

# Polish Socio-Cultural Journals after 1989

PAWEŁ SARNA

## 1 Introduction

Narrations on Polish contemporary culture usually present the year 1989 as a turning point which was both important and problematic. Certainly, environ the mentioned year there were expectations for the great breakthrough in literature. However, did it really happen?- the researchers' opinions on that matter have always been divided. In case of periodical press, the year 1989 is regarded as an actual beginning of the market transformations. At that time, "the media retrieval" began. Magazines could be either established or led out from the so-called underground. A flood of new socio-cultural magazines continued till the mid-90s, most of them were established between 1989- 1993. Along with multiplication of different titles, deterioration in their financial condition and lack of possibilities to win a new reader, could have been observed. It became clear that without any support from the state they were not able to manage on the market. Every year, awarding of ministerial grants arouses controversy among the interested entities, since the support suffices only for several titles whereas the number of the interested parties is much bigger.

How many socio-literary journals do exist on the Polish market today? Around the year 2000 the general number was about 600 titles.<sup>1</sup> At the same time, it should be emphasized that statistics are not precise; besides, there is a problem with making allowance for internet magazines. They are becoming more and more significant, even though they are not mentioned in the registers. As yet, there is no comprehensive anthology comprising these magazines. Both press and literary scholars point out that a thorough study on this issue is required.<sup>2</sup> Probably, it will not be possible at all. Many of these magazines took the form of artzines, they were not distributed officially, rather through the grapevine, consequently, not all of them were archived. Therefore, the first difficulty is instability of the periodical press market as well as its opaqueness. The second difficulty is little interest of the researchers since, apparently, the discussed issues are not in the mainstream of interests. This group is often not singled out in the current statistic specifications or press catalogues.<sup>3</sup> Low circulation and little participation that the above-mentioned magazines take in the general press market are also reminded. Marginality, peripherality, ghettoism- these are the formulas

<sup>1</sup> S. FIUT, *Pisma społeczno-kulturalne w latach 1989-2000*. In: *Zeszyty Prasoznawcze* 2000. XLIII, No. 3-4 (163-164), p. 66.

<sup>2</sup> Literature comprising this subject is still very dispersed. A dictionary classifying a part of cultural and bibliographical information providing journals is very helpful: *Pisma kulturalne w Polsce po 1989 roku. Leksykon*. Ed. J. Gałuszka, G. Maroszczuk, A. Necka. Śląsk, Katowice 2009. Also the Foundation Opened Code of Culture (Fundacja Otwarty Kod Kultury) is of great importance here- they run a portal Shop-Window of Journals (Witryna Czasopism): [WWW.witryna.czasopism.pl](http://WWW.witryna.czasopism.pl)

<sup>3</sup> T. MIELCZAREK. *Współczesna polska prasa opinii*. In: *Rocznik Prasoznawczy I/2007*. Oficyna Wydawnicza „Humanitas”, p. 34.

occurring in the discourse on that subject.<sup>4</sup> On the other hand, in the era of press tabloidization magazines of this kind, currently present on the market, are perhaps particularly valuable and their value should not be estimated only by the one indicator which is their circulation. Without them it is hard to understand neither the meaning of the breakthrough of 1989, transformation that took place in contemporary Polish culture and its various fields, nor deep alteration in world-view of contemporary Polish people. Yet for sure, this is a subject of scope and significance greater than it may appear- after all, we all live in “a global village”. Denis McQuail’s question is still present: can minority forms survive in the age of globalization, can there appear some new ones?<sup>5</sup>

## 2 Contemporary History of Polish Socio-Cultural journals

Literary-artistic journals occupy an important position in the transformations of the press market. According to I.S. Fiut, they, “[...] on account of domination of <<a literary moment>> in Polish culture, mirror perfectly the directions of changes in socio-cultural periodical press after 1989.”<sup>6</sup>

The year 1989 was mainly connected with some great expectations. In 1991, a prominent expert in Polish culture and literature, Maria Janion, wrote about “*twilight of a romantic paradigm*,” indicating that in Poland, during almost two hundred years, dominated homogeneous style of romantic culture based on a model of noble Polish idealism sacrificing everything for the fight for freedom. After 1989 this situation changed slowly. Maria Janion perceived this process as very important and positive change. After the twilight of a romantic paradigm, the phenomena such as decentralization, pluralism, multitude of projects, multiculturalism, abundance of attitudes, multitude of projects of spiritual life were supposed to occur.<sup>7</sup> The fact that many journals came in was undoubtedly an evidence for the pluralism. In fact, in periodicals which not infrequently appeared in some small agglomerations, there were held important discussions that the magazines from Warsaw or Cracow did not initiate at all. At that time also, the thesis of “the decline of the entirety” occurred.<sup>8</sup>

In the first period of changes (1989-2000) the following important events are mentioned:

---

<sup>4</sup> *Pisma kulturalne w Polsce po 1989 roku. Leksykon*. Ed. J. Gałuszka, G. Maroszczuk, A. Nęcka. Śląsk, Katowice 2009, p. 5.

<sup>5</sup> D. MCQUAIL. *Teoria komunikowania masowego*. Wydawnictwo Naukowe PWN, Warszawa 2007, p. 128.

<sup>6</sup> *Ibid.*, p. 64-65.

My translation. “,[...] ze względu na dominację w kulturze polskiej «momentu literackiego» najlepiej odzwierciedlają kierunki zmian w czasopiśmiennictwie społeczno-kulturalnym po roku 1989”.

<sup>7</sup> M. JANION. *Zmierzch paradygmatu* in *Czy będziesz wiedział co przeżyłeś?*, Tower Press, Gdańsk 2000, p.4-11

<sup>8</sup> A literary critic Janusz Sławiński in 1991 in „Kresy” was the first to use this term with a reference to young poetry. However, these words became a fashionable formula which eventually concerned the whole cultural life in Poland.

1. After the Polish Round Table Talks<sup>9</sup> in 1989, the censorship in Poland stopped. Also paper rationing ended. The Central Council of Press, Publications and Performances Control (Główny Urząd Kontroli Prasy, Publikacji i Widowisk) ceased its practical activity. This institution (in reality closed down in 1990) most often refused permission to open a new press title providing 'the lack of paper' as an official reason.
2. In 1990, by the decision of the Sejm, the Workers' Publishing Association "Press-Book- Movement" (Robotnicze Stowarzyszenie Wydawnicze "Prasa- Książka- Ruch") was liquidated. The concern, established in 1973, was a monopolist on the press market. The journals published by this organ were sold.
3. In 1989-1990 the most disgraced magazines that supported themselves only because of the state's patronage were liquidated.<sup>10</sup> Many other titles collapsed as well. Among the Polish People's Republic magazines there remained some titles which were important for tradition, eg.: "Twórczość," "Dialog," "Literatura na Świecie," "Odra," "Pamiętnik Literacki."<sup>11</sup>
4. Some independent periodicals and publications that had been hitherto acting only in samizdat, started to work officially: "Czas Kultury" (1985), "brulion" (1986), "FA-art." (1988), "Lampa i Iskra Boża" (1988/1989).<sup>12</sup> There also appeared other periodicals called "the journals of '89 background," eg.: "Kresy" (1989), "Kartki" (1990), "Borussia" (1991), "Fraza" (1991), "Krasnogruda" (1993), "Topos" (1993), "Pogranicza" (1994).<sup>13</sup>

Undoubtedly, "brulion" was very important, if not the most important, periodical of the transformation period. It was first published in Cracow in 1986. The first issue was edited by: Robert Tekieli, Olga Okoniewska, Katarzyna Krakowiak, Bogusław Serafin. Till 1989 "brulion" was a samizdat magazine published by the underground Literary Publishing House. The last issues had a character close to the conservative world-view and far from the formalistic, anarchistic beginnings. "Brulion" stopped to appear in 1999. Its role cannot be overestimated; as every unusual phenomenon, "brulion" also had its supporters and critics. In 1996, when its issues were appearing more and more irregularly, Piotr Śliwiński wrote:

*"The more rarely "bruLion" appears, the more time passes from its first demonstrations, the more distinctively its uniqueness manifests (...) It was "bruLion," not Solidarity, which brought Polish culture freedom from its own ponderousness and heroics."*<sup>14</sup>

<sup>9</sup> This is the name for the talks conducted in the first half of 1989 by the representatives of the authorities of the Polish People's Republic, Solidarity opposition and the Church. Political transformation of the Polish People's Republic was a result of these talks.

<sup>10</sup> *Media*. Ed. E. Banaszkiwicz-Zygmunt. Polish Scientific Publishers PWN, Warszawa 2000, p. 74, 164-165.

<sup>11</sup> In sequence: „Creation”, „Dialogue”, „Literature in the World”, „Odra”, „A Literary Journal”.

<sup>12</sup> In sequence: „The Culture Time”, „notebook”, „FA-art.”, „The Lamp and the Divine Spark”.

<sup>13</sup> In sequence: „Limits”, „Pages”, „Borussia”, „Phrase”, „Krasnogruda”, „Topos”, „Borderland”.

<sup>14</sup> P. ŚLIWIŃSKI. *Socjomachia. Kilka uwag*, „Czas Kultury” 1996, No. 2, p. 20.

My translation: „Im rządziej ukazuje się »bruLion«, im więcej mija czasu od jego pierwszych manifestacji, tym wyraziściej objawia się jego niezwykłość (...) To »bruLion«, a nie »Solidarność« niósł polskiej kulturze wolność od jej własnej ociężałości i tromtadracji”.

It is worth mentioning that the periodical which published the above words was rather an opponent of “brulion.”

Issue no.9 was decisive for the magazine’s reception. There were printed *Story of the Eye* by Georges Bataille and as other texts propagating sexual freedom, in which pope John Paul II was classified as a member of the repressive camp.<sup>15</sup>

Then, Marian Terlecki, a committed conservative publicist, wrote:

“A horrifying gibberish of a French madman, in which necrophilia, rape connected with murder of a priest, profanation of the communion host and altar, disgusting bestiality and fascination with faeces combined into monstrous descriptions among which it is impossible to quote even one, tiny excerpt. If there exists such a thing as pornography of pornography, the text by Georges Bataille (...) belongs to this genre. Then, we can find a laborious elaboration in which John Paul II as the leader of ‘the repressive camp’ is compared to Chomeini, Mao Tse Tung, Castro, and Hitler.”<sup>16</sup>

“Brulion” became a symbol of an environment which was called, a little exaggeratedly, “the brulion generation.” This expression is an evidence for the great marketing effectiveness. Some authors, who at that time were beginning their artistic work, were connected with the magazine. Later, they turned out to be significant figures for Polish contemporary literature, eg.: Marcin Świetlicki, Jacek Podsiadło, Manuela Gretkowska, Izabela Filipiak, and many others. In the pages, there were printed also some works of the acknowledged authors of the older generation, among the others: Rymkiewicz, Woroszyński, Błoński, Jarzębski. The magazine became a cultural institution with its own publishing house. It was capable of promoting itself actively in the mass media, to fight its way through media to a wider audience. Its strategy was based on provocation, clash of multiple world-views, including these contradictory ones, taking up the subjects which did not fall into the mainstream. “The underground ‘bL’ was probably the only magazine interested in graffiti, fanzines, punk rock, that is to say in the things which do not fall into the range of unofficial culture. This was- a language of an advertising agency workers speaking - creative, and simultaneously did not belong to ‘official’ underground culture”<sup>17</sup> -wrote Krzysztof Varga.

Also a circulation of 15.000, that a magazine got in 1993, should be recognized as a great success on the Polish market. In comparison, only one magazine of this scope, among these

<sup>15</sup> Ibid., p.223

<sup>16</sup> M. OLSZEWSKI. *Hipis na prezydenta*. In: *Gazeta Wyborcza*, 24.11.2006.

My translation: „Przerażający bełkot francuskiego szaleńca, w którym nekrofilia, gwałt połączony z morderstwem księdza, profanacja ołtarza i hostii, odrażające okrucieństwo i fascynacja fekaliami łączą się w monstrualnych opisach, z których nie sposób zacytować choćby niewielkiego fragmentu. Jeśli istnieje pornografia pornografii, to tekst Georgesa Bataille'a [...] należy właśnie do tego gatunku. A zaraz obok mozolny wywód, w którym Jan Paweł II jako przywódca "obozu represyjnego" przyrównywany jest do Chomeiniego, Mao Tse Tunga, Castro i Hitlera”.

<sup>17</sup> K. VARGA. *O historii pisma „Brulion” i przemianie duchowej jego redaktora Roberta Tekielego*. In: *Gazeta Wyborcza* 1999-02-06.

My translation: „Podziemny "bL" chyba jako jedyny interesował się graffiti, fanzinami, punk rockiem, a więc tym, co wówczas było najbardziej interesujące w obrębie kultury nieoficjalnej, co było - mówiąc językiem pracowników agencji reklamowych - kreatywne, a jednocześnie nie należało do "oficjalnej" kultury podziemnej”

established after 1989, exceeded a circulation of 50.000- it was “Nowa Fantastyka,”<sup>18</sup> the most important periodical presenting Polish and world science-fiction literature.

The years 1995-1996 should be regarded as the first turning point- “the time of an absolute trial.”<sup>19</sup> Apart from “brulion’s” irregular appearing, other symptoms of crisis, particularly severe for the literary magazines, can be listed. Many journals collapsed at that time, cultural supplements to newspapers stopped to come out (“Polityka- Kultura” or “Czas Krakowski”<sup>20</sup> supplement). Since 1996, the dynamics of the literary life has decline. Liquidation of a biweekly literary magazine “Nowy Nurt”<sup>21</sup> was one of the first signals. There emerged a view that the most important role in the reception and perception of literature plays media, and the literary life was bent to the subjects of mass communication.

Ignacy S. Fiut, analyzing the structure and dynamics of the development of socio-cultural periodicals, indicates two opposing tendencies on the press market, contemporarily subjected to transformations: on the one hand, multiplication of different titles (especially between 1989-1993), on the other hand, deterioration in their financial condition and lack of possibilities to win a new reader. As the above-mentioned researcher writes: “These magazines were systematically losing both domestic and foreign financial sources. Apart from several central titles that appeared before and after 1980 and after 1989, the majority of magazines could not, and cannot, support themselves on selling and advertisements. Means from the government and local subventions, and capacity and interest of the promotional market are too restricted for them. They also encounter keen competition from some similar Polish-language magazines published by foreign capital and electronic and visual media, both domestic and foreign.”<sup>22</sup>

In the last few years, a lot can have been read in the trade press about the bad situation of socio-cultural magazines. Undoubtedly, it is worth having some specific action aiming at counteracting this phenomenon in mind. In spring 2011, just after the announcement of results concerning the government grants, “A Debate of the Niche Magazines,” under the auspices of the Robert Schuman Foundation, took place. The representatives of the editorial offices of magazines participated in the discussion. It was- as previously announced- the beginning of further action and making an attempt at close cooperation in this environment.

Before the meeting a few questions determining an area of the discussion were posed:

1. Is the niche press required in Poland? Who needs it?
2. Are the niche press businesses well represented?
3. Would some regulations/ a law be a solution for niche magazines? Are there any other forms of ensuring the non-mainstream magazines an efficient functioning?<sup>23</sup>

<sup>18</sup> „The New Fantastic”

<sup>19</sup> P. CZAPLIŃSKI, P. ŚLIWIŃSKI. *Literatura polska 1976-1998. Przewodnik po prozie i poezji*. Wydawnictwo Literackie, Kraków 1999, p. 222.

<sup>20</sup> „Politics-Culture”, „The Cracow Times”.

<sup>21</sup> „The New Current”.

<sup>22</sup> I.S. FIUT. *Pisma społeczno-kulturalne w latach 1989-2000*. In: *Zeszyty Prasoznawcze* 2000. XLIII, No. 3-4 (163-164), p.66.

<sup>23</sup> <http://consolamentum.salon24.pl/287349,od-slow-do-czynow-debata-niszowcow-z-igorem-janke>



In the initiators' of the action view, the following goals were achieved:

- “1. Niche magazines' environments showed that they are not going to passively observe the existing situation which, for many of them, is unsatisfactory because of the way and results of awarding the ministerial grants.
2. The editors and publishers of socio-cultural magazines working in Poland, can and want to talk with each other and are aware of what they do for the broadly defined Polish culture. And they do a lot, in spite of appearances.
3. We have aroused public opinion's interest.”<sup>24</sup>

### 3 “Niche magazines.” The Personal Research

In the further part of the study, some partial results of the research conducted on the so-called niche magazines (following this agreed terminology) were presented. There was a definition of how this category can be understood. The research included 27 editorial offices of the magazines which agreed to participate in the research, among about 70 to which there were sent e-mail questionnaires (a mailing list handed over by the Robert Schuman Foundation).<sup>25</sup> Also some magazines which come out only in the Internet were taken into consideration (e.g. *artapeier.com*).<sup>26</sup>

A part of results of the research concerning the following issues was presented:

1. Defining a category of ‘being niche’ by the editorial offices of the magazines and signing up (or not) into the defined field.
2. Differences between materials put into a traditional (printed) edition and in the Internet- with regard to form, content, etc.
3. Potential changes in previous way of functioning on account of presence of the online version.

A common part of the answers given to a question how can ‘being niche,’ with reference to periodicals, be defined, may be expressed by the following formula: ‘niche’ means that it is directed towards a narrow circle of readers. It was assessed:

1. Positively or without an explicit assessment- it determines being outside the mainstream, marginality, a deliberate choice, intentional restriction to a narrow circle of a demanding audience; but also: environmentality or being specialist; a message directed to a narrow circle of recipients; exclusiveness- a message conveyed to a very demanding audience or to demand a lot from a reader.

<sup>24</sup> <http://consolamentum.salon24.pl/288902,debata-pism-niszowych-pierwsza-refleksja>

<sup>25</sup> The research was conducted in August and September, 2011.

<sup>26</sup> The editorial office of the following magazines participated in the research: „Beethoven Magazine”, „2+3D grafika plus produkt”, „TAKE ME”, „Fragile”, „Fotografia”, „Nasze Morze”, „Przemyski Przegląd Kulturalny”, „Magazyn Stomatologiczny”, „Muzyka21”, „Kresy Południowo-Wschodnie”, „Kocie Sprawy”, „Kwartalnik Historii Żydów”, „Pierwszy Wrzesiński Portal Kulturalny Wielka kultura w małym mieście”, „Świat Ciszy”, „Zupełnie Inny Świat”, „Scriptores”, „Bluszcz”, „Kronika Wielkopolski”, Migotania, „Magazyn Policki”, „Magazyn Futbol”, „Wychowanie Muzyczne”, „Kumpel”, „Zeszyty Komiksowe”, „artPapier”, „Neurokultura”, „Nowe Zagłębie”.

2. Negatively- it is connected with a limited number of recipients, underfunding, poor promotion, lack of investment means, difficult access to some specific contents, limited availability on the market, being outside the mainstream, low circulation, impossibility to reach people with an offer.

“Is your magazine a niche medium?”- the answers were as follows: “yes”- answered 16 editorial offices, so the straight majority; “no”- 1, in other cases the answers were not given. In a few cases the answers were provided with a thorough justification.

Coming out of electronic media changed a situation of traditional printed media, and perhaps it put them on a hopeless situation.<sup>27</sup> In case of socio-cultural magazines, the transformations are not visible right away as in case of media for which the time of reaching a reader with information is what counts; however, also in this sector some significant changes can be noticed. Probably, they will deepen constantly. Currently, the majority of magazines are monthly and bimonthly journals; it is impossible to publish them more frequently because of financial considerations. In such conditions, the Internet gives a chance to reach a new reader.

Initially, many editorial offices run on their websites only some basic information, table of contents, excerpts of texts. This was something like an online business card. Quite often, a full version of a magazine is put on a website in the PDF form- an equivalent of the printed version. In this case, it is basically a role of a digital library. Interactions between the readers and editorial offices become more and more important, websites are treated as an alternative transmitter- not only a place for the partial presentation of the content.<sup>28</sup> Some texts occur in a full version or are even extended with relation to the traditional editions, e.g. attached photographs, other contents and links.

“In your opinion, does a reader of a traditional edition differ from a recipient of the contents put on a website?”- most of the questioned (15) answered in the affirmative, 4 in the negative, in other cases the response was not given.

According to the research participants, a reader of a traditional edition- as it was determined in several cases: “looks for some more serious forms.” This issue reaches the readers who do not have any access to the Internet or do not accept this form of communication, first of all: the scientists, publicists. A subscriber is determined as a more conscious reader. A paper edition becomes something exclusive, collector, designed for an older, demanding reader what is particularly important for some materials, e.g. artistic photos which, for preserving sufficiently high parameters, demand high resolution.

In turn, a reader using an electronic version looks for news, short forms, blogs, subjective texts. He/she participates in the community discussions. Frequently, this is a person who visits a website randomly. An online version reaches young people as well as people who have a

---

<sup>27</sup> B. NIERENBERG. *Deadline 24 godziny na dobę, czyli o regionalnej gazecie, radiu i konwergencji*. In: *Internetowe gatunki dziennikarskie*. Ed. K. Wolny-Zmorzyński, W. Furman. Wydawnictwa Akademickie i Profesjonalne, Warszawa 2010, p. 99.

<sup>28</sup> L. POKRZYCKA. *Zmiana kształtu przekazów dziennikarskich w Internecie na przykładzie portali internetowych koncernu Media Regionalne*. In: *Internetowe gatunki dziennikarskie*. Op. cit., p. 128. cf. I. LOEWE. *Gatunki paratekstowe w komunikacji medialnej*. Wydawnictwo Uniwersytetu Śląskiego, Katowice 2007, p. 212-221.

problem to get to a paper edition of a magazine (small towns). It is about experts in electronics, active people who want to communicate with other users and editorial office, to share their views. An institutional recipient is also very important- e.g. universities that buy the subscription.

Among the examined periodicals, 3 do not have any website, and one of them places on the Internet only the tables of contents and short excerpts of texts. The majority of the examined (15) when enquired of the differences between materials placed in the printed and online versions (with regard to form, content, etc.), have stated that the materials do not differ diametrically as far as the presented content is concerned- small materials are often the supplement, for instance the news on a basis of a chronicle of events. In other cases, an unequivocal answer was not given.

In an traditional form- predominant contents: journalistic content, longer, well-edited texts since they are directed to a more demanding reader as well as to a reader for whom aesthetic experience counts.

In an online form- as the respondents have emphasized, topicality of the content is what counts; there are placed some personal and agency materials; in comparison to a traditional issue, there are more color pictures. Predominant contents: short texts, current events. The materials can be commented instantly, though few editorial offices use this functionality only considering starting a forum. Only a part of materials gets at the Internet; however, it has been indicated that the texts have not being perfected regarding editorial and sometimes substantial aspects- instead, they appear much faster; they are only a supplement ; essential is the fact that a references (links) to other websites can be contained.

According to the examined, nowadays it is necessary to place a website in the Internet.

Enquired of the changes in the way of functioning of a magazine on account of presence of the online version, the examined have frequently stated that the online version has fastened reaching a reader with a message and invited to buy a printed version. Publishing a larger number of materials is connected with fear of situation where a reader will expect a free access to the content while only few editorial offices decide on access limitation through introducing payments (e.g. subscription). The main benefit from existence of a magazine in the Internet is maintaining continuity when there is a lack of means for printing, paper advertisement, effortless archiving and browsing the content, possibility to win not only a new reader but also an author.

## 4 Summary

The forecast for socio-cultural magazines is not very optimistic. It has been emphasized that due to a small number of recipients, the magazines are condemned to the financial dependence on the state grants. However, on the other hand, some changes that can bring the improvement of this situation may be observed. The use of the Internet has let the magazines to enrich their offers and, above all, to sustain the existence of a magazine on the market.

The activities taken on the initiative of the Robert Schuman Foundation seem to be particularly interesting, above all, the mobilization of the publishers and environment of the



supporters aiming at a certain consolidation as well as formation of the group representing many different subjects.

## References

- CZAPLIŃSKI, P. ŚLIWIŃSKI, P. *Literatura polska 1976-1998. Przewodnik po prozie i poezji*. Wydawnictwo Literackie, Kraków 1999, p. 222.
- FIUT, I.S. *Pisma społeczno-kulturalne w latach 1989-2000*. In *Zeszyty Prasoznawcze* 2000. XLIII, No. 3-4 (163-164), p. 66.
- LOEWE, I. *Gatunki paratekstowe w komunikacji medialnej*. Wydawnictwo Uniwersytetu Śląskiego, Katowice 2007, p. 212-221.
- JANION, M. *Zmierzch paradygmatu*. In *Czy będziesz wiedział co przeżyłeś?*, Tower Press, Gdańsk 2000, p. 4-11.
- MCQUAIL, D. *Teoria komunikowania masowego*, Wydawnictwo Naukowe PWN, Warszawa 2007, p.128.
- Media*. Ed. E. Banaszek-Zygmunt. Polish Scientific Publishers PWN, Warszawa 2000, p. 74, 164-165.
- MIELCZAREK, T. *Współczesna polska prasa opinii*. In *Rocznik Prasoznawczy* I/2007. Oficyna Wydawnicza „Humanitas”, p. 34.
- NIERENBERG, B. *Deadline 24 godziny na dobę, czyli o regionalnej gazecie, radiu i konwergencji*. In *Internetowe gatunki dziennikarskie*. Ed. K. Wolny-Zmorzyński, W. Furman. Wydawnictwa Akademickie i Profesjonalne, Warszawa 2010, p. 99.
- OLSZEWSKI, M. *Hipis na prezydenta*. In *Gazeta Wyborcza*, 24.11.2006.
- Pisma kulturalne w Polsce po 1989 roku. Leksykon*. Ed. J. Gałuszka, G. Maroszczuk, A. Nęcka. Śląsk, Katowice 2009.
- POKRZYCKA, L. *Zmiana kształtu przekazów dziennikarskich w Internecie na przykładzie portali internetowych koncernu Media Regionalne*. In *Internetowe gatunki dziennikarskie*. In: *Internetowe gatunki dziennikarskie*. Ed. K. Wolny-Zmorzyński, W. Furman. Wydawnictwa Akademickie i Profesjonalne, Warszawa 2010, p. 128.
- ŚLIWIŃSKI, P. *Socjomachia. Kilka uwag*. In *Czas Kultury* 1996, No.2, p.20.
- Varga, K. *O historii pisma „Brulion” i przemianie duchowej jego redaktora Roberta Tekielego*, In: *Gazeta Wyborcza* 1999-02-06.