



**THE ART AND SCIENCE
OF PROCESS TOURING**
ANNUAL REVIEW
2021



IDEAL ENTERTAINMENT
FOR THE
END OF THE WORLD

CONTENTS

1	Message from the Artistic Director
3	Message from the Board President
5	Artistic Statement
7	Artistic Vision & Goals
8	Impact
11	Trailblazers of Process Production & Touring
12	Our Tours
14	A few of our Special Collaborators
18	Local Work
21	Digital Activity
22	The Lockdown Resolution
24	A few of our Special Digital Collaborators
26	New Works & Other Development
28	What Are The Young Mammals Up To?
30	A few of our Special Young Mammals
34	Financial Report
37	Financial Vision & Goals
38	Thank You & The Mammalians

All The Sex I've Ever Had, Tokyo.
Photo: Ryohei Tomita



MESSAGE FROM THE ARTISTIC DIRECTOR

You may have noticed:
Mammalian tours the world.

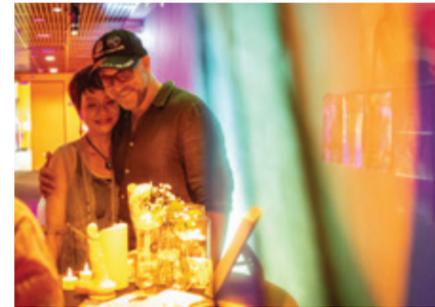


Photo: NTCH

But you also may have noticed that we don't tour a cast of performers who present the same show night after night, in location after location. Instead, we tour a *process*, a series of activities that we run anew in each new location, incorporating locals into the production team, who bring the form to dazzling life with the startling content of their complex lives. It's a delicate balance to develop a form that can travel while remaining flexible enough to not only accommodate but showcase the local collaborators, turning them into stars, while *also* avoiding it all becoming predictably formulaic.

We've had to do this because of the nature of our work, the value of which is absolutely dependent on the fact that the people featured in the work are local. As brilliant as they are, no presenter wants children from Toronto cutting hair at their festival, they want the kids from the school round the corner! And so they should! Those kids are brilliant, too!

Covid-19, that most difficult of all dramaturges, has forced us to take our process touring model to the next level. We've not only continued to tour the work with local teams but started to source local devisors; artists who contribute toward developing the process. Knowledge produced in Bristol, with *In Between Time* is, for example, quickly incorporated and applied to our work in Bochum, as we sift through the learnings to produce a form that can be zipped around and applied everywhere.

This year's annual review, *The Art and Science of Process Touring*, is part two, following on last year's *You Want Pivot? We Got Pivot!* where we introduced our international collaborators. This year these artists are not only our collaborators, but our co-devisors. Mammalian is now a global network of like-minded individual artists, held gently together by the amazing work we all create, all utterly certain that we are producing ideal entertainment for the end of the world, where we share a few last moments of blindingly bright joy, before it all vanishes in a flash, as if it never existed at all.

Darren O'Donnell



MESSAGE FROM THE BOARD PRESIDENT

This has been a year of
settling into a new normal.



In 2021, our industry found itself in a peculiar situation. Across the world, many international venues began opening their doors in unison thanks to vaccination roll-outs, but much of the world remains closed until further notice. Thankfully, Mammalian has once again stepped up to the challenge of working in this hybrid era and we have succeeded in another year of innovation and creativity in the face of difficulties.

This year, we made the most of our hybrid environment and grew deeper roots at home by collaborating with the City of Toronto for the Awakening's program to showcase *It's Been a While*, which was led by one of our earliest Torontonian youth, Virginia Antonipillai, and producer, Tina Fance, with artistic support from Torontonians, Wendell Williams and Ngawang Luding.

We continued our endeavours in the virtual realm through the Digital Intimacy Research Project. We worked with artists across Canada, exploring the possibility for intimacy in various digital spaces. We have since secured funding from the Canada Council to continue our explorations in Virtual and Augmented Reality, as well as 360° video.

Our team came out swinging when travel restrictions eased in the summer months. We produced eight touring projects across seven countries and to top it all off, we also premiered *The Lockdown Resolution* in collaboration with In Between Time in Bristol, UK.

The Mammalians continue to amaze me with the work they are able to perform, no matter the challenge. I thank everyone for their continued support during these peculiar times and I am looking forward to the planned projects within our new normal.

A handwritten signature in black ink, appearing to read 'Anthony Tran'.

Anthony Tran

ARTIST STATEMENT

Mammalian Diving Reflex
seeks to redefine the way
the world looks at itself.

We explore the creative potential in the everyday by bringing ordinary people together in new and unusual ways, devising replicable, tourable, but very flexible processes as instigators and containers for these encounters.

We create moments that obliterate the separation between artists and audience members and between performance and casual reality, providing face-to-face encounters that are desperately needed in this time of intense polarization.

We look for contradictions to whip up into aesthetically scintillating performances, trigger understanding, and in turn, develop new ways of being together. We bridge divides and ignite understanding across differences. We make the ordinary beautiful.

We make contemporary
performance art for
regular ass people.



All The Sex I've Ever Had,
Gwangmyeong.
Photo: Gwangmyeong
Cultural Foundation

Sex, Drugs and Criminality, Sintra.
Photo: Catarina Lobo



2021 ARTISTIC VISION & GOALS

Solidify our position as a global leader in process production and touring through our distributed touring model, by:

- Developing long-term relationships with artists and non-artists alike, continuing to fold them into our process production and touring model.
- Continuing to present covid-safe international presentations that are able to take place regardless of border interruptions.
- Promoting our touring model through symposiums and performing arts markets.
- Partnering with VR developers to create a new interface, which will allow us to develop more immersive styles of virtual socially-engaged performance.

Continue developing *Everything Has Disappeared*, by:

- Exploring methods of blending forms of script-writing, socially-engaged performance and digital/virtual reality elements.
- Prototyping a replicable production model and process through research residencies, using resources provided by major international performing arts institutions and collaborating with local Filipino community members.

Implement artistic explorations with a focus on youth mental health, by:

- Evolving our youth engagement practices and methodology to meet ever-changing mental health needs.
- Connecting with Toronto youth through our touring repertoire to gain their perspective on current mental health trends and potential remedies.
- Exploring digital and virtual reality social platforms with youth collaborators to discover methods of presenting socially-engaged performances online in ways that are beneficial for youth mental health.

Maintain our international partnerships and networks, by:

- Solidifying long-term, multi-project engagements and partnerships with national and international presenting partners.
- Encouraging the Young Mammals and our collaborators' personal creative developments, finding ways to enhance and support their artistic practice.
- Engaging with Partnerships Coordinator, Annalise Prodor, to source and develop a network of like-minded private foundations to support our endeavours.

IMPACT 2021

Our projects were seen by **2,930** people across 4 continents

Our projects directly engaged with

178 Collaborators

24 Young Mammals

9 Associates and Interns

We were mentioned and featured in **95** media articles

We had **8,776** followers on our online platforms

Our website was visited by **10,608** people

We were featured in **4** international artist talks

We were featured in the book ***Kids on Stage*** by Athena Verlag



TRAILBLAZERS OF PROCESS PRODUCTION & TOURING

So, is *Process Production & Touring* another pandemic buzzword that we'll throw in the bin the second we get our next booster shot?

Long story, short: no. It's not going away. In the wake of the border disruptions, many, many, many major performance organizations have started implementing *Process Production & Touring*, in an effort to source the bulk of their teams more locally, but Mammalian Diving Reflex has been doing it for 15 years and we don't plan on stopping any time soon! It's something we do—first and foremost—because it's absolutely central to our aesthetic.

We aren't ashamed to say that we are leaders in the field... trailblazers... shining lights... masterful divas... you get the gist: We are to *Process Production & Touring* what Albert Einstein is to Special Relativity.

It all began in 2006 with our first tour of *Haircuts by Children* to Los Angeles, USA. Whereas a traditional performance company would bring set and costume pieces, performers, a script, designers and technical personnel; instead, we bought an idea, two artists, and two suitcases: one filled with hair cutting supplies, and one filled with plastic heads. Homeland Security only had a couple of questions.

To tour a process, the presenting organization lays the groundwork before we arrive by finding interested people to be the performers, as well as forming a local team of supporting artists to help turn our concept into a reality. Every single performance we have ever done, and we have performed in 28 countries across 85 unique cities (over 170+ different tours!), have been different depending on the cultural specificities of the region in which the projects are being performed.

As often as we can, we grab the fantastic members of the local team of supporting artists and drag them with us on the road for future tours. We have been

afforded the opportunity to build a global collaborator network of like-minded artists, which coincidentally and fortuitously meant we could continue making work internationally during the pandemic.

If we never formed this network, we would not have had UK artist Fi Nicholson on-the-ground in Bristol to help develop *The Lockdown Resolution* at In Between Time. We would not have had Austrian artist Melika Ramic in Vienna with Mit Ohne Alles youth directing *These Are the People in Your Neighbourhood* at Motschnik. We would not have had Australian artist Felicity Nicol in Hobart directing *Nightwalks with Teenagers* at Dark Mofo. We would not have had Japanese artist Kanoko Tamura in Gwangmyeong co-directing *All the Sex I've Ever Had* at Elephant's Laugh. It goes on-and-on-and-on.

Process Production & Touring will be a mainstay in our post-pandemic touring future. It is a truly agile method of making international work in an ever-warming climate, where the number of carbon-spluttering flights need to be drastically reduced. In the grand scheme of things and compared to innumerable other industries, artists' contribution to global warming is small, but as creative people in the public eye, it is our job to trailblaze new standards and new approaches to being intimate at a distance.

We want to transcend borders, both the literal and digital, and be recognized as a global network of artists, working in a cross-cultural hive mind of fresh ideas, creating work anywhere and everywhere across the universe and the metaverse, and eventually the *wedontevenknowityetverse*.

OUR TOURS

NIGHTWALKS WITH TEENAGERS

Hobart
(June 17–20, 2021)

PRESENTED BY
Dark Mofo
Australian Premiere

THE LOCKDOWN RESOLUTION

Bristol
(July 14–17, 2021)

PRESENTED BY
In Between Time
World Premiere

ALL THE SEX I'VE EVER HAD

Kyoto Edition
(March 26–28, 2021)

Tokyo Edition
(April 8–10, 2021)

PRESENTED BY
True Colors Festival
and **Kyoto Experiment**
Japanese Premiere

ALL THE SEX I'VE EVER HAD

Bochum Edition
(September 18, 2021)

PRESENTED BY
Schauspielhaus Bochum

SEX, DRUGS AND CRIMINALITY

Sintra
(September 26, 2021)

PRESENTED BY
Muscarium#7
First appearance in Portugal

THESE ARE THE PEOPLE IN YOUR NEIGHBOURHOOD

Vienna
(September 3–4, 2021)

PRESENTED BY
Motschink
Austrian Premiere

THE LAST MINUTES BEFORE MARS

Bochum
(December 3–5, 2021)

PRESENTED BY
Schauspielhaus Bochum

SEX, DRUGS AND CRIMINALITY

Riga
(September 10–11, 2021)

PRESENTED BY
Homo Novus
Latvian Premiere

ALL THE SEX I'VE EVER HAD

Gwangmyeong Edition
(December 17–18, 2021)

PRESENTED BY
Elephant's Laugh and
Gwangmyeong Cultural Foundation

South Korean Premiere

A FEW OF OUR SPECIAL COLLABORATORS

FELICITY
NICOL



All The Sex I've Ever Had, Tokyo.
Photo: Ryohei Tomita

KANOKO
TAMURA



Teentalitarianism, Cagliari.
Photo: Ryan Lewis

CHIARA
PRODI



Compelling Telling,
Modena.
Photo: Enrico Moretti

I'm Chiara and I was born, live and work in Italy. I first started working with Mammalian in 2018 as an intern for *All The Sex I've Ever Had* in Ljubljana, Slovenia.

This year, I worked on *Sex, Drugs and Criminality* in Sintra, Portugal. It was exciting to watch the teens become more confident talking about intimate topics with local pop stars throughout the performance. It seemed to me that the audience in Sintra was captured by a sort of sincerity, they laughed and were glued to the dialogues on stage. I also presented *Compelling Telling* in Modena, Italy with Milanomalian, Alba. We led a workshop with a group of young artists, where we encouraged them to create a small performance with the shop owners in the neighbourhood.

My artistic practice is nourished by a playful approach that trusts in transformation through time. I am currently working on two projects, one on contemporary animism, and the other on trans-generational and transdisciplinary residences in the wilderness. I believe art can illuminate the shape of the world and open infinite possibilities and ways of thinking.

I'm Kanoko and I am from Tokyo, Japan. I am an Art Translator and do Japanese/English translation and interpreting, specializing in contemporary art and performing arts.

I participated in the production of *All The Sex I've Ever Had* in Tokyo and Kyoto as an interpreter and was invited to the Gwangmyeong Edition as a Co-Director. *All the Sex* provides a stage and a framework so that the stories of ordinary people are heard in a way that they deserve to be.

My hobby is to take care of my pets; one turtle, one tortoise, and four newts. They are among the oldest species living on Earth. They remind me that I am a human and teach me to stay humble. I also hold workshops to raise awareness among artists of the value and potential of translation in art and organize programs to train art translators. Art encourages you to see what is not in front of you.

I'm Felicity, a Queer and Disabled theatremaker from Sydney, Australia. I first heard of Mammalian in 2015 as they were recruiting for *All The Sex I've Ever Had* at Sydney Festival. I did some research and fell in love with the company and its philosophies towards the world, people and art.

I've worked as a coordinator and co-director on *Nightwalks With Teenagers* three times. You definitely learn a lot on that project (often about how uncool you really are). I worked on the South Korean production of *All The Sex I've Ever Had*; we don't often hear about women and sexual pleasure and I love that this show creates a window for this.

I would say I'm fairly politically and socially conscious and that generally feeds into the verbatim theatre work I do. I believe art can bring people and places together in ways that agitate or comfort. It can open conversations which otherwise may not happen. I think art, at it's finest, can make us feel seen.

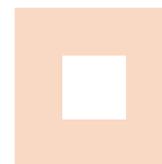
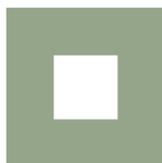
"All The Sex I've Ever Had is not a work that depends on the sensational. It is a feeling of euphoria. A full-blown theatrical work."

—Precog, Kyoto Performance Report

"As a standard-bearer of socially engaged art, it is a masterpiece."

—Mao Nakamoto, Note Magazine

All The Sex I've Ever Had, Tokyo.
Photo: Ryohei Tomita



How would William Lyon MacKenzie have fared on Twitter? We can't think of a better question.

At the start of the year, we were approached by the City of Toronto's Museum & Heritage Services to be a part of *Awakenings*, a series of art projects created within Toronto History Museums by Black, Indigenous and artists of colour, operating under the principles of anti-oppression, anti-colonialism, and anti-racism.

You can listen to each audio tour and look at a behind-the-scenes video directed by Montreal-based filmmaker, Marie-France Laval.



Together, we worked with 20 youth across the GTA to create the audio piece *It's Been a While*, which featured their responses to ten Toronto History Museums—Todmorden Mills, Montgomery's Inn, Spadina House, Scarborough Museum, Fort York National Historic Site, Zion Schoolhouse, Market Gallery, Mackenzie House, Colborne Lodge and Gibson House.

It's Been a While was created with support from the Ontario Arts Council's 'Artist-Presenter Collaboration Projects Grant' and Ontario Trillium Foundation's 'Resilient Communities Fund'.

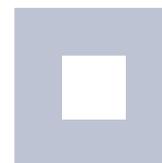
The youth were given exclusive access, where they questioned the history of each museum. The young people re-imagined Toronto's past, focusing on the stories that have been hidden, and told the city's stories as they saw them.

Also, in the fall, we were invited to a "Hack-a-Thon" workshop hosted by KRAKlab & Nuville! The interactive session introduced accessible tools to create AR works, as well as introduced experts in the AI/AR field.

Digital Divers, Ngawang Luding, Virginia Antonipillai and Wendell Williams participated, as well as Alik Muise and Jermaine Muise, two *It's Been a While* participants.

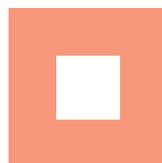
Nuville is a real world augmented audio game that turns your urban walk into a sci-fi adventure. Guided by audio instructions, players perform whimsical urban interventions, which they record and share via accessible social media platforms. *Nuville* will premiere at Myseum's 2022 Intersection Festival.

Led by Young Mammal, Virginia Antonipillai, *It's Been Awhile* is our first foray into creating a strictly audio work, with a replicable process slowly bubbling to the surface over months of labour. We're hungry to apply what we've learned to future audio works with young people, particularly in the museum sector, where the young people's honest, spontaneous responses to the collections not only throws new and unusual light onto the items, but offers a glimpse into rapidly shifting and evolving social and cultural mores. How would William Lyon MacKenzie have fared on Twitter? We can't think of a better question.



Awakenings:
It's Been A While, Toronto.
Photo: Andrew Williamson.

LOCAL WORK





DIGITAL ACTIVITY

A Guide Assembled by Experts and Creative Arts Practitioners Who Work With Children and Young People

Through a partnership with Theatre Replacement, we searched for methods to provide guidance for arts organizations that are interested in digital collaboration with youth.

Working with Amanda Third, a professional in child and youth rights and engagement in the digital age, we have put together a guide on how to help organizations, schools and parents foster intergenerational creative collaboration, while keeping an eye on online safety concerns.

You can find the free guide here:



This research report was made possible thanks to support from the Canada Council for the Arts, Digital Strategy Fund.

The Digital Intimacy Research Project

Knowing that we are far from the only artists whose work focuses on low-fi intimate encounters with and between local communities, we assembled a group that have distinct practices that rely on face-to-face encounters and high levels of intimacy: Swallow-a-Bicycle; Milton Lim and Patrick Blenkarn; Mia & Eric; and Big Rock Candy Mountain. Together we tackled the following questions: How to engage with communities digitally to create social practice work? How to create live intimacy between artists, community and audiences digitally?

We met and talked about our practice, our experience using digital platforms to generate intimacy, and the specific struggles we were facing with our practice. We worked with two expert consultants: Toasterlab (Canada) and Exit Productions (UK) who highlighted their own experience creating intimate work using digital tools. We applied our learnings and shared with the group and the experts what we discovered.

The results? It's not easy. We are still figuring it out. But this valuable research has provided jumping off points for projects such as *The Lockdown Resolution*, and the ongoing experimentation that we're doing with events in VR spaces.



THE LOCKDOWN RESOLUTION

The Lockdown Resolution, Bristol.
Photo: Paul Blakemore

The Lockdown Resolution, presented by In Between Time in Bristol, UK, was originally intended to be a tour of *Nightwalks with Teenagers*. When it became increasingly clear in early 2021 that large gatherings in the UK would not be the smartest move, we had to adapt.

We had the concept of *Nightwalks with Teenagers*, we just needed to discover a process to create a new work for the present. We got to thinking:

How could we generate the same sensation of being guided by a teenager through the intimate locales that they call home, while having audiences unable to set foot outside their own front door?

As the most stringent elements of stay-at-home orders vanish into the past, how could we celebrate our return to normalcy while also mourning the brief flash of quiet, gentle contemplation that lockdown afforded us?

The Lockdown Resolution was about the quandary on so many minds: should we ever go back to the way we were before?

Working with In Between Time and expert in video production, Fi Nicholson; performance game designer and podcaster William Drew; and dramaturge Jana Eiting, we adapted *Nightwalks with Teenagers* into a hybrid 360° video and live performance that took audiences on a virtual tour led by three young Bristolians, Alke Schwarz, Chris Lewis and Germain Loud, for whom the pandemic offered welcome respite, *people who actually liked being lockdown!* Please note that the artistic leads on the project—Fi, Will and Jana—are all in various ways involved with our other 360° video project—*The Last Minutes Before Mars*—with Fi shooting it in Milan; Jana directing and Will on dramaturgy in Bochum. We're getting good at pulling together international teams to examine similar creative challenges from multiple angles.

Through the utilization of a brilliant, complex and stylish interface (okay, okay we just used Zoom) that allowed audiences from over a dozen countries to share their experiences with each other live during the performance; *The Lockdown Resolution*, though different in process from *Nightwalks with Teenagers*, still broke-down the social barriers between youth and audiences through intimate personal encounters.



A FEW OF OUR SPECIAL
DIGITAL COLLABORATORS

FI
NICHOLSON



I'm Fi and I live in Bristol, UK. I run workshops on 360° filmmaking as THE OTVRS, a collaborative group based in Bristol. I make VR more straightforward and accessible for artists and I was suggested to Mammalian by someone who came to a workshop at the Pervasive Media Studio.

The Last Minutes Before Mars was a dream project. In documentaries and 360°, I'm often critical of whatever ethicality is within the work—Do the subjects know how much they are revealing themselves? What I liked about the 360° projects with Mammalian is that they were co-devised and led by young people. The openness and artistic nature of those involved made for fantastic work. Live performance is more genuine—having performers correct themselves, stumble, or laugh at each other is such a sweet bonus!

Everything I do is usually based around the idea of “How can I NOT compromise this cool thing from playing out in the best possible way?”

The Lockdown Resolution, Bristol.
Photo: Paul Blakemore



CHRIS
LEWIS

I'm Chris and I am from Somerset, UK. I became involved with Mammalian through *The Lockdown Resolution* as a performer and contributor.

I enjoyed the open-mindedness and how we worked WITH the director instead of following a manual. Combining 360° video with live performance created a connection and honest conversation with our audience as we were showing them every inch of some of our personal and meaningful places. I think that the performance made our audience and ourselves learn about living in the present and not rushing around in life.

I enjoy learning about many things, particularly history and science. I also like to be active in the autism community as well as the body positivity community. These interests influence my artistic practice because they make me want to share my thoughts and discuss how other people feel. Art is able to tell a story, express an opinion and share experiences, everything in the world is art in some form.

NEW WORKS AND OTHER DEVELOPMENT

Intending to include always-new people in always-new locations.

Everything Has Disappeared

We have been continually chiselling away at *Everything Has Disappeared*, a major and very complex work that we're creating in collaboration with Hazel Venzon and UNIT Productions. This year we focused on the tech elements, with a workshop at Winnipeg's Video Pool and Prairie Theatre Exchange as part of the Map Digital Dramaturgy. We messed around with VR and projection and made the not so startling conclusion that we need a coder!

We also did some script development and were reminded, as we often are, of the very tricky balance when producing a touring process intended to include always-new people in always-new locations. The script is merely a model, a framework, which only makes sense when local individuals are plugged into and light up the work with their brilliant lives. To develop such a framework in the absence of locals—a result of this pandemic—only works if our imaginations are able to hold the work as one holds a soap bubble: lightly, always knowing it will pop. Always ready to blow a new one.



Everything Has Disappeared research and development.
Photo: David Oro



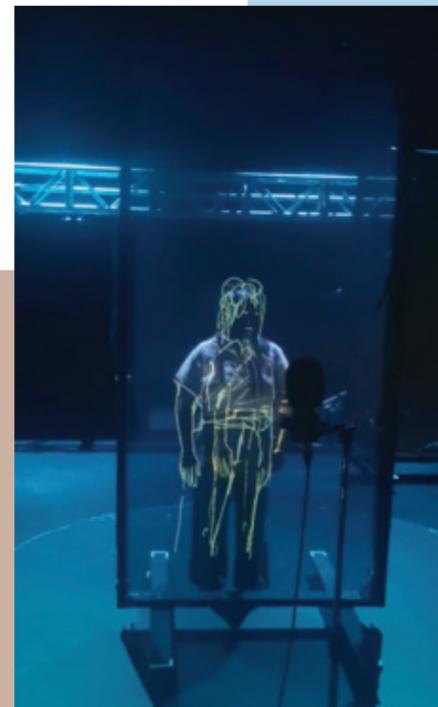
Using VR to enhance connections in real life

We received funding from the Canada Council's Digital Greenhouse to research, develop and pilot a 360°/VR interface for the performing arts industry. This project will transform what is possible in the intersection between live performance and VR/360° video presentations. With the guidance of digital artists Jacob Niedzwiecki and Fi Nicholson, our project will research, test, and create a pilot digital platform with functionality that allows audiences to voice interact with performers and each other while watching live and pre-recorded 360° video/VR.

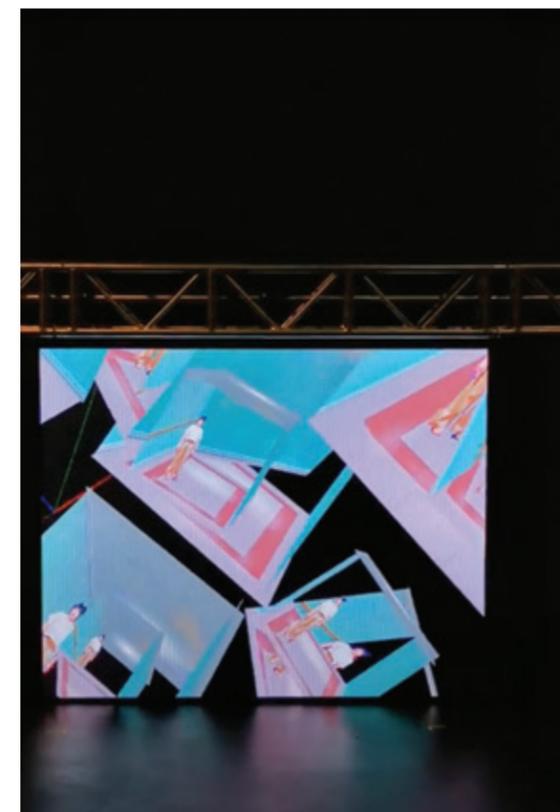
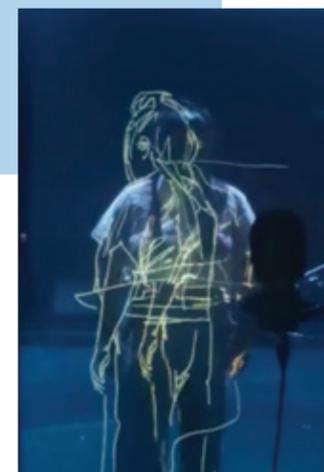
We've got some strong reservations about the emerging VR technology, so we're getting in there early to see what possibilities it can bring. Intimacy and interactivity are best fostered when people are together. But can VR and 360° video offer the possibility of intimacy at a distance, without the dystopian result of all of us ending up as brains in jars? Don't worry: we're on it!

Youth Mental Health

It is no secret that the mental health of youth has been drastically affected by our social media overlords, all in the name of 'user engagement.' As these awful trends continue due, in part, to the social isolation of the pandemic, we are developing a more careful, mindful approach to how we work with youth. Former Artistic Producer, Tina Fance, has headed back to the classroom to study social work and she's getting inspired: "Studying social work has made me really want to integrate social work and art together. I've been thinking about how a social work lens can really work towards long term community building through social practice." Going forward, we will be turning to Tina as an Artistic Consultant to help us best respond to this crisis as we enter 2022.



Everything Has Disappeared research and development.
Photo: David Oro



WHAT ARE THE YOUNG MAMMALS UP TO?

Even as Canadians were not able to travel, our European Young Mammals expertly filled this gap and we couldn't do it without them.

The original Young Mammals, The Torontonians, continue to create and develop performances with Mammalian Diving Reflex both locally and internationally. This year, Torontonians Virginia, Wendell and Ngawang created *It's Been A While*, a child-led audio tour of ten Toronto Museums, and took part in *Nuville*, an Augmented Reality project.

Our German wing, Mit Ohne Alles, had an extremely busy year, continuing the development of *The Last Minutes Before Mars* following the inaugural performances at Schauspielhaus Bochum in 2020. As the European Union borders reopened, Pascal joined our team to create *All the Sex I've Ever Had* at Schauspielhaus Bochum, with Sonja, Lynn & Eeske heading to Austria to help create *These Are the People in Your Neighbourhood* at Motschnik. Finally, Emma & Dario travelled north to Latvia for *Sex, Drugs and Criminality* at Homo Novus, with Emma immediately zipping over to Portugal to present the same project at Muscarium#7.

Over in Milan, the Milanese Young Mammals—the Milanomalians, if you will—are still in the process of preparing to present *The Last Minutes Before Mars*—we're keeping our fingers and toes crossed for 2022! One Young Milanomalian, Alba, was able to join Emma and the Mammalians with *Sex, Drugs and Criminality* at Muscarium#7 in Portugal, as well as delivering Darren's *Compelling Telling* masterclass with long-time collaborator, Chiara Prodi. If you need to know anything about basins of attraction and complex dynamic systems, Alba is your go-to.

Even as Canadians were not able to travel, our European Young Mammals expertly filled this gap and we couldn't do it without them.

This is years and years and years of mentorship: process touring in action, baby!



Sex, Drugs and Criminality, Riga.
Photo: Aivars Ivbulis

A FEW OF OUR SPECIAL
YOUNG MAMMALS

ROBERT
VINCENTE
DO
CARMO

I'm Robert and I am 20 years old, Portuguese and Namibian, and I am currently living in Germany. I got involved with Mammalian six years ago back when we were working at the Ruhrtriennale. I really enjoyed working with the 360° cameras on *The Last Minutes Before Mars*.

Aside from my work with Mammalian, I can confidently say that I have fostered a passion for all kinds of sports. I think being and feeling healthy is sometimes underrated in our society. It's not only a passion for me but a lifestyle!

Art has the power to change the world. As an artist myself, I think art is a very powerful instrument that can shape and influence culture. You can show others your art which identifies you, and also be influenced by other artists. We all are constantly growing and so is our art and culture. Cultures are constantly in motion and learning something new helps us to grow.

The Last Minutes Before Mars, Bochum.
Photo: JU Bochum



LYNN
DOKOOHAKI

I'm Lynn and I am currently studying Theatre Studies at University in Bochum, Germany. I have acted in several projects at local theaters and was the Director and Stage Design Assistant for a play at Schauspielhaus Bochum. I was introduced to Mit Ohne Alles in 2020, where I worked on *The Last Minutes Before Mars*.

Working on *The Last Minutes Before Mars* was all in all, a wonderful experience. It was such a nice experience to be so close to the audience and to talk to strangers about things you don't usually talk about. I also presented *These Are The People*

These Are The People In Your Neighbourhood, Vienna.
Photo: Florian Dalik

In Your Neighbourhood in Vienna this year. It was very nerve-wracking, but children have so much more authenticity, honesty and enthusiasm which was very inspiring.

My main hobby is my work in the theatre. I'm currently playing in a youth group at the Junge Schauspielhaus here in Bochum. I also like Contemporary Dance and Salsa.

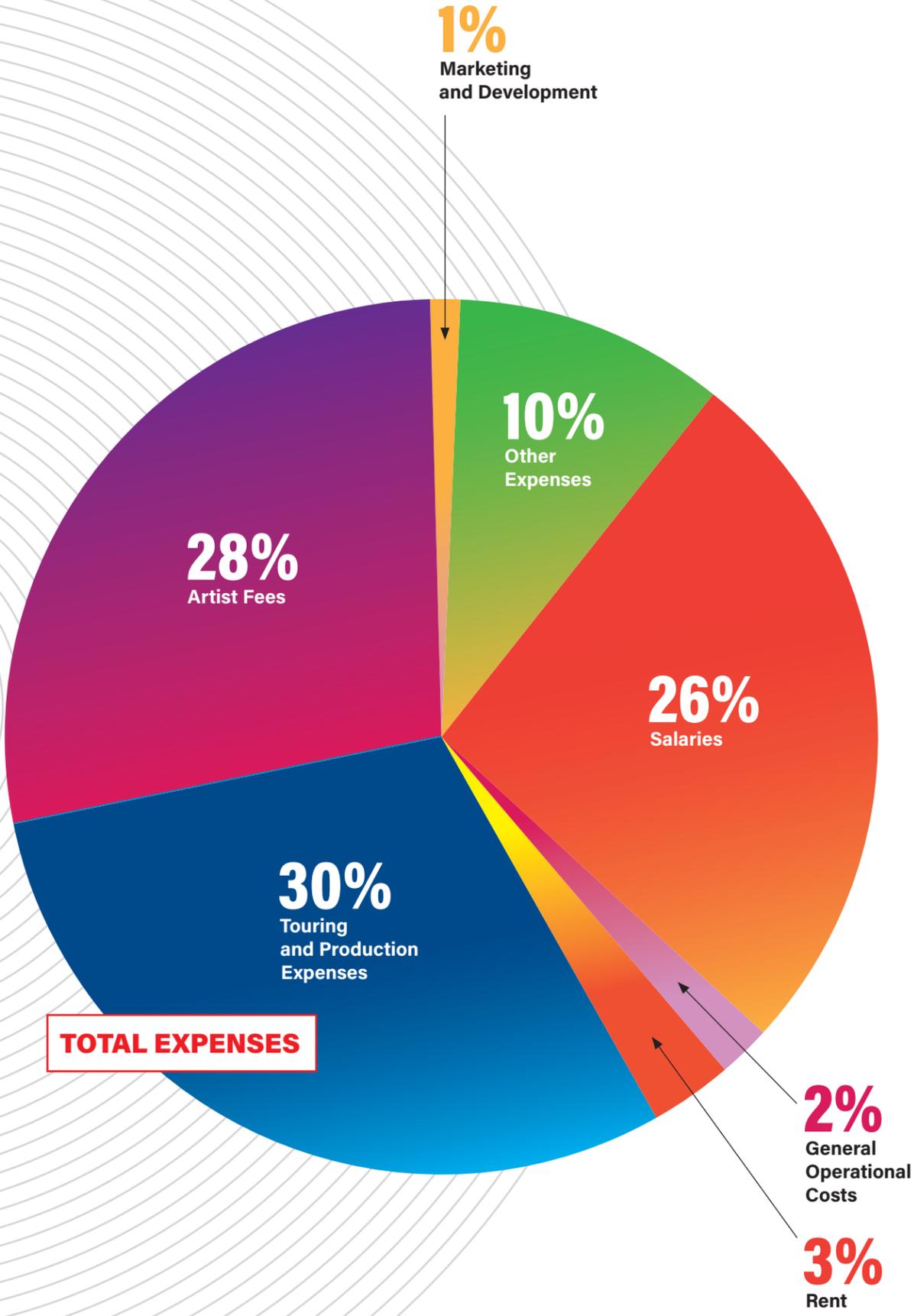
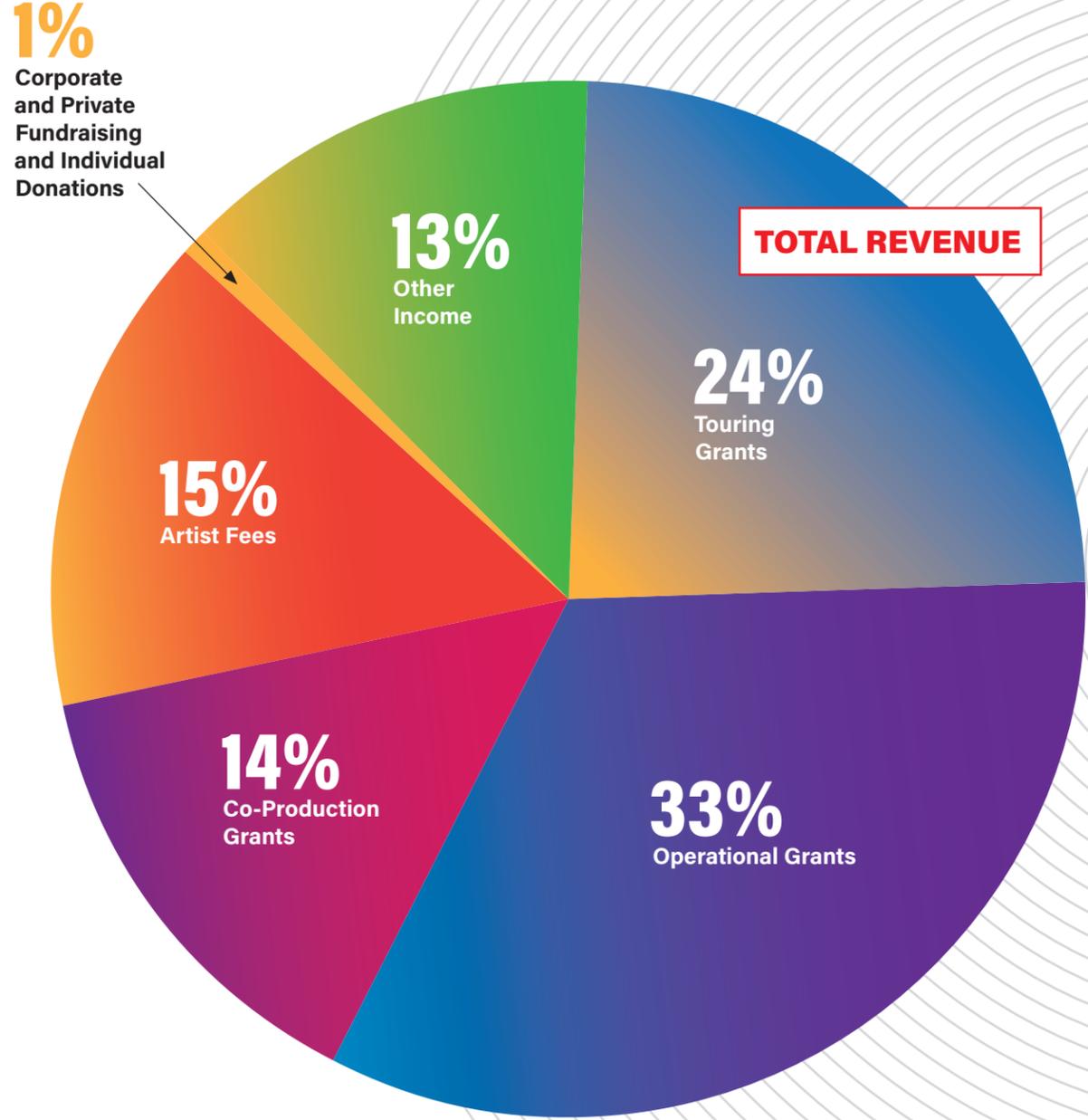
"Bodies are imprisoned by institutions and customs, in biological aging, in capital, in race, gender and disability. The self-declaration that the six seniors willingly and fervently performed on the stage resonates deeply as advice or suggestions that we hope to develop into true solidarity, by facing all the bodies of our community, as well as ourselves, without discrimination."

—Kyungmi Lee, Gwangmyeong Theatre Critic

All the Sex I've Ever Had: Gwangmyeong.
Photo: Gwangmyeong Cultural Foundation



FINANCIAL REPORT





Sex, Drugs and Criminality, Sintra.
Photo: Catarina Lobo

FINANCIAL VISION & GOALS

As we entered 2021, like most of those in our industry and beyond we faced financial uncertainties due to the unrelenting nature of Covid.

To mitigate losses in touring revenue we bolstered other revenue opportunities related to our new works, and our teams continued professional development.

Our key long term financial goal revolves around decreasing our reliance on touring grant revenue from a high of 38% in 2019, to 29%. We overshot this goal, with this revenue stream now making up only 24% of our revenue. This success is related to the decrease in our touring frequency in the fiscal year of August 2020 – July 2021 due to on-going industry disruptions, as we pivoted to digital, and more local opportunities.

Another financial goal revolves around sustaining our artist fee revenue at 40%. The decrease in this revenue stream is a result of the pandemic, and a nominated investment in company time and resources to new work development, which will provide ample touring opportunities in the near future.

Our final goal is to slowly increase our corporate and private fundraising and individual donations revenue to 10%. Although this revenue stream only makes up 1% of our total revenue, we earned 4.5 times more revenue in this stream compared to the previous fiscal year.

Even in the face of immeasurable financial hurdles and false starts, we achieved a modest surplus.

We are making headway.

THANK YOU

We'd like to give a huge, juicy thank you on behalf of all the Mammalians to the following Government Supporters, Foundations and Private Donors for their support over the last year:



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BECOME A MAMMAL LOVER

We recognize that this year has been challenging for many, many people and we understand that pockets are a bit tight right now; but if you are willing, able and would like to support Mammalian Diving Reflex, you can donate securely online at mammalian.ca/support-us, via the QR code or send a cheque to our address on the back of this review.



“The mere fact that something is going on in a public space that is not an everyday occurrence is, in my opinion, an amazing gain.”

—Susi Stach, W24 News

TK.
Photo: TK
These Are The People In Your Neighbourhood, Vienna.
Photo: Florian Dalik



DIVING REFLEX

CONTACT US

We are always open to new collaborations and exploring other-worldly ideas. Let's connect.

Head to **mammalian.ca** to sign up to our quarterly e-Newsletter.

Email us at **hello@mammalian.ca**

On the off-chance that one of us is off tour and in the office; you can call us at

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