

Introduction and Acknowledgements

It is my pleasure to say a few words of welcome to this volume of the *Feldenkrais Research Journal* – and give thanks to all who contributed. While this volume took quite some time to produce, it represents a significant achievement – bringing forth this important field of practice, thought, and research of the life of the Feldenkrais Method® in the world. Taken along with the special volume of ‘Journal of Theatre, Dance, and Performance Training’ (Volume 6, Number 2), from July 2015, it establishes the Feldenkrais Method as a significant contributor to teaching and practice in the contemporary performing arts. In this Introduction I wish to thank the many people who made this volume of the *Feldenkrais Research Journal* possible.

This volume would not have been produced without the tireless work of our Guest Editor, Thomas Kampe, Feldenkrais teacher, dancer, and Senior Lecturer for Movement/Acting at the Bath Spa University. When I was busy with completing my own dissertation, Thomas kept the Journal moving forward, and brought all his organizational, communication, reflective and writing skills to bear on what is a substantial piece of work: this volume of the *FRJ*. In addition, he has contributed an ‘Editorial’ that is a significant piece of scholarship itself, describing the emerging field of arts research, locating the history of Moshe Feldenkrais’ encounter with early somatic arts practices, as well as introducing the articles you will find here. He also provided for this volume a lively review of Victoria Worsley’s milestone book, ‘Feldenkrais for Actors’. I thank him personally for all his skill and support, and he deserves the thanks of our readers and the Feldenkrais community.

Thomas also recruited three extra special Guest Editors for this volume:

- Dr Sara Reed, Principal Lecturer in Dance, School of Media and Performing Arts, Faculty of Arts & Humanities, Coventry University
- Prof. Robert Sholl, Royal Academy of Music and University of West London
- Dr Libby Worth, Senior Lecturer in Theatre Practice, Director MA Programmes, Department of Drama, Theatre and Dance, Royal Holloway, University of London.

They were key members of our team of reviewers and advisors for this volume. Our special thanks for your special role as Guest Editors Sara, Robert, and Libby.

In addition, we drew on several members of our Editorial Team for the various rounds of reviewing of initial and edited submissions who have also earned our thanks:

- Zoran Kovich, dancer, dance educator, and Trainer in the Feldenkrais Method

- Cornelia Berens, consultant and organizer of cultural activities, writer on art, theatre, and cultural studies, and editor of the German 'Feldenkraisforum',
- Dianne Hancock, Feldenkrais Practitioner and theatre teacher.

Proofreading was done by dancer and Feldenkrais Teacher Brandee Selk, and JoAnne Page. JoAnne, with a background in dance, a PhD in linguistics, and history of work in academia has come on board also as our Harvard formatting expert, and has done much already to improve the precision and consistency of our formatting and references.

This year the *FRJ* moved to a new site and we are making use of a new Open Journal Systems (OJS) format. This new platform will make it easier to edit and present the journal. The International Feldenkrais Federation's web designer, Jessica Taylor in Portland, Oregon, did this extra work and created this handsome format, as well as preparing this volume for publication.

Many thanks are also due to the Board of the International Feldenkrais Federation, and the IFF's member organizations – the Feldenkrais Guilds and Associations around the world, who continue to provide the organizational and financial underpinnings of this valuable part of our field.

Finally, the authors. As I have said before, our authors are also volunteers – who do a lot of work not just to draft their papers and then find the courage to submit them, but also find the openness to receive feedback, and undertake the sometimes-difficult task of revising and editing their own words. Thanks to you. Also thanks to those whose papers were not accepted for this volume – there are several which I am hoping we will be able to publish in the future.

The cliché is that it 'takes a village' to do a whole range of things. I have discovered that despite being clichéd, this actually does apply to a research journal as well. In a professional community the publishing of a next volume of a journal represents not just a collection of papers, but a step in the development of that professional community and its field of impact as well.

Warmest regards,
Cliff Smyth, PhD, Feldenkrais Teacher
General Editor