EDITORIAL
Soundtracks across media, genre & series

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This Screen Sound 2015 issue features a collection of articles that address the theme of soundtracks across media, genre and series. Each of the articles exemplifies how, despite varied media outputs, those working on the films have similarities in approach, marketing and execution. Historically, as demonstrated in Johnson’s article, the marketing of national interests and progress were intertwined with the audio and visual text. In the articles which examine more recent texts, Hart, Hayward and Hill, Giuffre and Evans all demonstrate how across various media the music continues to provide a link across series, brand or auteur (in the case of Chris Lilley). Lastly, Johnson’s interview with Screen Composer Graeme Perkins illustrates how working within the industry requires flexibility in compositional techniques and style, even within the one media output of documentary.

Screen Sound Update

The Editorial team has changed to include Natalie Lewandowski as Editor, and Philip Hayward as Deputy Editor. Our site editor and designer, Alex Mesker will be taking leave from working on Screen Sound to work on his thesis on sound and music in Hanna-Barbera’s cartoons. I’d like to thank Alex for all of his work on Screen Sound Journal since its inception. From 2016, Screen Sound will be published in a ‘special issue’ format, reflecting the changing editorial board and aligning with significant organisations and events to do with all matters sound and screen in Australasia. We would welcome affiliation with panels, conferences and events in order to collaborate on outcomes. Screen Sound is pleased to receive comments on its articles, direction and scope from researchers in diverse fields relevant to Australasian screen sound.

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