary schools, one middle school and one high school with Grade 9 only. The K-12 Ecole des Trois Soleils was not considered, nor were Grades 10-12 as data was not available.

designed for families, particularly annual special events. Working families with young children will

be particularly interested in visiting the Children's Discovery Gallery on weekends.

Projected visitation from Iqalumiut for NIHC organized programs is estimated to be

Audience	Programs/Activities	Inuit	Non-Inuit	Projected Visitation
Elders/ Seniors	• Collections research	X		160
	• Oral history/place names	X		210
	• Demonstrations/workshops	X		100
	• Healing programs	X		280
	• Elder/youth programs	X		60
Adults	• Workshops/personal research in IQ Lab	X	X	120
	• Language programs	X	X	1160
	• Healing programs	X	X	1510
	• IQ Day programming designed for government departments and other organizations	X	X	240
	• Teachers: PD Day training on how to use NIHC resources in the classroom	X	X	30
	• Annual Teachers' Conference	X	X	60
	• NIHC organized heritage training programs, workshops	X	X	1000
	• NAC educational programs	X	X	2750
	• 'Welcome to Iqaluit' programs for newcomers to the community to introduce them to Iqaluit, Nunavut & Inuit culture	X	X	78
	• 'Night at the NIHC' events programmed as icebreakers			300
	• Oral history/ place names			
Youth	• Elder/youth programs	X		600
	• Digitization and other workshops oriented towards youth	X	X	400
	• Training programs	X	X	160
	• Healing	X	X	30
Children	• Curriculum-based education programs for all grade levels	X	X	280
	• Open Minds programs (week-long use of the heritage centre as a classroom)	X	X	140
	• Children's Discovery Gallery	X	X	3,315
	• After school programs/day camps	X	X	850
Families	• Special event programs (annual events tied to specific days or the year, NIHC could develop programs or be a venue for programs developed by others, e.g., Toonik Time, National Indigenous Day, Alianait, Nunavut Day, National Day for Truth and Reconciliation, Remembrance Day)	X	X	6,000
	• Temporary/travelling exhibitions, particularly those related to their community	X	X	
	• Events in the theatre/café/shop	X	X	
Total				20,333

9.2 Nunavummiut

The NIHC is intended to benefit all Nunavut Inuit, not just those living in Iqaluit. The NIHC plans to develop a satellite network of heritage centres throughout the territory, to work collaboratively to develop a collective database with information about cultural belongings, to create temporary exhibitions about individual communities or regions or themes that illustrate differences and similarities between communities and regions, and educational and other interpretive programs, as well as to develop the capacity of the heritage sector in Nunavut through training and mentoring.

Those who do come to Iqaluit from other communities in Nunavut come for many reasons. According to the *Annual Tourism Report 2018-2019*, over two-thirds (67.6%) of all visits by Canadian residents in Nunavut from April through September 2018 were Nunavummiut (90,700 visits). Business was the main trip purpose for almost half of all trips by Nunavummiut (47.6%, 64,400 trips) within Nunavut, during these two quarters, followed by those who travelled for other personal reasons (32.9% non-business meeting or trade show, shopping, school, health or religious reasons, to pick up or drop off someone or something, move or to help others move, funeral) and for holiday, leisure or recreation (14%).⁸⁸

Each tourism study records slightly different information. The 2018 survey did not include information about hotels, but the 2015 *Nunavut Visitor Exit Survey* reported that 71% of business travellers (both Nunavummiut and from the rest of Canada) stay in hotels; it is likely that the number of Nunavummiut using alternative accommodations is higher as they would have more personal connections. Approaching it from the hotels' perspective, managers of Iqaluit's hotels estimate an average of 15,400 Nunavummiut guests a year.⁸⁹ Alternative accommodations include 12-20 Airbnbs, staff

housing, the Tammaativvik boarding house for medical travellers, and friends and family. Tammaativvik has about 95 beds and operates at full capacity throughout the year. The manager of the Tammaativvik estimates that it houses between 5,000 and 6,000 clients a year with an average stay of two to seven days, some of whom might visit the NIHC. A conservative estimate for all in-territory travellers to Iqaluit would be about 25,000.

9.2.1 Elders/seniors

Elders/seniors include people coming to Iqaluit to facilitate workshops, demonstrate skills, or conduct research, as well as people coming for medical treatment or to visit family. The NIHC will develop a unique program, *Connecting with our Belongings*, which will see small delegations from each community come to Iqaluit for a week to study cultural belongings from their communities in the IQ Lab. These opportunities will be offered several times a year.

9.2.2 Adults

Nunavut's *Annual Tourism Report 2018-2019* does not break down numbers of visitors to Iqaluit from other parts of the territory but indicates that most Nunavummiut travellers are business travellers (48%). Many business travellers are repeat visitors to Iqaluit and may have busy schedules. Therefore, they may be interested in short, time-sensitive shows in the theatre or visits to see temporary exhibitions at their convenience. The NIHC might be able to draw about 30% of business travellers into its facility. It is expected that conferences and meetings may book the Centre for receptions and/or dinners, allowing business travellers to visit as a part of their itinerary. Some may be able to visit while waiting for flights, but the Centre should open one evening a week from September to June to give business travellers more opportunity to visit.

⁸⁸ *Annual Tourism Report 2018-2019*. Economic Development and Transportation. Government of Nunavut, p. 6, *Pilot Survey. Visitor Exit Survey*, 2018, p. 7. [assembly.nu.ca/sites/default/files/TD-209-5\(2\)-EN-2018-2019-Annual-Report-Tourism.pdf](http://assembly.nu.ca/sites/default/files/TD-209-5(2)-EN-2018-2019-Annual-Report-Tourism.pdf)

⁸⁹ Nunavut Tourism. *Nunavut Visitor Exit Survey 2015*, Insignia Market Research, 2016, p. 29. www.gov.nu.ca/sites/default/files/2015_nunavut_visitor_exit_report_english_-_final_0.pdf

Visiting Friends & Family

At least 3,000 non-business-related Nunavummiut come to Iqaluit each year, including medical travellers and their chaperons primarily from the Baffin Region (32.9%) and those coming for leisure and recreation or to visit family and friends (14%).⁹⁰ These individuals may have more time, and possibly more personal interest in the resources and programs offered at the NIHC than business travellers. Some people will come to take part in large events like Alianait and Toonik Tyme. Some will come specifically to visit the NIHC, including artists, performers, workshop instructors, people coming to demonstrate skills, or conduct research. People visiting to participate in arts and culture activities are not tracked specifically and may self-identify under either business or leisure and recreation. Visitation is expected to be steady year-round.

9.2.3 Youth

Youth come to Iqaluit primarily for sports or other inter-community events; they may visit the NIHC if time allows but it would not usually be the focus of their visit.

9.2.4 Children

Students might come to participate in educational programs offered territory-wide like Open Minds or Heritage Fairs, but these would be very small numbers.

9.2.5 Families

People coming primarily to visit friends and family, as noted above, may take advantage of the opportunity to visit the permanent and temporary exhibitions and Children's Discovery Gallery, or to attend events or programs at the NIHC, or go to the theatre, shop and café.

9.3 Visitors from the Rest of Canada, the World

Within the Qikiqtaaluk region, in 2018, 53% of all 95,600 visits were to Iqaluit; this figure includes both Nunavummiut and visitors from the Rest of Canada/the World. The *Pilot Survey. Visitor Exit Survey, 2018*, indicates that 85% were from Canada, 5% from the USA, 2% from Europe, and 2% from Asia & Oceania: 79% of Canadian visitors came on business and only 14% came for holiday, leisure, or recreation. Leisure travellers include both people coming to Iqaluit as their destination, as well as those entering the territory in Iqaluit and heading elsewhere. The Qikiqtaaluk region also received 12,100 international visitors.

In 2011, tourism contributed \$40 million to Nunavut's economy. A decade later, prior to the Covid-19 pandemic, according to Travel Nunavut, tourism employed around 3,000 people and contributed over \$300 million to the economy.⁹¹ Growth in the industry may be attributed in part to *A Tourism Strategy for Nunavummiut* which was developed by ED&T in 2012 and included a five-year action plan. The plan has not yet been revised, but the NIHC should become a significant partner in future iterations.⁹² While it is impossible to predict how quickly Nunavut's tourism sector will recover from the pandemic, it is expected that by the time the NIHC opens, the number of visitors to Iqaluit per year from the rest of Canada or International will be 15,000.

9.3.1 Business Travellers

It is expected that due to the high cost of travel, distance and time required to get to Nunavut from other parts of Canada, business travellers will continue to make up the largest proportion of visitors. The majority are men who work in government or construction, or come for meetings, conferences, Educational or research activities. Since they come to Nunavut for business, the high cost of travel is not a barrier for additional tourism activities. Business travellers

⁹⁰ *Annual Tourism Report 2018-2019*. Department of Economic Development and Transportation, Government of Nunavut. *Pilot Survey. Visitor Exit Survey, 2018*, p. 7, pp. 13-15.

⁹¹ "Nunavut and Nunavik tourism industries hit hard by pandemic," *Nunatsiaq News*, April 22, 2020.

⁹² *Tunngasaiji: A Tourism Strategy for Nunavummiut*. Economic Development and Transportation, Government of Nunavut. gov.nu.ca/sites/default/files/tourism-strategy-en-2-aug21-web.pdf

spend the most time (an additional four days) and money in the territory and generate the most tourism revenue (\$26.6 million of \$40 million total tourism revenue)⁹³ There will likely be an increase in business travellers with increasing resource extraction opportunities.⁹⁴

Yet, there is little for business travellers to do in Iqaluit, with few services and products available that are of interest to this segment of the market, and it is difficult to learn about what is available prior to arriving in Nunavut. Websites often provide inaccurate or out of date information. The NIHC does not need to develop specific programs for business travellers from other parts of Canada – except to offer a weekly late opening to allow them to visit in the evening. Iqaluit hotels suggested that about 30% of their business travellers might want to engage in activities offered by the NIHC.

9.3.2 Leisure Travellers

Leisure travellers were the second largest group of visitors to Nunavut in 2015 (3,880 or 23% of total visitors) and spent the second most on tourism (average of \$3,288 per person).⁹⁵ The Nunavut Visitor Exit Survey categorizes this group into two distinct sub-groups: 1) cruise-based and 2) land-based. Cruise-based leisure travellers (16%) were mostly international (24% USA, 22% Europe, 10% Oceania), university-educated (82%) women (58%) 65 years of age and older (66%), with high incomes (72%), who were travelling with family and friends (57%). They spent most of their time on cultural and artistic activities and less time on physically demanding activities. This sub-group increased by 46% from 2011-2015, but spent the least (\$692 per visitor) on land. The majority (87%) rated their overall experience as 'good' or 'excellent' and said their expectations were met (42%) or exceeded (33%). However, they said they wanted better access to products and services, including souvenirs and were interested in Inuit art.

Land-based travellers engage in recreational or educational trips, visit communities, parks and heritage rivers, enjoy meals in restaurants, purchase arts and crafts, and book tours and guiding services. Independent travellers stay for longer periods of time in hotels, bed and breakfasts and lodges. Land-based travellers face several challenges including expense, travel time, short tourism season, and limited information available on the Internet about what to do. It may be difficult to hire licensed outfitters to go onto the land or into parks, and inclement weather or tides may restrict access.

The *Nunavut Visitor Exit Survey 2015* indicates that about 42% of all out of territory visitors are interested in museum visits and 27% are interested in seeing cultural performances. Based on these numbers, it could be assumed that at least 35% of out of territory visitors to Iqaluit could be drawn to the NIHC. Of 30 activities listed in the *Report*, the spaces and activities of the NIHC include five of the top 13: Sightseeing (37%), Dining (20%), Shopping (19%), Museum/ Gallery (15%), Aboriginal or Inuit event (11%).⁹⁶

The proportion of VFR travellers declined from 2011 to 2015 (7% in 2015, compared to 12% in 2011), and they spent the least (\$2,542) probably partly because they did not spend on accommodation.⁹⁷ Most were younger (18-40 years), Canadian (89%), women (69%), travelling to the Qikiqtaaluk region (80%), and many may have been from Nunavut originally and home for a visit. Aside from visiting friends and relatives, most spent their time visiting museums or cultural centres and outdoor sites as well as shopping for local art and other products. This group rated the trip experience as 'good' or 'excellent' (77%) and said their expectations were met (34%) or exceeded (34%). Like land-based leisure travellers, VFR travellers said they would spend more on tourism products if there was more variety.

⁹³ Government of Nunavut, 2012.

⁹⁴ Nunavut Tourism, 2012, p. 26.

⁹⁵ Nunavut Tourism, "Nunavut Visitor Exit Survey 2015," 2016.

⁹⁶ *Annual Tourism Report 2018-2019*. Department of Economic Development and Transportation, Government of Nunavut.

⁹⁷ Nunavut Tourism, "Nunavut Visitor Exit Survey 2015," 2016.

9.3.3 Cruise Ship Visitors

The other significant category of independent travellers is cruise ship passengers. The 2015 *Nunavut Visitor Exit Survey* pointed out that the cruise ship market was the fastest growing tourism market for Nunavut. However, no cruise ships came to Nunavut in 2020 or 2021 because of the pandemic and only two are scheduled for 2022. The GN is currently working on a strategy to boost tourism in general, including cruise ship tourism.⁹⁸ By the time the NIHC opens, tourism should have surpassed pre-pandemic numbers, and cruise ships will be a significant market again. According to the *Annual Tourism Report 2018-2019*,⁹⁹ only four cruise ships, carrying a total of 1,000 passengers, stopped in Iqaluit in 2018. In the past, approximately 10 cruise ships with 100-200 passengers each visited Iqaluit between the end of July and the beginning of September each year.

Along with the increase in the number of cruise itineraries in the Arctic from 2015-2019, there has been a growth in the number of larger vessels (250-1,700 passengers); previously most were expedition cruise vessels (approximately 100 passengers). If Iqaluit starts to receive larger ships, more careful planning will be required. There has also been an increase in the number of private yachts travelling through Nunavut and more may stop in Iqaluit once the deep seaport is finished. Yacht visitors are interested in many of the same experiences as other tourists and may be treated like land-based travellers.

Community stopovers are typically only a few hours, and in the past passengers had to come to shore by Zodiak because ships were unable to dock. Construction of a deep seaport is underway which should allow more time in the city in future. Because the stop in Iqaluit is usually either the beginning or end of the cruise and the NIHC will be built close to the airport passengers could visit the Centre while waiting for their flights; they could also spend more time in Iqaluit if they planned ahead. Cruise ship passengers tend to spend more on their last stops as it's their last change to buy unique items.

The cruise ship market is well understood. Most passengers,

- Are international (United States, Europe, Oceania) with less than half from Canada
- Are over 65, retired, university-educated (Students on Ice is an exception as most passengers are young).¹⁰⁰
- Are female
- Are well travelled internationally
- About half have household incomes above \$150,000; for some, this may be the trip of a lifetime and they may think it is all-inclusive and be reluctant to spend more on excursions
- Plan their trips using the internet
- Visit the Qikiqtaaluk region, with the Kitikmeot receiving half as many, and the Kivalliq almost no visitors, and
- The average cruise duration in Nunavut is just over a week

Passengers of the smaller Expedition ships, which traditionally have been most of the ships coming to Iqaluit, are open-minded, culturally curious and tend to be active. While on shore, they want to interact with Inuit and experience the culture first-hand: visit museums and heritage sites,



Cruise ship and passengers in Pond Inlet, 2014.

⁹⁸ Interviews with Nancy Guyon, 2021 and Christina Nyela, 2022

⁹⁹ Department of Economic Development and Transportation, Government of Nunavut.

¹⁰⁰ Students on Ice studentsonice.com/

watch performances, and participate in hands-on workshops, sample country food, participate in adventure activities, and shop for authentic local arts and crafts. Cruise ships sometimes pick destinations based on cultural programming. The NIHC will be a unique destination compared to the museums and heritage centres in other communities. The ships charge passengers a fee for cultural events in the communities.

However, cruise ships are unpredictable. The sometimes arrive earlier or later than scheduled, and sometimes do not come at all due to weather so it's important to get a non-refundable deposit for any perishable materials and supplies, and to be flexible in case of last-minute cancellations.

9.3.4 Market segmentation

While categorizing visitors based on traveller purpose has value, it overlooks the variety of subgroups with different interests and product preferences within each group. One group that is not considered in tourism data is Inuit from other parts of Canada, including those who were raised outside of Nunavut and are interested in learning more about their own culture and communities. The NIHC could develop a specific program for Inuit who were taken away in collaboration with an organization like Children First Canada.

Visitors who are well documented include business travellers who may share similarities in why they travel, but product preferences (or what the individual might 'buy') can vary among the business traveller group. Leisure and VFR travellers have a variety of interests including sport fishing and hunting, ecotourism, adventure/sports tourism, and culture/heritage/ Indigenous tourism – or some combination of these interests. Generally outdoor sporting activities are most popular among men and younger visitors, and cultural and artistic activities are most popular among women and middle-aged (aged 55 years and older) visitors, although all respondents like cultural and artistic activities. People are interested in visiting archaeological sites, touring

Inuit communities and Arctic history museums, and listening to storytelling Elders, watching artists, particularly carvers, work, visiting art galleries, and attending festivals. The NIHC will obviously appeal most to those interested in Indigenous tourism, but depending on the exhibition and programs, may also appeal to other segments.

Most visitors are interested in cultural tourism. They want to interact with local people, learn about Inuit history and culture, and experience historic places and cultural belongings; they will be able to do all these things at the NIHC. Visitors to Inuit Nunangat are interested in how life is changing for the people who live here and understanding the impacts of climate change. The NIHC will provide opportunities for visitors to meet Iqalumiut and talk to them about what it is like to live in the territory. The demand for authentic Indigenous tourism experiences is increasing globally. Indigenous tourism is well-developed in Yukon, NWT, BC and Alberta, less so in Nunavut.¹⁰¹

The Canadian Tourism Commission uses the Explorer Quotient (EQ) to identify visitor needs, interests, and expectations based on their personal values and travel motivations.¹⁰² Of these, the ones most likely to visit Nunavut are:

- Free Spirit – Something of a thrill-seeking hedonist, travel satisfies an insatiable need for the exciting and the exotic
- Cultural History Buff – Strive to go beyond their own roots to understand the history and culture of others; they are the most likely to own a passport, and enjoy solitary travel
- Cultural Explorer – Very active travelers who enjoy frequent weekend escapes; always on the move, they immerse themselves in nature, local culture and history
- Authentic Experienter – This traveller type is something of an improv artist, exploring nature, history and culture, all on the path to personal development

¹⁰¹ The NIHC should join the Indigenous Tourism Association of Canada indigenoustourism.ca/ and Destination Canada www.destinationcanada.com/sites/default/files/archive/2013-01-01/Tools_ExplorerQuotient_Profiles_2015_EN.pdf to learn about Indigenous heritage programming offered in other parts of the country.

¹⁰² Explorer Quotient www.pc.gc.ca/voyage-travel/qe-eq/qe-eq_e.asp

	Audience	Programs/Activities	Projected Visitation
Nunavummiut	Elders/seniors	• People coming to Iqaluit to facilitate workshops/demonstrate skills, conduct research	6
		• People coming for medical treatment or to visit family	1,000
	Adults: artists/instructors	• People coming to Iqaluit to facilitate workshops/demonstrate skills, conduct research	12
		• People coming to Iqaluit from other Nunavut communities for business reasons	3,700
	Youth	• People coming primarily for sports or other inter-community events	200
	Children	• Students coming for educational programs	40
Families	• People coming primarily to visit friends and family	3,000	
Rest of Canada/ the World	Business travellers	• Evenings/waiting for flights: extended hours at least one night/ week – Wednesdays?, programming optional	2,400
		• Conferences & meetings	2,000
	Visiting Friends & Family	• People coming to visit friends/family living in Iqaluit, to take advantage of the opportunity to visit a community they might otherwise not	200
	Independent travellers	• People with Iqaluit as a destination, as well as those entering the territory in Iqaluit and heading elsewhere	200
		• Adventure/sports hunters/fishermen/ Indigenous/cultural tourists/researchers <ul style="list-style-type: none">Indigenous/cultural tourists/researchers would visit the NIHCAdventure/sports hunters/fishermen might visit if time allowed	
	Cruise ship passengers	• Iqaluit welcomes two-four cruise ships/year; some passengers board or disembark in Iqaluit and would have time to visit the NIHC independently, others would only visit briefly for organized programs	900
	Total		13,658
Website	Potential visitors and those who may never visit but are interested	• Information about upcoming exhibitions and programs will help them decide when to come and how long to stay, i.e., whether they could attend an event or workshop	75,000
		• Curriculum-based education programs for students in southern Canada/the world	
		• Online sales from the shop	
		• Researchers wanting access to information about the collections	

9.4 Virtual Visitors

Virtual visitors include both those planning a visit and those who may never visit but are interested in learning more about the north and Inuit culture. According to the *Survey of Heritage Institutions*, online visits to heritage institutions reached record numbers in 2017, with many organizations providing access to online material and virtual experiences.¹⁰³ Online visits to Canadian heritage institutions totalled approximately 254M, a considerable increase of 29% over 2015. Most online visits were to museums (126M), archives (54.6M) and art galleries (47M). Museums and art galleries continue to experience the largest growth of online visits, up 29.3M (30%) and 12.5M (36%) respectively since 2015. One immediate and

long-term impact of COVID-19 on museums is the explosion in online content and visitation. This will be a significant aspect of the NIHC's work.

The website will be a very important communications vehicle for information about Nunavut/ Iqaluit and Inuit culture, virtual exhibitions and programs, information about upcoming exhibitions and programs at the Centre, as well as an archive of past exhibitions and events. People who may never visit may be interested not only in information about what's happening at the Centre but in submitting research requests for information about the collections, accessing curriculum-based education programs for students in the rest of Canada and other countries around the world, and in online sales from the shop, for example.



Recommendations

10. Develop specific programs for the various market segments and market programs effectively.
11. Develop a strong Internet presence with an active website and social media.

¹⁰³ Government of Canada *Survey of Heritage Institutions: 2019*. Published 2020. Note: the report also includes detailed information about museum facilities, functions and programs that is not summarized here. www.canada.ca/en/canadian-heritage/corporate/publications/general-publications/about-survey-heritage-institutions/2019-report.html

10

BUILDING SITES

Qikiqtaaluk Business Development Corporation (QBDC), a wholly owned subsidiary of Qikiqtaaluk Corporation (QC) prepared a *Site Feasibility Report*¹⁰⁴ for the NIHC. QBDC assessed three site options for an assumed base building footprint estimated from discussion of proposed programming. Livingstone Architects determined an approximate site footprint that would support not only the base building but also outdoor programming and parking requirements. This site footprint will require refinement once the architects are hired and develop a design concept, as well as through discussion of outdoor spaces and by-law requirements.



View of the area being considered for the NIHC.

Three site options were identified:



¹⁰⁴ Qikiqtaaluk Business Development Corporation. *Site Feasibility Report for the Nunavut Inuit Heritage Centre*. Inuit Heritage Trust, June, 2022

OPTION 1

located on untitled municipal lands bridging the western boundary of the Federal Road Development Area, north of the Inuit Owned Land (IOL). The site is located on a high elevation rock outcrop which would provide views and vistas of the city and bay. It would require considerable blasting and reshaping of the land for development.



OPTION 2

is located on untitled municipal lands at the western end of the Federal Road Development Area, just north of the IOL boundary. The site is located on a high elevation rock outcrop that would also require considerable blasting and reshaping of the land for development.



OPTION 3

is located west of the Aqsarniit Hotel within the IOL development area. The site is located on a lower elevation and would require fill prior to development. Access would require minimal extension of the road and servicing infrastructure.



Regulatory Review

The NIHC is within the City's municipal boundaries and therefore is exempt from the Nunavut Planning Commission (NPC) regulatory project approval process. All regulatory authorizations relating to lot acquisition and a land lease are under the jurisdiction of the City and all regulatory authorizations relating to construction and operations are under the jurisdiction of the City and the GN.

The following by-laws are applicable to acquiring land for the NIHC:

- Zoning By-law No. 889
- Land Administration By-law No. 897
- Iqaluit General Plan By-law No. 898 (includes the IOL Parcel E Development Scheme as an Annex to the By-law)

Land Tenure

Site Options 1 and 2 are on untitled municipal land which is administered by the Commissioner

of Nunavut. Option 3 is on IOL, which is administered by QIA. All three options require a legal survey to demark lot boundaries. A preliminary sketch plan will need to be prepared that identifies the boundaries of the land needed for the Centre including associated parking, setbacks, etc. Once the survey process for the untitled municipal land is complete, the land will be titled to the City.

A key hurdle is that the City must dispose of municipal land in accordance with its Land Administration By-law. The By-law requires a competitive process in the disposal of land except in certain circumstances as described in Section 13 of the By-law. The exemption is primarily for "when a parcel of land is required by the City, the Territorial government, or the Federal government, or its agencies."¹⁰⁵ The disposal of land to IHT, a not-for-profit organization, would not qualify under Section 13. The City would therefore need to undertake a call for proposal process to award the lot to the winning proposal.

¹⁰⁵ Land Administration By-law No. 897. City of Iqaluit.

Specific criteria for the development of the lot could be identified. This process could take place at the sketch plan stage (i.e., prior to the legal survey being registered). For Option 3 on IOL, a lease can be executed through QIA's Lands and Resources division.

Municipal Zoning

For Options 1 and 2, the untitled municipal land is designated Open Space in General Plan No. 898. Policy 2 states:

Council shall consider permitting community-oriented and culturally significant public buildings, such as an archaeological or cultural interpretation centre, or providing a public amenity in the Open Space designation provided that: a) The use shall not detract from the primary function and use of the area; and b) Potential impacts such as sun shadowing, loss of important views, and traffic generation are mitigated.¹⁰⁶

From this, it is interpreted that a General Plan amendment would not be required to permit the proposed Centre, a culturally significant building.

For Option 3, the IOL lands are designated Core Area in the General Plan No. 898 and zoned Commercial District in the Zoning By-law No. 899. The proposed Centre is a permitted use in this Zone and would be subject to the Core Area Urban Design Guidelines.

Under By-law No. 774, the IOL area was rezoned from Commercial to Core Area. As per Section 4.7 of Iqaluit Zoning By-law No. 704,

The design and architectural appearance and landscaping of developments in the Core Area, as defined in the General Plan, shall be in keeping with the Urban Design Guidelines set out in the General Plan, and with any other document or plan that the General Plan makes reference to.

Required Approvals for Development

Land Acquisition Phase

- Development Scheme - Amendment / Approval (may not be required for Options 1 and 2 as per above)
- Zoning and By-Law Amendment / Approval (may not be required for Options 1 and 2 as per above)
- Development Agreement - City Council
 - Inclusive of Infrastructure cost recovery - Akiuq Corporation
- Legal Survey
- Legal registry of Land Titles
- Transport Canada Obstruction Clearance approvals / Airport zoning regulations

Design & Construction Phase

- Development Permit - City Council
- Development Agreement – City of Iqaluit
 - Inclusive of off-site service obligations
- Building Permit – GN Office of the Chief Building Official
- Occupancy Permit – GN Office of the Chief Building Official

Site Feasibility Assessment

QBDC retained Exp Inc to undertake an engineering assessment of each of the three options. This assessment evaluates the feasibility of servicing the sites with water and sewer connected to the City's municipal system to estimate a level of construction effort require to build roads and extend services to the Centre. Exp's preliminary evaluation of the existing water systems indicates it will be able to support any of the three development locations.

¹⁰⁶ General Plan No. 898. Policy 2.

New Development Cost Estimates

QBDC has prepared the following Class D estimate for developing and providing water and sewer servicing. This estimate was prepared with consideration of:

- Costing for recent construction works completed in Iqaluit
- Recent escalation in construction costs

The construction estimates were reviewed by Kudlik Construction to give confidence that they were reflective of current market and ground conditions.

Class D Estimate for New Site Works

Budget Estimate infrastructure	Option 1	Option 2	Option 3
Construction Estimate	\$13,470,000	\$10,485,000	\$2,550,000
Design (5% of Construction)	\$673,500	\$629,100	\$127,500
Construction Design Inspections	\$400,000	\$250,000	\$150,000
Utility Distribution (QEC)	\$450,000	\$275,000	\$100,000
Regulatory & permitting	\$350,000	\$225,000	\$75,000
Legal Survey & Land Registration	\$300,000	\$200,000	\$75,000
Subtotal	\$15,643,500	\$12,064,100	\$3,077,500
PM Fee (5%)	\$782,175	\$603,205	\$153,875
Subtotal	\$16,425,675	\$12,667,305	\$3,231,375
Contingency & Development Fee (15%)	\$2,463,851	\$1,900,096	\$484,706
Project estimate	\$18,889,526	\$14,567,401	\$3,716,081
Total (rounded)	\$18,900,000	\$14,600,000	\$3,700,000

Past Development Costs to be Recovered

Federal Road Development

In 2017 QIA and QC signed a development land lease for a parcel of IOL along Federal Road. This development represents the first private and Inuit-led land development in Nunavut. Presently, the only completed development within the IOL is the Aqsarniit Hotel. Part of the necessary site servicing works included the installation of a new gravity sewer outlet as only water distribution infrastructure existed within the Federal Road municipal utilidor. This required roughly 630m of gravity sewer piping south of Federal Road to provide an outlet tying into the City’s existing sewer network.

The piping was sized with consideration for future growth and now provides a local outlet within the IOL lands which can service future development. The sewer was designed to accommodate a large population of residential and commercial establishments. It was envisioned that not only the IOL would be connecting to this outlet, but also establishments on adjacent municipal lands. To provide a simplified order of magnitude, the sewer outlet is capable of adequately conveying flows generated by roughly 4,000 people for residential water uses. The 630m sewer line is presented below as a blue line



Past Development Costs	
CanNor Grants	\$1,652,698
City Recoverable	\$813,614
Akiuq Recoverable	\$3,167,759
Total	\$5,634,071

Total Development Costs to be Recovered

The water and sewer infrastructure necessary to develop the IOL and lands north came at significant cost which is to be shared and

distributed through cost-sharing agreements. The following table presents the total costs for each option inclusive of past recoverable costs and new construction costs.

Site	New Development Costs	Proportionate Sharing of Past Development Costs	Total Development Costs
Site 1	\$18,900,000	\$1,505,380	\$20,405,380
Site 2	\$14,600,000	\$1,505,380	\$16,105,380
Site 3	\$3,700,000	\$1,505,380	\$5,205,380

Development Cost Sharing

There are several scenarios in which the cost for such land development projects can be shared, with the two most common approaches being: incremental or proportional cost-sharing. These agreements are structured around the municipal servicing scheme and determining site contributions through a unit of measure such as sewage generation rates. The challenge applying this to the IOL and adjacent lands is that the ultimate servicing and development details are still in flux and previously estimated generation rates cannot be relied on for the purposes of cost allocation.

This limits possible approaches to sharing or distributing costs incurred for the construction of the shared infrastructure with all parties involved. At this point a fairer approach may consider basing cost allocation as a function of readily serviceable land (area). This approach is not ideal as the definition of "readily serviceable land" is challenging to determine definitive areas or boundaries. But it would provide a more

definitive, stable, and fair unit of measure when compared to contributing sewage rates without knowing the ultimate municipal servicing details.

Using this approach development investments could be recovered by the developer through an Agreement with the landowner. The Agreement would stipulate the terms and conditions of a model that realizes the developed recovering this upfront investment as the servicing infrastructure comes online for new developments.

QBDC retained Creva Group to support determine the proportionate share of the total cost to be allocated to the NIHC development, versus the recoverable amount. Based on preliminary findings, the cost to service the land for Site 1 is \$318/m², Site 2 is \$354/m² and Site 3 is \$189/m². This falls within market pricing considering inflation. The City disposed of the Joamie Court lots at a range of \$195 to \$225/m² in 2018. The IOL hotel lot was developed at \$285/m². The following table represents the cost per area of developable land.

	Serviceable IOL (ha)	Serviceable Municipal Land (ha)	NIHC (ha)	Total Serviceable land (ha)	Development Cost	Cost / ha	Cost /m ²
Site 1	2.04	2.643	1.714	6.397	\$ 20,400,000	\$2,950,000	\$318
Site 2	2.04	0.997	1.5	4.537	\$ 16,100,000	\$3,200,000	\$354
Site 3	0.885	0	1.863	2.748	\$5,200,000	\$1,300,000	\$189

The following table presents the estimates for the Centre's development costs compared with the projected recoverable development costs.

	NHC Site Development	Recoverable Development
Site 1	\$5,500,000	\$14,900,000
Site 2	\$5,300,000	\$10,800,000
Site 3	\$3,500,000	\$1,700,000

Conclusion

The *Site Feasibility Report* presents the groundwork for IHT to open dialogue and confidently discuss costing for the Nunavut Inuit Heritage Centre. If IHT decides to pursue Option 1

or Option 2 ongoing conversations will need to be had with QIA and the City of Iqaluit to detail how the land development process will advance for the currently land-locked municipal lands above the IOL.



Recommendation

12. Build the NIHC on Site Option 1.

11

CAPITAL BUDGET

11.1 Expenses

This Class D estimate, for both a two phased facility and a single facility housing both the

curatorial centre and public functions, is based upon the functional spaces and programming outlined above:

Class D Estimate							
		Area [m ²]					
Curatorial Centre	Factor			Combined Building	Factor		
Conservation Lab		85		Conservation Lab		85	
Collections Prep/ Registrar		100					
Offices (10)		75		Offices (10)		75	
Board Room		40					
Main Storage		800		Main Storage		800	
Large Object Storage		110		Large Object Storage		110	
Dry Storage		30		Dry Storage		30	
Frozen Storage		60		Frozen Storage		60	
Archives Storage		150		Archives Storage		150	
Loading Bay		75		Loading Bay		75	
Total Net Area		1525					
Gross Building Area	1.5	2288					
Heritage Centre							
Collections Prep/Office		150		Collections Prep/Office		150	
Equipment Storage		150		Equipment Storage		150	
Board Room		40		Board Room		40	
Offices (15)		115		Offices (15)		115	
Place Names & Admin Storage		30		Place Names & Admin Storage		30	
Long-Term Exhibitions		300		Long-Term Exhibitions		300	
Temporary/ Travelling Exhibitions		200		Temporary/ Travelling Exhibitions		200	
IQ Lab		175		IQ Lab		175	
Children's Discovery Gallery		50		Children's Discovery Gallery		50	

Butchering/ Skin Prep		40		Butchering/ Skin Prep		40	
50-seat theatre		90		50-seat theatre		90	
Lobby		75		Lobby		75	
Café		100		Café		100	
Gift Shop/Storage		100		Gift Shop/Storage		100	
Clean Workshop		40		Clean Workshop		40	
Carvers' Studio		25		Carvers' Studio		25	
Dirty Workshop		40		Dirty Workshop		40	
3-Bedroom Hostel		135		3-Bedroom Hostel		135	
Daycare		180		Daycare		180	
Total Net Area		2035		Total Net Area		3420	
Gross Building Area	1.7	3460	5747	Gross Building Area	1.6	5472	
Total Capital Cost	\$/m2	\$10,000	\$57,470,000		\$/m2	\$10,000	\$54,720,000
Site Development			\$22,000,000				\$20,000,000
Soft Costs	20%		\$22,005,747				\$14,944,000
Exhibition Design & Fabrication, IQ Lab			\$15,000,000				\$15,000,000
Contingency	20%		\$23,296,299				\$20,932,800
Total Class D Opinion of Cost			\$139,772,046				\$125,596,000

11.2 Income

Inuit Organizations have already invested in the development of the NIHC: NTI (\$5M), QIA (\$5M and QC/QIA land on which to build), and IHT (\$170,000 and staff). Support is anticipated from KitIA and KiviA but the amount is yet to be determined. We are now considering a land swap between QIA and the City of Iqaluit to allow the Centre to be built further up and away from the hotel. The impact of that choice on the QIA donation has not yet been determined.

Support for this initiative from both federal and territorial governments is long overdue. Decades ago, the federal government made a commitment to establish a heritage centre through the Nunavut Agreement. In 2021, the government made a further commitment to implement UNDRIP and establishment of the NIHC is required to meet that commitment in Nunavut. The

territorial government identified establishment of the heritage centre as a priority in the second legislative assembly, yet reallocated funding to other priorities – twice.

Federal government funding may be provided through existing programs as well as through a direct appeal. The Hon. Catherine McKenna visited Iqaluit in September 2021 shortly before the election and promised \$25M from Infrastructure and Communities and to secure another \$25M from Crown-Indigenous Relations on our behalf. One of the challenges in applying to existing programs is that most support 'shovel ready' projects, not the extensive planning and design work necessary to get to that point:

- Department of Intergovernmental Affairs, Infrastructure and Communities
 - Green and Inclusive Community Buildings:¹⁰⁷ up to \$3M accepted on a

¹⁰⁷ Green and Inclusive Community Buildings www.infrastructure.gc.ca/gicb-bcvi/index-eng.html

continuous basis and up to \$25M for the next scheduled call

- Crown-Indigenous Relations and Northern Affairs Canada
 - Indigenous Community Infrastructure Fund:¹⁰⁸ infrastructure projects such as cultural facilities. \$259.6M was allocated to Nunavut with NTI administering the funding.
- Canadian Northern Economic Development Agency (CanNor)
 - IHT has applied for \$900,000 to support the architectural design costs, waiting for confirmation
- Department of Canadian Heritage
 - Canada Cultural Spaces Fund (CCSF)¹⁰⁹: IHT will apply to the CCSF for up to \$15M (amount to be determined through discussion with DCH staff)

There may be funds in other departments to support specific parts of the heritage centre, for example, the theatre or daycare.

The GN is also expected to invest significantly in the development of the NIHC. The GN has placed the NIHC on its capital plan, but only the public facility not the curatorial centre, and has not yet made any financial commitment. While there are a few programs available, they are very small so the investment will come through negotiations and an MOU for both capital and operating funding. The GN co-owns the collection with IHT and has an obligation to invest in its preservation and access. Existing programs include:

- Department of Culture & Heritage
 - Heritage Facilities – develop and/or renovate heritage facilities, including museums, art centre, and performance spaces; maximum of \$500,000 contribution
- Department of Economic Development & Transportation

- Community Tourism and Cultural Industries – Schedule C: Asset Improvements
Develop new and repair/upgrade existing arts/cultural infrastructure; application deadlines: April 15, August 15, December 15; maximum of \$100,000.

Again, several departments will be approached.

Significant financial commitments from the Canadian government, the GN, NTI, RIAs and other Inuit organizations will not only provide a solid financial foundation for the project but will also help to leverage significant investments from corporations, foundations, and private sector donors. The Capital Campaign cannot begin until these commitments are in place and IHT has secured qualified donee status.

11.3 Capital Campaign

Without knowing the total amount of capital funding to be invested by the federal and territorial governments and Inuit organizations, it's impossible to set a firm target for the Capital Campaign although it is expected to be between \$50-\$75 million. The Capital Campaign also aims to support the operating budget through an endowment fund of about \$25 million (\$1M/year). IHT has selected Global Philanthropic Inc. to lead the Capital Campaign. The Capital Plan is being drafted and names of potential cabinet members, and potential donors are being explored. IHT is applying for qualified donee status which will enable the organization to provide tax receipts for donations–

The Covid-19 pandemic is not yet over, the Russian war on Ukraine is causing inflation led by a rise in oil and gas prices and global financial instability. The stock market entered a bear cycle in 2022 (a decline in value of 20% or more) and there are increasing concerns about food security. It is a challenging environment in which to be fundraising. Canada Helps projects a decline of 12% in total giving from 2019 to 2021 and indicates that 25% of Canadians expect to give

¹⁰⁸ Indigenous Community Infrastructure Fund www.sac-isc.gc.ca/eng/1628172767569/1628172789746

¹⁰⁹ Canada Cultural Spaces Fund www.canada.ca/en/canadian-heritage/services/funding/cultural-spaces-fund.html

less in 2022. Subtitled *Giving at a Crossroads Generational Trends, Pandemic Uncertainties, and Unprecedented Strain on Charities*, the *Giving Report 2022* lists challenges facing the charitable sector in Canada, including: the giving gap (the decline in the percentage of people giving to charities) and the difference in the way older and younger Canadians contribute to charities, with younger people wanting to donate cryptocurrency and securities.¹¹⁰

However, both the 2022 and 2021 reports offer hope for the NIHC if the 'ask' is positioned correctly. The 2022 report notes that, "After the start of protests in May [related to the Black Lives Matter movement], some Canadians (mainly those in younger demographics) became more active regarding centuries-old issues about colonization, police brutality, and racism in Canada—and, increasingly, they donated more online to support charities involved in those movements"¹¹¹ suggesting that donors will respond positively to the decolonization and reconciliation aspects of the NIHC.

Younger people donate more to social justice-related Cause Funds including the Indigenous Peoples Culture and Language Resurgence in the Canadian North Fund which launched in June 2020 and supports charities throughout the North.¹¹² Donations contributed to this Fund are administered by MakeWay Canada (formerly Tides Foundation Canada). In November 2021, Canada Helps launched UniteforChange.com, a website designed for younger Canadians which focuses on current issues and collects various Cause Funds in one place. The relatively new Toronto-based Indigenous Peoples Solidarity Fund, which launched in October 2020 and supports 40 Indigenous-led charities across Canada including the Kitikmeot Heritage Society and Qaggiavuut! is hosted on that website.¹¹³

The Indigenous Peoples category had the highest Online Giving Index (OGI) in both December 2019 (119.5) and December 2020 (247.7) and was the sole charitable category to have a higher OGI in December 2021 hitting 181.2. However, it still ranked only 3.3% of overall online giving.¹¹⁴ The NIHC should become one of the causes supported through these new Indigenous funders and should develop an approach to crowd funding online, particularly on significant dates such as National Indigenous Peoples Day (June 21), the National Day for Truth and Reconciliation (September 30), and Giving Tuesday (the specific date changes but it is November 29 in 2022), dates on which people are already being asked to give online and just need to be directed to the NIHC.

Canadians aged 55 years and older give at twice the rate of younger Canadians, but they give to different causes. Arts and Heritage has never been the top category for giving, falling behind categories like Social Services, Religion, Health, Public Benefit, Education, and International Development, but the NIHC crosses over between categories increasing its potential interest. While support for medical research is the number one cause for all generations, mental health is number two and climate change number three and there is potential to attract donors interested in causes such as mental health, climate change and education, as well as those interested in arts and heritage and Indigenous issues.

Ketchum Canada Inc (KCI) conducted a study in 2008 to determine the feasibility of the NIHC raising \$20 million through private donations.¹¹⁵ There is much that remains useful in that report and, rather than repeat it here, it should be considered a companion to this strategy which focuses on changes both in the project itself and in external factors since then. At the time, KCI interviewed internal and external stakeholders

¹¹⁰ CanadaHelps.org. in partnership with Environics Analytics. *The Giving Report 2022. Giving at a Crossroads Generational Trends, Pandemic Uncertainties, and Unprecedented Strain on Charities*.

¹¹¹ CanadaHelps.org. in partnership with Environics Analytics. *The Giving Report 2021. Faster Growth in Online Giving Crucial During Times of Crisis*, p. 4. www.canadahelps.org/en/the-giving-report/

¹¹² Indigenous Peoples Culture and Language Resurgence in the Canadian North Fund [www.canadahelps.org/en/indigenous-culture-and-language-resurgence-fund/#:~:text=The%20Indigenous%20Culture%20and%20Language%20Resurgence%20Fund%20is%20supporting%20people,Indigenous%20resurgence%20in%20Northern%20Canada.&text=Indigenous%20Peoples%20in%20the%20Canadian,can%20be%20an%20unforgiving%20environment](http://www.canadahelps.org/en/indigenous-culture-and-language-resurgence-fund/#:~:text=The%20Indigenous%20Culture%20and%20Language%20Resurgence%20Fund%20is%20supporting%20people,Indigenous%20resurgence%20in%20Northern%20Canada.&text=Indigenous%20Peoples%20in%20the%20Canadian,can%20be%20an%20unforgiving%20environment.).

¹¹³ Indigenous Peoples Solidarity Fund www.canadahelps.org/en/indigenous-peoples-solidarity-fund/

¹¹⁴ An OGI value above 100 means that a period grew at a higher rate than the base period of January 2018. *Giving Report 2022*, p. 28.

¹¹⁵ Ketchum Canada Inc. *A Capacity Assessment Report for: The Nunavut Heritage Centre*, November 2008.

about the plans for the Centre to determine its feasibility. They focused upon leaders in the arts and heritage sector who could provide insight on the plans; potential donors and volunteers including individuals and representatives of corporations and charitable foundations; representatives from the Government of Canada; and individuals involved in the creation of the Centre.

KCI developed a discussion paper outlining the case for support and a Chart of Giving Standards that outlined the number and value of gifts required to reach a \$20 million campaign goal. The overall scale of the project has now grown to \$130 million from \$60-\$90 million. The breakdown of funding anticipated from each source should be confirmed by the Steering Committee, but it is expected based on promises from former Minister Catherine McKenna, that the Government of Canada would contribute at least 40% (\$52M), the Government of Nunavut 20%-25% (\$26M-\$32.5M), Inuit Organizations 15% (\$19.5M); leaving a private sector campaign of about 25% (minimum \$35-40M, although we would also like to establish an endowment through the capital campaign so are aiming for \$50-75M).

In 2008, 63% of those consulted by KCI, felt the \$20 million goal was too high. "However despite this concern, 94% of participants indicated that they felt the goal was achievable or possibly achievable" with the firm commitment of the GN, the engagement of NTI, and the support of key corporations with interests in the territory. Would \$50-\$75 million be attainable now? This may not seem like the time to ask that question, as there is so much financial uncertainty globally due to the pandemic, the war in Ukraine, and increasing inflation, but in 2008 there was also a lot of financial insecurity due to the recession.

Yet, since the publication of the TRC Calls to Action, the Murdered and Missing Women Report, the discovery of unmarked graves at former residential schools, and Canada's recent commitment to implement UNDRIP, there is increasing awareness of Indigenous rights and social justice issues which may encourage donations. As well, KCI did not consider the potential for international fundraising which,

with a strong presence on the Internet, increases the pool of potential donors and, down the road, possibly visitors.

The 2020-2022 pandemic has had a significant impact on the travel industry and, along with the 2022 stock market decline, on the net worth of many individuals which may limit their ability to contribute. Need has heightened due to inflation. On the other hand, increased concern for issues that the NIHC will address such as Arctic sovereignty, Indigenous rights and cultural sustainability, climate change, and mental health, as well as the engagement of those interested in Inuit arts and heritage and northern development may encourage people to contribute. It has been suggested that post-pandemic travel will resume sooner in places that managed the pandemic well – which Nunavut has done – so numbers may return to their 2019 levels by 2024 or 2025, long before the NIHC is built.

The NIHC must have one or two high profile champions in place who can generate support, as well as a larger team of people throughout Canada and internationally who can identify and approach potential donors. Depending upon the fundraising strategy being adopted, and potential donors being approached, different types of champions – or influencers – would be useful. For example, Inuit cultural and political leaders/ Elders, environmentalists, philanthropists with Arctic/Northern interests, and artists. Who makes the ask and how can make a big difference in the size of donation received. We are currently in the process of identifying members of the Campaign Cabinet whose Committee members will be responsible for:

- Contributing personal and/or organizational financial support proportionate to their means;
- Actively participating in the identification, cultivation, and solicitation of major prospective donors with whom they have a relationship;
- Acting as ambassadors for the NIHC at cultivation activities and other events; and
- Providing support, when appropriate, to approaches to government.

There has been significant growth in travel/ adventure tourism television shows and blogs on multiple platforms, influencer marketing and crowdfunding. Even before the facility is built, there is great potential to develop programs such as the Reciprocal Research Network,¹¹⁶ and national/international visits to Inuit collections with Elders and other community members, to foster information about Inuit collections globally, online learning, virtual and travelling exhibitions, for example, that would demonstrate the relevance of the Centre to a global audience and be appropriate for crowdfunding through a site such as Kickstarter and/or TikTok. While these would primarily be relatively small donations, they may be much larger in number than previously accessible.

Potential donors must have confidence in the NIHC's sustainability, including governance and operations, and in the ability to raise the operating funding required. The timing to launch the campaign is also dependent on some of these key foundational questions being resolved. IHT is initiating getting the necessary administrative infrastructure in place, securing qualified donee status and has hired experienced fund development consultants necessary to lead the campaign as well as to develop the capacity of in-house staff to manage an annual fundraising campaign in the future. Donors must be convinced that despite the lack of traction for past efforts to develop the NIHC, this one will succeed.

The case for support, which is currently being drafted, must resonate in Iqaluit, throughout Nunavut, nationally, and internationally. Donor recognition is also important, particularly for large donations and among corporate sponsors. The Centre will have an Inuit name chosen by elders and there will be naming opportunities for spaces such as the long-term gallery, the temporary galleries, the IQ Lab, the Children's Discovery Gallery, the Nattinnak, the theatre, the lobby, and workshops. The value of these names is yet to be determined. Careful thought must go into what recognition each level of gift warrants. There are also experiences that may be offered

once the facility under construction (e.g., hard hat tours with the architect) and once open (e.g., artist/ curator-led private tours, behind-the-scenes tours, and/or tours to both Iqaluit and another community [such as Kinngait to see the new Kenojuak Cultural Centre and Print Shop and visit carvers' studios] for people with specific interests) as a form of intangible recognition.

KCI anticipated broad support for the project 15 years ago: when they conducted their study, the concept of the NIHC was met with resounding enthusiasm: 94% of participants rated the project as either 'excellent' or 'good' and participants also felt the public response to creating the NIHC would be very positive, both in Nunavut and in the rest of Canada, with 88% thinking that public perception would be 'excellent' or 'good'. Preliminary response from potential donors and sponsors today has been equally positive – the only question received has been "why has this taken so long?"

A significant amount of rigorous prospect identification, qualification and cultivation will need to be pursued to secure the gifts required for a \$50-\$75 million goal. With input from the fundraising consultant, the IHT Director of Planning, the Steering Committee, and the Capital Campaign Committee, the NIHC will develop a prospect list that identifies potential donors in the: \$5M+, \$2.5-\$5M, \$1-\$2.5M, \$250,000-\$1M, \$100,000-\$250,000, \$50,000-\$100,000, \$25,000-\$50,000, \$15,000-\$25,000, \$10,000-\$15,000, and \$5,000-\$10,000 ranges, with the remainder made up of smaller donations. Work is underway to identify prospective private and Foundation donors and corporate sponsors. Information about specific individuals, Foundations and corporations is confidential.

The NIHC will approach a broad range of corporations, including resource extraction companies, construction companies, airlines, shipping, cruise lines, retail businesses, financial services, manufacturers with significant interests in Nunavut, and Inuit art galleries. Although corporations sometimes make donations or invest through a Foundation, most corporate funding

¹¹⁶ Reciprocal Research Network www.rrncommunity.org/

will come through sponsorships. Corporate sponsorships are just that, sponsorships, not donations. Funds come from a corporation's marketing budget and priorities are not just supporting various causes, although that is important. Many larger corporations have community sustainability programs. But equally important is sponsoring projects that will enhance a corporation's image. The NIHC is identifying what forms of recognition it can provide to corporations. Some may pledge at a higher amount paid annually over several years (e.g., a \$6M donation paid in \$2M initially and \$1M a year for the next four years). Or they might contribute to both the capital campaign and pledge annual support. Where possible, the NIHC would like to establish long-term relationships with corporate sponsors, to support both capital and operating

costs, and to reduce the amount of time spent establishing new relationships on an annual basis. With some companies it would be possible to access a combination of cash and in-kind support.

A complete search of Canadian and International foundations, particularly American and British, is underway to identify potential sources. Many foundations do not provide capital funding but would consider project funding that meets their guidelines. Each foundation has its own granting focus areas and priorities. Some of the larger foundations are interested in multiyear funding which would reduce the amount of time spent fundraising annually and, like corporations have clearly defined priorities so the 'fit' between our goals and theirs is critical.



Recommendations

- 13.** Secure commitments from the federal and territorial governments and Inuit organizations as soon as possible.
- 14.** Establish Campaign Committee comprised of prominent regional, national and international leaders with a demonstrated interest in Inuit Culture, Nunavut and/or the Arctic: prominent corporate leaders; prominent Inuit cultural leaders; project leadership representatives; someone to influence the federal government/ territorial governments (both bureaucrats and elected officials); regional corporate and local community leaders, and leaders from southern gateway cities.

12

OPERATING BUDGET

12.1 Expenses

QBDC has provided the following estimate of building operating costs:

Budget Item	Baseline, 2022-2023	15% Contingency No CPI, 2027-2028
Property management (in-house or contracted)	\$175,000	\$201,250
Janitorial including supplies (in-house or contracted)	\$250,000	\$287,500
Property taxes (land and building)	\$250,000	\$287,500
Building and general liability Insurance (excl. specialty content insurance)	\$300,000	\$345,000
Heating fuel	\$175,000	\$201,250
Electricity	\$290,000	\$333,500
Water	\$60,000	\$69,000
Communications (phones & internet)	\$96,000	\$110,400
Snow removal, grounds maintenance	\$35,000	\$40,250
Garbage removal (City of Iqaluit)	\$20,000	\$23,000
General repairs, maintenance	\$150,000	\$172,500
Annual regulatory certification (fire alarm, elevators and boilers)	\$75,000	\$86,250
Miscellaneous expenses	\$50,000	\$57,500
Total	\$1,926,000	\$2,214,900

Staff

IHT staff would be based at the NIHC; the GN has not yet determined which of its positions would be based at the NIHC. Additional positions would be created to operate the Centre. If built as two facilities, initially the GN would either fund the collections-related positions or second GN staff to work for the NIHC. At least 15 new positions will be required although it is difficult to estimate because some spaces may be leased, and some functions contracted out. Additional \$1.5M – \$1.75M/year on top of current GN and IHT salaries.

Programs

Programming in Nunavut is expensive, particularly for a territory-wide initiative like the NIHC which requires participants to travel for training, engage in study visits to the Nunavut Collections, and/or to develop collaborative exhibitions and programs. \$1 million/year each for the NIHC in Iqaluit and to support the satellite network.

12.2 Income

Facility operating costs in Iqaluit are high (\$2M/year) and with staff (\$1.5M) and program (\$2M) expenses, a total of \$5.5-\$6M will be required per year to operate the Centre.

12.2.1 Public Funding

Most Canadian museums are supported to some degree by public investment¹¹⁷ – even museums located in larger communities and tourism destinations that allow significantly higher visitation enabling them to be more commercially successful require public investment. Museums are first and foremost educational institutions that manage cultural assets of significant heritage – and often monetary – value in the public trust.

Canadians expect government-owned museums, whether federal, provincial/ territorial, or municipal, to be primarily supported by government. Museums, like libraries and other cultural institutions, are a government responsibility, often shared between federal, territorial, and municipal governments as well as with support from the corporate, philanthropic, educational, and voluntary sectors, and visitors.

The primary responsibility for territorial institutions is the territorial government. Whether the NIHC is GN-owned and operated or Inuit-owned and operated, most operational funding should come from the GN. The federal government invests in projects but only provides operational funding to the national museums which have all been incorporated as Crown Agencies to allow them to augment

their government subvention with other revenue streams.

Provincially and territorially, the level of government funding of government museums varies significantly from one province or territory to the next and within jurisdictions from one museum to the next. Most provincial museums are also agencies and/or have a 'Friends' or 'Foundation' to support their work. Support from municipal governments varies from place to place and in the territories is negligible; there is no 'city museum' in the north. Even if the City did provide significant funding to municipal or not-for-profit museums it would not provide significant funding to a territorial museum.

For example, the Royal British Columbia Museum (RBCM) is a Crown Agency supported by a Foundation. Of the museum's \$22M budget, \$12M (54%) comes from the provincial government, with nearly \$6M (26%) from admissions and \$4M (20%) from other sources. Although Victoria is a relatively small-mid-sized city, it is a major tourism destination and in 2016/2017, the RBCM, one of the most visited museums in Canada, received 770,000 visitors – a figure which supports the admissions and gift shop revenues and is totally disproportionate to what might be expected in Iqaluit. The recent flip flop on capital funding for the RBCM demonstrates just how vulnerable government-funded museums are. On May 13, 2022, the BC government announced a \$789M investment in the RBCM to mitigate seismic damage and update the exhibitions; less than six weeks later, on June 22, the funding was cancelled, and plans shelved.

¹¹⁷ Some types of museums (e.g., corporate and private museums), and some very small community museums, do not receive any public funds.

The Royal Saskatchewan Museum does not charge an admission fee because, as a government institution, it cannot retain the revenues. In 2017-2018 the museum had 141,000 visitors in Regina and 9,000 visitors at its satellite location.¹¹⁸ The museum does have a 'Friends' organization which enables it to access research and other grants.

The Royal Tyrrell Museum, while also a government museum, can retain admissions. The museum had a 2018-19 operating budget of \$8.9 million, \$6.5M of which comes from admissions and gift shop sales, with \$2.4M (26%) of their operating budget coming from the province. Although the Tyrrell is located in Drumheller, a community that is comparable in size to Iqaluit, it is less than a one-hour drive from Calgary and only two hours from Edmonton so has a regional population of more than 2 million people. Tyrrell has significant corporate sponsorship including ATCO's support for their unique distance learning programs.

Museums owned by not-for-profit organizations are also generally primarily funded by government, but to a lesser degree. The 2019 federal *Survey of Heritage Institutions*¹¹⁹ captured 2017 financial and operating data and capital infrastructure data from 1,817 not-for-profit heritage institutions and sites (approximately 67% of the not-for-profit heritage sector including 95% of those with operating budgets of \$1M or more). Although the survey does not consider federal, provincial, or municipal heritage organizations, it is indicative of trends in the heritage sector. Not-for-profit heritage institutions generated over \$2.6B in revenue in 2017, an increase of approximately 5% over 2015.

Unearned revenue¹²⁰ rose from \$1.6B in 2016 to \$1.7B in 2017 but has accounted for a smaller

percentage of overall revenue year after year (51% of total revenue down from 64% of total revenue in 2015 and 68% in 2011). All three levels of government contributed \$1.4B in 2017, an increase of 8% over 2015, yet government investment declined slightly to 51% in 2017, compared to 53% in 2011. Private donations nationally increased to \$354.9M up from \$320M in 2015, while interest and investments increased to \$38.9M from \$35.7M, accounting for nearly 1.4% of all revenue.

The amount of earned revenue¹²¹ decreased slightly from 2015-2017, but still accounts for 33% of all revenue. Fundraising, including corporate and private donations, special events, lotteries, etc., which increased nearly 93% from 2011-2015, dropped off slightly.¹²² The largest category of earned revenues \$270.4M (10%) was admissions. The average adult admission in 2017 was \$10.38 up from \$9.91 in 2015, although some museums chose not to charge admission that year because of Canada's sesquicentennial and only about half of Canadian heritage institutions charge admission. Memberships grew by more than 250,660 (16%), reaching over 1.7 million members in 2017.

For not-for-profit organizations, in 2015 compensation and wages were the highest expenditures, 43% of the operating budget. This does not consider the services provided by volunteers, which for not-for-profit museums is considerable. In 2017, 114,500 volunteers contributed approximately 6M hours to Canadian museums.¹²³ While one third of the Canadian museum workforce is volunteer, it is not expected that volunteers will make up a significant proportion of the workforce at the NIHC because of the extremely high cost of living in Nunavut requiring many people to work more than one job.

¹¹⁸ royalsaskmuseum.ca/rsm/give/friends-of-the-museum

¹¹⁹ *Government of Canada Survey of Heritage Institutions: 2019*. Published 2020. Note: the report also includes detailed information about museum facilities, functions and programs that is not summarized here. www.canada.ca/en/canadian-heritage/corporate/publications/general-publications/about-survey-heritage-institutions/2019-report.html

¹²⁰ Unearned revenue refers to: government grants, corporate sponsorships and foundation grants and donations; however, some surveys distinguish between sponsorship, which comes from a corporation's marketing budget not philanthropy, and donations which are philanthropic.

¹²¹ Earned revenue refers to activities such as gift shop and cafeteria sales (11%), admissions and membership fees (10%), fundraising (5%), program registrations, and facility rentals.

¹²² Fundraising activities for which official donation receipts were not issued, including the amounts from activities carried out by third party fundraisers, *Survey of Heritage Institutions*, p 3.

¹²³ *Survey of Heritage Institutions*, p 4.

The Standing Committee on Canadian Heritage's 2018 study of the museums sector included 15 recommendations to improve the situation for museums in Canada.¹²⁴ While the report focused on local and community museums, not national or provincial/territorial museums, some of its findings are relevant to the NIHC. Museums' income is a combination of public funds, donations, and commercial activities (earned revenues); the ratio between the three types of income varies depending upon factors such as whether it is a government or not-for-profit facility, the type of museum (e.g., history museum, art gallery, science centre), and location. Territorial museums have less flexibility to apply for government and foundation funding than not-for-profit museums, for example. Recommendation 8: "The Committee recommends that the Department of Canadian Heritage support the undertaking of a study on admission fees and policies and their impact on museum attendance, including by diverse and underrepresented groups." The observation which led to this recommendation was that for many small museums, admissions are costly to administer relative to the amount of revenue received.

As with all national, territorial, and provincial museums, most operational funding will come from the owners, in this case, the GN who owns the collection, if not the facility. While there is no commitment from the GN to cover operating costs, the \$945,000 currently being paid to the CMN and WAG to manage and provide access to the collections may be used as a starting point for negotiations. The GN currently provides Heritage Centre Core Funding to community heritage centres to a maximum of \$100,000, although the program is oversubscribed so \$70,000 is more common. The NIHC should not compete with other heritage centres for this funding.

The federal government only invests operating funds in art galleries, not heritage organizations, but operational funding may be secured for the theatre and Nattinnak and temporary exhibition galleries from the Canada Council for the Arts.

The Capital Campaign will create an endowment with a goal of \$25 million to support operations (\$1M/year).

Where possible, the NIHC should develop MOUs, with the federal (PCA), territorial (CH, ED&T, Education, Justice), and municipal governments (City of Iqaluit) to provide a fee for service.

The remainder will come from diverse sources, including IHT's budget, government and foundation project grants, corporate sponsorships and donations, admission fees (charged to non-Nunavummiut), education and public program registration fees; facility rentals; and travelling exhibition rentals.

Government Investment

The list below of funding resources describes available funding opportunities. Most of the funding from these sources is project funding and either single-year or multi-year funding. The funding amounts, where indicated, typically refer to the maximum amount of funding that the respective funders make available to a single project. Due to the high competition among all applicants for the same funding, funders usually allocate a smaller amount than the maximum funding amount to an approved project. More than 20 years of IHT funding application history suggest that in the case of grants it is common that 100% of the maximum funding amount can be approved whereas in the case of contributions a realistic ask is best placed in the 50%-75% range of the maximum funding contribution.

Government of Canada

Department of Canadian Heritage (DCH)

Museums Assistance Program

Young Canada Works – Heritage, Movable Cultural Property Grants,

Canada Cultural Spaces Fund,

Building Communities Through Arts and Heritage and Commemorate Canada

Digital Museums Canada (creating digital content funding)

¹²⁴ *Moving Forward: Towards a Stronger Canadian Museums Sector*. Report of the Standing Committee on Canadian Heritage, 2018, p. 21.

Parks Canada Agency

When IIBAs are renegotiated, NTI and the RIAs should negotiate investment in the NIHC and community heritage centres adjacent to National Parks as an employment and economic benefit for Inuit, including potentially housing and training for staff in heritage centres. IHT should negotiate a cooperative management agreement for the Franklin Collection, including an annual fee for service to preserve, research, exhibit, and interpret the collection.

Canada Council for the Arts

The Canada Council funds a broad range of arts initiatives, including Elder/youth programs that involve a transfer of skills and knowledge; they also have a special initiatives program that might fund a special project, such as an international summit about Inuit arts and culture.

canadacouncil.ca/

Canadian Northern Economic Development Agency

CanNor has multiple funding opportunities that support participation of Indigenous people in the economy and address training/capacity building, entrepreneurship, community development, creation and upgrading of community infrastructure.

www.cannor.gc.ca/eng/1351104567432/1351104589057

Digital Museums Canada

digital capacity building and story sharing; \$15,000-\$250,000; Deadline Dec 1; www.digitalmuseums.ca

Crown-Indigenous Relations and Northern Affairs Canada

Inuit groups like NTI, QIA or IHT can discuss with federal partners funding priorities and funding amounts for pressing matters in Nunavut. www.canada.ca/en/crown-indigenous-relations-northern-affairs.html

Environment and Climate Change Canada

Environment and Climate Change Canada provides capital for upgrades and maintenance of energy efficient infrastructure across Canada. In addition to capital, the NIHC could receive funding for maintenance as well as exhibitions and research on Climate Change and Inuit culture. www.canada.ca/en/environment-climate-change/services/environmental-funding.html

Library and Archives Canada

Library and Archives Canada provides financial assistance to the Canadian documentary heritage community. financement-funding.bac-lac.gc.ca/eng

Government of Nunavut

The NIHC should draft a whole of government MOU with the GN to provide programming designed for their clientele. The NIHC should also apply for funding from existing programs, such as:

Department of Culture and Heritage

Deadline for funding applications January 31

www.gov.nu.ca/sites/default/files/ch_revised_gc_policy_final_august_12_2021.pdf

	Grants	Contributions	Program Scope
Name	Max. funding	Max. funding	
Language and Implementation	\$15,000	\$100,000	teaching, development, promotion or preservation of Inuktitut
Youth Initiatives	\$15,000	\$25,000	provides youth the opportunity to contribute to cultural and language initiatives
Elders initiatives	\$15,000	\$25,000	promote Elders' activities in Nunavut such as forming Elders' committees or to teach sewing and tool-making workshops
Youth and Elders Committees	\$5,000		supports committees and cultural activities that encourage interaction and relationship-building between Elders and youth
Culture and Heritage	\$15,000	\$75,000	supports a wide variety of activities related to increasing awareness and appreciation of Nunavut culture and heritage
Archaeology and Palaeontology Research Support	\$5,000		provides grants to non-profit organizations and student researchers conducting archaeological or paleontological research in Nunavut
Inuit Societal Values		\$100,000	supports projects that promote Inuit Societal Values, and can include, but are not limited to, counseling using traditional knowledge, teaching traditional practices such as tool or boat making, and activities that foster social connectedness
Cultural Communications Program		\$50,000	supports a wide variety of individuals and organizations engaged in cultural communications in many different mediums such as radio shows, web series, youth mentoring and on-the-land programs, and information and consultation initiatives
Heritage Facilities		\$500,000	helps to ensure that communities across Nunavut have access to well-maintained facilities that enable Nunavummiut to engage with their culture and heritage
Elders and Youth Facilities		\$200,000	helps to ensure that communities across Nunavut have access to well-maintained facilities that enable Elders and youth to participate in social and cultural activities

	Grants	Contributions	Program Scope
Toponymy Program		\$50,000	provides contributions to individuals and non-profit organizations that are actively involved in toponymy initiatives in Nunavut such as developing maps, creating place name databases, and conducting research on regional toponymy
Arts		\$50,000	supports a wide variety of art projects in many different mediums such as art and music camps and classes, art shows and festivals, community theatre productions, and art workshops

Economic Development and Transportation

Independent Science Program for Youth

\$5,000, Deadline: March 31

The I-SPY Fund aims to support initiatives that engage Nunavut students in hands-on science learning opportunities, generate an interest in science among students, promote careers in science and technology, highlight Nunavut-relevant examples of science research and projects; gov.nu.ca/edt/programs-services/independent-science-programs-youth-i-spy

Country Food Distribution Program

\$10,000 Deadline: none

The Community Harvesting Transfer Fund supports initiatives that will improve the local harvesting economy; gov.nu.ca/edt/programs-services/country-food-distribution-program

Community Tourism and Cultural Industries

This program strengthens community infrastructure and readiness for tourism, and enhances economic development in sectors such as music, digital media, writing and performing arts; www.gov.nu.ca/sites/default/files/community_tourism_and_cultural_industries_new_guidelines_12.05.17_0.pdf

Getting Started: Arts Creation and Training

\$35,000, Deadline: none

Arts Creation and Training; supports education and training for small businesses, individuals, organizations, and municipalities that seek to start, build upon or enhance their service delivery capacity or hone their artistic ability

Product Development and Marketing

\$100,000, Deadline: none

Supports the development of Nunavut's Arts, Cultural and Tourism Sectors and assists Nunavut Small Businesses, organizations, individuals, and municipalities that have identified promising product and marketing opportunities

Cultural Tourism and Small Asset Improvements

\$100,000, Deadline: none

Supports infrastructure development and adds value to the cultural and tourism sectors; targeted towards small businesses, artist studios, municipalities, and other organizations and supports community visitor centre improvements and the installation of public art displays

Nunavut Economic Foundations Fund: Strategic Investments Program

Maximum of \$250,000, Deadline: none, upon request by ED&T

Assists businesses, community governments, not-for-profit corporations and societies with training, marketing and community development

Department of Community and Government Services

Sports and Recreation Division \$25,000, Deadline: end of October

Micro-grants to support existing programs with projects that plan and deliver sport, physical activity and recreation initiatives

Department of Environment

Heritage Rivers and Territorial Parks mandates come with IIBAs that have clauses on the protection of Inuit cultural heritage; the NIHC is hoping to establish an MOU that outlines how the centre can support requirements to implement preservation, research, and educational programs

Department of Justice

Management of the healing facility in Iqaluit has expressed interest in exploring collaboration between the NIHC and the department to meet its mandate to deliver a wide range of cultural and healing programming

Department of Education

Several branches of the department have acknowledged the learning benefits that the NIHC can bring to their own operations; the NIHC is interested in pursuing MOUs that outline collaborations in the areas of primary, secondary, and post-secondary education

City of Iqaluit

develop MOU through which the City would waive property taxes (\$250,000) and garbage collection fees (\$25,000) and the NIHC would provide Elder/youth programs, Youth Camps (\$5,400) and organize annual events (\$36,000). The NIHC could also apply to the Community Wellness Fund for cultural, learning and creative programming (deadline May, funding amount variable). www.iqaluit.ca/news/community-wellness-call-proposals-multi-year-2020-2022-new-deadline

Inuit Organizations

NTI Cultural and Healing Program

\$25,000, Deadlines April 1, August 1, December 1

Cultural and Healing Program was created to address the harms and intergenerational effects of residential schools and can fund any of the following; healing programs; teaching of Inuit history, culture, languages and traditions; or traditional or on-the-land programs, www.tunngavik.com/initiative/pages/nunavut-tunngavik-foundation/cultural-and-healing-program/

Makigiaqta Contribution Program

Makigiaqta invests in projects, resources and initiatives that are in line with its Strategic Priority Areas (SPAs): early learning systems, wrap-around supports for success in K-12 and beyond, foundational skills development opportunities for adults; advanced training and post-secondary linked with employment; www.makigiaqta.com/wp-content/uploads/2019/02/Makigiaqta-Contribution-Guideline.pdf

Service delivery

Provides funding for Foundational Skills Development Opportunities for Adults

Advanced Training and Post-secondary linked with employment; \$250,000, Deadline March 15

Capability Development and Systems Improvement

Provides funding for all four SPAs; \$250,000, Deadline March 15

Quvvariarniq Program Policy

Provides funding for mentorship opportunities intended to provide Nunavut Inuit with education, training and skills needed for employment to enhance their economic participation and opportunities, and to train the next generation of Inuit leaders; \$250,000, Deadline: annual intake until annual funding is exhausted

QIA

Grants and Contributions Requests Program

\$15,000, Deadline: year-round until annual funding is exhausted

Grants and Contributions Requests Program is geared towards individuals or groups/organization that are seeking financial assistance for activities that support the protection and promotion of Inuit rights and values in the Qikiqtani; www.qia.ca/programs/grant-requests-program/

Foundations and Corporate Sponsorships

Where possible NIHC would form long-term relationships with foundations and corporations, including naming of various spaces in the Centre and support for multiyear projects. By establishing ongoing relationships with corporate sponsors and foundations for larger, multiyear projects, the NIHC will reduce the amount of fundraising required on an annual basis. The list of foundations and corporations being approached is confidential.

Earned Revenues

Admission Fees

Admission will be by donation for Nunavummiut. Annually an average of 28,000 Nunavut residents are expected to visit the NIHC. Assuming that about 10% of Nunavummiut visitors will make a donation of \$5, the centre could generate additional income of \$14,000; Admission will be charged to visitors from the rest of Canada/the world: 6,500 x \$15/person = \$97,500.

Education and Public Program Registration Fees

The ability of organizations to pay a fee for NIHC programs or services varies significantly. Registration fees for workshops will vary considerably depending upon the duration, NIHC overhead costs (e.g., coordinator, security, cleaning), instructors' fees and materials supplied. The NIHC could charge an actual cost recovery fee or a pay as you can fee for workshops supported through grants or other fundraising. Workshops will normally range in size from six to 20 participants.

Program	Frequency	Unit Cost	Total
NIHC-organized workshops: some workshops may be a half-day, while others may be weeks long	20-30 workshops per year (100 days/ year)	Between \$25 - \$1500	\$76,000
Educational programs: on- and off-site programs will be offered with the support of the Department of Education; there is potential to develop 1.5 hour long distance learning programs for Nunavummiut (free) as well as other Canadian/international students (for a fee of \$200/session) with foundation/ corporate support.	10 programs/ year on-site x 50 distance learning programs	\$200/class on site; \$200 distance learning for non-Nunavummiut	\$2,000 \$10,000
Daycare use of the Children's Discovery Gallery, with both NIHC staff and daycare supervisors	132 visits (3/ week x 11m) x 20 children = 2,640	\$5/child	\$13,200
Birthday parties and sleepovers in the Children's Discovery Gallery, organized & supervised by NIHC staff	10 parties/ year	\$15/child or minimum \$150/party	\$1,500
Total			\$102,700

Travelling Exhibitions

The NIHC should wait at least five years to become established before considering developing exhibitions that could travel to the rest of Canada and/or internationally. Travelling exhibitions may be developed with project funding from DCH as well as corporate and/or foundation investment but normally do not earn significant revenue for the heritage centre. The objective would be for the project to pay for itself.

Leased Spaces

Space	Monthly Rent	Total (Gross)
Daycare: Based on current rent; note this does not reflect the value of the space so funding will have to be found to make up the difference	\$2,152/m	\$25,824
Café: Potential to develop training program that could be supported by a foundation or corporation; \$32-\$55/sq ft, as this is prime space and includes access to the lobby, estimate at the high end	1,080 sq ft x \$55	\$60,000
Shop: Develop unique items for sale on-site and online, e.g., casts, 3D printed replicas of archaeological specimens, taxidermied specimens; create authentic Inuit objects for sale to specialized markets internationally (e.g., museums/films); \$32-\$55/sq ft – as this is prime space, estimate at the high end	1,080 sq ft x \$55 = \$5000/month	\$60,000
Offices: Rent up to five offices to like-minded organizations e.g., Inuit Art Foundation, Canada Goose	\$1,300/m or \$15,600/year x 2 offices	31,200
Total		\$177.024

Daycare

The daycare would be operated by an external partner, probably Tumikuluut. Tumikuluut currently pays less than \$15/sq ft (\$2,152.50/month), compared to a value closer to \$55/sq ft for office space. The current size is only 1,640 sq ft, compared to 1,937.50 sq ft requested in the new space. The value of the daycare space would be upwards of \$110,00/year; it is not realistic to expect the daycare to spend that much. Either the capital funds necessary to build that part of the NIHC need to be raised from other sources that normally support daycares, or we need to identify a funder prepared to underwrite the rent over the long term.

Café and Shop

IHT's goal is also to maximize earned revenues through social enterprise. IHT intends to commission a study to explore the operations model and potential for earned revenue through the café, shop, sale of authentic Inuit objects for use by museums or film companies, and framing, as well as any ideas they may come up with. The café and shop could be operated by the NIHC or, as is more common in museums in southern Canada, leased to local restaurateurs and retailers to operate. This scenario assumes the spaces would be leased but the NIHC has both financial and mission-driven goals for the shop and café that make a lease relationship more complicated.

Hostel

The following chart illustrates potential income from the hostel using a range of rack rates and occupancy levels:

Occupancy	Room Nights	Rate/night \$150	Rate/night \$175	Rate/night \$200	Rate/night \$225
100%	1,095	\$164,250	\$191,625	\$219,000	\$246,375
70%	767	\$115,050	\$134,225	\$153,400	\$172,575
50%	548	\$82,200	\$95,900	\$109,600	\$123,300

Facility Rentals

Many organizations in Iqaluit are interested in renting spaces from the NIHC for their own programs. The boardroom, hostel, workshops, theatre, lobby, and butchering room, and Children's Discovery Gallery would all be available to rent when not required for NIHC programs.

Room	Frequency	NFP/Corporate	Total	Average
Workshops: half day Clean, dirty, carving studio, butchering space	150 half days	\$100-\$200/half	\$15,000-\$30,000	\$22,500
Workshops: full day	50 days	\$200-\$400/day	\$10,000-\$20,000	\$15,000
NAC: rental of various spaces for classroom use	220 half days and 14 full days/year	About \$600/ half day & \$900/full day	\$132,000	\$132,000
IQ Lab: Could be rented by organizations for their IQ days, or for meetings	20 half days	\$500-\$1,000/day	\$5,000 - \$10,000	\$7,500
Boardroom: charge extra for internet, technical equipment, etc.	24-48 days	\$200-\$400/day	\$4,800-\$19,200	\$12,000
Theatre: rehearsals & performances	150	\$300-\$600/day	\$45,000-\$90,000	\$70,000
Lobby: special events & receptions; charge extra for specific items (e.g., use of tables and chairs)	120 half days	\$300-\$600/day	\$18,000-\$36,000	\$27,000
Combined spaces: major events	5-10	\$1,200	\$6,000 – \$12,000	\$9,000
Total			\$103,800 - \$217,200	\$163,000

Theatre

The theatre could be operated directly by the NIHC or leased to a performing arts organization to manage on behalf of the NIHC, possibly Alianait or the Francophone Association of Nunavut, with the NIHC retaining the first choice of booking dates. This scenario assumes the theatre would be operated by the NIHC rather than leased.

Income

Core Funding	
Government of Nunavut	\$3,000,000
City of Iqaluit (property taxes & garbage collection fees, payment for Youth Camps and special events)	\$315,000
Income from Endowment	\$500,000
Project Funding	
Federal government	\$300,000
Territorial Government	\$300,000
Inuit Organizations	\$150,000
Foundations	\$500,000
Corporate Sponsorships	\$500,000
Earned Revenues	
Leased spaces (e.g., café, shop, daycare \$25,830, offices \$78,000)	\$177,024
Hostel	\$175,000
Rentals (e.g., theatre, workshops, boardroom, lobby)	\$163,000
Admissions	\$97,500
Admission donations	\$14,000
Program Registrations	\$246,550
Sale of commissioned authentic Inuit objects	\$100,000
Framing	\$50,000
Total	\$6,088,074



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INUIT INGILGAAGNITTANIK TIGUMIAKTIKHANIK
INUIT HERITAGE TRUST INC
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