

# TAKE ME SOMEWHERE

“Since its inception in 2015, Take Me Somewhere has become a vital component of Glasgow’s theatre, dance and performance scene, offering a significant platform to local artists and bringing international perspectives into contact with the city and its communities. Beyond all that, it was, at least for me, a welcoming and inclusive space for gathering and celebrating. Its cancellation in 2020 left a significant social and cultural absence...

This year’s Take Me Somewhere delivered exactly what I didn’t expect it to – it left me thoroughly and joyfully surprised.”

ANDREW EDWARDS, EXEUNT





# TAKE ME SOMEWHERE

After the 2020 festival was cancelled completely due to the COVID-19 lockdown, the fourth edition of Take Me Somewhere ran online from 21 May - 5 June 2021.

Performances were hosted in a members area on the Take Me Somewhere website, which required purchasing a Festival Pass to enter.

To create a feeling of 'liveness' between events, we created a digital Festival Foyer, with curated visual mixtapes created by UK-based artists. The inclusion of a chat box meant audiences could say hi to each other from around the world, and comment on the work they'd just experienced 'together'.

"Hello from rainy Edinburgh :-)"  
"Rainy Newcastle too! Off to get drinks as per instruction!"  
"Very rainy London too! Already have a drink but no doubt will crack another open before it begins"  
"Ooh"  
"I am joining from istanbul and surprisingly it is rainy too!"  
"Very rainy Bern says hi!"  
"Hello from wet and windy Notts"  
"Hi everyone from Bristol"  
"Raining in Hastings!!"  
"Hello from Glasgow!"  
"\*waving 2 all the peeps\*"  
"Woo! Hi everyone x"  
"Hi from a very grey northern coast of Denmark"  
"hi from a VERY rainy Stockholm!"  
"Nihao from 1am Shanghai :)))))"  
"Hello from hot and sunny Montreal!"  
"well done everyone at TMS! this platform and foyer are so fab!"

CHAT ROOM CHAT ON OPENING NIGHT, WHEN IT SEEMED TO BE RAINING EVERYWHERE APART FROM MONTREAL.

TAKE ME SOMEWHERE ARTISTIC DIRECTOR LJ FINDLAY-WALSH PRACTISES HER WELCOME SPEECH IN OUR MAKESHIFT FESTIVAL TV LOUNGE, WHERE THE TEAM COULD EXPERIENCE THE FESTIVAL TOGETHER, SOCIALLY DISTANCED.

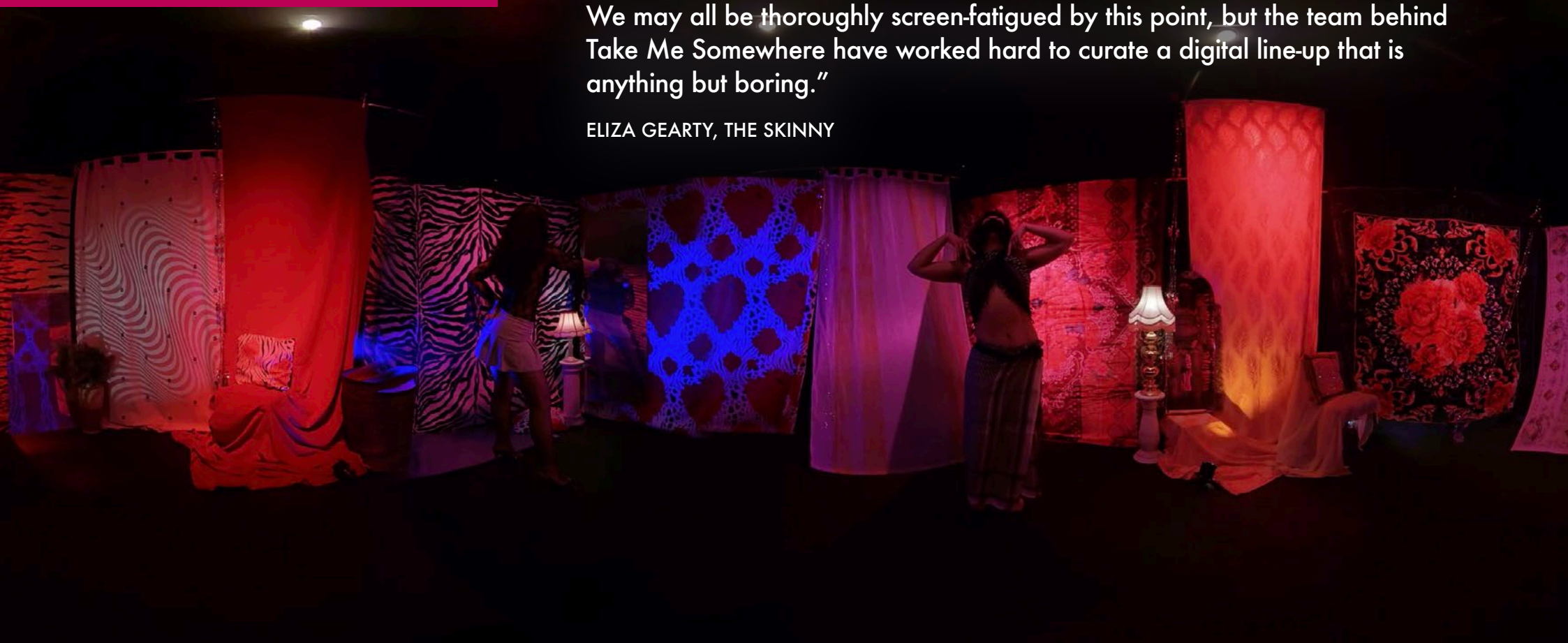


# TAKE ME SOMEWHERE

"Take Me Somewhere, Glasgow's annual festival of contemporary, international performance, has a reputation for committing to the cutting edge. This year's programme is no different, despite the fact the majority of the works will be online.

We may all be thoroughly screen-fatigued by this point, but the team behind Take Me Somewhere have worked hard to curate a digital line-up that is anything but boring."

ELIZA GEARTY, THE SKINNY



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THE FESTIVAL FEATURED LIVE STREAMS, ON-DEMAND WORKS, STREAMED FILMS, AUDIO WORKS, ZOOM PARTICIPATORY WORKS, A LIVE WORK IN TRAMWAY, A LOCATION PIECE IN PAISLEY, AND THIS 360 DEGREE 3D VR PERFORMANCE - *BEDROOM FREQUENCIES* BY CINDY ISLAM.



The festival was delivered by Take Me Somewhere's small core team, who worked throughout the year on its development. During the festival, the team grew to 12 people, with a group of freelance specialists in communications, producing, digital technology and production. 199 freelance arts workers - technicians, lighting engineers, sound designers, crew, box office staff, runners, artist liaison, producers - were engaged by the festival and the artists in the programme.

Particularly this year we engaged a Digital Producer, who joined the team in January to work with artists early on to define their digital aspirations and support these in the lead up to production and presentation, and to design and build an infrastructure for digital content throughout the festival.



**TAKE  
ME  
SOMEWHERE**

COLONASTICS BY BERLIN-BASED ARTIST JOANA TISCHKAU PLAYED AS THREE ON-DEMAND FITNESS WORKOUT FILMS THAT DOUBLED UP AS A CRITICAL WHITENESS LECTURE. VIEWERS WERE INVITED TO CLEAR THEIR SOFAS TO ONE SIDE AND TAKE PART IN A SWEATY GYM CLASS THAT WOULD 'DECOLONISE YOUR BODY, MIND AND SPIRIT.'



# TAKE ME SOMEWHERE

ONLINE FESTIVAL OF  
CONTEMPORARY  
PERFORMANCE



TAKE  
ME  
SOMEWHERE

21 MAY - 5 JUNE

TAKEMESOMEWHERE.CO.UK

Coventry City Council Glasgow City Council Glasgow City Council Glasgow City Council Glasgow City Council

This year, the festival marketing campaign was predominantly digital, with a worldwide audience to target. Using the strapline 'Join us somewhere, from anywhere and everywhere' we used Facebook and Instagram advertising to target live art and contemporary dance audiences in key geographic areas, with a focus on selling the festival as a whole to encourage sales of Festival Passes.

To maintain a sense of 'happening' for our local burgeoning Glasgow Southside arts community, we assigned a small budget to localised street banners and a poster campaign. Photos of these were shared to our international audiences and artists to help them feel part of it all, despite being remote.

Press review coverage increased greatly this year, with many UK wide publications keen to review for the first time, including A Younger Theatre, The Stage, Limping Chicken, Tribe Arts, The Wee Review and Tempohouse, plus coverage from festival regulars The Guardian, Scotsman, The Times and Exeunt.

- 93% of audiences surveyed said they thought the marketing and communications prior to the festival were clear and informative.



Vendetta Vain @Vendettavain · 7m

Big thanks to [@TMSomewhere](#) for clearly publishing the international times in their festival programme next to all the shows. I've lost count of how many digital shows and talks I've missed or nearly missed this last year because I forgot about time zones!

[#DigitalBestPractice](#)



# TAKE ME SOMEWHERE

Given the unique economic context that the Covid lockdown created, it was agreed to create a tiered pricing model to appeal to all audiences, who could choose to pay £30, £20 or £10.

With no previous digital festival sales experience behind us, we kept our audience targets low, only to have them exceeded beyond all expectations.

- 871 festival passes were sold
  - 234 (27%) at £30
  - 97 (11%) at £20
  - 290 (33%) at £10
  - 250 (29%) comps
- 3,480 'attendance', based on peak video views at shows
- 64% of Festival Pass buyers were attending for the first time
- 56% were artists
- 20% came from non-UK countries, with the top ten being: Canada, USA, Germany, Ireland, Belgium, Denmark, Austria, Mexico, Switzerland & Australia.
- 55% of UK bookers came from Glasgow, 15% London and 15% Edinburgh



PERFORMERS PREPARING FOR HANNA TUULIKKI'S DURATIONAL PERFORMANCE *DEER DANCER*, WHICH RAN FOR 5 HOURS ON THE OPENING WEEKEND. FJORD REVIEW DESCRIBED IT AS "A JOY TO DIP IN AND OUT OF OVER SEVERAL HOURS, TAKES MACHISMO AND TWISTS IT, ALMOST TO BREAKING POINT. IT'S PROVOCATIVE, TIMELY, SENSUAL—VERY TAKE ME SOMEWHERE, IN FACT."

# TAKE ME SOMEWHERE

★★★★★

"a funny, clever and thoughtful two-hander, rich in playful imagery and direct-to-camera asides, about identity, definition and acceptance."

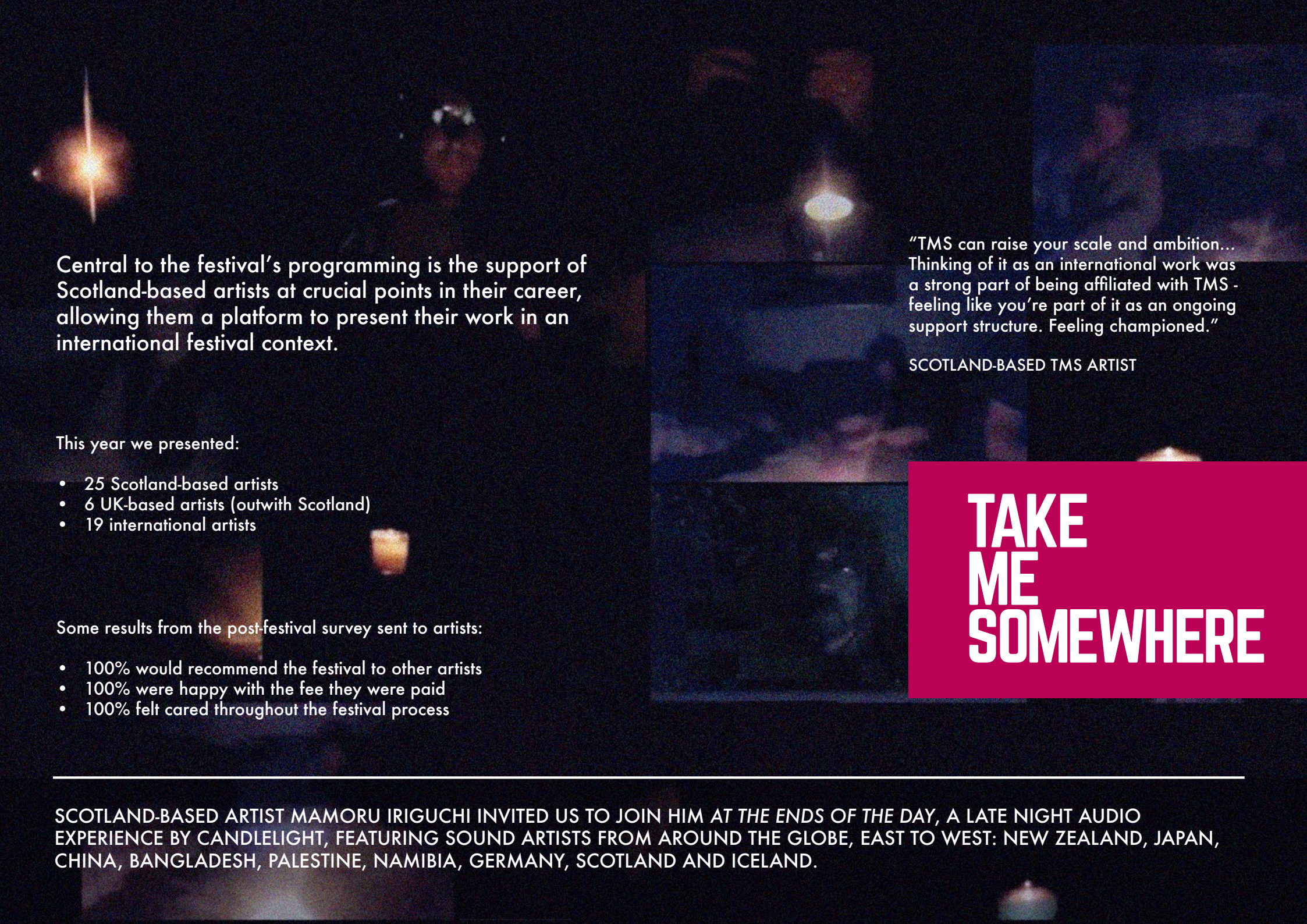
MARK FISHER, GUARDIAN  
ON THE MAKING OF PINOCCHIO

## 147 DELEGATES TUNED IN FROM:

- Accessible Arts, Australia
- Alkantara, Portugal
- Arts Council England
- Auawirleben Theaterfestival Bern, Switzerland
- Baltic, UK
- Beursschouwburg Brussels, Belgium
- British Council
- Byre Theatre, Scotland
- Cambridge Junction, UK
- Kundura Sahne, Istanbul, Turkey
- Creative Scotland
- Dance Base, Scotland
- Dance4, UK
- Dublin Theatre Festival
- FADO Performance Art Centre, Canada
- Festival TransAmeriques, Canada
- Festspillene i Nord-Norge, Norway
- Fierce Festival, UK
- Frame Contemporary Art, Finland
- GIFT, UK
- Goethe-Institut
- Home Live Art, UK
- In Between Time, UK
- Istanbul Foundation for Culture & Arts, Turkey
- Kampnagel, Germany
- Live Art Denmark
- Live Art Development Agency, UK
- Live Collision, UK
- Manchester International Festival
- Matchbox, Germany
- MIRfestival, Greece
- New Dance Alliance, USA
- New Theatre Institute of Latvia
- Noorderzon Festival, Netherlands
- Malmö Dance Week, Sweden
- Notnow Collective, Croatia
- OFFTA, Canada
- Outburst Arts, UK
- Oxford Playhouse, UK
- Panel, UK
- PICA, United States
- Queer Theory, UK
- Queerly Productions, UK
- Raze Collective/ Cocoa Butter Club, UK
- Rhubarb Festival, Canada
- Royal Court Theatre / BAC, UK
- Saint-Gervais Theater Geneva
- Sanctuary Queer Arts, UK
- SAVVY Contemporary, Austria
- Schwankhalle, Bremen, Germany
- Something To Aim For, UK
- Sophiensaele, Germany
- Submerge, UK
- The Lowry / Shubbak, UK
- The Place, UK
- The Roberts Institute of Art, UK
- The Royal Botanic Garden Edinburgh
- The WOW Foundation, UK
- Theatre Conspiracy, Canada
- Toronto Dance Theatre, Canada
- Transform, UK
- Vogue Scotland
- Vooruit, Belgium

THE 2021 FESTIVAL OPENED WITH CADE & MACASKILL'S *THE MAKING OF PINOCCHIO*, A 'PERFECTLY IMPERFECT TRANS MASC NARRATIVE OF OUR TIMES', DESIGNED AS A ONE-OFF DIGITAL PERFORMANCE, TO BE RE-WORKED AND TOURED AS A LIVE PERFORMANCE FROM SPRING 2022.





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:

- 25 Scotland-based artists
- 6 UK-based artists (outwith Scotland)
- 19 international artists

Some results from the post-festival survey sent to artists:

- 100% would recommend the festival to other artists
- 100% were happy with the fee they were paid
- 100% felt cared throughout the festival process

"TMS can raise your scale and ambition... Thinking of it as an international work was a strong part of being affiliated with TMS - feeling like you're part of it as an ongoing support structure. Feeling championed."

SCOTLAND-BASED TMS ARTIST

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SCOTLAND-BASED ARTIST MAMORU IRIGUCHI INVITED US TO JOIN HIM AT *THE ENDS OF THE DAY*, A LATE NIGHT AUDIO EXPERIENCE BY CANDLELIGHT, FEATURING SOUND ARTISTS FROM AROUND THE GLOBE, EAST TO WEST: NEW ZEALAND, JAPAN, CHINA, BANGLADESH, PALESTINE, NAMIBIA, GERMANY, SCOTLAND AND ICELAND.



# TAKE ME SOMEWHERE

Participation was key for several 2021 works, including Anna Rispoli's *A CERTAIN VALUE*, which involved audience members as script readers, 600 Highwaymen's phonecall with a stranger *A THOUSAND WAYS*, Joana Tischkau's *COLONASTICS*, Nwando Ebizie's *EXTREME UNCTION VOL 2*, Mamoru Iriguchi's *AT THE ENDS OF THE DAY* and Lucy Suggate's *A GIANT DOG BED / RECLINING DUET*.

- "It was extremely nice to perform live for 'A Certain Value'. Felt like I was forming part of a festival."
- "The telephone call between myself and one other audience member was one of the most special experiences of my life."
- "sitting in a darkened living room with my husband and people from all over the world, listening together."

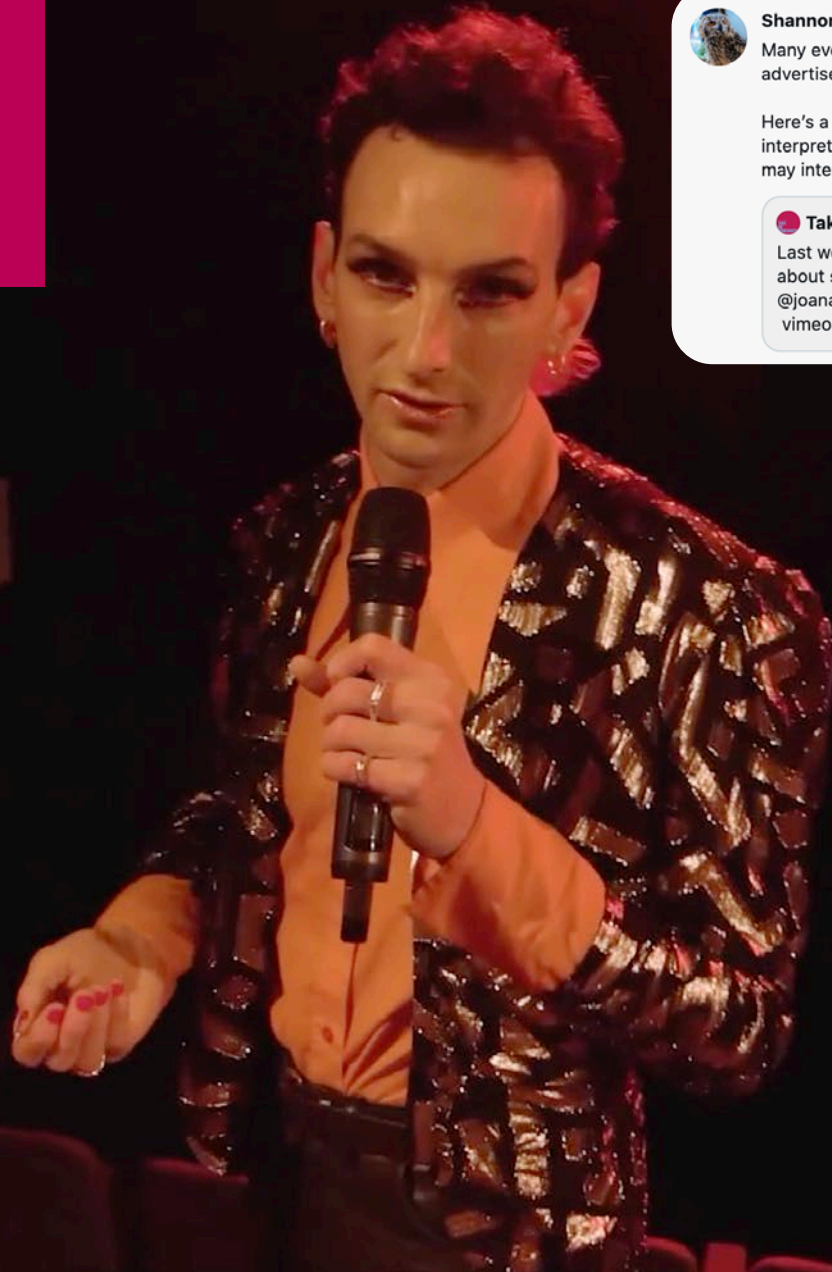
AUDIENCE MEMBERS' MEMORABLE MOMENTS (FROM FESTIVAL SURVEY)



LUCY SUGGATE'S *A GIANT DOG BED / RECLINING DUET* STREAMED LIVE OVER 4 DAYS, INVITING US TO SLIP AND SLUMBER ALONG WITH THEM, ON THE FLOOR OF OUR OWN HOMES, WITH (OR WITHOUT) OUR OWN DOGS, ON WEEKDAY AFTERNOONS - A WELCOME BREAK FROM SITTING AT A DESK, AND AN INSIGHT INTO A DOG'S TYPICAL DAY...



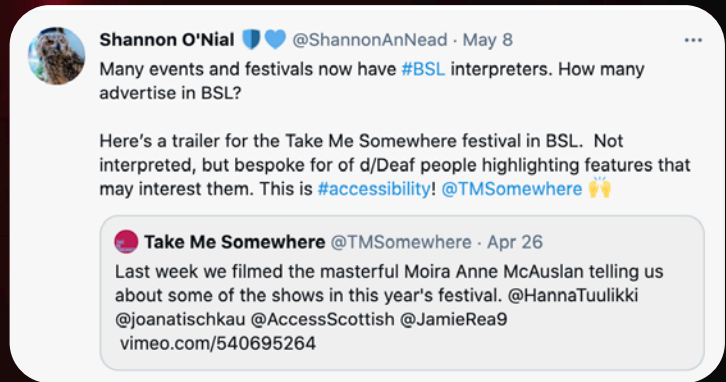
# TAKE ME SOMEWHERE



Accessibility remained a core feature of our festival programme, with an increased budget in 2021.

We created a bespoke BSL festival trailer again in 2021, but this year boosted it on Facebook to reach 12,000 BSL users across targeted UK cities. All performances that could be were captioned, and in most cases were either Audio Described or BSL interpreted.

We worked to ensure our communications were as clear and accessible as possible, with a new accessibility widget added to the website and using a clear system to highlight any works that were highly visual or highly sound-based.



“This has been one of the most interesting, engaging and accessible online programmes I have engaged with over the past year. And, due to caring commitments it was also the first time I have attended TMS. I will definitely attend both online (if this happens) and in person for the next festival. Thank you for creating such a great programme and for making it all so accessible and enjoyable.”

SURVEY RESPONDANT

SCOTLAND-BASED ARTIST CALVIN Z LAING PRESENTED A SERIES OF PERSONAL, AUTOBIOGRAPHICAL WORKS - CALVIN & A SERIES OF EVENTS - FILMED LIVE IN TRAMWAY, IN THE EMPTY THEATRE SPACES, CORRIDORS AND DRESSING ROOMS.



# TAKE ME SOMEWHERE

The festival enhanced the creative ambitions of 24 partner organisations:

Glasgow Life, British Council, Tramway, Creative Europe Programme, Events Scotland, Quebec Conseil, Renfrewshire Leisure, Something To Aim For, Battersea Arts Centre, Buzzcut, Festivals Of The Future, Federation of Scottish Theatre, Contact, Artsadmin, Green Arts Initiative, Birds of Paradise, Manipulate, Centre for Contemporary Arts, University of Glasgow, LAUK Network, Imagining Futures Network, Experimental Performance Network, CTM Festival, Brand Calibre

QUEBEC'S ANIMALS OF DISTINCTION PREMIERED THEIR LATEST JUMPCUT EPISODE, A SERIES SET UP DURING LOCKDOWN PAIRING TWO ARTISTS OR COMPANIES TO CREATE A COLLABORATIVE WORK. EPISODE #3 WAS A FILM CREATED BY AUSTIN YOUNG, WITH PERFORMERS ALASKA THUNDERFUCK, LAGANJA ESTRANJA & WILLAM BELLI, WITH MUSIC BY PEACHES.



# TAKE ME SOMEWHERE

'There should also be more endeavours like the TMS bursary to encourage members of these communities to get paid for their work and time. Unpaid work is for the privileged.'

## REVIEWERSBURSARY SCHEME

We embraced the potential of working online, delivering two international exchange projects and a Reviewers Scheme:

Karen Christopher's THICK TIME RADIO STATION - a two-week online residency programme, bringing together 12 artists from Scotland, Québec, Germany, Belgium & Switzerland to explore approaches to co-mentoring between artists, who walked, shared, sung and created together on Zoom.

EMERGING ARTISTS BURSARY SCHEME, in partnership with Montreal-based live art festival OFFTA, offering 20 artists across Scotland & Québec a bursary and free tickets to experience multiple performances and discussions at both festivals, which occurred simultaneously online.

REVIEWERS BURSARY SCHEME providing cash bursaries (not commissions) to six UK-based, underrepresented critical voices to attend and create reviews of the festival, which resulted in insightful and challenging critical writing.

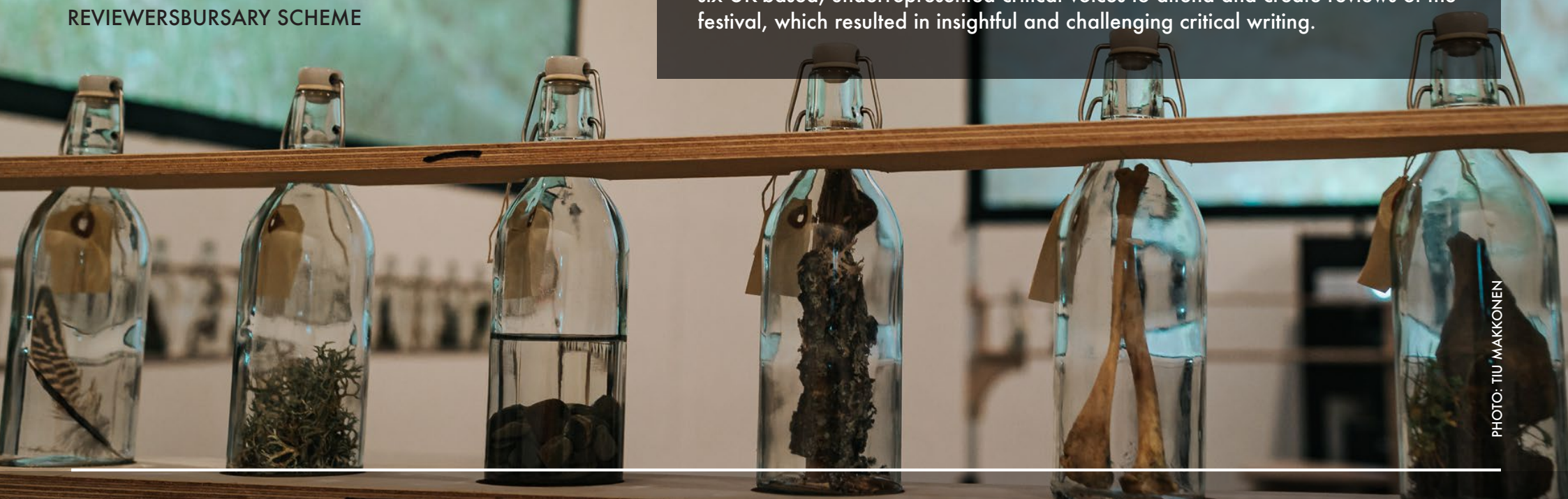


PHOTO: TIJU MÄKKÖNEN

BARROWLAND BALLET'S FAMILY PORTRAIT WAS THE ONLY TICKETED 'REAL LIFE' EVENT IN THE FESTIVAL, TAKING PLACE IN TRAMWAY 5. TICKETS WERE SOLD IN FAMILY 'BUBBLES' IN ACCORDANCE WITH COVID-19 REGULATIONS AND SOLD OUT IMMEDIATELY.



A photograph of two women in costumes dancing in a room with white curtains. The woman on the left is wearing a black top hat and a black jacket over a white top. The woman on the right is wearing a voluminous, light pink or lavender dress with a large, curly wig. They are facing each other and appear to be in the middle of a dance move. The background is a simple room with white curtains and a small table with a glass on it.

# TAKE ME SOMEWHERE

Huge gains were made across our digital channels in 2021:

- TMS website unique visitors - 36,000, up 75% year on year
- Web visits 6 weeks prior to festival - 14,000, up 130%
- Email list 1,734 - up 130%
- Facebook page - 3,099 likes, up 28%
- Twitter profile - 1,784 followers, up 69%
- Instagram profile - 2,114 followers, up 70%
- Festival trailer & BSL Trailer - 31,455 views, up 76%

ADRIAN HOWELLS AWARD WINNER NWANDO EBIZIE PRESENTED *EXTREME UNCTION VOL 2: AN AUDIO JOURNEY*, AN EXPLORATION OF RADICAL CARE, PLEASURE AND TRANSFORMATION FOR A BIPOC AUDIENCE ONLY-EXPERIENCED ON HEADPHONES IN A DARKENED ROOM, FOLLOWED BY A CINEMATIC COMING-TOGETHER ON ZOOM.



# "Triumphant" ★★★★★

TRICIA WEY, A YOUNGER THEATRE  
ON WRAPPED UP IN THIS



"A collaboration par excellence of performance and direction, stage production and cinematography... A visual delight onscreen, you can only image how incredible it could be live."

BETH BLAKEMORE, THE WEE REVIEW

"Strident, visceral and full of care... demanding a rigour of engagement from its audience that is awe-inspiring, intimidating and uncomfortably at odds with my expectations of being passive when sitting behind a screen."

ANDREW EDWARDS, EXEUNT

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MELE BROOMES' LATEST WORK *WRAPPED UP IN THIS* WAS CO-PRESENTED WITH CONTACT, AND WAS FILMED IN TRAMWAY 1. THIS EUPHORIC, SPIRITUAL SOLO DANCE WORK TOLD THE STORY OF A BLACK WOMXN, AND BLACK WOMXN, AND THE LABOURS OF THE GENERATIONS BEFORE THEM, AS WELL AS THE CARE, GUIDANCE AND TEACHING TO THOSE WHO LIE AHEAD.



A person is lying on their back in a pool of bright blue powder. They are wearing a white long-sleeved shirt and white socks. Their right arm is extended, holding a black dumbbell. The background is a light-colored surface, possibly a floor, with some blue powder scattered around. The overall scene is surreal and artistic.

# TAKE ME SOMEWHERE

BUZZCUT took over the closing weekend of Take Me Somewhere as a festival-within-a-festival, with three days of performance experiments: *on your screen, out your door, in your face!*

Over lockdown, BUZZCUT worked with several UK artists to explore what live performance can be and do online, or when presented remotely. The festival featured 25 of these experiments - a celebration of the tenacity and creativity of the UK's live art and performance community.

"The festival creeps up on me. There's something about the endlessness of time these days. Slow when you experience it, yet surprising when you realise how fast it's gone. I'm excited to enter a new world of live art and performance beamed and streamed from Glasgow. BUZZCUT feels like a different planet."

NAOMI OBENG FOR EXEUNT,  
AS PART OF THE TMS REVIEWERS SCHEME

WHISKEY CHOW PERFORMS A VIEW FROM THE BOTTOM, PART OF THE BUZZCUT SUPERSTREAM. "MAYBE ONE OF THE MORE HUMOROUS THINGS AT THE FESTIVAL...WHISPERS OF 'BOYS WILL BE BOYS' & 'BOYS DON'T CRY', AND A VISUALLY SATISFYING PICTURE WITHIN A PICTURE, INVOLVING BLUE PANTS AND A SMALL MALE FIGURE TIED UP INTO A KNOT. IT'S SHORT AND CRYSTAL CLEAR." EXEUNT



# 'WHERE DID WE TAKE YOU?'

we asked in our audience survey...

- 'To a better world'
- 'Back into my own artistic community'
- 'To other spaces, lives, experiences and viewpoints'
- 'To a feeling of community and joy in the absolute horror of this pandemic'
- 'Inside other people's souls'
- 'To a place where I could see the world from perspectives of people who've had different life paths to mine.'
- 'To an 'other' place that I can't describe in words. I'd love to go back there though.'
- 'To new and imaginative ways of experiencing performance'
- 'To parts of myself I wouldn't visit or discover otherwise.'

**TAKE  
ME  
SOMEWHERE**

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*I LOOKED UP AT THE SKY AND I, IMAGINED ALL OF THE STARS WERE MY SISTERS, BY NEW YORK BASED ARTIST KEIJAUN THOMAS, WAS ONE OF THE FESTIVAL'S ON-DEMAND WORKS. HER NEW VIDEO POEM WAS CREATED AS A LOVE LETTER, A GENTLE REMINDER, A KISS UP INTO THE SKY AND A GUIDING LIGHT FOR BLACK AND BROWN FEMMES AROUND THE WORLD.*





# TAKE ME SOMEWHERE



Co-funded by the  
Creative Europe Programme  
of the European Union

EventScotland

[takemesomewhere.co.uk](http://takemesomewhere.co.uk)  
@TMSomewhere

PICATRIX I: A HEIFER WOULD BE NEEDED FOR THE SACRIFICE