



ICDF Networks

September 2020

Movement in Prayer

The ICDF Network for Movement in Prayer aims to share ideas for movement and prayer; for members to support each other in prayer projects; to answer the call for prayer internationally through support in prayer or in person; to celebrate the outcome of prayer; and, where possible, to share ideas for movement and prayer, to meet in our countries / localities to move and pray.

To become part of the Network contact Jackie at ... icdf.movementinprayer@gmail.com



*The Christian Dance Fellowship of South Africa sent out a call to its members to “Raise a Banner Against Covid-19” on the day of 19 July 2020
It was a day of prayer, worship, warfare and blessing (see more photos on Page 5)*

Isaiah 59:19 - “When the enemy comes in like a flood, the Spirit of the Lord will raise up a standard against Him.”

Farewell and Welcome

First we say Farewell to Anna ...

Anna has been leading the ICDF Network for Movement in Prayer since 2017. Looking back to the newsletter of that year we would like to pick up on the quote: "Prayer is a beautiful friendship with our Creator: we share with God -- He responds and we share". Since Anna took on leadership of the network she has continued to inspire through these words, through her passion for using movement in her own prayers, and for encouraging others to do the same.

Goodbyes are never easy and neither is knowing when it is time to move on. We honour you, Anna, for knowing that now is the end of your season in leadership of the ICDF Network for Movement in Prayer. A HUGE thank you for your leadership of the network and for the inspiration you have been. It has been our joy working with you. May God bless you and go with you into the next season of your adventures and journeying with Him!



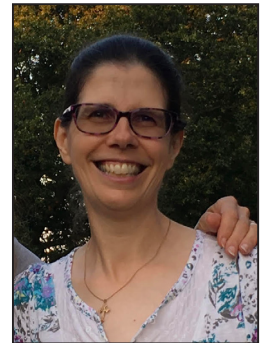
Anna O Harrison

From Anna:

I've enjoyed connecting with the ICDF family through emails and newsletters each year ... it has been a blessing. May you all continue to enjoy the peace and blessings of our Heavenly Father as you move and pray.

As we say 'Goodbye' to Anna we are pleased to 'Welcome' Jackie as our next leader of the Movement in Prayer Network. Jackie writes:

I am really excited to have been asked to coordinate the Movement in Prayer network. I have known an intimate relationship with Jesus since childhood and have always been involved in prayer groups and intercession. In the early 90s I got involved in a dance group at my church and joined the CDFB. Soon movement became a large part of my prayer life. Whether ministering to individuals or corporately, worshipping or engaging in warfare, movement for me is a powerful spiritual tool.



Jackie Young

I am looking forward to meeting and getting to know members of the network, and to hearing your stories. I will be in touch with you soon by email and, as an additional way for us to meet, share ideas and pray, I am planning to set up a Zoom meeting, too, for those of you who would like to meet in this way.

With God's blessings,

Jackie Young (nee Turner)

Photos from Jackie showing some of the prayer projects she has been part of.



Praying on the top of a mountain in Switzerland making declarations over the valley below



Praying with staffs



Praying for Essex, England, on a map cut into the grass

Labyrinth Prayer Project

Labyrinths have been used in many cultures and spiritualities including Christianity. They are found in some of the large European cathedrals dating back to the Middle Ages and in some modern cathedrals, churches and retreat centres. In Sydney, Australia, we have a large labyrinth in a public park that is open for anyone to use. I have been interested in them for some time, firstly studying them in Art at school and more recently teaching about them in the 'History of Dance in the Church' for the ICDF Diploma. At Easter time during the Mediaeval Ages, in cathedrals having a labyrinth deacons would carry and pass a golden ball as they moved into the centre and out again representing Christ going down to the grave and coming out again in resurrection. A year ago, I felt that the Lord was indicating that it would be good to do something similar to pray for unity in the Body of Christ, Jewish/Church relationships and reconciliation between indigenous and non-indigenous Australians. A group of 12 of us from around Sydney and environs met on a Sunday afternoon in November 2019. We danced the Pilota dance for the Body of Christ, Hineh Mah Tov for Jewish/Christian relationships, an indigenous women's dance step for Reconciliation and finally a free dance to a song asking God for rain as we had been having a long and devastating drought in the country. It was quite a marathon but a very worthwhile time of meeting and prayer. For 2020 I thought it would be better to take the three focuses one at a time and to have them on Sundays closest to the three pilgrim feasts that the Lord instructed Moses to set up – Passover/Easter which was fulfilled by Jesus winning our freedom through his death and resurrection, Shavuot/Pentecost, fulfilled by the coming of the Holy Spirit to the early disciples and the Feast of Tabernacles/Succot which is yet to be fulfilled.

In 2020 we arranged for the Easter one on Palm Sunday so we didn't clash with family gatherings on Easter Sunday. Being in the time of COVID-19 we were only allowed to exercise outside with one other non-family person so we had one married couple and my daughter and myself taking part. We started by moving with flags around the perimeter of the labyrinth, praying for cleansing and anointing. This was followed by a CaraMayan movement meditation to Psalm 93 in the centre to proclaim that the Lord reigns and is mightier than all that rises up against him. We then moved out the Pilota dance using the mediaeval tripudium step (3 steps forward and 1 back) with one carrying palm branches and the other a golden ball to Pachelbel's Sanctus and Gloria. The ball represented Christ from Malachi 4:2 and we put it down in the centre to represent his death and burial and then, after prayer, took it up again for the resurrection as we came out of the centre.



Pentecost Sunday happened to coincide with my 80th birthday which was really special. We were allowed by this time to gather outside in groups of 4 so we had two Messianic Jews and two gentile Christians. After lunch together, which included talking and praying about the afternoon's project, we set up at the Labyrinth with a menorah in the centre and danced Hineh Mah Tov into the centre where we confessed sins of both the Church and Jewry towards one another and prayed for further reconciliation and salvation. After moving out from the centre we each took a banner, the four representing fire, water, oil and blood, and moved with them over the labyrinth.

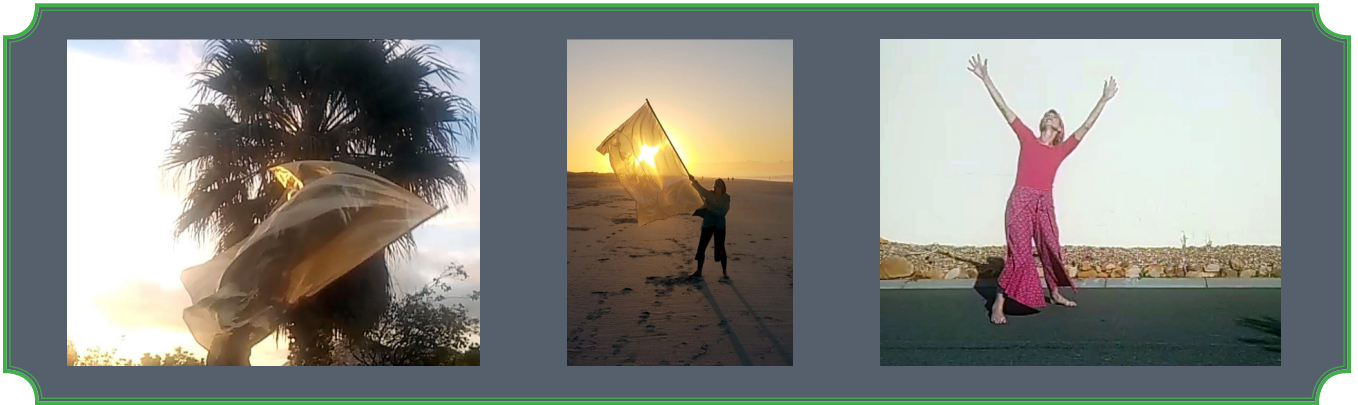
In October, for the Feast of Tabernacles, we will have our third meeting. We will pray for revival, reconciliation with 1st nation people. We will also look forward to Christ's return as many people believe that the fulfillment of this feast will be when he returns to reign.

One of the interesting aspects of this labyrinth is that you can't book it – it is always open for anyone to use, so we have had people doing their own thing while we have been doing ours. They have walked it in meditation or have even ridden bikes across it. We have also had people ask us questions about what we are doing which has led to some fruitful conversations. I don't believe we need to fear using the labyrinth although it is used by other spiritualities. God is Lord of all and we are called to be part of redeeming things for the Lord and that is why cultural dance in many parts of the world have been used in Christian gatherings. The labyrinth is not evil in itself. However, if a person doesn't feel in good conscience that it is right to be on a labyrinth then Paul teaches in Romans 14 that it is better not to do it.

Mary Jones

To Move to the Beat of God's Heart

We have recently sent out an invitation to the members of the Movement in Prayer Network asking them to tell us something about themselves and how they pray making use of movement. Here is one such testimony.



> *when did you start to move and pray?*

The first time that I had an understanding about prayer in movement was when Mary Jones came in the early 1990s to South Africa to give workshops and share the heart of ICDF. I can still remember how we danced and prayed over South Africa and ended with a prayer picture as we asked the Lord to give us a word for our nation.

> *what ways do you move and pray on a day-to-day basis?*

It depends on the day. I pray in many different ways and even recently began to receive pictures, which I have drawn or painted and released over South Africa. Sometimes it is simply kneeling, or raising my hands, at times I have used flags, used mattah sticks, danced, used a tambourine, stamped my feet, or clapped, depending on how Holy Spirit leads.

> *how have you moved and prayed during lock-down?*

I was asked to record 2 dances for a church where my team and I would have ministered on Good Friday. The dances were sent out to the church members. The Lord also led me to record 2 other choreographed pieces that we have ministered. I have spontaneously taken up flags and prayed over our nation and I joined CDFSA to "Raise a Banner" over our nation against COVID-19.

> *have you moved and prayed with others?*

Yes, I have moved and prayed with others, for others and over others.

> *do you see or feel a difference when you are still in prayer compared to when you move?*

No, they are both the same to me. It depends on what Holy Spirit is telling me to do. There are times when just sitting or even lying down are the deepest prayer for that moment and other times when I wave a flag or move, it is effective for a different purpose. Often with movement, I experience that God is wanting to bring release or at times I sense warfare is needed in that moment.

> *do you have any questions or thoughts around movement and prayer for us to consider?*

I believe that the Lord is busy breaking the traditional thoughts and patterns of ministry in the church and bringing us to a place of deep relationship, where we move for and with Him and He moves for and with us. I do know that there are individuals who have experienced this in their personal time with the Lord and perhaps in ministry, but there is an awakening happening where we are going to see this more and more. The Lord is calling us to follow His lead as we move to the beat of His heart for our nations and for this world.

God bless,

Julaine Marais

Raising a Banner against Covid-19

The Christian Dance Fellowship of South Africa believes in being in the forefront of tackling issues that our country is facing. We believe that Jesus is the answer. Raising a banner was a vision that saw dancers all over South Africa picking up their banners and raising a standard against the enemy. United we believe that God has commanded His blessing over SA.

Melanie Erasmus - National Coordinator

Many cities in South Africa joined in praying and calling on God to heal the nations of the world knowing that every effort and attitude before God is powerful. On 19 July 2020 the participants joined in driving to a high place, to the beaches, the hills, the cities and townships. We knew that God would see our hearts as we wielded the banners. We can only imagine how God looked at His children and smiled at us. We were ...

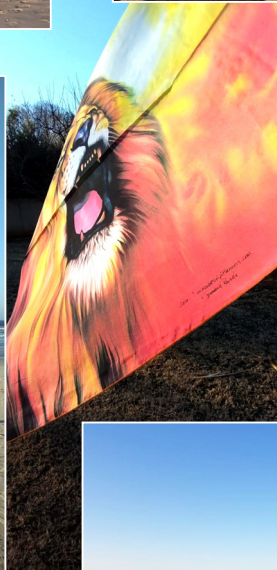
... earnest in our prayers

... dedicated in our efforts

... our hearts bursting at the seams

One dancer had a cross reflecting through her banner as the morning sun shone through it ... yes ... her white flag HAD A CROSS!

Rosy Jacobs



Using Flags and Billows in Creative Prayer

My introduction into using flags came in the early 1990s, when my little Methodist Church dance group in Derby, UK – styled on Paula Douthett’s Sacred Dancers – discovered that we wanted to portray the Holy Spirit and the chiffon scarves we normally used didn’t feel big enough. So, I had the idea of using a larger piece of material, but that proved awkward. Then I put the piece of material on a stick and created our very first flag – a beautiful piece of cream fabric with a delicate design.

Around the same time, one member of the group discovered the Christian Dance Fellowship of Britain and together we began attending local area workshops. Imagine my surprise when I realised that I hadn’t invented the worship flag! That actually there were Christians up and down the country using them in their churches for worship, prayer, and prophetic warfare. (And, I later discovered, all around the world!)

It wasn’t long after that, that God moved my husband and I (plus some others of the original dance group) to a large charismatic Anglican church – one with a warehouse-sized worship area – and we soon realised that our dances couldn’t be seen or appreciated beyond the first three rows! Consequentially, the flags became more and more a part of our personal worship, interpretive dance and presentations.

Fast forward a number of years, and our involvement with the CDFB had grown to the point of Paul and I leading regional workshops. We have always felt that spending a half or whole day learning new and exciting ways of using our bodies to worship the Almighty, and especially to be using dance and movement in prophetic or intercessory prayer, is as spiritually draining as it is exciting and affirming. So we liked to finish by allowing everyone to receive a time of blessing – a fresh infilling of the Holy Spirit – represented at first by us wafting flags gently over them as they sat or lay on the floor, and later on with a billow – our first being a large piece of yellow-gold silk fabric. For quite some time we only ever did this to one piece of music: “AMEN” ... or Michael W Smith’s “The Lord’s Prayer”, to give it its proper title.

Looking back now, I can see that these are the building blocks of what has become my Godly passion: the use of colour and movement to represent people, issues or situations for which we can pray creatively. To describe how, it is probably best if I use an actual workshop as an example. I’m the sort of person who is stirred emotionally and spiritually by music and song – it tends to be my starting point when planning – if the singer/songwriter has been divinely inspired, it comes through to me as a foundation stone for the prayers and activities the Lord is steering me towards. One such song is Kristene DiMarco’s “It Is Well” (Bethel Music). Based on the 1873 Horatio Spafford hymn – written after his four daughters died tragically on a transatlantic voyage with their mother – this is not an easy song to sing meaningfully. Is it well with my soul through good times and bad? Is it really? And if not, what can I do about it?

We used pairs of crossed billows to create different spaces: blue & green to represent the grander earth, a good place for those who could say ‘yes, it is well with me today’; dark mauve and grey for those occasions when my eyes can’t see.; and golds for that heavenly place we all aspire to. In between, representing those moments when God’s presence is seen or felt here on earth, a handful of people moved around with gold flags, sometimes stopping to ‘pray over’ an individual. During the song some people helped facilitate the spaces by billowing the billows and waving flags, while others stood, knelt or danced in the space under the billows to which they related most that day, allowing the Lord to minister to them through the colours, action and music.

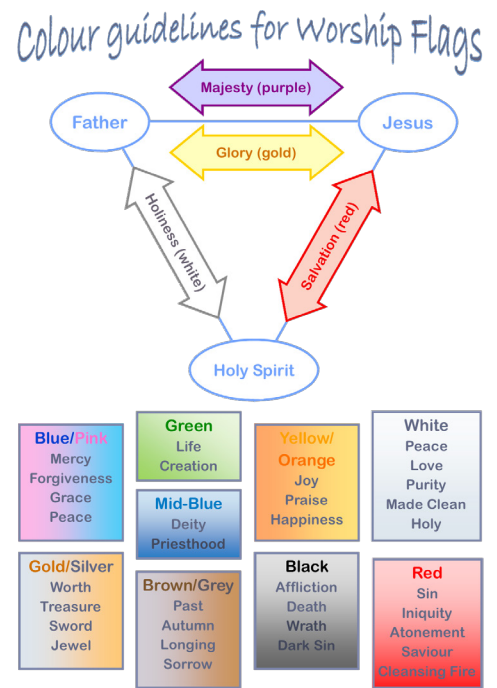




Photo: The colours of the billows represent different spaces that can be used for specific prayer

I think we must have played the track at least twice, giving those who wanted to the chance to swap from facilitator to worshipper or vice versa. Dancers were also encouraged to stand in intercession for a friend or loved one, perhaps deliberately starting under the dark billows but then moving to the 'better' places to signify a breaking or standing against whatever was preventing their friend from being able to say, 'It is well with my soul'.

It was a very powerful experience. Not least because people supported one another. It hadn't been a part of my planning that one person might take another's hand and lead them from darkness into light, but that's what happened! Equally, people who had been dancing but felt their prayer activity to be complete, would take the end of a billow from someone

else, thereby freeing them to dance for a while instead. Although I have no idea of everything God did that day, it was a joy and a privilege to have facilitated and been a part of it!

On another occasion, along similar lines, I used "Come Alive" (Dry Bones) by Lauren Daigle and we prayed creatively for the prodigals: friends or family members for whom we had been praying for years – especially those who had once professed a faith in Jesus – who now seemed so very far away because the enemy has whispered lies and led them off as slaves. This didn't involve flags and billows to the same extent, but instead utilised the dais steps to provide a hilltop and valley scenario where those with a strong faith rescued and lifted out of the ashes, those people representing the dry bones army which we prayed to come alive in Christ Jesus.

A third occasion which especially sticks in my mind was when we spent an afternoon journeying with Christ through the symbolism of the Tabernacle. For this we used the billows fabric to create the Holy of Holies. Using a number of Don Moen songs, we began at the Mercy Seat, passed through into the Holy Place, then were sent back out into the world to do the will of God through the authority of Jesus and the power of the Holy Spirit. In the final song, "The Earth Shakes", we commissioned one another (John 15:15-16) according to the song words most appropriate for the fight we each were facing 'back home in the real world'. We used flags and billows to represent Jesus standing with us and over us and to symbolise the strongholds of Satan crashing down ... red for Jesus the Warrior (being mighty in battle); blue for Jesus the Saviour (showing grace and compassion); and purple for Jesus the King (having his power and authority). Afterwards everyone received a themed bookmark to take home as a reminder of what God had promised them the strength to accomplish; and to pray for their fellow dancers, that they might know the same.



Photo: Fabric used to represent the Tabernacle

Whenever someone asks 'Why do you use flags?', my answer is usually the same: prayers spoken aloud are often more powerful than those simply penned in our minds; and prayers enacted through movement, dance, flags and billows often have even greater effective power than those merely spoken. The material has no special mystery or power, but the colours – I mostly use plain flags and fabrics – represent people, places, situations or emotions for which God desires me to pray. It's rather like speaking in tongues, I don't understand the words but I usually have a sense of what the Lord is laying on my heart. Although I love to dance for the Lord, I am probably at my most eloquent when I have a pair of flags in my hands and ample space in which to wield them!

Jacqueline Haywood