



Funds Distribution Report

Recipient Organization: On the Boards

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Organization's General Goals:

We invest in leading contemporary performing artists near and far, and connect them to a diverse range of communities interested in forward-thinking art and ideas.

Date of Award:

2024 Q3

Level:

\$2,501 to \$5,000

For more information, please read the attached report from On the Boards.

8802 27th Ave NE
Tulalip, WA 98271

TulalipCares.org

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On the Boards

2024-25 Final Report to the Tulalip Tribes Charitable Contributions

Thanks to the generous [REDACTED] grant from the Tulalip Tribes Charitable Contributions, On the Boards (OtB) proudly premiered *Indian School* by Timothy White Eagle during our 2024-25 Season. Your investment directly supported artist fees, ensuring that this deeply personal and culturally significant new work could be created and shared with Seattle audiences. We are thrilled to share more about the impact of your grant in this 2025 Final Report (Q3 2024 14.2).

Program Description

On the Boards premiered *Indian School* by Timothy White Eagle November 14–16, 2024. The production followed two residency periods (July and November) that provided the artist and creative team with rehearsal time, technical resources, and dramaturgical support. These residencies were essential to refining the immersive staging and ritualized elements that enhanced the final performances.

Indian School confronted the legacy of cultural displacement and erasure through the lens of White Eagle’s family history and his grandfather’s experience at Phoenix Indian School. The work illuminated the intergenerational impact of boarding schools, while also highlighting ritual, resilience, and reclamation of identity. By presenting *Indian School*, OtB addressed the lack of Indigenous-centered narratives on Seattle’s stages and advanced our commitment to amplifying underrepresented voices. We also prioritized access for Native audiences through targeted outreach, complimentary and low-cost ticket offerings, and post-show engagement.



The audience experience was intentionally designed to mirror the layered storytelling of the work. Upon arrival, attendees entered through the Studio doors, where they were staged in a transitional space before being welcomed upstairs to the main theatre. This multi-floor approach created a threshold effect, immersing audiences in a processional movement that echoed the themes of passage, dislocation, and reorientation explored in the piece. The complexity of this design required additional ushers, along with close coordination between OtB’s staff and the artist’s team.

On stage, White Eagle wove storytelling, ritual, sound, and visual design into a powerful narrative. Fabric drops were raised and lowered throughout the performance to create shifting spatial environments, while original sound and music by Crystal Cortez and video design by DB Amorin built a sonically and visually rich atmosphere. The dramaturgical guidance of Hatlo and the production design of Juniper Shuey reinforced the performance’s elemental imagery, particularly the metaphor of the river as a connective and spiritual force.

Over three performances, *Indian School* engaged 920 audience members, many of whom described the work as “beautiful, powerful, [and an] important story.” Audience feedback underscored the depth of the experience:

- “Genocide is a difficult topic to see and hear, but ultimately important.”
- “I am in tears, this was an amazing experience.”



A highlight of the run was the November 15 post-show conversation, which created space for audiences to connect directly with White Eagle and the creative team, deepening understanding and fostering dialogue about cultural resilience. The production also resonated beyond the theatre through significant press coverage, including *The Seattle Times*, *South Seattle Emerald*, *Seattle Dances*, *Seattle Gay Scene*, and *The Evergreen Echo*, which collectively amplified the work’s reach and underscored its cultural urgency.

For White Eagle, the project provided vital visibility and resources to launch *Indian School*, positioning the work for future touring. For OtB, the production led to important organizational learning, strengthening our capacity to produce complex, multi-floor immersive works and reaffirming our role as a home for boundary-pushing contemporary performance.

Conclusion

We are deeply grateful for the Tulalip Tribes Charitable Contributions’ support of *Indian School*. Your funding allowed OtB to commission and present a transformative performance that centered Indigenous voices, educated audiences, and created a ritual space for reflection and cultural dialogue. By underwriting a portion of artist fees, you ensured that Timothy White Eagle’s vision reached hundreds of community members and resonated widely through press and word-of-mouth. With your support, OtB remains committed to advancing equity in the arts and creating platforms for vital Indigenous stories.