

Marketing Report

ScatterGun: After the Death of Rūaumoko



Created & Performed by Ana Chaya Scotney
Directed by Sophie Roberts

18 April - 4 May
Q Theatre, Loft

Presented with support from Q Theatre

Campaign Overview

We kicked off Silo's 2024 season with Ana Chaya Scotney's *ScatterGun: After the Death of Rūaumoko*, in Q Theatre Loft.

Over a long and winding night, Agnes takes us on a sprawling journey that mirrors the sinews and synapses of her internal world. From the memorial for her little brother Rūaumoko to the twisted streets of the city, together we dive into te pō and emerge into the flaring neon of a new day.

A celebration of the profound connection between the human body and te whenua ūkaipō (homeland), ScatterGun: After the Death of Rūaumoko examines the relationship between displacement, grief, and the healing power of home.

Private and confidential - for internal use only. Prepared by Jordan Dickson

Multi-award-winning artist Ana Chaya Scotney (Ngai Tūhoe) delivers a joyful solo performance, which weaves together poetry, prose, movement, and sound, with the verbatim voices of whānau from Te Urewera, Pōneke, and Tāmaki Makaurau.

A redevelopment of her existing solo show, *ScatterGun* captures Ana's perspective as a millennial Māori, and how that informs her view of Aotearoa, and the world.

ScatterGun marks our first production working alongside our new creative partner, Colenso BBDO. We developed the imagery alongside Colenso with significant input from Ana herself. The resulting imagery is deeply tied to the work itself, is sure of its connection to the play, and is visually striking. Even better, by shooting the season imagery with the show seasons in mind, we were able to repurpose the season imagery for the show-specific campaign. This is a significant saving for the marketing budget, and a lighter workload for Silo team by removing a photoshoot from our calendar.

Responding to learnings from industry colleagues, the *ScatterGun* campaign was packed with content to feed the algorithm. To produce this, we capitalised on existing content opportunities to capture additional video and photos – for example during our campaign shoot we shot video and behind the scenes images, and our usual Inside the Rehearsal Room video was broken up into a two part feature, plus a teaser trailer used for digital advertising. The thirst for content shows no signs of being quenched – moving forward we'll need to continue increasing our content output by identifying additional opportunities to capture our artists for digital. Silo has a reputation for producing some of the best imagery in the industry, meaning we are well placed to build a name for ourselves producing the best video content in the industry, as audiences flock to vertical video like never before.

By the end of the campaign, we had released:

- Campaign imagery and video, by Toaki Okano, with creative direction from Colenso BBDO
- Campaign shoot behind the scenes imagery by David St George
- Rehearsal room photography by David St George
- An 'Inside the Rehearsal Room' video series produced in-house with Nahyeon Lee
- Production images shot by Andi Crown
- Opening night party images by Jinki Cambronerio
- Opening night vox pops by Harry Matheson
- Workshop images by Harry Matheson

This content drove our digital campaign across:

- Meta (Facebook and Instagram)
- Google (Google and YouTube Ads)
- NZME channels
- Stuff channels
- Q Theatre channels

In addition to our digital campaign, we collaborated with our media partners to promote the production via:

- Shout street posters
- bFM radio advertising
- NZ Herald print advertising
- Auckland Writers' Festival print programme
- Q Theatre venue placements

This activity dovetailed with our direct outreach to key community groups including bookshops, independent cinemas and music stores, and community-based performance groups. We reached additional audience members through a collaboration with Auckland ZineFest who hosted a zine making workshop in the Silo office, to align with the release of Ana's ScatterGun publication. We reached their highly engaged Instagram followers through two strategically timed collaboration posts.

Our usual activity would also include billboards and bus backs, via a contra agreement with Omnigraphics and mediaworks. This partnership was paused by mediaworks in 2023, and we are working to reinstate this agreement.

It was fantastic to be back in a dedicated performance venue with the level of marketing support we're used to. Q came to the party with extra support via their social and eDM channels and quickly pushed new content out to their audience throughout the campaign.

Elephant Publicity delivered a bespoke publicity campaign, targeting young, Māori audiences, and leveraging Ana's profile, talent and charm. Given the personal nature of the work, the media were very interested in discovering more about the people who inspired characters in the work, and Ana's personal life – these weren't topics which Ana wasn't comfortable speaking about, which proved challenging when securing stories. Regardless, we were still able to secure key high-profile coverage, including NZ Herald, TVNZ Breakfast and RNZ.

Achievements

- Positive critical response
- Positive, and plentiful audience feedback
- Exceeded target
- Key publicity secured
- Efficient marketing spending resulted in lower-than-budgeted campaign cost

Challenges

- Publicity
 - We had to pass up some high-profile media opportunities because we weren't able to deliver the stories they wanted from Ana. Moving forward, with the similar *A Slow Burlesque* in mind, we can better clarify the terms on which our talent wishes to engage media and agree on alternative 'personal angles' that can be pitched.
- Buying Behaviour
 - Audiences continue to book later and later, a trend that started during the pandemic – over 60% of tickets were purchased after *ScatterGun* opening night. This makes it challenging to predict sales patterns, and market accordingly. Because of the short rehearsal period, *ScatterGun*, had a short and sharp campaign, with a high concentration of content released each week – this seems to have capitalised on the audience buyer behaviour and will inform future campaigns.

Audience Analysis

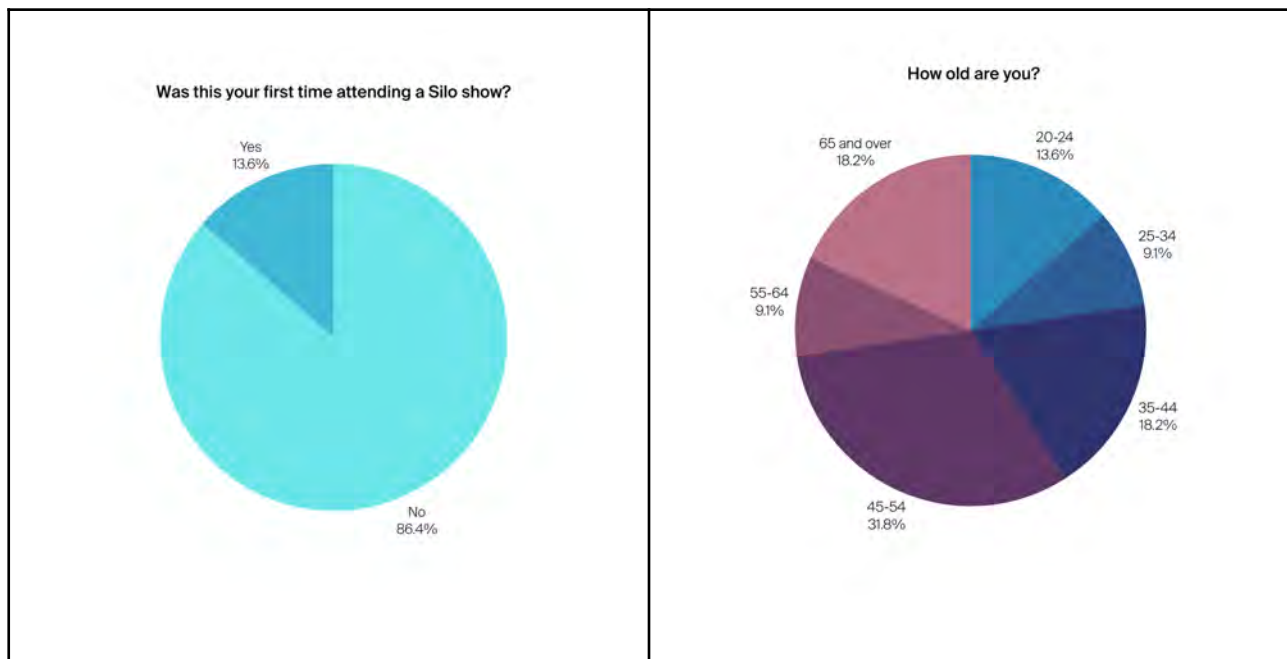
Audience survey responses indicate that the production spoke to the core Silo audience, across a broad age range. Throughout the campaign, we saw few eDM sign-ups, a key channel for the post-show survey, indicating that we may not be connecting with a new audience on that platform. A learning for future campaigns is driving eDM sign ups late in the campaign when ticket sales are high and word of mouth has gotten around.

When asked “Was ScatterGun your first time attending a Silo show?”, respondents answered:

- Yes - 13.6%
- No - 86.4%

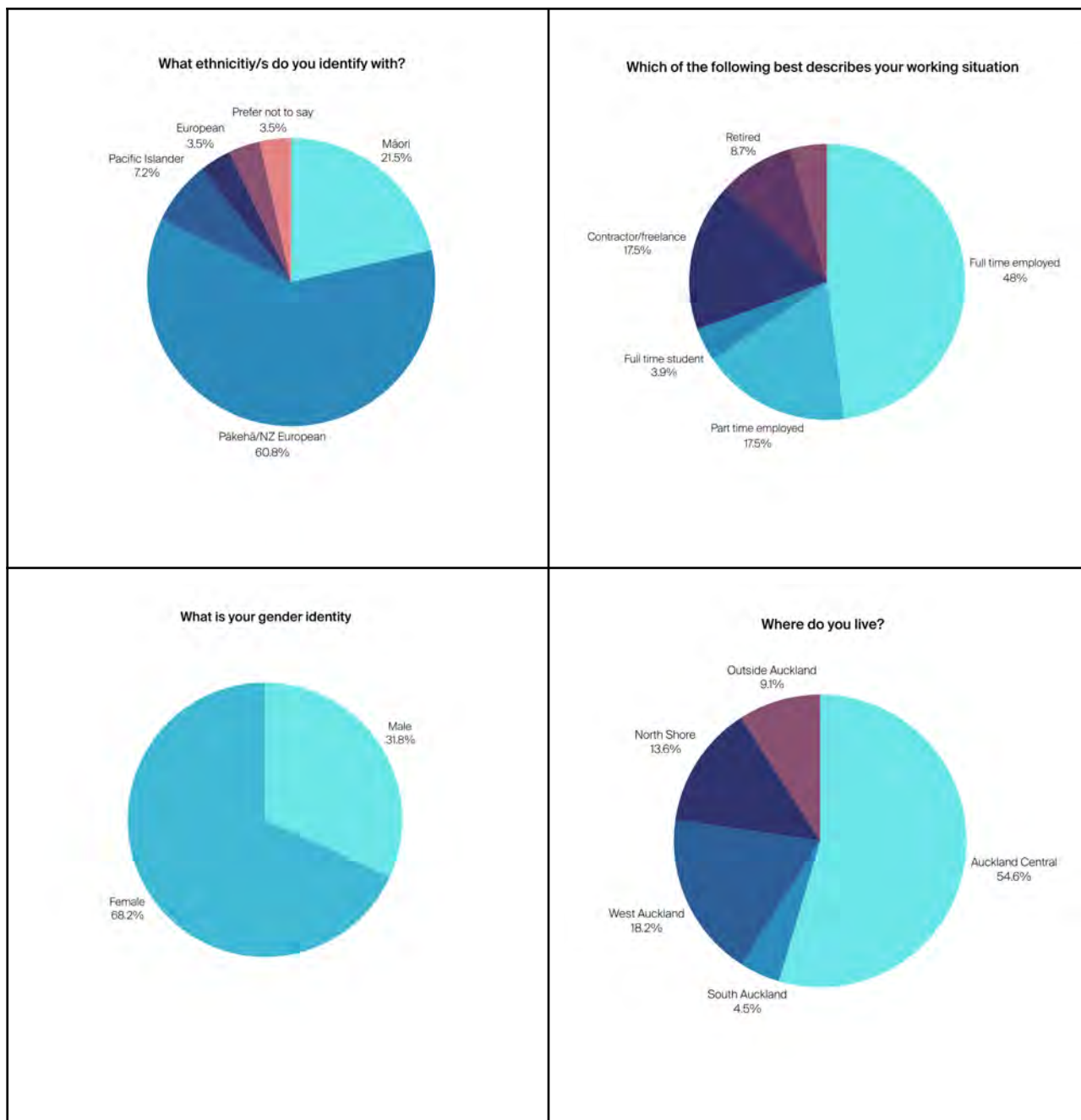
Brackets indicate percentage change from our last production *Live Live Cinema: Night of the Living Dead*.

- 15-19 - 0% (-2%)
- 20-24 - 13.6% (+13.6%)
- 25-34 - 9.1% (-5.2%)
- 35-44 - 18.2% (+3.9%)
- 45-54 - 31.8% (+9.4%)
- 55-64 - 9.1% (-17.4%)
- 65+ - 18.2% (+1.9%)



Of those who responded to our question ‘How do you describe your cultural identity?’, we understand that approximately 77.3% identified as Pākehā, 27.3% identified as Māori, and the remaining 22.6% split across a range of ethnicities (NB. Because respondents may select multiple ethnicities, this number totals more than 100%).

Based on audience survey data, 90.9% of audience members live in Tāmaki Makaurau, with the majority residing in Auckland Central (54.5%), followed by West Auckland and North Shore (18.2% and 13.6% respectively).



The audience praise for Ana and *ScatterGun* barrelled in like a great wave after opening night, across all our own and Q's digital platforms. Audiences overwhelmingly loved the work, admired Ana's skill as a performer, and triggered multiple different discussions after the show. Here's a sample of what they had to say:

- *Unmissable! A joy and a privilege to see this exciting, courage and playfulness! Bravo Ana!*
- *A great show from a contemporary Māori performer. Erudite, funny, emotional, and physical. Reaffirming that theatre is still urgent and meaningful. Thank you.*
- *ScatterGun is the controlled detonation of a liquid bomb, magma meeting the ocean, the writing is unflinching, drawn in complex rage and desire and grief so deep it feels like gravel rash on a stream of negroni and Ana's performance is transfixingly precise and so deeply embodied. This work is ambitious in what it's trying to do and I really think it does it*
- *Absolutely incredible show. Was such an honour to be there, I am truly grateful for the experience. Best wishes for a wonderful season Ana and crew.*
- *Please stop what you are doing and book a ticket to this show. Bring your mum, your dad, your neighbour, your boyfriend, your MP, your hairdresser & your friends. If you are not in Auckland book a flight... book a bus... hitchhike... you have two weeks! Alchemy. Ana Chaya Scotney transcends.*

- *The best of the best. Hands down one of the most phenomenal performers and storytellers of this generation. Remarkable. Honest. Captivating. Visceral. Hilarious. Entertaining. So much to take away from this as a creative. If you wanna write, if you wanna act, if you wanna see CRAFT. This show is a must watch. This talent is a must see. Or you will regret it.*
- *An incredible night of storytelling with @silotheatre last night. Do not miss this show. Go see ScatterGun! Ana Scotney... holy shit. She's a magical creative force, an interdimensional being.*

This sentiment was reflected in the critical reviews.

Review highlights:

- **The Spinoff** - [Scattergun: After the Death of Rūaumoko reveals the frightening talent of Ana Scotney | The Spinoff](#)
 - *"The solo show from Ana Scotney is both sprawling and intimate, and a must-see"*
- **Andrew Whiteside** - [Theatre Review: Scattergun: After the Death of Rūaumoko - Andrew Whiteside](#)
 - *"When combined with the wonderful staging, sound, and lighting, Scotney's exceptional expressiveness, strength and willing vulnerability creates memorable characters, hilarious parodies, and a beautiful story woven expertly within and around the stories and history of her people."*
- **Theatreview** - [SCATTERGUN: After the Death of Rūaumoko – Theatreview](#)
 - *"We know chaos is alive in today's world, and this play, which deserves a place in the international gallery of BIP's (brilliant, important plays) energises tonight's audience. When the Narrator disappears, we the audience shout our accolades, rising to our feet and roaring "Bravo, bravo"."*
- **Bad Apple** - [ScatterGun: After the Death of Rūaumoko — A Response to Ana Chaya Scotney – bad apple](#)
 - *"What might it mean to grieve when grief isn't yours alone?? ScatterGun digs from her own grief a shared truth(?) rooted in our (stolen) soil. The play gushes us across worlds. When ScatterGun is reunited with the voice of her brother, Rūaumoko (named after Papaūānuku's youngest child), he tells her he made it back home. "For you, it's sort of . . . already behind you, and simultaneously, still yet to be deciphered and determined." and that's kind of where this show sits for me now . . . both happened and happening. I trust it'll continue to reveal itself. :))"*
- **Red Raven News** - [Scattergun: After the Death of Ruaumoko – Q Theatre, 19 April 2024: Review](#)
 - *"Scattergun: After the Death of Ruaumoko is a bold and ambitious solo performance as the protagonist channels multiple personas, with time and space being just as fluid."*

Finally, response to the prompt “ScatterGun was an important show to see because:”, audiences responded with:

- *It spoke to many themes through the many characters. The audience for opening event just as varied and im sure most related to at least one character portrayed in the show. well done to the crew and Ana's skill!*
- *The thematics are universal in concept yet told through a a stunning form with its communication of Māori theme and connections being presented that I could understand (having moved here from OS)*
- *Ana's humour and playfulness in the surreal supercharges the emotional, spiritual and political truth like a gut-punch.*
- *It's not just a nice to watch show but also jam packed with the crises that our world is very much going through and has been for A LONG TIME! It won't be a palatable watch for some but I hope that would send them home questioning aspects of their life.*
- *It is a significant and crunch time for Māori and Pākehā in Nz w this current right wing coalition govt who are determined to invisibilise colonisation and its ongoing discrimination and dispossession*
- *It's a local story, told by a local cast & crew. And within that, it's wonderful to support the voices of otherwise marginalised groups (women, Maaori).*
- *It gave me a visceral understanding of the pain and feeling lost from colonization and systemic racism.*
- *It was political, calling out NZ capatalist culture. It was healing. It was fun and made me feel normal, it was inspiring.*
- *I took my 16 year old daughter, we came up from Ōtepoti Dunedin. I have always taken her to shows as a child, but as a young Māori woman I really wanted her to experience a performance that might speak to the person she is becoming. Scattergun did that and so much more. My hope is that by introducing my daughter to great performances like Scattergun and great actors like Ana, she will continue to seek out creativity as food for the soul for the rest of her life.*

Media, Publicity, and Outreach

ScatterGun: After the Death of Rūaumoko received the following media coverage:

- **Television** - Breakfast
- **Print Editorial** - Herald on Sunday, Sunday Magazine, NZ Listener, NZ Herald
- **Radio** - RNZ Afternoons, 95bFM Stage Direction
- **Online Features/Listings** - Eventfinda, Broadsheet, Concrete Playground, Denizen, The Urban List, Craccum (including giveaway), Debate
- **Reviews** - The Spinoff, Theatreview, Andrew Whiteside, Bad Apple, Red Raven News

The Numbers

Looking at the data, the campaign consisted of:

Programmes

800 distributed

Paid Social Results (Meta)

Facebook Reach: 46,150

Facebook Impressions: 281,416

Google Impressions: 27K

Google Interactions: 6.9K

Interaction Rate: 25.6%

Organic Social Results

Facebook Reach: 45.8K

Facebook Impressions: 249.2K

Facebook Interactions: 1.9K

Interaction Rate: 4.2%

Instagram Reach: 31.2K

Instagram Impressions: 61.6K

Instagram Interactions: 4.3K

Interaction Rate: 13.8%

Street Posters

25 x MAX A0 posters

2 x SuperMax LED posters

25 sites

2 weeks

eDMs

8000~ subscribers

40.95% average open rate

1.38% average click rate

Website Traffic

4.7K users

6.7K sessions

Budget

Budget: \$16,000

Actual Spend: \$14,555

Tickets

Total Paid: 1436

Total Attendance: 1756

Campaign Images



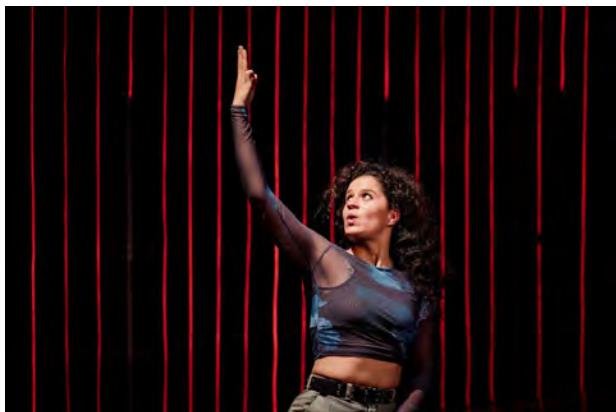
Photoshoot Behind the Scenes - David St George



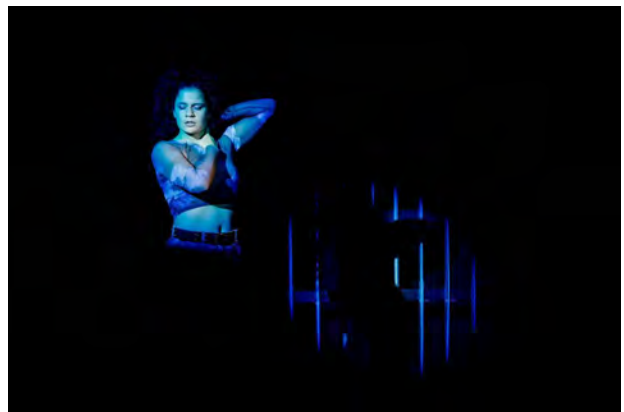
Rehearsal Images - David St George



Opening Night - Jinki Cambronero



Production Images - Andi Crown





Campaign Images - Toaki Okano

Marketing Overview

Mauri Tau (2024 Season)



Written and directed by Scotty Cotter

20 May – 20 July (non-continuous)
Online

Total Paid Tickets: 413
Total Attendance: 531

Campaign Overview

In 2024, we were able to keep the kaupapa of Mauri Tau alive with a series of private showings for corporate groups, schools, and two special in-person events hosted by ONEONESIX and Te Tairāwhiti Arts Festival in Whāngarei and Gisborne respectively.

We also prepared materials to host the show digitally with the Stratford Festival in Canada, however, this ultimately was not able to proceed.

To promote the campaign we used a suite of images of creator Scotty Cotter, shot by David St George. These replaced previous imagery created by Extended Whanau to refresh the campaign.

This presentation required a light-touch marketing campaign, leveraging owned platforms, direct outreach, and presentation partner networks to attract audiences.

Put your headphones on and mihi to Matariki by walking your local maunga, ngahere or streets, whilst listening to this original audio-play.

MAURI TAU is a unique storytelling experience that weaves together the magic of theatre, your whakapapa to the stars and nature. This guided experience immerses you - the listener, in a playful and reflective Sound Play alongside Te Kāhui o Matariki (the star cluster of Matariki).

Writer, director Scotty Cotter collaborates with sound designers Fran Kora and Matt Eller to celebrate and usher in the Māori new year, inviting you to reconnect to your own mauri (life force, essence).

Enjoy from the comfort of your own home or head out for a walk in your neighbourhood streets, park or maunga. MAURI TAU was created to be listened to at dusk or dawn.

Campaign activity includes:

- Meta campaign
- Venue posters
- Promotion via Te Tairāwhiti Arts Festival
- Promotion via ONEONESIX
- Promotion via World Choir Games
- Silo eDM and social activity
- Direct outreach to corporate groups and schools

Achievements

- Positive audience response
- Pattern of annual Mauri Tau activity upheld
- Corporate database expanded

Challenges

- Capturing the corporate market
 - B2B sales aren't usually Silo's wheelhouse, and while challenging given a lack of existing resources, attention, and connection, it was positive to build resource in this space, driven by our PIT Producing Intern Nomuna Amarat.
- Capturing the school market
 - As above, marketing to schools isn't always a core part of Silo activity. Although we do have more resource in this area compared to corporate thanks to Nahyeon Lee's work in our schools programme, it's been challenging to reignite relationships with schools and teachers post-Covid. We believe this experience is a great fit for schools over Matariki which integrates well with the curriculum and look forward to refining our school outreach should Mauri Tau return in the future.
- Public offering
 - Due to the nature of this year's offering, and method of delivery, we were unable to sell tickets to members of the public who proactively approached us to experience *Mauri Tau* after hearing it about it from their networks or experiencing it themselves in previous year. This bodes well for future Mauri Tau seasons.

Audience Feedback

- When asked, "what conversations has *Mauri Tau* sparked?" an audience member respond with:
 - "How to engage with Matariki in meaningful ways and contexts; what is our impact on the environment; how can we engage in kaitiakitanga; how can we learn more about Matariki

and its significance for tangata whenua and Aotearoa as a whole.”

- When prompted with “*Mauri Tau* was an important show to see because:”, audience members respond with:
 - “It offers an entry level new experience for whānau wishing to learn more about and engage in Matariki commemorations; it is educational, witty and thought-provoking; it supports whānau to consider our inextricable links to our environment; it is an innovative way to share a creative audio experience with the community; it also showcases the talents of Māori creators and artists, something we love promoting!”
 - “It helped me to connect with self”
 - “it connected me with nature and helped me understand matariki more”

Audience Breakdown

School Shows	18%
Corporate Groups	43%
Te Tairāwhiti In-Person Presentation	14%
ONEONESIX In-Person Presentation	11%
World Choir Games Digital Presentation	13%

SCENES FROM THE
CLIMATE ERA

BY DAVID FINNIGAN

2 – 24 Aug

A collaboration between
Auckland Theatre Company and Silo Theatre.



Executive Summary

The Scenes from the Climate Era marketing campaign was a collaborative effort between Auckland Theatre Company and Silo Theatre to promote a climate change-themed production. Despite targeting an environmentally-conscious audience and leveraging a topical subject matter, the campaign struggled to meet its commercial objectives.

The production sold 4,291 paid public tickets (5,142 total attendance), achieving only 63% of its revenue target and falling short of its goal to bring in 35% new audience, with just 22% of attendees being first-time customers. ATC Subscribers played a significant role, accounting for 46% of paid tickets and 54% of ticket revenue, substantially higher than typical theatre productions.

A multi-channel marketing approach was employed, including outdoor billboards on Queen Street and Remuera Road, street posters across Auckland, Fullers Ferry advertising, digital media campaigns on TradeMe, Spotify, and social platforms, and targeted radio advertising on 95bFM. The campaign creatively used character imagery and script quotes to generate interest.

Social media and digital advertising faced challenges, with some Meta ads rejected due to climate change content policies and negative commentary. The campaign primarily attracted students and young professionals, but struggled to generate widespread word-of-mouth and broad appeal – it appears the conversion of niche climate change groups was not substantial enough, even though collectively ATC and Silo put considerable time and effort into this outreach, personally contacting over 80 different organisations and groups.

Post-show survey results revealed a mixed audience reception, with a 3.75/5 performance rating. However, many praised the play's clever dialogue and nuanced approach, some said they found it preachy.

Sales and Ticketing

Results

OBJECTIVES

Achieve budget

4,435 tickets
(4,954 forecast)
\$270,290 inc GST
(\$256,891 forecast)

Exc. Schools

Note: Forecast modelled more tickets being sold at a lower ATP due to a greater portion of Under 30 tickets.

STRATEGIC OBJECTIVES

Bring in at least 35% new audience
(ATC new-to-file)

O le Pepelo was 31%,
Yellow Peril was 39%

Streamline communications
between SILO, ATC and Q Theatre to
provide a consistent audience
experience

Provide pricing opportunities to
bring in a broad segment of the
community

Run a sustainable marketing
campaign

RESULTS

Did not achieve.
23% new to file for ATC
63% revenue budget achieved (excluding
schools)

Shared marketing budget, creative assets and
strategy between SILO and ATC resulted in a
high touch but fully integrated execution of
marketing strategy. Clear roles and
responsibilities divided the mahi.

Subscriber ATP \$57.74
Public ATP \$55.48
PWYW ATP \$9.60

14% of public tickets purchased \$30 Under 30

Limited printed assets, apart from venue
signage.

Tessitura Dashboard

Budget (Forecast)
4,435 tickets (4,954 forecast)
\$270,290 inc GST (\$256,891 forecast)

FINAL ACTUAL (PAID PUBLIC TICKETS ONLY)

76% at 3,387 tickets (68% to forecast)
63% at \$170,030 (inc GST) (66% to forecast)
45% paid attendance

Unknown % of single tickets purchased through via website as when Q Theatre sales data is imported into Tessitura will display as box office sales.

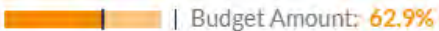
Total Sales

3,387 tickets

Total Income

Income
\$170,030.4

Budget vs income



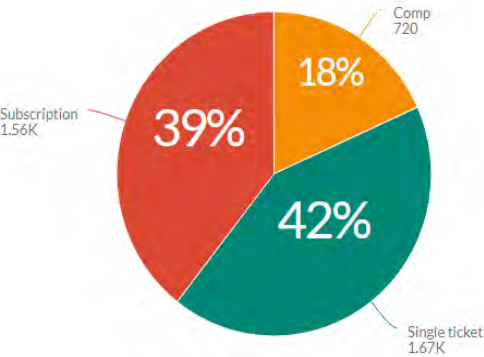
Budget vs actual

Production Season	Budget (inc)	Budget (ex)	Income (inc)	Income (ex)	% (inc)	Budget Tix	Tix Sold	% Tix
2024 Scenes from the Climate E	\$270,290.00	\$235,034.78	\$170,030.40	\$147,852.52	62.91%	4,435	3,387	76.37%

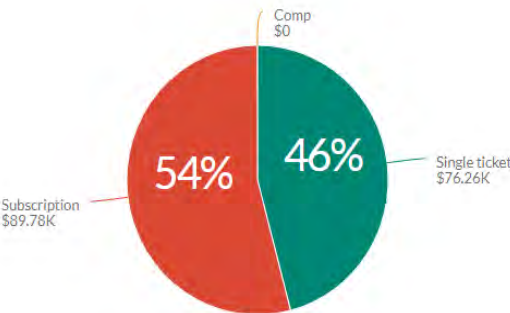
Forecast vs actual

Production Season	Forecast (inc)	Forecast (ex)	Income (inc)	Income (ex)	% (inc)	Forecast Tix	Tix Sold	% Tix
2024 Scenes from the Climate E	\$256,891.00	\$223,383.48	\$170,030.40	\$147,852.52	66.19%	4,954	3,387	68.37%

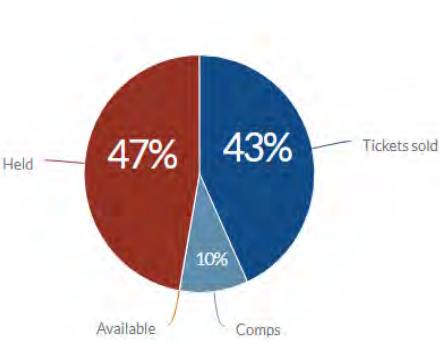
Tix by PT category



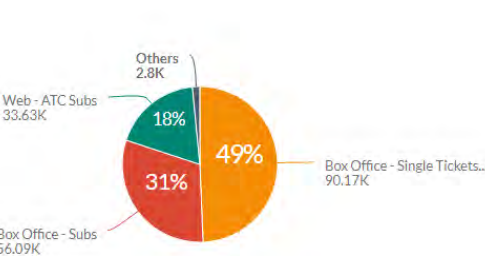
Revenue by PT category



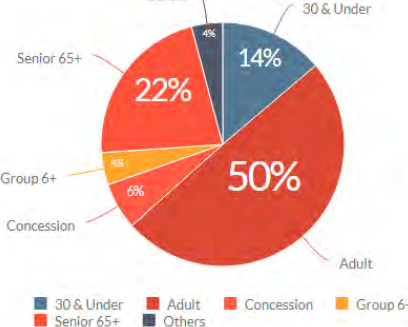
Percentage Sold



Mode of Sale



Price Type Type Sold

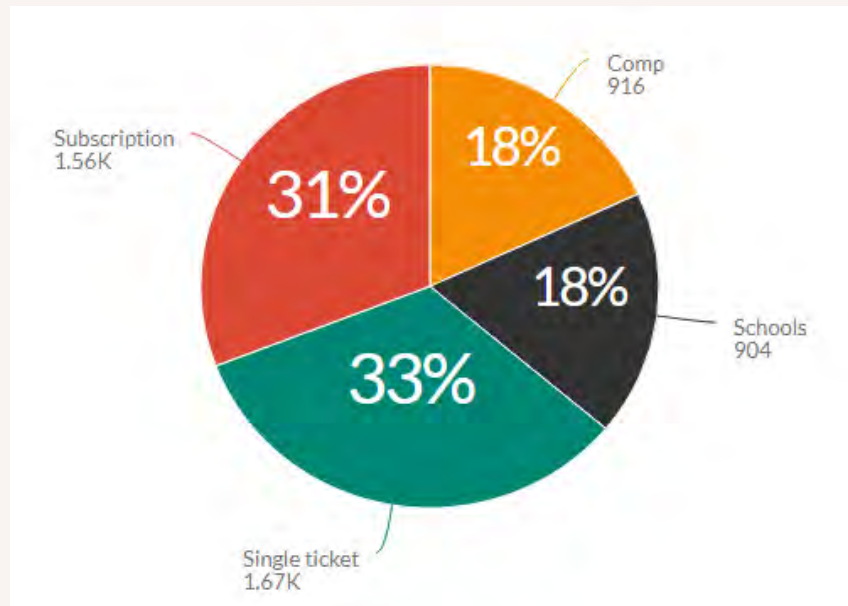


Sales Insights

In total 5,043 tickets were issued for Scenes from the Climate Era across paid, schools and comps.

18% of total tickets issued were comps.

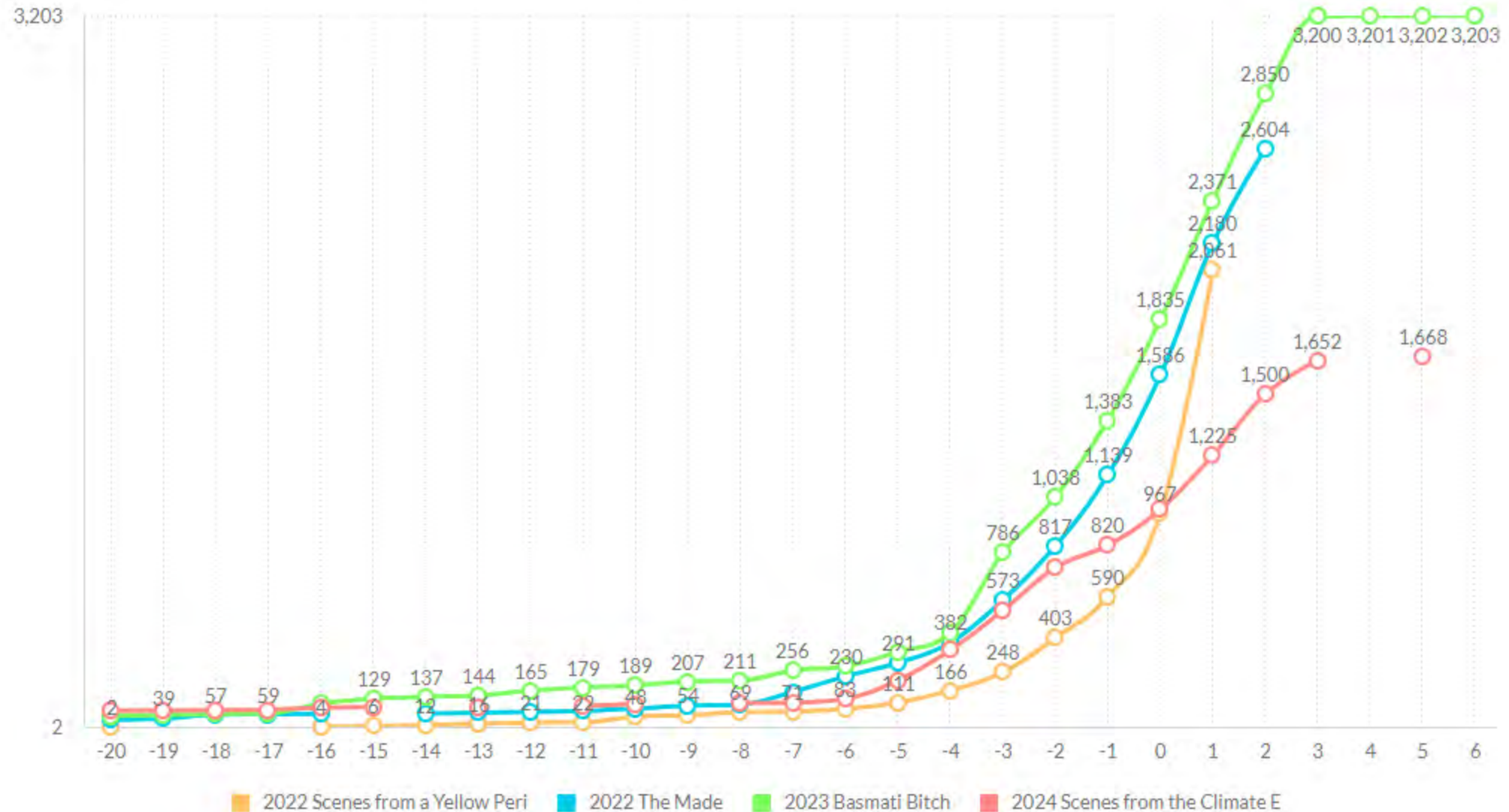
47% of available capacity left on hold. Single ticket sales were made directly Q Theatre and we imported this sales data into Tessitura 3x a week.



	Scenes from a Yellow Peril	Basmati Bitch	Scenes from the Climate Era
% to Budget (\$) (inc GST)	92.5%	161.6%	61.4%
PWYW Tix/ATP (inc GST)	379 / \$13.80	167 / \$7.29	278 / \$9.60
Tickets Sold (% Subs Tix) exc schools	3,233 (36% subscribers)	4,786 (33% subscribers)	3,164 (49% subscribers)
% Capacity Sold (capacity includes comps)	63%	83%	55%
First Time Customers (exc comps)	42%	38%	22%
ATP (exc schools)	\$42.75	\$53.89	\$51.52

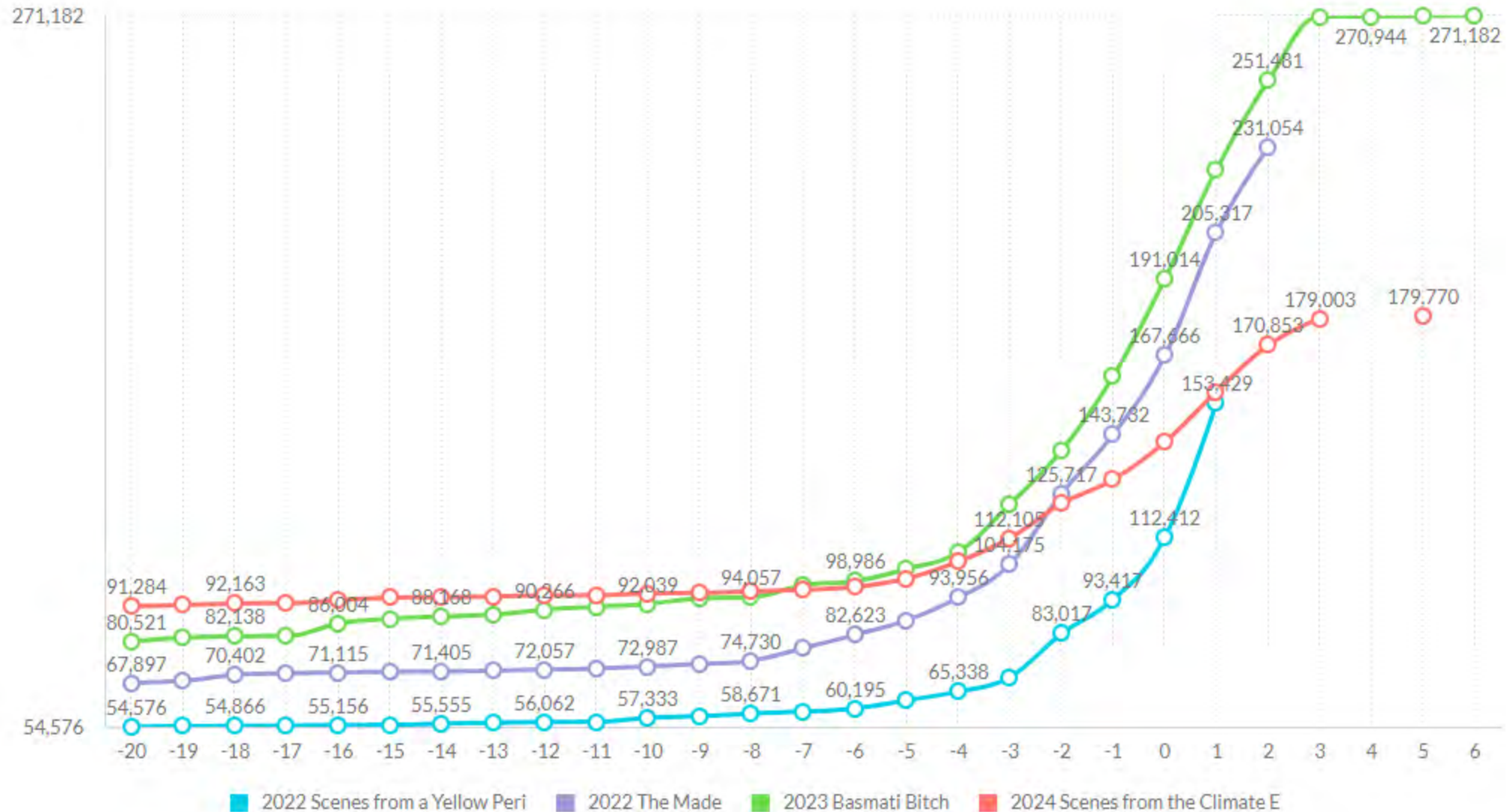
Single Ticket Sales Trend Comparison

*based on data imported into Tessitura from Q Theatre



Revenue (inc Subs) Trend Comparison

*based on data imported into Tessitura from Q Theatre



Sales Trend Analysis

This show did not meet budget as it sold below expectations to public audiences.

54% of ticket revenue came from ATC Subscribers, considerably higher than other comparable shows where subscribers account for typically 30% of total revenue.

Slow in season sales (below average % revenue made in season) and only 22% new audience suggest poor word of mouth and new audience appeal, which is surprising considering the topical climate change subject matter and the collaboration with Silo Theatre.

	Scenes from a Yellow Peril	Basmati Bitch	Climate Era
% in Season Revenue (exc previews)	38.6%	38%	23%
At 80% to budget	Day 7	-10 Days (Day 9 forecast w extensions)	Didn't Achieve
At 50% total Revenue		-10 Days	-50 Days
At 80% total Revenue	Day 6	Day 10	Day 3
% to budget by Opening Night	56.4%	105% (65% to forecast w extensions)	48%
% total revenue by Opening Night	61.3%	66%	76%

Season Comparison

Inc. Schools	Scenes from a Climate Era (Aug 2024)	Basmati Bitch (July 2023)	Scenes from the Yellow Peril (June 2022)
Performances	23	23	11
Tickets Sold (exc Schools)	3,164	4,786	3,233
Revenue (exc Schools, GST inc)	\$166,044	\$257,900	\$138,202
% occupancy (includes comps)	55%	83%	63%
% paid capacity (excludes comps)	45%	70%	48%
% First Time Customers	22%	37%	39%
% Tkts Subscribers	31%	28%	27%
% Tkts Singles	51%	57%	49%
% Tkts Comps	18%	15%	24%
Subs ATP (inc GST)	\$50.21	\$43.88	\$42.55
Single ATP (inc GST)	\$41.21	\$48.33	\$34.11
Revenue Split (Subs/Single)	54/46	31/69	41/59



Website Sales Insights

Single tickets for this performance were sold via Q Theatre.

THEATRE

Scenes from the Climate Era

The choices we made yesterday.
The difficult realities of tomorrow.

Rethink everything you know about climate change -
the Climate Era is here.

 Rangatira

 \$30-\$82 (plus service fees)

 80 minutes, no interval

 2 - 24 Aug 2024 ▾

[Book Now](#)

A couple discusses whether it's ethical to have children. Scientists try to bioengineer a new coral reef. A pilot spreads acid in the atmosphere. The last frog of its kind calls into the abyss for a mate.

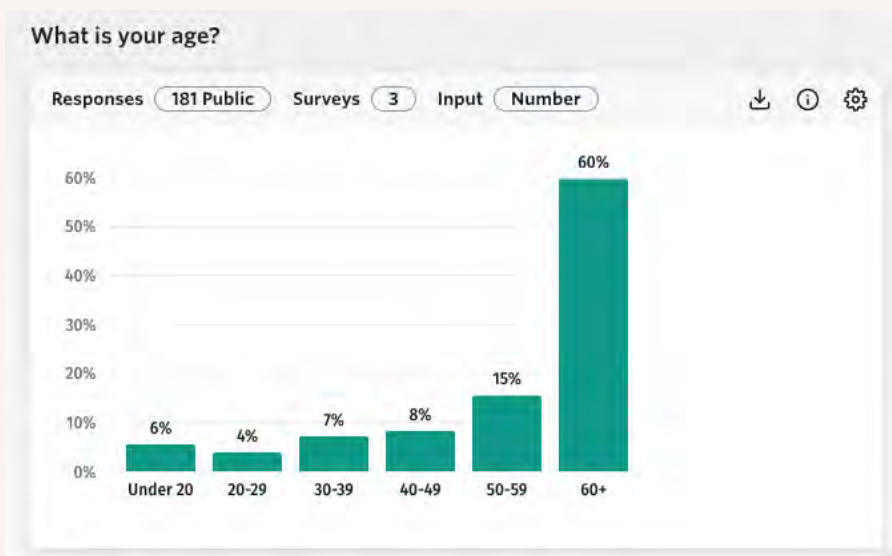
Scenes from the Climate Era isn't just a conversation about climate change, it's a dizzying stream of them, snapping from absurd comedy to blistering rage to deep vulnerability. Set in the past, the present and a possible future, they're personal snapshots of the biggest story in human history.

This scorching work by Australian playwright **David Finnigan**, the son of a climate scientist, offers glimpses of hope for humanity in our collective power to affect change. But time is no longer "running out", he says. It's simply passing.

The background is an abstract composition of various-sized triangles in shades of teal and blue. The triangles are layered, creating a sense of depth and movement. The colors range from a light, airy teal to a deeper, more saturated blue. The overall effect is modern and dynamic.

Audience & Customer Experience

Audience Demographics



Due to ATC Subscribers accounting for 46% of paid tickets issued (and 39% of total tickets including comps, excluding schools) the above analysis of mosaics is based on single ticket sales only. Mosaics tell us that **students and young professionals** disproportionately attended the show over other segments.

Post Show Survey

The post show survey for *Scenes from the Climate Era* tells us that the audience while rating it critically overall, enjoyed the show and responded well to it.

Many comments said this was a very clever play.

It appears the detractors mainly felt the subject matter (climate change) or presentation of the play was boring.

	The Made (2022)	Scenes from a Yellow Peril (2022)	Things That Matter (2023)	Scenes from the Climate Era
Survey Response	528 (10% total Tix)	459	918 (11% total Tix)	231 (xx% total Tix)
\$30 Under 30 (single tix only)	9% (225) (Survey: 12% under 44)	(Survey: 27% under 34)	11% (573)	(Survey: 10% under 30)
Non-Pakeha Audiences	16% (doesn't have a separate European category and many may have selected 'Other' for European)	30% 19.9% of the audience identified as Asian.	13%	10%
Performance Experience Rating (out of 5)	3.91 6% below expectations	4.57 2% below expectations	4.65 4% below expectation	3.75 7% below expectation
Venue Experience Rating (out of 5)	4.43	4.64	4.67	4.65

Customer Feedback

The positive feedback focused on the script's social commentary and the nuance in delivery. Of particular note is the feedback that reflects how the performance switches between styles. Audiences that enjoyed the play found the variety of performances and the ability to laugh, cry, and think enjoyable.

The negative feedback focused on issues with audability. More impassioned feedback focused on the "encouragement to vandalise" cars.

The Good

- The dialogue was clever, engaging, thought provoking and well delivered.
- It was fresh, lively and did so much wonderful scenography with so little.
- Loved it. Even more nuanced than I expected, and helped understand ways to think about things.
- The acting was outstanding, the script was clever and interesting. It made me think and feel kept me engaged and I was tired. The staging really worked for the style of the play. One of the best shows I've seen in ages.
- A difficult subject to approach, done so well with amazing actors, great characters, and a local AND global perspective.

The Bad

- I was horrified that the show started out with one of the actors inviting and encouraging people to vandalise vehicles.
- Had high expectations but show was extremely dated in its tone.
- Script too preachy. No complexity to characters - just mouthpieces for attitudes. The show was a bit didactic, like a book being read on stage. A good effort, but not great theatre.
- Boring and amateurish

Marketing Activity

Campaign Phasing

	PHASE ONE: SINGLE TICKETS ON SALE & LONG LEAD	PHASE TWO: 5 WEEKS BEFORE OPENING	PHASE THREE: 3 WEEKS BEFORE OPENING	PHASE FOUR: IN SEASON
DATES	1 FEB	1 JULY	15 JULY	2 AUG
PLANNED ACTIVITY	1 Feb – Single Tickets on Sale 5 June - Queen St billboard live for Greenpeace march 17 June - Press release issued with cast announcement. Long lead press coverage begins - Trailer live on production page and YouTube 19 June – Silo launch - Launch eDM and post on socials (character images) 26 June – ATC launch 9am Full db launch eDM - Trailer posted on socials (collaborator post with Silo) - MiNDFOOD ad comes out 27 June - Pay What You Wish on sale - PWYW promotion goes live - Q Theatre eDM – Launch eDM (27 June) - YourQ eDM inclusion (28 June)	<i>Rehearsals start 1 July</i> - Launch eDM resend (Last Chance to Buy Early Bird) - Q Theatre eDM (Last Chance to Buy Early Bird) - Social posts to increase to 2 per week (Early Bird and Meet the Cast) - Facebook event boost to start (low spend) - Early Bird pricing ends 4 July, midnight - Third Party activity live - YourQ eDM inclusion (12 July)	- Increase eDM and social posts (leverage alt/character images) - Spotify to start - TradeMe to start - Queen St billboard live - Fullers Ferry to start - Socials and eDMs to increase (leverage alt/character images) - Third Party paid eDM sent 22 July 95bFM radio to start - Street posters to start - Queen St billboard live - Increase Facebook spend/intensity to drive conversions - Q Theatre banner live - YourQ eDM inclusion (26 July) 29 July - Queen St billboard live - Countdown on socials to start	- Street posters continue to 11 Aug - Billboard – tbd - Heavy eDM and socials leveraging production imagery & highlights video and "Now On" messaging - Paid socials switch to highlights video to drive conversions - Q Theatre eDM (Now On) - Leverage press review/audience feedback in socials and eDMs - Heavy third party & audience social sharing - YourQ eDM inclusion (9 Aug) 19 Aug - Heavy final week messaging on eDM and socials - Q Theatre eDM (Final Week) - Countdown on socials to start

Outdoor

The outdoor campaign was designed to raise awareness through high-visibility placements across Auckland that would be seen by our target audience. The campaign ran from 3 June – 18 August on billboards, street posters, signage at Q Theatre and video on Fullers Ferries.

Billboards

- A prominent billboard on 350 Queen Street (opposite Aotea Square) was up for 1 week coinciding with the Greenpeace March in June. This prime location ensured maximum visibility, capturing attention during a key environmental event. This billboard was up for an additional 3 weeks before the show opened, to promote the show to an Urban and inner-city audience, including students. New creative was put up each week to ensure cut-through.
- Another billboard on Remuera Road in Newmarket targeted a different audience, to help increase the ATP.
- Total Campaign Value: \$85,500
- Discount: 95.2%

Street Posters

- Street posters were put up on 19 sites across Auckland CBD and city-fringe suburbs to raise awareness at scale across Auckland. Two takeovers (3 posters in a row) were installed on Nelson Street and Symonds Street. The creative used character imagery, as well as hero (group) imagery. Two Super Size posters (mini billboards) on Ponsonby Road and Pitt Street, CBD. The street posters stayed up for 1 week longer than was booked meaning we received additional value.
- Total Estimated Impressions: 5,039,104
- Total Campaign Value: \$4,800
- Discount: 35%

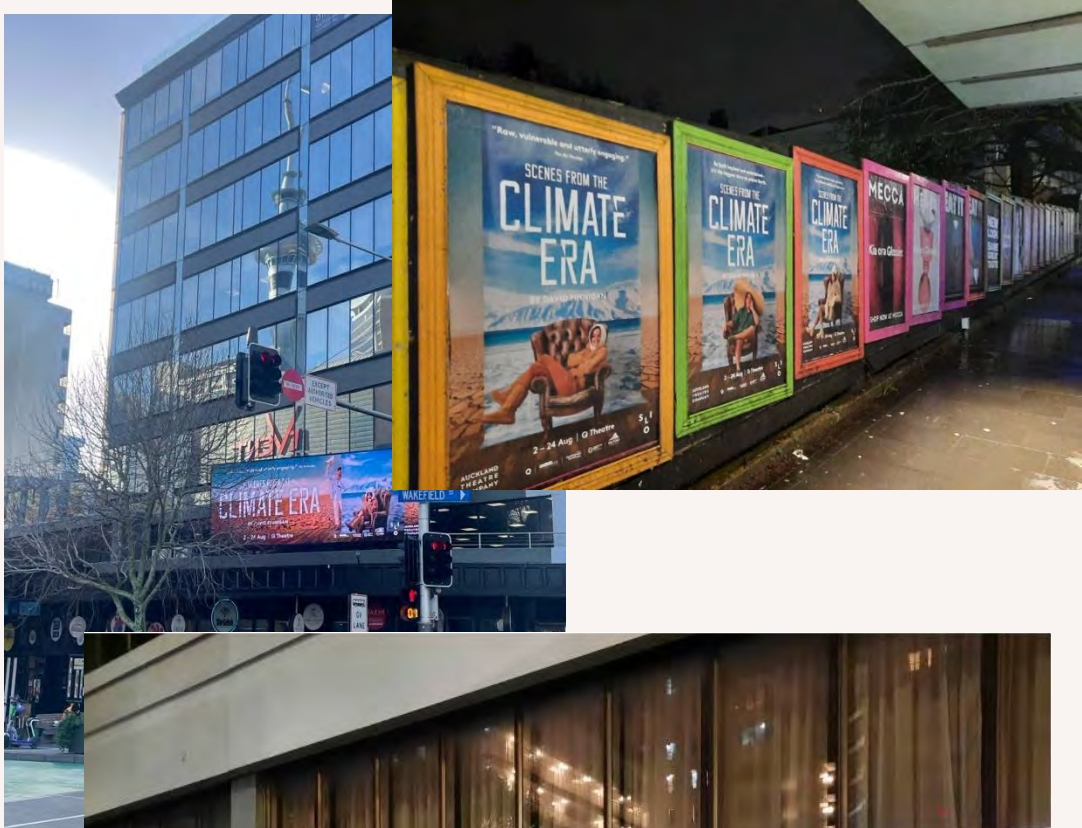
Fullers Ferry

- The trailer played on all Fullers Ferries to reach an environmentally-conscious audience travelling between Waiheke Island, Rangitoto, Devonport, Rotorua Island, Tiritiri Matangi Island and Auckland. This audience are unlikely to have seen our billboards, so advertising on the ferries was an effective way to reach them.

Q Theatre

- Outdoor banner, digital screens and posters were up at Q Theatre to advertise the show to Q theatre-goers, and for presence at the venue during the season.

Outdoor



Digital Media, Google & Radio

TradeMe

- Advertising ran on TradeMe from 15 July – 12 Aug
- Advertising leveraged the partnership with TradeMe so it came at no cost.
- Ads clicked directly to Q Theatre website.
- Total Number of Impressions: 102K, CTR: 0.03%.
- Overall this campaign performed lower than other 2024 campaigns, indicating little interest in the subject matter.

Spotify

- Advertising ran on Spotify, leveraging the 95bFM radio ad, from 19 Jul – 10 Aug.
- The campaign performed very well delivering 306K impressions, resulting in over 2K clicks and high click-through rate of 0.7%.

Google – YouTube

- Advertising ran on YouTube from 15-24 August
- Advertising leveraged the Productions Highlights video
- Total views: 14.5K
- View rate: 20.75%
- Clicks to Q Theatre website: 1.25K

95bFM Radio

- Radio ad played on 95bFM for 3 weeks leading up to the show, targeting social and environmental activists, creative professionals, working millennials and students.
- This was an effective channel to reach our target audience and promote 30 Under 30 tickets.

Note

- Print was limited to a few printed posters and signage at Q Theatre to ensure the campaign was sustainable.
- A digital programme was created and there were QR codes throughout the venue to direct audience members to the programme.



SILO

Email High Level Results

- Auckland Theatre Company Emails Results

- ATC sent regular emails to their database to promote key milestones in the campaign, such as Early Bird tickets on sale, Opens Next Week, Now On, Final Week.
- The emails performed better at the start of the campaign with higher open rates and click through rates, however as the campaign progressed engagement in our emails decreased. This indicates fatigue and little interest in the show from our database.
- Top performing emails were:
 - Opens in Two Weeks: 52% Open Rate: 1.1% CTR (Opens Next Week email performed very similarly).
 - 5 Reasons to See: 51% Open Rate, 1.53% CTR
- Once the season had opened, email engagement dropped with Now On, Reviews Are In and Final Week emails all receiving 47% open rates, despite new assets such as production imagery, press reviews and audience feedback being included.
- An email to promote Pay What You Wish performance was sent to a segment of our database that resulted in 63% open rate.

- Silo Theatre Emails Results

- Silo sent regular emails to their database throughout the campaign as new content became available, and around time sensitive points in the campaign.
- Emails performed fairly consistently throughout, dipping slightly in late July, likely due to fatigue and lack of new content
- Top performing emails were an industry targeted eDM (52.2% open rate, 4.9% click through rate) and an urgent messaging eDM targeted at the public 10 days out from closing (46.1% open rate, 0.8% click through rate)



Paid Social Media

Ads often rejected and highly inflammatory comments due to show topic

1. Meta Campaign Scale & Reach:

- Total Reach: 453,163 unique users
- Total Impressions: 1.75M
- Total Spend: \$8,211.21 NZD
- Average Frequency: 3.86 views per person

2. Key Performance Areas:

- Strong video engagement with 155,176 ThruPlays (complete video views)
- Generated 6,803 link clicks
 - Cost per Click: Climate Era: \$1.21 NZD
 - Compared to Red White & Brass: \$0.34 NZD being more efficient (~3.5x) in generating clicks.
- Overall CPM of \$4.69 NZD

3. Notable Challenges:

- Some ads were rejected, due to Meta climate change content policies
- The rejected event ads had minimal impact (only 29 event responses)
- Replacement event ads which avoided speaking to the show's subject showed lower performance

4. Audience Targeting Success:

- Sustainable Interests targeting proved most effective
- Under 30 demographic showed good video completion rates
- Post engagement was particularly strong with sustainable interest groups

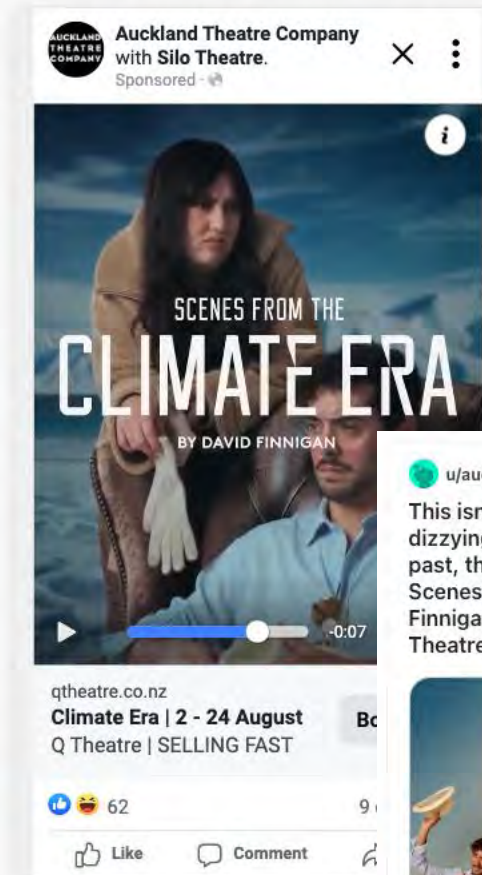
Ads were also taken out on Tik Tok and Reddit reach new audience.

Reddit Test & Learn

Key Metrics:

- Total Spend: NZ\$500.24
- Impressions: 267,177
- Clicks: 1,015
- eCPM (Cost per 1000 impressions): NZ\$1.87
- CPC (Cost per Click): NZ\$0.49
- CTR (Click-through Rate): 0.380%

Reddit appears to have provided a cost-efficient additional channel alongside Facebook, though at a smaller scale. The lower CPM suggests it could be worth testing larger budgets on Reddit for future campaigns, especially given the efficient cost per impression compared to Facebook.



Media Coverage by Elephant Publicity

Scenes from the Climate Era received the following media coverage:

Print

Mindfood, NZ Life & Leisure, Sunday Magazine, Woman's Day (x2), NZ Herald (x3), NZ Listener, Sunday Star Times (x2), Herald on Sunday, Verve

Radio

RNZ (x3), Radio Waatea, 95bFM

Online Editorial

Your Ex, Andrew Whiteside (NB, many print stories were republished online, but not duplicated here for clarity)

Online Listings

Carbon News Climate Calendar, Scoop, Denizen, Eventfinda, Our Auckland, Heart of the City, Discover Auckland, The Big Idea, bFM Entertainment Guide, Neighbourly

TV

Seven Sharp

Reviews

Red Raven, NZ Herald, The Spinoff, Theatreview, Andrew
Whiteside, 13th Floor, NZ Arts Review



Content

Imagery

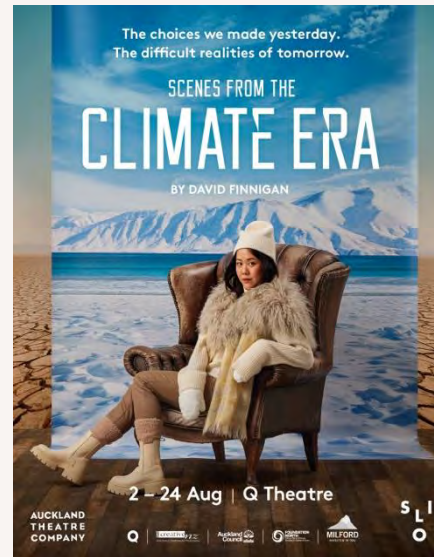
- Campaign hero, alt and character imagery was created for use across different platforms and channels.
- The group image formed the basis of ATC's campaign, while the duo image was used more frequently by Silo. Despite this, the campaign was seamless across all platforms and channels because both images were from the same suite of imagery and aligned on key messaging.
- Character imagery was used a lot across social media, email and outdoor, with lines from the script to help introduce some of the plays messages and themes.
- Production imagery was used in-season to promote the show.

Video

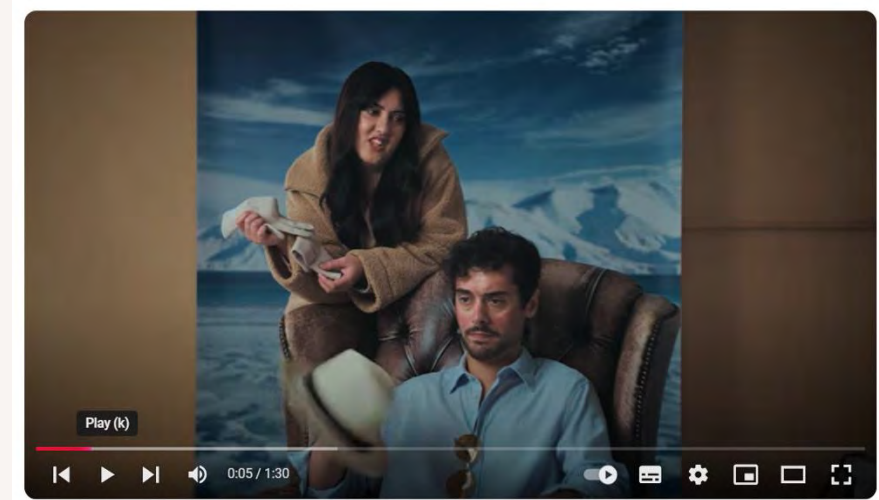
- The trailer formed the basis of the campaign and a 15" teaser was also made for social ads and advertising on Fullers Ferries.
- A production highlights video was created which was the primary asset to promote the show in-season.
- Our video content did not perform very well on YouTube, with low number of views, however YouTube was not the primary reason for creating the videos. YouTube views:
 - Trailer – 1.6K
 - Teaser – 200
 - Production Highlights – 476

Climate Noticeboard

- A Climate Noticeboard was created as a hub of resources and further reading on topics and themes presented in the play. This was promoted in the digital programme, website and post-show emails.



[Production Highlights](#)



[Trailer | Teaser](#)

**Whāia te mātauranga hei
oranga mō koutou.**

Seek knowledge for the sake of your wellbeing.

Marketing Report

A Slow Burlesque



Created & Performed by Freya Silas Finch
Directed by Jo Randerson

1 - 19 October

Basement Theatre

Commissioned by Silo Theatre with support from Creative New Zealand and Silo Theatre Patrons

Campaign Overview

As Tāmaki Makaurau exited the depths of winter, we presented the world premiere of Freya Silas Finch's *A Slow Burlesque*, developed with Silo during our '2023=CANCELLED' year.

"SLOW;

moving or operating, or designed to do so, only at a low speed

BURLESQUE;

an absurd or comically exaggerated imitation of something

Peer into the dressing room and who knows what characters you'll find — a washed-up diva refusing the spotlight; a Hollywood leading man strutting his stuff; a punk poet waxing lyrical; other-worldly creatures tying themselves in knots; or maybe, if you're lucky, a real, ordinary human.

From the mind of one of the most exciting young artists in Aotearoa, Freya Silas Finch, comes a story a lifetime in the making. A story about transformation; about dressing up; about becoming nothing; about becoming everything.

Through absurd comedy, physical theatre, burlesque and many, many, many costume changes, A Slow Burlesque asks; if all the world's a stage, who are we when we exit stage left, and strip off our costumes?

Silo Theatre proudly present the world premiere of Freya Silas Finch's A Slow Burlesque."

A Slow Burlesque explores what it means to live authentically, through the weird and wonderful lens of Freya Silas Finch and how they explore the world as a trans, Non-Binary person.

Thanks to very clear direction from the Silo team while shooting our 2023 Season campaign, we were able to successfully repurpose the ASB season image into striking campaign collateral – a great saving for the budget and an image that spoke very clearly to the themes, and experience, of the show.

While preparing for this campaign, we were cognizant that the subject matter may be confronting for some members of the public and prompt some negative responses from online trolls. With this foresight, we were able to put in place strategies to protect and support Freya, and tailor our messaging to emphasise the universal aspect of authenticity, growth, and self-discovery. This messaging supported Freya's intention with the show; to expand beyond the minimising label of "trans, non-binary artist...", and instead explore the human experience through that lens. It was also important that we promoted the show as the comedy it is, which kept the messaging away from sounding too earnest and opened it up to a wider audience. Ultimately, the online backlash never came to pass and the show was warmly welcomed by our community, both online and IRL – something I'm incredibly proud of.

In saying this, we wanted to make it clear that our queer whānau were welcome at this production and highly encouraged to come and share in Freya's story. To support this messaging we devised "*Beyond The Binary: A Slow Burlesque Bash*", an evening specifically inviting our queer whānau to come celebrate *A Slow Burlesque* and the community around it. The performance was preceded by an artist panel led by Jess Holly Bates discussing identity and personal storytelling, and we finished the night with a party in the Basement bar with DJs SNAKELEGS and HALFQUEEN – the party, in particular, was a massive success with the Basement Bar manager writing "very good vibes and a lot of people sticking around to drink and party. Very good night for Basement Bar! Did not expect it go so long.". Given that post-show events can be very hit-and-miss at Basement, this is a ringing endorsement that the campaign and show successfully attracted our target audience to come on down and celebrate this work.

Thanks to support from Nahyeon Lee we were able to produce a number of content pieces in-house, including the tent pole "Inside the Rehearsal Room" video. This content series continues to drive great engagement online, and we should investigate if there's room to add another significant content piece into the rehearsal schedule.

Harry Matheson returned to produce an outstanding vox pops video which captured the effusive praise for the work on opening night which really kicked our sales into high gear. While sales were tentative in the lead-up to opening night, word of mouth quickly kicked in and got us within spitting distance of our sales target. While we are seeing sales patterns start to return to 'normal', the younger audience that the Basement Theatre attracts are still buying tickets very close to the show date. We will need to be conscious of this pattern heading into 2025, identifying where marketing activity should be backloaded into the campaign to target younger audiences when they're at the purchase stage, for specific shows we think speak to a younger demographic.

Given the strong community of artists around Basement Theatre, we wanted to collaborate on cross-promotion, while supporting the independent artists with our much larger platform. We connected with Liv Parker and her producers Rhys Mathewson and Nicky Vella, and created "Actors on Actors", a comedic parody of the Variety series. Liv and Freya are friends and have worked together in the past, and

Private and confidential - for internal use only. Prepared by Jordan Dickson

their chemistry translated into a very funny video that hit home that ASB is indeed a comedy and a great night out.

More support from Basement Theatre would have been useful to fill the gap between where our sales landed, and our sales target. Social media presence seemed particularly hard to secure, despite a seemingly clear social schedule on their end. When/if Silo returns to Basement in future, securing additional social support well prior to the campaign start will be crucial, and should result in even stronger sales. We did receive incredible presence in the area with a full Basement banner takeover with the image we shot in the very same building – an additional week prior to the show's opening would have been fantastic and should be negotiated in future.

Paul Stothers who has been running our paid Meta advertising, continues to be an incredible asset to the Silo team. He's proven to be a very proactive digital marketer, has delivered excellent results, and supported us with advice based on his wealth of experience.

By the end of the campaign, we had released:

- Campaign imagery and video, by Toaki Okano
- Rehearsal room photography by David St George
- An 'Inside the Rehearsal Room' video by Nahyeon Lee
- Liv Parker 'Actors on Actors' by Nahyeon Lee
- Production images shot by Andi Crown
- Opening night party images by Jinki Cambroner
- Opening night vox pops by Harry Matheson
- Development workshop images by Andi Crown

This content drove our digital campaign across:

- Meta (Facebook and Instagram)
- Google (Google and YouTube Ads)
- NZME channels
- Basement Theatre channels
- Paid eDM with NZ International Comedy Festival

In addition to our digital campaign, we collaborated with our media partners to promote the production via:

- Shout street posters and study screens on campuses across the city
- NZ Herald print advertising (Canvas)
- Auckland Writers' Festival print programme
- bFM radio campaign
- Basement Theatre venue placements

Achievements

- Positive critical response
- Positive, and plentiful audience feedback
- Close to hitting audience target (a success given that the material can be a tricky sell)
- Artists felt safe, supported and comfortable with the campaign

Challenges

- The show material
 - *A Slow Burlesque* was tricky to place given that it works on multiple levels—an absurd clown comedy, a trans, Non-Binary story, and a universal story about self-discovery and acceptance. Coherently blending these threads together without a traditional narrative to follow was indeed a challenge, but by collaborating with the team and staying in close communication with the production, I believe we met this challenge and found multiple

audience groups who engaged with the work.

- Timing
 - *A Slow Burlesque* fell right on top of 2025 Season prep and while we had planned for this work to be completed earlier in the year to avoid this bottleneck, that was not ultimately possible. This was compounded with *Camping* coming in hot on the heels straight after ASB, although some of this clash was mitigated with forward planning earlier in the year. A learning for the future is to be more aware of the buying patterns of different show audiences, and how that affects campaign timing – here we had a late buying *A Slow Burlesque* audience and an earlier buying *Camping* audience purchasing around the same time. There was an opportunity here to do more cross-promotion between the show, and this should be implemented in 2025.
- Late purchasing
 - By the end of the season, it became near impossible to hit target after our final performances sold out, and the bulk of remaining capacity was for performances that had already passed. Moving forward we need to undertake some brainstorming to figure out how to convince our late buyers to purchase earlier in the season and find a way to start generating word of mouth before opening night. For our more conceptual shows, like *A Slow Burlesque* and *ScatterGun*, word of mouth is essential to communicating what the experience of the show is, and we can drive more sales by finding a way to encourage that word of mouth earlier in the season.
- Matinees
 - While essential to reach the season capacity we require, matinees are proving a hard sell to our audience and we need to better understand what attracts the public to matinees and how we can communicate to a wider crowd. Some research and possibly surveying should be undertaken to better understand how we can increase our matinee sales.
- Reviews
 - An ongoing issue is securing reviewers who will write about the show in a timely manner after opening night – for more ‘hot button’ shows like *A Slow Burlesque*, this issue seems to be compounded, we suspect because of nerves from reviewers and outlets to respond appropriately to the work. I don’t believe this is a problem that Silo can solve on our own and requires some collaboration across the industry, as I know this is something many organisations and presenters struggle with. The root of the issue is around resource and experience in the media landscape in regard to reviewing, neither of which we can solve on our own, but we must tackle this challenge for the good of Silo, the sector and the archiving of our ephemeral art.
- Publicity
 - Garnering media attention was difficult – media seemed to shy away from the themes, and Freya had specific ideas on how they’d like to be positioned and what media they’d engage in which limited our options somewhat. I don’t think there was a solve here, but shout out to Michelle and Elephant for investigating every angle for this show.

The audience's praise for *A Slow Burlesque* came thick and fast, online and at opening night. Audiences overwhelmingly loved the work; responses online include:

- ★ "One of the best things I've seen this year." – via Instagram
- "I was moved. I was smiling cheek to cheek the whole time." – via Instagram
- "Everyone needs to see this show! Funny, compassionate, moving 😊" – via Instagram
- "This show!!! Gaaah !! I loved it ! Comin back for more . ❤️👏🔥" – via Instagram
- "I absolutely loved *A Slow Burlesque*" – Opening night vox pops
- "I was moved. I was smiling cheek to cheek the whole time. I laughed so much my gum fell out of my mouth and onto the programme which I think is a real testament of a great show" – opening night vox pops
- "It was full of life and joy and naughtiness" – opening night vox pops
- "It was surreal and really queer. Actually quite grotesque a lot of the time. It was wonderful" – opening night vox pops

This sentiment was reflected in a small number of critical reviews. While the quality of reviews around this work was low, the positive sentiment remains.

Review highlights:

- **Theatreview** - [A SLOW BURLESQUE – Theatreview](#)
 - "Slow Burlesque displays its long development into top class theatre. As a lover of the theatre for what it can teach me – oh, so pleasantly – I thank Freya Silas Finch for so compellingly bringing me into the heart of a trans Person's world."
- **Black Guard Reviews** -
<https://blackguardreviews.blogspot.com/2024/10/a-slow-burlesque-2024.html>
 - "Ultimately, *A Slow Burlesque* is a bold and deeply personal work that will resonate most strongly with those who share Freya's experiences of queerness and gender nonconformity. It's a show that celebrates the absurd, the non-conforming, and the in-between, offering a space for those who don't fit into traditional categories to see themselves reflected on stage."
- **Theatrescenes** - [REVIEW: A Slow Burlesque \(Silo\) - Theatre Scenes](#)
 - "More than just a performance, *A Slow Burlesque* allows the audience to feel seen. Repeatedly, Finch asks, "Whose pain is harder, mine or yours?" I would say that pain, in all forms, simply seeks acknowledgment; it doesn't measure itself, but longs to be recognized."

Media, Publicity, and Outreach

A Slow Burlesque received the following media coverage:

- **Print Editorial** - Herald on Sunday
- **Radio** - 95bFM, RNZ
- **Online Editorial** - NZ Listener, Bad Apple,
- **Online Features/Listings** - Denizen, Eventfinda, Our Auckland, Heart of the City, The Big Idea, bFM Entertainment Guide, Neighbourly, The Urban List, Andrew Whiteside, The Theatre List
- **Reviews** - Theatreview, Black Guard,

The Numbers

Looking at the data, the campaign consisted of:

Programmes

700 distributed

Paid Digital Results

Meta

Unavailable at this time due to our account being hacked.

Google

Impressions: 216.9K

Views: 24.6K

View Rate: 11.33%

Organic Social Results

Facebook Reach: 20.2K

Facebook Impressions: 25.5K

Facebook Interactions: 0.3K

Interaction Rate: 1.28%

Instagram Reach: 51.4K

Instagram Impressions: 72.7K

Instagram Interactions: 2.7K

Interaction Rate: 5.28%

Street Posters & Campus Screen

40 x MAX A0 posters

40 sites

4 weeks

10 x Auckland Study Screens

10 sites

1 week

eDMs

8200~ subscribers

42.0% average open rate

1.24% average click rate

Budget

Budget: \$17,200

Actual Spend: \$14,729

Tickets

Total Paid: 1018

Total Attendance: 1386

Campaign Images



Development Workshop - Andi Crown



Rehearsal Images - David St George



Opening Night - Jinki Cambronero



Production Images - Andi Crown



S L O

silotheatre.co.nz

A SLOW BURLLESQUE

Created & Performed by
Freya Sitas Finch

3 – 19 October
Basement Theatre

A comedy about dressing up and baring all.

Principal Partner





Campaign Images - Toaki Okano

Marketing Report

Camping



Created & Performed by Chris Parker & Tom Sainsbury with Kura Forrester & Brynley Stent
Directed by Sophie Roberts

14 November - 8 December
Q Theatre, Rangatira

The Milford Asset Management Season

Campaign Overview

We wrapped up 2024 with Camping – a big win to top off another big year for Silo!

"We're all going on a, summer holiday..."

Les and Fleur are a middle-aged couple at the end of their tether. Francis and Connie are newlyweds terrified of getting it on. They've double booked a romantic getaway at a kiwi bach in the middle of nowhere, but we're not sure which is raging harder - the storm outside, or the hormones inside!

Cocktails are downed, catfights explode, and repressed desires bubble to the surface, over one raucous night in Lovers' Cove.

Sellout smash Camping is back, refreshed, renewed, and revitalised for 2024. Silo Theatre reunites four of the best comedians in Aotearoa — Chris Parker, Tom Sainsbury, Kura Forrester and Brynley Stent — for their naughtiest, raunchiest, cult-classic-est show yet.

Think The Rocky Horror Picture Show meets French and Saunders in this risqué romp through a sea of sexual tension, tantrums, and tomfoolery.

A redevelopment of the 2016 *Camping* production, it explores kiwi culture, repressed desires, and living your authentic life.

Leveraging the previous successful seasons of *Camping*, and the profile of the creators/performers, this was positioned as a laugh-out-loud comedy perfect for the end of the year, designed to attract a large audience to this crowd-pleasing production.

After some consultation, we decided to create bespoke imagery for the *Camping* marketing campaign which supports this messaging, as an alternative to the more 'artsy' look and feel of our Season marketing imagery. The bespoke image was highly successful, better highlighting the creators in the show and communicating the sexual comedy of the production.

We were blessed to be working with four professional content creators, each with strong online followings. The performance of this digital content, which could be created quickly and cheaply, was absolutely incredible garnering more impressions and interactions than any previous Silo show.

In addition to the cast-created content, we also worked with Harry Matheson again to create our Inside the Rehearsal room and Vox Pop videos, alongside a production highlights video generously filmed by Milon Tesiram and edited in-house – this professional content also attracted record eyeballs. By collaborating and sharing with the cast's own accounts, Silo-owned content reached well outside of our usual audiences, often attracting over 95% 'non-followers' and introducing the Silo brand to new audiences.

Between the high-profile cast members, a concerted effort from Michelle Lafferty of Elephant Publicity, and creating 'The Big Camp-In' publicity opp, we were able to secure numerous key media opportunities across TV, mainstream and alt radio, print, digital and more.

Near the end of the campaign, we hit a significant roadblock when our Meta account was hacked. After resecuring the account, Silo was unable to run any ads until Meta had investigated and unblocked our account; this process is ongoing but a resolution feels close. Luckily, by this stage the season was nearly sold out, and Q Theatre generously ran some ads on our behalf to close out the last few days of the campaign. While incredibly frustrating having to deal with meta, ultimately this couldn't have happened at a better time and did not significantly impact our activity or sales.

By the end of the campaign, we had released:

- Campaign imagery and video, by Toaki Okano, with in-house creative direction
- Rehearsal room photography by David St George
- An 'Inside the Rehearsal Room' video by Harry Matheson
- Production Highlights, by Milon Tesiram, with in-house editing
- Production images shot by Andi Crown
- Opening night party images by Abigail Dell'Avo
- Opening night vox pops by Harry Matheson
- Development workshop images by Andi Crown

This content drove our digital campaign across:

- Meta (Facebook and Instagram)
- LinkedIn
- Google (Google and YouTube Ads)
- NZME channels
- Q Theatre channels
- Paid external eDMs

In addition to our digital campaign, we collaborated with our media partners to promote the production via:

- Shout street posters
- NZ Herald & Your Ex (formerly Express) print advertising
- Auckland Writers' Festival print programme
- Q Theatre venue placements

Achievements

- Positive critical response
- Positive, and plentiful audience feedback
- Exceeded targets
- Multiple, high-value publicity stories secured
- Silo brand spread to new audiences
- Efficient marketing spending resulted in lower-than-budgeted campaign cost

Challenges

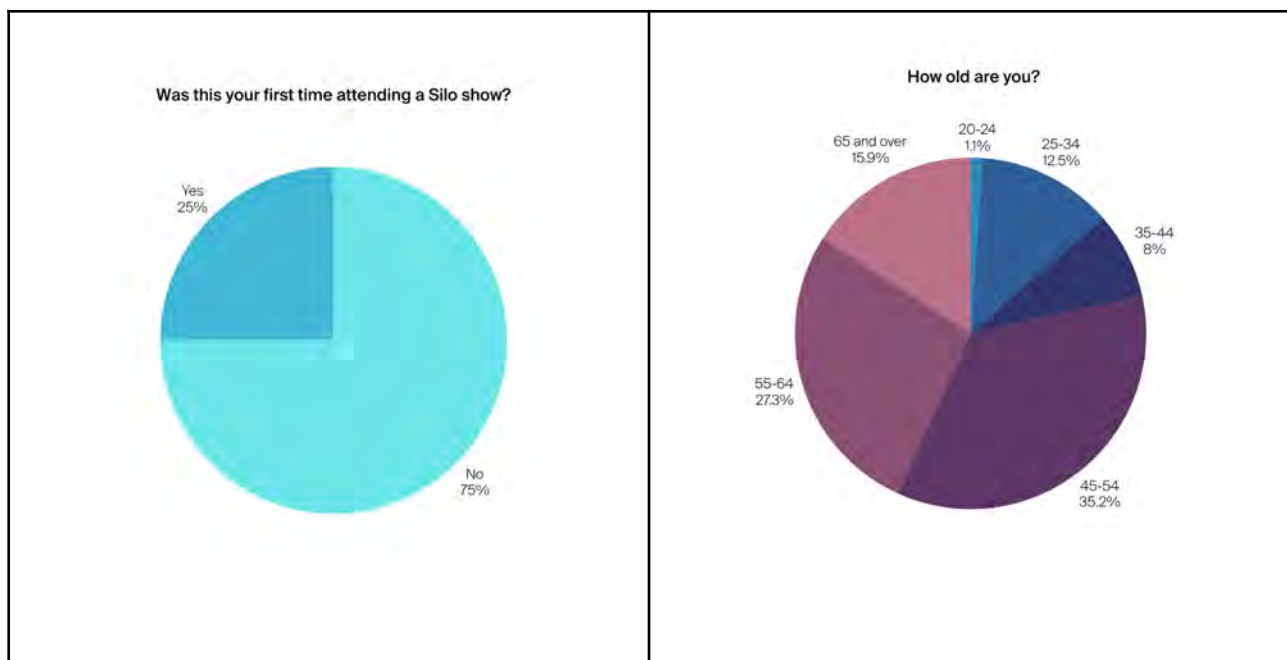
- Timing
 - The campaign campaign fell at a real bottle neck for Silo, starting rehearsals during the *A Slow Burlesque* season, and opening just a couple of weeks before our 2025 Season launch. Thanks to an all hands on deck effort from the team, we were able to pull off a highly successful *Camping* campaign which cut through the bottleneck and drove record sales for the company.

Audience Analysis

Audience survey responses indicate that the production spoke to the core Silo audience, across a broad age range. By the end of the season, nearly 800 audience members had opted in to hear from Silo, significantly expanding our subscriber list, and indicating we have engaged with new audience members who are eager for more from Silo.

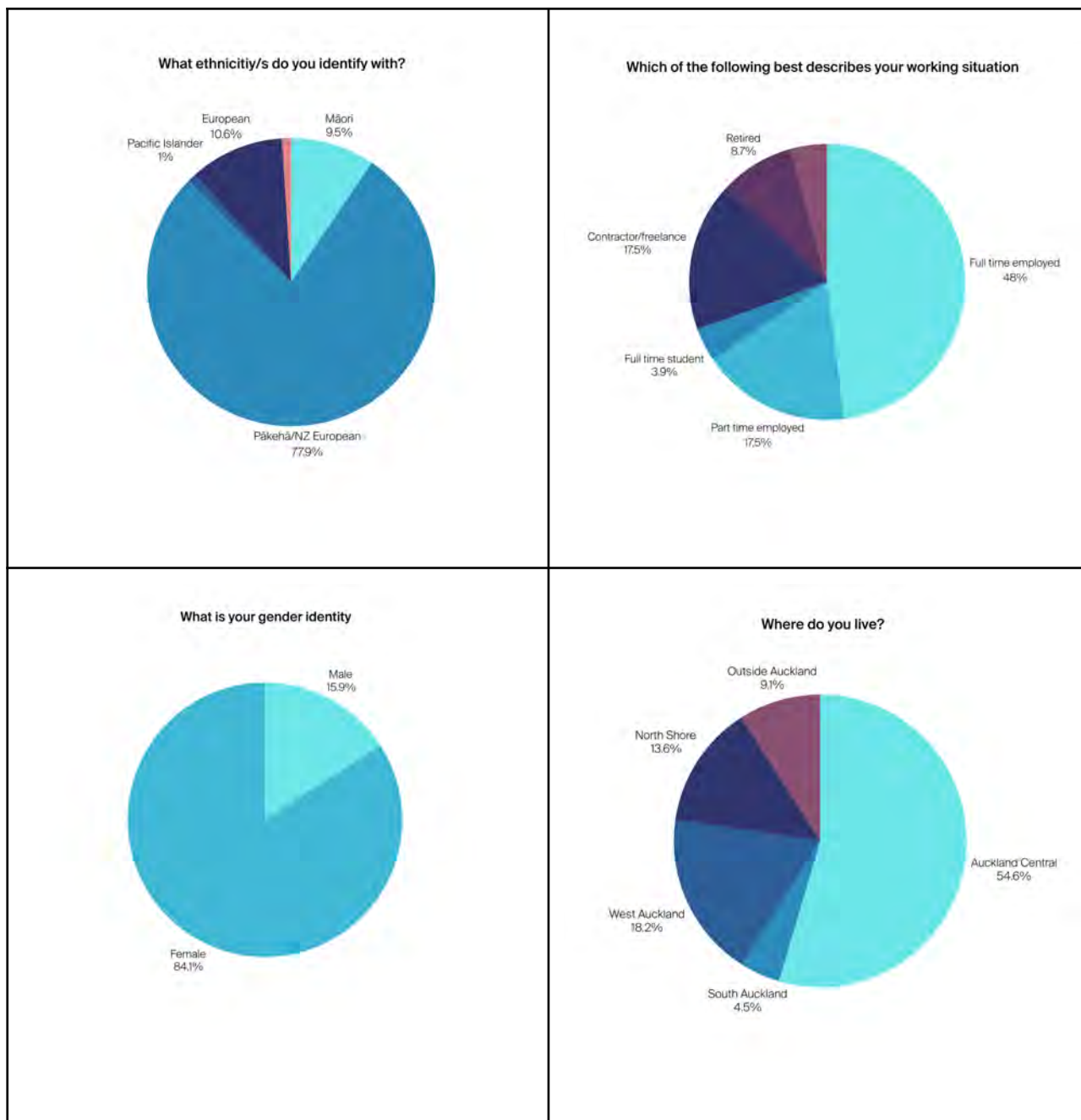
When asked “Was *Camping* your first time attending a Silo show?”, respondents answered:

- Yes - 25%
 - No - 75%
-
- 15-19 - 0%
 - 20-24 - 1.1%
 - 25-34 - 12.5%
 - 35-44 - 8%
 - 45-54 - 35.2%
 - 55-64 - 27.3%
 - 65+ - 15.9%



Of those who responded to our question ‘How do you describe your cultural identity?’, we understand that approximately 83% identified as Pākehā, 10.2% identified as Māori, and the remaining 14.6% split across a range of ethnicities (NB. Because respondents may select multiple ethnicities, this number totals more than 100%).

Based on audience survey data, 88.5% of audience members live in Tāmaki Makaurau, with the majority residing in Auckland Central (54.5%), followed by West Auckland and North Shore (10.2% each).



The audience praise for *Camping* and the cast barrelled in like a great wave after opening night, across all our own and Q's digital platforms. Audiences overwhelmingly loved the work; responses online include:

- “I saw *Camping* last week and am still chuckling about it. It was the funniest thing I have seen from kiwi writers and cast for a long long time. They absolutely smashed it. I simply couldn't stop laughing during the show. Well done all of you and thank you so much!!” – via email
- “Omg what a show. So funny from start to finish. 🤔🤔🤔” – via Instagram
- “It was so good! Loved everything about it & all the kiwi links! Thank you 🙌” – via Instagram
- “Fabulous show, so much fun” – via Instagram

This sentiment was reflected in the critical reviews.

Review highlights:

- **The Spinoff** - [Review: Camping is the hyper horny, extremely silly play we need right now | The Spinoff](#)
 - “*Camping is the hyper horny, extremely silly play we need right now*”
- **Theatreview** - [CAMPING – Theatreview](#)

- *"Firing on all cylinders, Camping is the perfect tonic to dark days we find ourselves in. It's the perfect end of year show, hilarious, joyful – go see it."*
- **Red Raven News** - [Camping – Q Theatre, Auckland: Theatre Review](#)
 - *"The ensemble cast have collectively wrought a comedy so bawdy and boundary trouncing, expanding the pratfall to previously unimagined heights, and reworking standard tropes to previously unimagined lows – it's both a work of art and what my dear old Mum used to call pure filth! I loved every minute!"*
- **Theatrescenes** - [REVIEW: Camping \(Silo\) - Theatre Scenes: Aotearoa New Zealand Theatre](#)
 - *"A gloriously absurd celebration of connection, it's a show that absolutely deserves its place on stage."*
- **NZ Herald** - [Comedy hit Camping returns bigger than before. but still a sexually repressed farce – theatre review - NZ Herald](#)
 - *"This comedy gem remains the perfect antidote to the tensions in the world, a silly, farcical throwback you can't help but love."*
- **Black Guard Reviews** - <https://blackguardreviews.blogspot.com/2024/11/camping-2024.html>
 - *"Chris Parker, Tom Sainsbury, Kura Forrester, and Brynley Stent have created a masterful comedic experience that celebrates New Zealand humour at its finest"*

Our audience members had the final word in the post-show audience survey. Responses to the prompt "Camping was an important show to see because:", included:

- *It's so damn funny and clever. Gorgeous Kiwi flavour to it, and excellent script and actors*
- *Need a break from all the bad news we see everyday in the world.*
- *It made me laugh very hard, good for the soul!*
- *Gives us the ability to laugh at ourselves.*
- *It's great fun but also quite deep*
- *NZ comedy actors with nz relevant content / context; written by them for them and it showed, in the best way*
- *It's so damn funny and clever. Gorgeous Kiwi flavour to it, and excellent script and actors*

When asked, "What conversations has *Camping* sparked for you?", audiences responded with:

- *Can't stop talking about it -funny and insightful Best kiwi humour - laugh out loud on par with British comedy in its ability to play with archetypes and tropes. Progressive and always surprising unexpected twists and turns*
- *The need for crude, absurd and ridiculous theatre. Something that will make you feel Joy when leaving the theatre.*
- *Conversations about the brilliance of theatre shows, being better than movies!*
- *The clever choreography and costumes of the orgy scene !*
- *Comedy can be done well in NZ*

And finally, when prompted with "Silo is important to me because:", audiences responded:

- *I like Silo's work because everytime I go home from watching a show se of their work it makes me think and wonder about thing. About what theatre could be.*
- *It is a vibrant and risk taking theatre company makes for richer and interesting content development for Kiwi creatives and emerging talent*
- *It made me laugh. It's Kiwi made. I could afford it (just) and due to the cheaper price for under 30s I was able to take my daughters*

- *As a Wellingtonian who adored BATS Silo is my Auckland equivalent and I feel moved surprised and delighted with every performance*
- *Retaining local nz theatre companies is importance to the cultural infrastructure of our society*

Media, Publicity, and Outreach

ScatterGun: After the Death of Rūaumoko received the following media coverage:

- **Television** - Seven Sharp
- **Print Editorial** - Herald on Sunday (x2), Sunday Star Times (x2), NZ Women's Weekly, Woman's Day, Your Ex, NZ Herald, Verve
- **Radio** - The Breeze, 95bFM (x2), The Edge, RNZ (Nights & Saturday Morning), The Hits
- **Online Editorial** - NZ Listener, The Dom Harvey Podcast, The Spinoff,
- **Online Features/Listings** - Andrew Whiteside, Scoop, Denizen, The Urban List, Eventfinda, Our Auckland, Heart of the City, Discover Auckland, The Big Idea, bFM Entertainment Guide, Neighbourly
- **Reviews** - Theatreview, Red Raven, NZ Herald, Black Guard, Theatrescenes, The Spinoff

The Numbers

Looking at the data, the campaign consisted of:

Programmes

1200 distributed

Paid Digital Results

Meta

Unavailable at this time due to our account being hacked.

Google

Impressions: 18.2K

Views: 2.08

View Rate: 11.39%

Organic Social Results

Facebook Reach: 16.5K

Facebook Impressions: 25.6K

Facebook Interactions: 0.3K

Interaction Rate: 2.01%

Instagram Reach: 273.9K

Instagram Impressions: 373K

Instagram Interactions: 6.5K

Interaction Rate: 2.39%

Street Posters

40 x MAX A0 posters

40 sites

4 weeks

eDMs

8200~ subscribers

44.7% average open rate

2.73% average click rate

Budget

Budget: \$16,000

Actual Spend: \$15,712.41

Tickets

Total Paid: 6192

Total Attendance: 7300

Campaign Images



Development Workshop - Andi Crown



Rehearsal Images - David St George



Opening Night - Abigail Dell'Avo





Production Images - Andi Crown



THE MILFORD ASSET MANAGEMENT SEASON OF

CAMPING

Created & Performed by
Chris Parker & Tom Sainsbury
 with **Kura Forrester** and **Brynley Stent**

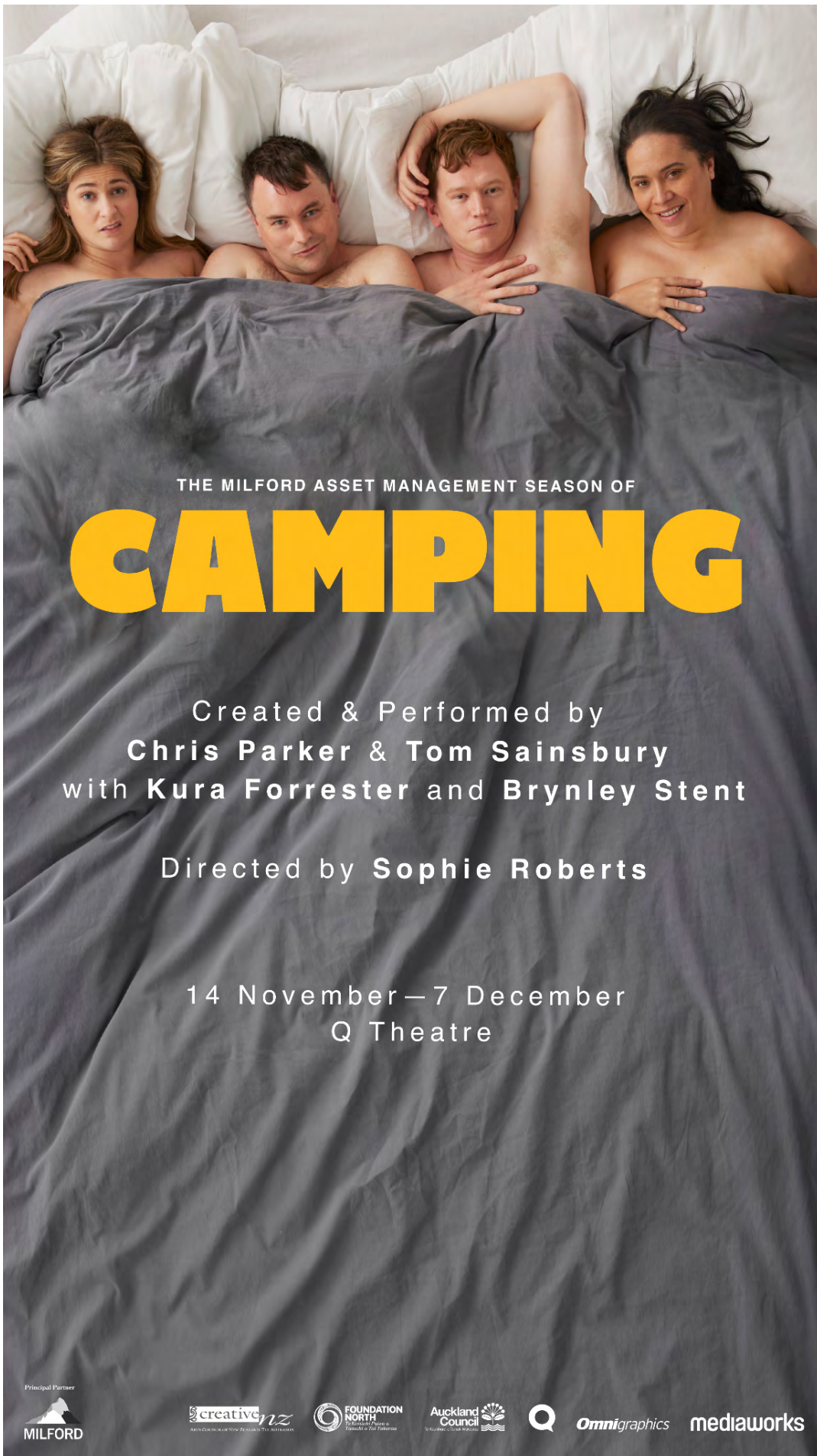
Directed by **Sophie Roberts**

14 November—7 December
 Q Theatre

Principal Partner

 MILFORD

S
L
O



THE MILFORD ASSET MANAGEMENT SEASON OF

CAMPING

Created & Performed by
Chris Parker & Tom Sainsbury
with **Kura Forrester** and **Brynley Stent**

Directed by **Sophie Roberts**

14 November – 7 December
Q Theatre

