



# Funds Distribution Report

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**Recipient Organization:**  
**On the Boards**

**Address:**  
100 W Roy St  
Seattle, WA 98119

**Contact:**  
(206) 217-9886  
<https://www.ontheboards.org>

**Organization's General Goals:**  
We invest in leading contemporary performing artists near and far, and connects them to a diverse range of communities interested in forward-thinking art and ideas.

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<b>Date of Award:</b>	<b>Level:</b>
2022 Q2	\$2,501 to \$5,000

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

8802 27th Ave NE  
Tulip, WA 98271

**TulipCares.org**

## On the Boards

### Final Report to the Tulalip Tribes Charitable Contributions

Thanks to support from the Tulalip Tribes Charitable Contributions, On the Boards (OtB) launched the first youth cohort of the Art Begets Art program. In 2022, the Art Begets Art program engaged 12 young people (ages 13-19), providing access to professional performances, immersive artist interactions, and the world of creative writing. We are proud to share more about the impact of your grant in this Final Report (Q2 2022 14.2).

#### **Addressed Community Needs**

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On the Boards is working to respond to the gap in arts engagement opportunities for young individuals, especially those from communities that are historically underserved and excluded from arts experiences. This is part of a larger commitment to expand our audience outreach and engagement efforts to better engage the next generation of the creative economy, audience members, artists, and arts leaders.

To make this a reality, we collaborated with TeenTix, a local youth-serving nonprofit, to create the Art Begets Art program. We are proud to report that this new program met our goals to break down barriers to live performances, foster meaningful connections between youth and professionals from the field, and create arts learning opportunities for youth in the community.

#### **Program Description**

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In 2022, the Art Begets Art program empowered a group of 12 young people with the experiences and tools to engage deeply with art and performance through On the Boards' performance season. The program successfully conducted three workshops centered around OtB productions:

##### *The Indigo Room* by Timothy White Eagle

The Indigo Room is an immersive, part-improvisational, part-ritualistic new performance and installation work. Audiences experienced a live work that explores the sacred elements of life, death, and grief on a journey to mysterious depths. On the Boards building was filled with carnivalesque reliquaries staged throughout the space, each combining storytelling and universal mythology into fantastic sculptural elements.



##### *Other Rooms* by Pamela Z

Other Rooms is a delicate, intricate, elaborate song that is accompanied by electronic sounds that are triggered by her own movements. Pamela's music is not only sung, it is choreographed – how she moves in space changes how her music sounds. At On the Boards, she performed a set of solo works for voice and electronics, combining live electronic processing, sampled sound, and rear-projected video.

##### *CUTLASS SPRING* by Dana Michel

Dana Michel's performance Cutlass Spring is a piece that explores physicality and stereotypical identity politics. The audience must choose which perspective and subsequently which position they wish to occupy for the duration of this piece. This introductory question is one of many which Michel, a choreographer, and live artist, asks us to consider. In a text written to accompany Cutlass Spring Michel uses "No Fixed Positions.

No Fixed Positions. No Fixed Positions” as a header. She ends this particular passage by stating: “My offering is a repository that remains open to interpretation, a vast space for encountering and broadening one’s own logic of seeing and experiencing.”

Art Begets Art ventured beyond passive observation, inviting participants to dissect artistic works through discussions, performances, and creative writing, sparking critical thinking and self-expression. Each workshop involved a three-meeting structure:

Meeting 1: Prior to the performance, participants delved into the contextual backdrop of the piece.

Meeting 2/Performance: Attendees experienced the performance and subsequently engaged in immediate post-show reflections.

Meeting 3: Participants convened to discuss their written responses to the performance.

Throughout the workshops, individualized feedback and mentorship were provided to participants, nurturing their writing skills. A distinctive feature was the opportunity for participants to select a piece of their writing for publication on the TeenTix blog. To acknowledge their contributions, all participants were rewarded with a stipend upon article publication. This program not only fostered artistic appreciation but also equipped young minds with critical thinking skills, encouraging them to articulate their reflections and insights within the realm of contemporary art.



The grant of [REDACTED] courtesy of the Tulalip Tribes Charitable Contributions, was dedicated to advancing the Art Begets Art program. The funding was allocated to artist fees [REDACTED] and program development and staffing [REDACTED].

## Program Outcomes

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The Art Begets Art program has yielded significant outcomes, aligned with the goals set forth:

- Provided free arts education and engagement opportunities for 12 Creative Youths (ages 13-19).
- Facilitated unique youth audience engagement, exposing them to diverse multidisciplinary contemporary performances from both local and global artists.
- Amplified the voices, perspectives, and critiques of 12 young people, often marginalized within the arts sector.
- Successfully launched 3 Art Begets Art workshops.
- Supported three artists, providing them opportunities to share their artistic processes and connect with aspiring young creatives and community members.
- Forged cross-generational and multi-neighborhood connections, fostering shared experiences, discussions, learning, and contemporary art exploration.

## Conclusion

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We are grateful for the support from Tulalip Tribes Charitable Contributions. It is through support, like this, that we are able to expand our programs to reach new audiences, curate unique arts engagement opportunities, and break down barriers to the arts for young people. By nurturing young voices, fostering artistic exploration, and promoting inclusivity, this initiative not only enriches the cultural fabric but also empowers the next generation of artists and advocates. If you have any questions or would like to visit us, please contact Development Manager Ellen McGivern at [ellen@ontheboards.org](mailto:ellen@ontheboards.org).