



TAKE ME SOMEWHERE

“Take Me Somewhere extends the legacy of alternative performance traditions in its third annual incarnation, spreading across multiple venues to remind Scotland that other visions are not only available but vibrant and crucial to the health of the arts and society.”

GARETH VILE, THE LIST, 01/05/19



“The idea, back in 2017, was that despite the loss of the Arches, Glasgow could still stage experimental theatre in other spaces and unexpected places across the city; so the title implied both a new geographical adventure in finding performances spaces, and also the key role of experimental theatre in taking us on previously unimagined intellectual and emotional journeys. And two years on, the festival team are honouring that concept with a 2019 programme bursting with fierce international debate around a range of electrifying themes, from gender politics, race and colonialism to the whole impact of popular culture and social media on our sense of self.”

**TAKE
ME
SOMEWHERE**

JOYCE MCMILLAN, SCOTSMAN, 06/05/19



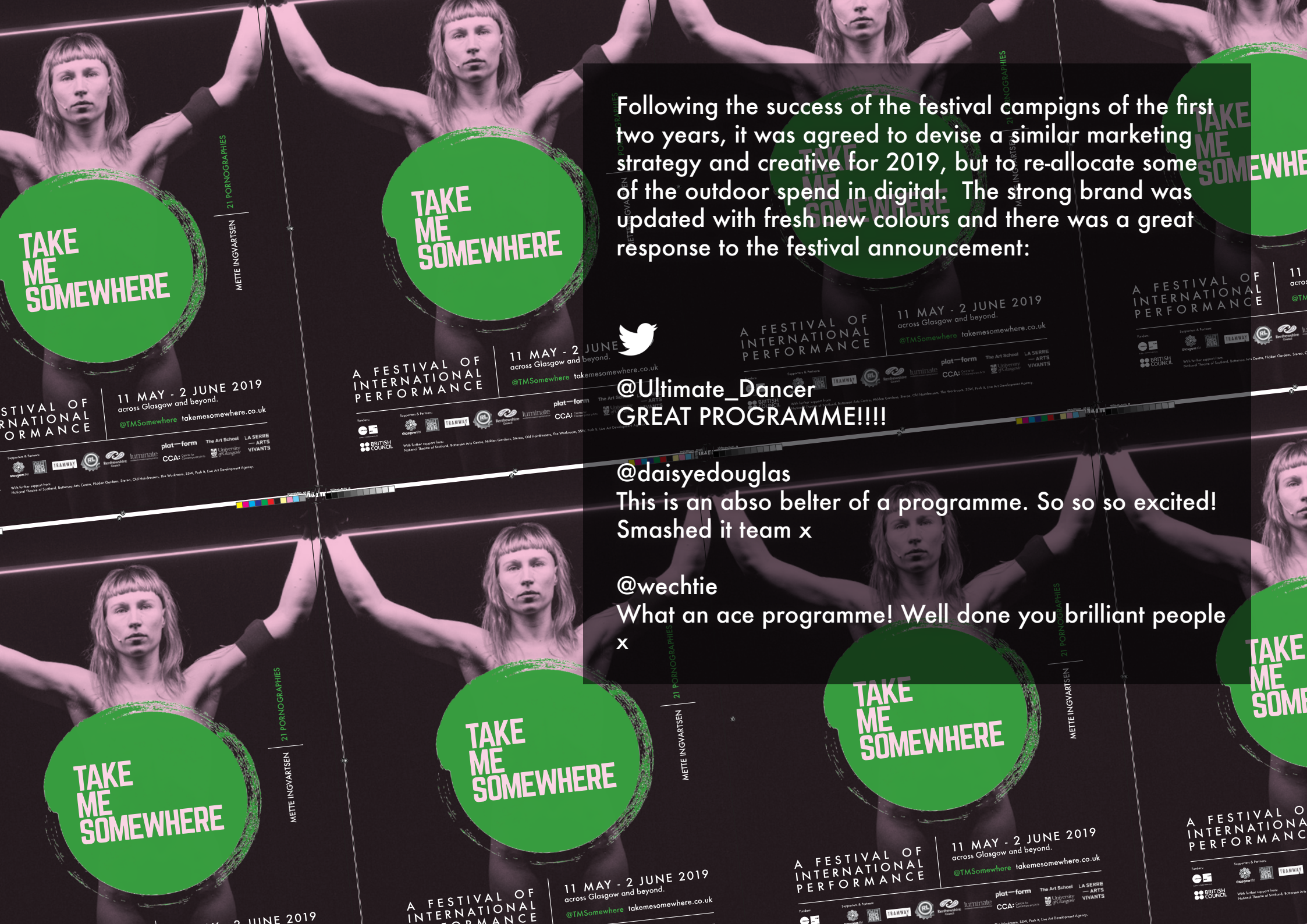
TAKE ME SOMEWHERE

The 3rd edition of TAKE ME SOMEWHERE ran from 11 May - 2 June 2019.

The festival involved 110 artists and took place in 12 venues across Glasgow and beyond: Tramway, Stereo, Tron Theatre, CCA, Platform, Glasgow University Chapel, The Briggait, The Hidden Gardens, University of Glasgow, The Art School, The Plaza Shopping Centre and the Cairngorms National Park.

For a third year it was deemed a great success, with a total audience attendance of over 4,500. 93% of audience members surveyed said they would attend the festival again, and 88% would recommend to friends.

A WILLING VOLUNTEER DURING IVO DIMCHEV'S *P PROJECT* IN TRAMWAY T1, WHICH WAS REGULARLY PACKED DURING THE FESTIVAL. THE SHOW INVOLVED AUDIENCE MEMBERS BEING PAID CASH TO PERFORM ALONGSIDE DIMCHEV AS HE SANG SONGS BASED ON WORDS TYPED INTO LAPTOPS AT EITHER SIDE OF THE STAGE. DANCING, KISSING, NUDITY & SIMULATED SEX ENSUED.



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Following the success of the festival campaigns of the first two years, it was agreed to devise a similar marketing strategy and creative for 2019, but to re-allocate some of the outdoor spend in digital. The strong brand was updated with fresh new colours and there was a great response to the festival announcement:



@Ultimate_Dancer
GREAT PROGRAMME!!!

@daisyedouglas
This is an abso belter of a programme. So so so excited!
Smashed it team x

@wectie
What an ace programme! Well done you brilliant people
x

A FESTIVAL OF INTERNATIONAL PERFORMANCE

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Delegates travelled from:

- Live Art Development Agency, London
- Steakhouse Live, London
- Battersea Arts Centre, London
- Performance Space, Folkestone
- Home Live Art, Hastings
- Colchester Arts Centre, Colchester
- Cambridge Junction, Cambridge
- Contact, Manchester
- Diverse Actions, Cambridge
- Fierce Festival, Birmingham
- Marlborough Theatre, Brighton
- Artsadmin, London
- Compass Live Art, Leeds
- Live Art Bistro, Leeds
- Wunderbar, Newcastle

- Actoral Festival, Marseille, France
- ANTI Festival, Kupio, Finland
- Alkantara Festival, Lisbon, Portugal
- Spider Festival, Ljubljana, Slovenia
- City of Women Festival, Ljubljana, Slovenia
- Reykjavik Dance Festival, Iceland
- Mousonturm, Frankfurt, Germany
- Indisciplinarte, Terni, Italy
- Kampnagel, Hamburg, Germany

Artists travelled from:

Los Angeles, South Korea, Belgium, Berlin, Hamburg, Copenhagen, Sofia, Helsinki, Amsterdam, Zimbabwe, New York, Reykjavik, Palestine, London, Brighton, Aberdeen, Glasgow, Edinburgh and Dundee.

as part of the delegate programme, which involved a Scottish and European artists pitch session, a Live Art UK meeting, a symposium with LADA delegates and artists, networking meals, discussions and performances.

SONIC SEANCE BY V/DA SOLD OUT TWO NIGHTS IN TRAMWAY T4. CREATED BY TMS CONSTELLATION ARTIST MELE BROOMES WITH THREE OTHER WOMEN, THE SHOW WAS DESCRIBED AS "A SHOW FULL OF ENERGY, ANGER AND PROMISE" BY THE SCOTSMAN.



TAKE ME SOMEWHERE

Central to the festival's programming is the support of Scotland-based artists at crucial points in their career, allowing them a platform to present their work in an international festival context.

This year we presented 76 local artists as part of the festival (including 5 local artist commissions) and held 12 development sessions (symposiums, artist talks, industry meetings, workshops).

"this year offered me an opportunity to present my work in what felt like one of the more legible contexts and communities for what I do, than I have with my work possibly ever before"

TMS ARTIST

GLASGOW BASED ARTIST NIMA SENE INVITED US INTO THE LUXURIOUS ALL BEIGE EVERYTHING WORLD OF SELF-MADE ICON BEIGE B*TCH AT CCA. IN A CULTURAL BLITZKRIEG OF ARTISAN ANECDOTES, INTIMATE INTERVIEWS AND BESPOKE ADVERTS, BEIGE B*TCH POSED POINTED QUESTIONS ABOUT WHITE ACCOUNTABILITY, BLACK CULTURE AND WHAT IT MEANS TO BELONG.



TAKE ME SOMEWHERE

"The festival allows me to see performances of a scale and style that I would never get the chance to see otherwise. This greatly informs the way I think about and approach my own work, especially when it is then aided by things like the symposium and live art lunches."

SURVEY RESPONDANT

Supporting artists as audience members also became a priority for the festival this year, with the introduction of the TMS Artists Pass. We recognise the importance of artists being involved in local and global conversations around creativity, and understand that seeing a broad a range of work by national and international artists is a crucial way to fuel creative practice.

The Artist Pass offered concession rate tickets for all festival shows, to theatre, live art and dance artists. 100% of artists surveyed said it resulted in them seeing more shows than they would have otherwise.

LAUREN BARRI HOLSTEIN'S 'NOTORIOUS' OPENED THE FESTIVAL, AND LIVED UP TO ITS TITLE AS AROUND 30 AUDIENCE MEMBERS WALKED OUT IN THE FIRST HALF HOUR. THE REST REMAINED FOR THE MONSTROUS WITCH-BITCH RITUAL, WHICH FEATURED PENETRATION, URINATION, MOLLUSC MUTILATION... AND SOME PRETTY EPIC BSL INTERPRETATION.

TAKE ME SOMEWHERE



Still processing the incredible eve that was #BrowntonAbbey. Was a privilege to be at such a vibrant & powerful evening. Made me realise how rare it is that I (a straight, white, non-disabled man) am in the minority at events I go to - if ever? - it was fantastic.

@CWMadge

"I really enjoyed the fact that the BSL was from a deaf person, because it was such a deaf vocabulary, and I can understand it more."

AUDIENCE MEMBER

Diversity and Accessibility remained a core feature of our festival programme. We expanded our process to include BSL incorporated performances featuring Deaf performers, as opposed to Hearing BSL Interpreters. This rare and innovative approach was much applauded by Deaf audience members.

All festival venues were wheelchair accessible, 3 events incorporated Deaf performers, 5 were captioned, 6 were interpreted by Hearing Interpreters, 3 featured Subpacs (cutting edge wearable technology which turn sound into vibrations).

"I absolutely loved it, and coupled with the Subpac it made the experience even more interesting!"

AUDIENCE MEMBER

PERFORMER LASANA SHABAZZ ARRIVES ON STAGE AT BROWNTON ABBEY - AN AFRO FUTURISTIC PERFORMANCE PARTY CREATED BY AND CENTERING QUEER PEOPLE OF COLOUR, ESPECIALLY THOSE WITH DISABILITIES (SUPER POWERS)...

A group of ten children, aged 9-12, are performing on a stage. They are all wearing bright red jumpsuits and are captured in various expressive poses, some with their arms raised and mouths open as if shouting or singing. The stage is lit with dramatic, low-key lighting, creating strong shadows on the floor. In the background, there are some white rectangular blocks or props. A large green circle with a white border is overlaid on the left side of the image, containing the text 'TAKE ME SOMEWHERE'.

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★★★★★ "an unforgettable one-hour explosion of theatre, in which a team of ten children aged 9-12 use every ounce of their own unstoppable energy, wit and presence to stage what is almost an Extinction Rebellion-type protest against an over-controlling society ... a beautifully disciplined and good-looking show, perhaps just brilliant and unsettling enough to begin to change a nervy and - for children - oppressively cautious world."

JOYCE MCMILLAN, THE SCOTSMAN, MAY 2019

★★ "Just far too uncomfortable"

LORNA IRVINE, THE LST, MAY 2019

21COMMON'S NEW SHOW 'IN THE INTEREST OF HEALTH AND SAFETY CAN PATRONS KINDLY SUPERVISE THEIR CHILDREN AT ALL TIMES' - LIKE MANY OTHER SHOWS IN THE FESTIVAL - DIVIDED CRITICS. THE PACKED T1 AUDIENCE GAVE IT A STANDING OVATION.

The festival enhanced the creative ambitions of 22 partner organisations:

Outspoken Arts, Glasgow Life, Platform, Luminate, National Theatre of Scotland, British Council, Tramway, The Work Room, Glasgow University, Glasgow School of Art, CCA, Feral, Battersea Arts Centre, Tron Theatre, Live Art Development Agency, Hidden Gardens, Stereo, The Old Hairdressers, SSW, Push It, Renfrewshire Leisure, La Serre Arts Vivants.




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What to say about #NoraChipaumire 100% Pop @GlasgowTramway last night, my body hurts from all the dancing! Super intriguing set up that absolutely paid off, such great fun! Loved the tunes & the raw energy from both performers! Wanted it to go on all night! Cheers @TMSomewhere

@SPILT MILK

NORA CHIPAUMIRE ROUNDS OFF OUR BUSIEST EVER FESTIVAL WEEKEND AND PERSUADES THE 100-STRONG AUDIENCE TO DANCE ALONG TO HER SHOW 100%POP, DESPITE THEIR FESTIVAL FATIGUE...

A high-angle photograph of a person kneeling on a floor covered with a grid of small, identical digital watches. The watches are arranged in a precise grid pattern, filling the entire floor area. The person is positioned in the lower right corner, looking down at the watches. The background is a light-colored wall with a grid pattern, similar to the floor.

Huge gains were made across our digital channels in 2019:

- TMS website unique visitors - 20,400, up 60% year on year
- Facebook page - 2,419 likes, up 25%
- Twitter profile - 1,052 followers, up 29%
- Instagram profile - 1,240 followers, up 91%
- Festival trailer - 16,000 views, up 227%
- Artistic Director & Artists Interview Trailer - 3.3k views, new for 2019
- BSL Trailer - 1.8k views, new for 2019

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ARTIST GILLIAN JANE LEES LAYS THE FINAL OF 1,440 DIGITAL WATCHES ON THE FLOOR OF THE BRIGGAIT AS PART OF HER AND ADAM YORK GREGORY'S WORK 'TAKING THE TIME' - THE WATCH ALARMS BLEEPED AT 1,440 GLASWEGIAN'S MOST IMPORTANT TIME OF DAY, AND A LEDGER OF THEIR REASONS IS NOW HELD IN THE MITCHELL LIBRARY.



TAKE ME SOMEWHERE

Participation was a priority in 2019, with Platform in Easterhouse hosting Asrun Magnúsdóttir's LISTENING PARTY, a performance event featuring 30 local young people aged 12-18, who danced, sang along and reminisced to their favourite tracks in front of an audience.

1,440 Glaswegians participated online with Adam York Gregory and Gillian Jane Lees' TAKING THE TIME, and ten children aged 10-13 collaborated on and performed in 21 Common's new commission IN THE INTEREST OF... at Tramway.



"WORKING WITH TAKE ME SOMEWHERE WAS A JOY AND THESE COLLABORATIONS HAVE QUICKLY BECOME A REAL HIGHLIGHT OF THE YEAR. DURING THE COURSE OF THE LISTENING PARTY PROJECT, WE ENGAGED WITH OVER 40 TEENAGERS - MANY OF WHOM WERE NEW TO THE VENUE. HAPPILY TEN OF THOSE YOUNG PEOPLE HAVE CONTINUED TO ENGAGE WITH US IN THE WEEKS FOLLOWING THE PERFORMANCE." MATT ADDICOT, PLATFORM

'WHERE DID WE TAKE YOU?'

we asked in our audience survey...

'to a place of hope, of dreaming, of questioning, of care, of JOY'

'to places I did not know existed'

'to the future, a place of safety and acceptance'

'to lots of really great places. And some uncomfortable ones'

'to a land where people like me were welcome and represented'

'to deeper levels of self reflection'

'to think about how someone with different coloured skin to me is made to feel in this world'

'to an alternative perspective that educated and entertained at the same time'

'to a few dark places, but never without the flame of hope'

'to somewhere dangerous'

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computer. Meanwhile
albums. The show
and get a
a postcard. Thank
Thank you.

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