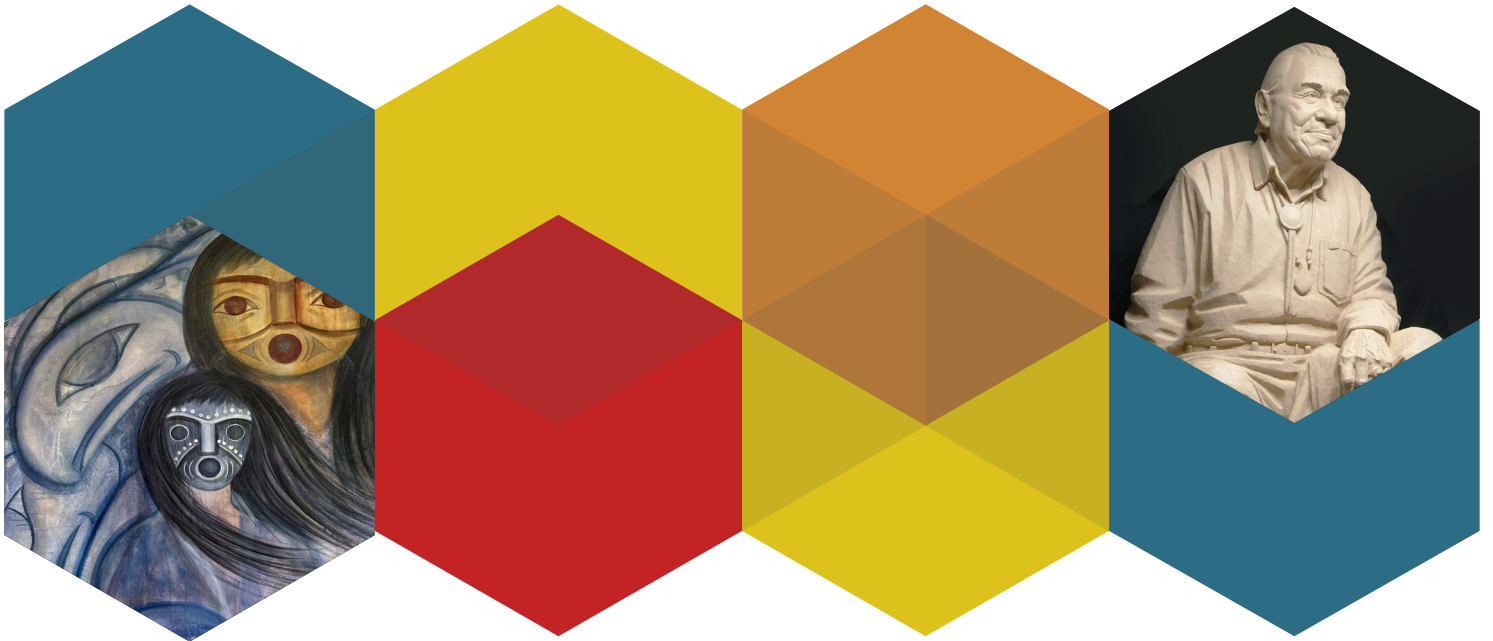


ARTSWA

WASHINGTON STATE
ARTS COMMISSION



**Board Meeting | Squaxin Island Museum Library and Research Center
9:30 a.m. - 3:00 p.m. | February 4, 2025**



Art in Public Places | Arts in Education | Center for Washington Cultural Traditions | Certified Creative Districts | Change Leader Institute
Wellness, Arts, and the Military | Tribal Cultural Affairs | Grants to Organizations | Washington State Poet Laureate

Left: Acrylic on Canvas: Piece 1 of a 3 piece series. Malynn Foster, July 2024. Squaxin Island Tribe was a FY24 Tribal Arts Grant recipient.
Right: the final clay model of the Billy Frank Jr. statue, designed and sculpted by Haiying Wu.

- Approve Recommendation to the Governor – p. 26
- 11:00 a.m. Billy Frank Jr. Statue Replacement Project:** Update: Karen Hanan, Mike Sweney, Michael Wallenfels, and Debbie Preston, Public Information Officer for the Nisqually, Tribe– pp. 27-56
- 11:10 a.m. Grants to Organizations:** Miguel Guillen, GTO Program Manager
- Approve Arts Service Organization Grants FY 2025-26
- 11:20 a.m. Creative Districts:** Adrienne Kerrigan, Community Relations Program Coordinator, and Michael Wallenfels
- Approve panel recommendation for Soap Lake Creative District certification – p. 57
- 11:30 p.m. Tour of the Squaxin Island Museum, Library and Research Center**
- 12:30 p.m. Buffet Lunch**
- 1:00 p.m. Diversity, Equity and Inclusion Conversation:** Tisa Matheson, Jasmine Mahmoud and Robin Avni
- 1:30 p.m. Advocacy Committee:** Krishna Thiagarajan, Chair
- State of the State Report–David Foster, Foster Government Relations; Manny Cawaling, Inspire WA
 - ArtsWA Legislative Priorities and Budget Requests
 - Arts, Heritage & Science Day preview / discussion
 - Going forward through the 2025 Legislative Session
- 2:55 p.m. Public Comment, if applicable:** Chair Charlie Robin
- 3:00 p.m. Adjourn**

TUESDAY, FEBRUARY 4, 2025 - EVENING ACTIVITIES

- 5 – 7 pm Washington Museum Association Reception at the Olympia Armory Creative Campus - 515 Eastside St SE, Olympia, WA 98501-1645**
- 7 – 9 pm Sip & Chat - ArtsWA and Artist Trust invite members of the community to gather at Three Magnets Brewing Co. to talk arts, culture, and bold visions for the future. No host bar, open to the public. [Three Magnets Brewing Co.](#) 600 Franklin Street SE, STE 105, Olympia, WA 98501**

WEDNESDAY, FEBRUARY 5

Click here for information on Arts, Heritage & Science Day: [Events - Inspiration League](#)

Inspire WA events at United Churches of Olympia, 110-11th Ave SE, Olympia WA 98501

7-8 am	Heritage Caucus (virtual)
8:30 am	Check-in begins
9:30 – 10:30 am	Show Up for culture! The Main Event
All day	In-person advocate meetings with lawmakers
4 pm	Group Photo – Capitol Rotunda

IMPORTANT DATES

- April 29-30, 2025: ArtsWA Board Meeting – in-person or virtual – TBD
- August 5, 2025: ArtsWA Board Meeting - in-person or virtual – TBD
- November 6, 2025: ArtsWA Board Meeting – virtual

ArtsWA Board Chair Letter

January 17, 2025

Dear Colleagues:

“Fasten your seatbelts, it’s going to be a bumpy ride...” – from *All About Eve*

As the State begins a new legislative session, we all become part of a conversation that addresses some truly significant financial and social issues that must be addressed from a statewide perspective. With approximately 30 new legislators this session, there will be a lot of new faces that will feel like they are drinking through a firehose in order to get up to speed.

As an odd-dated year, this legislative session is longer, running 105 days, almost to the end of April. Legislators will be addressing major budget deficits against an ever-increasing set of priorities. And when money gets tight, we have all seen how a traditional response has led to cuts in the arts first. Our work will be focused on bucking that trend.

Our role as commissioners is as vital as ever in making certain our legislators, new and long-serving, understand the tremendous impact that ArtsWA and the organizations its supports have had on the statewide economy and on the vitality of all of our communities. With less new money to offer, we will be working to maintain the status quo as best we can, and advocating for the priorities that will have the greatest impact on the work done by the agency.

This will be a year to educate and inform. Several of the original priorities of the agency will be put on the back burner, but not ignored. We need to keep the pot simmering and prepare legislators to understand where ArtsWA can make the biggest difference when the financial forecast is less bleak.

Collectively, we will be supporting each other to make sure we all feel prepared and emboldened to reach out to our legislators and share our stories. Look for the stories in your organization and community that demonstrate the difference the arts make. Your personal stories can have a greater impact than any numbers on spreadsheets or financial projections.

With everyone else sharing a sense of uncertainty, we can confidently stand out knowing the impact the creative economy has in our state and ArtsWA’s well-defined role in achieving those results.

We got this.

Let’s hit the ground running and make a difference.

Respectfully Submitted,



Charlie Robin, ArtsWA Board Chair

Executive Director's Report

1. State Budget

- As the 2025 legislative session gets underway, it is clear that the operating budget is facing challenges, and the capital budget too, but to a lesser extent. As you are all now aware, ArtsWA was unsuccessful in most of its budget proposals, like most other state agencies. However, we were successful in getting the Customer Relations Management system (CRM) included as ongoing funding in the amount of \$385,000 annually, as well as ongoing capital budget funding for the Creative District's program for the biennium. (\$416,000).
- Agency request legislation making the case for increasing the state's allocation of ½ of 1% of eligible capital construction costs to 1% was not approved. We will continue to push for this and will work with the budget office this year to ready the legislation for future submission.
- Governor Ferguson at the time of writing, has yet to clarify his thoughts regarding across-the-board agency cuts in the amount of 6%. And of course, it is the legislature that now holds the budget reins primarily.

2. Federal Budget: Advocacy for the Arts in a New Washington

President-elect Trump was sworn in for his second term on January 20, the new Congress arrived in Washington to take their oaths and began governing. This Congress and the incoming administration face a packed agenda. Chief among their tasks is negotiating a full funding bill for fiscal year 2025. Late last year, Congress extended federal FY2025 funding only until March 14, giving the new administration less than two months to secure a comprehensive agreement. Additionally, Congress will need to address the debt ceiling, projected to be reached this summer and requiring bipartisan negotiation to lift it. President-elect Trump signaled his priorities for the legislative year, including a reconciliation bill to extend and expand the 2017 tax law, amend immigration laws and potentially revisit provisions of the Inflation Reduction Act. For supporters of the arts, this period of transition presents challenges and opportunities.

Our focus, working with the National Assembly of State Arts Agencies (NASAA) and other partners and colleagues will remain on building bipartisan support for the National Endowment for the Arts (NEA) and state arts agencies.

At time of writing, we know that Chair Jackson and other Biden-Harris appointees to the NEA resigned from the agency effective January 20th. We are awaiting the announcement of the next NEA chair. It is a hope that the new president selects someone with a vision and dedication similar to those of Mary Anne Carter, who successfully led the agency during Trump's first term. To that end, we are encouraged to:

- Share updates about ArtsWA's programs, emphasizing the integral role of federal funding in making them possible.

- Emphasize that public funding for arts and creativity is a high-return investment that benefits every American in every city, town and rural community nationwide.
- Highlight the [federal-state partnership](#), which ensures that 40% of all NEA grant dollars flow directly to state arts agencies and regional arts organizations. With many new congressional staff members just settling into their roles, this is a critical moment to educate them about the partnership's structure and its benefits.

3. Governor Inslee's Official Portrait – Creation and Unveiling



ArtsWA was asked by now former Governor Inslee to manage the process of artist selection and artwork development for his official portrait. Mike Sweney and I took on the project. A call for artists led to multiple applications with a final selection of artist, Grace Flott. The process was smooth, thorough and around 5 months in duration. On January 14, 2025, a suite of invited guests, family and VIPS gathered at the Legislative Building in Olympia for the unveiling. The brief ceremony that included opening remarks by me, followed by Grace Flott and Governor Inslee, was designed to honor a remarkable leader, his life and legacy. The portrait will now forever adorn the halls of our state Capitol, a testament to Governor Inslee's enduring legacy. The

suite of governor's portraits in Washington State holds significant historical and cultural importance. These portraits offer a visual narrative of the state's leadership, showcasing the individuals who have shaped its development and progress. They serve as a reminder of the diverse backgrounds and experiences of those who have served as governor, highlighting their contributions to the state's identity and values.

Furthermore, the portraits act as a bridge between the past and the present, connecting citizens to the historical figures who have paved the way for the state's current trajectory. They inspire reflection on the challenges and triumphs of past administrations, fostering a sense of continuity and appreciation for the democratic process.

Beyond their historical significance, the portraits also contribute to the state's cultural landscape. They represent a tangible connection to the past, preserving the memory of those who have held the highest office in the state. By showcasing these portraits, the state honors its leaders and acknowledges their role in shaping its future. ArtsWA was honored to play our part. Special thanks to Mike Sweney, our Art in Public Places Program Manager, for his expertise and professionalism, and to Jared Moore and Alcamy Henriksen for expertly hanging the portrait in the Governor's office while Governor Inslee, his family, staff and many others looked on!

Introducing the Artist: *Grace Flott is a renowned artist whose work is celebrated for its realism, depth, and emotional resonance. Her ability to capture the essence of a person is truly remarkable. With each brushstroke, she brought Governor Inslee's character, his passion, and his dedication to public service to life. This artwork will now inspire future generations, reminding us of the importance of public service and the power of human connection.*

You can learn more about Grace Flott and her work on her website:

4. Billy Frank Jr., Statue

The ArtsWA team continues to oversee and manage all aspects of the project for the Governor-appointed Billy Frank Jr., statue committee and the Governor. Artist, Haiying Wu completed the full-scale model in early January. Then, on January 13th, 2025, another milestone was reached! Our large and comprehensive official packet with details, drawings, designs and photos, and a cover letter signed by Governor Jay Inslee was submitted to the Architect of the Capitol for review followed by approval by the Joint Committee on the Library. This process is subject to the vagaries of the committee's timeline, but once we are told that the packet has moved on to the JCL, the plan is to ask Senators Murray and Cantwell to do what they can behind the scenes to encourage the committee to meet and deliberate. Once their approval has been secured, we will open the bidding process for the foundry work. My warmest thanks go especially to Adam Fah, our Conservation Lead, who put countless hours and expertise into assembling the packet for the AOC, and that we have also included in your packets for your reading pleasure.

5. Own Your Own Art Program/Legislation

As you know, we are working on a statewide loan program that will offer 12-month interest-free (or low-interest) loans to U.S. residents for the purchase of artworks by contemporary Washington state artists from participating arts businesses. This is inspired by a very successful program in Tasmania, that Arts Tasmania oversees. I have drawn up some draft legislation to get us going. Once established, the program can be used for the purchase of existing artwork or the commissioning of a work by a Washington State artist procured through a participating arts business that has been certified by ArtsWA. The legislation, once passed, will allow people to apply for an interest-free loan: They will have to

- select their preferred artwork from a participating business (certified by ArtsWA)
- complete the Own Your Own Art application form provided by participating businesses
- once approved, they can collect or arrange delivery of the artwork.

This is a very successful program in Tasmania. It has proven effective, and we believe it can work as well here. As an example of its effectiveness, more than 6,700 Tasmanian artworks worth a combined \$22 million have been purchased through the program since 2009. Stay tuned. More to come.

6. DOC/DVA/Arts Partnership/Art Pharmacy/Loan

A promising partnership between ArtsWA, the Washington State Department of Corrections and the Department of Veterans Affairs has been formed. This was prompted initially by a conversation between Karen and Cheryl Strange, Secretary of the DOC in December 2023. The discussion focused on rehabilitation and transitions, and the power of the arts to assist as incarcerated individuals prepare for life back in community, or a more fulfilling life while inside. Currently, we await the change of Governors and the development of a relationship with the new

Secretary of the DOC, now that Cheryl Strange has moved to another agency. We will keep you informed as things move ahead.

7. America 250

In 2026, the United States will celebrate the 250th anniversary of its independence. To commemorate this milestone, the U.S. Semiquincentennial Commission encourages each state to establish a committee to plan and organize local celebrations. In Washington State, this role is fulfilled by the Washington State Historical Society, with support from partners like ArtsWA.

The goal of this commemoration is to:

- Reflect on the past
- Understand the present, and
- Build a stronger future for our nation and our state.

While funding requests for Washington State's 250th-anniversary celebrations were unfortunately not approved, the committee will proceed with its plans in a more modified fashion and as follows.

Key activities will include based on

- Community Engagement: Encouraging and supporting local communities in organizing their own celebratory events. These events will be featured in a statewide calendar hosted on the committee's website.
- Statewide Communication: Disseminating information about the 250th anniversary and promoting local celebrations.
- Inclusion of the Billy Frank Jr. Statue: Integrating the installation of the Billy Frank Jr. statue in Olympia into the 250th anniversary commemorations.

This initiative recognizes that Washington State's history extends beyond the American Revolution and aims to foster a deeper understanding of our past to create a more inclusive and prosperous future.

Respectfully submitted



Karen J. Hanan, Executive Director

ArtsWA 2nd Quarter Budget Report Narrative

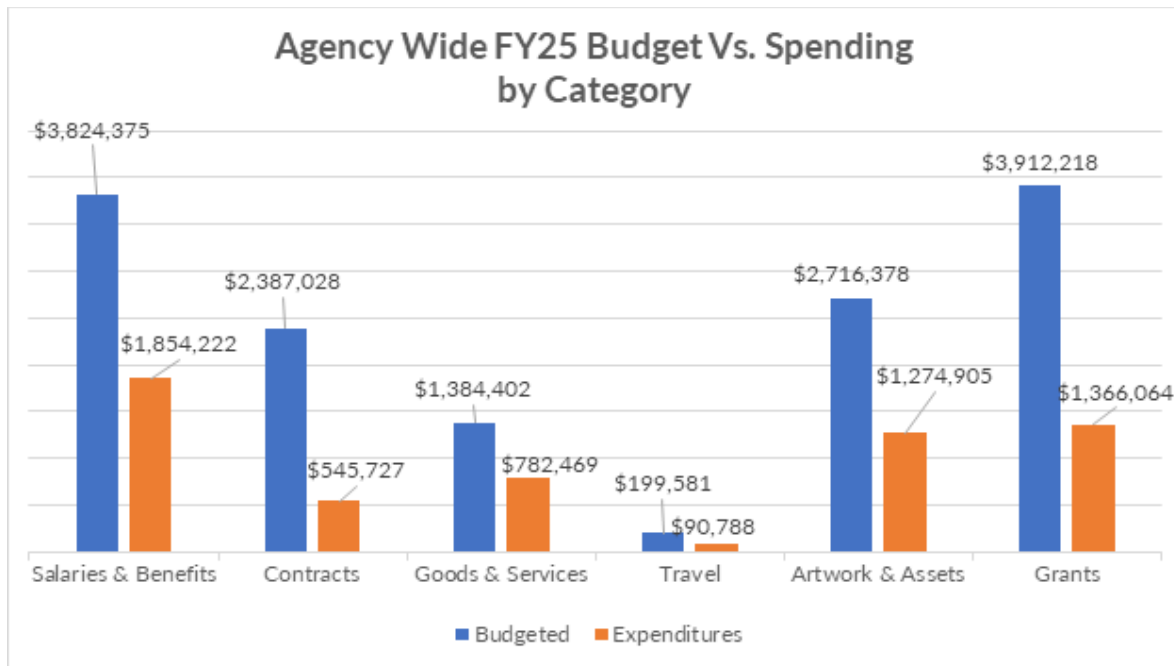
October 1 - December 31, 2024

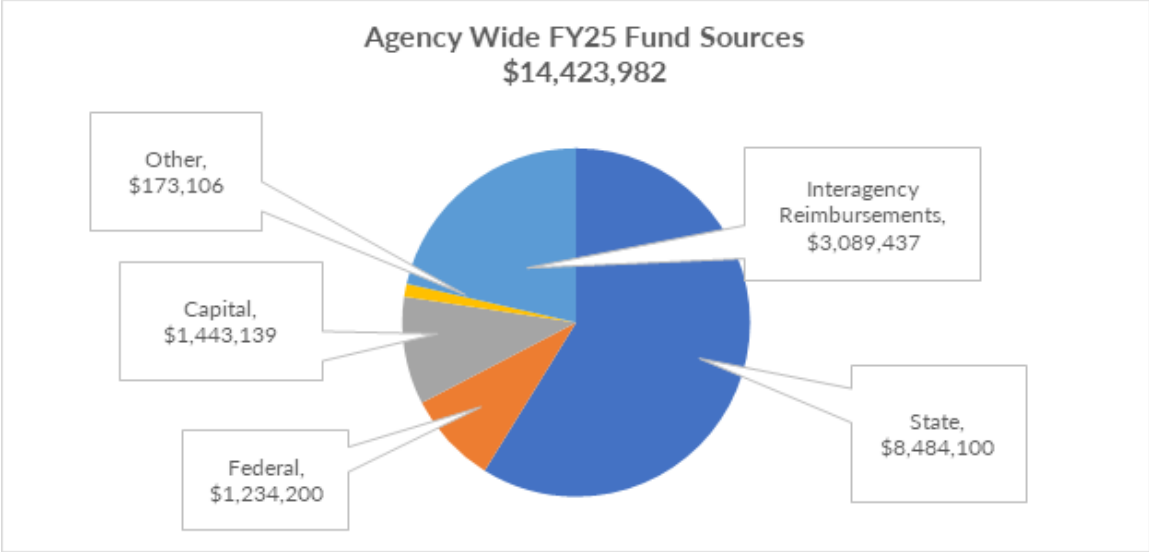
This report summarizes activity for the second quarter of Fiscal Year 2025 (FY25).

The pie chart below represents the Agency's budget as a whole and each of our fund sources as a piece of the whole.

Agency Wide - 35.90 FTE

- \$11,334,545 spending authority (what was originally appropriated)
- \$3,089,437 interagency agreements
- \$14,423,982 total budget
- \$5,914,174 expenditures to date - **59% remaining**





*Other Funding includes:

- \$103,964 from the Laird Norton Foundation
- \$38,461 Creative West Innovation Fund
- \$15,000 from contractor to replace damaged artwork
- \$15,000 in sponsorships for Governor’s Arts & Heritage Awards
- \$681 in retro-insurance funds

*Interagency Reimbursements includes:

- approximately \$2.7M in anticipated reimbursements for Art in Public Places
- \$60,000 from the Governor’s Office for the official Governor’s Portrait
- \$50,000 from Department of Commerce for the Building for the Arts Program
- approximately \$26,000 from Employment Security Department for Career Connect WA

Tribal Cultural Affairs - 3 FTE

- \$867,000 total budget
- \$514,042 expenditures to date - **41% remaining**

Tribal Cultural Affairs (TCA) is the newest addition to ArtsWA and is funded entirely by the General Fund. In July, Linnea Ingalls joined the TCA program as Program Coordinator. She joins Cheryl Wilcox and Todd Clark in their work to support Washington tribal communities as they expand, enhance, or create space for art and culture, in a way that is respectful and responsive to each community's needs.



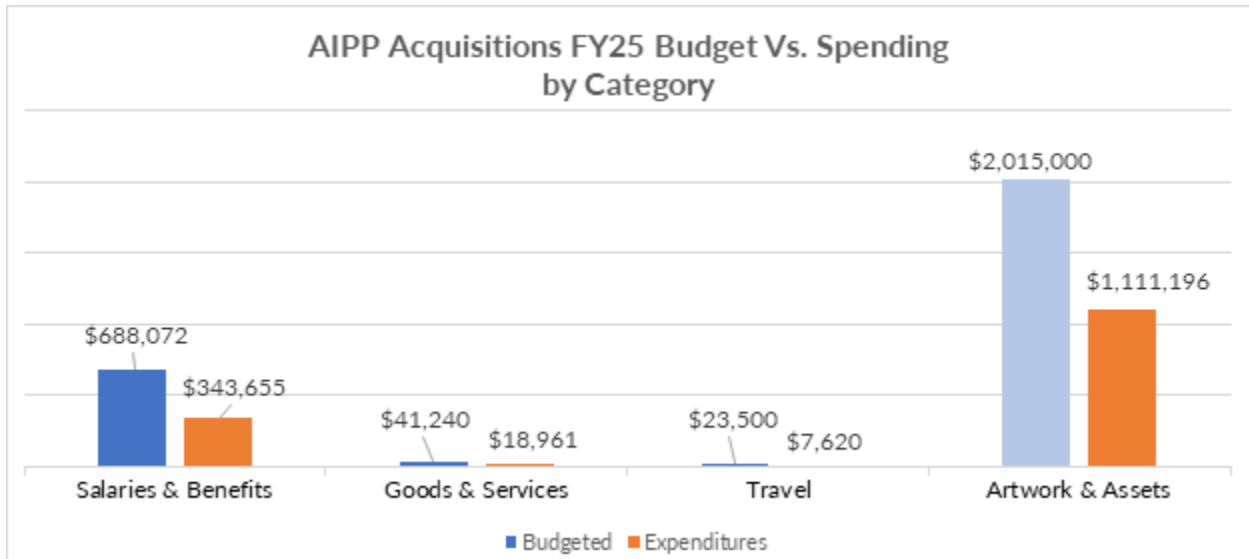
Tribal and Cultural Affairs - Notes & Updates:

\$500,000 was appropriated this year towards tribal grants. 20 of the 29 federally recognized tribes applied for funding, with grant amounts varying based on the needs of each project. More than half of the grants have already been paid out, and we anticipate the remaining grants will be paid before the end of fiscal year.

Art in Public Places: Public Art Acquisition - 7 FTE

- \$1,481,433 expenditures to date
- \$1,480,959 interagency reimbursements to date

This program, which is funded out of the Capital budget, includes expenses for the Art in Public Places (AIPP) program including staff, administration, statewide travel to communities and new artwork acquisitions for the State Art Collection. All costs related to public art projects (including artist fees and travel, design, fabrication, and installation) are fully reimbursed through Capital Funds from other agencies.



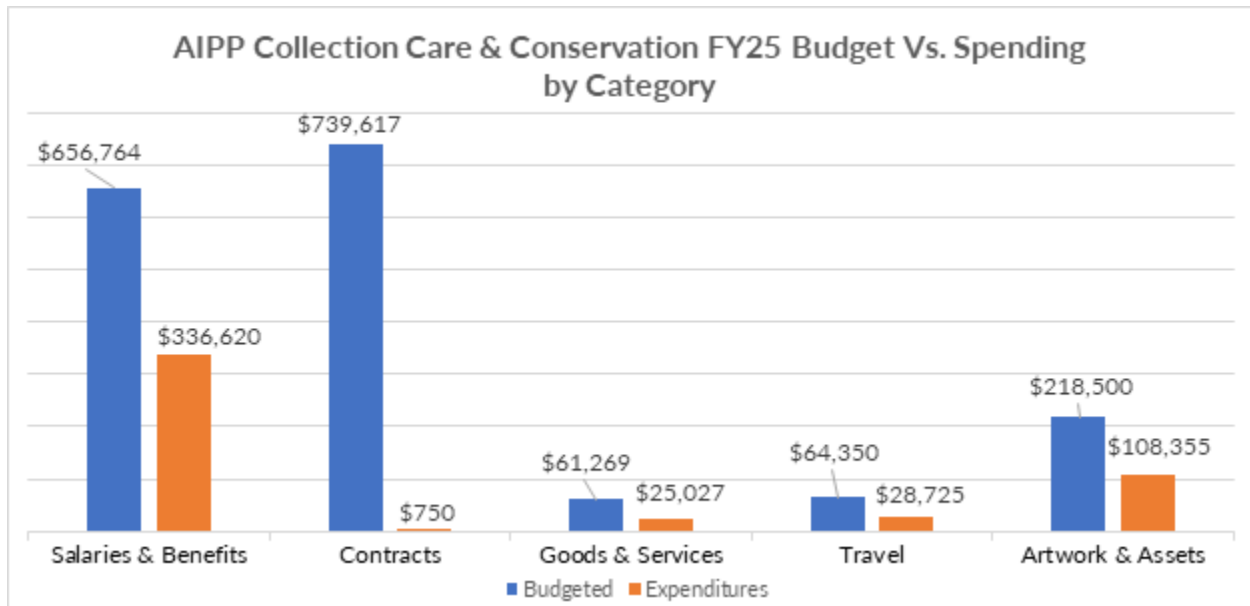
AIPP: Acquisitions Notes & Updates:

Allotments for this program are an estimate. All acquisitions are reimbursable, so the goal each fiscal year is to have all expenditures reimbursed, whatever that total amount is, by fiscal-year close. Interagency reimbursements are expected to match or exceed expenditures by the end of the year.

Art in Public Places: Collection Care and Conservation – 6.28 FTE

- \$1,540,500 spending authority
- \$200,000 interagency agreements
- \$1,740,500 total budget
- \$499,477 expenditures to date - **71% remaining**

This includes the staff and expenses to manage the care of the State Art Collection, the majority of which is covered through the agency's operating budget. In addition to salaries and benefits, expenses include database management, statewide travel for staff, tools and materials, and contracting with professional conservators to preserve and maintain the Collection.



AIPP: Collection Care & Conservation Notes & Updates:

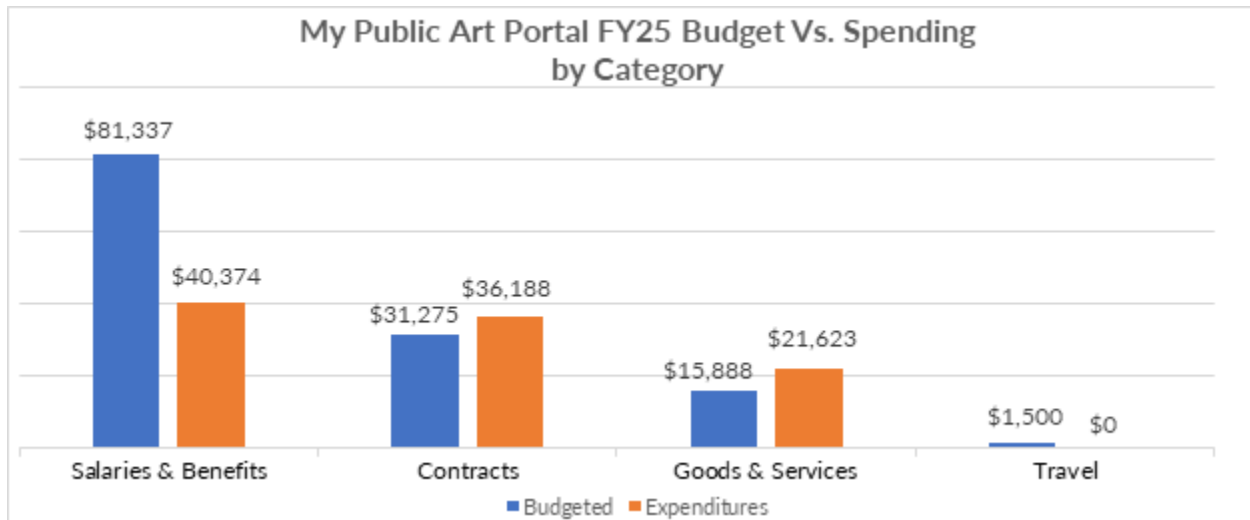
\$735,000 in additional Capital funds was appropriated for conservation of select artworks in the State Art Collection. Those funds are allotted here under Contracts, and the budget request has been submitted to reappropriate any funds that have been unspent at the end of the year to next biennium.

Continued work has been done by the AIPP team on the Art Collection database migration to Axiell, in collaboration with My Public Art Portal, which went live October 1st.

Art in Public Places: My Public Art Portal – 1.12 FTE

- \$130,000 total budget
- \$98,185 expenditures to date –**24% remaining**

The portal is funded entirely through the General Fund. Expenses include research, writing, image processing, and IT management (including staff oversight and server costs) for the online version of the State Art Collection.



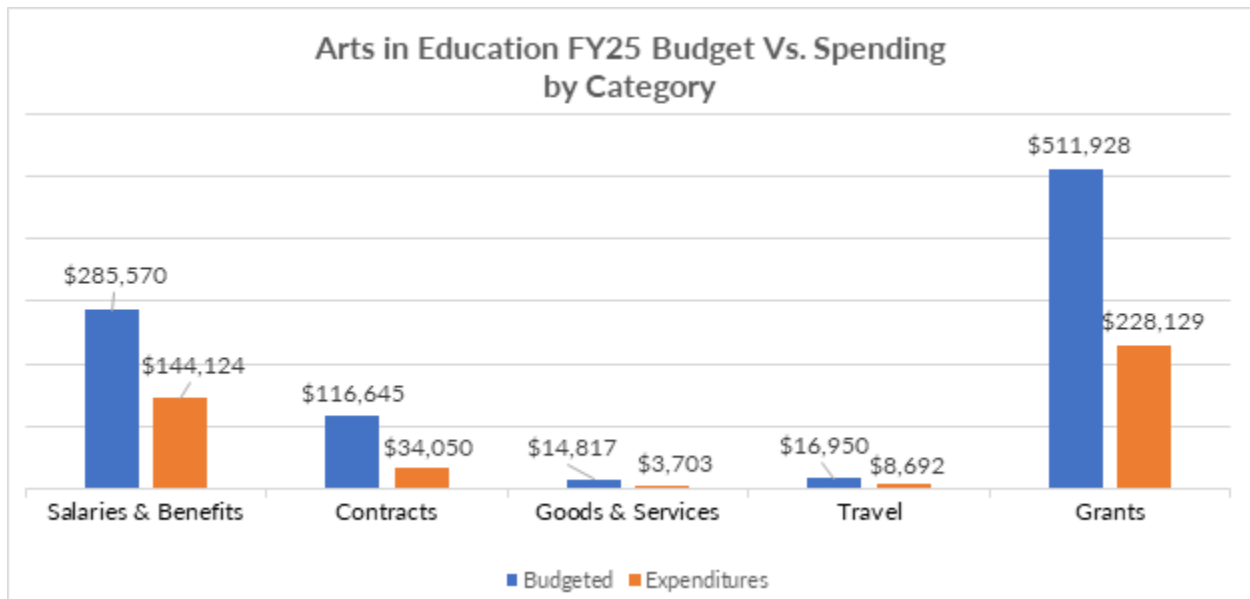
AIPP: My Public Art Portal Notes & Updates:

Much of the Portal's expenses have come at the beginning of the year with the upgrade of the Art Collection database to Axiell. Heide is working closely with Janae to manage technology costs.

Community Investments: Arts in Education - 2.5 FTE

- \$919,285 spending authority
- \$26,625 interagency agreements
- \$945,910 total budget
- \$418,698 expenditures to date - **56% remaining**

This includes our AIE grant programs, Poetry Out Loud (POL), the Teaching Artist Training Lab (TATLab), and Washington Youth Arts Leadership (WAYAL). In addition to State General Funds, funding includes The National Endowment of the Arts and continued partnership with the WA Employment Security Department (ESD) for Career Connect WA. Key partnerships include the Office of the Superintendent of Public Instruction (OSPI).



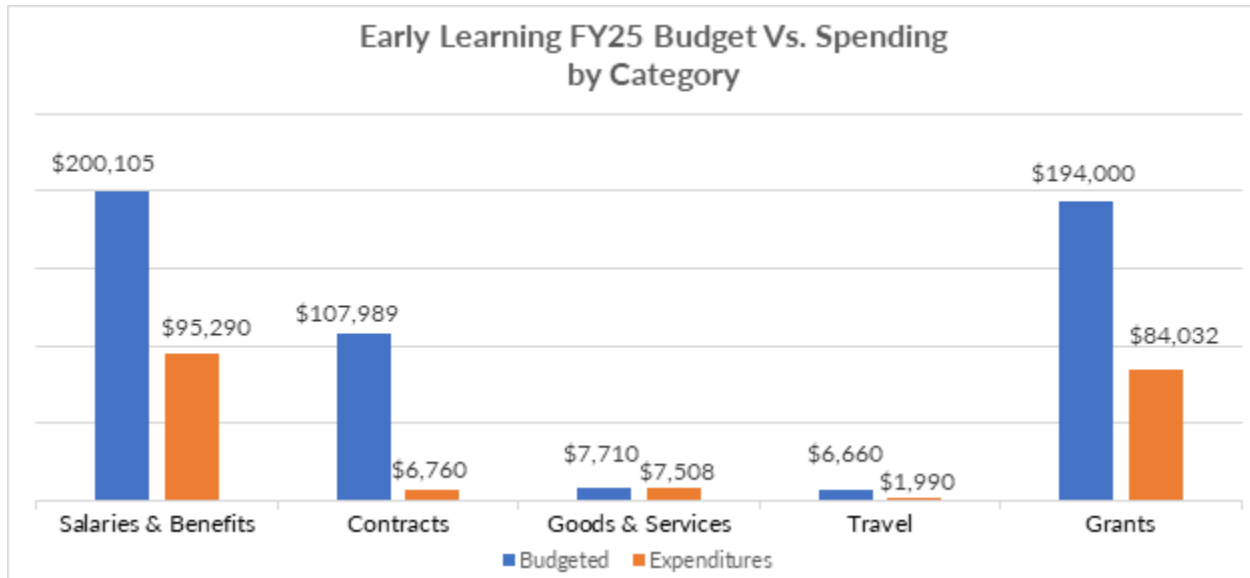
Community Investments – Arts in Education: Notes & Updates:

Approximately \$512,000 is budgeted for grants this year, with the majority being the second year of 2-year grants. Approximately half the grant funds have been paid out so far, with the remaining grant payments to be paid closer to the end of the fiscal (and school) year.

Community Investments: Early Learning - 2 FTE

- \$516,464 total budget
- \$195,581 expenditures to date - **62% remaining**

This includes the Creative Start Early Learning program, which receives funding through the General Fund and the Laird Norton Foundation. Key partnerships include the Wolf Trap Foundation.



Community Investments - Early Learning: Notes & Updates:

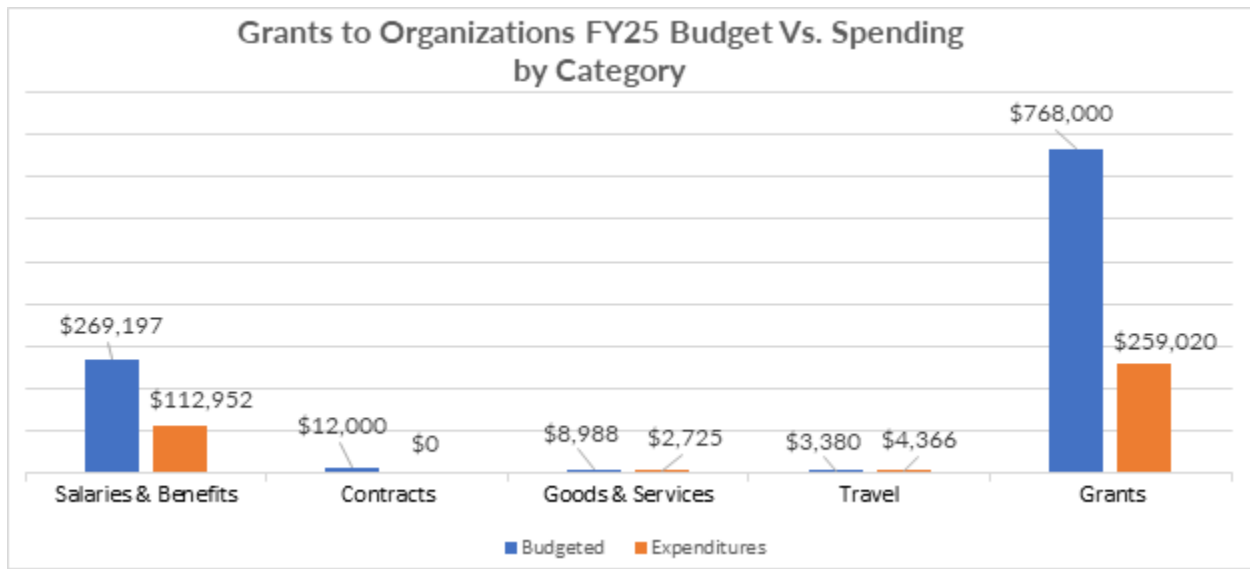
Like AIE, most expenses to date have been administrative, as most grant payments will come later in the fiscal year. \$194,000 is budgeted for grants this year through this program, with just over \$84,000 having been paid out so far.

In addition to the \$30,000 received this year from the Laird Norton Foundation (LNF), approximately \$70,000 in unspent LNF funds rolled over from last year to go towards the ongoing Wolf Trap partnership. These funds are budgeted here under Contracts.

Community Investments: Grants to Organizations – 3 FTE

- \$1,061,565 total budget
- \$379,063 expenditures to date - **64% remaining**

This includes administrative expenses, costs for convening and staffing panels, and working with granting partners and constituents. In addition to State General Funds, funding includes The National Endowment of the Arts.



Community Investments – Grants to Organizations: Notes & Updates:

With the end of COVID Relief funds from Department of Commerce, the Grants to Organizations program returns closer to pre-COVID funding levels. Approximately \$525,500 is budgeted in grants this year, split between Art Project and General Operating Support grants.

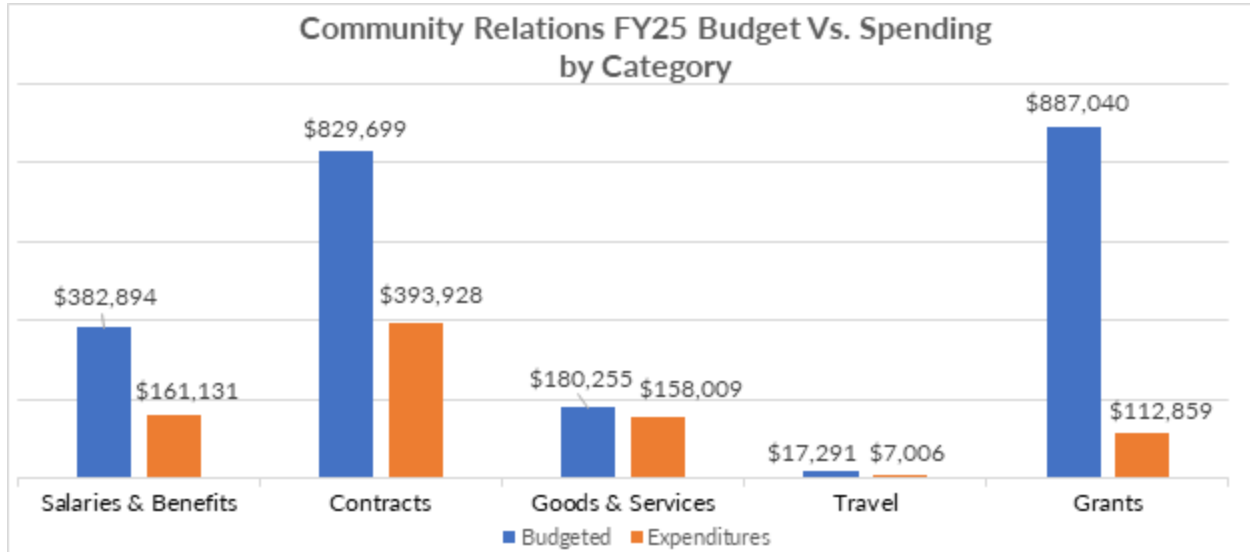
Grants to Organizations welcomed a new staff member in November. Lisa Siewert joined the GTO team to fill the vacant Program Coordinator position.

-Approximately \$68,500 of the \$242,500 pass-thru grant funds for the Path With Art therapeutic arts project have been paid. Community Relations – 3 FTE

- \$2,247,179 spending authority
- \$50,000 interagency agreements
- \$2,297,179 total budget
- \$832,933 expenditures to date – **64% remaining**

Community Relations contains both Communications and Community Development (Creative Districts, Building for the Arts, Change Leader). This area supports the administration and

management of these programs, travel, webinars, meetings, constituent communications, and technical support. Funding for this program comes from several sources, including State General Funds, Capital funds, The National Endowment of the Arts, private fundraising, and partnerships with the Department of Commerce.



Community Relations - Notes & Updates:

We've paid out \$30,000 of the \$82,500 budgeted in Creative Districts operating grants for new districts and districts up for recertification (every five years). Over \$700,000 in Capital funds remains in the biennial appropriation for Creative Districts. Capital projects are underway for existing Districts, with just under \$63,000 paid out to date for FY25.

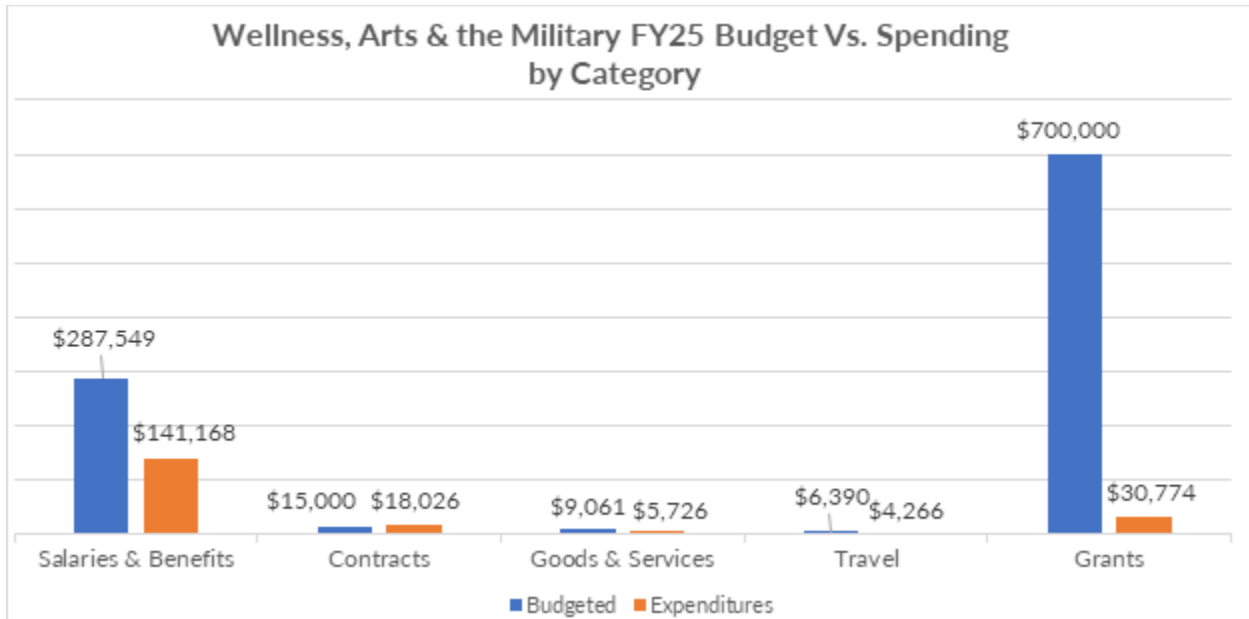
The Customer Relationship Management (CRM) project received \$889,000 in funding for FY25 and work is being done with consultants from Integrated Solutions Group (ISG) to build out the database in Salesforce. Approximately \$500,000 in expenses have been paid so far, and we anticipate the system will be ready to launch to staff in April.

A \$38,461 grant was received from Creative West (formerly WESTAF) to complete accessibility updates to the ArtsWA website, which are currently underway.

Wellness, Arts, and the Military – 3 FTE

- \$1,018,000 total budget
- \$199,960 expenditures to date - **80% remaining**

This program’s budget comes from the General Fund and includes administrative costs, events, and approximately \$700,000 in grants. Key partnerships include the Department of Veteran Affairs.



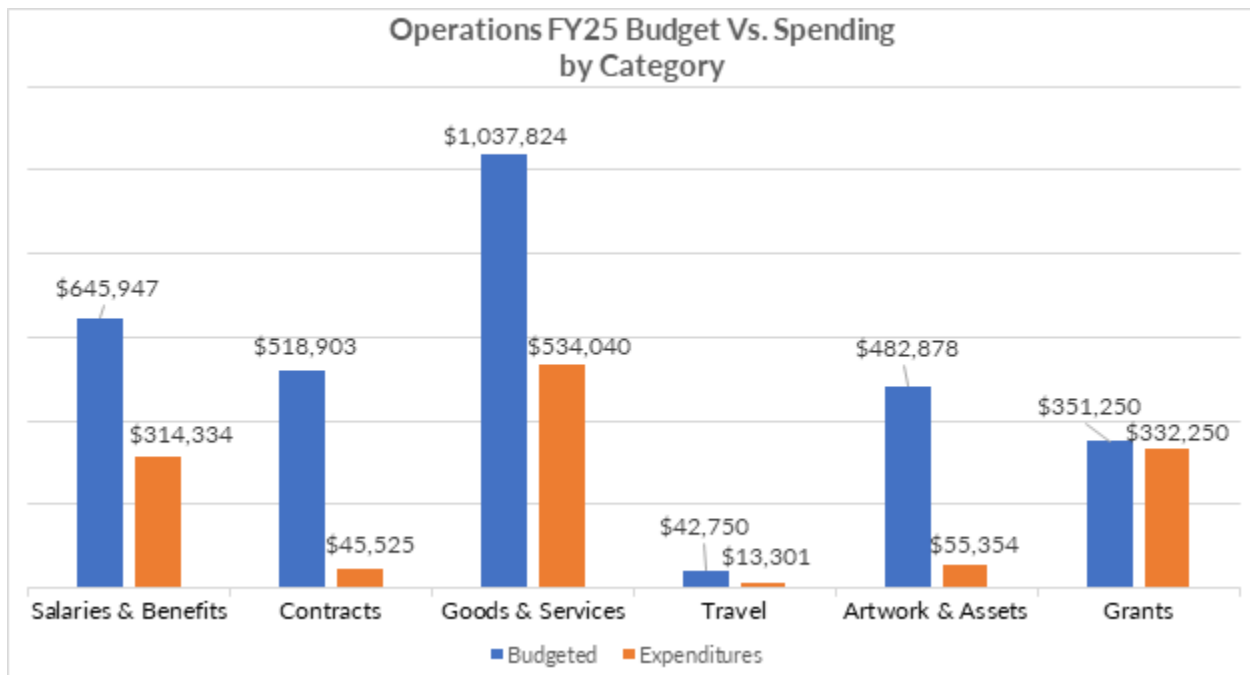
Wellness, Arts, and the Military - Notes & Updates:

This program offers Self-directed Art Practice (SAP) grants to U.S. military-connected individuals, and General Operating Support grants to organizations that offer arts programs to military-connected individuals and communities. We anticipate that grants will be paid out in the second half of the year.

Operations – 5 FTE

- \$3,019,552 spending authority
- \$60,000 interagency agreements
- \$3,079,552 total budget
- \$1,294,804 expenditures to date - **58% remaining**

Operations includes a large variety of agency operational costs. Examples include commission member travel, meeting costs, building rent, telephones, membership dues for national and regional organizations, equipment, accounting, computers, and the staff working on agency-wide operations. Also included under the Operations umbrella is the Folk Arts partnership with Humanities Washington and the Billy Frank Jr. Statue project. The majority of funding comes from State General Funds and the National Endowment for the Arts.



Operations Notes & Updates:

\$944,000 is budgeted for the completion of the Billy Frank Jr. statue project in FY25. The final statue design was submitted to the Architect of the Capitol for review and subsequent approval by the Joint Committee of the Library. Once it receives approval, we will move forward with fabrication of the bronze statue.

FY25 funds have been paid to Humanities Washington to support WACultures, formerly the Center for Washington Cultural Traditions (CWCT). Approximately \$131,000 of the \$150,000 pass-thru funds for the Schack Art Center's public art installation have been paid. Both the WACultures and Schack Art Center payments are reflected now under Grants, as opposed to Contracts, in order to more accurately reflect the purpose of the funds and the way they are administered. Lastly, the Governor's Portrait was completed and we have submitted for reimbursement of expenses to the Governor's office.

New ArtsWA Staff



Lauren Iida, Art in Public Places Project Manager

Lauren Iida manages Art in Public Places projects in public schools, colleges, universities, and state agencies. She is also a practicing artist and graduate of Cornish College of the Arts ('14) in Seattle. Her passion lies at the intersection of art and social justice. She believes that art is a powerful tool for storytelling and connection and an important lens through which to investigate culture and heritage.



Claire Schectman, Art in Public Places Project Manager

Claire manages Art in Public Places projects in public schools, colleges, universities, and state agencies. Prior to joining ArtsWA, she managed public art projects with the Oregon Arts Commission and City of Eugene Cultural Services. She has a passion for creative placekeeping, cultural planning, and public space equity. Claire holds a Master's in Community and Regional Planning with a Certificate in Arts Management from the University of Oregon.



Rebecca Merkley, Art in Public Places Project Manager

Rebecca joined ArtsWA in 2024 and is based in eastern Washington. She earned her MFA in painting and sculpture from Idaho State University in 2018 and taught courses in studio and art history at the college level prior to joining ArtsWA. As a studio artist, she exhibits nationally and internationally and has a variety of works in public and private collections. She served on the Pasco Arts and Culture Commission from 2019-2023 and is dedicated to promoting accessibility and community engagement.



Janessa Post, Art in Public Places Project Manager

Janessa manages Art in Public Places projects in public schools, colleges, universities, and state agencies. Before joining ArtsWA in 2024, she oversaw art projects for corporate and hospitality spaces and contributed to curation, marketing, and community programming at arts nonprofits, museums, and galleries. Passionate about fostering inclusivity and creating community impact through art, Janessa holds a Master's in Visual and Critical Studies, a Bachelor's in Art History, and a Museum Studies Certificate.



Lisa Siewert, Grants to Organizations Program Specialist

Lisa Siewert joined ArtsWA in 2024 as the Program Specialist for Grants to Organizations. With an extensive background in community-based arts, she supports ArtsWA's funding across the state, with a focus on equity and access. Lisa is inspired by the arts' ability to provide connection and meaning in all our lives. Lisa holds an MA in Critical Theory and Creative Research from the Pacific Northwest College of Art, graduate coursework in ethics and technology from Erasmus University (The Netherlands), and a BA in Philosophy (U of MN). As a practicing visual artist and educator, Lisa brings a hands-on perspective to her work in the arts, strengthening program development and community engagement in Washington.

Washington State Arts Commission

Board Meeting Minutes

Thursday, November 7, 2024 / Virtual

Commissioners Present

Mary Big Bull-Lewis

Claudia Castro Luna

Jackson Cooper

Lou Oma Durand

Tony Ginn

Chonchol Gupta

Ryan Hardesty

Jasmine Mahmoud, PhD, First Vice
Chair

Tisa Matheson

Representative Jacquelin Maycumber

Terry Morgan

Noël Moxley

Catherine Nueva España

Charlie Robin, Chair

Bennyroyce Royon

Star Rush

Krishna Thiagarajan

Representative Sharon Wylie

Commissioners Absent

Robin Avni, Second Vice Chair

Senator Matt Boehnke

Michael Cade

Dr. Kelvin Frank

Senator Lisa Wellman

ArtsWA Staff Presenters

Bryan Bales, Wellness, Arts and the Military
Program

Manager

Karen Hanan, Executive Director

Annette Roth, Community Development Manager

Alexis Sarah, AIE Project Manager

Deane Shellman, Deputy Director

Michael Wallenfels, Communications Manager

Cheryl Wilcox, Tribal Cultural Affairs Program
Manager

Guests & Speakers

David Foster, WESTAF Lobbyist

For a full transcript of the meeting, please view the recording at: [board meeting recording](#).

Call to Order / Land Acknowledgement / Roll Call

Robin, ArtsWA Board Chair, called the meeting to order at 1:03 pm. Thiagarajan read the land acknowledgement. Roll call was conducted, and a quorum was verified. Public comment rules were shared.

Board Chair's Report

Robin thanked Rep. Jacqueline Maycumber for her service on the ArtsWA Board from 2021 through 2024. Rep. Maycumber had to give up her House seat to run for Congress and will no longer be in the Legislature beginning in 2025.

Robin presented the proposed 2025 board meeting dates and locations. He also thanked commissioners who reached out to their legislators during the interim.

Executive Director's Report

Hanan reviewed her report (packet pp. 4-7). She discussed the agency's goals represented by its budget requests to the Governor's office for consideration in his budget proposal to the Legislature.

Approve Consent Agenda

A MOTION to accept the consent agenda of minutes for the August 6-7, 2024 Board Meeting (packet pp. 20-28) was made by Mahmoud and seconded by Gupta. There were no changes. The motion passed unanimously.

Creative Districts

Roth reviewed the panel recommendation for certification of the Coupeville Creative District (packet p. 29).

A MOTION to approve the panel's recommendation for Coupeville Creative District certification was made by Castro Luna and seconded by Ginn. There were no conflicts of interest. The motion passed unanimously.

2024-25 Biennium 5th Quarter Report

Shellman reviewed the budget report details (packet pp. 18-19) indicating the budget is on track with expected benchmarks met for this period of the fiscal year.

Strategic Plan Dashboard

Wallenfels reviewed the strategic plan dashboard (handout).

Creative Start

Sarah reviewed panel recommendations for Creative Start Project Grants FY2025 (packet p. 30).

A MOTION to approve additionally funded Creative Start Project Grants was made by Durand and seconded by Nueva España. There were no conflicts of interest. The motion passed unanimously.

LEAD presentation

Sarah and Nueva España shared their experiences and information learned from the Leadership Exchange in Arts and Disabilities (LEAD) conference. This is an annual, international conference hosted by the Kennedy Center (packet p. 31). The main goal is to increase the full participation of people with disabilities within the arts and culture sector, including performing, artistry, board representation and more.

Wellness, Arts & the Military

Bales reviewed panel recommendations for two program grants.

A MOTION that the Board ratify the Executive Director's decision to approve the panel's recommendation for FY 2025 Self-Directed Art Practice Grants as provided in the handout was made by Royon and seconded by Ginn. There were no conflicts of interest. The motion passed unanimously.

A MOTION that the Board approve the panel's recommendation for FY 2025 WAM General Operating Support Grants as provided in the handout was made by Ginn and seconded by Nueva España. There were no conflicts of interest. The motion passed unanimously.

Tribal Cultural Affairs (TCA)

Wilcox presented the panel recommendations for the Tribal Cultural Affairs grants (packet pp. 32-25).

A MOTION to approve the recommendation for the FY25 Tribal Cultural Grant totaling \$500,000 as provided in the packet was made by Ginn and seconded by Royon. There were no conflicts of interest. The motion passed unanimously.

Wilcox provided information on the Tribal Cultural Affairs program first year accomplishments and shared a video. This information can be viewed here: [Tribal Cultural Affairs - ArtsWA](#)

Advocacy

Thiagarajan, Advocacy Chair and David Foster, Creative West lobbyist provided a preview of the 2025 Legislative Session. Foster explained that currently there are six outstanding races in four districts (10, 17, 18, 26) for Senate and House seats. Democrats have maintained control in Senate and the House. Every state-wide office in Washington is now democratic. Governor Elect Ferguson has assembled his executive team to set up his administration before the inauguration in January. Three of the four initiatives are failing, which means they will remain in place. This provides continuity of financial funding that arises from these initiatives. The initiative outcome is a positive one for legislators and the state because the financial problems did not increase.

Thiagarajan said now is time to establish relationships with those that have been elected and confirmed. For those legislators returning to their existing offices, or moving between the House and Senate, their contact information remains the same. New legislators will be harder to contact until their contact information is established.

Robin suggested that sharing the TCA video aired during this meeting could one way to introduce yourself to a legislator. Hanan said many resources are available. Reach out to her or Wallenfels for access to resources. Charlie encouraged commissioners to send a weekly email to send a different resource to keep the information flowing.

Foster said that is a difficult budget period to predict. From budget writers, the Governor's Office, and the Office of Financial Management, communication points to an increase in costs and revenue flattening, if not decreasing somewhat. There is about a \$10-11 Billion hole to cover over the next few years. Governor Inslee has asked state agencies not to push for large funding requests. The Governor's budget will be published in mid-December and the incoming Governor may provide his own budget once he is in office. The Legislature then works through the budgetary process with additional information from revenue and caseload forecasts. Both the House and Senate propose their own budget, then negotiations for a final legislative budget between the House and Senate occurs by mid to end of April. The final budget then goes to the Governor for review and approval. Governor's office and budget staff are trying to prepare people for possible funding challenges in the upcoming session.

Governor's Budget Decision Package (DP) One pagers

This information was reviewed. Commissioners provided input for consideration.

Public Comment

No members of the public were present to make comment.

Adjourn

Robin adjourned the meeting at 3:57 p.m.

Derek Sheffield, Proposed 2025-2027 WA State Poet Laureate

Poet Laureate Selection Process

Over the past six months, the application for the position of Washington State Poet Laureate proceeded. The 2025-2027 application was revised and readied by Karen Hanan and Linnea Ingalls, ArtsWA, and Julie Ziegler, Humanities Washington in September 2024. A panel of five panelists was selected and convened for orientation, readying them to start the hard work of application review and analysis during December and into early January. The application was open during October and November. In total, we received 27 submissions. 6 applicants were selected for final interviews.

The panel consisted of Jackson Cooper, King County, (Arts Commissioner), Rene Baca, Central Washington, (HW Board Member), Tod Marshall (former Laureate), Eastern Washington, Annie Linzer, Olympic Peninsula, and Sharyn Skeeter, Seattle.

Action requested today: Make a motion, then vote on the panel's selection of Derek Sheffield as the 2025-2027 Washington State Poet Laureate, subject to the approval of the Humanities Washington Board, and finally, Governor Ferguson's approval and appointment.



Derek Sheffield is the author of [Not for Luck](#), selected by Mark Doty for the Wheelbarrow Books Poetry Prize, and [Through the Second Skin](#), runner-up for the Emily Dickinson First Book Award and finalist for the Washington State Book Award. He is the co-editor, with Simmons Buntin and Elizabeth Dodd, of [Dear America: Letters of Hope, Habitat, Defiance, and Democracy](#) and, with Elizabeth Bradfield and Marie Fuhrman, [Cascadia Field Guide: Art, Ecology, Poetry](#). His awards include the Pacific Northwest Booksellers Award, the *Foreword Reviews* Indies Book of the Year in Nature Writing, and the James Hearst Poetry Prize judged by Li-Young Lee. Derek lives on the eastern slopes of the Cascade Mountains in Wenatchee, in Central Washington, and is the poetry editor of [Terrain.org](#).



STATE OF WASHINGTON
— OFFICE OF GOVERNOR JAY INSLEE —

January 10, 2025

Thomas E. Austin, PE, CCM, PMP
Architect of the Capitol
SB-15 U.S. Capitol
U.S. Capitol Building
Washington, DC 20515

Michele Cohen
Curator for the Architect of the Capitol
United States Capitol Building
Washington, DC 20515

Dear Architect of the Capitol and Curator:

As Washington state prepares to send a statue of Nisqually leader and treaty rights activist Billy Frank, Jr. to National Statuary Hall, we pause to express our gratitude to your office for maintaining this collection. The lives and legacies of extraordinary Americans like Billy Frank, Jr. deserve to be seen and experienced by everyone, and the National Statuary Hall Collection makes this possible.

Washington state has taken a rigorous approach to the statue project. Our committee carefully considered the proposals of many outstanding artists, ultimately selecting Mr. Haiying Wu on the strength of both his renowned talent as a sculptor and his vision for Billy Frank, Jr.'s statue: seated peacefully at the banks of the Nisqually River, a soft, welcoming smile on his face. We hope it lifts your spirits as it has ours.

The enclosed packet features a brief overview of the project and extensive documentation of the maquette. Washington state is honored to submit this maquette for your consideration.

Very truly yours,

Jay Inslee
Governor



Washington State

**National Statuary Hall Statue Submission:
Full-scale model overview**

Prepared January 10, 2025

Project background

In 2021, Washington State passed legislation to replace the statue of Marcus Whitman in National Statuary Hall with a statue of Billy Frank Jr., a Nisqually tribal member and treaty rights activist. An Artist Selection Committee convened in 2022 to release a call for artists and identify finalists. The Committee chose artist Haiying Wu to design the statue. Wu completed his proposed maquette in late 2023. The maquette was subsequently approved by the Committee and Architect of the Capitol in early 2024. The full-scale clay model was completed in January 2025.

Statue description

The statue depicts Billy Frank Jr. seated at a river's edge. The terrain is meant to replicate the banks of the Nisqually river, which was the site of Frank's activism. Salmon, which were the target of Frank Jr.'s activism, swim just below his feet. Several culturally important items sit on or near Frank, including a fishing net and a traditional blanket. This design was developed through research and interviews with Frank's living relatives. Text at the base of the statue reads *xʷɪ?ədəxʷ t(ɪ) adsxʷ*, or "tell your story" in Lushootseed, the language of the Nisqually people. This phrase, Frank's signature request, will be repeated in English on the pedestal.

Statue materials

The statue will be bronze with traditional bronze patina and spot color. It will include a stainless steel interior armature for support. The artist has not yet made final decisions on color, but the locations will be limited (such as Frank Jr.'s bolo tie, his belt, and a Pendleton blanket on his lap). The base will be made of a stainless steel armature with granite facing.

Statue measurements

The clay model stands 108" (9') high, with a base 40" wide by 40" deep. Pedestal dimensions will be 24" high by 45" wide by 45" deep. The pedestal includes a 4" high by ¾" thick base trim, bringing the base dimensions to 46.5"w x 46.5"d.

Statue weight

Anticipated weight of the bronze statue with interior steel armature is approximately 1,500 lbs.

Anticipated weight of the granite pedestal with interior steel armature is approximately 1,000 lbs.

Model documentation: Front



Model documentation: Right



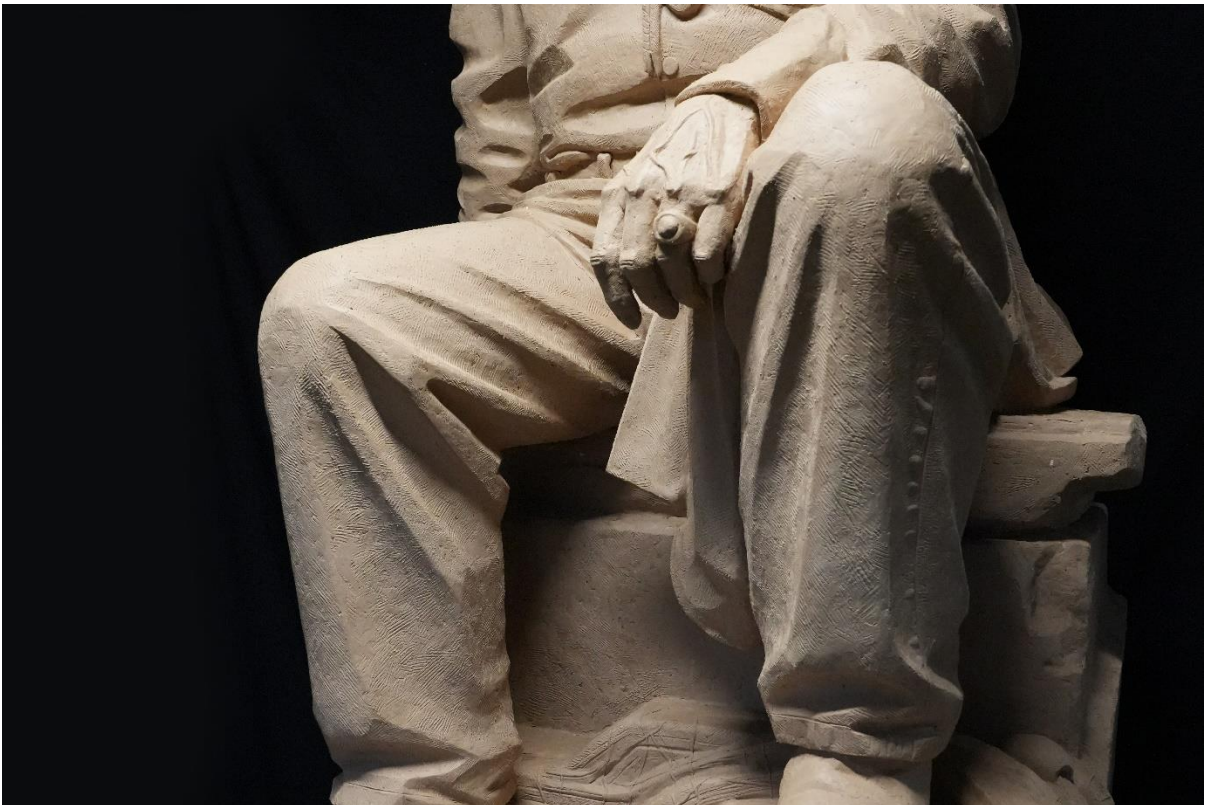
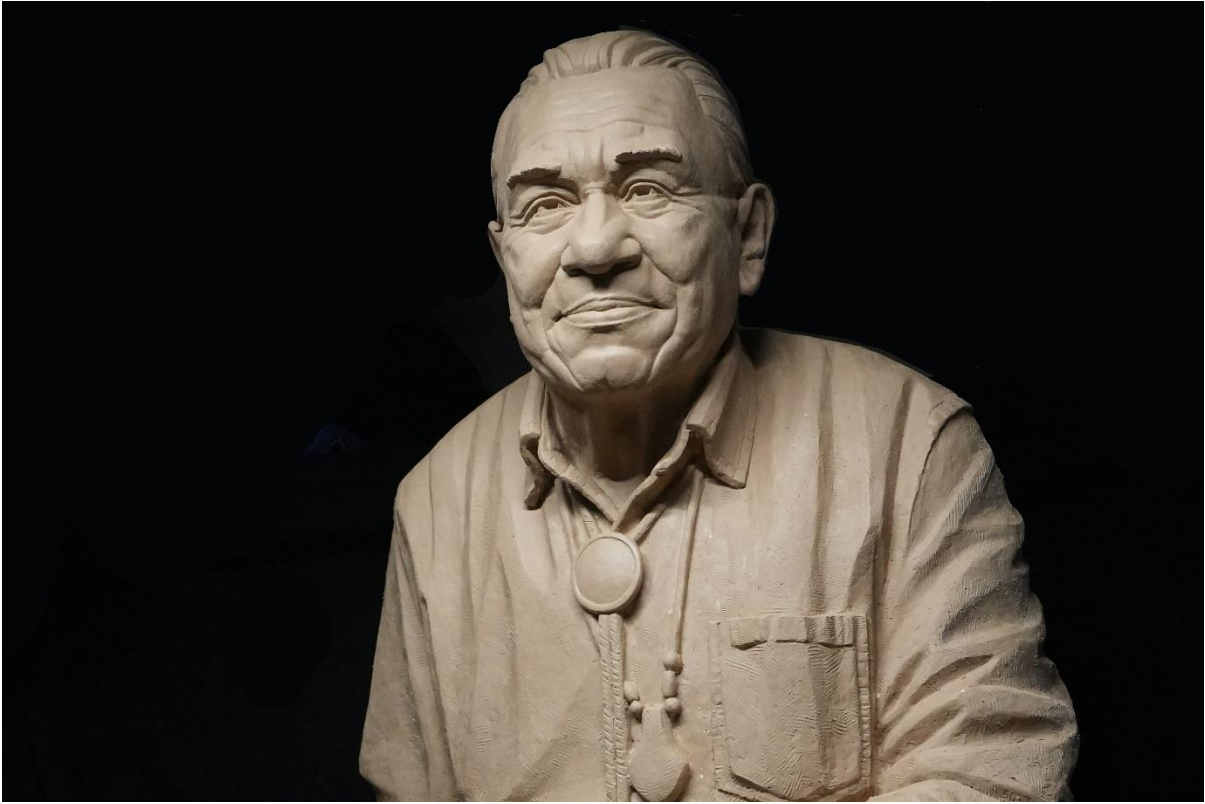
Model documentation: Left



Model documentation: Back



Model documentation: Details







Pedestal text

Below is the actual text we are expecting to place on the pedestal front.
The text will be:

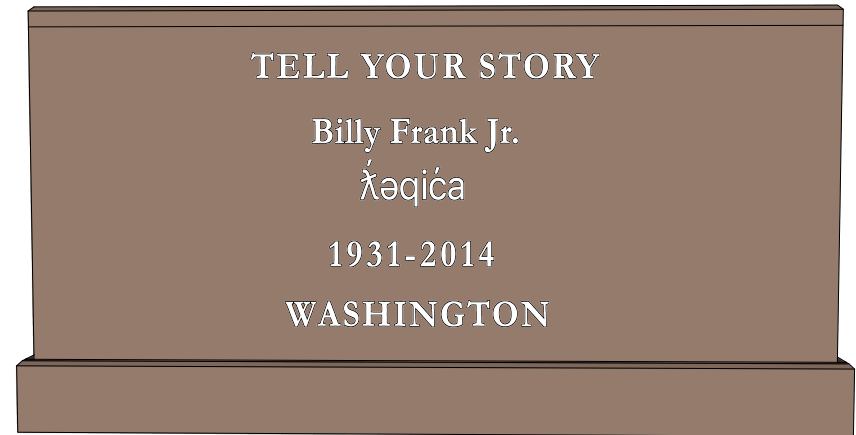
- on the front panel of the pedestal
- recessed via sandblasting or etching into the granite surface
- inpainted in white for legibility
- Lucinda font

TELL YOUR STORY

Billy Frank Jr.
Ἰᾱqíca

1931-2014

WASHINGTON



Billy Frank Jr Statue - ArtsWA concept design/shop drawings:

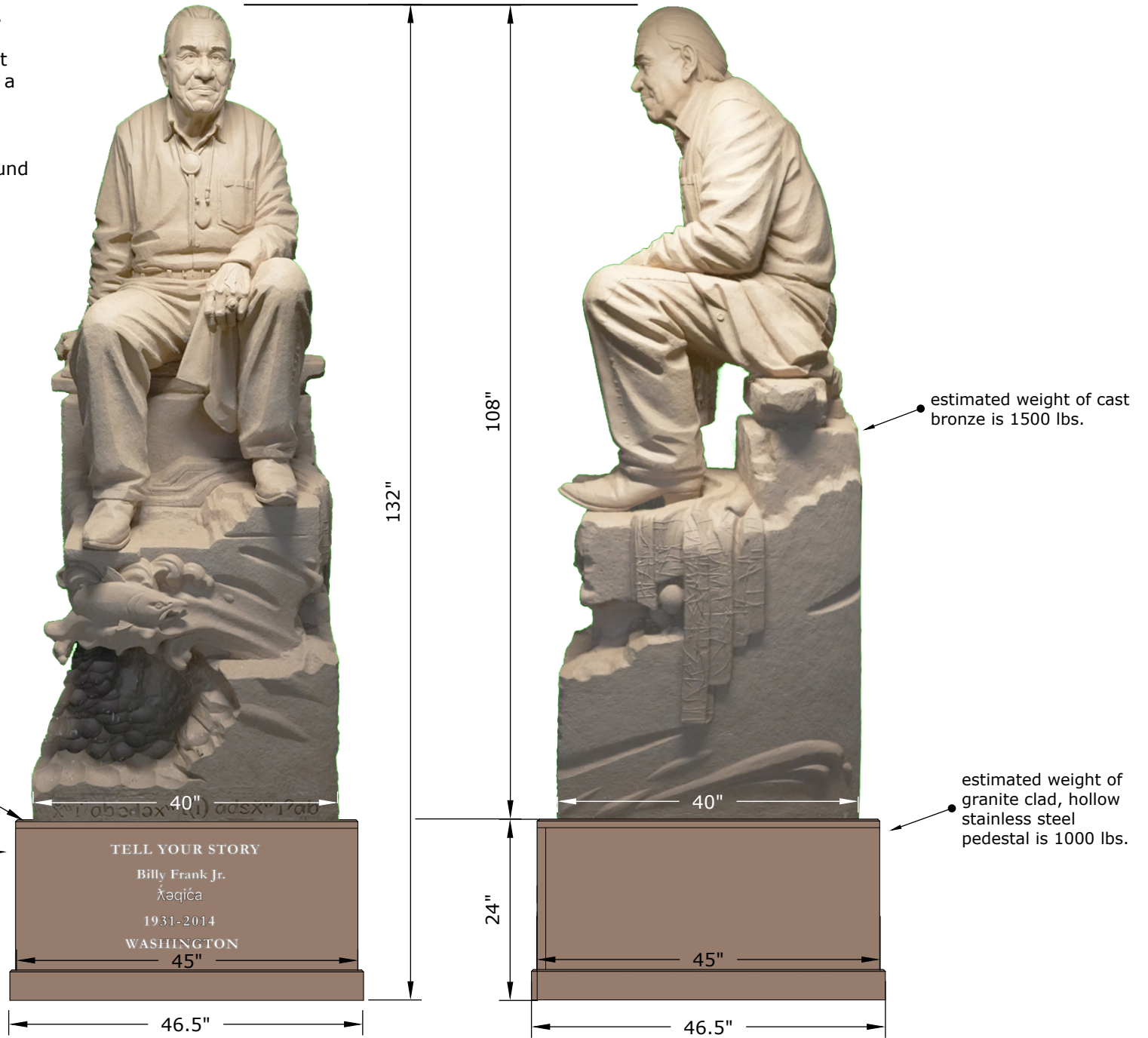
Photos are not exact representations due to camera perspective and distortion.

Color shown is the actual full-size clay.

The clay statue will be molded and cast in silicon bronze. The casting will have a wall thickness between 1/8" and 1/4".

The pedestal dimensions are 45"x45"x24". With the added trim around the bottom, the pedestal footprint is 46.5"x46.5".

The bronze statue will ship separately from the pedestal and the two components will be attached onsite.

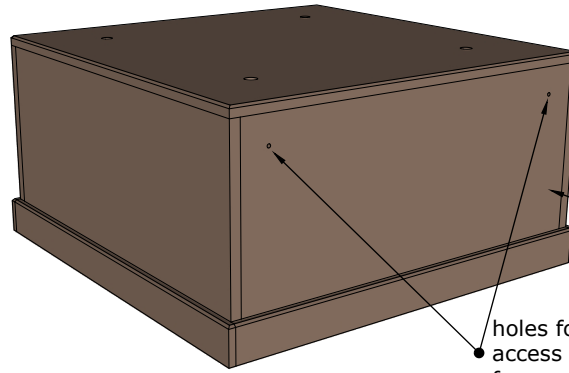


Pedestal assembly: Granite cladding over stainless steel metal frame.

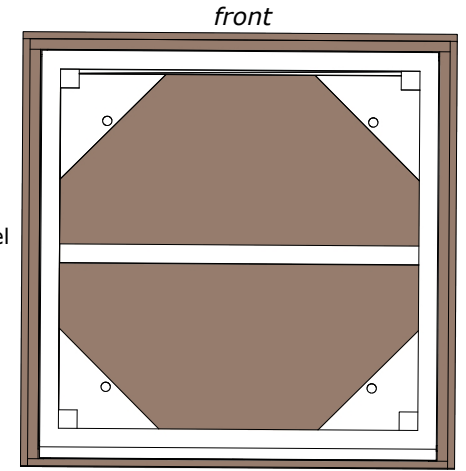
Granite cladding (front and sides) will be adhered to +/- 1/8" thick expanded stainless steel with Bostik Ultra-set Advanced adhesive. The expanded steel will be bolted and/or welded to tabs and metal frame. The granite-to-granite adhesive will be Sikaflex 15-LM. Data sheets are included.



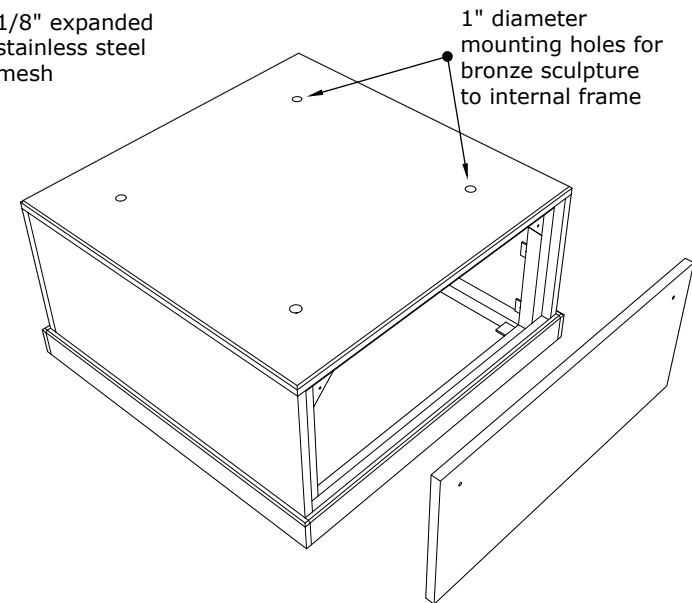
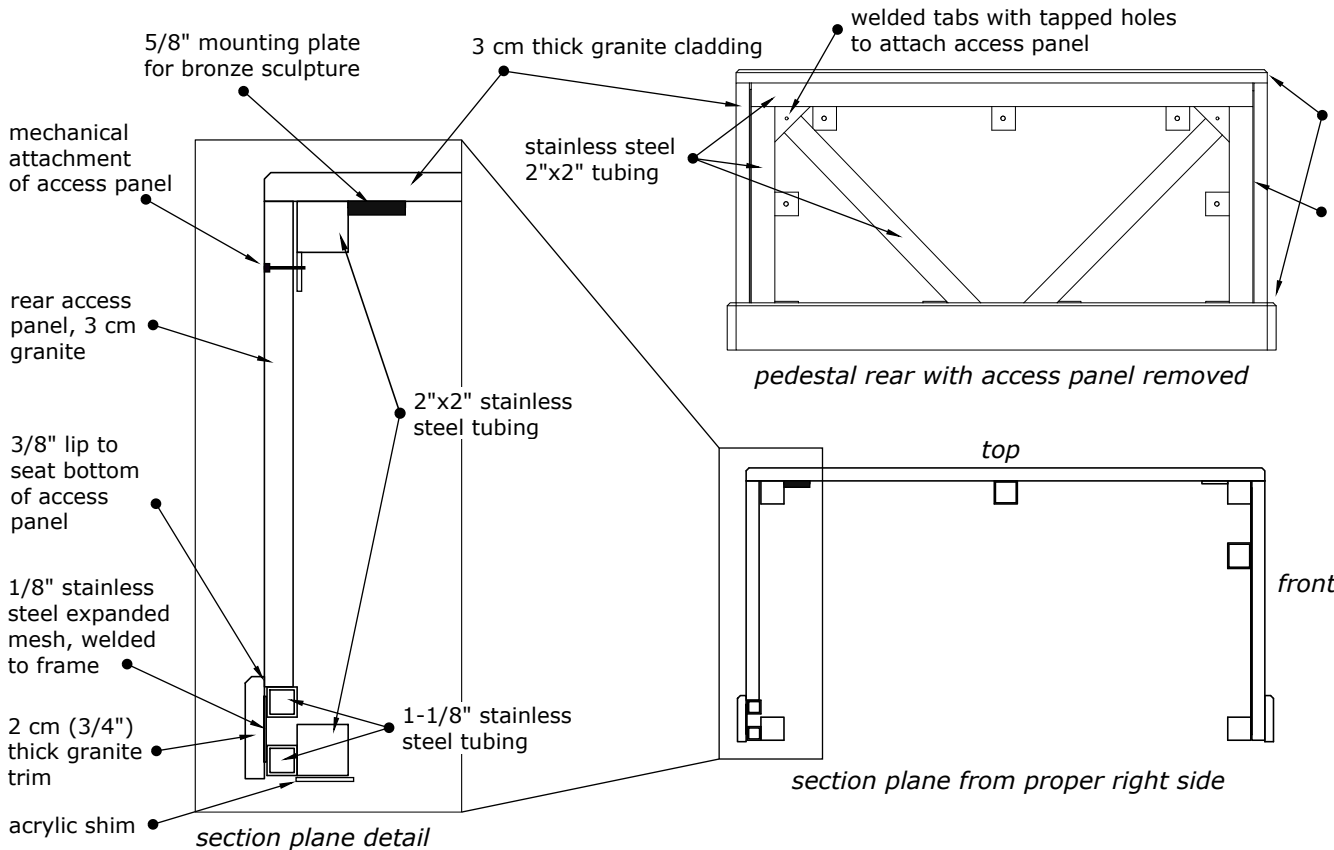
3/4 view of pedestal front



3/4 view of pedestal rear



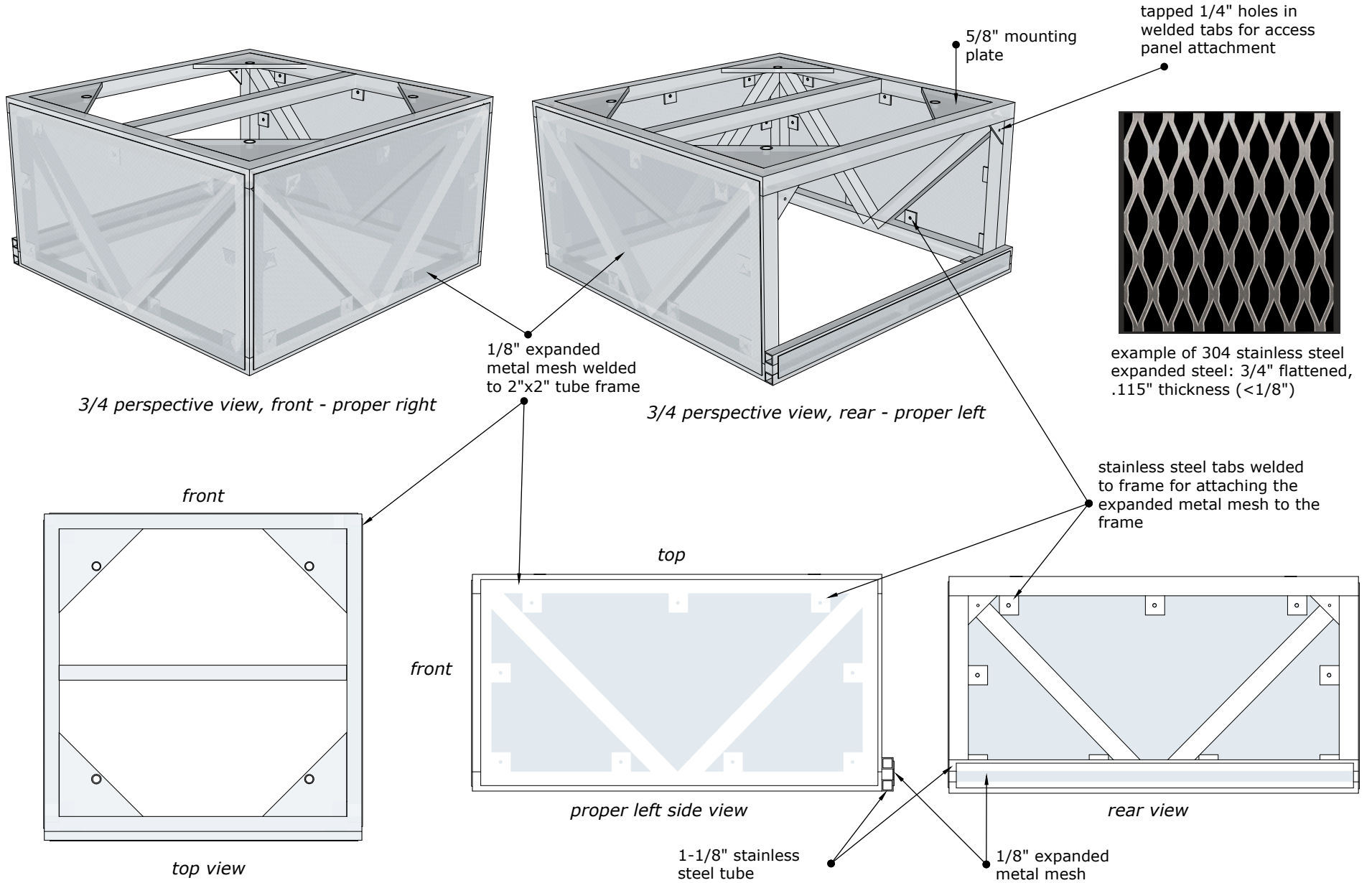
Bottom view with metal support inside



3/4 view of pedestal rear with access door removed

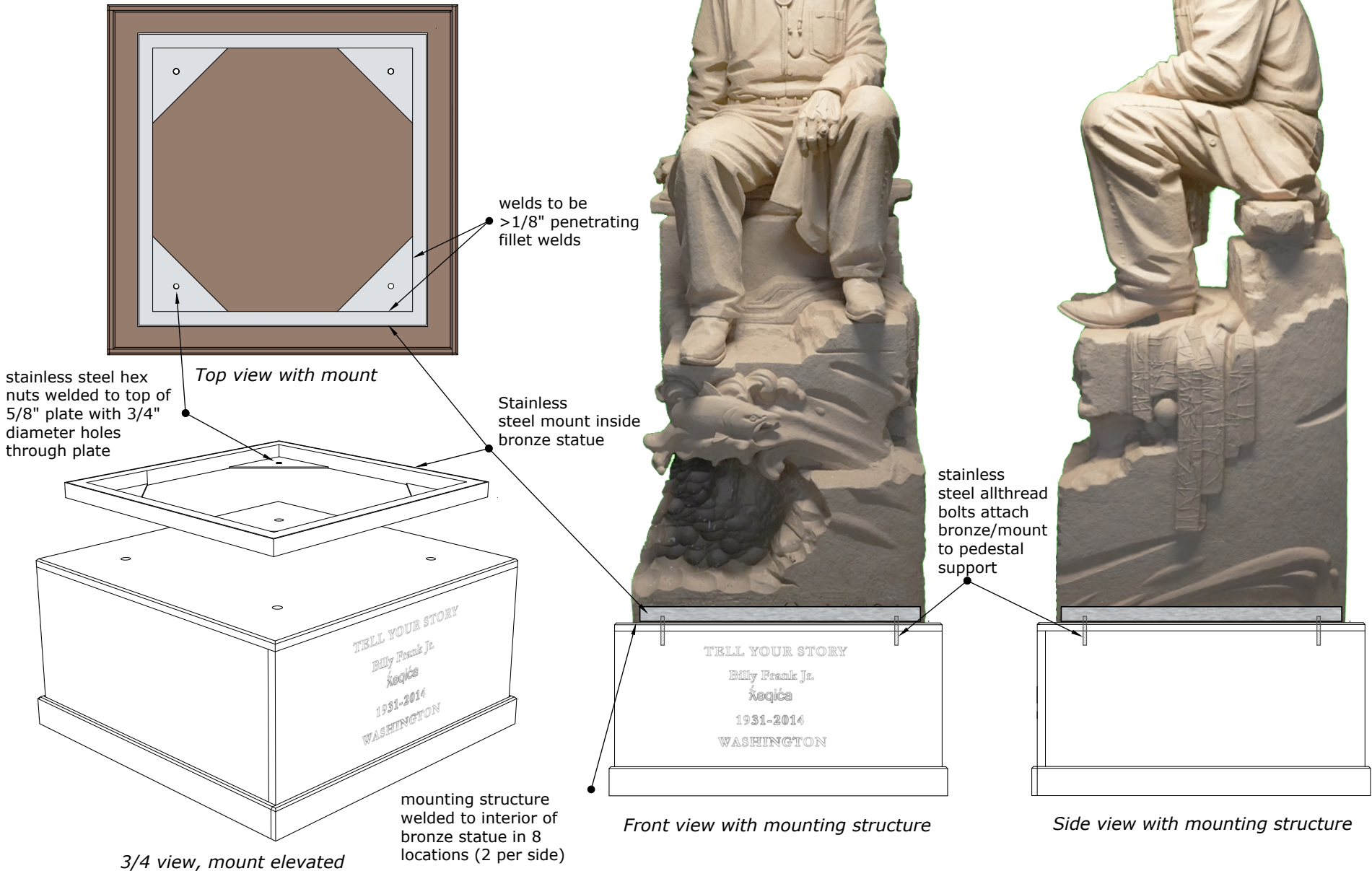
Internal metal support system

All plate, expanded steel mesh, bar, and tube materials are stainless steel alloy 304/304L, or 18-8.
Welding rod will be 308/308L or compatible rod. Welding specifics to be determined in stamped engineering documents.



Statue mounting structure

All 304/304L stainless steel, 2"x2"x1/8" wall tubing and 5/8" plate with a corresponding hole pattern to match pedestal and metal support structure. Stainless steel nuts will be welded to the top of the plates to accept 1/2" stainless all-thread. Once the bronze is positioned and set into place, a combination of flat and lock washers will be used with nuts to fasten the statue to the pedestal.



ArtsWA Billy Frank, Jr. Statue technical data summary

Bronze statue

Statue dimensions:	108”h x 40”w x 42”d
Footprint dimensions:	40”w x 40”d
Cast material:	Silicon bronze (C87300 – Everdur, or C87610 - Herculoy)
Estimated weight:	1500 lbs
Wall thickness:	Between 1/8” to 1/4”
Welding rod:	Silicon bronze (CDA 873 – Everdur, or CDA 876 – Herculoy)
Patina:	Traditional brown with burnished surfaces (Ferric Nitrate, Sulfurated Potash; applied to a heated surface)
Color accents:	Acrylic heavy body gel paints or oil enamel paints (depending on artist’s preferred sealant)
Sealant (primary):	Specially formulated lacquer or carnauba clear paste wax (hot-wax application, buffed)
Sealant (secondary):	Carnauba clear paste wax (cold-wax application, buffed).

Mount system within Bronze Statue

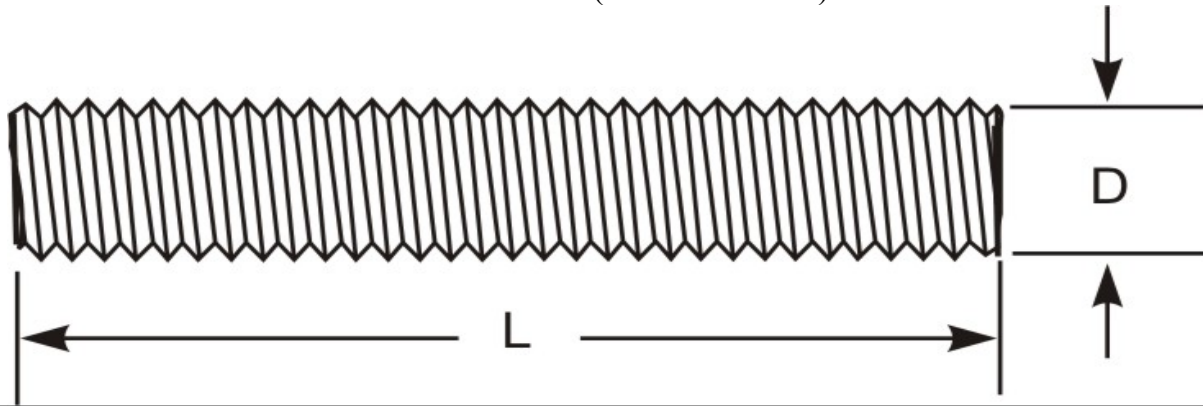
Mount material:	Stainless steel, alloy 304/304L and/or 18-8 austenitic
Welding rod:	Stainless steel type 308/308L
Mount hardware:	(*) Stainless steel 18-8 (1/2” all thread, washers, and nuts)
Attachment to bronze:	Stainless steel mount will be welded and/or bolted to bronze tabs attached to the inside walls of the statue in 8 locations (2 per side)
Interior armature:	TBD if necessary; stainless steel 304/304L and/or 18-8 austenitic.

Pedestal: hollow, stone-faced, with internal metal support

Pedestal dimensions:	24”h x 45”w x 45”d
Footprint dimensions:	46.5”w x 46.5”d
Estimated weight:	1000 lbs
Cladding material (primary):	3 cm thick granite (specific type to be determined, artist is interested in brown with low veining)
Cladding material (trim):	2 cm thick granite to match primary cladding
Metal frame material:	Stainless steel type 304/304L and/or 18-8 austenitic
Metal mesh material:	(*) Stainless steel type 304, flattened expanded steel, 0.115” thick, ¾” diamond
Welding rod:	Stainless steel type 308/308L
Steel-to-steel joints:	Welding overall; additional mechanical fasteners to join expanded steel to support frame
Stone-to-metal joints:	(*) Bostik Ultra-Set Advanced adhesive (sausage packs); granite to expanded metal mesh; mechanical fasteners to attach removable granite access panel to metal support frame
Stone-to-stone joints:	(*) Sikaflex 15-LM low-modulus elastomeric adhesive; most joints are butt joints except where the trim cladding laminates to the primary cladding
Floor protection/leveling:	2.25”w x 2.25”d acrylic shims (plexiglass); technical details to meet National Statuary Hall hardness requirements

(*) – technical and/or safety data sheets enclosed.

Threaded Rod (3/4 and smaller)



THREAD DATA		
Size: 1/2	Threads per in.: 13	Series Designation: UNC
Thread Class or Type: 1A	Major Diameter: 0.4985 - 0.4822	Pitch and Functional Dia.: 0.4485 - 0.4411
Tensile Stress Area: 0.1419	Standard: ASME B1.1 - 2003 (R2008)	
DIMENSIONAL DATA		
Group: Threaded Rod-Inch	Type: Threaded Rod (3/4 and smaller)	Standard: ASME B18.31.3 - 2014
Size: 1/2	TPI: 13	Nominal: 0.5
Ends: Sheared	L - Length: 6 foot	Length Tolerance: +/- 1/2
PHYSICAL REQUIREMENTS		
Nominal: 0.5	Standard: ASTM F593-2013a, Condition CW1_18-8/304	Typical Materials: stainless steel, 304, 304L, 305, 384, 18-9LW, 302HQ
Hardness: HRB 95 - C32	Tensile Load, Min. (lbf): 14,190	Tensile Load, Max. (lbf): 21,285
Yield PSI, 2% Offset, Machined Specimen: 65,000	Elongation, min. %, Machined Specimen: 20% in 4D	Tensile Strength, Min. (psi): 100,000
Tensile Strength, Max. (psi): 150,000	Calculated Shear Load-THREADS (ref.)(lbf): 7,095	Tightening Torque ¹: 58 ft.lbf, 692 in.lbf, 78.2 Nm
FINISH DATA		
Finish: As received steel	K factor (ref. DIN 946): 0.2	

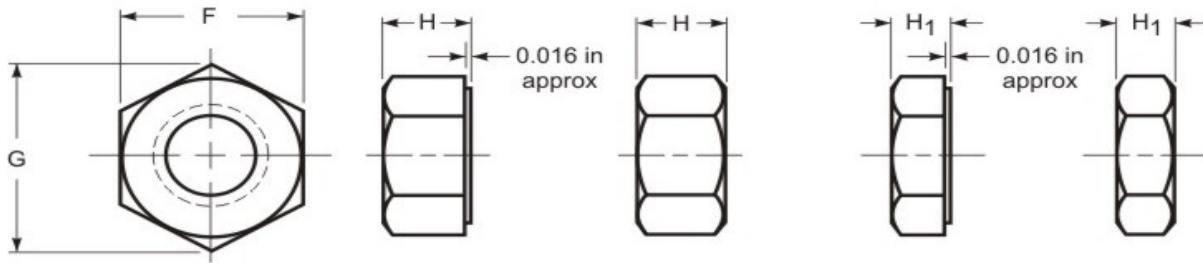
¹ These torque values are based on K factors determined using DIN 946, tightening tension of 75% of the yield strength, and the calculation formula $T=KDP$. These values are advisory only. The torque for assembling critical joints should be determined and/or verified through actual experimentation by the user. The IFI is not responsible for any losses or claims resulting from the use of these values.

*Product meets all requirements of the referenced standard, however the manufacturer does not certify to that standard and threaded rod is not marked for grade or manufacturer. Test reports are available if requested.

*If specification certified product is required we can source that for you or offer to have the stock product re-tested and certified by a third party accredited laboratory.



Hex



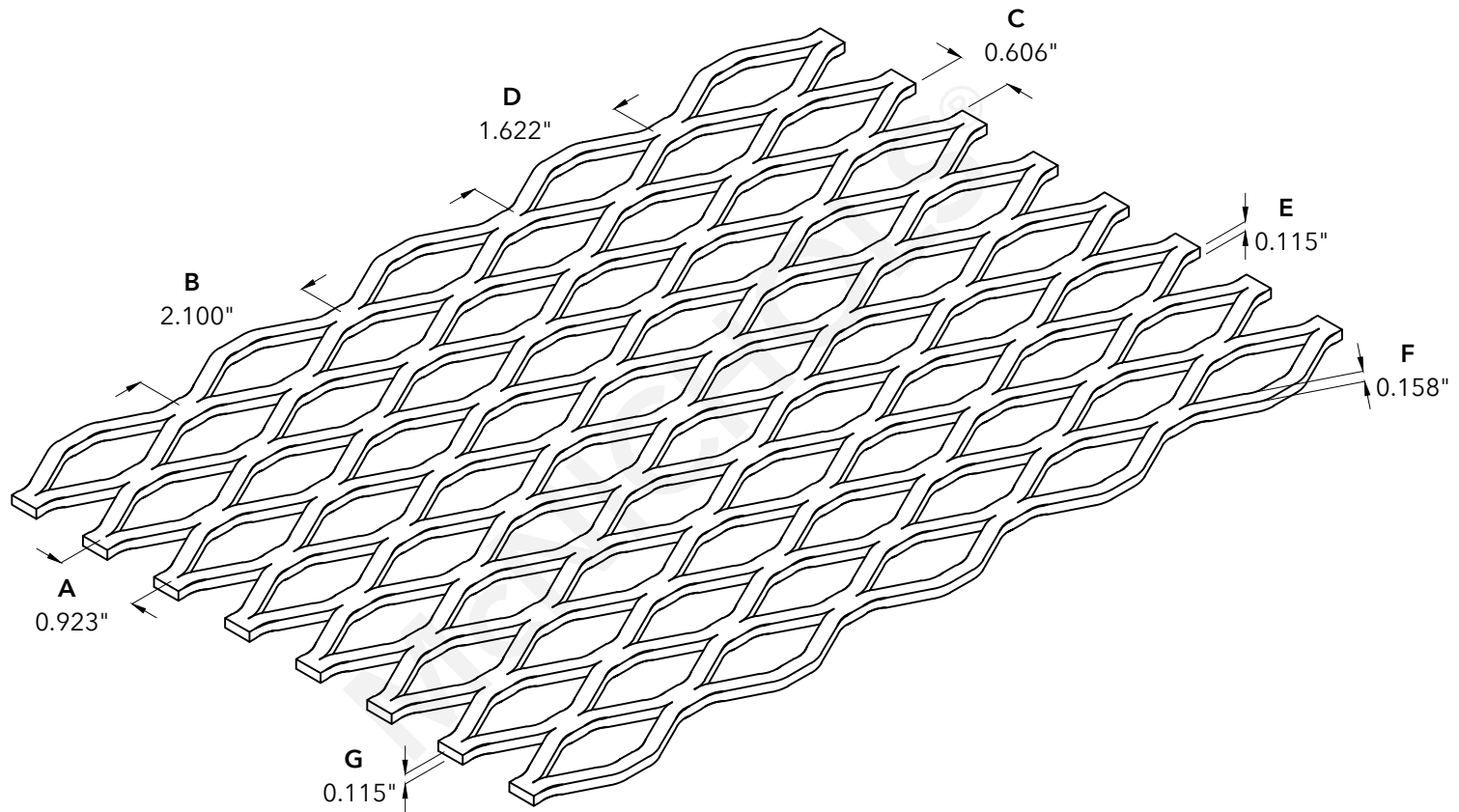
304*

GRADE MARK

THREAD DATA		
Size: 1/2	Threads per in.: 13	Series Designation: UNC
Thread Class or Type: 2B	Pitch and Functional Dia.: 0.4565 - 0.4500	Minor Dia Max/Min.: 0.4340 - 0.4170
Tensile Stress Area: 0.1419	Standard: ASME B1.1 - 2003 (R2008)	
DIMENSIONAL DATA		
FILTER - Thread Class or Type: 2B	Type: Hex	Standard: ASME B18.2.2-2015
Size: 1/2	Nominal: 0.5	F - Width Across Flats: 0.750 - 0.736
G - Width Across Corners: 0.866 - 0.840	H - Thickness: 0.448 - 0.427	Runout of Bearing Surface, FIM Proof Stress Up to 150,000 psi: 0.019 Max
Runout of Bearing Surface Proof Stress 150,000 psi and Greater: 0.014 Max		
PHYSICAL REQUIREMENTS		
Nominal: 0.5	Type: Hex	Grade: 18-8/304 Stainless
Typical Material: Stainless: 304,305, 304L, 384, 18-9LW, 302HQ	Hardness: HRC 32 - B 95	Proof Stress, psi.: 100,000
Proof Load, lbs.: 14,190		
FINISH DATA		
Finish: As received steel	K factor (ref. DIN 946): 0.2	

*Most nuts are manufactured from 304 SS, but other alloys may be used. If your requirement is for product certified to ASTM standards please make that inquiry.





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McNICHOLS® EXPANDED METAL

EXPANDED METAL TYPE	Flattened
PRIMARY MATERIAL	Stainless Steel
STYLE & TYPE	3/4" No. 9 Flattened
PERCENT OPEN AREA	66%
A SHORT WAY OF DESIGN (SWD)	0.923"
B LONG WAY OF DESIGN (LWD)	2.100"
C SHORT WAY OF OPENING (SWO)	0.606"
D LONG WAY OF OPENING (LWO)	1.622"
E STRAND THICKNESS	0.115"
F STRAND WIDTH	0.158"
G OVERALL THICKNESS	0.115"

DRAWING

NOT TO SCALE

Item Number 58003409

Revision Date 05.20.2021

Page Number 1 of 1

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Ultra-Set[®] Advanced

**WATERPROOFING, SOUND REDUCING
AND ANTI-FRACTURE MEMBRANE**

KEY FEATURES

- High performance urethane formula
- Bridges cracks up to 1/8"
- Interior and exterior use, horizontal and vertical installations

DESCRIPTION

Ultra-Set[®] Advanced is a tenacious, one-part, trowel applied, elastomeric waterproofing/crack/sound isolation membrane and setting adhesive. Use Ultra-Set[®] Advanced as a waterproofing, crack, and sound isolation membrane over properly prepared concrete; structurally-sound, exterior grade plywood (interior/dry use only); cementitious backer board; and existing, well-bonded vinyl/VCT or ceramic tile; prior to the installation of ceramic or stone tile. Ultra-Set[®] Advanced may be used with gypsum based underlayments in dry, above grade installations with minimum compressive strengths of 2,000 psi. Follow applicable TCNA specifications for installation of tile over poured gypsum underlayments. Use Ultra-Set[®] Advanced as a setting adhesive for ceramic or stone tiles over properly prepared concrete; structurally-sound, exterior grade plywood (interior/dry use only); cementitious backer board and existing, well-bonded vinyl/VCT or ceramic tile.

Ultra-Set[®] Advanced was independently tested in a controlled laboratory environment to measure the IIC (Impact Insulation Class) according to ASTM E492-04 and E989-89 and STC (Sound Transmission Class) according to ASTM E90-04 and E413-04 installed over 6 inch (152 mm) Concrete Slab Floor-Ceiling Assembly with Suspended 5/8" Gypsum Board Ceiling with Quarry Tile on Bostik Ultra-Set[®] Advanced Membrane.

WHERE TO USE

Interior/exterior floors and walls.

DIRECTIONS FOR USE

Read and understand technical and safety data sheets completely before beginning installation. Follow applicable ANSI, NTCA and TCNA installation standards. Refer to www.bostik-us.com for the most recent product information and safety data sheet prior to installation.



TYPICAL PHYSICAL PROPERTIES

Attribute	Results
VOC Content	135 g/L
Color	White
Weight	14.1 lbs/gal
Hardness	45 Shore A Type
Flash Point	145°F (62.7°C)
Modulus at Break	180 psi
Elongation	600%
Cure Time	6 to 12 hours
Service Temperature:	
- Normal Use	-20°F to 140°F (-6.6°C to 60°C)
- Continuous Emersion	120°F maximum (48.8°C)
Flame Spread Index	5

6-INCH (152 MM) CONCRETE FLOOR-CEILING ASSEMBLY WITH 5/8" GYPSUM BOARD CEILING

Quarry Tile on Bostik Ultra-Set® Advanced Membrane

Impact Insulation Class IIC	= 70dB
Sound Transmission Class STC	= 74dB
Increase in Impact Insulation Class ΔIIC	= 7dB

6-INCH (152 MM) CONCRETE FLOOR-NO GYPSUM BOARD CEILING

Quarry Tile on Bostik Ultra-Set® Advanced Membrane

Impact Insulation Class IIC	= 33dB
Sound Transmission Class STC	= 54dB
Increase in Impact Insulation Class ΔIIC	= 7dB

SURFACE PREPARATION

All surfaces must be structurally sound, clean, free of dust, dirt, oil, grease, water, curing compounds, sealers, waxes or any contaminants that may inhibit proper bond. TCNA recommends roughing or scarifying glazed tile substrates.

NOTE: It is the user's responsibility to determine the condition and suitability of all surfaces before application.

Prior to application of membrane: All cracks (1/8" or less), coves, corners, drains, pipes, etc. should be treated by applying Ultra-Set® Advanced with the notched-side of a 3/16" x 5/32" V-notch trowel. Immediately embed a 2" wide fiberglass mesh tape into the fresh material with the flat side of the trowel to achieve a flat, reinforced, uniformly thick membrane (30-mil. minimum). A minimum 6" wide coat should be applied to both sides of the joint, crack, or intersection.

All cracks greater than 1/8" should be treated, by inserting a backer rod, bond breaker tape or, fill the crack/joint with Ultra-Set® Advanced or Bostik 915FS™ urethane sealant. Apply Ultra-Set® Advanced with the notched-side of a 3/16" x 5/32" V-notch trowel. Immediately embed a 2" wide fiberglass tape into the fresh material with the flat side of the trowel to achieve a flat, uniformly thick membrane (30-mil. minimum). A minimum 6" wide coat should be applied to both sides of the joint/crack.

APPLICATION

For waterproofing, noise reduction, and crack isolation: Apply Ultra-Set® Advanced using the notched side of a 3/16" x 5/32" V-notch trowel, immediately smooth material with flat side of trowel to achieve a flat, uniformly thick membrane with a minimum wet thickness of 30-mil (thickness of a drivers license).

As an anti-fracture/crack isolation membrane: Apply Ultra-Set® Advanced using the notched side of a 3/16" x 5/32" V-notch trowel. Immediately smooth material with flat side of trowel to achieve a flat, uniformly thick membrane with a minimum wet thickness of 30-mil (thickness of a drivers license). The membrane should be applied to both sides of the crack/joint a minimum of the width of the tile being installed (i.e. a 12" tile should have a minimum 24" wide membrane).

As a setting adhesive: Due to its tremendous diversity, apply Ultra-Set® Advanced according to Bostik's current published literature, or consult Bostik's Technical Service Department for application instructions.

COVERAGE

50 square feet per gallon.

CLEAN-UP

Clean all tools and equipment immediately with Bostik's Ultimate™ Adhesive Remover or mineral spirits before material cures. Cured urethane is difficult to remove. For cured material, use Bostik's Ultimate™ Adhesive Remover.

CURING

Keep all traffic off the installation until material cures (approximately 6-12 hours). Set times are dependent upon temperature and humidity.

TILE INSTALLATION

Install ceramic tile or stone with Bostik Reflex™, Glass-Mate™, Big Tile & Stone™, Single Flex®, Single Flex® FS, Bostik PM™; and Tile-Mate® Premium or TileMate® Floor & Wall mixed with Bostik 425™ Multi-Purpose Acrylic Latex Admixture or Flex-A-Lastic®; EzPoxy™ EzClean™ 100% Solids Epoxy, or Bostik 1900™ Epoxy Modified Grout & Mortar Admixture. Follow applicable ANSI, TCNA & NTCA installation standards.

LIMITATIONS

- Ultra-Set® Advanced is not designed to be a wear surface.
- It must be covered with approved flooring materials using approved application methods.
- Ultra-Set® Advanced is a "positive" waterproofing membrane only. Do not use where hydrostatic/negative water pressure can occur.
- Ultra-Set® Advanced is not intended to reduce sub-floor moisture or moisture vapor transmission.
- Ultra-Set® Advanced is not designed for use in joints/cracks with dynamic movement (i.e. expansion, isolation, or construction joints).
- As a waterproofing/anti-fracture/sound reduction membrane Ultra-Set® Advanced is designed for movement of 1/8", or less.
- If Ultra-Set® Advanced is exposed to excessive moisture while curing, membrane may exhibit bubbles or pinholes.
- When used as a waterproofing membrane, fill any pinholes or voids with a second coat of Ultra-Set® Advanced. If pinholes are excessive, cut-out affected area and replace with fresh material.
- Do not apply over surfaces below 50°F (10°C).
- Total thickness of material should not exceed 1/16 in. (60 mil).
- Do not install over wet, contaminated or friable substrates.
- Do not use to bridge expansion joints.
- Do not use over cushion backed or perimeter bonded sheet vinyl flooring.
- Do not use beneath Vinyl or VCT flooring.
- Do not apply over oriented strand board, particle board, masonite, luaun, or similar unstable substrates.
- Due to the limitations of plywood as a substrate, Ultra-Set® Advanced is not intended for use on plywood in exterior, wet interior, or applications subject to heavy/commercial traffic.

PACKAGING

- 2 gallon pails
- 5 gallon pails
- 20 oz. sausages foils, 12 per case.

TEST RESULTS ANSIA118.10

Bonded waterproof membrane below thin set, tile and dimension stone installations

4.1 Fungus Micro Organism	Resists	Pass
4.2 Seam Strength	8 lbs per inch	> 8 lb
4.3 Break Strength	170 psi	194 psi
4.4 Dimensional Stability	---	Pass
4.5 ASTM D9068 Waterproofness	---	Pass

WARNING

CONTENTS HARMFUL IF SWALLOWED OR INHALED. CONTAINS POTENTIAL SENSITIZER. MAY CAUSE ALLERGIC SKIN OR LUNG REACTION. MAY IRRITATE EYES, SKIN AND RESPIRATORY TRACT. Do not breathe fumes. Do not get in eyes, on skin or on clothing. Use with adequate ventilation or wear mask. Wash thoroughly after handling. Store container in a cool, dry area with lid tightly sealed. Do not reuse container.

KEEP OUT OF REACH OF CHILDREN

FIRST AID TREATMENT

Contains Calcium Carbonate, Petroleum Resins, Mineral Spirits, Diisodecyl Phthalate (DIDP), Methylene Diphenyl Diisocyanate (MDI), Stearic Acid, Isophorone Diisocyanate (IPDI), Quartz Silica and Dibutyltin Dilaurate inextricably bound in a polymer matrix.

If in eyes or on skin, rinse with water for at least 15 minutes. If breathed in, move person to fresh air. If swallowed, call a Poison Control Center or doctor immediately. Do not induce vomiting.

VOC 135 g/L (as calculated per SCAQMD 1168)

LIMITED WARRANTY

Limited Warranty found at www.bostik-us.com or call 800.726.7845. TO THE MAXIMUM EXTENT ALLOWED BY LAW, BOSTIK DISCLAIMS ALL OTHER EXPRESS OR IMPLIED WARRANTIES, INCLUDING WITHOUT LIMITATION WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. UNLESS OTHERWISE STATED IN THE LIMITED WARRANTY, THE SOLE REMEDY FOR BREACH OF WARRANTY IS REPLACEMENT OF THE PRODUCT OR REFUND OF THE BUYER'S PURCHASE PRICE. BOSTIK DISCLAIMS ANY LIABILITY FOR DIRECT, INCIDENTAL, CONSEQUENTIAL, OR SPECIAL DAMAGES TO THE MAXIMUM EXTENT ALLOWED BY LAW. DISCLAIMERS OF IMPLIED WARRANTIES MAY NOT BE APPLICABLE TO CERTAIN CLASSES OF BUYERS AND SOME STATES DO NOT ALLOW THE EXCLUSION OR LIMITATION OF INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THE ABOVE LIMITATIONS MAY NOT APPLY TO YOU. It is the buyer's obligation to test the suitability of the product for an intended use prior to using it. The Limited Warranty extends only to the original purchaser and is not transferable or assignable. Any claim for a defective product must be filed within 30 days of discovery of a problem, and must be submitted with written proof of purchase.

FIGURE 1

Waterproofing/Anti-fracture Membrane Ceramic Tile Floors

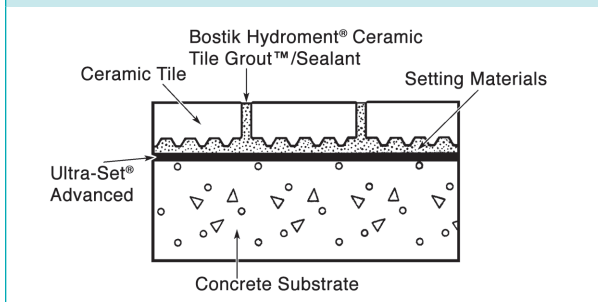


FIGURE 2

Waterproofing/Anti-fracture Membrane Ceramic Tile Floors

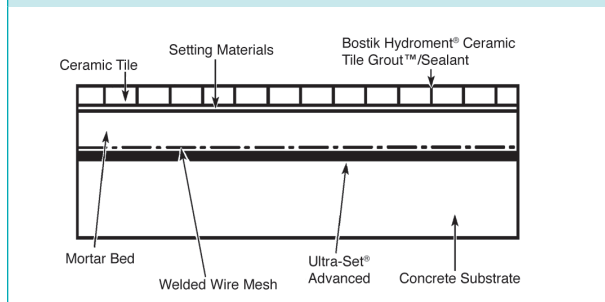


FIGURE 3

Shower Drain Detail With Sand/Cement Pre-Float

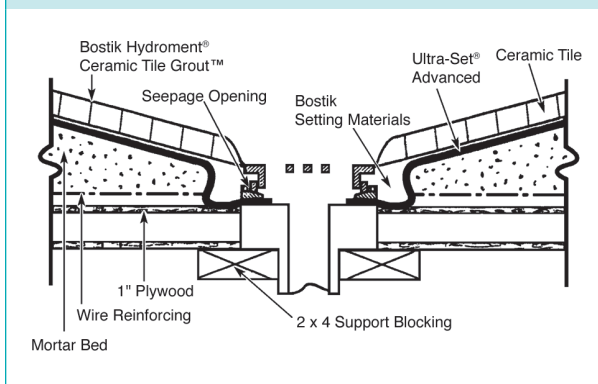


FIGURE 4

Bathtub Walls

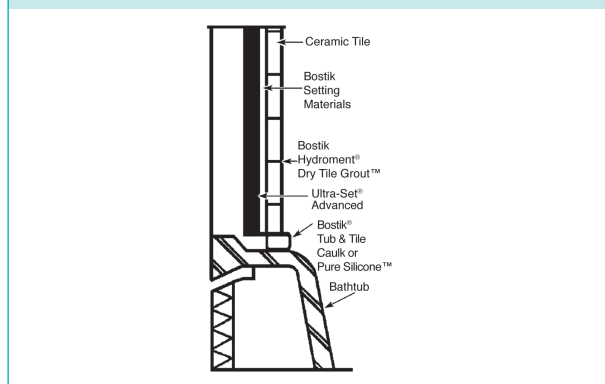


FIGURE 5

Shower Stall Wall

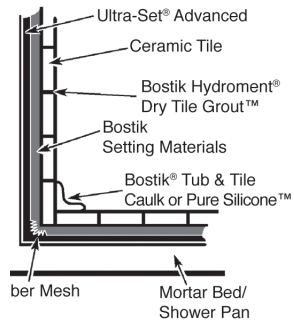


FIGURE 6

Interior Control Joint Treatment

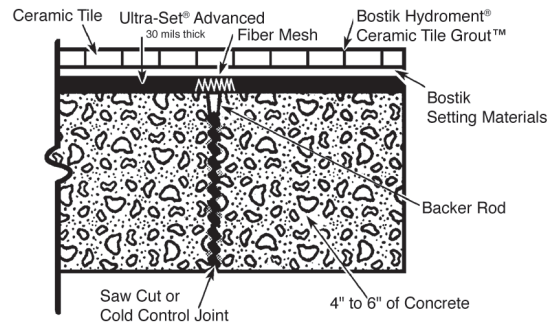


FIGURE 7

Expansion Joint Treatment

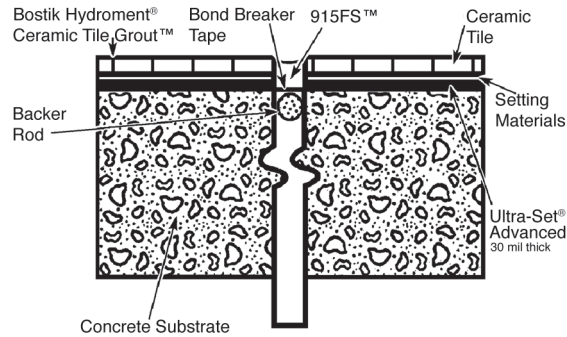


FIGURE 8

Treatment of Isolation Joints (columns, pillars, walls, etc.)

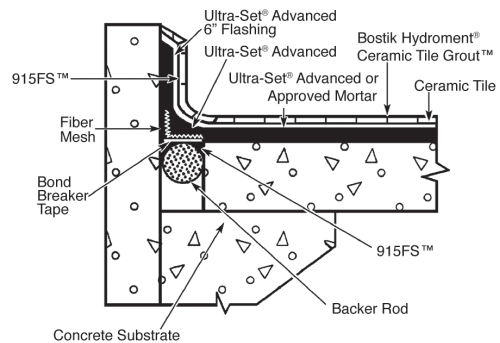


FIGURE 9

Treatment of Metal Penetration (pipe, vent, etc.)

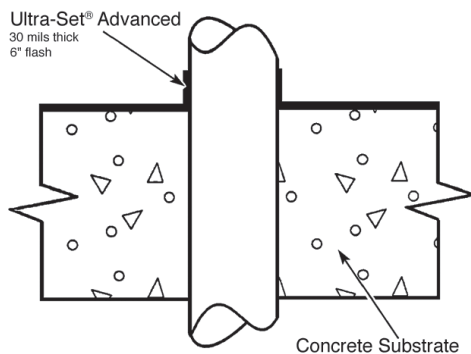
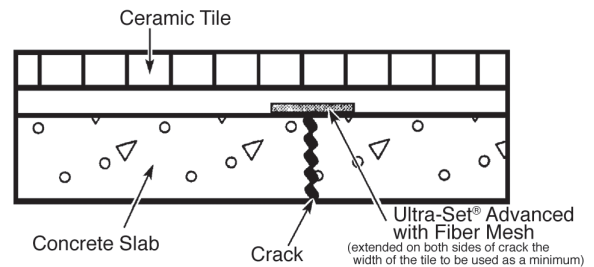


FIGURE 10

Interior Crack Treatment Less Than 1/8"



BOSTIK HOTLINE

Smart help™
1-800-726-7845

Bostik, Inc.
11320 W. Watertown Plank Road
Wauwatosa, WI 53226
www.bostik-us.com



PRODUCT DATA SHEET

Sikaflex[®]-15 LM

High Performance, low-modulus elastomeric sealant

PRODUCT DESCRIPTION

Sikaflex[®]-15 LM is a low-modulus, high-performance, 1-component, polyurethane-based, non-sag elastomeric sealant. Meets Federal Specification TT-S-00230C, Type II, Class A; ASTM C-920, Type S, Grade NS, Class 100/50, use T, NT, G, A, O, M; Federal Specification for silicones - TT-S-001543 A, Type non-sag. Tested in accordance with ASTM C-1382 for use in EIFS systems.

USES


- Excellent for moving joints in vertical applications.
- Suitable for use between similar as well as dissimilar materials.
- Typical applications include joints in concrete panel and wall systems, around window and door frames, reglets, flashing, common roofing detail applications, etc.
- Exceptional sealant choice for high-rise and facade applications where high movement capability is required.
- 2- and 3-hour UL Fire Rated Joint System Nos. FF-S-0007, FF-S-0037, FW-S-0015, FW-S-0018, HW-S-0076, HW-S-0095, WW-S-0011 and WW-S-0060.
- An effective sealant for use in Exterior Insulation Finish Systems (EIFS).

CHARACTERISTICS / ADVANTAGES

- Low modulus of elasticity
- Easy and ready to use
- Eliminates time, effort, waste, and equipment clean-up
- High elasticity – cures to a tough, durable, flexible consistency with exceptional cut and tear resistance
- Stress relaxation

- Very good adhesion – bonds to most construction materials without a primer
- Very good resistance to weathering
- Proven in tough climates around the world
- Urethane-based, suggested by EPA for radon reduction
- Can be painted
- Jet fuel resistant
- Proven in tough climates around the world
- Non-leaching
- Movement capability of +100/-50% (ASTM C 719)

APPROVALS / STANDARDS



SEALANT-WATERPROOFING & RESTORATION INSTITUTE

Issued to: Sika Corporation
Product: Sikaflex[®] 15LM

C719: Pass Ext:+100% Comp:-50%

Substrate: Mortar, Aluminum, Glass
(mortar substrate primed with Sika Primer 429)

Validation Date: 2/27/14 – 2/26/19

No. 214-SIK817

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SEALANT VALIDATION

www.swrionline.org

PRODUCT INFORMATION

Packaging	10 fl. oz. cartridge, 12 cartridges per box 20 fl oz. foil pack, 20 foil packs per box 5 gallon pail 55 gallon drum
Color	White, Colonial White, Aluminum Gray, Limestone, Black, Dark Bronze, Capitol Tan, Off-White, Beige, Almond, Coping Stone, Aluminum Stone, Medium Bronze, Redwood Tan, Hartford Green and Stone. Special colors on request (min. volume).
Shelf Life	Sikaflex®-15 LM has a shelf life of 12 months for cartridges and foil packs and 6 months for pails and drums from the date of production, if it is stored in undamaged, original, sealed packaging, and if the storage conditions are met.
Storage Conditions	Sikaflex®-15 LM shall be stored in dry conditions, where it is protected from direct sunlight and at temperatures between +40 °F and +95 °F (+4 °C and +35 °C). Condition material to 65°-75°F before using.

TECHNICAL INFORMATION

Shore A Hardness	~25 (after 21 days) ~25(after 28 days)	(ASTM C 661) (ISO 868)												
Tensile Stress at Specified Elongation	~50psi at 100% elongation	(ASTM D 412)												
Elongation at Break	~700%	(ASTM D 412)												
Elastic Recovery	>80%													
Adhesion in Peel	<table border="1"> <thead> <tr> <th>Substrate</th> <th>Peel Strength</th> <th>Adhesion loss</th> </tr> </thead> <tbody> <tr> <td>Aluminium</td> <td>25 lbs.</td> <td>0%</td> </tr> <tr> <td>Concrete</td> <td>30 lbs.</td> <td>0%</td> </tr> <tr> <td>Glass</td> <td>25 lbs.</td> <td>0%</td> </tr> </tbody> </table>	Substrate	Peel Strength	Adhesion loss	Aluminium	25 lbs.	0%	Concrete	30 lbs.	0%	Glass	25 lbs.	0%	(ASTM C 794)
Substrate	Peel Strength	Adhesion loss												
Aluminium	25 lbs.	0%												
Concrete	30 lbs.	0%												
Glass	25 lbs.	0%												
Movement Capability	+100/-50%	(ASTM C 719)												
Chemical Resistance	Good resistance to water, diluted acids, and diluted alkalines. Not normally for fully immersed conditions. Consult Technical Service for specific data.													
Resistance to Weathering	0 (no cracks)	(ASTM C 793)												
Service Temperature	-40 °F min. / +170 °F max. (-40 °C to +77 °C)													

APPLICATION INFORMATION

Coverage

10.1 oz Cartridge: Yield in Linear Feet

Width	Depth	Depth	Depth
	¼"	⅜"	½"
¼"	24.3		
⅜"	16.2	10.8	
½"	12.1	8.1	6.1
¾"	8.1	5.4	4.0
1"			3.0
1¼"			2.4
1½"			2.0

20 oz Cartridge: Yield in Linear Feet

Width	Depth	Depth	Depth
	¼"	⅜"	½"
¼"	48.1		
⅜"	32.1	21.4	
½"	24.1	16.0	12.0
¾"	16.0	10.7	8.0
1"			6.0
1¼"			4.8
1½"			4.0

1 Gallon: Yield in Linear Feet

Width	Depth	Depth	Depth
	¼"	⅜"	½"
¼"	307.9		
⅜"	205.3	136.8	
½"	153.9	102.6	77.0
¾"	102.6	68.4	51.3
1"			38.5
1¼"			30.8
1½"			25.7

Ambient Air Temperature

+40 °C min. / +100 °F max. (+4 °C to +38 °C), min. 5 °F (3 °C) above dew point temperature
Sealants should be installed when substrates are at mid-range of their anticipated movement.

Substrate Temperature

+40 °C to +100 °F (+4 °C to +38 °C)
Sealants should be installed when substrates are at mid-range of their anticipated movement.

Cure Time

Tack-free time 2 to 6 hours (TT-S-00230C)
Tack-free to touch 3 hours
Final cure 7 to 10 days

APPLICATION INSTRUCTIONS

SUBSTRATE PREPARATION

Clean all surfaces. Joint walls must be sound, clean, dry,

frost-free, and free of oil and grease. Curing compound residues and any other foreign matters must be thoroughly removed. A roughened surface will also enhance bond. Install bond breaker tape or backer rod to prevent bond at base of joint.

APPLICATION METHOD / TOOLS

Priming

Priming is typically not necessary. Most substrates only require priming if testing indicates a need, i.e. due to excessively porous substrate. Consult Sikaflex Primer Technical Data Sheet or Technical Service for complete information as to primer requirements.

Note: Most Exterior Insulation Finish Systems (EIFS) manufacturers recommend the use of a primer. When EIFS manufacturer specifies a primer or if on-site bond testing indicates a primer is necessary, Sikaflex 429 primer is recommended. On-site adhesion testing is recommended with final system prior to the start of a job.

Application

Recommended application temperatures, 40°-100°F. For cold-weather applications, pre-conditioning units to approximately 70°F is recommended. Only apply sealant to clean, sound, dry, and frost-free substrates. Sikaflex-15 LM should be applied into joints when joint slot is at mid-point of its designed expansion and contraction. Place nozzle of gun into bottom of the joint filling entire joint. Keep nozzle in the sealant, and continue on with a steady flow of sealant preceding the nozzle to avoid air entrapment. Avoid overlapping of sealant to eliminate entrapment of air.

Tooling and Finishing

Tool sealant to ensure full contact with joint walls and remove air entrapment. Joint dimension should allow for 1/4 inch minimum and 1/2 inch maximum thickness for sealant. Proper design is 2:1 width to depth ratio.

Removal

Use personal protective equipment (chemical resistant gloves/ goggles/clothing). Without direct contact, remove spilled or excess product and placed in suitable sealed container. Dispose of excess product and container in accordance with applicable environmental regulations.

Over Painting

Allow 1 week cure at standard conditions when using

Sikaflex-15 LM in total water immersion situations and prior to over-painting.

LIMITATIONS

- Allow 1 week cure at standard conditions when using Sikaflex®-15 LM in total water immersion situations and prior to painting.
- Maximum depth of sealant must not exceed 1/2 in.; minimum depth is 1/4 in.
- Do not cure in the presence of curing silicone sealants.
- Avoid contact with alcohol, and other solvent cleaners, during cure.
- When overcoating, an on site test is recommended to determine compatibility.
- Do not apply when moisture-vapor-transmission condition exists from the substrate, as this can cause bubbling within the sealant.
- Use opened cartridges and uni-pac sausages the same day.
- When applying sealant, avoid air-entrapment.
- Since system is moisture-cured, permit sufficient exposure to air.
- White color tends to yellow slightly when exposed to ultraviolet rays.
- Light colors can yellow if exposed to direct gas fired heating elements.
- The ultimate performance of Sikaflex®-15 LM depends on good joint design and proper application. With joint surfaces properly prepared and sealed, movement of +100% -50% can be tolerated.
- Do not use in contact with bituminous/asphaltic materials.
- Joint sealant needs to be recessed in properly designed traffic bearing joint

BASIS OF PRODUCT DATA

Results may differ based upon statistical variations depending upon mixing methods and equipment, temperature, application methods, test methods, actual site conditions and curing conditions.

OTHER RESTRICTIONS

See Legal Disclaimer.

ENVIRONMENTAL, HEALTH AND SAFETY

For further information and advice regarding transportation, handling, storage and disposal of

chemical products, user should refer to the actual Safety Data Sheets containing physical, environmental, toxicological and other safety related data. User must read the current actual Safety Data Sheets before using any products. In case of an emergency, call CHEMTREC at 1-800-424-9300, International 703-527-3887.

LEGAL DISCLAIMER

- KEEP CONTAINER TIGHTLY CLOSED
- KEEP OUT OF REACH OF CHILDREN
- NOT FOR INTERNAL CONSUMPTION
- FOR INDUSTRIAL USE ONLY
- FOR PROFESSIONAL USE ONLY

Prior to each use of any product of Sika Corporation, its subsidiaries or affiliates ("SIKA"), the user must always read and follow the warnings and instructions on the product's most current product label, Product Data Sheet and Safety Data Sheet which are available at usa.sika.com or by calling SIKA's Technical Service Department at 1-800-933-7452. Nothing contained in any SIKA literature or materials relieves the user of the obligation to read and follow the warnings and instructions for each SIKA product as set forth in the current product label, Product Data Sheet and Safety Data Sheet prior to use of the SIKA product.

SIKA warrants this product for one year from date of installation to be free from manufacturing defects and to meet the technical properties on the current Product Data Sheet if used as directed within the product's shelf life. User determines suitability of product for intended use and assumes all risks. User's and/or buyer's sole remedy shall be limited to the purchase price or replacement of this product exclusive of any labor costs. **NO OTHER WARRANTIES EXPRESS OR IMPLIED SHALL APPLY INCLUDING ANY WARRANTY OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE. SIKA SHALL NOT BE LIABLE UNDER ANY LEGAL THEORY FOR SPECIAL OR CONSEQUENTIAL DAMAGES. SIKA SHALL NOT BE RESPONSIBLE FOR THE USE OF THIS PRODUCT IN A MANNER TO INFRINGE ON ANY PATENT OR ANY OTHER INTELLECTUAL PROPERTY RIGHTS HELD BY OTHERS.**

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Fracc. Industrial Balvanera
Corregidora, Queretaro
C.P. 76920
Phone: 52 442 2385800
Fax: 52 442 2250537



Product Data Sheet

Sikaflex®-15 LM
April 2020, Version 01.02
02051101000000056

Sikaflex-15LM-en-US-(04-2020)-1-2.pdf





Request for approval

The State of Washington respectfully requests that the Joint Committee on the Library of Congress approve the Billy Frank, Jr. full-scale model.

Project contacts



WASHINGTON STATE
ARTS COMMISSION

Karen Hanan, Executive Director, Washington State Arts Commission (ArtsWA)
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Creative District Certification Recommendation

Certification Program Overview

The Certified Creative Districts program helps communities turn arts and culture into economic opportunities. The program was launched in January 2018. There are currently nineteen certified Creative Districts across Washington State. Friends of the Lower Grand Coulee recently applied for consideration on behalf of the town of Soap Lake. ArtsWA convened a panel to review their application.

Certification Review Criteria

- **Creative District Information (30% of score):** Applicant demonstrates: strength of organizational structure, feasible budget, well-defined Creative District boundaries, comprehensive goals, strong mission/vision/values.
- **Creative District Characteristics (40% of score):** Applicant demonstrates: strength of competitive advantage, understanding of community history, broad appeal to visitors, sense of place, walkability, ancillary activities.
- **Community Buy-In (30% of score):** Applicant demonstrates: support from local government, participation from community members and partners, outreach to community, advancement of overall community goals, economic data, cohesiveness with existing economic development goals.

Panelists

- Michael Cade, ArtsWA Commissioner and Thurston Economic Development Council (Thurston)
- Monica Miller, Gallery One (Kittitas)
- Catherine Nueva España, ArtsWA Commissioner and Consultant (King)
- Justin Raffa, Mid-Columbia Mastersingers (Benton)
- Mike Sweney, ArtsWA Art in Public Places Program Manager (Thurston)

Process

ArtsWA received Soap Lake's application on December 17, 2024. The panel convened on January 14, 2025. The panel followed all applicable rules for Conflict of Interest. There were no conflicts of interest.

The panel recommended that Soap Lake adjust their workplan to demonstrate that the volunteer commitment is in place and continue to work towards integrating all communities into their programs and activities. The panel voted unanimously to certify them.

Recommendation

That the Board ratify the application panel's approval for Soap Lake Creative District certification.

Submitted by:

Adrienne Kerrigan, Community Relations Program Coordinator, February 4, 2025