

Artists Responses



Photo: Andi Crown Photography

ScatterGun: After the Death of Rūaumoko

By Ana Chaya Scotney

Q Theatre, Loft

18 April - 4 May, 2024

On expanding creative practice:

“[I expanded on] how to build trust and dialogue with an artist who I've never worked with before. To manaaki that artist and their work through sharing with each other, Whakapapa, experiences, Kaupapa Māori and Mātauranga Māori. Using all these things to support the rebuilding and presenting of the piece. This is all part of my normal process but everything is heightened when it's with someone new. It has expanded those in my Māori theatre whānau by one more and she is one who will be a leader for us one day.”

“This production gave me the opportunity to develop my skills and experience in costume design over my usual work as a freelance editorial stylist.”

“[I] Learnt different ways to deal and manoeuvre through challenges, developed my communication skills, encouraged to ask for help or advice, learnt to set better boundaries between personal and professional life.”

“The process of working with SILO's Executive Director was incredible - open, supportive, solution-oriented. I gained a huge amount from observing his process and manner, and learnt a lot about the current environment for theatre in Auckland. I took away a number of learnings about an established work and small core team coming into a larger more established company and creative ensemble.”

Other Reflections:

“Though a tight and fast process, the resulting work ultimately left an incredible impression on the highly attended audience. A real pleasure to work on this with such a highly talented team.”

“Once again - thanks for having me onboard. Love being able to push myself artistically with a team that understands design is a process, and be a part of bringing such important work to the stage.”

Production Credits:

Performance & Writer: Ana Chaya Scotney

Direction: Sophie Roberts

Production Design: Rachel Marlow & Bradley

Gledhill - Filament Eleven 11

Sound Design: Ratu Gordon

Costume Design: Tautahi Subritzky

Dramaturgy: Jason Te Kare

Production Manager: Emmanuel Reynaud

Stage Manager & Operator: Isadora Lao

Creative Producer: Marnie Karmelita

Stage Manager Cover: Gabrielle Vincent

Producer Intern: Adorate Mizero



Photos: Andi Crown Photography



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Scenes from the Climate Era

By David Finnigan

A Co-Production with Auckland Theatre Company

Q Theatre, Rangatira

2-24 August, 2024

On expanding creative practice:

“This was an awesome opportunity to start incorporating sustainability into my design process more effectively, though I’m still full of questions. One great outcome from this experience is that I now want to integrate a variety of tools and ideas into my process that I believe will improve it in so many ways.”

“Another thing that I learned and has been a constant learning in every show, is how important it is to communicate well and connect with the team, especially with actors and directors. Every director has their way of working, and while it’s interesting, it can also be a bit challenging to figure out how they do things and go with it. I see these challenges as opportunities to grow, helping me shape my way of working and finding my place in the teams I work with and in the industry.”

“This was the first time I created a design/musical score exclusively using found sounds, and specifically found sounds from the natural world - locations in the arctic circle. It was a rewarding experience, in that the music I wrote was created in response to the sounds I was working with,

rather than the usual way where I have an idea, and then try to find the right orchestration, timbres etc to best communicate that idea.”

Other Reflections:

“It was a real privilege getting to work with the team, and on such an important kaupapa. I would welcome any future opportunities to work with the team again, and have encouraged my colleagues to seek out such opportunities as well.”

“Silo & ATC worked really well together. I think this show is the beginning of a great relationship between the two companies. I felt very supported by both teams, and always had someone to turn to for any questions. A beautiful kaupapa was made by Jason in the rehearsal room which continued into the theatre with the cast and crew. [...] Overall, a lovely experience with a team of actors and crew who were very passionate and engaged with the play and the kaupapa around it.”

“I was able to connect and work well with the team. I wanted to emphasise the professionalism and dedication of everyone involved in bringing the show to the best stage possible. When I see the level of commitment from my colleagues, it motivates me to give my best and strive to match their energy and enthusiasm.”

“I felt very supported by SILO, particularly when we had to make significant decisions for the show, it felt reassuring. It was like, “Oh, this is great—everyone is here, and we’re all well supported; we have backup.”

Production Credits:

Cast: Dawn Cheong, Nī Dekkers-Reihana, Arlo Green, Sean Dioneda Rivera, Amanda Tito
Playwright: David Finnigan
Director: Jason Te Kare
Spatial & Lighting Designer: Jane Hakaraia
Spatial & Costume Designer: Nati Pereira
Sound Designer: Leon Radojkovic

Climate & Mātauranga Advisor: Dr Dan Hikuroa
Production Manager: Spencer Earwaker
Stage Manager: Catherine Grealish
Technical Operator: Ella Madsen Brough
Vocal Coach: Jacque Drew



Photo: Andi Crown Photography



Photo: Andi Crown Photography

A Slow Burlesque

By Freya Silas Finch

Basement Theatre
3-19 October, 2024

On expanding creative practice:

"It's been such a privilege to work in this professional environment, with artists at a high calibre, and with sufficient resources. All of this has helped me better understand and grasp the design process in its entirety from pre prod to production. e.g. what is required to pack the set into rehearsal, experience the workflow of a longer production week (not just 2 days!), being able to have days to test and collaborate on design ideas during rehearsals. Overall, it was an extremely enriching experience, both creatively and collaboratively. I now want to apply some of Silo's approach and process to other productions I work on - big and small scale."

"As an emerging composer, I was able to go deeper into my practice - learning a range of new skills required for the specific context of A Slow Burlesque. I felt very safe and encouraged in this environment."

"I learnt what I can offer to non dance specific spaces and how beneficial that is for my practice. I learnt so much being exposed/ around practitioners from other mediums. This was a great project to continue practicing how to serve the collective vision on a project with many voices/ artists."

Other Reflections:

“Thank you all so much for caring so much and wanting to make brilliant theatre. Care is the biggest word I have for your team. Brilliantly held thank you 😊😊😊.”

Production Credits:

Performance: Freya Silas Finch

Direction: Jo Randerson

Dramaturgy: Sophie Roberts

Costume Design: Kirsty Cameron with Tautahi Subritzky

Set & Props Design: Talia Pua

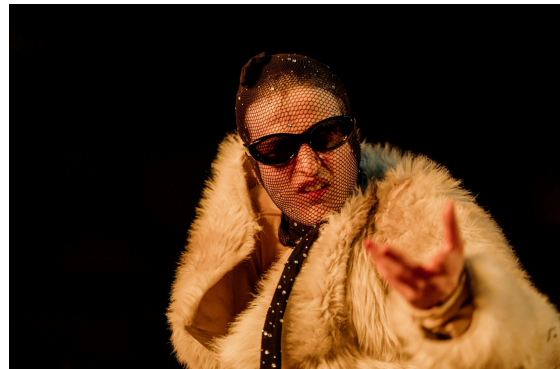
Lighting Design & Operation: Bekky Boyce

Composition & Sound Recording: Cello Forrester

Choreography: Josie Archer

Production Management: Emmanuel Reynaud

Stage Management: Michael Clark



Photos: Andi Crown Photography



Image: Andi Crown Photography

Camping

By Chris Parker and Tom Sainsbury with Brynley Stent and Kura Forrester

Q Theatre, Rangatira

14 Nov - 8 December, 2024

On expanding creative practice:

“I’ve never done a season of such length. I learnt so much about stamina, doing the same show on repeat and keeping it fresh, and being allowed that number of shows to perfect the script/comedy/performance.”

“Camping x Silo Theatre provided our team who are more accustomed to a self produced model, to experience what a more professional infrastructure can give us. We were able to expand our theatrical languages and script writing capabilities. In terms of creating something that more traditional theatre going audience might associate to the idea of ‘polish’”

“I loved feeling the rigour of a sold-out, 20-something show season. Loved working alongside Sophie to bring Camping (and Connie) to life.”

Other Reflections:

“Silo facilitated a truly great creative experience for me.”

“The silo team are so kind and lovely, made it such a nice experience.”

Production Credits:

Performance: Chris Parker, Tom Sainsbury,
Brynley Stent, Kura Forrester
Direction: Sophie Roberts
Set & Props Design: Dan Williams
Lighting & Sound Design: Sean Lynch

Costume Design: Kristin Seth
Set & Props Assistance: Madison Christian
Production Management: Kate Burton
Production Assistance: Spencer Earwaker
Stage Management: Michael Clark

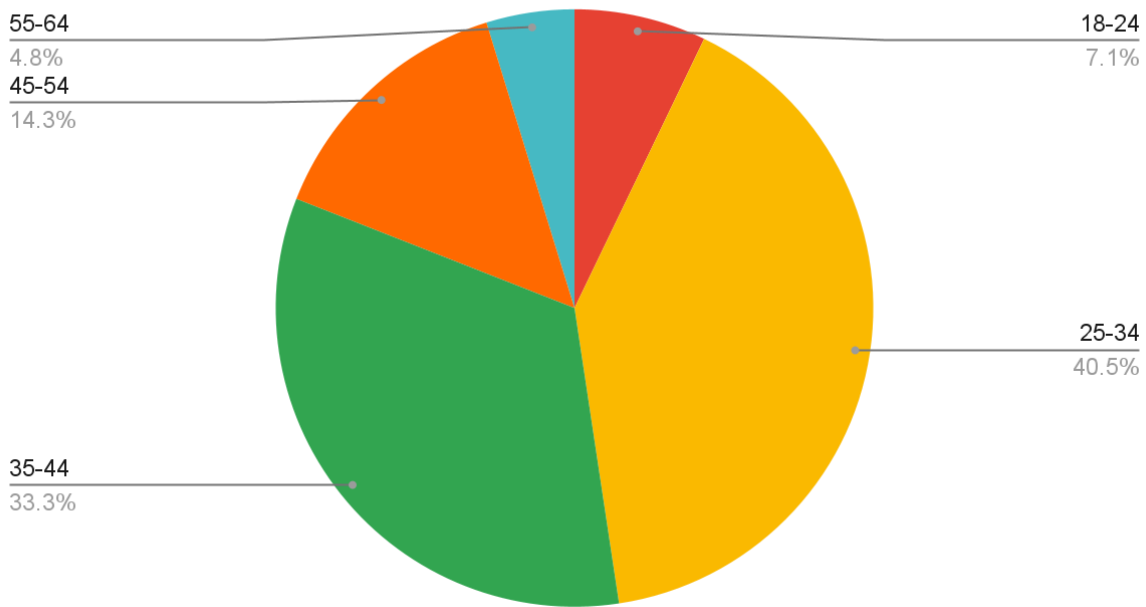


Images: Andi Crown Photography

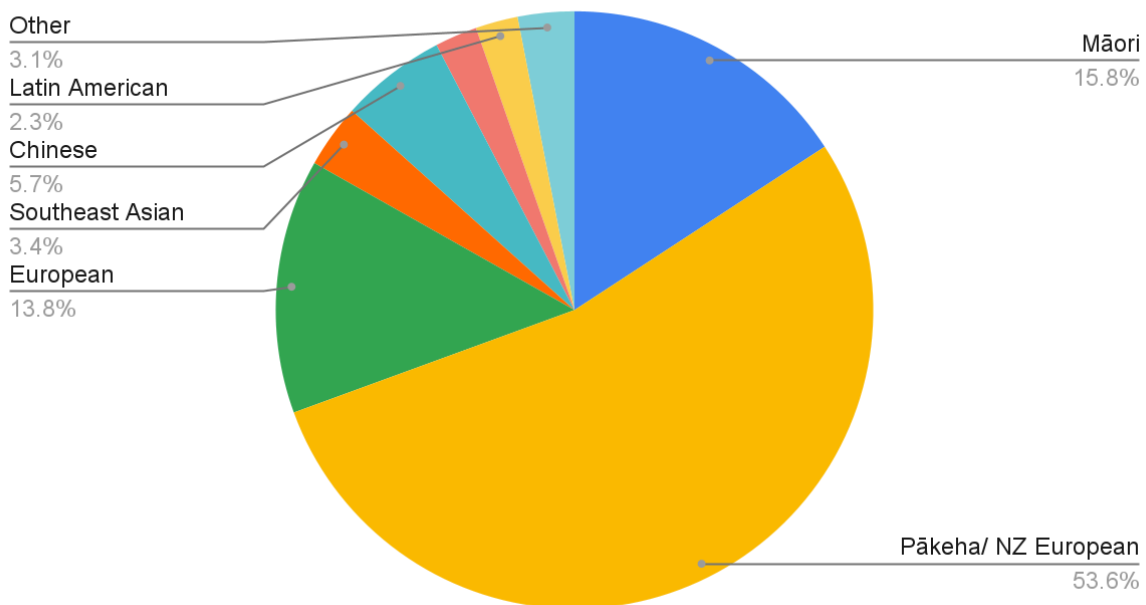
Artist Demographics

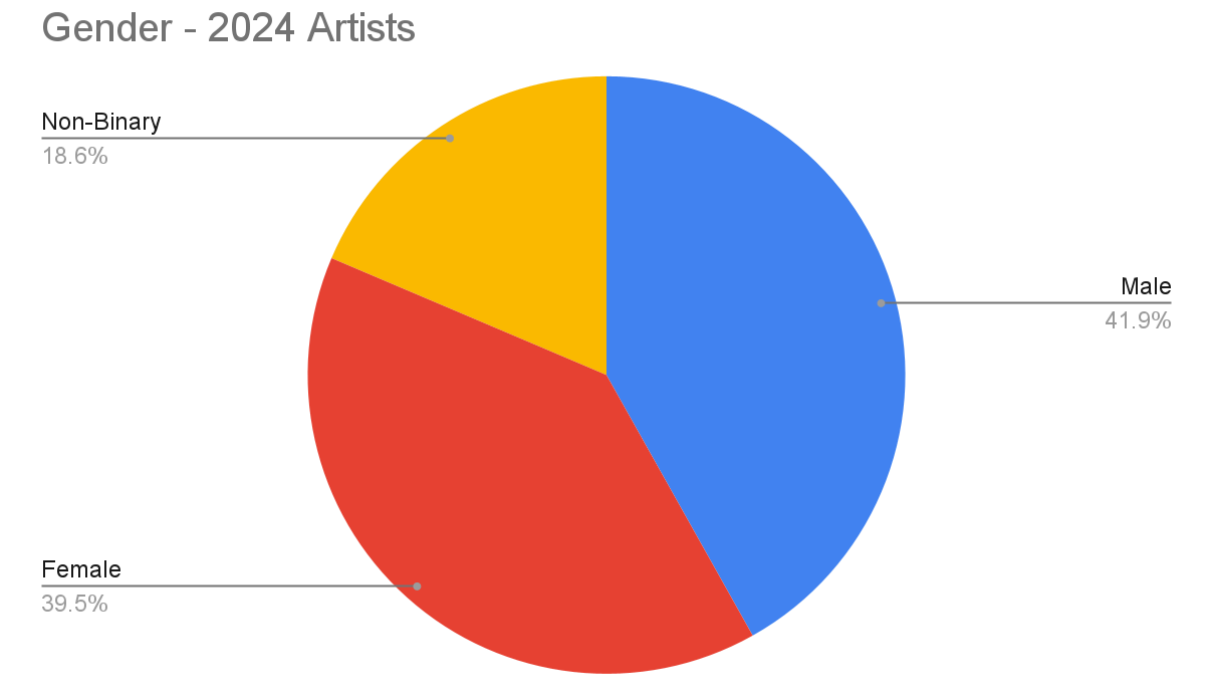
35 artists completed the artist survey - 7 from *ScatterGun: After the Death of Rūaumoko*, 9 from *Scenes from the Climate Era*, 9 from *A Slow Burlesque* & 10 from *Camping*.

Age Group - 2024 Artists

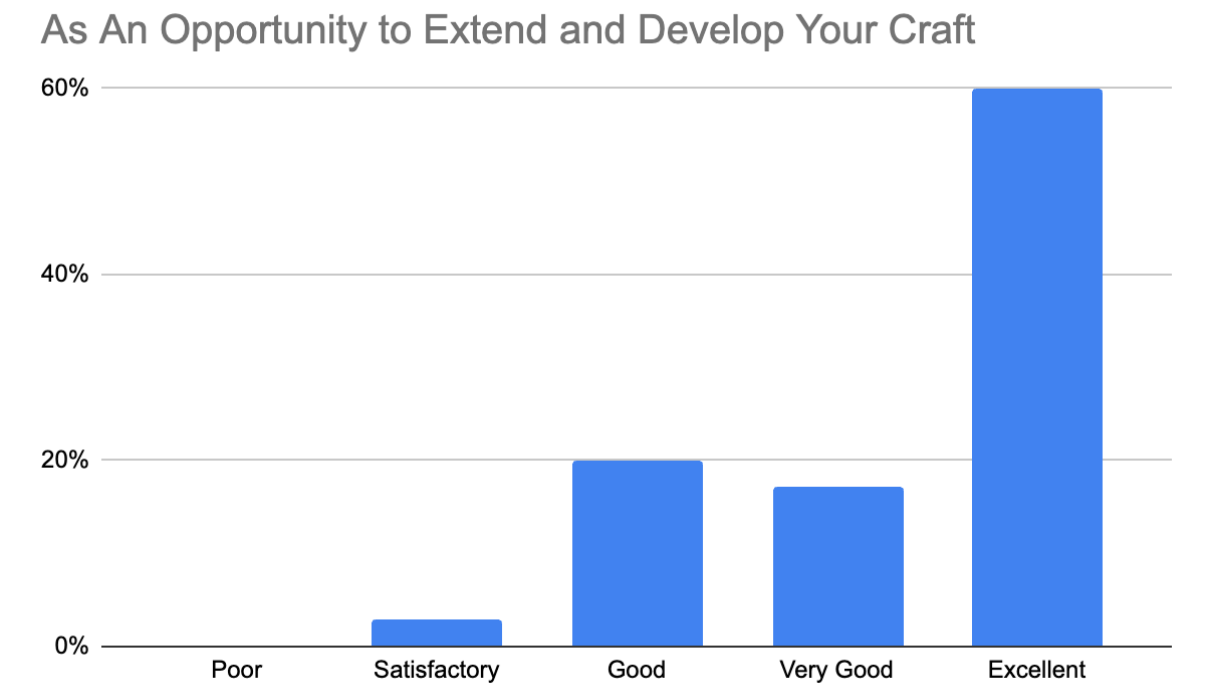


Ethnicity - 2024 Artists

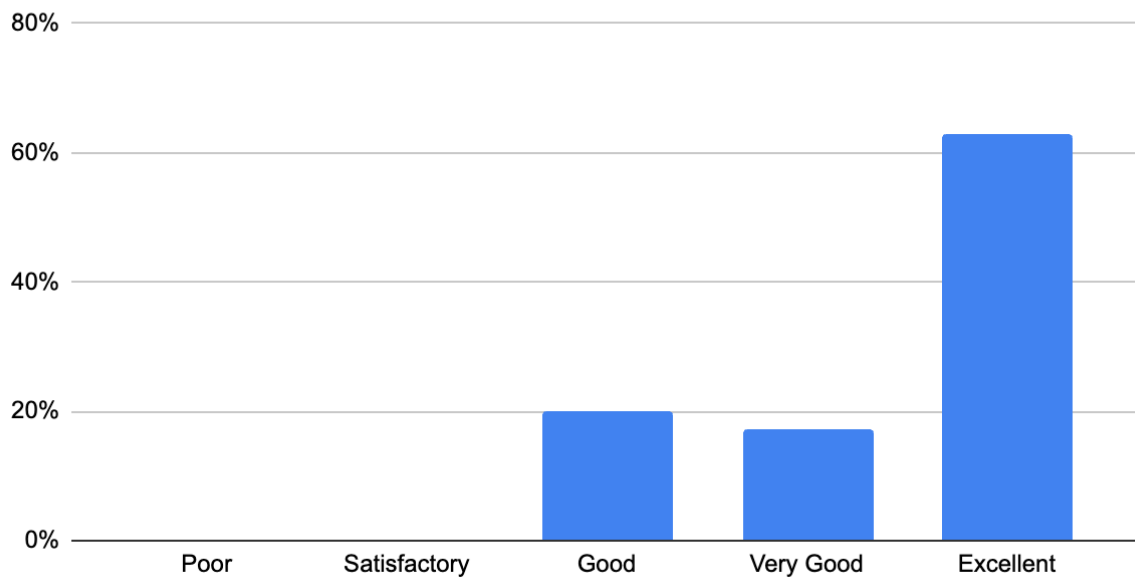




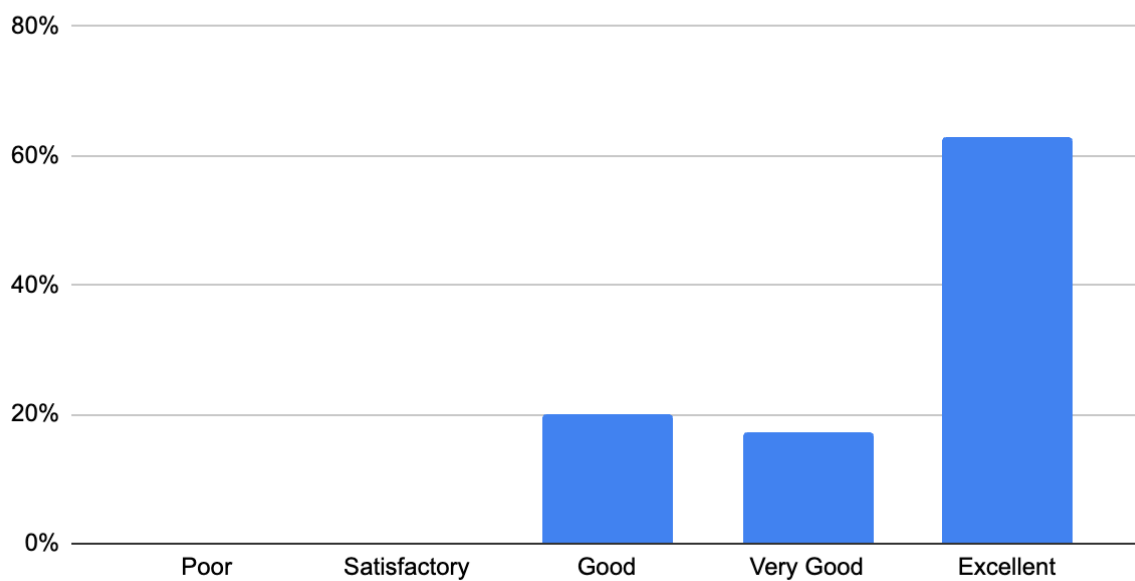
Artist Satisfaction



As a space where you felt valued, safe, encouraged, and supported



This production as a professional and artistically rich experience



I felt supported to take creative risks

