

EDITOR'S NOTE

I have been the Editor of this journal for just two months. Those two months have already acted as a reminder about the time pressures to which academics are subject, but also about the generosity of my peers and colleagues when it comes to the work of scholarly journals. I was prepared to fawn and grovel a lot in order to find the reviewers and other core voluntary work required to keep a journal going. Instead, I was faced with a general recognition of the importance of journals for the work we do as researchers. My warm thanks to everyone with whom I have already conducted journal business: I begin my term as the Editor-in-Chief of *Suomen Antropologi: Journal of the Finnish Anthropological Society* feeling grateful. Particularly so, since my term also begins enjoyably with the table already set for me.

This guest-edited issue is titled 'Hip Hop Constellations'—a title the editors Nanna Schneidermann (Oslo and Akershus University College) and Ibrahim Abraham (University of Helsinki) use in order to highlight the idea of popular music as significant but contingent social practice. The articles published here hence cover various values and significations that hip hop culture takes on in Denmark, Mexico, South Africa, Tanzania, Uganda, and between Sweden and Chile. The broad sweep of this issue ranges from neo-liberal socialist 'gangstas' to the nostalgic sampling of 'national culture', all the way to hip hop as the 'outsourced' vehicle of the Scandinavian welfare state's projects. It is through the breadth of the material analysed in this issue that one begins to appreciate the special character of hip hop as both inseparable from certain key ideas and imagery that approaches universal recognisability, and as a field that remains susceptible to the significant revaluation of constituent symbols or ideas. The substitution of *förorten* for 'suburb', for example, may be expected to effect changes, whether subtle or immediately felt. The extent of the work combined in this special issue is in great part the result of a sustained effort: the initial dissatisfaction with the prevailing frame of reference in which hip hop has been analysed and the search for more relevant frames that has been carried out through consecutive symposia, as the authors point out in their introduction. I would like to thank them for their work of envisioning this collection, for the continued work of bringing it together and, finally, for the work they, together with the other writers, have put into finalising this issue.

I would also like to take this opportunity to thank my predecessor Timo Kallinen who has run the journal for the past six years. During this time he has not only shouldered the time-consuming editorial work itself, but also overseen the journal's transition into open-access and independent electronic publishing, and successfully navigated the acronyms and publishing systems that came with the transition. Most importantly, though, Timo has maintained the journal's commitment to high-quality,

peer reviewed scholarship through all this extra work, and in so doing strengthened *Suomen Antropologi's* profile as an international, 'generalist' socio-cultural anthropology journal. In this, Timo in turn has continued the work of Marie-Louise Karttunen, during whose term the journal made the decision to start publishing solely in the English language. I have had the pleasure of working with both of them, and feel honoured to be able to continue their work in the journal. *Suomen Antropologi: Journal of the Finnish Anthropological Society* will continue to publish research from all subfields of anthropology, and as the newly-appointed Editor-in-Chief, I welcome your articles, research reports, forums, theme issues, special sections, and other contributions to this journal. I look forward to working with you all.

MATTI ERÄSAARI
Editor-in-Chief