



NM
AG NELSON MUSEUM
ARCHIVES & GALLERY

Annual Report

NELSON MUSEUM, ARCHIVES & GALLERY 2022

NM
AG NELSON MUSEUM
ARCHIVES & GALLERY
galleries | museum | archives | bunker | shop
502 Dundas Street

502

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The Nelson Museum, Archives & Gallery acknowledges that the Museum resides on the traditional unceded territory of the Sinixt and Ktunaxa Peoples. We would like to thank and acknowledge the Sinixt Confederacy, Yaqan Nukiy Ktunaxa Band, and the West Kootenay Métis Association for the opportunity to live, learn and share in cultural experiences in this beautiful place.



Night at the Museum - for Stuffedies! during the Back on Track exhibition.

Year in Review: 2022

7,177 TOTAL VISITORS

650 STUDENTS, CHILDREN & YOUTH

27 SCHOOL TOURS

324 MEMBERSHIPS SOLD

3,105 VOLUNTEER HOURS

58 VOLUNTEERS

145 ARCHIVES INQUIRIES

51 FREE PUBLIC PROGRAMS

137 ARTISTS REPRESENTED IN THE SHOP AND GALLERIES

From the Chair of the Board

The experience of slowly moving out of the pandemic has been both exciting and challenging. There has been a huge impact on every organization, business, family and individual in our community. However, with the Museum professional staff, dedicated volunteers, and an engaged Board, we have continued to grow and flourish despite the restrictions within which we functioned.

The re-branding of the Museum has been most exciting! Now known as the NMAG, this name change has brought the organization in line with similar museums, archives and galleries across the country. Along with new signs (soon to come!) and colours, the Museum has undergone a refresh. In addition, the 3rd floor has had a much needed renovation, resulting in a clean, fresh space. The Turret is now indeed the nicest room in Nelson!

The Board of Directors was exceptionally impressed with the resilience of the staff team who continued to reorganize and redevelop all exhibitions and programs, reapply for grants, and search for new funding streams to ensure our viability into the future. The financial sustainability of the organization continued to be a consuming focus during this year. Regional, provincial, and federal emergency funding contributed in part to the financial health, but more emphasis was and continues to be on securing permanent funding, grants, and community support.

I wish to salute the many volunteers that donate hours of time to the running of the Nelson Museum. From the Shop to the Archives to the installation of new exhibits, over 60 volunteers remain the mainstay of the organization. Dedicated members and generous donors are crucial to the ongoing stability of the Nelson Museum.

The Board of Directors of the Nelson Museum, Archives and Art Gallery remained committed to the Vision and Mission alignment with the Strategic Plan in 2022. We continue to advocate for the four priorities of the 2023-2025 Strategic Plan which include: Sustainability and Consistency; Social Justice; Organizational Resilience; and Museum Redevelopment.

The 2023-2025 Strategic Plan will not only carry the organization forward through the unknowns in funding and shifting paradigms but will also help to create long-lasting systemic change within the Museum.

I would like to sincerely thank our members and donors for their ongoing support. Once again, I wish to thank the incredible team that keeps us afloat, led by Astrid Heyerdahl, Executive Director. And to all the past, present, (and future!) Board Members, thank you!

Sheila Achilles

Board Chair
Nelson Museum, Archives
& Gallery



From the Executive Director

The year 2022 saw a number of manifestations of the years of hard work in policy change, communication, critical pedagogy, social justice, and decolonization undertaken by the Nelson Museum. The Museum team completed important projects and implemented fundamental changes that will have positive impact for years to come.

First and foremost, we became known as the Nelson Museum, Archives & Gallery. Clarity and inclusivity drove the decision for the name change and rebranding, and with this change we honour our past while boldly moving forward towards our vision. In 2023, we will install three new building signs to clearly demarcate 502 Vernon Street as the community's museum, archives and gallery.

Although we are now NMAG, we remain the cultural touchstone of Nelson and stay true to our vision and mission.

Vision: An inclusive society inspired by the convergence of art and history.

Mission: To be a cultural hub that provides integrative art & regional history programs to encourage new perspectives and foster a collaborative community.

Throughout 2022, the board, staff and volunteers were guided by the 2021-2022 Strategic Plan which prioritized social justice. I thank the staff team for bringing the vision to life. Lesley Garlow, Museum Educator and Stephanie Myers, Public Program Coordinator created critical community programming for families, students and adults, to continue meaningful steps towards answering the Truth and Reconciliation Commission's Calls to Action, to bring art and history to life, and to create important conversations in Nelson and beyond.

The 2022 exhibition season was exceptional and brought many visitors through our doors. Arin Fay, Curator continues to bring critical conversation to the fore by working with incredible Canadian artists and decolonized critical curation. Highlights include *SHUTTER*, funded by the Canada Council for the Arts, and the fourth of an ongoing series of medium-centric group exhibitions; and *Generational Echoes* which presented a series created by Emma Nishimura focusing on the narratives surrounding the Japanese Canadian internment.

October 2022 marked two years of operations of Nelson's Cold War Bunker! Jean-Philippe, Archivist and Collections Manager; Tressa Ford, Assistant Archivist; and Riley Stewart, Audio-Visual Specialist, and their team expanded our capacity for a/v digitization, and managed the installation

of movable archival shelving which increased our capacity for necessary growth in the Shawn Lamb Archives. JP and his team ensure ongoing free and democratic access to these important community resources.

The Shop is an important source of earned revenue and provides great support for local and regional artists, artisans, and authors. Cindy Fillion, in her role as Visitor Services Manager, not only supports artists through the Shop, but also supports the wonderful work of our incredible volunteer team.

Stephanie Delnea, Communications and Development Coordinator has brought great dedication and expertise to her role. Far beyond design, press releases, social media, and software management, Stephanie helps to further coalesce the team and ensure the membership continues to be cared for deeply.

I would like to thank our volunteers and dedicated Board of Directors for thousands of volunteer hours. The board is comprised of passionate community members who believe so strongly in our vision and mission, and in the importance of the Nelson Museum to the fabric of Nelson.

To all our volunteers, donors, and members—thank you for your ongoing support! We could not do this without you.

2023 has started beautifully! We have received a few major grants, including a \$500,000 grant from the Province of BC to redevelop the second floor museum exhibition. 2023 and beyond will bring many exciting programs, exhibitions, major projects, new signs, building lights, and more!

We will always be your local and regional museum, archives and public art gallery and we look forward to connecting with you throughout 2023 and beyond. Thank you!

Astrid Heyerdahl, M.A., M.Ed.

Executive Director
Nelson Museum, Archives
& Gallery



Public Programs



DJ Olive performs in the Bunker.



Night at the Museum - for Stuffs!



Making stamps in the Gallery.

Programming 2022

JANUARY

Après FREE Thursdays

FEBRUARY

Love in the Time of COVID virtual literacy series
Après FREE Thursdays
Family Day portraits
Pink Shirt Day podcast

FEBRUARY (CONT.)

Broken Promises exhibition opening
Grow Show Game Show
Heritage Week Bunker Tour

MARCH

Two updated Community Cabinets
BOOK LAUNCH: *A Play on Birds*
Generational Echoes exhibition opening



Family Day portraits. Photo by Bobbi Barbarich.



Tsuneko Kokubo performing in the Gallery.



Back on Track opening reception.

APRIL

Spring Fling FREE Thursdays
Lino Cutting workshop

MAY

Teachers Industry Night
Spring Fling FREE Thursdays
Artist Talk with Emma Nishimura
Asian Heritage Month Film Festival
Lino Cutting workshop
Mystery Mountain Project Film Screening

JUNE

SHUTTER exhibition opening and artist talk
Enduring Spirit exhibition opening
BOOK LAUNCH: *When Trains Ruled the Kootenays*
Red Ribbon Round It walking tour app launch
Queering the Interior film premiere
ArtWalk first opening



Fred Rosenberg speaking at the SHUTTER closing party.



Wreath making with the volunteers!

JULY

Red Ribbon Round It open for July 1st
Summer Lovin' FREE Thursday Evenings
ArtWalk second opening

AUGUST

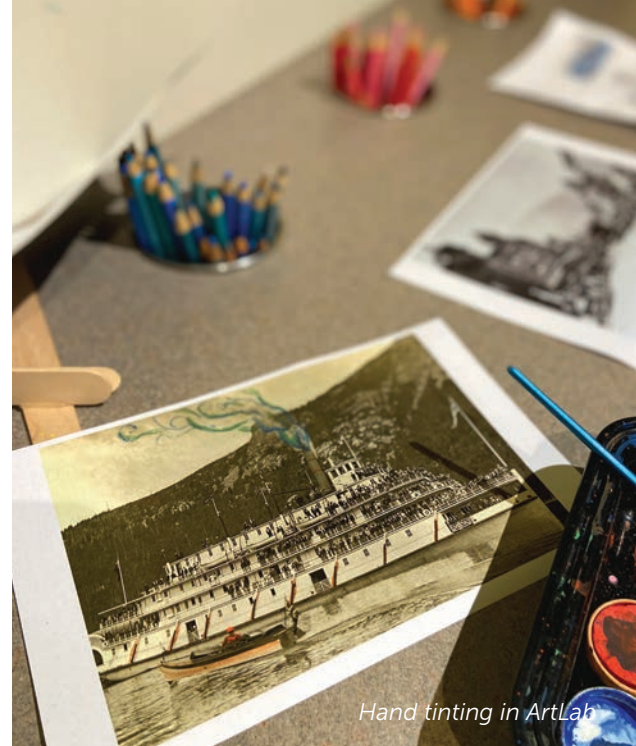
Beading in ArtLab
Summer Lovin' FREE Thursdays
Columbia Basin Culture Tour
There Once Was a Girl Named Hester and Other Damaged Kids exhibition opening

SEPTEMBER

Beading in ArtLab
Yoga at the Museum returns!
Walk Through the Archive - Past, Present, Future
SHUTTER closing celebration and book signing with Fred Rosenberg
Back on Track: Kootenay Railways exhibition opening
Night at the Museum - for Stuffies!



Artist Jaime Black joined virtually for the opening of the REDress Project installation in the Museum.



Hand tinting in ArtLab



ArtWalk opening night.

OCTOBER

Sketch the Gallery with Erin Shuttleworth series
Mini-Mash!

Sketch the Gallery with Martha Stokoe series
The Geography of Memory panel discussion
BOOK LAUNCH: *Hypatia's Wake*

NOVEMBER

Updated Community Cabinet
BOOK LAUNCH: *Connecting the Kootenays*
Fall into Fall FREE Thursdays

NOVEMBER (CONT.)

Sketch the Gallery with Martha Stokoe series
Sketch the Gallery with Erin Shuttleworth series
Bunker Performance with DJ Olive
Where We Stand exhibition opening

DECEMBER

Wreath making with volunteers
Youth Art virtual workshops
NDCU Members Sale!



Back on Track, detail. Photo by Bobbi Barbarich.

The Galleries

The 2022 exhibition schedule was a brilliant blend of contemporary and historical programming — critical, expansive, investigative and reverential.

We emerged into the spring with the symbiotic subject matter of Emma Nishimura's *Generational Echoes* and *Broken Promises*, toured by the Nikkei National Museum and Cultural Centre, Royal BC Museum, and University of Victoria.

Nishimura's work delved deeply into memory, language and culture, symbolic and highly skilled mark-making and thoughtful constructions or 'furoshiki' which held the impossible weight of history. The exhibition powerfully documented the personal as well as the spirit of generations of Japanese Canadians, as evoked through her separate but interconnected series work.

In stark contrast but similar intention, *Broken Promises* presented like pages from a book. The result of seven years of academic inquiry and collaboration, *Broken Promises* reinforced the emotional and aesthetic power of Nishimura's work with facts and figures from myriad sources and perspectives.

The *Generational Echoes* exhibition was honored by Tsuneko Kokubo's *Furoshiki* dance performance, which was filmed within the gallery space; a perfect pairing of intention, emotion and creative expression. *Furoshiki* was filmed by Carlo Alcos with light design by Alex Botton and soundscape by Paul 'Garbanzo' Gibbons. Whenever possible, it is an important tenant of the NMAG vision and mandate to expand upon ideas and augment artistic expression in creative and inclusive ways, and this film project was an excellent example of how that is done, a legacy of cultural expression, which elevates all involved.

Integrated in the sound are voices of Tsuneko, her late mother, and other relatives, recorded many years ago in the Buddhist Temple in Steveston BC. Most of the ominous sounds of war were recorded by using an old suitcase which Tsuneko's late father, Hideo, had with him when he was incarcerated in the prison camp. By placing a pick-up on the empty suitcase, even the lightest touch is amplified.

Summer brought two more intentionally intertwined exhibitions — Tekoa Predika's *Enduring Spirit*, and the larger than life, *SHUTTER* group photography exhibition, featuring Dayna Danger, Adad Hannah, Sandra Semchuk & Jerry DesVoignes, Thaddeus Holownia, Althea Thauberger, Suzy Lake, and Fred Rosenberg.

The art of photography, from tin type to tilt-shift, is explored in these respective exhibitions, bringing artists

together from across Canada and from our own region.

Predika documented the alternative architecture and industrious ethos of Kootenay sub-culture with his timeless tintype camera.

The *SHUTTER* exhibition represents the most recent iteration of our "blue sky" curatorial visioning come to life. These exhibitions elevate our reach and relevance within the broader arts and culture world, they expand our ability to achieve the highest standards of exhibition design and presentation, and they profoundly impact the local community by distributing funding to all manner of professionals and infrastructure in the area.

Back on Track, the history exhibition curated by JP Stienne was researched and supported extensively by the historical community and partnerships with regional museums, archives and collectors. This exhibition tells the story of rail history in the Kootenays through artifacts, maps, photos, and memories and memorabilia. The history of trains is fascinating and complicated, and all facets found a place in this show.

The end of summer brought the poignantly beautiful *There Once was a Girl Named Hester and Other Damaged Kids*. This exhibition was brought to us by the Dutch/Israeli artist Amitai Ben David, an artist who spends his time and considerable talents in both Nelson and Amsterdam.

Last, but not least, we had the meaningfully reflective exhibition *Where We Stand: the Past /Present/Future of the Museum* collaboratively curated by the NMAG Executive Director Astrid Heyerdahl, and team members Lesley Garlow and Stephanie Delnea. This exhibition gave members and patrons the opportunity to see what change looks like, often unseen. We turned the lens inward and examined our role in responding to the calls outlined by the TRC within our industry, missing voices, access, and relationship-building, what we have accomplished, what we are working on, and what we have left to do.

The 2022 exhibition season endeavors to support and illustrate the multi-pronged priorities of our vision and mandate and find interesting and engaging ways to do that through the promotion and presentation of contemporary art and history exhibitions. This work is a challenging pleasure and a privilege.

ARIN FAY
CURATOR



The REDress Project

2ND FLOOR MUSEUM EXHIBIT

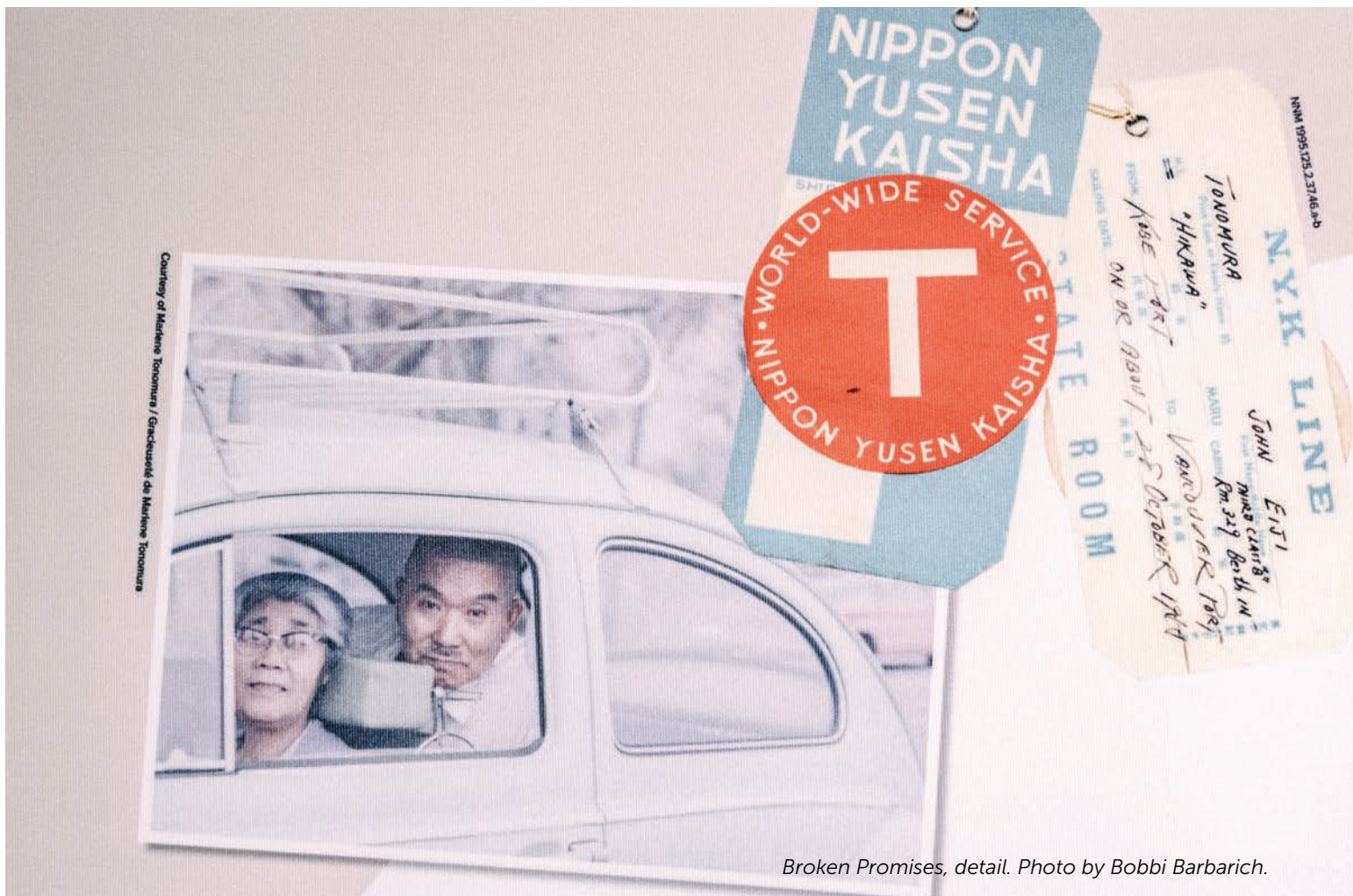
CURATED BY JAIME BLACK AND ARIN FAY

The Summer of 2022 saw the permanent installation of Jaime Black's REDress Project as part of our second-floor museum, a result of the work and relationship building developed with this artist in 2020/2021 when we exhibited the REDress Project in both the gallery and community space.

This is no static installation, rather a continuing conversation with the artist, community and subject matter, involving the ongoing understanding and respect to issues of cultural safety, access and inclusion as well as the tenants of the medicine wheel and seasonal considerations.

This installation will involve an annual gathering of cedar, which is an important, living facet of this work, tying the work and subject matter to the land and people who live here.

This is the second permanent installation of Jaimie Black's REDress Project in Canada, the other being installed at the Canadian Museum for Human Rights in Winnipeg, Manitoba.



Broken Promises, detail. Photo by Bobbi Barbarich.

Broken Promises

FEBRUARY 26 TO MAY 28, 2022 | GALLERY B | PRESENTED BY LANDSCAPES OF INJUSTICE

In 1942, as World War II raged on overseas, the Canadian government enacted the Defense of Canada Regulations to forcibly remove and relocate over 22,000 Japanese Canadians living on the BC coast. At first told by government officials that their property and belongings would be kept safely, the displaced families soon found out this was not the case; properties were looted, and land was given away or sold. In 1949, when Japanese internment in Canada officially ended, tens of thousands of families were left with next to nothing.

Broken Promises examines this dark time in Canadian history through the stories of seven Japanese Canadians and explores life for Japanese Canadians in Canada before war, the administration of their lives during and after war ends, and how legacies of dispossession continue to this day.

Grounded in research from *Landscapes of Injustice* – a seven year, multi-disciplinary, multi-institutional, community engaged project, this exhibit illuminates the loss of home and the struggle for justice of one racially marginalized community. *Broken Promises* is the product of a new, highly innovative way of learning and teaching a history of injustice that enables those with lived experiences to tell their own stories in a way that speaks to a broader, collective history.

"Asian history and heritage, and Japanese Canadian history specifically, is important and relevant here in the Kootenays, as elsewhere, due to the pronounced but often unspoken impact of these cultures to communities that were built and informed by people who were ill-served, obscured, and devalued by settler cultures in myriad ways," says Curator Arin Fay. "Japanese internment camps are one example of this, and the *Broken Promises* exhibition and educational offerings will help highlight and disseminate this history.



Generational Echoes, detail. Photo by Bobbi Barbarich.

Generational Echoes

MARCH 12 TO JUNE 4, 2022 | GALLERY A | CURATED BY ARIN FAY

Thinking about the weight of memory and the stories that are passed down from one generation to the next (and the stories that are lost as well) *Generational Echoes* presents a survey of series created by Emma Nishimura and focuses on the narratives surrounding the Japanese Canadian internment.

Based in Toronto, Emma's work ranges from traditional etchings, archival pigment prints, drawings, and audio pieces to art installations. Using a diversity of media, her work addresses ideas of memory and loss that are rooted within family stories and inherited narratives.

Generational Echoes provided us with a perfect opportunity to engage the music and dance of Koko and Paul Gibbons, producing the beautiful and haunting legacy performance piece, *Furoshiki*. We were also able to virtually host Emma for a virtual artist talk at the exhibition opening in March, allowing audiences to discuss the subject matter, history, and processes that informed the work.



Enduring Spirit, detail. Photo by Tekoa Predika.

Enduring Spirit

JUNE 11 TO AUGUST 13, 2022 | GALLERY B | CURATED BY ARIN FAY

The people that populate Tekoa Predika's dark and suspended tintype photos are those that live on the edges of the status quo, far from the predictability of cookie cutter suburbs and *Lawn & Garden* layouts. The images in *Enduring Spirit* show a symbiosis between people and place, past and present, a melding that the wet plate collodion photo process dramatically accentuates with its timeless aesthetic. Alternative building materials, intuitive design and salvaged and re-used materials are on display, along with the pride of place and creation that is evident in these moments immortalized by Tekoa's immutable camera and sensitive eye.

The 'enduring spirit' so captured in these evocative photos could not be presented at a more appropriate and poignant time in the Kootenay region, as those who embody this spirit find it more and more difficult to carve out such beautiful places. The privilege and precariousness of belonging to, and feeling connected to, a particular landscape is a time-immemorial saga that continues unabated here as elsewhere. The concept of home is not a simple matter; it is political, fundamental, but also provides basic shelter from the storm.



SHUTTER

JUNE 18 TO SEPTEMBER, 2022 | GALLERY A | CURATED BY ARIN FAY

Famed American landscape photographer Ansel Adams once said, "A good photograph is knowing where to stand." On the surface it seems he is referencing a physical place, perhaps it also refers to a place in time – a context that is equally important.

SHUTTER, a group photography show, is the third in an ongoing series of medium-centric group exhibitions which explore specific medium/media through as diverse a lens

as possible. Featuring the work of Dayna Danger, Adad Hannah, Sandra Semchuk, Thaddeus Holownia, Althea Thauberger, Suzy Lake, and Fred Rosenberg, *SHUTTER* explores place through the contrast between urban and rural locations, work and play, environmental reverence and environmental disaster, and more.

An important element of these medium-centric group shows is that they are rooted in the inclusion of exceptional



SHUTTER opening reception and artist talk. Photo by Jeremy Addington.

regional artists, in concert with contemporaries on a national scale; they are framed by myriad views and vantage points, both familiar and unexpected.

"We are thrilled that our community, artists from across Canada, and the Canada Council for the Arts, by way of continued grant support, are excited by the curatorial and programmatic approach, and ongoing critical success of the medium focused exhibitions," says Nelson Museum

Executive Director, Astrid Heyerdahl. "*SHUTTER* is going to be an exceptional exhibition which we hope many individuals from our community, and beyond, will enjoy."

The Nelson Museum was generously funded by the Canada Council for the Arts to produce an exhibition catalogue, which was released in early 2023. The catalogue captures the artist statements, artist works, and installation photos, ensuring that the legacy of *SHUTTER* will live on.



Hester, detail. Photo by Bobbi Barbarich.

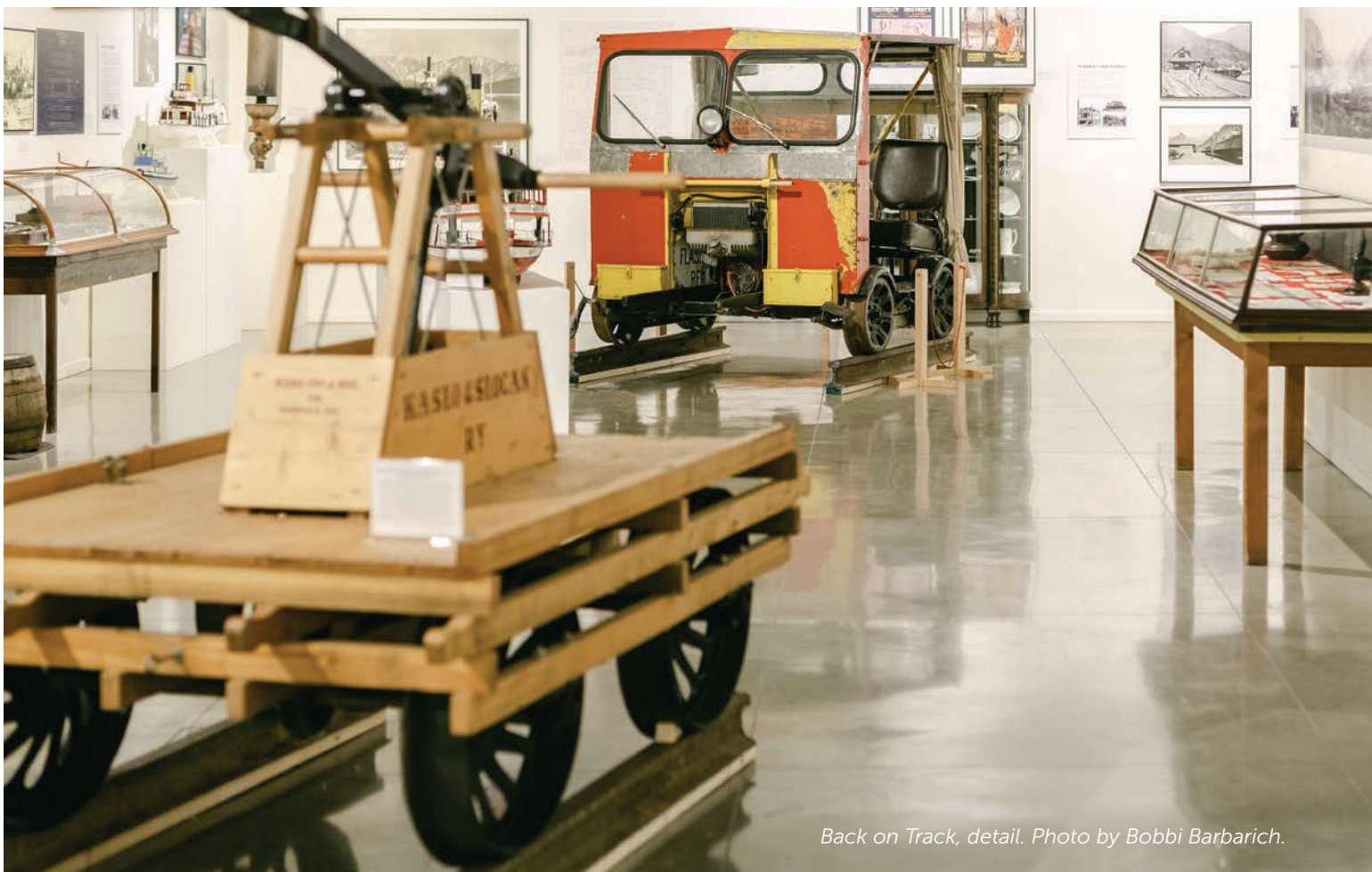
There Once was a Girl Named Hester and Other Damaged Kids

AUGUST 20 TO NOVEMBER 5, 2022 | GALLERY B | CURATED BY ARIN FAY

Through vivid colours and a strange sadness, the odyssey is told of a small doll lost in the real world. This is the subject of *There Once was a Girl Named Hester and Other Damaged Kids*, a collection of paintings by Nelson-based Dutch/Israeli artist Amitai Ben David. The images in *Hester* were inspired by *Ziva the Doll*, a black and white Israeli children's book from the 1960s. Through *Hester*, Ben David explores the upbringing of his Jewish Dutch mother, Hester Trompetter, who, as a young girl was orphaned, and lived through the traumatic experiences of war - experiences that are both unique to his family history but universal in regards to impact and inheritance.

"I create settings where the individual is surrounded by both the beautiful and the toxic, where brushstrokes build images and deconstruct them simultaneously," Ben David writes in his artist statement. "[My] 'damaged' and scarred protagonists are balancing themselves in a disintegrating landscape, stumbling and rising. I depict a world where horror and beauty are entangled, where nature blossoms and burns away in fantastic shapes and colours."

As a father himself, Ben David sees *Hester* as an opportunity to explore feelings of vulnerability, depend-ency, courage, and belonging, as he watches his children grow and wade through challenging emo-tions, feelings and experiences - not unlike the subjects in his paintings. There is a dissonance, both abstract and familiar, sing-song sweet and sinister, and the story they tell is a compounded and diasporic fairy tale of sorts, about people both real and imagined.



Back on Track, detail. Photo by Bobbi Barbarich.

Back on Track

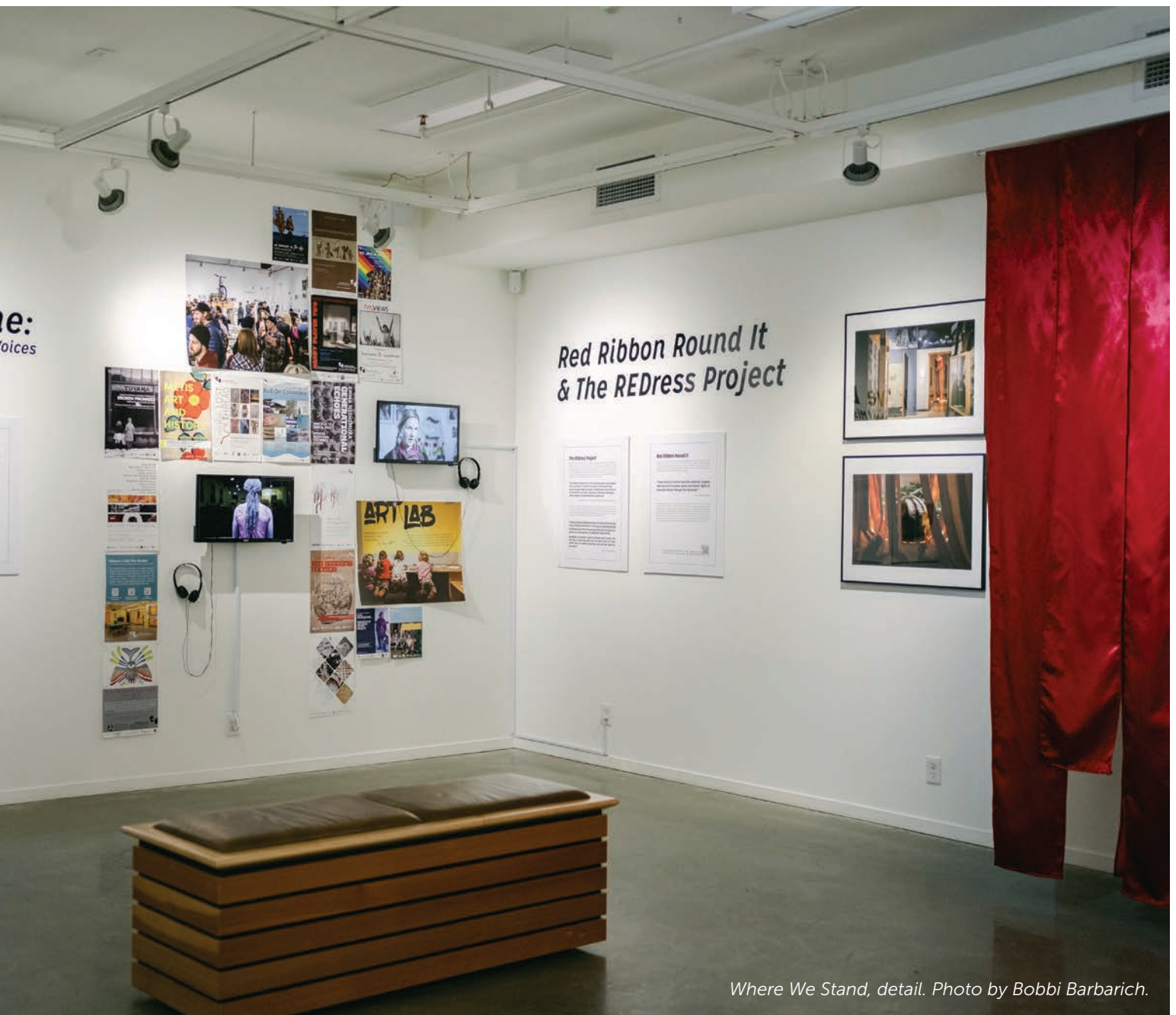
SEPTEMBER 16, 2022 TO FEBRUARY 5, 2023 | GALLERY A | CURATED BY JEAN-PHILIPPE STIENNE

From the copper mines of the Boundary District through to the coalfields of the Crowsnest, railways shaped the development of social, political, and economic life in the Kootenays. As the various and competing rail lines created a vast transportation network that connected east to west, it also brought calamity – cutting through Indigenous territories, causing environmental distress, and exploiting First Nations people and Chinese immigrants in work camps.

Back on Track explores both the vast opportunities and the detrimental practices that accompanied the expansion of the railways in the west. The exhibition features artifacts, photographs, maps, and other documents from museums, archives, and individuals around the region and beyond. A highlight of the exhibition is a working model train from the 1950s, which spans a 9ft x 5ft table.

Railways have been a large part of the Kootenay story from the late 1800s onwards, involving sternwheeler fleets, tourist hotels, passenger services, and rival railway barons. The founding and location of so many of the towns and cities was largely due to the building of railways. However, there is another, less appealing side to the story, that we must never overlook: the huge land grants given to railway companies, the disregard for Indigenous land rights, the environmental destruction and pollution, the exploitation and dangerous labour conditions suffered by many of the railway labourers, and more. *Back on Track* captures a sense of the many sides of this fascinating and complex history, whose legacy touches our lives every day.

The exhibition coincided with the first ever joint Canadian Pacific Historical Association and Great Northern Railway Historical Society Convention, being held in Nelson from September 17-21, when over 200 train and railway history enthusiasts visited the region. An exhibition catalogue is also in the design and production stages, and will be released in mid-2023.



Where We Stand, detail. Photo by Bobbi Barbarich.

Where We Stand

NOV 19, 2022 TO FEB 18, 2023 | GALLERY B | CURATED BY ASTRID HEYERDAHL AND LESLEY GARLOW

Thinking about the weight of memory and the stories that are passed down from one generation to the next (and the stories that are lost as well) Generational Echoes presents a survey of series created by Emma Nishimura and focuses on the narratives surrounding the Japanese Canadian internment.

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Lakeside Park, June 10 2022. Photo by Bobbi Barbarich.

The Shop

2022 was a big year at the Museum! In the Shop we continued to host book events, participated in ArtWalk, and continued to carry and support a vast number of local makers and authors.

Our local authors continue to create and inspire us with their handiwork – Susan Andrews Grace's poetry book *Hypatia's Wake* is about ancient Alexandria's famous female scholar, Terry Gainer's book *When Trains Ruled the Kootenays* paired well with the *Back on Track* history exhibition, and Michael Cone's *Connecting the Kootenays* book launch and multi-media presentation packed the gallery with boat enthusiasts! We continue to be informed and enriched by their research and dedication.

The Museum once again participated in the Nelson & District Arts Council's ArtWalk, and hosting parties on both of the opening nights in July and August. This year we hosted three talented painters – Rita Wege, Stephanie Kellett, and Sherlin Hendrick. We are thrilled to take part in this event every year that highlights and supports our local artists.

The Shop added some new work from local artists this year, including ceramists Diane Walters from eARTh Studios, and Sarah Beatty from Objects and Feelings. We now also carry our four favourite varieties of Virtue Tea (including Cream of Earl Grey), cute earrings from Mountain Top

Clay Co. and wooden utensils by Spooning with Steve. We continue to feature new art pieces from local legends Nadine Boulaine, Abby Wilson, and Lainey Benson, and are always on the lookout for the next breakout artist to feature in the Shop.

In celebration of our new name and logo we produced a line of t-shirts and mugs. Perhaps you've seen our staff or other community member wearing a 'Museum Nerd' or 'History Buff' shirt, or sipping their coffee from an 'Art is political' mug.

The Shop continues to fulfill its mandate of providing an enriching experience for our guests and supporting our community's artists. It brings us great pleasure to sell a mug for a local teacher's gift, a painting to somebody who loves the area and had to move away, or a pair of earrings to a traveller who will wear them back home overseas. Our talented pool of artists' work gets shared and loved near and far.

CINDY FILLION
VISITOR SERVICES MANAGER



Left & Right: Shop details.



From the Shawn Lamb Archives

This year, the Nelson Museum received a grand total of 76 donations, from both individuals and organizations in our community. The items included: six artworks by Alec Garner; a handmade 1950s wedding dress; and a thermometer from the Madden Hotel. Other notable donations included land and trial records from the Nelson Court House, film and audio tapes from Kootenay Co-Op Radio, and wartime photographs, documents and artifacts from the Royal Canadian Legion. The *Back on Track* exhibition also helped bring in many railway objects, including a remarkable collection of original 1890s glass plate negatives.

The Archives team had another busy year helping to answer inquiries, conducting research, and cataloguing our archives. Much of this work was done by a team of 21 volunteers who gave over 1800 hours to assist in the operations of the archives this year. 145 inquiries were answered by the team in 2022, with obituary and family history inquiries accounting for 25 per cent of the total — most often answered by our resident family history expert, Maureen Attridge.

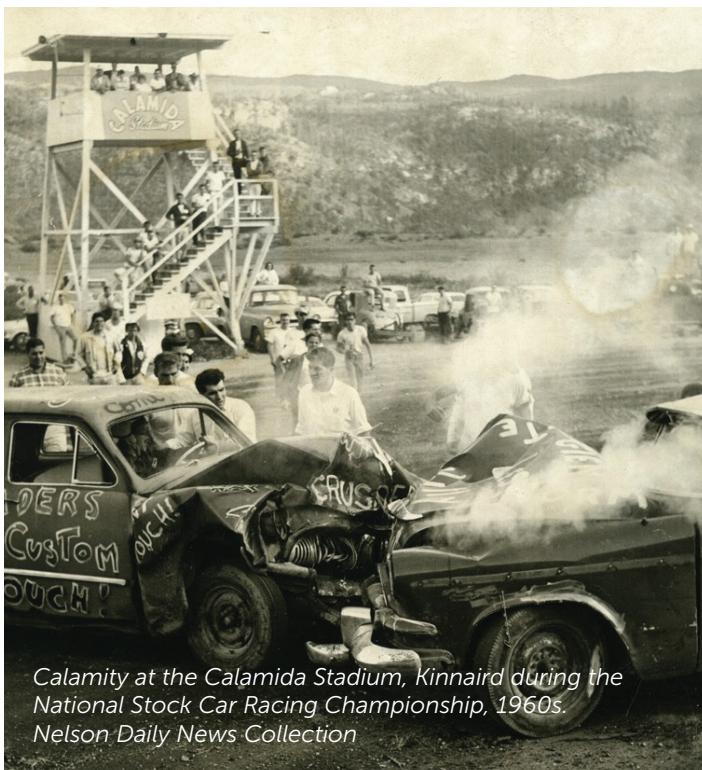
One of the biggest events of the year was the introduction of mobile shelving in the archives storage room. A mammoth effort was required by staff and volunteers to remove the archive records before new shelving units were professionally installed. The increased shelving increases

our temperature-controlled storage capacity by almost 35 per cent.

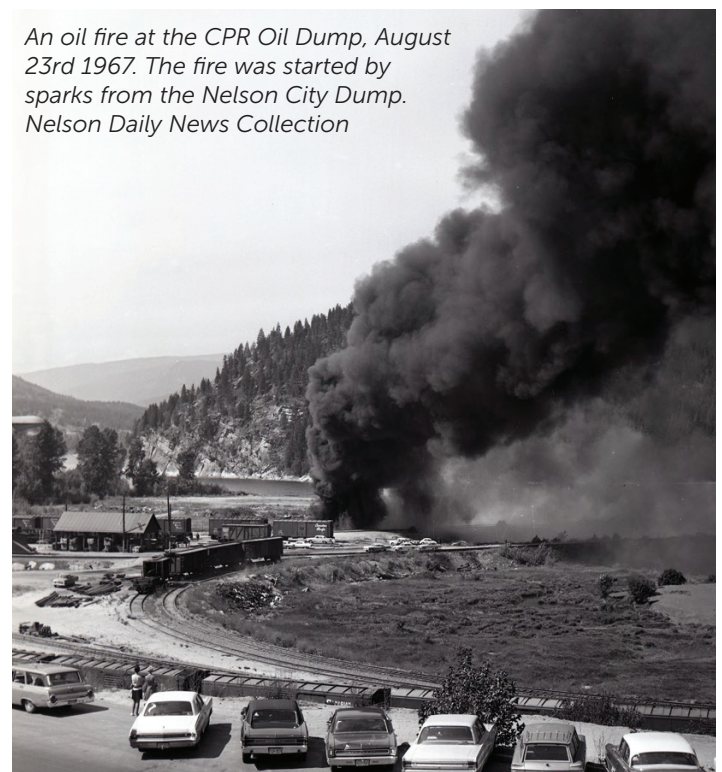
We had a record number of visitors touring the Bunker in 2022, and our Cold War venue became a popular location for school tour programs, led by Assistant Archivist and Museum Guide Tressa Ford. New sports history displays were completed at the Nelson & District Community Complex, and projects to document our Audio/Visual collections got underway. Sadly, we said goodbye to A/V specialist Riley Stewart in the fall, but we wish him and his bandmates all the best for a successful musical career.

Projects to provide digital access to our collections were also central to our activities this year. There have been important additions to our online Collections database and photo-sharing Flickr pool, and our ever popular #ThrowbackThursday social media posts have been joined by #MuseumMonday, which highlights a piece in the Collection each week. The *Nelson Daily News* digitization programs continues apace and has proven to be a hit with researchers, genealogists and heritage house owners looking to find out the previous goings-on their home. The years 1902-1947 had gone online by the end of 2022, with plans to publish pages from the 1950s and 1960s during the course of 2023.

JEAN-PHILIPPE STIENNE
ARCHIVIST AND COLLECTIONS MANAGER



*Calamity at the Calamida Stadium, Kinnaird during the National Stock Car Racing Championship, 1960s.
Nelson Daily News Collection*



*An oil fire at the CPR Oil Dump, August 23rd 1967. The fire was started by sparks from the Nelson City Dump.
Nelson Daily News Collection*



A student studies a map, part of the 20 Objects exhibition in early 2022. Photo by JP Stienne

Education

We saw a fairly substantial increase in school tours in 2022, covering a wide range of age groups and disciplines, and from many schools who haven't historically participated in the Museum's school tour program. Some of the most popular exhibitions included the double-bill of Emma Nishimura's *Generational Echoes* and the touring show *Broken Promises*, which both explored the history of Japanese Canadians through two different but complimentary lenses, and the popular history show *Back on Track*, which explored the storied history of the railway expansion to the Kootenays. Throughout the year we worked on promoting the program through some new channels, including hosting a teacher industry night with refreshments and gallery tours, creating a 2022/23 education brochure that was sent to all schools in the district, and reaching new education-focussed groups on

social media. We are looking forward to building these relationships and creating even more valuable content for educators heading into 2023 and with a new exhibition schedule.

We have also been working closely with the educational sector to develop courses grounded in place-based learning that would allow participating students to gain credits toward their grade advancement and graduation. We hope to have the program finalized and certified this summer, in order to begin offering the program to students for the 2023/24 academic year.

LESLEY GARLOW
MUSEUM EDUCATOR



Exterior doors showcasing the new NMAG brand. Photo by Bobbi Barbarich

Special Projects: NMAG Rebrand

In 2022, the museum took a big step forward in removing barriers to access and increasing visibility outside of our region. Since 2016, Astrid Heyerdahl, Executive Director, and the Board of Directors, seriously undertook internal discussions regarding the name change and rebrand.

In 2021, a working group was formed, community input was collected, and we hit the ground running. Many months (and revisions) later, we finalized the concept for what would become the name and brand that you see now, the Nelson Museum, Archives & Gallery. Thank you to Stephanie Delnea, NMAG Communications Coordinator, who designed the new logo.

We officially launched the new look in October at a donor appreciation event, alongside a new website designed by

the Nelson Design Collective. The feedback the museum has received since the launch has been overwhelmingly positive.

We are, and have always been, a museum, archive, and gallery, and we want to ensure that everyone - not just locals, but people visiting from all across the world, can easily understand that within this imposing stone building they can find treasures. From archival gems to national-calibre art exhibitions to engaging programming, for over 60 years we have contributed to the city's reputation as an arts and culture hub; we continue to build relationships, improve infrastructure, and engage in professional development as we plan for the next 60.

2022 Financial Statements

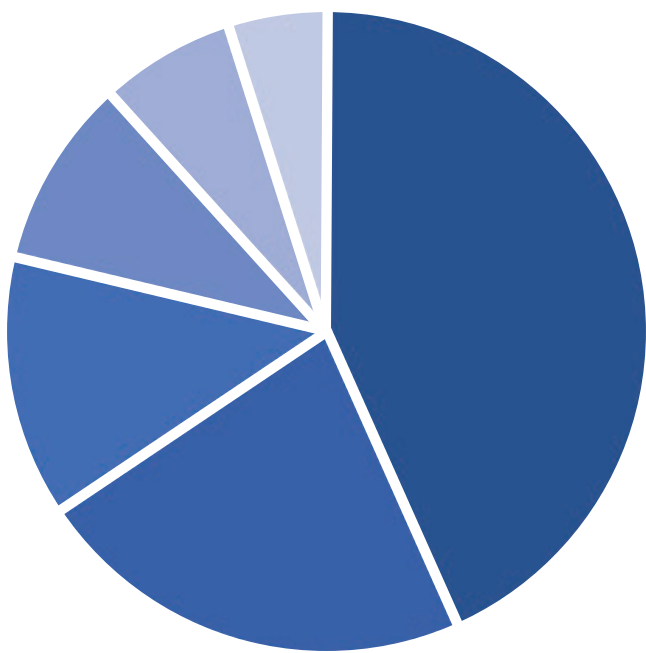
The Nelson and District Museum, Archives, Art Gallery and Historical Society engaged Pinnacle Accounting to review the 2022 financial year. The review was made in accordance with Canadian generally accepted standards for review engagements and accordingly consisted primarily of inquiry, analytical procedure and discussion related to information supplied by the Society.

Based on the review, the Nelson and District Museum operates in accordance with Canadian accounting standards for not-for-profit organizations.

We have included the following statements for your information. The full financial review is available upon request.

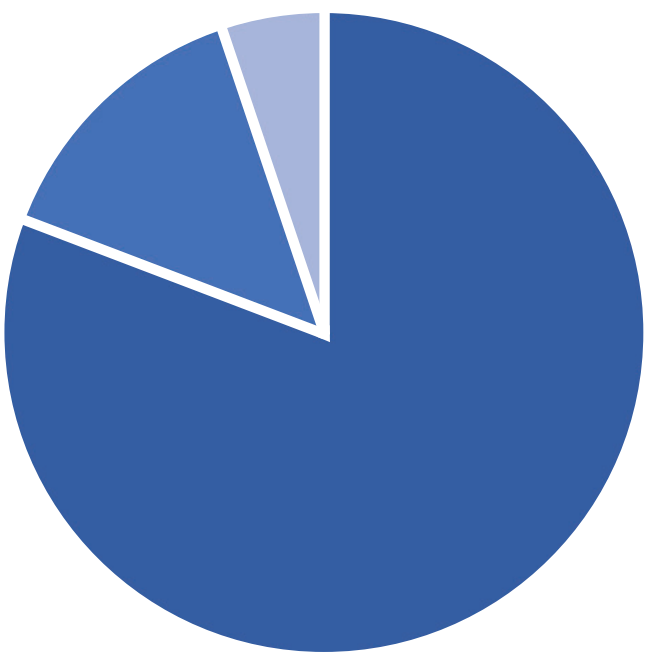
- Statement of Financial Position
- Statement of Operations
- Statement of Cash Flows

Expenses



- Wages and Human Resources
- Exhibitions, Programs, Archives, Collection, Volunteers
- Building Operations and Maintenance
- Admin
- Amortization of Capital Assets
- Gift Shop - Payments to Artists

Revenue



- Grant Revenue
- Earned Revenue
- Donations

Nelson and District Museum, Archives, Art Gallery and Historical Society

STATEMENT OF FINANCIAL POSITION

As at December 31

	Note	2022	2021	2020
Assets				
Current Assets				
Cash and cash equivalents		\$ 409,300	\$ 675,959	\$ 657,639
Accounts receivable		150,450	16,896	14,780
Inventory		36,808	25,480	29,478
Prepaid expenses		25,621	15,735	8,657
		622,179	734,070	710,554
Prepaid Lease	3	-	210,325	220,754
Collections	4	100	100	100
Tangible Capital Assets	5	387,834	308,412	323,877
		\$ 1,010,113	\$ 1,252,907	\$ 1,255,285
Liabilities and Net Assets				
Current Liabilities				
Accounts payable		\$ 91,335	\$ 79,657	\$ 48,664
Government remittances payable		10,803	14,108	-
Deferred revenue	6	157,985	253,719	270,122
		260,123	347,484	318,786
CEBA Loan Payable	7	40,000	40,000	40,000
		300,123	387,484	358,786
Deferred Capital Contributions	8	343,034	279,770	290,203
Net Assets				
Building lease fund	3	-	210,325	220,754
Invested in tangible capital assets		44,800	28,642	33,674
Internally restricted net assets	9	322,156	336,738	336,738
Unrestricted net assets		-	9,948	15,130
		366,956	585,653	606,296
		\$ 1,010,113	\$ 1,252,907	\$ 1,255,285

Approved by the Directors:

Nick Kostinuk

S. Achilles

Nelson and District Museum, Archives, Art Gallery and Historical Society

STATEMENT OF OPERATIONS

For the year ended December 31

	Note	2022	2021	2020
Revenue				
Grants revenue	10	\$ 722,203	\$ 590,133	\$ 539,844
Earned revenue	11	126,451	145,684	125,417
Donations		45,757	26,348	17,536
		894,411	762,165	682,797
Expenses				
Human resources		396,046	354,386	295,650
Events and programs		202,613	222,481	140,404
Building operations		120,680	102,909	106,183
Administration		86,793	72,113	69,397
Amortization of tangible capital assets		62,025	48,296	41,782
Gift shop cost of sales		45,192	68,774	50,734
		913,349	868,959	704,150
Operating surplus (deficit)		(18,938)	(106,794)	(21,353)
Canada Emergency Wage Subsidy		-	86,151	94,044
Excess of revenues over expenses (deficit)		\$ (18,938)	\$ (20,643)	\$ 72,691

Nelson and District Museum, Archives, Art Gallery and Historical Society

STATEMENT OF CASH FLOWS

For the year ended December 31

	2022	2021	2020
Operating Activities			
Excess of revenues over expenses (deficit)	\$ (18,938)	\$ (20,643)	\$ 72,691
Non-cash items			
Amortization of prepaid lease	10,566	10,429	10,429
Amortization of tangible capital assets	62,025	48,296	41,782
Amortization of deferred capital contributions	(48,612)	(43,264)	(36,698)
Changes in non-cash working capital			
Accounts receivable	(133,554)	(2,116)	(13,280)
Inventory	(11,328)	3,998	1,832
Prepaid expenses	(9,886)	(7,078)	(357)
Accounts payable	11,678	30,993	(22,235)
Government remittances payable	(3,305)	14,108	-
Deferred revenue	(95,734)	(16,403)	69,813
Deferred capital contributions	111,876	32,831	51,004
	(125,212)	51,151	174,981
Financing Activities			
Proceeds from CEBA loan	-	-	40,000
Investing Activities			
Acquisition of tangible capital assets	(141,447)	(32,831)	(51,004)
Change in cash and cash equivalents	(266,659)	18,320	163,977
Cash and cash equivalents, beginning of year	675,959	657,639	493,662
Cash and cash equivalents, end of year	\$ 409,300	\$ 675,959	\$ 657,639

2022 Volunteers

The Nelson Museum, Archives & Gallery is grateful for the dedication of a strong team of volunteers in 2022. Cataloguing images in the Archives, greeting visitors at the Front Desk, setting up events, and participating on committees - volunteers make an impact in every department. We couldn't open the doors without you!

Attridge, Maureen	Gillender, Joy	Neville, Sharon
Backus, Gretchen	Goertz, Talia	Nicholson, Sherry
Barbour, Rhiannon	Harrison, Sudy	O'Neill, Lori
Becker, Nelson	Henderson, Linda	Radonich, Nancy
Bergman, Carol	Hoher, Rose	Ray, Dennis
Best, Marilyn	Inkster, Lorna	Rogula, Ola
Bukowski, Brent	Iocca, Laura Rose	Sanna, Anthony
Bukowski, Eli	Knox, Liz	Stanley, Matthew
Bukowski, Morgan	Lillian, Jenine	Steed, Wendy
Carson, Ben	Littlewood, Gail	Suuban, Nancy
Couch, Barbara	MacDonald, Isa	Tremblay, Nicole
Davies, Bruce	Mackintosh, Susan	Van Hombeeck, Linda
Davies, Eileen	Mannings, Ed	Wallace, Christine
Dennis, Maggie	McLeod, Della	Wicks, Michael
Deon, Judy	Mulloy, Judy	

Staff & Board of Directors

STAFF

ASTRID HEYERDAHL | Executive Director

JEAN-PHILIPPE STIENNE | Collections Manager and Archivist

ARIN FAY | Curator

CINDY FILLION | Visitor Services Manager

LESLEY GARLOW | Museum Educator

STEPHANIE MYERS | Public Program Coordinator

STEPHANIE DELNEA | Communications Coordinator

TRESSA FORD | Assistant Archivist

BOARD OF DIRECTORS (AS OF DEC 2022)

SHEILA ACHILLES | Chair of the Board

JENNIFER DUNKERSON | Vice Chair

NICK KOSTIUK | Treasurer

NELSON AMES | Secretary

CHRIS ELIAS | Director

MATTHEW YATES | Director

PETER BEUG | Director

NANCY SUUBAN | Director

LINDA KALBUN | Director

2022 Partners & Funders

DONORS

Anderson, George
Attridge, Maureen
Baker, Bonnie
Bartl, Peter
Bates, Greg
Browning, Susan
CPHA/GNRHA Joint Committee
Cameron, Judy
Cooper, Janice
Davidson Communications Services
Dawson, Donald
Dawson, Julie
Farenholtz, Elizabeth
Haddlesey, Frances
Hall, Bob
Halleran, Chris
Hamson, Norm and Verna
Harold, Deane
Harper-Jaques, Sandy
Henderson, Elaine
Howard, Brad
Hufty, Kelly
Hunter, Bruce
Leadbeater, Graeme
Lee, Sharon
Letham, Kathy
Mackenzie, Audrey
Mannings Wealth Management
(CIBC Wood Gundy)
Martin, Dave and Sheila
McCarvell, Norm

McCelland, Tracy
McChesney, Janet
McDonnell, Ann and Bill
McKay, Ceilidh
Monteleone, Bernie
Moore, Elaine
Morrison, Janice
Page, Keith
Patricia A. Rogers Estate
Phelan, Jeremy
Poole, Alexander
Quinn-Young, Cynthia
Ray, Dennis
Reimer, Jim
Ritchey, Janet
Stewart, Dey
Taylor, Rod
Trenaman, Roland
Van Hombeeck, Linda
Wadds, Morris

GRANT FUNDERS

BC Arts Council
BC Gaming Commission
BC Rural Development Fund
Canada Council for the Arts
Canada Summer Jobs
City of Nelson
Columbia Basin Trust
Columbia Kootenay Cultural Alliance
Fortis BC

Government of Canada
Hamber Foundation
Heritage BC
Irving K Barber Digitization Grant (UBC)
J & R Reilly Foundation
Nelson Kootenay Lake Tourism
Osprey Foundation
Province of British Columbia
Regional District of Central Kootenay
Telus Community Foundation
Vancouver Foundation
Young Canada Works

PARTNERSHIPS AND COLLABORATIONS

Sinixt Confederacy
Yaqa Nukiy (Lower Kootenay Band)
Ktunaxa Nation Council
West Kootenay Métis Association
Archives Association of BC
BC Historical Federation
BC Museums Association
Canadian Museums Association
Capitol Theatre
City of Nelson
Corazón
Heritage BC
Nelson and District Arts Council
Nelson Civic Theatre Society
Nelson Kootenay Lake Tourism
Selkirk College
School District 8

Glasses on display in the Shawn Lamb Archives. Photo by Bobbi Barbarich



Telephone 352-2041

J. I. LAUGHTON
B. Sc., O. D.
OPTOMETRIST

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