

Marketing Report

Speed is Emotional



Created & Performed by Jo Randerson
Presented in collaboration with Barbarian Productions

16 April - 3 May
Q Theatre, Loft

Campaign Overview

Living life at high voltage.

Jo Randerson has always lived life at high voltage. A true arts polymath, they have accumulated achievements, accolades, and acclaim as a PerformerComedianWriterActivistDirector CuratorTheatremakerFilmmakerWitchClown.

Jo has a brain that never stops and a fountain of restless energy fuelling their fiercely funny artistic voice. And the spring that feeds that fountain? A lifelong superpower, which they had diagnosed in their 40s alongside their son: ADHD.

In Speed is Emotional Jo bares their soul, sharing the exhilaration, exhaustion, joy, and absurdity of living and parenting with neurodiversity. Jo weaves their punk poetic magic into a beautiful comedy about transcending labels and living with a voltage so high it's going to blow the mains.

Speed is Emotional isn't just a performance – it's a revelation.

We kicked off the year with the world premiere of *Speed is Emotional* – a first ever collaboration between Silo and Te Whanganui-a-Tara based company, Barbarian productions. A solo from one of New Zealand's very best, *Speed* dives into the experience of living with ADHD, parenting as an artist, and navigating a world where your difference is a superpower to be embraced, and a hurdle to overcome.

Our campaign imagery embodied Jo Randerson's punk performance energy, shot by Frances Carter during our 2025 Campaign shoot, and repurposed by the Colenso team to use for the show campaign. This is another significant saving for the marketing budget, and was informed by our learnings in 2024. Barbarian were wonderful to work with through this process, and were happy to take Silo's steer around how to promote the Auckland season – so much so that they were happy to take the image and copy on tour with them to Te Waipounamu!

Speed was rehearsed down in Wellington, prior to their South Island tour, ahead of the Auckland season. This meant a very different timeline leading into the production, and meant that our content creation fell on a very different schedule. Unable to use our regular rehearsal photographer, we called in Pōneke-based photographer Stephen A'Court, to jump into their rehearsals in Lower Hutt. It was a surprise that the images looked more like production photos than rehearsal shots, and while I don't think it harmed the campaign, it may have confused the storytelling for punters looking to buy tickets. This is a great learning for future productions rehearsed outside of Auckland.

We were able to nab some time with Jo, Issy and the rest of the team, to film *Inside the Rehearsal Room* during a visit to pitch at the PANNZ Arts Market. It was a hustle to get this shot between a packed Arts Market schedule, but ultimately was well worth it.

Finding ways to make the production, and hence marketing, more accessible, became a huge focus on this production. Outside of physical accommodations, making the communication around the show more accessible for our audience members was a key pillar of this strategy. We had wonderful support from Barbarian, their Access Writer Pelanakeke Brown, and Katie Querin from Arts Access Aotearoa, who guided us on how to generate, structure and present access information. This turned into quite a time consuming task, however we've identified parts of the access toolkit that are manageable to rollout for other productions in the Silo calendar. In the future, where a show has such a specific focus on accessibility, it may be wise to bring on a team member who can focus solely on these aspects.

Aligned with this, a significant amount of time was spent on outreach to organisations working with people with ADHD and neurodiversity – this was challenging for several reasons: many of the groups in Auckland around ADHD are informal and community driven, often within private Facebook or Whatsapp groups, so it may have felt heavy handed for a large organisation to ask for help with promotion; many of the organisers wanted to see the production before they felt comfortable recommending it; and much of the promo that did happen was through private eDMs, direct contact, and within these private groups, so it wasn't always clear to us what was going out. Given Silo hasn't collaborated with many of these groups before, we need to allow some time to build relationships, and I expect the next time we get in touch with relevant work, the response will be warmer.

By the end of the campaign, we had released:

- Campaign imagery and video, by Frances Carter & Colenso BBDO
- Rehearsal room photography by Steven A'Court
- An 'Inside the Rehearsal Room' video series by Harry Matheson
- Production images shot by Andi Crown
- Opening night party images by Jinki Cambronero

- Opening night vox pops by Harry Matheson

This content drove our digital campaign across:

- Meta (Facebook and Instagram)
- LinkedIn
- Google (Google and YouTube Ads)
- NZME channels
- Q Theatre channels
- NZ Intl. Comedy Festival channels

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

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

Achievements

- Positive critical response
- Positive, and plentiful audience feedback
- Multiple publicity stories secured
- New access initiatives successfully integrated into the campaign

Challenges

- Connecting with the neurodiverse community
 - While we did make connections through multiple channels by the end of the campaign, activating key players in the community was tricky on this production – organisations were hesitant to promote the show without seeing the work first, so this delayed some of our word of mouth reach. Many of the organisations we were working with and contacting weren't familiar with Silo's work, as these are spaces we haven't reached into regularly, so there was some more convincing required to help spread the word. On reflection, promoting to organisations around neurodiversity may have been a more successful strategy – for example, targeting experts in the field to share with their colleagues, rather than sharing the messaging to the neurodiverse people they work with, may have gotten us more uptake.
- Public Holidays
 - This challenge was well signalled during the programming process, so while it wasn't a surprise we were caught between Easter and ANZAC Day, it did make sales difficult - particularly for the days between Easter and ANZAC where we know many workers took an extra long break. To mitigate the impact, we used these as opportunities to discount tickets early in the season to drive early word of mouth, which was partially successful. Reflecting on the sales for the season, the Easter period shows a clear dip in sales, while ANZAC Day didn't slow sales to the same extreme – a great learning for future seasons.

Audience Analysis

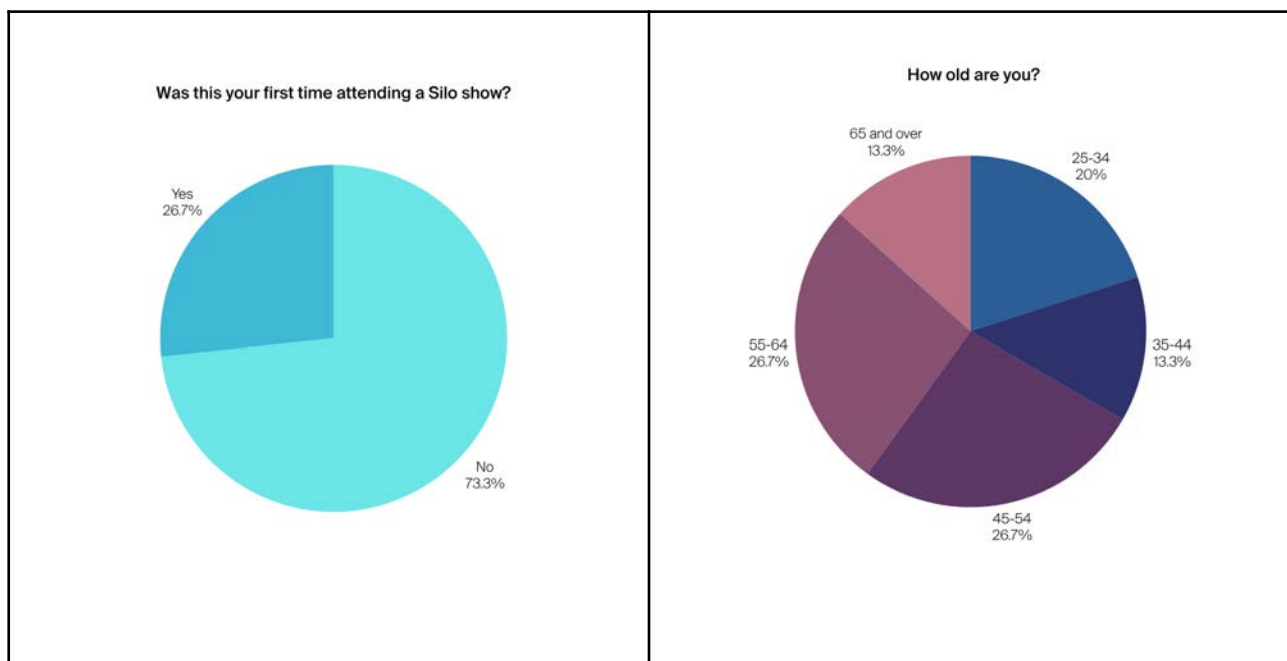
We only had a limited number of audience members opt in to hear from Silo after the show, and despite distributing the post show survey via multiple platforms, responses were limited. While the written answers give great insight into how this group responded to the work, statistical analysis is limited due to the small sample size.

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

- Yes - 26.7%
- No - 73.3%

When asked “How old are you?”, respondents answered:

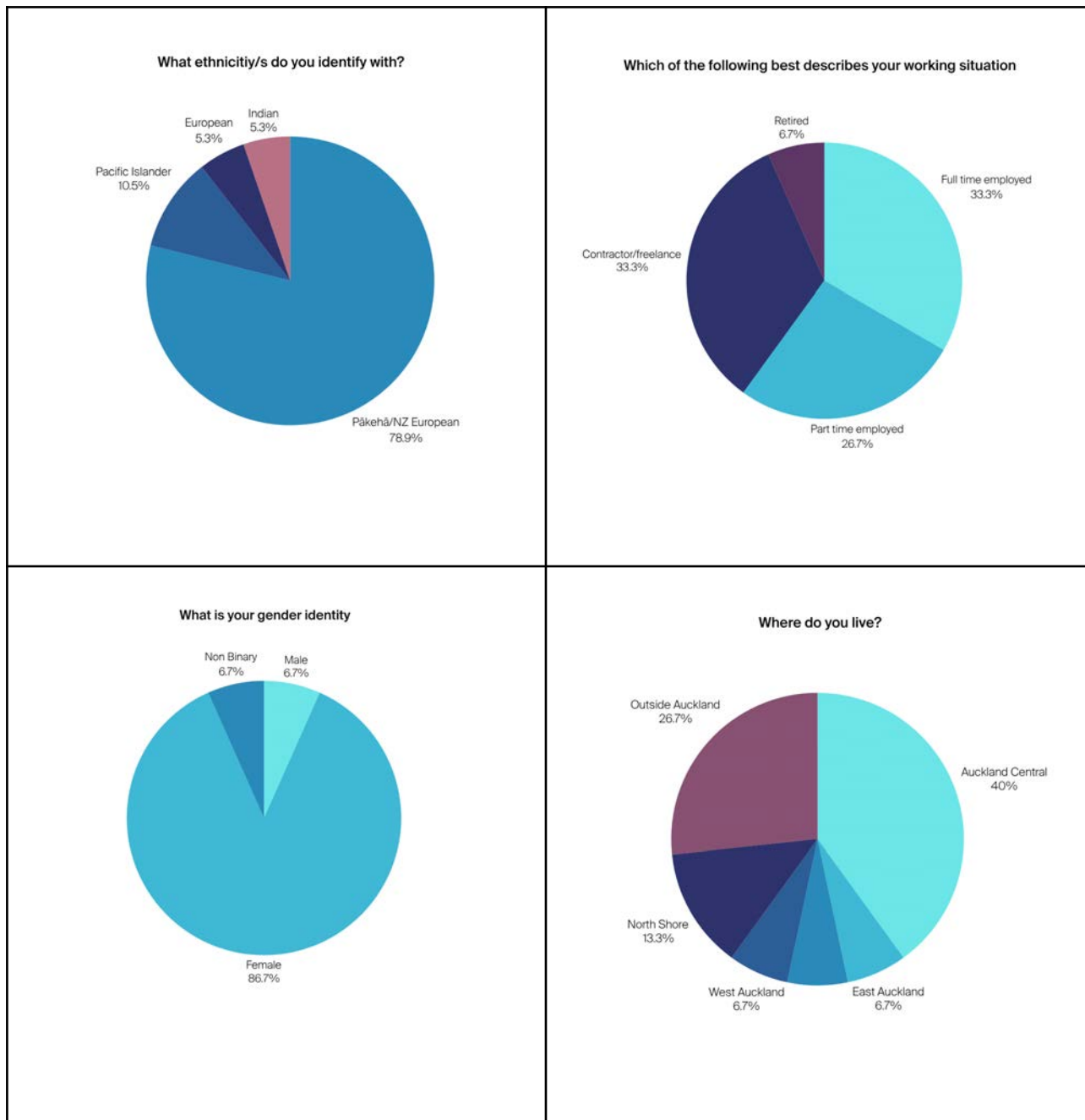
- 15-19 - 0%
- 20-24 - 0%
- 25-34 - 20%
- 35-44 - 13.3%
- 45-54 - 26.7%
- 55-64 - 26.7%
- 65+ - 13.3%



Of those who responded to our question ‘How do you describe your cultural identity?’, we understand that approximately 78.9% identified as Pākehā, 10.5% identified as Pacific Islander, and the remaining 10.6% was split between European and Indian.

Based on the data we have available, 88.5% of audience members live in Tāmaki Makaurau, with the majority residing in Auckland Central (40%), followed by North Shore (13.3%) and West and East Auckland (6.7% each). Notably, 26.7% indicated they do not live in Auckland. Due to the small sample size, we assume this is skewed due to out of town audience members being highly engaged in the show and more

likely to complete the survey. More investigation is needed to confirm that over a quarter of the audience came from out of town.



Many audience members had a strong, positive reaction to the work, praising Jo's artistry, gaining personal and external insight, and enjoying the comedy of the piece. Here's a selection of comments from across our social media channels:

- "A must-see! Exquisite eye-opening, mind-altering (in-a-great-way) theatre!! 🌟 Ngā mihi nui Jo and team! 🙌🙌🙌"
- "Such an amazing show!! You will be laughing and crying all at the same time!! Do you think you have ADHD, or know someone who does... This comedy is ridiculously clever and fast paced. Blink, and you will miss something hilarious!"
- "Loved this show 🥰 a whole special experience, Jo's raw honesty, some great laughs. It's layered and I keep thinking about it, unpacking new moments and discoveries."
- "Absolutely stunning show. Brilliant performance."

- *"My friend and I came to Speed is Emotional last night. We both laughed so much, and cried."*
- *"I can't express how much I loved this. I'm coming a few more times and bringing people in my life who will resonate. So brilliant"*

This sentiment was reflected in the critical reviews.

Review highlights:

- **Theatreview** - [Speed is Emotional – Theatreview](#)
 - *"I enjoyed and appreciated Jo Randerson's Speed is Emotional and you will too. It's unique, and you really should see it."*
- **Bad Apple** - [Speed is Emotional — A Response \(In Which I Make it All About Myself\)](#)
 - *"I would rewatch this performance in a heartbeat"*
- **Craccum** - [Theatre Review: 'Speed is Emotional' by Jo Randerson](#)
 - *"You might feel unsure at first—inquisitive about the metallic curtain backdrop, mildly amused by the erratic props, or perplexed by the abrupt rhythmic gymnastics routines (yes, that part is real). But trust me: this is the kind of surprise you don't want to miss."*
- **Dramatic Pause** - <https://dramatic-pause.ghost.io/speed-is-emotional/>
 - *"Randerson is a singular performer and artist; they're your favourite theatremaker's favourite theatremaker. Any chance to see them onstage is a massive treat."*
- **Black Guard Reviews** - <https://blackguardreviews.blogspot.com/2025/>
 - *"Speed is Emotional is a bold, brilliant piece of theatre. It's a show that fizzles with life, jokes, tangents, tears, and truths. It's also a love letter — to the arts, to neurodiversity, to queer joy, and to the strange, speeding rhythms of a brain that refuses to be boxed in."*

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

- *So many people feel negative about not being what is termed 'normal'. This impacts badly on their feelings of self worth, disproportionately increasing the existential struggle we all have; and impacts on their ability to participate and contribute to society, in ways that other people take up more space and power in.*
- *We have many neurodiverse family members, so a show like this was especially important for the teenagers — allowing them to see their own identity and experiences validated.*
- *It gave an incredible insight into the adhd experience- I understand my daughter better now.*
- *It opens your eyes to other people's experiences*

When asked, "What conversations has Speed is Emotional sparked for you?", audiences responded with:

- *Feminism, ADHD, how it's so different from one person to another, how beneficial theatre and music and art is to everyone let alone those with ADHD! How awesome it is to have a way to let out energy after a show like that thru singing and chatting on stage*
- *The need for all of us to acknowledge, consider, accept and make room for the experience of neurodivergence in all ways. The need to accept neurodivergence in myself.*
- *Deep discussion with family members who are neurodiverse — we used the show as a vehicle to articulate our own thoughts, experiences and understanding.*
- *Has made me more comfortable/understanding of adhd and how it can feel for some people in their experience of it*

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

- *SiLO creates and presents shows that push boundaries, take risks and are entertaining with high production values. SiLO supports artists who have something to say, are brave and think outside the box.*
- *Theatre is a vital art form and vehicle for stories, and companies like Silo allow a more diverse range of stories to be told.*
- *They are bringing important conversations to the front, in a stylised and contemporary way! They are bold and brave!*
- *Their shows educate me and show me other perspectives as well as entertain*

Media, Publicity, and Outreach

Speed is Emotional received the following media coverage:

- **Print** - Sunday Magazine, NZ Herald - Reset, Mindfood, NZ Herald - Canvas,
- **Radio** - 95bFM, RNZ (Saturday Morning)
- **Online Editorial** - bad apple, Andrew Whiteside, The Spinoff, Capsule
- **Online Features/Listings** - The Urban List, The Spinoff (Events Calendar), Denizen, Eventfinda, Our Auckland, Heart of the City, Discover Auckland, The Big Idea, bFM Entertainment Guide, Neighbourly, NZ Herald, Craccum, Debate
- **Reviews** - Black Guard Reviews, Theatreview, Craccum, Dramatic Pause

The Numbers

Looking at the data, the campaign consisted of:

Programmes

700 distributed

Paid Digital Results

Meta

Impressions: 350K

Reach: 96.4K

Clicks: 8K

Engagement Rate: 8.2%

Google

Impressions: 218K

Clicks: 2,913

CTR: 1.34%

Organic Social Results

Facebook Reach: 15.9K

Facebook Interactions: 253

Facebook Clicks: 55

Instagram Reach: 36K

Instagram Views: 60.5K

Instagram Interactions: 2,120

Street Posters

20 x MAX A0 posters

11 sites

2 weeks

+ 25 Cafe Poster sites across 4 weeks

eDMs

8200~ subscribers

48% average open rate

1.56% average click rate

Budget

Budget: \$14,700

Actual Spend: \$13,672.13

Tickets

Paid: 970

Total: 1286

Campaign Images



Rehearsal Images - Stephen A'Court



Opening Night - Jinki Cambronero



Production Images - Andi Crown



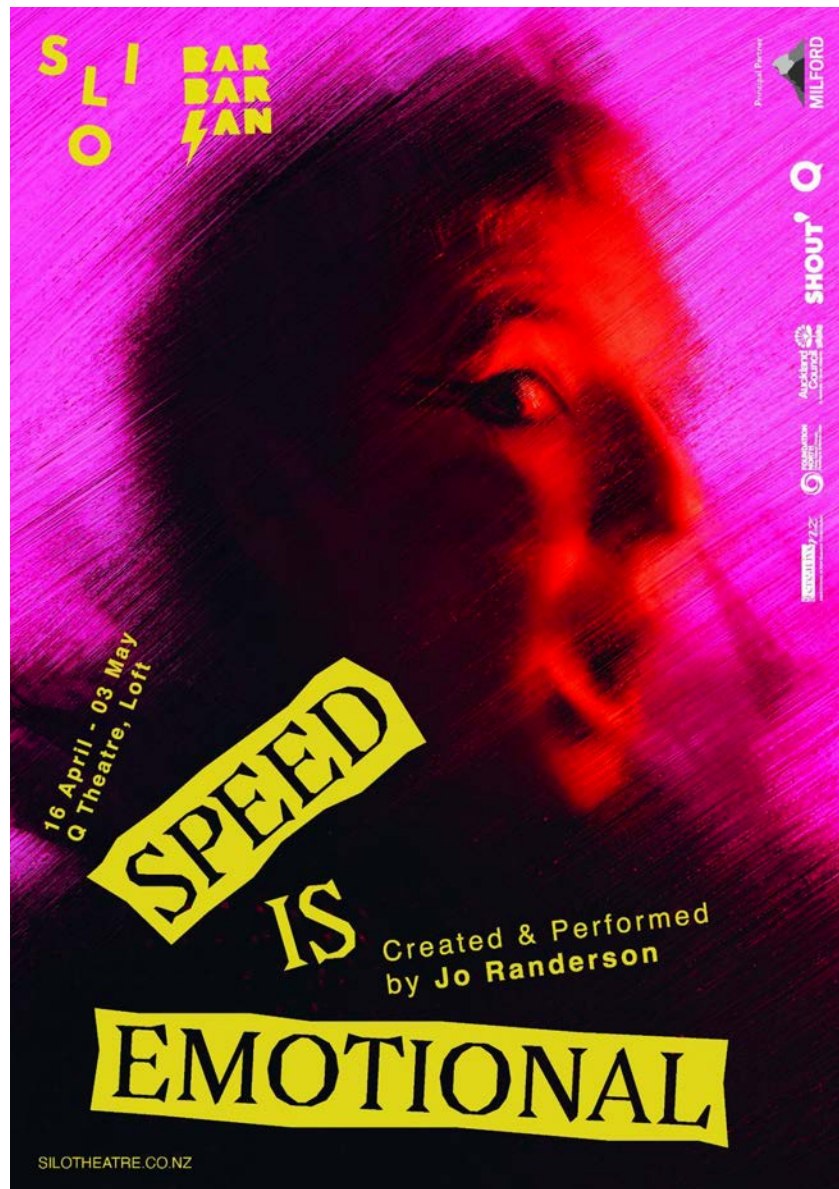
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16 April - 03 May
Q Theatre, Loft

SPEED
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Created & Performed
by Jo Randerson

EMOTIONAL



Campaign Images - Frances Carter

Marketing Report

Taniwha



Created & Composed by Leon Radojkovic
Presented in partnership with Auckland Live

26 June - 13 July
Herald Theatre, Aotea Centre

Campaign Overview

On a bustling building site in Aotearoa, something extraordinary is stirring – the ground is shaking, the hills are shifting, and huge blue mushrooms are growing out of the portaloos! There are two shifty men in suits skulking around town, but Mereana and her tenacious buddies are on the case...

When they discover a taniwha in their neighbourhood is being disturbed by new construction, Mereana knows it's up to them to stop the development and protect its home.

With a score by award-winning composer Leon Radojkovic, invoking the spirit of 80s and 90s adventure flicks and Miyazaki anime, Taniwha is an audacious Aotearoa adventure for the whole whānau – a tale of courage, community, environmental guardianship, and fighting for what's right.

From the creators of Silo Theatre's much-loved production of Peter and the Wolf, in collaboration with visual artists Lissy and Rudi Robinson-Cole (Wharenuī Harikoa), Taniwha bursts onto the stage in vibrant technicolour, packed with live music, puppetry, and videography. Featuring a revolving cast of narrators, get ready for a one-of-a-kind, magical experience in the theatre.

Suitable for anyone aged 5 and up.

Silo's second show for 2025, *Taniwha*, was a magical adventure about saving the home of a taniwha, seen through the eyes of young Mereana and her tenacious buddies. Silo hasn't presented a work so clearly targeted at young audiences since 2017's *Peter and the Wolf*, so for the marketing campaign we went right back to basics, starting with which elements of our traditional marketing rollout we'd retain, and then looking for new outlets and channels to reach parents and families, while still ensuring the die-hard Silo audience knew that *Taniwha* was worth attending even if you didn't have a little ones in tow. Unfortunately, as is the nature of family work, our *Peter and the Wolf* audience have grown up considerably since 2017, so we went searching for a new generation of budding theatre-goers to share the magic with.

Given that we exceeded both audience and financial targets, it's safe to say that the strategy was a success! We ran a very successful campaign with Auckland for Kids as a tentpole in the campaign – their broad reach and highly engaged audience made them a natural fit for the show, and their team were happy to deliver extra value after getting so excited about the work. The campaign included editorial, listings and giveaways across social, eDM and the Auckland for Kids website.

Our own organic social media posts, along with the audience survey results, prove we reached new audiences, hitting between 28-69% 'non-followers', much higher than our regular posts. This also contributed to hitting our 2025 Instagram growth target over 6 months early! Follower growth is strong, and if this trend continues, may eclipse Facebook as our largest platform in the future. We continued with trying to find novel ways to engage our audience on social media, including a spot the difference and 'Find the Magic in Your Backyard' competitions – results on these were very low, and our highest engagement continues to be on our top quality content.

Giveaways across the board were very successful; in contrast to giveaways for 'adult' shows, the *Taniwha* giveaways run through external outlets garnered significant numbers of entries and reached a broad audience across Auckland. For future family work, giveaways should form a key part of the marketing campaign.

The foyer activations helped make the space more welcoming to families, improving the audience experience, and helped drive our word of mouth through extra mentions of social media (and even a few mentions in the reviews!). Much of this work was scaffolded by our access work on *Speed is Emotional*, so it was great to put those learnings into use on another production.

By the end of the campaign, we had released:

- Season imagery and video, by Frances Carter & Colenso BBDO
- Campaign imagery and video, by Toaki Okano, Colenso BBDO & Daniel Williams
- Rehearsal room photography by Harry Matheson
- An 'Inside the Rehearsal Room' video series by Harry Matheson
- Production images shot by Andi Crown
- Opening night vox pops by Harry Matheson, including show footage by Josh Siu

This content drove our digital campaign across:

- Meta (Facebook and Instagram)
- LinkedIn
- Reddit
- Google (Google and YouTube Ads)
- NZME digital channels
- Auckland Live digital channels including website, social and eDMtw

- Kidspot
- Auckland For Kids

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

- Shout street posters, cafe posters and flyer drops
- NZ Herald print advertising
- Auckland Live venue placements including Aotea Centre, Aotea Square, The Civic and the Bruce Mason Centre

Achievements

- Positive critical response
- Positive, and plentiful audience feedback
- Multiple publicity stories secured
- Audience and financial targets surpassed
- Great content created
 - For this season I brought our content creation timeline forward, and was able to get a videographer in during production week to capture footage of the show. This was invaluable in creating our vox pops video, given how quickly show footage communicates what the production experience is like - we'll be carrying this forward for future productions.

Challenges

- Finding a new audience
 - Given the target age bracket for *Taniwha*, creating this marketing campaign meant going back to the drawing board and starting from scratch around many aspects, from tailoring copy to selecting media outlets. While this meant that setup for the campaign took more time and thought than rolling out some of our usual activity, it was a great opportunity to go back to basics and reassess each aspect of a 'regular' Silo marketing campaign.
- Communicating the experience
 - Myself and the team spent much of the *Taniwha* campaign figuring out how best to communicate the multi-layered, rich experience of attending the production. Given *Taniwha* is traditional in the sense that you sit in the dark and watch performers do something on stage, but highly innovative in exactly what they're doing on the stage – while challenging to try to distill the experience into pithy copy or an image for the social media feed, it was another great opportunity to look at Silo's product with fresh eyes, especially from the perspective of someone who isn't regularly attending live performance, and I think this refresh will feed in positively to future campaigns.
- Publicity
 - We may have been fighting some perceptions that family work isn't as worthy of media space as a 'regular' show, but publicity does prove difficult for most shows in this climate. While that has more to do with the state of the media industry than anything else, we keep battling for every mention we can!

Audience Analysis

The following data is drawn from the *Taniwha* post-show audience survey.

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

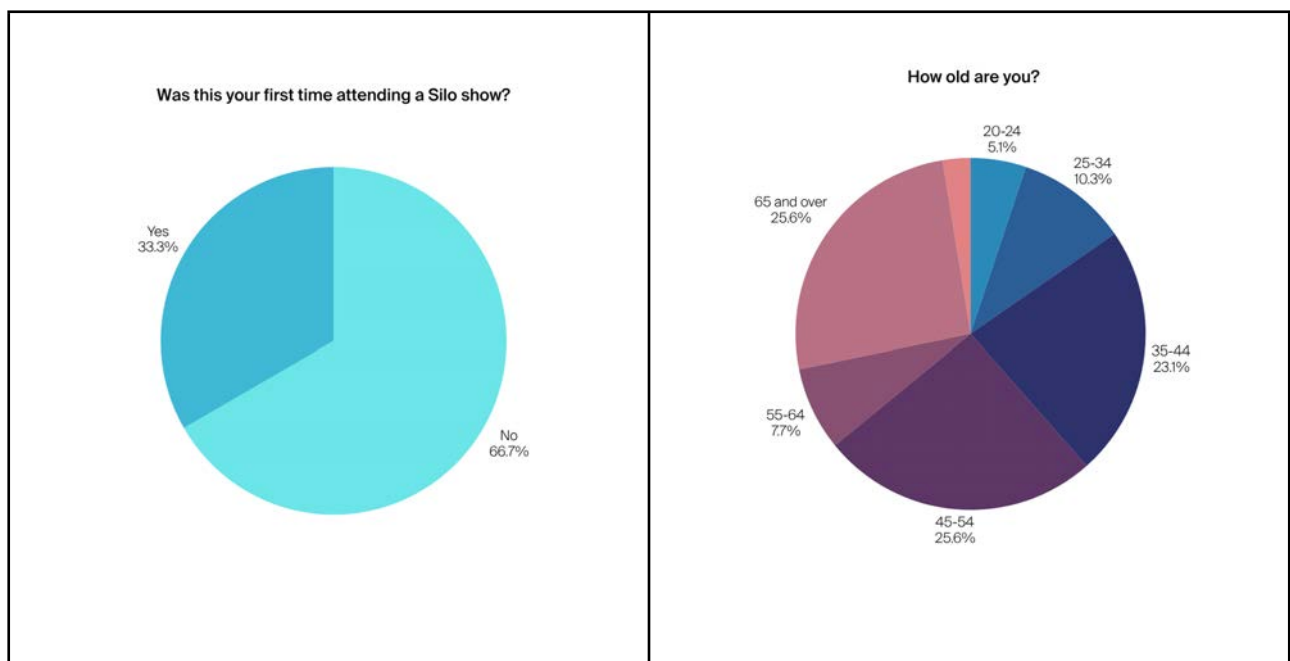
- Yes - 33.3%
- No - 66.7%

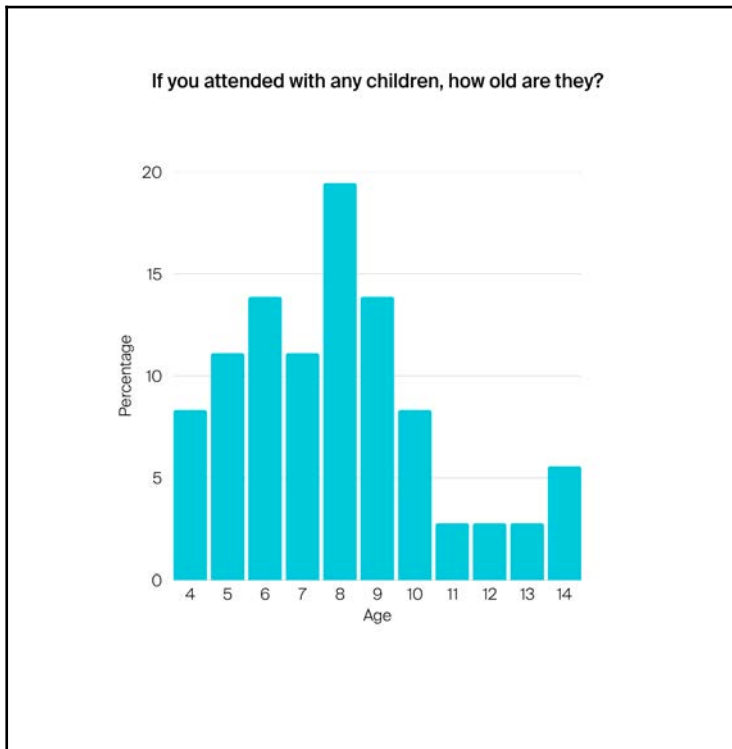
When asked “How old are you?”, respondents answered:

- 15-19 - 2.6%
- 20-24 - 5.1%
- 25-34 - 10.3%
- 35-44 - 23.1%
- 45-54 - 25.6%
- 55-64 - 7.7%
- 65+ - 25.6%

When asked “If you attended with any children, how old are they?”, respondents answered:

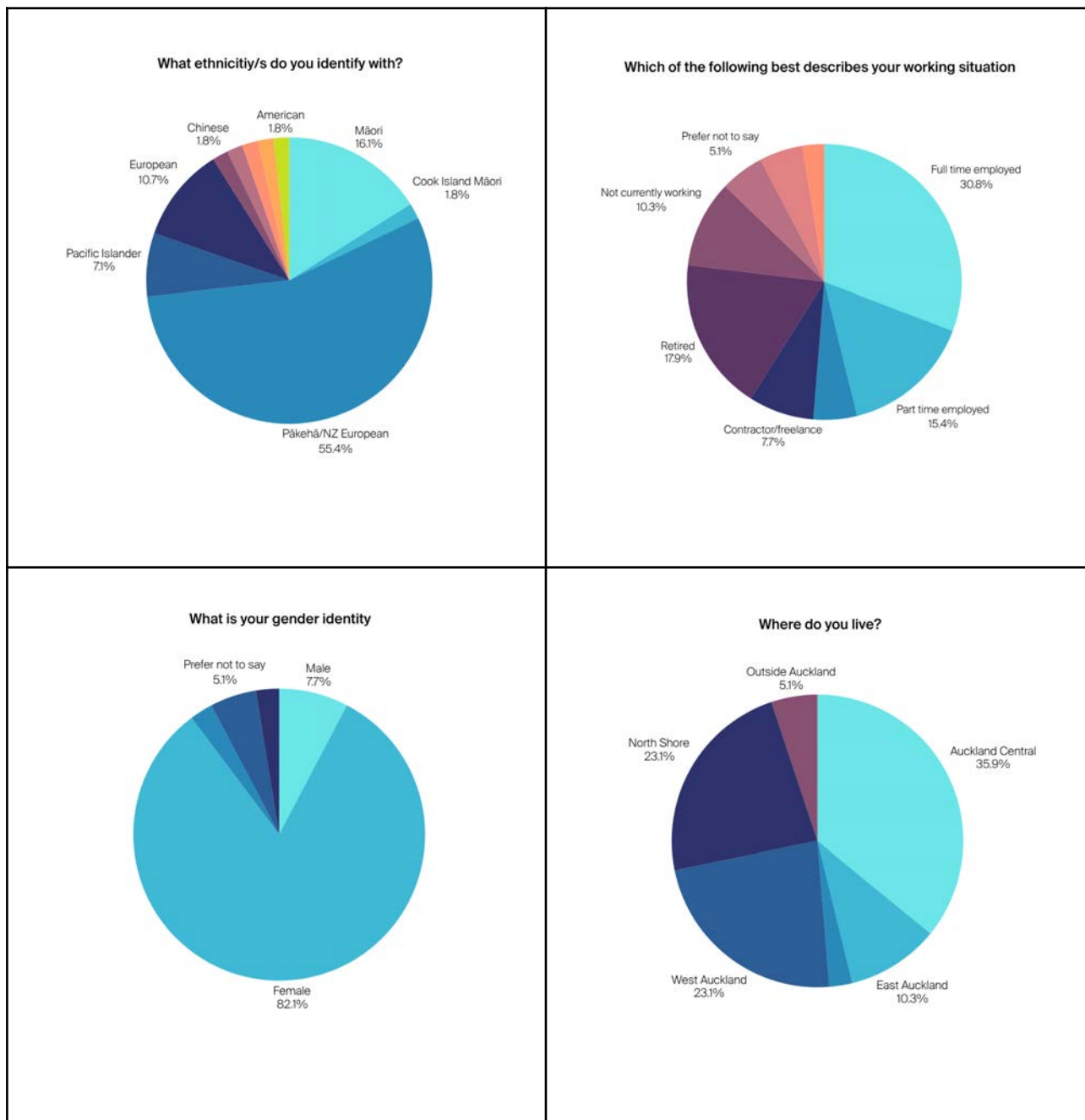
- 4 - 8.33%
- 5 - 11.11%
- 6 - 13.89%
- 7 - 11.11%
- 8 - 19.44%
- 9 - 13.89%
- 10 - 8.33%
- 11 - 2.78%
- 12 - 2.78%
- 13 - 2.78%
- 14 - 5.56%





Of those who responded to our question ‘What ethnicity/s do you identify with?’, we understand that approximately 79.5% identified as Pākehā/NZ European, 10.3% identified as Pacific Islander, 23.1% identified as Māori, 2.6% identified as Cook Island Māori and the remaining 28.4% was split between European, Chinese, Indian, Latin American, and Japanese. *Please note this percentage is more than 100% due to multiple choice.

Based on the data we have available, 88.5% of audience members live in Tāmaki Makaurau, with the majority residing in Auckland Central (35.9%), followed by North Shore (23.1%) and West Auckland (23.1%), East Auckland (10.3%), and South Auckland (2.6%). 5.1% indicated they do not live in Auckland.



Many audience members had a strong, positive reaction to the work, praising the puppetry, gaining personal and external insight, and enjoying the comedy of the piece. Here's a selection of comments from across our social media channels:

- *"Absolutely brilliant little show. Went opening night with a friend and will see it again with my grandson!" – Facebook*
- *"One of the most fascinating shows I've ever seen. Beautiful and enchanting." – Instagram*
- *"Kia ora team- Silo, Thank you so much for Friday night: my plus one Rula and I LOVED IT! Such a visual feast.. it triggered a flood of happy childhood memories of reading books; and inspired me to seek out my favourite and flick through it again: The Lorax. I've already shoulder tapped friends with kids and grandkids and encouraged them to book. All good wishes and vibes for the season." Email*
- *"LOVED it. Thanks @silotheatre, you're amazing! 🍌🍌" – Instagram*

This sentiment was reflected in the critical reviews.

Review highlights:

- **Theatreview - [Taniwha – Theatreview](#)**
 - *“Taniwha is high quality, lush theatre which succeeds in appealing to its young audience, while also having plenty to keep older audiences engaged. It is of international festival standard, and I hope it can tour – it’s always risky making big works like this, and this piece fully deserves to succeed. Go see it.”*
- **Andrew Whiteside – [Review: Taniwha - Andrew Whiteside](#)**
 - *“One hell of an amazing show”*
- **Black Guard Reviews – <https://blackguardreviews.blogspot.com/2025/06/taniwha-2025.html>**
 - *“a remarkable achievement in live theatre. It combines artistic innovation with cultural storytelling in a way that feels fresh, fun, and deeply rooted in the Aotearoa experience.”*
- **Red Raven News - [Taniwha – Herald Theatre, Auckland 27 June 2025: Theatre Review](#)**
 - *“Disarming, charming and alarmingly special! I promise – you’ve never seen anything quite like it. Theatre, puppetry, storytelling, behind the scenes, multimedia – layers and layers of compelling performance – are there enough superlatives to describe it?”*

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

- *“Taniwha provokes thoughts about our role as Kaitiaki, standing up for what we believe in, and the joy of performance. It was great for all age groups.”*
- *“It is high quality entertainment that inspires conscious caring for our earth.”*
- *“We are Maori so it was important to see stories that incorporate our mythology.”*
- *“It inspires us in its creativity and empowers children and young people to be involved in issues that affect them and the future.”*

When asked, “What conversations has *Taniwha* sparked for you?”, audiences responded with:

- *“Our children loved the show and were inspired by the themes, afterward we talked lots about kaitiakitanga, and about the brilliance of puppetry!”*
- *“Lots of conversations with 5 yo granddaughter around looking after the land and environment, also how things she may see on TV could be created. It was so fabulous having the 2 views, screen and reality. Children just accept what they see on TV.”*
- *“The importance of live theatre productions like this for children, and how many fun and magical effects were woven into this production.”*
- *“Conversations about cultural awareness, preserving the indigenous stories of Aotearoa and supporting more live theatre, especially original work.”*

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

- *Access to small theatres with fabulous productions like taniwha is very important, we're lucky to have it reasonably close and at prices we can afford, so very pleased to have been able to introduce our granddaughter to something different than movies and TV for entertainment.*
- *Silo makes work that no one else makes. They are a vital part of the creative eco system in Auckland.*
- *Unwavering commitment to telling stories that add to culture and make you think with charm and craft.*

- *They make work unlike any other and bridge nicely the space between small and large theatrical productions, and that they are amazing at highlighting the talent that are part of their shows.*

Media, Publicity, and Outreach

Taniwha received the following media coverage:

- **Print** - Central Leader, NZ Listener, Sunday Star Times, Herald on Sunday, Woman's Day
- **Radio** - 95bFM, RNZ (Afternoon & Culture 101), Radio Waatea
- **Online Editorial** - Scoop, Family Times, The Big Idea, Kidspot, What Now, Denizen, The Urban List, Auckland for Kids
- **Listings** - AA Directions, Australian Women's Weekly, Arrival Magazine, Channel Magazine, Denizen, Destinations Magazine, Eastlife, YourEx, Gekkan, Good Magazine, Jet Star, Kia Ora, MiNDFOOD, M2 Man/Woman Magazine, NZ Life and Leisure, Ponsonby News, Verve, The Spinoff, The Urban List, Lets Go Kids, The Theatre List
- **Reviews** - Theatreview, Andrew Whiteside, Black Guard Reviews, Red Raven Media

The Numbers

Looking at the data, the campaign consisted of:

Programmes

700 distributed

Paid Digital Results

Meta

Impressions: 229K

Reach: 91K

Clicks: 11K

Engagement Rate: 11.8%

Google

Impressions: 106K

Clicks: 1,867

CTR: 1.76%

Organic Social Results

Facebook Reach: 22.2K

Facebook Views: 34.7K

Facebook Interactions: 345

Instagram Reach: 39K

Instagram Views: 81.6K

Instagram Interactions: 1,711

Street Posters

20 x MAX A0 posters

11 sites

2 weeks

+ 50 A4 posters distributed to cafes, dairies etc.

+ 2500 flyers distributed to cafes, dairies etc.

eDMs

8600~ subscribers

47% average open rate

1.12% average click rate

Budget

Budget: \$14,700

Actual Spend: \$13,659.89

Tickets

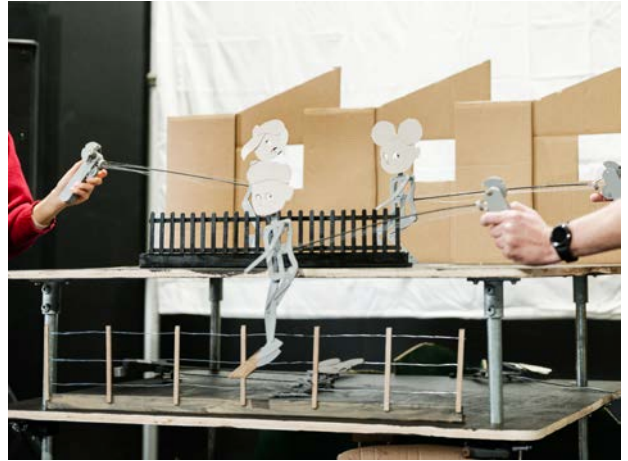
Total Paid: 2807

Total Attendance: 3498

Campaign Images



Rehearsal Images - Harry Matheson



Production Images - Andi Crown





SILO THEATRE, IN PARTNERSHIP
WITH AUCKLAND LIVE, PRESENTS

TANIWHA

CREATED & COMPOSED BY LEON RADOJKOVIC

26 June - 13 July | Herald Theatre, Aotea Centre



AUCKLAND LIVE

SILO

Campaign Images - Toaki Okano

Marketing Report

The Milford Asset Management Season of

Mother Play: a play in five evictions



By Paula Vogel

4–20 September
Q Theatre, Rangatira

Campaign Overview

Meet Phyllis, the Herman family matriarch, armed with gin and cigarettes, clinging to long-unfulfilled dreams. Her children, Carl and Martha, are on the cusp of adulthood in a rapidly changing America, ready to spread their wings and embrace new freedoms – but they're not getting away from Mother that easily.

Set against a backdrop of societal upheaval and spanning over four decades, whip-smart dialogue and surreal comedy give way to painful vulnerability as the Hermans expose their roots and move house again. And again. And again.

Phyllis might tolerate the cockroaches, landlords, and casual violence that permeate their existence, but can she handle the new-found sexual liberation of the 70s and 80s invading her own home? Being confronted by her children's evolving identities might just drive her over the edge.

Mother Play is an absurd, funny, and unflinching exploration of family, identity, and the ties that both bind and break us, from Pulitzer Prize-winning playwright Paula Vogel (How I Learned to Drive). A poignant and hilarious new American classic for the 21st century.

Hot off its critically-acclaimed run on Broadway in 2024, Mother Play makes its Aotearoa debut with Silo in 2025 and stars theatre legend, Jennifer Ludlam.

Silo's third show for 2025, *Mother Play: a play in five evictions*, explored the trials and tribulations of a family of three, set against the backdrop of a rapidly changing America. Infused with irreverent, camp energy, and coloured with a Lynchian style as viewed through Sophie's Roberts eyes.

Performed in Q Theatre Rangatira, *Mother Play* had ambitious financial and audience targets, to be met over the shortest performance season of the year, given the increased capacity. We pitched the show as a modern American classic in the vein of Tennessee Williams and Eugene O'Neill, highlighting the prestige of its multi-award winning writer Paula Vogel, the all-star cast, and recent smash-hit runs on Broadway and with Melbourne Theatre Company. This didn't seem to hit with Auckland audiences or media, as we didn't see particularly strong performance on this sort of content, and supports our anecdotal knowledge that Aucklanders aren't hugely enticed by any given script's international success. Our best performing content was the launch of the cast, when we launch new content (eg. the first rehearsal images post) and the launch of our \$25 tickets - which leads us to:

Audience behaviour shows us that they felt ticket prices were too high, and this contributed to low sales. After launching \$25 tickets mid-season, we saw a notable spike in sales, and post-season, audiences let us know they thought the show was too expensive in our audience survey, with 50% answering that the price was too high.

We generated a significant amount of digital content to support this campaign, potentially too much content – we garnered higher reach and views, but our engagement rates fell, indicating that we oversaturated the market. Heading into *D.R.A.G.* I've noted to reduce the content output, and potentially post less often, with more content in each post, and finding ways to vary our content more, to capitalise on the uptick in engagement when we present something new.

Mid-rehearsal, we produced a publicity shoot with elements of the set and our full cast, which were not in place when we shot the hero imagery. This was a good investment, as some media did pick up the new images, and we felt it was closer in tone to the actual show.

Post-season we caught up with our Digital Ad Manager, Paul Stothers, to reflect on *Mother Play* and optimize our digital ad strategy moving forward. He feels our campaigns are performing well, benchmarked against his other arts and culture clients, but suggested we could increase our performance by topping up our show campaign budget by up to 25%. We're trialing this new spend for the *D.R.A.G.* campaign.

By the end of the campaign, we had released:

- Season imagery and video, by Frances Carter & Colenso BBDO
- Campaign imagery and video, by Toaki Okano & Colenso BBDO
- Rehearsal room photography by David St George
- An 'Inside the Rehearsal Room' video series by Harry Matheson
- Production images shot by Andi Crown
- Opening night vox pops by Harry Matheson
- Opening night photo by Jinki Cambronero

We also filmed a production teaser video with Curtis Vowell, however decided to not release this – instead we made some great learnings about what does and doesn't work when capturing show footage.

This content drove our digital campaign across:

- Meta (Facebook and Instagram)
- LinkedIn
- Reddit
- Google (Google and YouTube Ads)
- NZME digital channels

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

- Shout street posters, cafe posters and flyer drops
- NZ Herald print advertising
- Verve print advertising
- Q Theatre venue placements including posters and outdoor banner

Challenges

- Creating Hype
 - While we received positive to mixed responses online, we weren't able to realise a post-opening sales spike – this show simmered rather than boiled, and with an ambitious target to reach, we needed it on a jet burner. Based on the survey responses, the significantly older audience (compared to Silo's usual audience) probably contributed to this, as generally the 65+ demographic is less online. We also struggled to find a topical thread in the work that would reframe it as a piece of art that must be viewed in the here and now. Paula alluded to the topicality in her RNZ interview, which aired later in the rehearsal period, and while we repurposed that content in multiple ways to capitalise on this, it was difficult to translate what she was communicating, into our marketing campaign. It may also have to do with the American origin of this; she feels it speaks deeply to the current state of America, which may be outside the frame of reference of Auckland audiences. This was also alluded to in the audience feedback: "it felt as if it were a play aimed at middle America, not city NZers."
- Publicity
 - While we did secure a selection of quality pieces, including a remarkable RNZ interview with Paula Vogel, we struggled to secure a keystone piece of media, like a TV segment or cover story. This seems to be due to the cast being oversaturated in the media, not something we can control, but a struggle to deal with nonetheless.
- Outreach
 - Outreach to, and support from, the community is a key part of our campaign, and important to help us reach outside of the Silo network. *Mother Play* seemed particularly difficult to drive for, resulting in some story shares from the industry, and a few on feed posts. We thought that the Shortland Street audience would be fertile ground for this, given Amanda and Jen's involvement, and tried to target them through fan Shortland Street groups – this was stymied by the various group admins who did not approve posts, or banned me from groups for unauthorized promotion. We'll try this strategy again in future, as it was successful for *Taniwha*, but needs to be tested show to show.

Audience Analysis

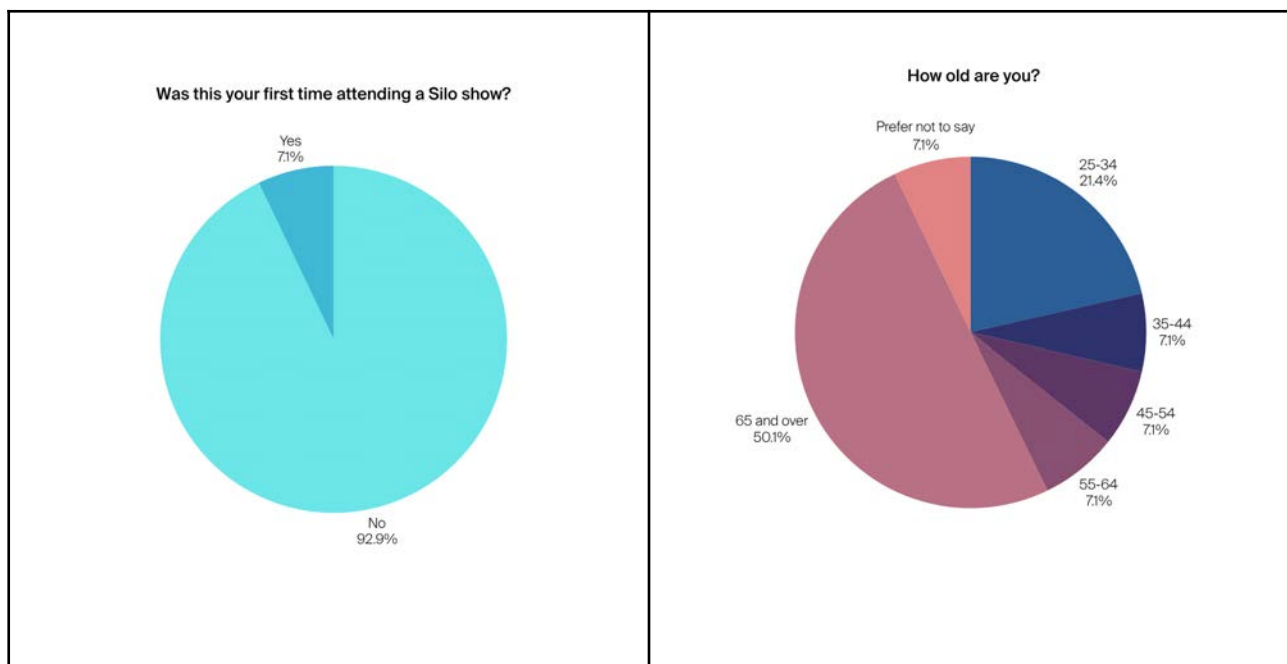
The following data is drawn from the *Mother Play* post-show audience survey.

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

- Yes - 92.9%
- No - 7.1%

When asked “How old are you?”, respondents answered:

- 15-19 - 0%
- 20-24 - 0%
- 25-34 - 21.4%
- 35-44 - 7.1%
- 45-54 - 7.1%
- 55-64 - 7.1%
- 65+ - 50%
- Prefer not to say - 7.1%



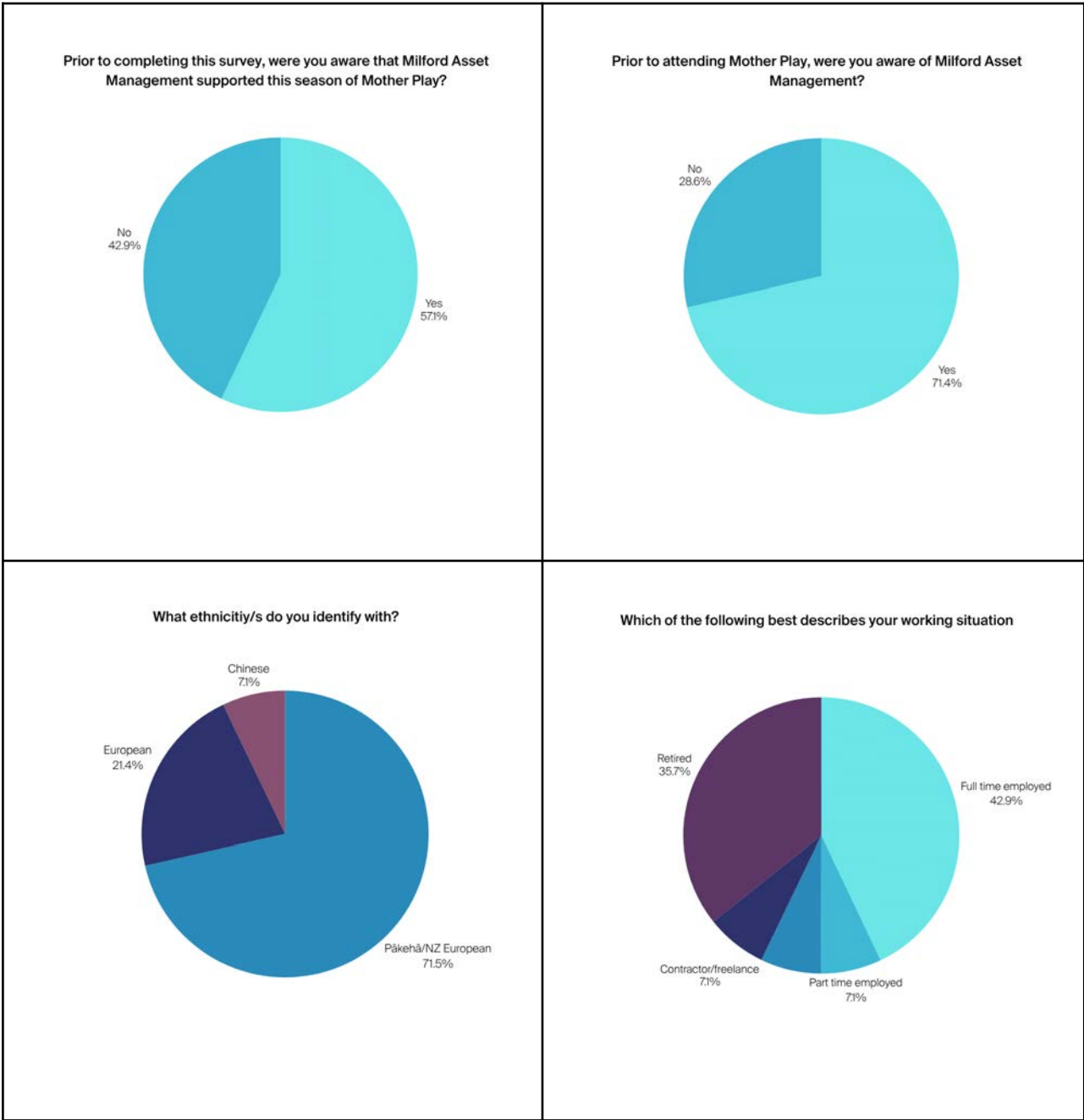
Of those who responded to our question ‘What ethnicity/s do you identify with?’, we understand that approximately 71.4% identified as Pākehā/NZ European, 21.4% identified as European and 7.1% identified as Chinese.

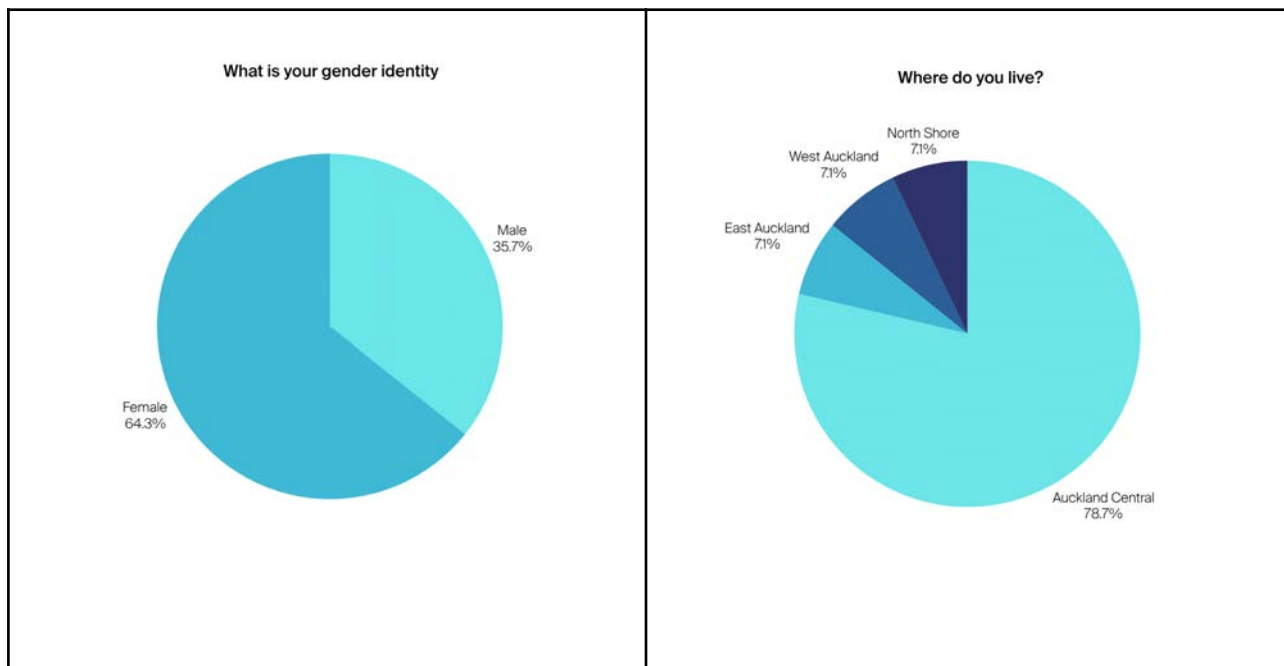
Based on the data we have available, 100% of audience members live in Tāmaki Makaurau, with the vast majority residing in Auckland Central (78.6%), followed by North Shore (7.1%), West Auckland (7.1%), and East Auckland (7.1%).

To support our partnership goals, for the first time, we asked:

“Prior to completing this survey, were you aware that Milford Asset Management supported this season of *Mother Play*?” and “Prior to attending *Mother Play*, were you aware of Milford Asset Management?”

This is incredibly useful data to have available to us, and allows us to more clearly communicate the value of our partnership to Milford Asset Management. See the audience response to these questions below:





Many audience members had a strong, positive reaction to the work, gaining personal and external insight, and enjoying the comedy of the piece. Here's a selection of comments from across our social media channels:

- *I went to the play tonight and it was an absolutely brilliant performance. I highly recommend you go!*
- *Gripping from the start, deeply moving with lovely touches of humour, an amazing piece of theatre. The cast were absolutely superb!*
- *This is a sensational theatre piece. Riveted by the performances last night. Pitch perfect. Genius writing. Don't miss this*
- *Really enjoyed it and agree, the performances were superb. While dealing with tragic situations it also had many humorous moments, thanks especially to Jennifer Ludlam's fantastic portrayal of Phyllis.*
- *Brilliant performance of a brilliant play. All three performers were superb, it was cleverly staged, captivating, tragic, triumphant and even tender*

This sentiment was reflected in the critical reviews.

Review highlights:

- **13th Floor** - [Mother Play \(a play in five evictions\), by Paula Vogel – Q Theatre: 4-20 September](#)
 - "Our cast of just three keep the play tight, bouncing off each other beautifully... This is good theatre craft"
- **Business Desk** – [Mother Play: a play in five evictions by Paula Vogel at Q Theatre | BusinessDesk](#)
 - *Mother Play captures the mess of family: the cruelty, the love, the betrayals, and the impossible hope that one more move will make things better. This is theatre that lingers, theatre rooted in memory. Don't miss it.*
- **Broadway World** – [Review: MOTHER PLAY by Paula Vogel at Q Theatre, Auckland](#)
 - *Auckland is currently privileged to host theatre of exceptional calibre. This is great drama, without a doubt, which offers significant entertainment, and intellectual and emotional engagement for its audience. It provokes thought, resonates deeply, and may indeed touch a nerve or two. Don't miss it!*

- **Theatreview - Renee Liang - [Mother Play – Theatreview](#)**

- *“Disarming, charming and alarmingly special! I promise – you’ve never seen anything quite like it. Theatre, puppetry, storytelling, behind the scenes, multimedia – layers and layers of compelling performance – are there enough superlatives to describe it?”*

Our audience members had the final word in the post-show audience survey. Responses to the prompt “*Mother Play* was an important show to see because:”, included:

- *“It forced (or invited) you to reflect on the relationships in your own life, particularly with your parents, which are never going to be perfect, and therefore to reassess what is really important. I adore when theatre/art provides an opportunity for reflection on the bigger picture of life. It’s not often in the hustle and bustle of life that we can otherwise be reminded to do this.”*
- *“It was insightful, moving, empathetic and well done.”*
- *“It makes you think about the perspectives of both parent and child and the importance of communication and trying to understand perspectives”*

When asked, “What conversations has *Mother Play* sparked for you?”, audiences responded with:

- *“that at the end of the day families have complex dynamics and we end up looking after those who are family with forgiveness and love”*
- *“The quality of the drama and wanting more of it”*
- *“About the cast and crew, families and family dynamics, time, our choices in life.”*

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

- *“We need a vibrant arts community in Auckland to contribute to us being a truly diverse city”*
- *“It provides diverse and high quality theatre opportunities - for audiences and performers alike (important to avoid a professional theatre monopoly)”*
- *“It brings relevant, inclusive, challenging (in a good way) and important shows to Auckland and NZ”*

Media, Publicity, and Outreach

Mother Play received the following media coverage:

- **Print** - Sunday Magazine, Your Ex, NZ Woman’s Weekly, NZ Listener, M2 Woman, Waiheke Gulf News, Kia Ora Magazine, NZ Herald - Canvas
- **Radio** - RNZ - Saturday Morning, 95bFM - Stage Direction, 95bFM - Fashun, RNZ - Culture 101
- **Online Editorial** - Scoop, Andrew Whiteside, Craccum, The Theatre List, Denizen, The Urban List
- **Listings** - Eventfinda, Our Auckland, Heart of the City, Discover Auckland, The Big Idea, bFM Entertainment Guide, Neighbourly, AA Directions, Australian Women’s Weekly, Denizen, Eastlife, Your Ex, Gekkan, Kia Ora, MiNDFOOD, M2 Man/Woman Magazine, Ponsonby News, Verve, Remix
- **Reviews** - Theatreview x 2, 13th Floor, Black Guard, Andrew Whiteside, Business Desk, Broadway World, Red Raven, Craccum

The Numbers

Looking at the data, the campaign consisted of:

Programmes

700 distributed

Paid Digital Results

Meta

Impressions: 302K

Reach: 52K

Clicks: 2K

Engagement Rate: 4.1%

Google

Impressions: 239K

Clicks: 7,950

CTR: 3.32%

Organic Social Results

Facebook Reach: 54.2K

Facebook Views: 259K

Facebook Interactions: 1.1K

Instagram Reach: 49K

Instagram Views: 109K

Instagram Interactions: 1.5K

Street Posters

30 x MAX A0 posters

26 sites

4 weeks

+ 50 A3 posters distributed to cafes, dairies
etc.

+ 2500 flyers distributed to cafes, dairies etc.

eDMs

8600~ subscribers

46.5% average open rate

1.58% average click rate

Budget

Budget: \$16,000

Actual Spend: \$15,808

Tickets

Total Paid: 1656

Total Attendance: 2417

Campaign Images



Production Images – Andi Crown



Rehearsal Images – David St George





Publicity Images – Andi Crown



THE MILFORD ASSET MANAGEMENT SEASON OF

MOTHER PLAY

a play in five evictions

BY PAULA VOGEL





THE MILFORD ASSET MANAGEMENT SEASON OF

MOTHER PLAY

a play in five evictions

BY PAULA VOGEL

4 – 20 September
Q Theatre, Rangatira





Campaign Images - Toaki Okano

Marketing Report

D.R.A.G. (Dressed Resembling a God)



By Daniel Williams & Sophie Roberts with Adena Delights, Slay West & Hugo Grrrl

13 November – 6 December

Q Theatre, Loft

Campaign Overview

Welcome to Lady T's – (allegedly) the longest-running drag club in Aotearoa. A world teeming with fabulous, wild, and outrageous creatures... but the walls are crumbling, the kitty's empty, and this royal family is fighting to keep the doors open and their chosen whānau together.

For one month only, Q Theatre Loft becomes the hottest drag club this side of Karangahape Road – a riot of anthems, glitter, lashes, and rebellion for longtime Silo collaborator Daniel Williams' theatre directing debut.

Starring leading Aotearoa drag performers Hugo Grrrl, Adena Delights, and Slay West, every night D.R.A.G spills the tea, speaks truth to power, and spotlights a different guest performer from the expansive Aotearoa queer community.

Close out 2025 and ring in the silly season with charisma, uniqueness, nerve, and talent in this dazzling, no-holds-barred tribute to the artistry and activism of Aotearoa drag.

R16. This show will definitely be on Santa's naughty list this year...

We finished off the year with a party and a protest with ***D.R.A.G. (Dressed Resembling a God)***!

Performed in Q Theatre Loft, *DRAG* transformed the space into the immersive, and very camp, Lady Ts. Created by Daniel Williams and Sophie Roberts, with input from the cast based on their lived experiences, the show took the audience into the dressing room to show what the queens and kings are really talking about backstage, their values, dreams, and desires. Act two delivers one hell of a drag show, with individual, duo and group numbers from the cast, and the chance to grab drink of the working bar during the interval.

For this campaign we highlighted each of our performers and their unique and varied paths into the drag world, reflecting the key theme of the show that drag performers are not a monolith, and there is so much to discover and enjoy within the world of drag.

We collaborated with groups in and around Karangahape Road, leveraging the street's strong connection to the drag world, and worked with Q Theatre to give the show extra visibility in the lead up to the busy Christmas season, highlight *DRAG* as the perfect offering for end of year functions. We also had the support of our 13+ guest performers who appeared in the show, creating bespoke content for them to share on social media, expanding our organic reach beyond the Silo audience.

By the end of the campaign, we had released:

- Season imagery and video, by Frances Carter & Colenso BBDO
- Campaign imagery and video, by Toaki Okano & Colenso BBDO
- Rehearsal room photography by Andi Crown
- A video podcast series edited by Tim Batt
- Production images shot by Andi Crown
- Opening night vox pops by Harry Matheson
- Opening night photos by Afrina Razi

This content drove our digital campaign across:

- Meta (Facebook and Instagram)
- LinkedIn
- Google (Google and YouTube Ads)
- Your Ex (formerly Express Magazine)

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

- Shout street posters, cafe posters and flyer drops
- NZ Herald print advertising
- Your Ex (formerly Express Magazine)
- Q Theatre venue placements, including posters and outdoor banner

Challenges

- Selling Tickets
 - By all accounts *DRAG* should have popped off – most feedback was really positive (and universally positive for act 2), the digital campaign performed well, we made great connections with aligned venues like Family and G.A.Y, and had support from our crew of guest performers – so now we're unpicking the puzzle around why *DRAG* didn't meet it's target. I think we need to look beyond the marketing campaign and to the broader context

of New Zealand right now, where people's budgets are being stretched thinner and thinner every week. We did have good uptake when we offered cheaper tickets, and I think the Community Tickets we're introducing in 2026 will capture this demand from patrons who simply can't afford the full ticket price.

- Publicity
 - As always, the media environment is very challenging to navigate as an arts org, and securing any publicity is challenging. This was complicated on *DRAG* with the cast's comfort in engaging with external media, based on previous experiences with journalists. In response to this we reimagined our Inside the Rehearsal Room video as a roundtable podcast series, created with Aotearoa podcasting expert, Tim Batt. We used the format to hold a freeform interview shot inside Silo Hall, in which the cast were much more comfortable and relaxed, and allowed them to communicate some of the key themes we'd like to promote in the show publicity. While we weren't able to leverage the reach of a large media organisation, this was a key part of the storytelling in this campaign.
- Corporate Groups
 - As with our 2024 *Camping* campaign, we put in the work early to drive corporate bookings ahead of the season kick off. This was driven via bespoke direct eDM and a LinkedIn campaign to target those working in corporate workplaces, especially those organising large Christmas functions. While we didn't receive any direct bookings through the campaign, we did anecdotally recognise workplaces and social groups attending *DRAG* for an end of year celebration. We pushed this out earlier than last year, based on feedback we received, however in 2026 we may investigate some external support or strategy around how to secure large bookings who would purchase an entire performance, to support our EOY financial goals.

Audience Analysis

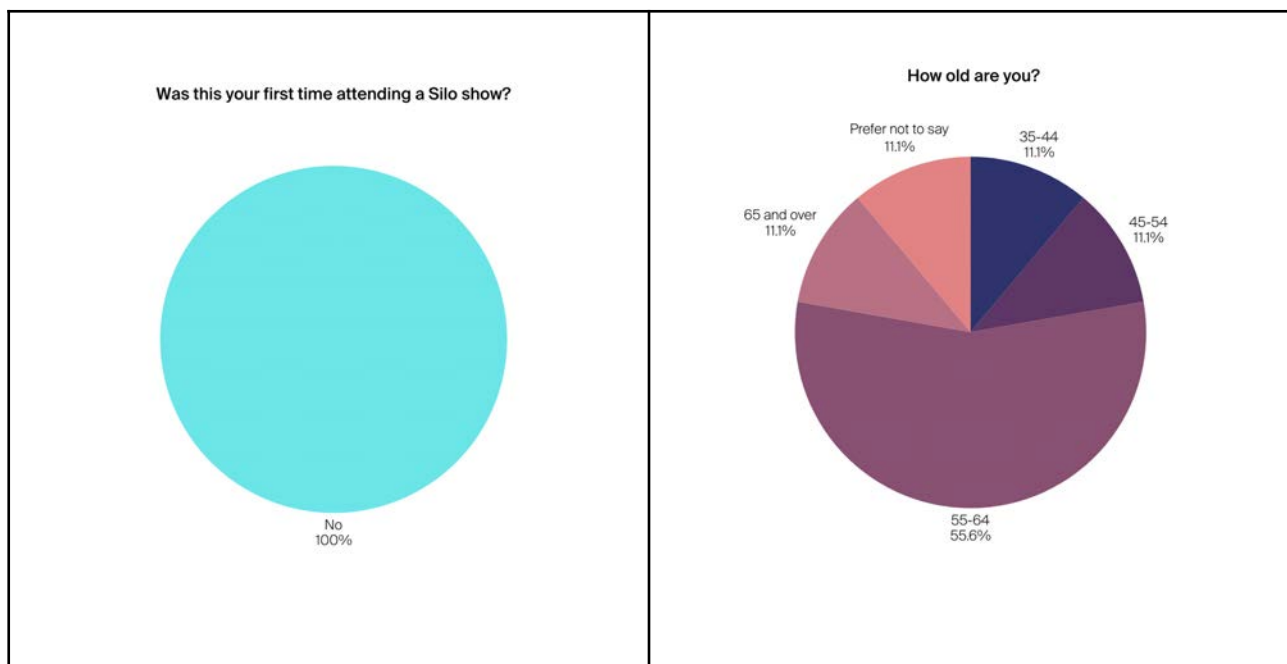
The following data is drawn from the *D.R.A.G.* post-show audience survey.

When asked “Was *D.R.A.G.* your first time attending a Silo show?”, respondents answered:

- Yes - 0%
- No - 100%

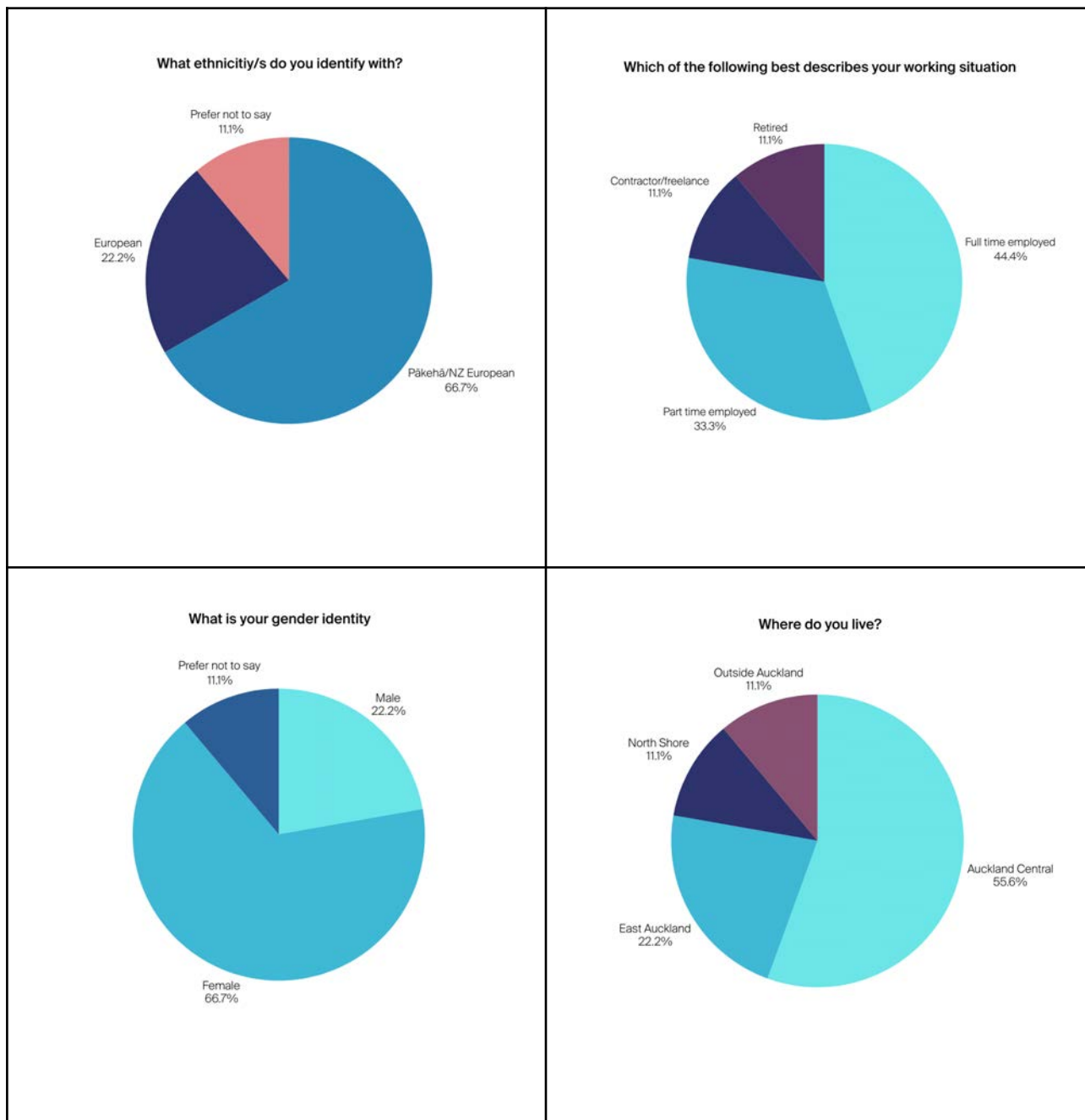
When asked “How old are you?”, respondents answered:

- 15-19 - 0%
- 20-24 - 0%
- 25-34 - 0%
- 35-44 - 11.1%
- 45-54 - 11.1%
- 55-64 - 55.6%
- 65+ - 11.1%
- *Prefer not to say* - 11.1%



Of those who responded to our question ‘What ethnicity/s do you identify with?’, we understand that approximately 66.7% identified as Pākehā/NZ European, 22.2% identified as European and 11.1% declined to answer.

Based on the data we have available, 88.9% of audience members live in Tāmaki Makaurau, with the majority residing in Auckland Central (55.6%), followed by East Auckland (22.2%) and North Shore (11.1%). 11.1% of audience members reside outside of Auckland.



Critical reviews were overwhelmingly positive, here's a selection of what the critics had to say:

- **Andrew Whiteside** - [Review: D.R.A.G. - Andrew Whiteside](#)
 - "The costumes, the lip synching, the moves – pure bliss and high energy. Overall D.R.A.G. was a fun night out that reminds us all of the wonderful creativity and diversity of our queer community."
- **Business Desk** – [Review: D.R.A.G. \(Dressed Resembling a God\) at Q Theatre | BusinessDesk](#)
 - Paywalled. Business Desk have not provided the full text at time of writing.
- **Black Guard** – <https://blackguardreviews.blogspot.com/2025/11/drag-dressed-resembling-god-2025.html>
 - "Ultimately, D.R.A.G succeeds in its dual mission: to honour the past and to celebrate the present. It is a show of two halves, contrasting yet complementary, and together they create a whole that is greater than the sum of its parts. By the final curtain, the Q Theatre Loft is not just a venue; it is a sanctuary, a stage, and a riotous celebration of drag in Aotearoa."
- **Red Raven** - [D.R.A.G – Q Theatre, 14 November 2025: Review -](#)
 - "Expertly choreographed and the lip-synching is elevated to an art form."

- **Theatre review - [D.R.A.G – Theatre review](#)**

- *“If the purpose of the first act is to explore and acknowledge drag in Aotearoa – its layers, history, and generational perspectives – then the second act is purely about performance and a full-throttle celebration of drag. For longtime followers of the artform, D.R.A.G is a crowd-pleaser, and if it happens to be your first drag show experience, then there’s no better introduction!”*

Our audience members had the final word in the post-show audience survey. Responses to the prompt “D.R.A.G. was an important show to see because:”, included:

- *“Fun entertaining music great and stirred memories of days gone by.”*
- *“it is a slice of our Auckland”*
- *“I like to support queer and LBQT art”*

When asked, “What conversations has D.R.A.G. sparked for you?”, audiences responded with:

- *“The changing nature of drag”*
- *“The very real struggles for the queer community and how at risk their rights are.”*
- *“How fabulous drag shows are, and how we need to go to more. Hard to even understand how vilified drag queens have been by Destiny Church, and Tamaki... who simply represents everything vile himself.”*

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

- *“Different to other companies productions. Innovative and well produced.”*
- *“It offers a broad and wider range of great theatrical experiences, which would often not be available for us theatre fans to see otherwise”*
- *“You take risks, and present diverse ideas / perspectives.”*

Media, Publicity, and Outreach

DRAG received the following media coverage:

- **Print** - Your Ex, Herald on Sunday, Sunday Magazine, Woman’s Day, Kia Ora, Mindfood
- **Radio** - 95bFM
- **TV** - TVNZ Breakfast
- **Online Editorial** - Scoop, Andrew Whiteside, The Big Idea, Denizen, Craccum
- **Listings** - Eventfinda, Our Auckland, Heart of the City, Discover Auckland, The Big Idea, bFM Entertainment Guide, Neighbourly, AA Directions, Australian Women’s Weekly, Denizen, Eastlife, Your Ex, Gekkan, Kia Ora, MiNDFOOD, M2 Man/Woman Magazine, Ponsonby News, Verve, Remix
- **Reviews** - Theatre review, Business Desk, Black Guard, Red Raven, Andrew Whiteside

The Numbers

Looking at the data, the campaign consisted of:

Programmes

700 distributed

Paid Digital Results

Meta

Impressions: 418.5K

Reach: 101K

Clicks: 5.7K

Engagement Rate: 5.6%

Google

Impressions: 88,650

Clicks: 1,644

CTR: 1.85%

Organic Social Results

Facebook Views: 27.1K

Facebook Interactions: 255

Engagement Rate: 0.94%

Instagram Views: 158.6K

Instagram Interactions: 2.4K

Engagement Rate: 1.51%

Street Posters

20 x MAX A0 posters

26 sites

4 weeks

+ 50 A3 posters distributed to cafes, dairies
etc.

+ 2500 flyers distributed to cafes, dairies etc.

eDMs

8200~ subscribers

46.2% average open rate

1.7% average click rate

Budget

Budget: \$15,000

Actual Spend: \$14,886.91

Tickets

Total Paid: 1336

Total Attendance: 1789

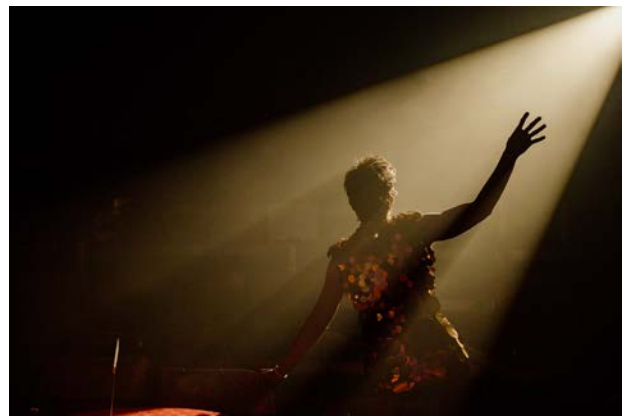
Campaign Images



Rehearsal Images – Andi Crown



Production Images – Andi Crown



D·R·A·G
DRESSED RESEMBLING A GOD

Created by Daniel Williams & Sophie Roberts
with Adena Delights, Hugo Grrrl & Slay West

D·R·A·G

DRESSED RESEMBLING A GOD

13 Nov – 6 Dec
Q Theatre, Loft

S
L
O

Principal Partner

MILFORD
INVESTED IN YOU

Campaign Images - Toaki Okano