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POLISH MUSICAL PRESS BEFORE THE STATE TRANSFORMATION ON THE EXAMPLE OF "NON STOP" MAGAZINE ANALYSIS IN 1972-1990

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The history of culture is, in a way, the history of music. Obviously, not directly, priority should be given to the written and spoken word, but it is of a special nature. Musical culture is made up of all trends and types of creativity, reception and performance, all forms of <life> multiple manifestations of music.

The author's intention was to examine the music press, which has mainly rock origin, based on the example of the cult newspaper "NON STOP" published in the years 1972-1990. The two-part title of the work points out that its content focuses on two areas of research, i.e. press studies (i.e. the science of creating, content, transmitting and receiving press) and interdisciplinary studies on journalism and music media. Thus, two goals were set: introduction to the synthesis of the music press and the structural analysis of a specific magazine (in this case "NON STOP"). The methodology was based on structural (qualitative) analysis with elements of comparative studies, basic for press studies, enriched with historical threads and descriptors. The source database included all the issues of the aforementioned "NON STOP" magazine.

The publication is mainly based on the press analysis "NON STOP", which covers all aspects of its functioning included in four thematic blocks (chapters). The first one introduces the applied research methods. The second chapter briefly presents the history of the Polish music press, paying special attention to the period of the People's Republic of Poland, during

which "NON STOP" would be issued, and also points to the relationship between the music press and the authorities. It would be difficult to characterize a periodical without referring to the times in which it was written. The third chapter focuses on the fundamental issue for any appreciative editor, which is the selection of collaborators. It was the music journalists who were responsible for the level and evolution of "NON STOP", therefore, wherever possible, their profiles and short biographies were presented. Valuable insights were included in the journal's readers' assessment.

The fourth chapter is filled with the analysis of the monthly in its most basic form, i.e. its structure. Initially, the journalistic genres preferred in the music press were presented. It was also shown that they were reflected in "NON-STOP". Then, the permanent sections and sections of the journal were characterized, as well as those that appeared occasionally during festivals. Advertisements that appeared in the journal were also analyzed, the more that a lot of space was allocated to them. The magazine's metamorphoses related to technical innovations depended mainly on the changes of the editors-in-chief, who had a direct impact on the profile and appearance of the magazine. Wojciech Mann, after taking command of the editorial office, changed his profile from pop to rock, which resulted in his greater popularity and sales. It was undoubtedly the best time of the periodical.

The music press before the political transformation is a successful attempt to smuggle the independence and rebellion that was the mainstream "behind the iron curtain". This is especially visible in the last decade of the Polish People's Republic. The surveyed "NON STOP" definitely stood out from other magazines available at that time (Jazz Forum, Musicorama, Synkopa).

Eighteen years of the existence of a music magazine in the times of the Polish People's Republic is a long period. The more so because "NON STOP" can be counted among the most important and influential music magazines before the political transformation. He was characterized by a high professional level, created opinions and trends as well as was famous for high-quality journalism. In 2020 it will be exactly thirty years since he has not been on the press market. Reason enough to devote a monograph to him.