

Case study

Margi Brown Ash

Details

What:

Margi Brown Ash was given a career-changing opportunity when she was invited to work as the Assistant Director of *Australia Day* at the Queensland Theatre Company (QTC) in 2014. While working with QTC, Margi undertook a tailored director's program that allowed her to gain an insider's perspective on how state theatre companies work, from program management to publicity.

Margi also attended a Leadership Exchange and Creative Aging Conference in Washington DC, where she represented her newly formed intergenerational company Force of Circumstance, a direct outcome on her year's focus on directing. Margi also presented her latest script *He Dreamed a Train* at the Theatre of the Oppressed Conference in Omaha, Nebraska. *He Dreamed a Train* was presented at the Brisbane Powerhouse in October 2014.

When:

January – August 2014

Where:

Brisbane, Queensland. Australia.

Washington DC & Omaha, Nebraska. USA.



Margi Brown Ash in *He Dreamed a Train*

Arts Queensland contribution:

\$6000 – Individuals Fund

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Outcomes

- As a result of her work on *Australia Day*, Margi was invited to direct *Hedonism's Second Album* for La Boite Indie.
- Margi formed Force of Circumstance (FOC), the first intentional intergenerational theatre company in Australia. This company will provide support to create new works that span generations, an essential step as the Australian population age extends upwards.
- Margi won Sweet, Brisbane Powerhouse's inaugural Creative Development Program, with her project *He Dreamed a Train*, which successfully premiered in October 2014.
- Margi's award winning show HOME, part 2 of The Belonging Trilogy, is part of the Diva series at Queensland Theatre Company, with a season in July, 2015 with a creative workshop add-on.
- Margi will be co-directing Access Arts Theatre Ensemble in 2015.



Cast of *Hedonism's Second Album* 2014

Learnings and reflections

Margi reflected on the opportunities that have flowed from attending the conference:

*What surprised me was how fast everything happened once I made the commitment. Everything flowed, opportunities opened up. I attended a Leadership/Creative Aging Conference in Washington DC and straight after presented a performative reading of *He Dreamed a Train* in Omaha Nebraska with Theatre of the Oppressed. This inspired me to become part of their international community. The politics of Theatre of the Oppressed is very inclusive and fair minded, the values I wish to grow here in Queensland.*

Margi also had the following reflections on producing and directing:

*I learned that it is not so important to play in large spaces as it is to have add-on's to make the show a viable business proposition. How to be sustainable. I have created workshops to go with the shows that I have written (*HOME* and *He Dreamed a Train*).*

*I finally accepted the fact that not only do I have to step into the director's shoes I also have to learn how to produce. I am now co-producing *HOME* with Artour as well as co-producing *He Dreamed a Train* and *HOME* at QTC.*

I learned the importance of social media when promoting a show. There needs to be an agreement with all members of the ensemble to promote the show, rather than delegating to one or two people.