

## Summary

This doctoral thesis is a direct reflection of the author's private and professional interests. They have been carried out continuously for many years, which allowed for the creation of a dissertation focusing on the topic - The role of Polish Radio in the field of documentation, dissemination, and promotion of Polish folk music after 1989. The main goal of the research, is to enrich knowledge about phenomena built around the concept of folk with particular emphasis on folk music on the radio. One of the goals is also to present an analysis of the state of the folk repertoire functioning after 1989, taking into account a number of different planes functioning within the genre of folklore; is not only focusing on the so-called traditional folklore but also musical folklorism. An undoubted advantage of this work is the lack of comprehensive research analyses devoted to the issue of the relationship between folklore and public radio. Although it is possible to come across scientific studies dealing with this issue, most of them focus primarily on aspects related to phonographic publications, festivals, and the archives of the Polish Radio. The most extensive materials come from the editors of the Radio Centre for Folk Culture (abbreviated as RCKL in Polish language). For this particular reason, there is a need to prepare a comprehensive study, addressing aspects that have been overlooked or addressed in a very narrow scope by folk music researchers in recent years. The dissertation has been divided into three main chapters. It also consists of an introduction, conclusions, and bibliography. The dissertation begins with a section entitled "Aim and methods of research", which focuses on the methodological aspects of the work. The first chapter deals with the theoretical assumptions behind the concept of folk music, including its scope and essence. It has been divided into three subsections dealing with different issues. It also includes a section containing basic definitions of the issues discussed here, allowing for the presentation of basic terminology. The second chapter is also of a theoretical nature, where a cultural-science description of selected aspects related to the specificity of radio, perceived as a culture-forming medium, is presented. It has been divided into seven subsections. The third chapter examines the role of Polish Radio in preserving musical traditions. It is necessary to note that this aspect fits into a fairly broad research context, which is why it was an important step to break down the entire subject into smaller elements due to dealing with a complex process. The work would not be complete without presenting the aforementioned Radio Centre for Folk Culture and the role it plays in the context of the protection of intangible heritage. The work is summed up in the form of conclusions from the analysis.

**Keywords:** folklore, traditional folklore, musical folklore, public radio, Polish Radio, folk music, music festival, Radio Centre for Folk Culture

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