

1. Small Arts Award application

Reference number	201150/Z/16/Z
Applicant name	Ms Sarah Bertram
Title of application	Hysterical
Total amount requested	£38,775.00

2. Application summary

Application title
Hysterical

Proposed duration of funding (months)
8

Proposed start date	01/04/2016
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Are you applying through an organisation?	No
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Address where the grant will be held	
Department/Division	Flat 12, The Trees
Organisation	HOAX
Street	Flat 12, The Trees, 83-89 Amhurst Park
City/Town	London
Postcode/Zipcode	N16 5DP
Country	United Kingdom

3. Lead applicant

Lead applicant details	
Full Name	Ms Sarah Bertram
Department	
Division	

Organisation	HOAX
Address Line 1	Flat 12, The Trees, 83-89 Amhurst Park
City/Town	London
Postcode	N16 5DP
Country	United Kingdom
Telephone No.	07531292791
Email Address	hoax.theatre@gmail.com

Job title
Founding Member, HOAX

Role in project
Project Administration and Management Support

Lead applicant's experience
Please provide details of relevant experience. Web links to relevant projects may be included.
Sarah Flavia Bertram has managed and administered budgets and projects for HOAX with Tack-On Tours: The Ugliest Buildings in London and Journey to the Centre of the Earth, One Taste Theatre, and separately for The Lonely Room (Grants for the Arts 2014). With Green Roofs for Healthy Cities Industry Association she has managed committee of professionals to develop suites of training courses delivered across North America. She has worked on project evaluation for NOH Budget Theatre, Theatre Re and with Pathways Designs, International Monitoring and Evaluation Consultancy.

Previous applications to the Wellcome Trust	
Have you applied before to the Wellcome Trust for Engaging Science or Medical Humanities/Society and Ethics grants?	No

4. Applicants

1

Applicant	
Full Name	Ms Sarah Fraser
Department	
Division	
Organisation	No Organisation
Address Line 1	
City/Town	

Postcode	
Country	
Telephone No.	
Email Address	s_j_fraser@hotmail.com

Job title
Founding Member, HOAX

Role in project
Project Manager & Performer

Applicant's experience
Please provide details of relevant experience. Web links to relevant projects may be included.
<p>Sarah Fraser graduated from Central School of Speech and Drama in 2012 after studying an MA Classical Acting. Since graduating Sarah has worked heavily in immersive theatre including several productions with Secret Cinema. Originally from North Yorkshire, Sarah spent the early part of her career creating work in the North of England; she studied BA Acting (hons) at UCLAN in Preston and was subsequently given a scholarship to join PanTheatre in Maleragues, southern France to study with Enrique Pardo and Linda Wise in the revolutionary techniques of Voice Practitioner Roy Hart. Whilst training at UCLAN Sarah developed as a strong physical theatre performer connecting voice and physicality to create dynamic new work. Sarah also trained at The Northern School of Contemporary Dance and has continued to use her skills professionally, including working with singer songwriter Laura Marling.</p>

Previous applications to the Wellcome Trust	
Have you applied before to the Wellcome Trust for Engaging Science or Medical Humanities/Society and Ethics grants?	No

2

Applicant	
Full Name	Ms Karis Halsall
Department	
Division	
Organisation	No Organisation
Address Line 1	
City/Town	
Postcode	Ha1 2RY

Country	
Telephone No.	
Email Address	kariseleanorhalsall@gmail.com

Job title
Artistic Director, Luminary Theatre

Role in project
Playwright & Production

Applicant's experience
Please provide details of relevant experience. Web links to relevant projects may be included.
Karis Halsall is a celebrated playwright, performance poet and theatre practitioner. Winner of the IdeasTap 'Brave New Poet' Award, her writing for stage blends poetry, storytelling and physical theatre practices to create multidisciplinary performance pieces. She was Literary Associate at new writing powerhouse Theatre 503 from 2014-2015 and her credits include work for: Theatre 503, DryWrite, The Old Red Lion, the Hampstead Theatre, Nabokov, HighTide Festival and the Bush Theatre. She will be in the room working on the script throughout the rehearsal and development period.

Previous applications to the Wellcome Trust	
Have you applied before to the Wellcome Trust for Engaging Science or Medical Humanities/Society and Ethics grants?	No

3

Applicant	
Full Name	Dr Katherine Hopkins
Department	Primary Care and Population Health
Division	Faculty of Life Sciences
Organisation	University College London
Address Line 1	UCL Medical School, Royal Free Campus
City/Town	London
Postcode	NW3 2PF
Country	
Telephone No.	020 7794 0500 ext. 38817
Email Address	katherine.hopkins@ucl.ac.uk

Job title
Research Associate, Department of Primary Care and Population Health and Division of Psychiatry, University College London

Role in project
Primary Academic Consultant, Outreach and Evaluation Lead

Applicant's experience
Please provide details of relevant experience. Web links to relevant projects may be included.
<p>Dr Hopkins has a First Class (hons) Degree and a PhD in Psychology from the University of Reading in mental health and parenting in families of children with Autism Spectrum Disorders. She currently works as a research design advisor for the NIHR funded Research Design Service London and is involved with the PRIMENT (Primary Care and Mental Health) clinical trials unit, a research group spanning the UCL Division of Psychiatry and Department of Primary Care and Population Health. She advises research funding applicants on design and methods across healthcare and including mental health, as well as some ad-hoc teaching and mentoring. Prior to taking this role, she worked at the CAMHS Evidence Based Practice Unit, a research a service improvement group based at the Anna Freud Centre. There she led on three participatory research and development projects that actively involved young people with mental health problems as advisors and aimed to improve the experiences of young people accessing mental health services. She also led on the development and delivery of workshops for NHS mental health professionals on topics such as the meaningful use of outcome measures in clinical practice and incorporating service user feedback to improve collaborative practice.</p>

Previous applications to the Wellcome Trust	
Have you applied before to the Wellcome Trust for Engaging Science or Medical Humanities/Society and Ethics grants?	No

5. Additional project team members

Are there any additional project team members?	Yes
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Please provide the names and contact details for any additional project team members, indicating their role in the project and whether or not they are confirmed or unconfirmed
<p>KARIS HALSALL is a celebrated playwright, performance poet and theatre practitioner. Winner of the IdeasTap 'Brave New Poet' Award, he writing for stage blends poetry, storytelling and physical theatre practices to create multidisciplinary performance pieces. She Literary Associate at new writing powerhouse Theatre 503 from 2014-2015 and her credits include work for: Theatre 503, DryWrite, The Old Red Lion, the Hampstead Theatre, Nabokov, HighTide Festival and the Bush</p>

Theatre. She will be in the room working on the script throughout the rehearsal and development period. (CONFIRMED)

SARAH FRASER is one of the founding members of HOAX. She graduated from Central School of Speech and Drama in 2012 after studying an MA Classical Acting. Since graduating Sarah has worked heavily in immersive theatre including several productions with Secret Cinema. Originally from North Yorkshire, Sarah spent the early part of her career creating work in the North of England; she studied BA Acting (hons) at UCLAN in Preston and was subsequently given a scholarship to join PanTheatre in Maleragues, southern France to study with Enrique Pardo and Linda Wise in the revolutionary techniques of Voice Practitioner Roy Hart. Whilst training at UCLAN Sarah developed as a strong physical theatre performer connecting voice and physicality to create dynamic new work. Sarah also trained at The Northern School of Contemporary Dance and has continued to use her skills professionally, including working with singer songwriter Laura Marling. (CONFIRMED)

AYESHA TANSEY

6. Project summary

Please provide a summary of your project

June's finally landed her dream job at an advertising agency but when her first task is to rebrand water, she gets the feeling she might be in over her head....

'Hysterical' is a darkly comedic, absurdist, interactive new play about mental health made in collaboration between HOAX and Luminary theatre companies. Grappling with the sanctity of sanity, playwright Karis Halsall has drawn on the creative teams' experiences to examine how gender and modern day pressures take their toll on mental health and questions whether societal structures mean we're destined to fail.

Through the play the creative team are raising questions about the stigmatisation of mental health, the language used to address it, how to open dialogue individually and socially to address mental health problems. Using comedy, they will disarm the audience around this difficult topic to promote an accessible conversation about the vulnerability-inducing contexts that influence mental illness. HOAX and Luminary have secured the involvement of Dr. Katy Hopkins (University College London) to ensure scientific rigour in the play's treatment of mental health and to build a vibrant Outreach Programme, working in partnership with local charities, designed to destigmatise the subject.

Project outputs

Please list the project's outputs (the measurable deliverables)

The project will have two main outputs: a high quality play ("Hysterical") and an inclusive outreach programme.

7. Project details

Project details

Please provide a detailed description of your project, paying particular attention to:

What you want to do;

How you are going to deliver it;

The key milestones;

What you want it to achieve.

The "Hysterical" Project sits very close to the heart of HOAX's Sarah Fraiser and Luminary Theatre's Karis Halsall: they have drawn on personal and professional experience to shape the totality of this project. Over the past 6 months the team have worked to ground the dramatic representation of their individual experiences of mental illness in substantive research. Through two separate Research and Development weeks in May and November 2015, the team have engaged with a dynamic and diverse group of people. In May they worked solely with members of the creative industries and in November (11-15, 2015) they involved academics, clinicians and those with lived experience of mental health problems. These periods of research have culminated in a redrafted script, a reading of the play, castings and a framework for an outreach programme. Throughout this period they have consistently received confirmation that this project is vitally important.

Going forward, the project will have two main outputs: a high quality play ("Hysterical") and an inclusive outreach programme. The play will enter a first production development period in preparation for preview performances at VAULT festival February 3-7, 2016. It will then enter a period of further refinement resulting in a 5-show run at the Brighton Fringe. Known programmers are currently being invited to attend VAULT performances to secure bookings for the Edinburgh Fringe 2016 and an Autumn nationwide tour.

Prior to this proposed activity period a synergistic creative process will have been underway for over 6 months. HOAX and Luminary Theatre will have previewed performances and trialed breakout sessions (where audience members can discuss their experiences of the play in relation to mental health) at VAULT festival in order to test the play's ability to meet its identified outcomes. They will also have the opportunity to anonymously leave written feedback and create the first contributions to the image gallery.

After which, the project will enter a period of further refinement in March and April 2016: the script will be further redeveloped based on audience reception, the performance will enter a further two week rehearsal period in April, and the outreach programme will be designed and rolled out following a last round of testing at February's VAULT festival. In May, the performance and outreach will be premiered at Brighton Fringe at an Other Place Productions venue. VAULT festival will be further used to secure a venue at the Edinburgh Fringe, rural touring venues and to hire a Touring Producer that is invested in the show's message.

There will be an extensive marketing campaign using social media and more traditional promotional platforms, which will benefit in the initial stages of development from VAULT's marketing departments, and subsequently from the retainment of a PR consultant. The project's immediate reach is further widened by support from UCL's Department of Public Engagement and freelance journalist, Dr Simon Makin, who regularly writes for 'New Scientist', 'Scientific American Mind' and 'Culture Lab' and has expressed interest in chronicling the innovative development process behind "Hysterical". Likewise, documentary film-maker Stalo Nicolau has filmed the R&D periods and will continue to document the development process which will be shared publicly.

The second part of the project is the Outreach Programme. Its aim is to build bridges between those with and without experience of mental health problems. The project will instigate dialogue and raise awareness of the services available from the moment people engage with "Hysterical", be it flyers (which will include basic points of contact for mental health services), the creative process, the final product, or outreach activities.

The Outreach Programme will be led by Dr. Katherine Hopkins, a mental health advocate with a broad range of connections throughout the clinical and academic world and extensive experience of working with mental health service users and facilitating workshops. It will be developed in active collaboration with mental health professionals and service users, and supported by a cross-regional network of mental health advocacy organisations. Already, the project has received expressions of interest from a number of charities, other mental health professionals and academics from both University College London (UCL) and King's College London. Dr. Hopkins will contact other national advocacy organisations, such as Coram Voice and CALM and will engage local groups and agencies in areas where the play is performed, offering them the opportunity to use the play as a vehicle to promote their particular causes. These partnerships will be sourced using resources such as the Social Care Institute for Excellence (SCIE) and Independent Mental Capacity Advocate (IMCA) providers for local authorities across England and Wales to develop locally relevant outreach programming. VAULT will be an initial platform for London-based partnership outreach, which will grow with every performance run. In advance of fringe festivals and touring performances, local mental health groups will be engaged to ensure that the performance be accessible (i.e. via group discounts) to their service users and that a platform for contextually relevant discussion is created for the local population.

Cross-disciplinary collaboration has been at the heart of the development process thus far and will continue to be for the life of the play. In the November 2015 Research and Development period, people from all areas of creative life, mental health provision and service use explored - via real case-studies - multifaceted concepts of mental illness, treatment and "wellness," as well as ideal and actual journeys through the mental health system. As a result, significant changes to character development, story and setting were made. For example, the character of Mary, a mental health nurse, was highlighted to Playwright Karis Halsall as being harsh and unrealistic at the first reading. After she refined the script throughout the R&D process, an audience member spontaneously said "I particularly liked the nurse character; how she seemed real, like, showing the pressure mental health workers are under, but that at the same time, that she's a person, and she does care, just, she has so much to deal with at once. That really came through strongly." This period of collaborative research has been invaluable to development of the play, shaping the planned outreach program, identification and articulation of the project's broader objectives and also made a deep impact on participants. In the words of one workshop participant, a mental health professional, "ever since I left the Hysterical R&D Workshop I have been seeing the world with a new perspective".

The links established therein and with future partners will help to inform ongoing iterative theatrical development and support delivery of the project's broader objectives (outreach, destigmatisation, knowledge transfer). This collaborative self-awareness will continue throughout the creative process. For example, in rehearsal Sarah Fraser (lead creative from HOAX) will share her expertise of share her expertise of Dr Susana Bloch's 'Alba Emoting Method' - a somatic approach of consciously evoking emotion and helpful for actors when having to explore and replicate difficult emotions. Similarly, the team will continue to explore vulnerability, courage and openness through clowning techniques with Stephen Soball of 'All in Theatre' as a combative tool for shame and stigma around mental health, which is one of the key aims of the project. Likewise, the play - in its delivery - will utilise the intimacy of the theatre space and humour to create a safe and collaborative environment with its audiences to unravel, expose and add to the ever-growing dialogue on mental health and wellbeing.

Artistic practice

Please describe how this project will develop your artistic practice, considering your artistic approach and development

The "Hysterical" Project opens opportunities for both HOAX and Luminary to develop in several

valuable ways:

- Firstly, they will give life to a work that they feel personally invested and passionately about allowing them to use theatre as a vehicle to ignite social change to wider audience than ever before.
- The theatre making process itself opens up the opportunity for continuous and skill sharing and collaboration between a multitude of multidisciplinary professionals, thereby growing their artistic horizons and capabilities.
- They will further develop an integrated approach to theatre making wherein the works created able to be in continuous dialogue with the scientific community and those most affected by the core issues surrounding mental health.
- As the subject matter being explored is drawing on personal experience there is also a remedial aspect for the team, allowing for the opportunity for growth and healing as individuals, and thus artists.
- The outreach programme will allow them to extend their reach and involve people in their creative processes that they might otherwise be unable to access whilst further developing their facilitation skills.

Audience

Please identify your intended audience, telling us what will draw them to your work and the impact you hope it will have on them. Please provide approximate numbers where possible.

The play will engage new and existing audiences by drawing on HOAX and Luminary Theatre's public following and industry recognition. Specifically:

- A 14+ theatre going audience.
- Members of the public who experience or have experienced mental illness.
- Those who have no experience of mental illness but are keen to learn more.

In 2016 - including VAULT festival, Brighton and Edinburgh Fringe - the play will engage an estimated 1,500 people directly and over 30,000 indirectly. To do so partnerships will be sought out with local mental health charities for the development and delivery of contextually relevant outreach activities. For each week of performance, one outreach event will be programmed with an anticipated attendance of approximately 20 people per session, totalling 140 participants over the course of this proposed activity period. Additional outreach events may also be delivered upon request, as early conversations with individuals and organisations have generated much interest in engagement with the Hysterical Project.

Partnerships and collaborations

Please describe your partnerships and collaborations - how you'll develop them and work together and why they are of interest to you. If you intend to develop any formal partnership agreements, you can tell us about them here.

HOAX and Luminary Theatre share a common belief in the transformative power of theatre as a vehicle for social change. They believe that it is imperative that as a nation that we explore and share personal experiences. In response, both companies create work that offers new perspectives and provocations intended to soften hearts and open minds. The two companies will work together to create and develop the performance. They are currently enlisting other creatives to join the project.

They have enlisted the help of Dr Katherine Hopkins of University College London to help ground the work in rigorous scientific research. Dr. Hopkins will lead on the creation of the outreach programme to ensure that the play continues to serve as a catalyst for dialogue mental health service users, clinicians and academics.

8. Evaluation

Describe the objectives of your evaluation, considering what success will look like to you (in terms of process and outputs) and how you will know if you have achieved it. Please tell us who might be interested in your learning and how you will disseminate it to them.

The following outcomes have been identified for the play and outreach:

- To de-stigmatise mental health issues by sparking an open, honest and wide ranging dialogue.
- To alleviate a sense of loneliness and validate divergent mental health experiences by presenting a personalised account of a crisis on stage and online gallery of response images.
- To engage a spectrum of people in the project, including academics, members of the public, NHS mental health service users, theatre and creative practitioners.

Outcome evaluation will use a mixed methods approach, collecting quantitative (i.e. box office figures, social media statistics and outreach engagement) and qualitative data (e.g. evaluation forms, verbal feedback, interviews). Questionnaires and semi-structured interviews with a purposive sample of audience members, including those with experience of mental health problems those without, will approach topics such as if the play challenged personal understanding and identification with mental health problems. All data will be analysed using the framework approach to assess whether aims were achieved. The information garnered will be fed back to academics and clinicians through existing networks in order to share public and service user perceptions of the mental health system and demonstrate new ways of securing public engagement.

9. The future

If your application is successful and your activity achieves the results you anticipate, do you currently expect to develop the project further? If yes, what would this development involve and how would you achieve it?

For R&D applications you can use this question to tell us about your ambitions for the final work. Or for production funding, tell us whether you expect the work to have a future life beyond this funding.

The team have high hopes for the project and intend for it to have a long life beyond that of the proposed funding period. As well as delivering a high quality, standalone play that is evidence based and challenges perceptions of mental health and the surrounding stigma, a high quality outreach program will be designed, delivered, refined and evaluated throughout the course of the activity period. All profit from production will be returned to keep the play "alive" as long as it continues to be relevant and true to British societal context.

A future aim is to develop the unique approach to theatre making described in this application as a model of working that can be taught to other theatre makers and used as a vehicle to improve art-science collaboration. This model of working is easily translatable to other topics and future grant funding will be sought to facilitate rigorous development and evaluation of the approach to working piloted with this project.

10. Costs requested and justification

Please select the currency in which you wish to apply.
GBP - Pound Sterling

Is the selected currency your local currency?	Yes
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Salaries Are you requesting salaries?	No
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Fees Are you requesting fees?	Yes
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Fees

Description	Total (£)
Actors Rehearsal Fees + 1 week performance	5,895
Director's Fee	1,440
Tour Producer/Manager	3,000
Writer's Fees	2,000

Materials and consumables Are you requesting materials and consumables?	Yes
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Materials and consumables

Description	Total (£)
Outreach Supplies (pens, paper, etc)	400

Equipment Are you requesting equipment?	No
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Production costs, press and marketing Are you requesting production costs, press and marketing?	Yes
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Production costs, press and marketing

Description	Total (£)
Promotional Materials Print	800
Ed Fringe Flyerers	640

Description	Total (£)
Venue Marketing	500
PR Consultant	2,000
Public Liability Insurance	600
Venue Fees	3,000
Technical Hires	150
Technical Purchase	100
PRS Licence Fees	100
Rehearsal Space	300
Magazine Inclusion	200

Travel and subsistence Are you requesting travel and subsistence?	Yes
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Travel and subsistence

Description	Total (£)
Accommodation	7,000
Trains	1,500
Van Hire	1,500
Petrol	750
Per Diems (£10/day x 6)	3,300

Evaluation and dissemination Are you requesting evaluation and dissemination costs?	Yes
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Evaluation and dissemination

Description	Total (£)
Project Evaluation	600
Outreach Venues	1,000

Miscellaneous costs Are you requesting miscellaneous costs?	No
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Contingency Are you requesting contingency?	Yes
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Contingency

Description	Total (£)
Contingency	2,000

Justification for costs requested

Please detail and justify all costs requested.

Please find all of our estimated development and touring budgets below based on pre-existing budgets from similar scale projects and research. The "Requested" Column in the table below is for the areas of funding requested from The Wellcome Trust. The "Other" Funding Column is for items that will be funded from box office takings and from other sources of funding, currently being identified.

Tables of Cost by Production Areas

PRODUCTION	Budget	Requested	Other
Costumes - Cleaning and replacement	£500		£500
Set, Props - for replacements	£200		£200
Public liability insurance	£600	£600	
Venue Fees	£6,480	£ 3,000.00	£3480.00
Technical Hires	£150	£150	
Technical Purchase	£100	£100	
Rehearsal Space	£300	£300	
PRS Licence fee	£100	£100	£100
Total	£8,430	£ 4,250.00	£4280.00

FEES	Budget	Requested	Other
Actors - @ 393 per week x 3 weeks x 5 actors	£5,895.00	£5,895.00	
Actors - @ 393 per week x 4 weeks x 5 actors	£7,860.00		£7,860.00
Director Fee @392 per week x 3	£1,440.00	£1,440.00	
SM / Technician @392 per week x 7 weeks	£2,744.00		£2,744.00

	0		
Writer Fee	£2,997.52	£2,000.00	£998.00
Producer Fee	£4000.00	£3000.00	£1000.00
Creative Fees	£24,937	£12,335	£12602.00
ACCOMODATION AND TRANSPORT	Budget	Requeste	d
Apartment Brighton	£1500.00	£1500.00	
Apartment Edinburgh	£4,000.00	£4,000.00	
Tour Digs	£1500.00	£1500.00	
London Digs	£0.00	£0.00	
Per Diem	£3,300	£3,300	
Petrol	£750	£750	
Van Hire	£1,500	£1,500	
Train	£1,500	£1,500	
Total	£14,050	£14,050	
OUTREACH Evaluation and Dissemination	Budge	Requeste	d
Evaluation (6 days @ £100/day)	£ 600		
Support Materials (Markers, pens, papers, etc)	£ 400		
Workshop/Outreach delivery	£1,000	£1,000	
Total	£2,000	£2,000	
N.B.: Dr. Katherine Hopkins has given her time to the project as an in-kind contribution.			
MARKETING and PR	Budget	Requested	Other
Free Sheet Printing	£ 150.00		£ 150.00

Image

Videographer	£ 250.00		£ 250.00
Photographer for show	£ 50.00		£ 50.00
Print (posters and flyers) A6	£ 800.00	£ 800.00	
Ed Fringe Flyerers	£ 640.00	£ 640.00	

Advertisement

Ed Fringe Underbelly Marketing fee	£ 500.00	£ 500.00	
Magazine inclusion	£ 200.00	£ 200.00	

PR Team

Consultant	£ 2,000.00	£ 2,000.00	
Total	£ 4,590.00	£ 4,140.00	£ 450.00

Box-Office Projections and Additional Funding Needed to Break Even**INCOME** **Projected****Income - Brighton**

Ticketsales (65%)	£ 1,071.75
Total Income	£ 1,071.75

Income - Edinburgh

Ticketsales (40%)	£ 5,228.17
Total Income	£ 5,228.17

Income - Tour

Ticketsales (60%)	£ 9,434.88
Total Income	£ 9,434.88

FUNDRAISING	OTHER SOURCES	5000
Additional Fundraising Target £ 5,000.00		
Total Other Income Needed		£ 20,734.80
Projection Summary		
IDENTIFIED COSTS	54006.50	
Contingency (10%)	5,400.70	
TOTAL BUDGET	59,408	
Requested	36,775	
Requested inc Contingency	38,775	
Other Sources of Funding	20,734.80	

Summary of financial support requested	
	Total (£)
Salaries / Stipends	0
Fees	12,335
Materials and consumables	400
Equipment	0
Production costs, press & marketing	8,390
Travel and subsistence	14,050
Evaluation and dissemination	1,600
Miscellaneous other	0
Contingency	2,000
Total	38,775

11. Total project cost and income

Overall project cost (£)	59408
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Total project income (including Wellcome Trust contribution) (£)	59510
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Is any funding for your project being provided from other sources?	No
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12. Human participants, human biological material and identifiable data

Please indicate which of the following apply: <i>(Project involves human participants in a medical or research setting, or personal data taken from these participants, Project involves use of human biological material, Neither of the above)</i>
Neither of the above

13. Proposals involving animals

Please indicate which of the following apply: <i>(Proposal involves the use of animals in a clinical setting, Proposal involves the use of animal tissue, Neither of the above)</i>
Neither of the above

14. Freedom to operate/conflicts of interest

<p>Describe any freedom to operate issues or potential conflicts of interest that have been identified or that might arise and how these will be or have been addressed.</p> <p>In particular, please consider the following:</p> <ul style="list-style-type: none"> • Do any of the individuals involved in the project hold any consultancies or equities in, or directorships of, companies or other organisations that might have an interest in the results of the proposed activity? • Will the proposed activity use technology, materials or other inventions that are subject to any patents or other form of intellectual property protection? • Will any element of the activity be subject to agreements with commercial, academic or other organisations, including arrangements with applicants named in the grant application, that might lead to intellectual property issues or restrictions? <p>The collaborators are scheduled to sign terms of agreement contracts at the end of 2015 in order to ensure that going forward intellectual property rights are respected. "Hysterical" the play is the intellectual property of the playwright Karis Halsall. If any member of the creative team chooses to withdraw from the co-production agreement, we will negotiate the terms of separation in good faith.</p>

15. Administrative details

Audience
Please select the target audience that is most relevant to your project
Adults

Underserved audiences
There are a number of audience groups that could be considered under-represented within the Wellcome Trust's Engaging Science Grants portfolio. Please tell us if you plan to involve any of the following groups:
Patient groups

Audience numbers	
Please give the total size of the public audience that you estimate your project will reach. If your project is not intended to have a public audience, please enter 0.	1500

Activity locations	
Will the funded activity take place at more than one location?	Yes

For each location, please enter the country and the nearest town or city where the activity will take place.	
Country	Town or city
United Kingdom	London
United Kingdom	Brighton
United Kingdom	North/Midlands
United Kingdom	Edinburgh

Creative practice
Please select the creative practice that is most relevant to your project
Theatre - R&D and Production

Public engagement area of science
Please select up to three categories that are relevant to your application
How the mind works - includes cognitive and behavioural neuroscience, mental health, psychiatry, psychology, and psychoanalysis, Public health - includes health services, systems and resources, clinical trials, epidemiology, vaccines, Social and personal experiences of health - diseases and disorders which biomedical science is endeavouring to understand and treat

Web summary
Please provide a summary of your project to feature on the Wellcome Trust website in the event that your application is successful. Please include relevant weblinks and contact details that can be made available publicly.

June's finally landed her dream job at Deburg and Bradley advertising agency, but when her first impossible task is to re-brand water, she starts to worry she could lose her head...

"Hysterical", a collaboration between HOAX and Luminary theatre companies and Dr Katy Hopkins of UCL, is a darkly comedic absurdist, interactive new play about mental health. Grappling with the sanctity of sanity, playwright Karis Halsall draws on the creative teams' lived experiences to examine how gender and modern day pressures take their toll on mental health and asks, "do societal structures mean we're destined to fail?"

Related applications

Is this or a similar application for funding currently under consideration elsewhere?

Yes

Please provide name(s) of funding organisation(s) and decision date(s)

The current phases of Research and Development (January/February) of the project are under submission to the Arts Council. However, the proposed period of activity for the Wellcome Trust is subsequent to the proposed activity period.

Wellcome Trust funded researchers

Are there any Wellcome Trust funded researchers attached to this application?

No

16. Financial administration

Do you operate a finance system, for example Agresso, Sage, Oracle etc?

No

Do you have an accountant who could certify the expenditure relating to the Wellcome Trust grant, if required?

No

17. Supporting material

Visual and contextual material in support of your application

Your application should provide a full description of the intended project and your argument for support. If however you would like to provide some support material, you must include an itemised list of this material, providing web links wherever possible (maximum one A4 page). Examples of support material might include a script, images or reviews of previous work and links to an artist's website. Please be aware when adding links that they will need to remain live for the four month application period. **It is essential that you read the application guidelines before sending in any support material.**

November 26th, 2015

Dear Wellcome Trust,

Thank you for considering our application for the "Hysterical" project. Please find an itemised list of supplementary materials for the project below.

External Links:

- Dr. Katherine Hopkin's blog on the UCL server about the November Research and Development Week: <http://blogs.ucl.ac.uk/pcph-blog/2015/11/23/293/>
- A website including the current draft of the script, a project timeline, and marketing materials can be found at <http://hoaxtheatre.com/wellcome-application-supplementary-material/>
- Additional materials about HOAX (www.foaxtheatre.com), including images from the November R&D.
- Additional materials about Luminary Theatre (www.luminarytheatre.com),

Thank you for your time and consideration.

Sincerely,

Sarah Fraser, Karis Halsall, Katherine Hopkins, Flavia Bertram and Ayesha Tansey.

WHAT PEOPLE ARE SAYING ABOUT US/

***** *'An extraordinary and memorable piece of theatre'* - Female Arts

'Unhinged, uncomfortable, unbridled... genius' - A Younger Theatre

**** *'funny, poignant, daring, brilliantly subversive'* - Londonist

'Perfectly illustrates the subjectivity of aesthetics... a welcome antidote' - RIBA J

**** *"Fascinating.... entertaining... deeply thought provoking"* - London Theatre 1