

# dancecult

JOURNAL OF ELECTRONIC DANCE MUSIC CULTURE



AGEING WITH EDMC

GUEST EDITOR DAVID MADDEN

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## DANCECULT

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DANCECULT: JOURNAL OF ELECTRONIC DANCE MUSIC CULTURE is a peer-reviewed, open-access e-journal for the study of electronic dance music culture (EDMC). Launched in 2009, as a platform for interdisciplinary scholarship on the shifting terrain of EDMCs worldwide, *Dancecult* houses research exploring the sites, technologies, sounds and cultures of electronic music in historical and contemporary perspectives. Playing host to studies of emergent forms of electronic music production, performance, distribution, and reception, as a portal for cutting-edge research on the relation between bodies, technologies, and cyberspace, as a medium through which the cultural politics of dance is critically investigated, and as a venue for innovative multimedia projects, *Dancecult* is the leading venue for research on EDMC.

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# TEN YEARS OF DANCECULT

EXECUTIVE EDITORIAL

Welcome to the 16<sup>th</sup> issue of *Dancecult*. It's fitting that this, our tenth anniversary issue, is themed "Aging with EDMC" (guest edited by David Madden—see his introduction). Working with PKP's Open Journal Systems platform, we published our first issue in September 2009. If you're interested in accessing a few memories, [take a look back at issue # 1.1](#).

From my perspective as founding Executive Editor, this past decade has been a long strange trip, over which time *Dancecult* has published something in the order of 160 articles (including 80 peer reviewed Feature Articles) and 80 reviews, with the journal instrumental to establishing electronic dance music culture as a legitimate interdisciplinary field of research. This commitment to advancing scholarship has been matched by our dedication to genuine Open Access publishing and commitment to Creative Commons licensing (Attribution-Noncommercial-Share Alike 3.0 License). In an era of predatory publishing, both traditional and new, at *Dancecult*—a member of the [Radical Open Access Collective](#)—there are no article processing charges for authors, nor subscription fees for readers. Genuine OA isn't just a means, it's a cause.

With *Dancecult* housing research exploring the sites, technologies, sounds and cultures of electronic dance music in historical and contemporary perspectives, over the decade, we've accommodated the work of many established and fresh names. From its inception, this experiment has been open to innovation, including via our From the Floor section encouraging creative multimedia content. Notably, guest edited issues are pivotal to packaging content and furthering the intent and desires of scholars, thought leaders, para-academics and text jockeys across many genres and styles, who together represent the evolving cultures, styles and movements within what we have, for better or worse, labeled EDMC.

This commitment to ethics and content is matched by a professionalism that has seen *Dancecult* develop as a reputable venue for quality production. The quality is consistent across formats over three main sections: Feature Articles (PDF), From the Floor (HTML) and Reviews (PDF). This effort could not have been accomplished without the dedication of an editorial team that today is comprised of ten volunteers acting in a variety of roles, sometimes multiple. This team performs a valuable service to the scholarly community, currently producing an annual issue. While the team had modest beginnings, it evolved into the Dancecult Editorial Board (DEB) overseeing a complete scholar-led in-house production: from soliciting reviews, through copy editing, to layout (in PDF and HTML)

in compliance with our own style guide and well-honed protocols, and with the assistance of a vast network of qualified peer-reviewers.

As for the shout-outs. Besides myself, current DEB members include Botond Vitos (Production Editor, Operations Director and Art Director), Dave Payling (FTF Editor and Production Assistant), Alice O’Grady (FTF Editor), Toby Young (Reviews Editor), Tommy Symmes (Managing Editor) and Katrina Loughrey (Community Editor: responsible for our [Facebook](#) presence, and previously Associate Editor). Notable present mentions include our occasional Foreign Languages Editor Luis-Manuel Garcia, Associate Editor Kath O’Donnell and Production Assistants Richard Anderson and Dave Payling. Notable past mentions include founding Managing Editor Elliot Bates, past Managing Editor tobias, c. van Veen and past Reviews Editor Karenza Moore. Special mention is reserved for Reviews Editor & Operations Director Ed Montano, who worked tirelessly for the journal over most of these ten years, and whose sad and sudden passing in early 2018 caused an operational disruption from which we’re still recovering.

*Dancecult* has weathered a few storms over the decade, not least the ongoing burden of financing basic operational costs. The story in brief. When OJS commenced hosting plans, the scholarly community came together to ensure the journal’s survival via a successful crowdfunding campaign in 2012. Between 2013–2018, we enjoyed the support of Griffith University ePress. After Griffith ePress shut down its repository in 2018, *Dancecult*, buffeted again by those winds of fate, searches for stable solutions to cover its basic operational costs. At *Dancecult* we remain committed to publishing quality open access interdisciplinary scholarship.

For the moment, please enjoy our tenth anniversary offering!

Sincerely,

Graham St John  
Executive Editor  
[Dancecult: Journal of Electronic Dance Music Culture](#)  
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*Dancecult* is an activity of the [Dancecult Research Network](#).