

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). 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.

COVER IMAGE: JEFF MILLS AT MUTEK 2012. PHOTO: TOBIAS C. VAN VEEN.

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EXECUTIVE EDITOR'S INTRODUCTION

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I am pleased to announce that *Dancecult* is now hosted at Griffith University ePress where the latest version of Open Journal Systems has been successfully installed. There remain a few minor technical problems, but we appear to be back on track. A quick note to congratulate everyone involved in making the migration to our new server at Griffith ePress possible: Andy Bennett and Griffith Centre for Cultural Studies, Suzanne Bailey and the team at Griffith ePress and Operations Manager Ed Montano. I am also happy to report that all past, present and future articles published in *Dancecult* are assigned DOIs. We plan to implement full DOI compliance measures in future editions. This has been the result of the success of our fundraising campaign earlier in 2013 and the hard work performed by Carlo Nardi, and Production Editor Botond Vitos.

This themed issue of *Dancecult* guest edited by tobias c. van Veen showcases research on Afrofuturism. The issue also features two non-theme feature articles.

GRAHAM ST JOHN,
EXECUTIVE EDITOR