

# **„Non Stop” - a monograph of the magazine**

## **Abstract**

The dissertation focuses on a comprehensive analysis of the Polish iconic music magazine „Non Stop” from 1972-1990, presenting its role in the social, cultural and media context during the PRL period. The author uses a variety of research methods, such as content analysis, genre analysis and functional analysis, to explore the nature of this periodical.

The subject of this dissertation boils down to press studies. It should be emphasised that the text presented is devoted to considerations relating to the broadly interpreted issue of the music press, taking into account the framing of an interdisciplinary discourse.

The aim of the study is to present the history of the magazine 'Non Stop' and its specific transformations under the influence of socio-political changes and cultural transformations. The research reflection is also inspired by outlining the role the magazine played during that period, analysing the journalistic methods and genres used by the editors to provide readers with a comprehensive picture of musical events.

The first part of the paper introduces the reader to the historical, socio-political and media-cultural framework within which the magazine operated. It discusses key academic publications on the music press and the origins of the „Non Stop” magazine, highlighting its creation as a response to the social and cultural needs of the time. It then focuses on the content analysis of the magazine, carrying out a systematic review of the 217 issues and classifying the content in terms of theme, genre and territory. A diachronic approach is also used to capture the evolution of Non Stop's content and form over the years.

The content analysis identifies the dominant journalistic themes and genres in the magazine. It reveals that the magazine focused mainly on rock music, but without omitting other genres of popular music such as blues, jazz, R&B and soul, heavy metal, pop, dance or classical music, both Polish and foreign, which confirms its role as a guide to world music for readers under the conditions of cultural isolation prevailing in Poland at that time. In addition, an analysis of the magazine's function reveals its role as a communication platform, enabling the exchange of information and opinions between readers and editors.

Another aspect of the study is the analysis of the composition of the editorial board and contributors of „Non Stop”, which allows us to understand the editorial and cultural processes determining its content. The study of the relationship between the editorial board and the readers

shows that the magazine has tried to build close ties with its audience by actively involving the readers in shaping the content of the magazine, e.g. through letters to the editor, competitions or articles written by the readers.

The results of the research allow conclusions to be drawn about the profile of „Non Stop” and verification of the hypotheses put forward. The magazine has indeed bridged a cultural gap, allowing readers to participate in musical events to which they previously had limited access.. Its friendly way of communicating and its relationship with its readers was an important feature. Despite the censorship, the magazine showed a certain freedom of expression reflected in the language and the topics covered. „Non Stop” also played a key role in shaping the musical tastes of its readers, and the readers themselves influenced the content of the magazine.

The dissertation provides an important source of information on the functioning of music magazines during the PRL period, while presenting a methodological model for their study. Ultimately, „Non Stop” is shown to have been a leading periodical among the music press of the time, an important factor in shaping the socio-cultural landscape of Poland at the time.

*Helena Miła-Próska*  
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