

Abstract

The thesis aims to explore changes in the production of music fanzines brought about by the advent of new media. Fanzines are defined as nonofficial magazines published independently in compliance with the code of DIY ethics. The theoretical part of this work focuses on the history of fanzine production as well as on concepts of alternative media, which is necessary in order to examine the current state of the aforementioned alternative media sphere. Furthermore, the theoretical part describes fans' behaviour, as they are the most prominent representatives of active audiences. This behaviour is a key to understanding the motivation behind fanzine production as well as the nature of media communication in the cyberspace, where boundaries between producers and consumers of media messages disappear. The main part of this work analyses interviews with ten figures from the Czech community of both pre-internet authors and those of post-internet era, the latter being used to internet communication. Described discursive patterns reveal the existence of two separate worlds: traditional fanzine community and online environment, coexisting in mutual awareness. Yet the former strives to guard its boundaries, protecting its products from the internet, albeit oftentimes entering the virtual space in search for inspiration or using the internet as a tool for distribution. Ultimately, a question arises: what motivates such behaviour.