



ICDF Networks

October 2022

AWARE

Academics, Writers and Researchers
Christians who write and dance
Creative verbalisation.... Words
Of the inexpressible, non-verbalisable
Dance that needs no words.

Word puzzles, faith questions
Digging deeper still
Knotty human problems - conundrums
Seeking out a God's-eye view.

Responses written, danced, or both
Partners with God in Redemption
Seeing Creation imagined afresh
Through the eyes of our Creator.

Some write for their job or their own satisfaction
Their gifts include dancing and words
Creative movement, words all in motion Images,
music and time.

Our work can be found on the ICDF website, in
books and journals and blogs.
And examples of some of our writing and action
Are presented in this Newsletter.



**AWARE Network Coordinator
Dr Debbie Bright (New Zealand)**



PhD, MSLS, DipSpSt, Dip Teaching (secondary), CTT (tertiary teaching), Cert Te Ara Reo (Maori Language), NCC (Computing)

Director ICDF Diploma in Dance Ministry and writer and teacher of several of the Diploma papers. New Zealander, wife, mother and grandmother, Debbie is a dancer, choreographer, teacher, researcher, writer, editor and publisher who has trained in many areas of dance and performed (mostly solo) in many Church and secular contexts. A long-term ICDF leader and teacher nationally and internationally, Debbie is also a certified CaraMayan teacher.

Creative Reconciliation Journeys in Contested Spaces

In this presentation, I focused on Reconciliation Journeys - which began in the late 1990s - and linked them with the Creativity that we dancers can bring to such journeys. Hence, the term Creative Reconciliation Journeys. In keeping with the characteristics of creativity, I presented a series of images, impressions and areas of learning, rather than a step-by-step report of the events and learnings of our Creative Reconciliation Journeys in Aotearoa New Zealand in 2021 and 2022, and our encounters with Contested Spaces - spaces where people may disagree with each other. I ended this presentation with a short video depicting excerpts of the North Island Flash Mob and one of the excerpts of the North Island phase of the Creative Reconciliation Journey.

To read Debbie's paper on Creative Reconciliation Journeys in Contested Spaces please click the link

[Click here to read article](#)

Emily Lane (UK)

Emily Lane is currently training in contemporary dance at the University of Chichester. She has a heart to see more dancing in churches and hopes to equip those around her with different ways of worshipping God through dance so that they can find the courage to dance for Jesus.



Attending the Sweden 2022 conference was life-changing for me. I left the conference feeling like I'd seen a glimpse of what heaven looks like in the way we all worshipped and danced together. People spontaneously joining hands and dancing in a circle during one of the worship sessions was absolutely incredible. The way we are all bonded as brothers and sisters in Christ - and the fact that that was evident through the way we danced together, as though something more than just the movement was connecting us, truly inspired me.

Whilst I was at the conference, I met a lot of different dancers, who all used different kinds of movement to worship Jesus. I learned so much from the teachers, and from other attendees: about how dance can be used for evangelism, and how to flag dance (until the conference, I don't think I'd ever touched a flag - let alone danced with one!), and so much more. I gained so much new knowledge that I'm excited to use in my own life and to equip my church and other Christian dancers that I know to worship dance too.

As part of Sweden 2022, there was a session every afternoon for young adults aged between 17 and 30, called the Refresh Track. Whilst I personally only attended the first of three Refresh sessions, I still got to meet a lot of Christians around my age that are also dancing for Jesus and we shared what God was doing in our lives and in our dancing. Everybody in that group talked a little about their journey to dancing for God, and some shared their future aspirations about what they hoped to do with dancing in the future and how they wanted to use that to glorify God. It was so encouraging to hear other dancers' stories and how God is using them. There were other young adults that attended other Refresh sessions - I got to meet a few of them, and that was awesome too.

A few people I met weren't doing dance full time, but still had an interest in learning about dance worship, and worshipping through dance more themselves. As somebody who is currently in full-time dance training, it was refreshing (no pun intended) to meet worship dancers who dance simply because that's how they want to worship because they see dance as a gift from God that can be used to glorify Him and to draw others nearer to Him.

Thank you to everybody that was at Sweden 2022 for being part of the nugget of heaven with me. I am sad that there won't be another conference for three years, but I am excited for when I get to see all the people I met again and learn even more about the different ways we can worship Jesus through dance!

Lucy Jarasius (Australia)



Wife, mother and grandmother, Lucy loves prayer, praise and worship, utilising every God-given intelligence and ability. She also “moves” in the sphere of Administration in her current vocational work, especially in Documentation Review and Development in ICDF. Trained and experienced in a range of dance techniques, Lucy has also pursued various areas of study in higher education, particularly in the area of Adult Education. Various dance techniques, movement improvisation and original poetry feature in her solo/group presentations, workshops and seminars for “Zoomies” and/or “Roomies”. (Those who are on zoom and those who are in the room) She loves making new friendship connections and encouraging ICDF countries. Indigenous peoples, egalitarian and Jesus-centred peace-building activism, help bring unique justice perspectives to her passion for dance and collaborative arts to model and mediate unity, empowerment and maturity within the Body of Christ, so we become “healed healers” in a world crying out for hope and transformation!

TRANSformational CreACTivism: an abundANCER's Dream, SOW what?

In this seminar presentation, I proposed that artists, particularly dance-movement practitioners, have vocation and opportunity to seed hope, healing and transformation, through who they are (as individuals and individuals-in-community), what they do, and where they go. As Presenter-participant, I guided Presentee- participants on a journey, a kind of pilgrimage, from where we find ourselves now, to a new place, a fresh paradigm of understanding about the role of artists in modelling and mediating a better world.

Using threads of Scriptural story, personal story, and prayer pilgrimage story, I wove seemingly disconnected topics of love, peace-building activism, collective generational trauma, flag symbolism, and dance-movement arts, with particular experiential reference to the recent prayer pilgrimage undertaken by Debbie Bright and myself through a few Middle Eastern destinations before arriving in Sweden for the ICDF Conference.

My purpose was to offer a partly experiential and partly informational session to explore creative arts activism (creactivism) as a pathway to a more cooperative, flourishing universal future i.e. partnering with God's transformational activism amongst human and non-humankind – in Christian terms the establishment of the vision of Shalom/the Kingdom of God in reality within us and amongst us.

My aim was to enlighten creative arts practitioners, particularly dancers, about “the how the what and the locus” of their beings and doings, as they partner with God in transformational vision for the entire creation. As prayer pilgrims, dancers explore, learn and teach during the process of creactivism, which tunes into and actualises the heart of the divine vision for Creation's renewal. In short, abundANCERs may dream and actualise through SOWing Love, SOWing Peace, and SOWing as we go!

To read Lucy's paper TRANSformational CreACTivism: an abundANCER's Dream, SOW what?

[Click here to read article](#)

Saartjie de Wet (South Africa)

Saartjie has been involved in Christian dance for the past 30 years as a dancer, teacher, group leader and administrator. During this time she served as National Coordinator in South Africa and, since 2008, as a member of the ICDF Steering Committee. She then served as one of the ICDF Joint Coordinators from 2013-2022.

She began her dance training in ballet at the age of three and gained experience in other dance styles as well. Currently, she is focused on teaching Ballet to adults as well as Seated Dance for seniors and the frail.

Dance: A Catalyst for Change

As a dancer and dance teacher, I was intrigued by the question of how dance could be a catalyst for change within a nation and what the process would be for such a statement to be true. After exploring the topic, I came to the conclusion that it is indeed possible.

In the video presentation, we looked at what the underlying mechanism is for bringing about a change in society and the ways in which this can be achieved. Specific examples of how it has been done before were touched on, concluding with how we ourselves can be part of the solution to bring about a positive change in our sphere of influence.

Video Link : <https://vimeo.com/manage/videos/717598397/privacy>



Cynthia Newland (USA)

Cynthia A. Newland, MFA, is a licensed Health Minister, an artist, educator, speaker and certified Life Coach and Wellness Consultant. As a health educator, she is the founder of Alible3-Nourishing the Body, Soul and Spirit, providing educational resources and equipping tools for holistic health. As an artist, she earned her MFA in Dance from Arizona State University, with an emphasis on choreography and performance and her BFA in Dance from George Mason University. For three decades, she has traveled nationally and internationally as a performer and as a teacher conducting creative faith-based workshops. Cynthia is the host of “Learn to Listen”, and the visionary for other virtual conversations and meeting places for artists and creatives to gather for inspiration and celebration of wellness, the arts and faith.

Embodied Devotion and Prayer

I have developed a Zoom recording that I hope will lead people in an embodied prayer allowing them time to see an image and scriptures and respond in a physical manner.

Link: <https://youtu.be/f8sfk6LMODc>



Jenny Dennis (Australia)



Jenny has been a performer, teacher, director and choreographer of Christian dance works for over 40 years in CDF Australia. She has extensive experience in directing and choreographing dance works for outreach programs for schools, large-scale festivals, concerts and church settings. She has directed and choreographed major dance works for the annual Abundance Concerts for 10 years, as well as being a dance lecturer with Wesley Institute for Ministry and the Arts, from which she also achieved a Bachelor in Creative Arts Dance. She has also gained degrees in Environmental Law and Town Planning which she has put to use in her professional career. She is currently the Chair of the ICDF Foundation situated in Sydney.

Where does the older dancer go to dance?

An essay about the ageing body and dance.

Who hasn't thought about this fraught question, "When am I too old to dance?"

Every mature dancer has wrestled with this question as they inevitably get older. Am I hanging on because I love to dance or, do I really need to 'move over' and let the younger ones dance? This is not a discussion on supporting youth and the very necessary process of developing the next generation of dancers, but the more delicate question, asked honestly by most of us, "Am I too old to dance?"

I will tell my story and then share a few ideas I have on this topic. This essay will serve as a discussion starter not an answer to your question.

To read the rest of Jenny's paper Where does the Older Dancer go to Dance.

[Click here to read article](#)

Tonia Nifong (USA)

Tonia has been drawn to movement since she was a child, studying jazz, lyrical, ballet and modern dance forms. Her favorite style of dance is a fusion of lyrical and contemporary. The fullness of life that is experienced in dance - body, spirit, and soul - brings healing in many capacities. After graduating with her diploma in dance in ministry through the ICDF and Unity College, she recently started 40:31 Dance Collective, a cooperative of redemptive dance artists who bring their unique styles together in choreography projects, while also offering life-affirming dance classes and workshops.

Through contemporary dance movements based on scripture, participants were offered the opportunity to explore our role as redemptive artists in unlocking the things of heaven on earth. We explored the authority we have been given, in union with Christ, to bring heaven to earth through the prophetic nature of the arts. Rooted in our identity in Christ, we explored the value of our unique creative callings, and asked ourselves the question, "What are the things of heaven that God is calling me to unlock on earth?" This session was deemed a catalyst to explore answers to these questions in a way that utilized the body, spirit and soul.

In the video presentation, we looked at what the underlying mechanism is for bringing about a change in society and the ways in which this can be achieved. Specific examples of how it has been done before were touched on, concluding with how we ourselves can be part of the solution to bring about a positive change in our sphere of influence.

To read Tonia's paper on Unlocking the things of Heaven on Earth: Exploring our Role as Redemptive Artists click the link below.

[Click link to read article](#)



Lisa Wilson (South Africa)



Lisa Wilson is the Western Cape Coordinator for Christian Dance Fellowship South Africa. She is also Senior lecturer in dance in the Centre for Theatre, Dance and Performance Studies at the University of Cape Town, South Africa. Lisa has participated in numerous ICDF conferences since her first in South Africa in 1997 as both delegate and workshop facilitator. She has facilitated workshops in various dance styles (contemporary dance, hip hop, Jamaican popular dance, choreography, Afro-Caribbean dance and jazz) at both local CDF and ICDF conferences. She is also a PhD candidate at the University of Cape Town, researching decolonial dance pedagogies in higher education. Her research publication profile includes 3 book chapters, 10 international journal publications, multiple conference proceedings and staged creative works.

Women dance circles: A decolonial praxis of faith, healing and survival in dance. [Link to Article](#)

This presentation explored the decolonial practice of groups of South African women dancing together intergenerationally, connected through a common faith, sisterhood and love for dance. What does it mean for women across generations to dance together in an expression of their faith and or love for dance? This paper aimed to highlight the meanings of what I have coined as women dance circles for the women who participate in them. Further, it sought to discuss the ways in which intergenerational dance practices disrupt ageist perspectives of the dancing body and how dance can function as healing and survival for women in the global South.

Rev Mary Jones (Australia)

OAM, BA, GradDipEd, ATCL, Cert IV Training and Assessment (TAE40110).

Mary is a pioneer in international dance ministry and the founder of ICDF, the ICDF Diploma and the ICDF Foundation. She has wide experience in teaching, leading and mentoring artists around the globe as well as teaching Dance Ministry at Wesley Institute where she was Dean of Dance Studies. She has authored a number of books on dance ministry and developed a method of movement meditation to scripture called CaraMayan.



The Dance of the Trinity

There have been many different ways that people have tried to explain the Trinity. The word Trinity isn't a scriptural term but emerged in the 4th century. Some of the early Greek Church Fathers used the Greek word Perichoresis to explain the relationship between Father, Son and Spirit as a divine dance. Perichoresis means rotation and is the root of the word choreography. I will take some of the biblical passages that undergird the theology of the Trinity and explore with participants how this might be experienced as a dance. I have devised a simple expression of steps to do as a round dance that starts with the Trinity and gradually grows into several rings as people join. The music will then change and participants will go into a spontaneous expression of moving amongst one another. The music will then revert to the circle dance which will conclude the dance. The three dancers who take the part of the Trinity will wear drapes of the colours that are given to the three persons of the Trinity by the 15th-century Russian iconographer Andrei Rublev in the well-known icon.



Trinity by Andrei Rublev

To read Mary's paper The Dance of the Trinity please click the link below.

[Click here to read article](#)

Susie Bond (Australia)



Physiotherapist and Pilates Practitioner. B Appl Sc (Physio)

Susie has been a Physiotherapist since 1987 and a Pilates Instructor since 1996. She has loved dance all her life with ballet, jazz, tap, and contemporary and is now enjoying Latin and Swing dance styles. Susie is the director of Activate Physiotherapy, Dance Physio, and Pilates in Sydney, doing pre-pointe assessments and treating dancers at schools and colleges. She teaches anatomy and safe dance at Dance degree courses in Australia and online for the ICDF online diploma course. She is also a sitting board member of the ICDF foundation. She has served as a committee member of the special Dance Network, in the Sports Australia group of the Australian Physiotherapy Association and now the Australian Pilates Method Association. She enjoys conferences of the Australian Society of Performing Arts Healthcare and the International Association for Dance Medicine and Science. Her passion is for God, dance, Garuda Exercise method, dance performance enhancement and injury prevention.

In this video presentation I covered the following:

- Principles of Injury Prevention
- Safe Dance Reports Ausdance
- Warm Up/ Cool Down / Rest and Recovery
- Common Dance Injuries and Injury Prevention

This talk explored some studies and science behind the topic of Dance Injury Prevention, a topic that is of great benefit for *ALL* dancers.

The aim was that viewers learn about practical dancer self-care and ways to prevent dance injury, but also learn a few important tips on the latest information on how to manage common injuries.

[Click here to access the Video link](#)

Passcode: A!5v9@&J

Dr Yong Ae Park (South Korea)



M.A., PhD in Dance and Dance Education at New York University

Dr Young Ae Park is Professor of Dance in the Dance Department at Hansung University and Head Professor of Christian Dance in the Department's Graduate School.

1. With the Light, choreographed by Dr Yongae Park

With the Light is based on the Carol dance, originally offered to the church by St Francis. In the original Carol dance, the dancers moved around a statue depicting Jesus. The dance symbolises the circle dance of angels as they praise Jesus, who came into the world bringing the Light.

2. Do You Remember Me? choreographed by Dr Shinhee Ahn, an honorary director of The Modern Dance Promotion of Korea.

This dance depicts the struggle of people as they try to find Jesus' Shalom (peace) and guidance, amidst the hectic and miserable situations they find themselves in. Struggling to the point of exhaustion, they try to overcome the perceived barriers between God and themselves, not knowing how to pray and overwhelmed with fear. Do You Remember Me? is a danced prayer which says 'Jesus, remember me!'

Video Links

(1) With the Light : <https://youtu.be/aPJ8CTW-FgE>

(2) Do You Remember Me? : <https://youtu.be/6Fplf9afHS4>