

Camille Intson
Dr. M.E. Luka
KMD 1001
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Grant Writing Assignment
For *Hello, Internet Audience*

GRANTING BODY: Ontario Arts Council

APPLICATION TYPE: Theatre Projects - August 5, 2021

PROJECT INFORMATION

Project Title: Hello, Internet Audience

Project Category: Creation (maximum \$5000)

Total Amount Requested: \$5000

Start Date of Your Project: 2021-09-01

End Date of Your Project: 2021-12-31

ARTISTIC MERIT

Tell us about your (or your group's) overall artistic work, history and achievements. What is important to you in your work (cultural influences, your identity, geography, community, language, etc.) and why? If you identify with one or more of OAC's priority groups, you may choose to refer to this here. (Maximum 300 words)

My name is Camille Intson. I'm an award-winning queer-feminist writer, theatre and performance maker, and practitioner-researcher, based between Hamilton and Toronto, Ontario. Working at the intersections of my queerness, femaleness, and neurodiversity, I create multimodal works about queer/femme identity and what it means to be "human" in a largely digital world. At once playful and provocative, personal and political, my work flows across

shifting technologies and mediums including text, live and pre-recorded video, sound and music, and movement. With my queer/female collective, Pantheon Projects, I have developed a canon of prize-winning, successful productions that have premiered across Canada. My shows have been produced, developed, and/or funded by the Grand Theatre London, Theatre Aquarius, Pat The Dog Theatre Creation, the Newmarket National Play Festival (2017 Winner for *Road*), the Royal Central School of Speech and Drama, Alumnae Theatre, Tinkerspace Theatre, and at Fringes across the country.

As a storyteller, I am obsessed with the endless possibilities of integrating digital technologies into live performance, and especially with using these technologies to confront taboos about queer-femme identities and sexualities. My ultimate objective as a playwright is to use intermedial forms of storytelling to unearth queer stories, and to reconfigure and complicate queer/female narratives.

As a queer pansexual woman, the LGBTQIA2S+ community is always front and centre within my work. I yearn for stories in the queer canon to move beyond shame and towards dreamscapes of passion and play, and my goal is to explore the multidimensionality of queer womanhood, liberate queer-female heroes from their whore/Madonna dialectic type-casts, and place them into journeys of infinite possibility.

**What are you planning to do, and what do you want to achieve with this project?
(Maximum 425 words)**

Hello, Internet Audience is a multimedia queer-feminist solo performance work about sexuality and the internet. This is a show for anyone who has ever struggled with self-representation in the digital age, or questioned the online culture they were brought up in. It asks: Who are we *really* when, online, we can be anyone? How can we heed control over our sexualities while being mass exposed to hypersexual online landscapes? How do we reconcile our digital selves with our physical selves? *Can we?* The work invites its audience on a surreal participatory journey through technology, queerness, and femme identity, leading them through a multimedia experience of live cinema, audio, and monologue. At once empowering and provocative, pensive and uncompromising, this is a show that'll leave you questioning everything you've ever seen online — and everyone.

This ambitious solo performance work represents a shift in my writing, from dramatic character-based work to more personal solo territory. I want to write HELLO, INTERNET AUDIENCE because I want to make a show that will relate to, and empower, a generation of young queer women who grew up with the internet in its infancy, at a time where social media was just finding its feet and online communities were the dominant space in which queerness could publicly exist. I am fascinated with this early-2000s period in time, one which was so generative for queer folk traversing online spaces, and I have yet to see it explored in performance.

The money requested by this grant will fund a four month long period of research and writing. In this period, I will be interviewing participants to create an archive of verbatim experience from GTA-based queer women and non-binary folks born between 1990 and 2000, which will be transcribed and used as performance text. These interviews will have a loose structure, with a series of 6-8 guiding questions that will ask participants about their direct experience growing up queer and engaging with queer content via social media networks for the first time. The questions will attempt to get at how the internet has informed and influenced each participant's queer identity, and the complications and challenges that these social networks brought to that individual's narrative. From these interviews, as well as from reflecting on my own experiences and archive of personal multimedia content, I will be writing the first draft of this performance work — as well as creating some of the base films and soundscapes that will accompany the live performance.

IMPACT

How will this project contribute to your development (or to your group's overall goals?)
[Max 200 words]

I've long said that my goal in research-creation is to use artistic methods to bring awareness to sociopolitical issues that are bubbling beneath the surface of the cities and spaces we inhabit. *Hello, Internet Audience* does just that. For me, this project represents a shift from my previous narrative-based performance and installation work towards a convergence of creative praxis with activism; I wish to use my methods of working to promote the stories of others, raise awareness of queer issues in digital spaces, and make a hopeful difference within my community.

On a more personal note, as a queer and neurodiverse young career artist, project funding from the OAC Multi/Inter-Arts grant would be incredibly formative as it would allow me to pursue my creative practice at a greater capacity. I could take more ambitious steps in my professional career and use that momentum to do more of this kind of community heritage-based work.

Who will this project impact (ie. you, other artists, your audience, community participants) and why? [Max 175 words]

I believe that this work has the potential to impact GTA-based queer communities by making visible queer stories and the tensions within them. While popular LGBTQ+ narratives across film and TV frequently depict millennial and Gen Z narratives, I have found that I belong to a generation in-between generations which is frequently left out of the discourse. I have yet to view a piece of media which encompasses this specific perspective, and it is something I wish to contribute to the canon of GTA-based queer performance/archive work. Not only will it contribute to a more academic discussion in queer internet studies; I believe this work has the potential of positively impacting Toronto-based queer communities through their onstage representation.

VIABILITY

Tell us what experience you have managing projects and project budgets. (Max. 175 words)

Since I began self producing and working as a creative entrepreneur six years ago, I have acquired much experience in the domain of managing projects and their budgets. As the Artistic Director of two successful sister collectives, ArtLaunch Theatre Company (Winnipeg-based) and Pantheon Projects (Hamilton-based), I have managed the budgets of close to a dozen indie productions which have sourced funding from arts council grants, fundraising campaigns, and collaborations with local organizations and institutions. I have a proven track record of being able to balance budgets and, in every case, turn a generous profit. My experience as a multidisciplinary freelancer and creative entrepreneur has well prepared me for further work in project and budget management.

How will you raise money for the project? What will you do if you do not raise as much as you have planned? (Maximum 175 words)

Writing tip: Note that the Creation category does not require other revenue sources.

At the moment, as I am applying to the Creation category, I do not have other revenue sources.

Tell us about your experience generating revenue for previous projects from different sources (e.g. fundraising, selling tickets/products, sponsorships, other grants). (Maximum 175 words)

As previously mentioned, my past work with my two sister ad-hoc collectives has given me much opportunity in fundraising, grant writing/applications, and selling tickets to performances. In the past, I have had success funding my performance projects through the Ontario Arts Council's Recommender Grants for Theatre Creators, and have assisted in grant writing for several other successful OAC/CCA projects beyond my productions company. I have executed many successful fundraising initiatives in and beyond my theatre and performance work, enabling me to successfully self-produce my plays on the festival circuit, and I have also negotiated (via offering my services) with external institutions in Winnipeg and Hamilton in exchange for rehearsal space and access to prop and costume warehouses.

How did you determine and estimate expenses including artist fees? (Maximum 150 words)

I intend to pay myself \$25 an hour, which is the freelance research-creation rate that I have established based on industry standards and what I believe is a justifiable wage for my time. I intend to dedicate 50 hours a month at \$25/hour, which equals \$5000 over 4 months. This time will be split between interviewing, transcribing, writing, and creating soundscape, photo, and video art to accompany the performance text.

SUPPORT MATERIAL

Provide a minimum of 1 artistic example (mandatory; maximum of 5 minutes of combined viewing, listening and/or reading material).

Choose from the following types of artistic examples, as most relevant to your project:

Video (maximum 3 examples, maximum 3 minutes each)

- Do not include promotional videos. Examples should clearly demonstrate the work of artists.
- Do not submit video with a soundtrack. Any sound should be of artists shown. Audio (maximum 3 examples, maximum 3 minutes each)

Audio (maximum 3 examples, maximum 3 minutes each)

Images (maximum 15 images)

Literary/script (1 document in PDF format, maximum 15 pages) [X]

[See the following 7 pages for Literary/script support material; skip ahead to page 13 to view the rest of the application.]

Act One

I.

A dark stage.

Sound.

A low hum.

Low lights.

A stool, centre stage.

A pressing of buttons.

Things booting, re-booting, turning on.

Camera and computer sounds.

Static.

The ambience grows and grows and grows with the stage lights until it becomes too much which leads to a stark Blackout.

Darkness.

Lights up on the stool.

On the stool now sits a vintage camcorder.

A projector is triggered.

A young girl, maybe three or four years old.

She is shown at various angles, in varying positions.

A dark figure (SHE) comes to replace the CAMCORDER with a DIGITAL CAMERA.

The girl in the clips grows older.

Soon, she is holding the camera herself.

The clips flow across the projector screen at a faster and faster pace.

After a few moments, the same dark figure (SHE) comes to replace the digital camera with a phone.

The images explode now.

And the girl gets older and older and older and older

Until

.

It stops.

A LOW BATTERY graphic, flashing.

The phone is grabbed from the stool.

The dark figure sits on the stool and watches the projector.

She wears a wig.

An internet chat room.

Two participants: 1 and 2.

The following text unfolds, in real time, as a screen projection.

II.

1 Hey

2 hi

1 Wanna have some fun?

Pause.

2 sure

1 Ok
 How old are you

2 21
 you?

Participant 1 is typing... typing... typing.

Participant 1 stops typing.

1 What do u look like

2 u want a pic?

1 Mmmm yeah
I want to see you

Beat.

2 [PICTURE SENT]

A pause.

1 Lol
You sure you're 21

2 yeah
lol why

1 Your small tits
How old are you?
13? 14?

*Participant 2 is typing... typing... typing.
Participant 2 HAS LEFT THE CHAT.*

Scene II.

Voice recording of a young girl.

V/O: "Daddy can I watch myself?
— On the camcorder?
Mommy. Daddy. Turn it around. Turn it around."

*Lights up on the shadow of a WOMAN.
She wears a slick black wig and red bathrobe.
Her head turns downwards.
She is unidentifiable to her audience.
A microphone rests before her.
She turns around.*

*SHE speaks into the microphone.
We cannot see her mouth.*

SHE Dad was a photographer. He's a man of the times — always has been. Every time a new gadget, new camera, new phone, new technology came out, he had to have it and he had to have it *first* — before anyone else.

The following monologue is interwoven with childhood home videos, projected on a back screen.

And he captured everything. The ride to the hospital. First steps. My first trip to the beach. That time my mom threw coffee in his face — that one made it to the lawyers. But I was his favourite subject. He recorded my whole life on his camcorder tapes. And from the time I could speak, all I wanted to do was watch them.

And watch them. And re-watch them. Watching myself through his eyes was my favourite pastime.

She watches the home movies.

I guess you could say that, for as long as I can remember, I've been seeing myself through the eyes of much older men. As I got older, that didn't change.

III.

*A weird constrained dance sequence.
Preferably to some sort of song that seems feminist but really isn't.
Maybe from the 60s.*

Projections flash the following text as SHE dances:

ARCHETYPES OF PEOPLE I'VE SOLICITED SEX FROM ONLINE

- * Fly Geneticist
- * Lanky Montréal Socialist
- * Polyam Toronto Vintage Dealer
- * Blonde Musical Theatre Actress
- * Nomadic Guitar Bro
- * Insecure Filmmaker
- * Green-Haired Coffee Lesbian
- * Miami Business Hotshot
- * Irish Radio Presenter
- * California Motorcycle Chick
- * Hot British Jazz Bassist

I HONESTLY
DISGUST MYSELF

I HONESTLY
DISGUST MYSELF

I HONESTLY
DISGUST MYSELF

IV.

Poll sequence.

Audiences will be asked, via projections/audio queues, to pull out their phones. A link to an online poll survey will have been sent out beforehand — this section of the performance will have been anticipated.

SHE

When I started writing this show, I read somewhere to be careful because audiences love to sit comfortably and listen to attractive young women talking about sex. And I needed to be careful, because if I looked desirable enough, whatever message I was trying to convey would get lost. And my gut response to this was, “well it’s a good thing I’m ugly.” Growing up, that’s what I was told. I had frizzy hair, like a sheep. I had a big nose and a tiny little mouth. Even five years ago, on an anonymous chat forum, a couple of guys were rating girls in my university residence and I got the comment: “Looks like a grandma, but is fun to be around.” So you tell me:

POLL: Are you attracted to me? Yes/No.

Audiences can choose one option or the other. The screen shows the votes coming in. SHE watches.

(If NO is the most selected): See? Well then, I’m glad you’re listening.

(If YES is the most selected): Huh. Well, I hope you’re listening.

(If it’s half in half/close): Interesting. Well, I hope you’re listening.

In eighth grade, they called me many things. Sheep. Mop head. Octopus hair. A lesbian — that last one ended up being only *half* a rumour, depending on your definition of the word lesbian.

But when I was fourteen years old, the divorce had been finalized for about seven years. My dad was meeting new women online every week. And so was I.

Animated projections: internet waves, Wi-Fi signals.

You know the great thing about digital bodies? They can be anything. Go anywhere. I learned how to sext before I learned how to kiss. Or hold hands. Or slow dance.

In those early 2000s years, parental controls were faulty. I was raised in the sweet spot of the internet — when everything and nothing was dangerous. I could be anyone I wanted, and that someone was usually an early twenty-something-year-old redhead named Lindsey.

SHE reveals disguises for each.

Or a beach blonde named Britney.

Britney was my favourite. She was the bravest. She loved to flash her tits on Omegle and watch men of all types, of all ages, of all dick sizes, touch themselves to her.

Years later, when a boy saw me naked for the first time, honestly, I was terrified. And I couldn't touch myself. I was afraid. I was afraid of that kind of pleasure. I was afraid of losing control.

No — I preferred watching. And I liked being watched. I liked the laptop. I liked the phone. Because these things were tightropes, between me and whoever was on the other end.

V.

SHE is now 14 years old.

SHE Hey guys! Welcome back to my channel, iCamilleoxox.

A brief theme song.

Okay, so welcome back to Darez. With a Z. The show where *you* give *me* the *CRAZIEST* dares ever — whatever you want me to do, I'll do it — and I film them and put them right here on my channel — Every. Single. Monday. So — this next dare is from @alabamajim, and here's what he wrote: Hey camille, winky

face. I've got an extra special dare for you. I bet you can't lie on the floor and put your legs all the way behind your head. Pffft. That's easy. Watch me.

*SHE does it.
Her legs are all the way behind her head.*

See? I'm doing it! See?!?!

A text comes up on the projector screen:

Hey sweetie, about that legs-behind-head dare... if I were you I'd take that down. I think there are some men on this site trying to take advantage of you by putting you in sexual positions.

And look at this, I've got a comment! I — *(she reads the screen)* ...Okay, that's all for today. Tune in next week. Don't forget to comment, rate, and subscribe. Thanks.

She does a "signing off" pose.

VI.

*Another weird constrained dance sequence.
Probably to the same song as before.*

Projections flash the following text as SHE dances:

THINGS I HAVE DONE ONLINE, BUT NOT IN PERSON:

*Come out as Queer (Until now! Surprise!)
Talked About My Eating Disorder
Truthfully Revealed My Body Count Number
Said I Love You To Someone
Solicited Sex From Someone
Checked In On Friends
Confessed Things I Did Wrong*

DEMOGRAPHIC INFORMATION

1. What is your age range? 18-24
2. Do you identify as Francophone? No.
3. Do you identify as a Deaf person or a person with a disability? Yes.
4. Are you First Nations, Métis and/or Inuk/Inuit? If yes, select all that apply. No.
5. Which of the following racial categories best describes you? White.
6. Which of the following best describes your current gender identity? Female.
7. Do you identify as LGBTQ2S? Yes.
8. Are you a recent immigrant to Canada? No.

DECLARATION

I am submitting my application in: English

VIEW TERMS AND CONDITIONS - OAC PROJECT GRANT APPLICATIONS

I acknowledge that I have read and understood the Terms and Conditions that govern application to the Ontario Arts Council.

I Agree

VIEW TERMS AND CONDITIONS - RECEIPT OF OAC PROJECT GRANT FUNDS

I acknowledge that I have read and understood the Terms and Conditions that govern receipt of Ontario Arts Council funds.

I Agree

Applicant Declaration

I confirm that the information I have provided in this application for funding assistance is true, accurate and complete in every respect. I understand that providing false information may result in legal liability to me and, where applicable, my co-applicant and/or the members of the group and/or organization on whose behalf I am submitting this application.

I also confirm that I have obtained the necessary consents of all relevant individuals to provide their information to OAC and for OAC to use and/or disclose this information as set out in the Terms and Conditions.

By checking the box below, I agree to abide by Ontario Arts Council's Terms and Conditions governing applications to OAC through its online application system (Nova) and the receipt of funds.

I Agree

[SUBMIT]

[SUBMIT COMPLETE]