

dancecult

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DOING NIGHTLIFE AND EDMC FIELDWORK

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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). A platform for interdisciplinary scholarship on the shifting terrain of EDMCs worldwide, the Journal 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 forum for research on EDMC.

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The following are a few announcements concerning recent internal personnel changes at *Dancecult* and the results of our recent crowdfunding initiative. For the introduction to this special edition, please see Guest Editor Luis-Manuel Garcia's Introduction, which follows.

Since the last edition, there have been several changes in the editorial and production crew. In late 2012, tobias c. van Veen stepped down as Managing Editor, a role he inhabited over four editions, with extraordinary results. Between 2010 and 2012, tobias was instrumental in *Dancecult's* revised production, having formed an efficient production team, overseeing a server transfer, acting as OJS front man, redesigning the logo, overhauling the *Dancecult* Style Guide, and producing several other key production guides giving his successors a comparatively cushion-bottomed ride. Besides all that, he found the time to oversee the layout production with forensic attention to detail, with distinctly impressive results. Tobias is among the most committed and multi-talented volunteers I've known, his rapid-response mentality sometimes giving me cause to wonder if I was communicating with a machine. Beyond all the robotics, the OJS ordeal and the ongoing funding crisis, his tireless efforts advanced the cause of open access, cross platform publishing, and I personally wish tobias all the best as he migrates to more satisfying endeavours. We make fond farewell, also, to Cato Pulleyblank, stepping down as Arts Director. I thank her for redesigning, in collaboration with tobias, our logo, web banner and PDF layout.

At the same time, I am pleased to welcome Ed Montano (also our Reviews Editor) to the position of Operations Director and Botond Vitos as Production Editor, new roles they have assumed with total professionalism. I'm also pleased to welcome Alice O'Grady who has joined the *Dancecult* Editorial Board as a From the Floor Editor.

I thank Luis-Manuel Garcia who has worn several hats in the production of this edition. As Guest Editor, he has been responsible for the conception of this special edition *Doing Nightlife on field methods in EDM*, an important and overdue addition to the growing field of EDM cultural studies, the content of which should prompt debate and discussion among EDM researchers. In this edition, Luis has also translated the first article in *Transpositions*, a new section featuring translations of existing foreign-language articles. We are likely to see at least one *Transpositions* article per year in *Dancecult*, and members of the international EDM research community are very fortunate to be beneficiaries of Luis' painstaking commitment to dissolving the borders of scholarship.

Finally, thanks to our fine crews of Copy Editors and Production Assistants whose efforts have been essential to the continuing operations of the journal.

Over Jan–Feb 2013, *Dancecult* raised just over \$4,500 USD (after fees) in our crowdfunding initiative. These funds are crucial to our ongoing operations and I sincerely thank all supporters who have enabled the survival of the journal. There were ninety separate funders and over two-dozen donors of materials (perks). See the <[honours roll](#)>. Huge thanks to Ed Montano who co-ordinated mailing of the many donated perks.

As a result of this funding, *Dancecult* is registered with CrossRef. All current and back articles will be assigned and references linked with Digital Object Identifiers (DOIs) by the end of 2013. I thank Kath O’Donnell for her assistance with this time-consuming project.

Finally, *Dancecult* is currently in the process of migrating to a new server at Griffith Centre for Cultural Research, Griffith University, Brisbane. We hope to complete the migration by the end of June 2013.

GRAHAM ST JOHN,
EXECUTIVE EDITOR