

***Speed is Emotional* Artist Responses**

Q Theatre, Loft

16 April - 3 May, 2025



Artist Feedback

“I really valued meeting the silo crew; everyone had excellent styles in terms of process, communication, and support. I learned things just by being around people in the creative industries that I will carry forwards; especially things to do with how to hold and support artists.”

“The measures of accessibility to support this production that features neurodiversity within the crew - and how to make ultimate level comfort not only through words, but through actions and follow through. I learned a lot in terms of implementing this within my stage managing too, learning how to support the rest of the crew and following through with [their] needs. Mostly it's just nice to see what a successful stage show of this degree feels like behind the scenes. That will help me moving forward.”

“I have had real growth as a performer, and as a maker in a professional process with rigorous design standards. I have learnt a lot about marketing and teams, and navigating the space as a performer maker working with a director.”

“Silo have been the greatest second hull for our Barbarian waka! They have been so supportive and I feel like we have had a mutually beneficial exchange of skills, especially around process!”

“I’m extremely grateful to Silo for your great care in this process. Your care for us as people, for the show being everything that it can be for the audience and for the makers, your care about the way the show is represented in the media. Barbarian are so grateful that silo could co-produce with us. This was a beautiful project, Ngā mihi Nui.”

“I had a pretty rough ride on this production but could not be more appreciative of the entire Silo team who offered support, warmth, a sense of humour and consistent professionalism throughout. Cheers team, you lot really live up to your excellent reputation.”



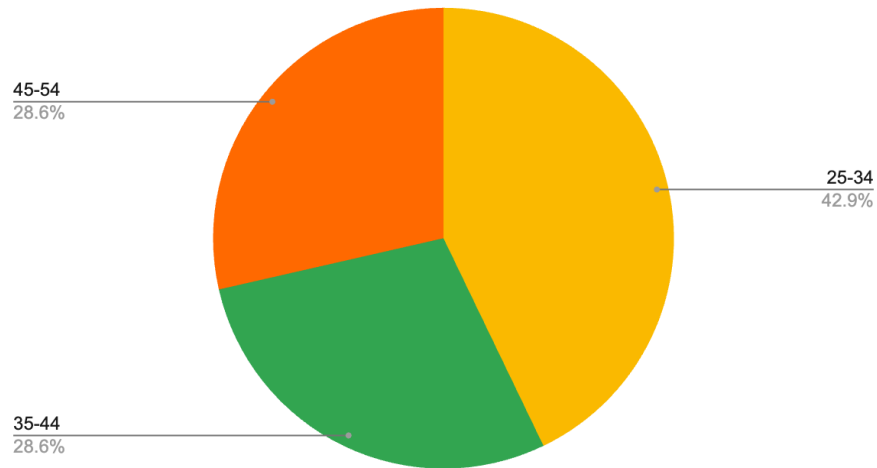
Above: The Speed is Emotional & Silo team.

Back (L-R): Jordan Dickson, Sophie Roberts, Jack Gittings, Jo Kilgour, Jo Randerson, Tim Blake, Elliot Vaughan, Steven Park (6x4), Isobel McKinnon

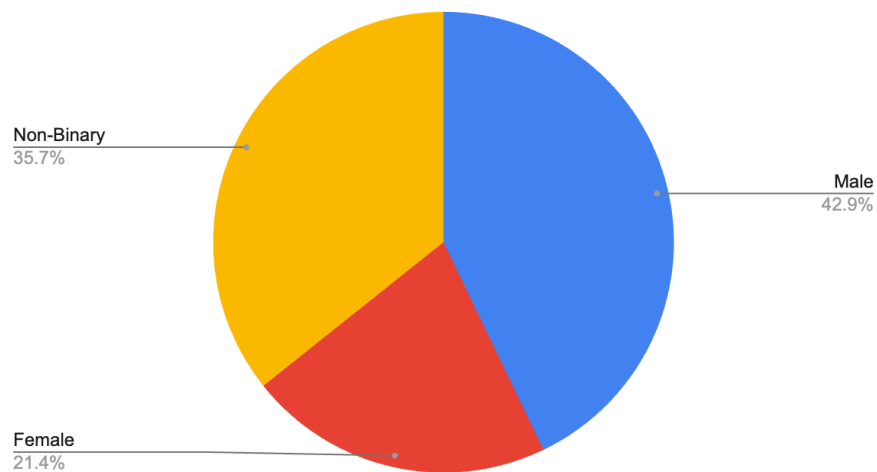
Front (L-R): Nahyeon Lee, Geronimo LaHood, Caspar Randerson, Thomas LaHood, Bakky Boyce

***Speed is Emotional* Artist Demographics**

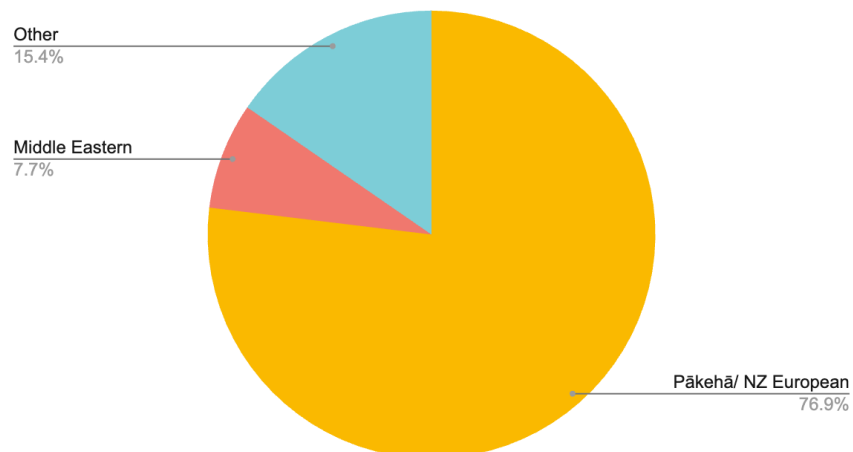
Age Group



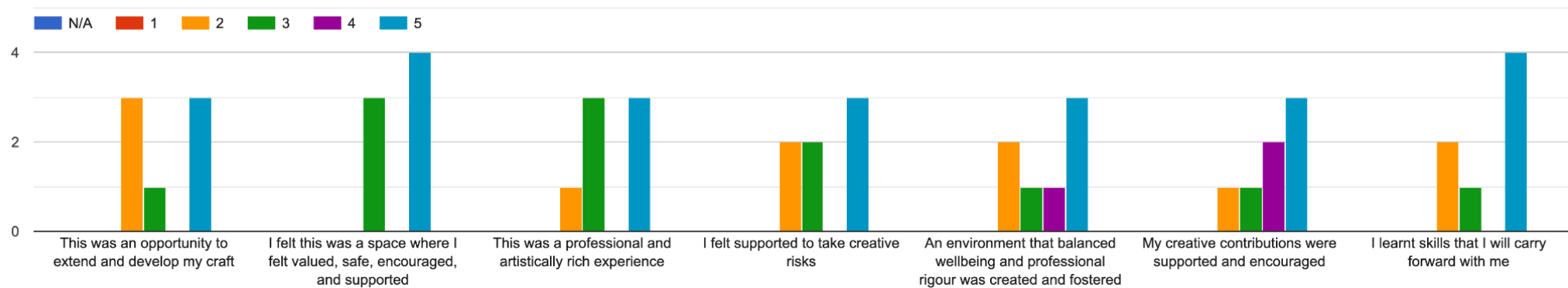
Gender



Ethnicity



On a scale of 1-5 (1=completely disagree, 5=completely agree), please rate the following comments on your experience working with Silo on this production:



Excluded from this survey who were part of the wider *Speed is Emotional* production team: Costume designer Steven Junil Park, AV designer Kaleb Maunder (both absent from Tāmaki Makaurau season) & Geronimo LaHood & Caspar Randerson (performers under 18.)

***Taniwha* Artist Responses**

Herald Theatre, Aotea Centre

26 June - 13 July, 2025

26 Performances



Season Summary

Taniwha had 26 performances over 2.5 weeks with double performance days - a matinee performance (11am) and evening performance (6.30pm). During the season the Tuesday, Wednesday & Thursday 6.30pm performances were shifted to 2pm due to the popularity of the matinee performances for families during the school holidays.

11 of the 21 artists answered the artist survey. This was one of the larger teams of artists which included four members of the band (including creator/composer/musical director), three puppeteers (including stage manager & puppet master), a matauranga Māori and climate consultant, five guest narrators across the season, two technical operators (sound and lighting) alongside the usual design team; lighting, sound, (three) set designers and director.

Written feedback from the artists was very positive, touching on an uplifting process and feeling a close connection with the team speaking to the collaborative nature of the project. This project was unique as it was a world premiere of a Silo commission as the result of three development workshops with the core design team in a design-led process reuniting the team following the success of *Peter and the Wolf* (2017).

Constructive feedback included the challenges around the delivery of technical and design elements during the rehearsal period and not having enough time to construct these in advance. This may be due to the big picture intention of the development workshops, which were used for storyboarding and setting a shared design language as opposed to construction. Despite this, many of the artists commented on the positive ways in which they developed their craft & learnings as a result of this production.

Taniwha Artists Feedback

Spelling has been corrected and punctuation added in parts of the artist feedback, but otherwise the wording has been retained below.

On process:

“Thanks to Leon for being the music director, and to everyone at Silo, you’re all really lovely! Learning about how the theatre works has sparked my interest in theatre production. Hope to work with Silo again sometime!”

“I've had many opportunities on this project to develop and create, and not only have I had the chance to flex creatively, it's given me a better perspective on my process and practice.”

“Putting the show together technically as a team was an expansion on previous learnings, putting things I learnt on Peter and the Wolf, and in years since, into practice - was a great test of how robust these processes are!”

On a design-focused production:

“I've never worked on a project that was so design-led - so it was such a privilege just being part of the process, and working alongside creatives who are at the top of their game. I loved how collaborative it was.”

“I got to further develop my puppetry skills (this being only the 3rd puppet show I've done) e.g. working with new types of puppets, puppeteering for on screen and being able to work alongside Jon [Puppet Master & Puppeteer]. I learned a lot by being able to see how he makes his puppets, but also the way he puppeteers. The show also pushed me to work at a level of precision and technicality that I hadn't done before.”

“Lighting wise - I hadn't previously lit 2D puppets and scenery for camera, I was supported throughout the process to experiment with best ways for lighting the small stages - and to discover creative solutions and moments. Taniwha is also the first show I have programmed on GrandMA3 (lighting console) so there was some important technical upskilling for me on that front.

Video wise: I enjoyed getting to explore ways of incorporating videoing layer into the final picture on the big screen. This was both a creative and technical learning process and for me a really exciting advancement in my creative growth as an artist.”

On collaboration:

“Loved working on a project that so consciously centred creative collaboration. [It] reminded me of its importance - and honestly could not have made my contribution to this show in a different environment - thanks to the whole company - love you all!”

“I've had an amazing time with this show and really felt the connection to it with the whole cast and crew and loved every minute of it. The beginning was tight, I think we could have done with a workshop before rehearsals to lock down some technical components but with such a unique show it's hard to determine anything until all parts are ready. I think we all did an outstanding job from the desks to the floor and I'm very proud to have worked with such a brilliant company.”

Learnings/Challenges:

“I wonder with this production if it would have been useful to dedicate the first week of rehearsals to crafting - making stand in flats, confirming colour schemes, prototyping puppets and testing everything in the room with cameras etc... Just so we had everything ready to go to begin blocking. Or if not, a week prior to rehearsals to do all of that. Just cos I know it was a bit challenging for Sophie [director] to direct when there wasn't everything there.

I know I was only contracted as a puppeteer, but I wonder if it would have also been useful to contract me or another puppet maker before rehearsals began to help Jon with puppet making. I think Jon had a huge job on his hand - essentially two jobs - and I think it would've been worthwhile having an assistant to support him get everything ready for rehearsals.”



Left: Taniwha artists & Silo team.

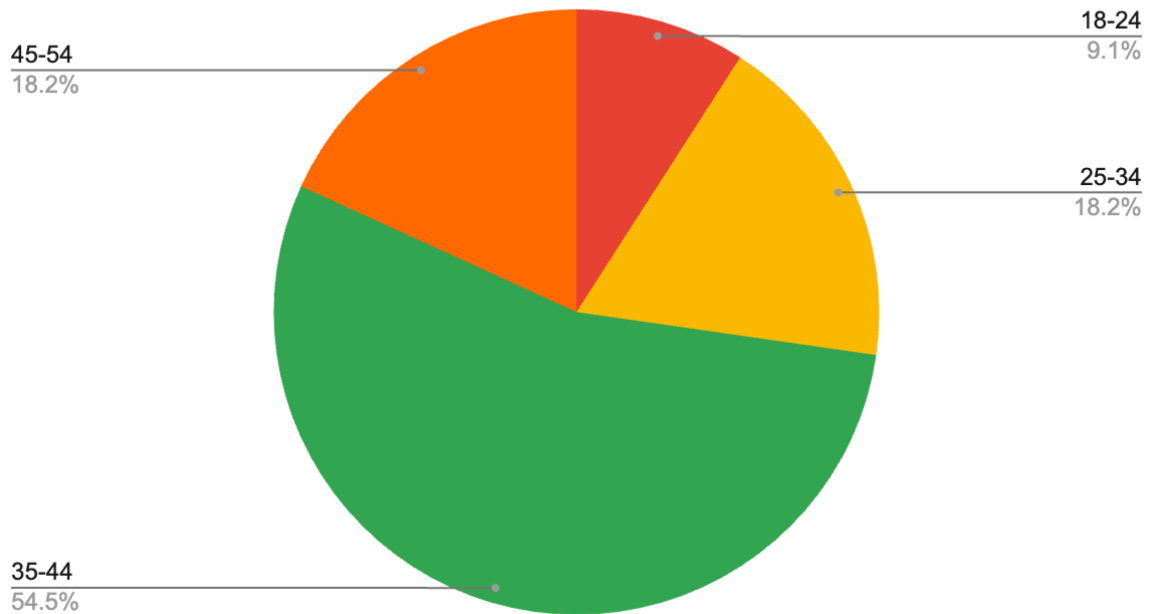
Back row L-R: Jon Coddington, Tim Blake, Peau Halapua

Middle L-R: Lissy Robinson-Cole, Nahyeon Lee, Spencer Earwaker, Ella Madsen Brough, Rebecca Zhang, Sophie Roberts, Leon Radojkovic, Ratu Gordon, J.Y Lee

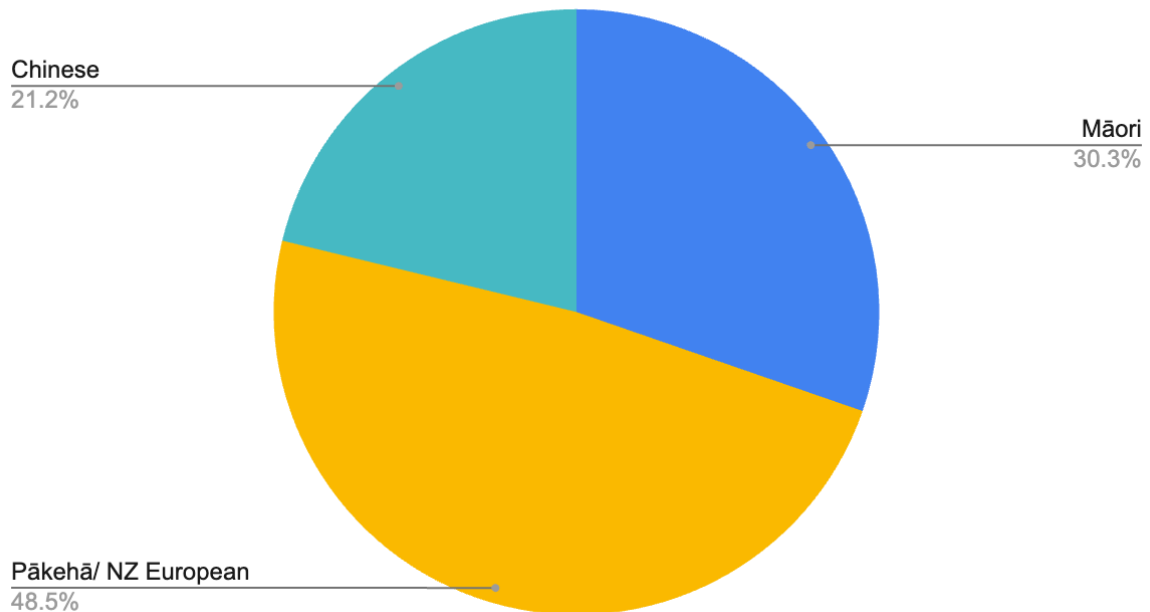
Front L-R: Talia Pua, Maddy Powell, Dan Williams

Taniwha Artist Demographics

Age Group



Ethnicity

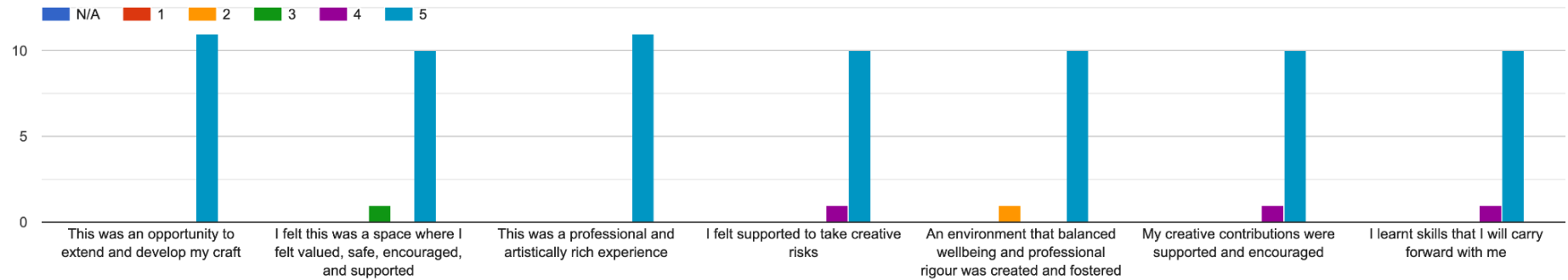


Gender



Taniwha Artist Feedback

On a scale of 1-5 (1=completely disagree, 5=completely agree), please rate the following comments on your experience working with Silo on this production:



***Mother Play* Artist Responses**

Rangatira, Q Theatre

4-20 September, 2025

17 Performances



Season Summary

Mother Play: a play in five evictions presented 17 performances over 3 weeks with double performance days on Saturday (13 & 20 Sep).

6 of the 11 artists responded to the artist survey (as of 30 Sep, 2025). This was one the smaller teams of artists, with Sean Lynch doing both lighting and sound design, Dan Williams and Talia Pua as co-set designers, Tautahi Subritzky for costume design, Eliza Josephson-Rutter as stage manager, Spencer Earwaker as production manager, Ella Madson Brough returning as technical operator and starring Jennifer Ludlam, Amanda Tito and Tim Earl with Sophie Roberts as director in her last show for 2025 and former Artistic Director of Silo.

This production demonstrated capacity building for emerging designers such as Talia Pua (first time designing for Rangatira) and introduced new artists to Silo (Tim Earl) and well as returning long-term artists and regular collaborators such Jennifer Ludlam (*Boys Will Be Boys*, 2016), Eliza Josephson-Rutter (*Revolt. She Said. Revolt Again*, 2017), Sean Lynch and Daniel Williams.

Written feedback from the artists was very positive, with many noting the milestone of Sophie Robert's last show with Silo in her final programme as Artistic Director. Many artists commented on enjoying working with Silo as we continue to build on our relationship with these artists working across multiple shows and throughout their careers.

Mother Play Artist Feedback

Spelling has been corrected and punctuation added in parts of the artist feedback, but otherwise the wording has been retained below.

On working with Sophie Roberts:

“I always learn a lot from Sophie when she is directing, she has a really great eye and an ear for things. It's always exciting to be in a room with her listening to how she interacts with different works, always has a perspective on things I wouldn't have thought of, lots of offers that were exciting to try on the floor. I think this work was a great success for many reasons but Sophie's world building, leaning into the absurd and the kookiness of it all was essential. As an actor it was fun working in a memory play capacity in the sense that we got to play with different ages and representations of our characters, it made it really fun but also challenging.”

“I love working with Silo, great humans and great mahi. It was an honour to work on Sophie Roberts' last hurrah with the company. I have a great deal of admiration and respect for both.”

“When you feel safe as a performer it gives you great freedom to explore & take risks”

“Sophie Roberts is a genius!! Look after her!!”

Returning artists on working with Silo:

“Working on 'Mother Play' with SILO was a truly enriching experience for my creative practice. It gave me the chance to not only work on my craft as a solo costume designer, it also opened me up to the challenges that designers face in the role, and from this, I was able to learn valuable problem solving skills that are necessary in the costume design world. Working with Silo gave me the creative freedom I yearn for in my daily life and it was a truly unforgettable experience.”

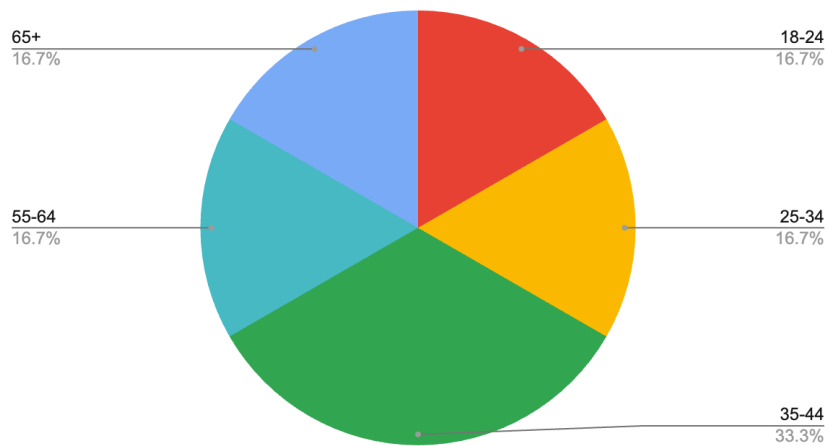
“This project taught me a lot about designing for a larger stage - this was the largest venue I'd ever worked in. I learnt a lot about trusses and different masking options. It was also just so good to be around experienced designers like Dan, Sean and being led by Sophie. I learnt so much about the industry and their process and way of working by just being around them.”

“I just wanted to thank each and every one of the SILO whanau for being not only the best at what they do, but for creating such a warm, open and supportive environment. I always felt that I was allowed to fully be myself and create how I needed to, with constant support from the SILO team. I truly appreciate being given this opportunity and I look forward to many more years of incredible shows with SILO to come.”

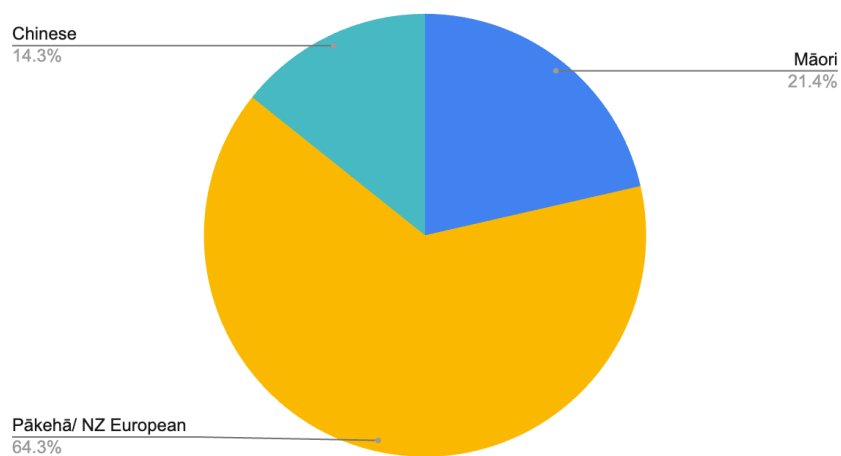
“Always a good time with Silo! <3”

Mother Play Artist Demographics

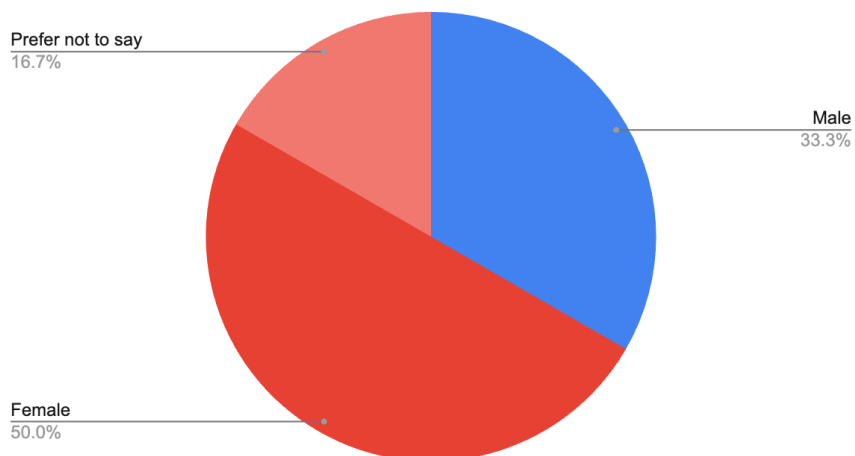
Age Group



Ethnicity

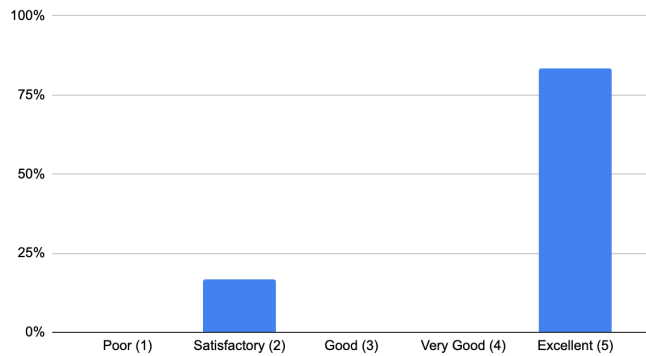


Gender

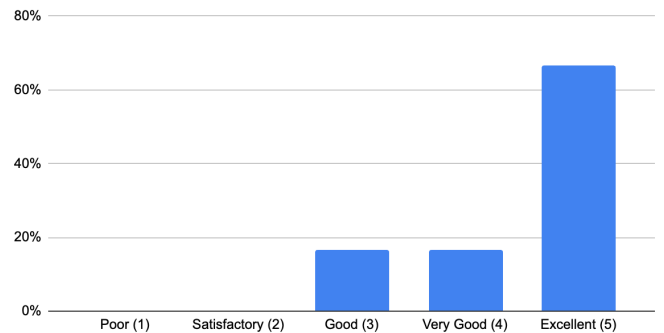


Mother Play Artist Feedback

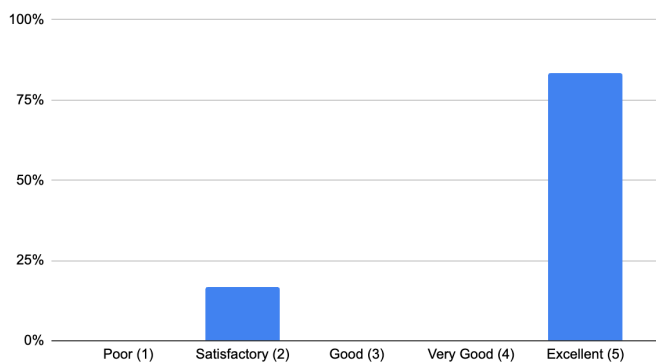
As An Opportunity to Extend and Develop Your Craft



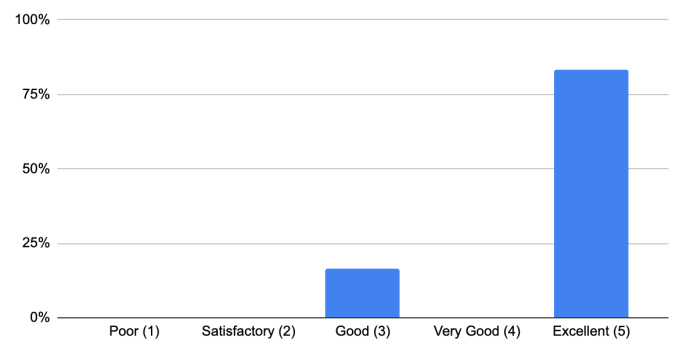
As a space where you felt valued, safe, encouraged, and supported



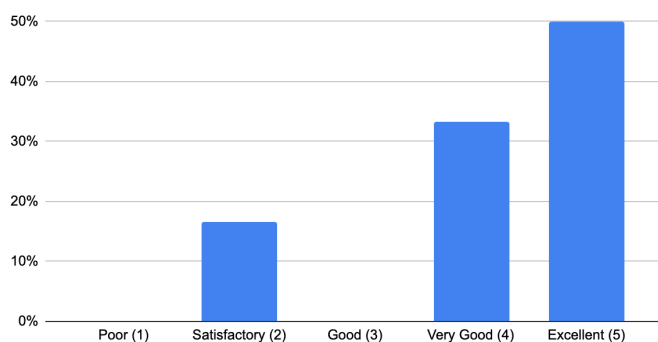
I felt supported to take creative risks



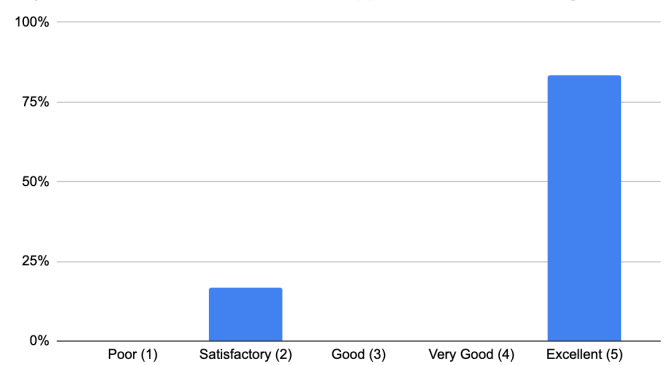
This production as a professional and artistically rich experience



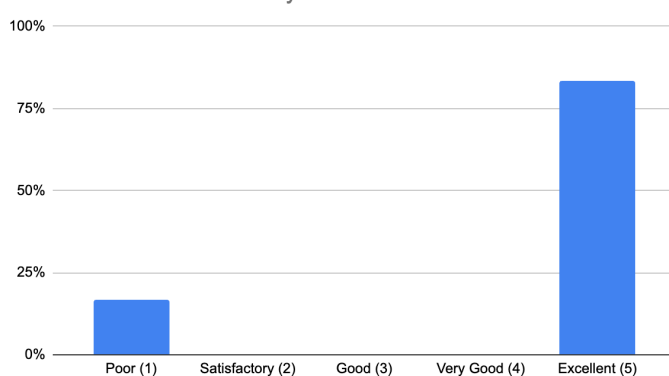
An environment that balanced wellbeing and professional rigour was created and fostered



My creative contributions were supported and encouraged



I learnt skills that I will carry forward with me

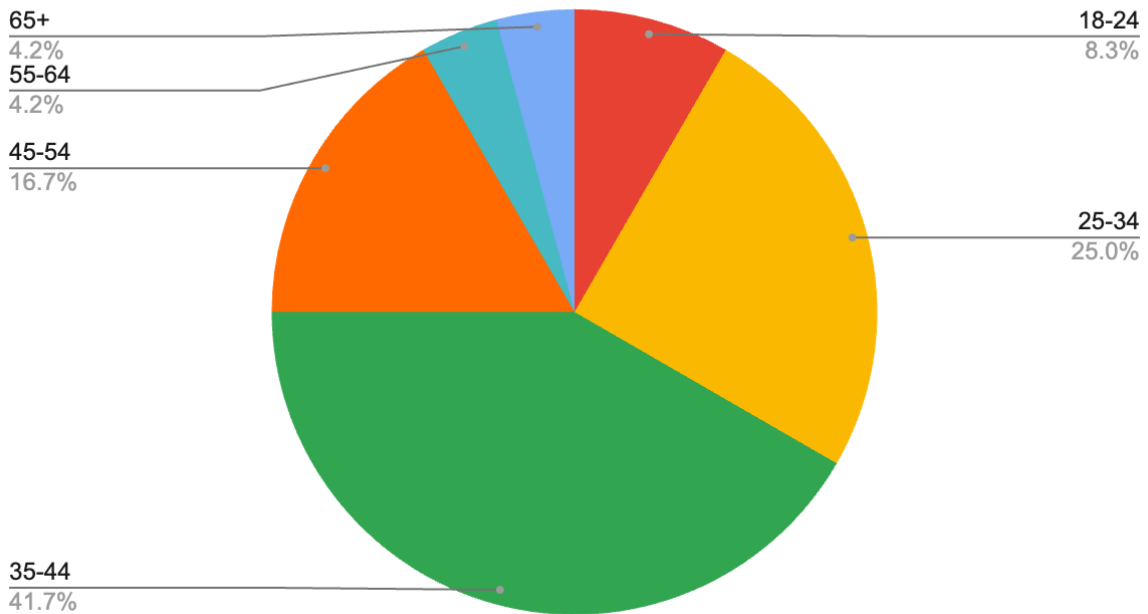


Note: The majority of artists have responded extremely positively to the artist feedback questions.

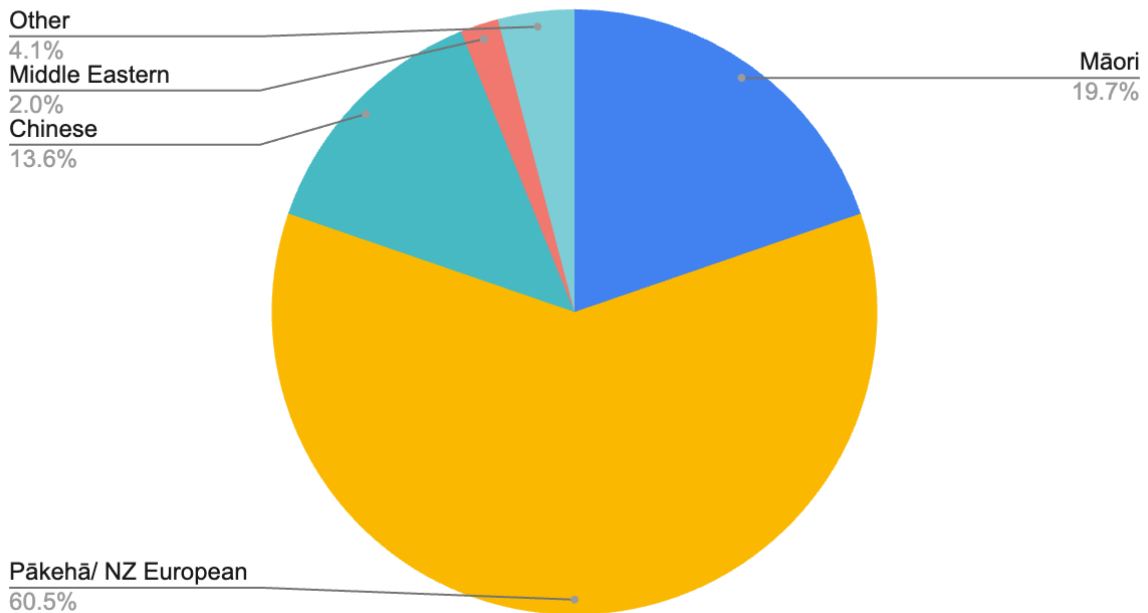
The artist who responded with 'Satisfactory' and 'Poor' left a very positive response in the comments section which may imply a misunderstanding of the range (1-5) or that they hold a technical role (as opposed to creative) and may require reframing of the question in future.

2025 Artist Demographics

Age Group - 2025 Artists



Ethnicity - 2025 Artists



Gender - 2025 Artists

