

EXAMPLE PROJECT MANAGEMENT TIMELINE – Faith Worketh Love

ACTIVITY DESCRIPTION – Development and creation of a dancefilm

PERSONNEL		
Name	Role	Notes
Jonathan Homsey	Devisor, Performer	Confirmed
Philipa Rothfield	Dramaturg & Mentor	Confirmed
Cobie Orger	Director of Photography & Editor	Confirmed
TBD, Voiceover actor	To be scoped later for voice actor	TBD

Timeline method and context:

PAR Diagram created by Melissa Lee for Locating Choreographic Empowerment with Soft Participation by Jonathan Homsey



I work in a model of participatory action research that spirals upwards to the outcome. Participatory Action Research (PAR) is a collaborative approach that follows a repeating cycle of planning, acting, observing, and reflecting, allowing learning and adaptation to remain central. This approach supports the co-production of knowledge, strengthens agency, and values lived experience alongside formal evaluation methods.

In practice, the organisation already works in alignment with PAR principles. Iterative cycles of planning, action, and reflection are embedded across its work, supported by artist consultations, stakeholder discussions, interviews, surveys, and collaborative workshops. Community members, artists, and partners are involved as co-researchers, collectively identifying issues, testing strategies, reflecting on outcomes, and adapting approaches based on shared learning. The key shift required is to formally articulate this existing practice within a unified evaluation framework.

By centring participatory methodologies, project timelines remain accountable to artists and communities rather than external agendas. A unified PAR framework supports shared ownership of knowledge, collective authorship of outcomes, and context-specific definitions of success. The cyclical documentation process captures both tangible outcomes and less measurable impacts such as connection, care, and creative confidence, strengthening the credibility and depth of impact reporting.

FAITH WORKETH LOVE – DR.JONATHAN HOMSEY

PROJECT TIMELINE (FUNDED PERIOD: 26 October 2026 – 1 April 2028)
 Details listed in timeline table below.

	NOVEMBER		DECEMBER		FEBURARY		MARCH-APRIL		WINTER '27	SUMMER 27/28
	1-15th	16-31st	1-15th	16-30th	1-15th	16-31st	1-15th	16-31st		
Activity Title	<i>FUNDED PERIOD</i>	<i>FUNDED PERIOD</i>	<i>FUNDED PERIOD</i>	<i>FUNDED PERIOD</i>	<i>FUNDED PERIOD</i>	<i>FUNDED PERIOD</i>	<i>FUNDED PERIOD</i>	<i>FUNDED PERIOD</i>	<i>POST FUNDED PERIOD</i>	<i>POST FUNDED PERIOD</i>
PAR Cycle 1 - Reflection	x								MARKET DEVELOPMENT FILM FESTIVALS AUSTRALIAN Including Dancehouse's Dancelens	MARKET DEVELOPMENT FILM FESTIVALS OVERSEAS
PAR Cycle 1 - Action		x								
PAR Cycle 1 – Documentation		x								
PAR Cycle 2 - Reflection			x							
PAR Cycle 2 - Action			x							
PAR Cycle 2 – Documentation				x						
PAR Cycle 3 - Reflection					x					
PAR Cycle 3 - Action					x					
PAR Cycle 3 – Documentation						x				
Postproduction							x			
Market Development								x		
Market Development								x		

Timeline notes:

This dancefilm project is built around three iterative cycles of Participatory Action Research, where creative and critical knowledge are developed together. Each cycle begins with a short excerpt of text used as a starting point for movement. Rather than illustrating the words literally, the text acts as a score that prompts physical and sensory responses, drawing on close reading and embodied attention. Philosopher and dramaturg Philipa Rothfield enters the cycle at the reflection phase, bringing her critical thinking to what has been made. I use this model of a 'dance dramaturg' but in the style of a theatre director. She identifies where the body's logic moves beyond the text, where sensation exceeds what can be represented, and where artistic decisions need further examination. This reflective conversation shapes the direction of the action phase that follows.

From this informed position, a filmed segment is created as a concrete outcome of each cycle's research. These segments are not finished works but working questions in filmic form, testing what the project is discovering about screendance, embodiment, and the relationship between written language and moving image. Cinematographer Cobie Orger then responds to each segment with feedback on camera angles and composition, bringing a lens-based perspective that considers how the body is framed, what is made visible or withheld, and how cinematic space either supports or limits the movement's intentions. Across three cycles, this ongoing dialogue between text, body, critical reflection, and camera builds a practice methodology as much as it builds a film, with each cycle sharpening the artistic intelligence of the whole.

In my practice, particularly in the first and second cycles I work on tools for the work rather than creating an excerpt to be performed by me verbatim. These cycles reflect the same style as my previous works of scale with many collaborators. I want to echo that workflow to this solo and have a constant conversation from Cobie and Philipa. The filming will be set in February with a goal to disseminate through film festivals, galleries and dance presenters from July 2027.
