

Abstract

The bachelor thesis *Analysis of Contemporary Rock Magazines Based in the Czech Republic* analyzes the content representation of the domestic music scene compared to the international music scene using the example of *Fakker*, *Headliner* and *Full Moon* magazines. It also looks at how this representation affects the magazines' sales and success from the point of view of their chief editors. The analysis is done on 2018 issues, using the method of quantitative content analysis ("hard data"), which is supplemented with interviews with chief editors of these magazines ("soft data"). The theoretical part provides a short introduction to the history of music magazines in the Czech Republic before and after 1989, the year of the Velvet Revolution. Then the magazines *Fakker*, *Full Moon* and *Headliner* are summarized. The methods of quantitative analysis and of collecting data are explained in the practical part. These methods were used on three randomly selected issues of *Fakker*, *Full Moon* and *Headliner* from 2018. The data is recorded in a codebook. The quantitative analysis is followed by transcripts of interviews with the chief editors of *Fakker* (Petr "Ape" Adámek), *Full Moon* (Michal Pařízek) and *Headliner* ("Honza" Vedral). The summary outlines the results of the analysis and the contents of the interviews. As a result of its combined use of methods, this thesis should help determine which type of content and financing is the successful model for a printed music magazine in today's world.

The suggested hypothesis that was introduced in the premise was proved right. In the case of content, it was found out that less than 50 % of local artists are covered in all three magazines. The second hypothesis was proved partly right in the case of title pages showing less than half times a local artist.