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ЗМІСТ

ТЕОРІЯ ТА ІСТОРІЯ СОЦІАЛЬНИХ КОМУНІКАЦІЙ

Т. І. Сащук
КОМУНІКАТИВНА КОМПЕТЕНТНІСТЬ У ПОЛІТИЧНОМУ ДИСКУРСІ (НА ПРИКЛАДІ ОФІЦІЙНИХ СТОРІНОК НАРОДНИХ ДЕПУТАТІВ У СОЦІАЛЬНІЙ МЕРЕЖІ «ФЕЙСБУК») 4

К. О. Темчур
СЕРІАЛ ТА ПОЛІТИЧНЕ ШОУ ЯК НОВІ ФОРМИ ПОЛІТИЧНОЇ МЕДІАКОМУНІКАЦІЇ 14

ТЕОРІЯ, ІСТОРІЯ ТА ПРАКТИКА ЖУРНАЛІСТИКИ

Н. Ф. Баландіна
МЕДІАОБРАЗ ТОМАША ПАДУРИ ЯК СИМВОЛ УКРАЇНСЬКО-ПОЛЬСЬКОГО ЄДНАННЯ 20

T. Hirina, N. Zykun
CHRONICLES OF AFFIRMATION OF THE IMAGE OF UKRAINIANS IN THE NORTH AMERICAN MULTICULTURAL MEDIA SPACE (1930 – BEGINNING OF 1931) 28

Т. В. Іванюха
АДВОКАЦІЙНА ЖУРНАЛІСТИКА ЯК СВІТОВА МЕДІАПРАКТИКА ТА МЕТАЖАНР 35

А. А. Кондрико, М. В. Клюєва
ВІЗУАЛІЗАЦІЯ ОБРАЗУ ЖІНКИ НА ШПАЛЬТАХ ЖУРНАЛЬНИХ МЕДІА ДЛЯ ЧОЛОВІКІВ 41

В. В. Костюк, Ю. В. Костюк, О. В. Усманова
ЖУРНАЛІСТСЬКІ ПРОФЕСІЇ НА РАДІО В ЕПОХУ КОНВЕРҐЕНТНОСТІ МОВЛЕННЯ 48

Е. І. Огар
КНИЖКОВІ ІНТЕРНЕТ-МЕДІА В КОНТЕКСТІ КУЛЬТУРНОЇ ЖУРНАЛІСТИКИ 56

Т. В. Решетуха, Н. І. Борсук
РЕФОРМА МІСЦЕВОГО САМОВРЯДУВАННЯ Й ДЕЦЕНТРАЛІЗАЦІЯ ВЛАДИ В РЕГІОНАЛЬНОМУ МЕДІАДИСКУРСІ 62

О. І. Скібан
«КНИЖНИК-REVIEW» – ЧАСОПИС ФАХОВОЇ КНИЖКОВОЇ ЖУРНАЛІСТИКИ 70

І. М. Ципердюк
ВИСВІТЛЕННЯ ТРАГЕДІЇ ГОЛОДОМОРУ (1932–1933) В АКТУАЛЬНИХ ПРОГРАМАХ УКРАЇНСЬКИХ РЕДАКЦІЙ «ГОЛОСУ АМЕРИКИ», BBC, DW, РАДІО «ВАТИКАН» І «СВОБОДА» 75

О. Л. Чубук
ПРОБЛЕМИ ТЕМАТИЧНОГО Й ЖАНРОВОГО НАПОВНЕННЯ ІНФОРМАЦІЙНИХ ПРОГРАМ РЕГІОНАЛЬНИХ ТЕЛЕКАНАЛІВ 83

ТЕОРІЯ ТА ІСТОРІЯ ВИДАВНИЧОЇ СПРАВИ ТА РЕДАГУВАННЯ

О. В. Бондар
МАРКЕТИНГОВІ АСПЕКТИ ФУНКЦІОНУВАННЯ ЛІТЕРАТУРНИХ КОНКУРСІВ ТА ПРЕМІЙ 90

Т. С. Леонтьєва
ВИВЧЕННЯ УКРАЇНСЬКОЇ КНИГИ ЯК СОЦІАЛЬНО-КОМУНІКАЦІЙНОГО ФЕНОМЕНУ В ПЕРІОД 1917–1920-Х РОКІВ 95

М. Р. Стахів
ВИКЛИКИ ПРИ СТВОРЕННІ ІННОВАЦІЙНИХ ЕЛЕКТРОННИХ ВИДАНЬ ДЛЯ ДІТЕЙ 102

Н. М. Фіголь, Є. В. Чикалюк
ЗАСТОСУВАННЯ МУЛЬТИМЕДІЙНИХ ТЕХНОЛОГІЙ ДЛЯ СТВОРЕННЯ ЕЛЕКТРОННОГО НАВЧАЛЬНОГО ВИДАННЯ 109

ПРИКЛАДНІ СОЦІАЛЬНО-КОМУНІКАЦІЙНІ ТЕХНОЛОГІЇ

І. С. Бондаренко
КОНЦЕПТ «РЕКОНСТРУКЦІЯ» ЯК СИМВОЛІЧНИЙ МАРКЕР
РАДИКАЛЬНОГО СОЦІАЛЬНОГО ІНЖИНІРИНГУ 116

М. М. Нетреба
ПРОМОЦІЯ ОСВІТНЬОГО ПРОЄКТУ ІНСТРУМЕНТАМИ ВІЗУАЛЬНОЇ КОМУНІКАЦІЇ
(НА ПРИКЛАДІ ПРОЄКТУ «ПОЧАТКОВА ШКОЛА: ОСВІТА ДЛЯ ЖИТТЯ») 122

А. І. Тернова, Д. С. Швецов
ОЗВУЧУВАННЯ В ТЕЛЕВІЗІЙНОМУ ВИРОБНИЦТВІ: ТЕОРЕТИЧНИЙ АСПЕКТ 127

Ю. П. Щегельська
ПРОБЛЕМАТИКА ЗАСТОСУВАННЯ ТРИВИМІРНОЇ АНІМАЦІЇ
ТА СПЕЦИФІКА ЇЇ СПРИЙНЯТТЯ В ДОДАНІЙ РЕАЛЬНОСТІ:
КОМУНІКАЦІЙНИЙ АСПЕКТ 132

МОВА МЕДІА

С. С. Остапчук
ГЕНДЕРОВАНА МОВА В ГАЗЕТНОМУ Й ТЕЛЕВІЗІЙНОМУ ПРОСТОРІ УКРАЇНИ:
СУЧАСНЕ БАЧЕННЯ 139

СОЦІАЛЬНІ КОМУНІКАЦІЇ У ФОКУСІ СОЦІОЛОГІЇ

A. Ihrushko, S. Belkova
POLITICAL SOCIALIZATION OF YOUTH AS A PRODUCT
OF INTERACTION OF VALUE-MENTAL ATTITUDES OF AN INDIVIDUAL
AND PURPOSEFUL INFORMATION INFLUENCE 144

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Chronicles of Affirmation of the Image of Ukrainians in the North American Multicultural Media Space (1930 – beginning of 1931)

The methodological basis of the conducted research is based on the use of methods of monitoring and analysis of documents; generalization by the method of qualitative and quantitative study of primary and secondary information. Selection for the analysis of archival periodicals was made on the chronological principle of 1930 – early 1931. At the first stage, a qualitative analysis was carried out, which further deepened the logical studies of the content of radio programs, tracking the transformation processes in radio broadcasting caused by the evolution of ideas about financing such initiatives, access to local ones, local genres. design, etc.

The basic prerequisites for the creation of the first periodic Ukrainian clock in the multicultural radio space of the USA are outlined. The public discussion in the industry, the state of the development of the technical support of the radio signal reception, the conditions of its access and the quality of listening are analyzed. The content of such initiatives, their content, timing, musical and genre design are described. The importance of community unity and the development of a common constructive position on addressing important public issues were emphasized, in particular with regard to the organizational and financial provision of national music radio hours. It was found that despite the complexity of the organizational nature of the community of Ukrainians were able to present to the world, and most importantly to realize the need to design national presentation media sites that would position them favorably among other peoples.

The retrospective of the formation of foreign Ukrainian media space in the context of the radio production process of the early twentieth century was first documented.

The wide potential of using the results of the research is not limited to scientific discourse, but is an important documentary evidence of the high organization and development of the Ukrainian community in the world and the ramifications of its media structure.

Key words: *archival periodicals, multicultural media space, Ukrainian language broadcasting.*

I. Introduction

The beginning of the twentieth century in the history of world journalism can be regarded as the «golden era of radio broadcasting». There is an ongoing scientific debate on the definition of specific time intervals in this period of time. So the leading researcher of the history of the United States radio broadcasting J. Cox considers the most important for the radio industry are the 1920s–1960s [30], the author describes the 1930s–1950s [8, p. 108], and the oldest universal English-language encyclopedia Britannica in its definition is limited only to the period 1930s–1940s [32]. It is a common vision of all researchers about the importance of the 1930s for the broadcasting development in its professional-production context, genre and typological diversity, marketing potential and donor, with respect to future television, formats, professional and thematic «wealth», etc. There's not muvh research in the Ukrainian scientific discourse on the heritage of our compatriots in the countries that at that time demonstrated the advanced development of the revolutionary innovative broadcasting sector, in particular in the United States. In a country where a structured Ukrainian community was already functioning, it became involved in the process of local radio space development in different states.

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Based on the ambitious goal of creating an integrated comprehensive knowledge of the gradual formation of Ukrainian-language radio in a foreign media space documented by archival documents, it is valuable to study Ukrainian media historians as well as experts in the contemporary socio-political process in Ukraine. Given the wide scope of the subject in the context of awareness of the problem of national-spiritual self-assertion of Ukrainianness the following studies are of high value and importance: the research of N. Sidorenko [22], the role of a radio in the development of the independence of Ukraine by O. Boguslavsky [2, p. 212–222], radio broadcasting of the Ukrainian diaspora in the conditions of preservation of the cultural code of the information space by V. Kovpak [14, p. 43–46], political process [31, p. 1623–1628] by A. Bessarab and others.

II. Objectives formulation and research methodology

The objective of the article is to document study the process of becoming Ukrainian-language radio space in North American countries, in particular in the United States in the early 1930's.

The object of the study is Ukrainian hours on the air of local US radio stations in 1930 – early 1931, the existence of which is stored in the archive of the oldest daily Ukrainian-language newspaper in the United States «Freedom».

The methodological support of the research is based on the use of methods of monitoring, analysis of documents, which according to the researchers of sociology M. Gorshkov and F. Sherega «with different degree of completeness reflect the spiritual and material component of life of society, convey not only the eventual, factual aspect of social reality, but also record the development of all expressive means of society in itself» [9, p. 121]. The author applied the method of studying documentary information, in a certain case – the study of press materials, with tracking of primary and secondary data, analysis of the language of publications, their intended purpose. The selection of newspapers for analysis was done on a chronological basis and covered 342 issues of the publications dated 1930 – early 1931. The data on more than 100 mentions of individual radio programs that audience is able to hear during that period were internally analyzed. At the first stage, a qualitative analysis was carried out, which was further deepened by logical studies of the content of radio programs, tracking of the transformation processes in radio broadcasting caused by the evolution of ideas about financing such initiatives, access to them by locals, genre design, etc. In order to avoid subjectivity, the obtained data were summarized by the method of qualitative and quantitative study of documents. In particular, it was found that the topics of the radio were raised on the pages of the analyzed newspaper in every third issue, and announcements of programs, at the time of their periodical issue, were published weekly. The procedure of formalized analysis of the content of newspapers relied on the study of semantic units of text, among them are the following: «radio concert», «radio report», «radio hour», «radio organization» and others.

III. Results

The researchers consider the analyzed 1930–1931 to be the most productive, the brightest in radio broadcasting. The period of continuous technical improvement of the means of access to the radio signal, the multiplication of the line of devices for its reproduction, as well as the increase of thematic, genre diversity of content in Ukrainian-language radio also know many premiere broadcast, in particular in the USA, where there was a real boom in the development of radio technologies in those years. In order to outline the context of the development of the radio production process in those years, it is important to understand the scale of systematic presentation of the latest developments that simplified access and broadened the possibilities of interaction with technology, which in the past few years had opened to the world the living language broadcasted by air. The development was so rapid that it was reported only in January that «some car owners in Paris got radios in cars... They drive their cars away by listening to opera, concerts or the press information. And the most important was that they drive longer hours than before and as they should» [17, p. 1], and in April there was already the «first concert broadcast over the radio in combination with television. The selected stations not only heard this concert, but also saw those who performed in the music program. An interesting thing about this invention is television. There's hard work on its improvement going on, and it probably won't be long till the sale of radio-like devices» [12, p. 4]. The radios or receiving stes remained expensive, their lineup quite limited: «a total of 5 types of Majestic radios are priced from $95 to $203.5» [15, p. 3] therefore urged the listeners to «set up radios in public places, schools and kindergartens, and to encourage everybody, so that everyone who wishes could hear a very interesting report on things that were still unknown to many» [19, p. 4]. Under these conditions, the presence of radio programs on broadcast stations, even with the power of transmitters that covered just a city was considered prestigious. The radio was so popular that folk art made extensive use of its image, including anecdotes: «You want to learn to play the piano! Something like that? Why this! When there is already radio, one piano will be enough for the entire city» [29, p. 3]. Among the many examples are: «Teacher: Science has already done so well that we can even send images through the radio. Student: Is it already in the straps?» [28, p. 4].

In the early 1930s, there was a discussion in the Ukrainian community of the United States about the need for radio broadcasting. For several years, Ukrainian music groups were giving single radio concerts, but their financial funder and providor was entrepreneur M. Surmach, who owned a Ukraini-

an shop at that time, where radios and radio-sets were sold in particular. The audience even addressed to the activist with the proposal to organize a «Radio Club for spreading interest in the radio movement among the Ukrainian community» [4, p. 4]. Realizing the lack of prospects of such a model for the development of Ukrainian hours radio on January 26, 1930, representatives of communities from Jersey City, Perth-Amba, Newark (New Jersey), Astoria (Oregon) and Yonkers (State) gathered at the Ukrainian House in New York. New York. According to the results of a long-hour meeting, the Ukrainian American Radio Organization was created, its elected chairman was J. Bukata, cashier – P. Zadoretsky (one of the founders of the UNS in New York), and the rest of the present people became the members of the structure. All the participants pledged to donate $1 a year to the development of the radio community and to maximize the involvement of their community members. A good goal and objective, which was then formulated as the need to «extend the program to the whole Ukrainian community in the United States» [13, p. 3], didn't have a chance to be fully implemented. Within three weeks, those who were indifferent reported that «$2 was sent from the citizens and the organization for the needs of the radio organization. It is evident that we are strong in words, in written protests, but we are weaker when it comes» [3, p. 3]. In May, a profile organization reported that it «doesn't have a penny to cover the Ukrainian hour on radio» [3, p. 3]. The Ukrainians argued their refusal to support the radio development using different arguments. Some said: «I would donate, but that my neighbor would not listen when it was Ukrainian hour, because he bought the radio-set, and he would not give a dime to any Ukrainian business; and if there's a Ukrainian hour then helistens fo free, and I don't want him to listen for free. Let him not laugh at me that I donate for the Ukrainian hour, and he does not donate and listents to the same program as I do» [5, p. 4]. Others argued: «There are singers who sing on the radio, they have a lot of fame, that they should pay for it and not they should be paid» [21, p. 3].

As a result, by the summer, the periodical program of the Ukrainian American Radio Organization ceased from the radio air, and fierce debates began in the press about the necessity and prospects of its restoration, in particular because «still Ukrainians make up only 1% of listeners singing Ukrainian radio. But others listen to it. And for the sake of this we need to support the Ukrainian hour» [3, p. 3]. Conscientious members of the community emphasized that their neighbors, representatives of other nationalities, had several programs at once, and were not shy to say something like that: «Neighbor-Russian listens to "Russian-hour", then goes out and asks. "Neighbor, where are your Greekians?" The second neighbor, a Polish, turns out to ask: "Kiedy będą grać polskie polomyiki"? – Yes, they so wear me down with their own that you do not know what to do. And I do not know what to answer» [21, p. 3].

After a several months break, the organization renewed the periodicity of the Ukrainian program, and later it was on the air every week. However, other issues arose. In particular, members of the radio community were urged to ensure that «foreigners, especially Russians, do not use our songs and tunes for their radio hours, and, if so, to protest that such hours were Ukrainian by the stations» [20, p. 3]. According to contemporaries, music borrowing (loan-mmelodies) was due to the limited creative repertoire of other peoples, as opposed to the diverse, colorful and rich musical achievements of Ukrainians, who always had something to surprise their audience with. The programs of radio concerts were published in the announcements on the first pages of the leading Ukrainian newspaper Svoboda, there we could read the new names of songs and tanks performed by Ukrainian bands every time. Musical arsenal of Ukrainian achievements was highlighted on the radio with «our boundless, wide song, with wonderful melodies and a large repertoire for the program, starting from Cossack doomsday and ending with opera singing and endless tanks, that the strangers were a little familiar with or were not familiar with» [20, p. 3].

Throughout the year, Ukrainian songs with different frequency were broadcasted on the radio stations WAAT, WNJ (New Jersey, USA), WHAM (Rochester, USA), WRHM, WCCO (Minneapolis, USA), WBBC, WBBR, WOV, WGBS, WLBX (New York, USA). In the early 1931 in New York the radiostations WNYC and WNY appeared. The coverage of most of these radio stations was local, so one of the tasks that was periodically updated in the community was to spread the presentation of their programs on radios with more powerful transmitters.

The Svoboda newspaper had to publish data on the frequency of broadcasting of these radiostations for the unmistakable tuning of the large and complicated radios. People complained in their letters: «They wrote a couple of times that the Ukrainian orchestra from Rochester would play on the air, but the broadcast frequency was not mentioned, it was just the name of the station, so I couldn't catch it on my radio. So I went to sleep with sadness» [21, p. 3]. Another representative of the audince also faced a technical problem: «On Sunday, September 28, the Rochester Community Choir sang. Only 2 of the 10 songs were heard. It is a pity because the Choir sang very well. This also happens to our other radio performances» [1, p. 3].

Most of the Ukrainian radio hours were musical, only rarely the audience was invited to radio receivers to listen to a radio report on a pre-announced topic, for example: «Millions must hear» [24, p. 4] or «Who is my fellow» [18, p. 3]. National songs on the radio were performed by Ukrainian orchestras of choirs (male, female, mixed), bands, solo artists and musicians. Their work was not paid

most of the time, so often having previously agreed to the presence of musicians on the program, within days the organizers received a refusal because of the latter's invitation to a paid concert. Even under such conditions, the work load of Ukrainian bands was considerable. For example, the Choir of Ukrainians in Minneapolis in June-August 1930 appeared on radiostations with the following frequency: June 15th, 22nd (WRHM radiostation), June 24th (WCCO), June 29th, June 6th, 13th (WRHM), July 19th, 20th (WCCO), July 20th, July 27th (WRHM), July 27th (WCCO), August 3rd, 9th, 10th, 24th, August 31st (WRHM) [27, p. 3]. For six months on the air of WAAT radiostation in Jersey City (NJ) the following were performed: «The Choir of Diakovchyteliv perforemd 2 concerts, Boyana Choir from Yonkers performed 2 times, the Choir named after Lysenko – 5 times, male Choir – 1 time, Boyana Choir from Brooklyn 1 times, Ukrainian orchestra under the direction of Mykhailo Maika – 2 times, Ukrainian Choir with Beyon 2 times, the Choir St. Ivan the Baptist (Subcarpathian Ukrainians) – 2 times, the stringed orchestra of the young Vasyl Gula – 2 times, the Boyan Choir with Elizabeth – 1 time, the Ukrainian Choir of Carter – 1 time, the Myron Timchevich Stringed orchestra – 1 time» [26, p. 4]. The work of the musicians was honorable and highly valued. In his weekly column in the Svoboda newspaper, M. Surmach wrote: «I hope that on the holiday program on the radio, everyone who will stay at home and listen to the radio, remembering those artists who left a delicious lunch and family for Ukrainian songs and went to sing» [6, p. 4]. Even so, Ukrainians were also concerned about the copyright protection of composers and songwriters of the songs performed on the radio without royalties.

The audience's commitment was proved by messages that they were asked to send to the radio station after each concert. Acknowledgments should had been expressed in English and accompanied by a text requesting to repeat the concert. When the number of letters reached a critical level, radiostations practiced contracts and further cooperation with artists on financial basis. However, in the aforementioned period, none of the Ukrainian bands experienced it.

Motivation for feedback from radio activists was also achieved through concerts on the basis of the musical charts. During the week, a radio concert announcement was published, followed by a list of compositions that would be broadcast live.

Active audience had the opportunity to evaluate each song or dance in writing, for this purpose: «When listening to the Radio, you are asked to keep this coupon in front of you and to mark the points as follows: excellent 90–100; very good 80–89; good 70–79; satisfactory 60–69; not enough 50–59; unsatisfactory 40–49» [23, p. 3]. The completed cutout coupon must be sent to the specified address of the Surma store. The songs that gathered the most votes were more often repeated in the programs.

In the years before the television became widespread, communities of different nationalities, including local Americans, not only heard but could visually identify Ukrainian artists. Photos of national music groups were actively published in the press, which also performed concerts on the radio. The wealth of national atmosphere in their dress was mentioned by contemporaries «Choristers perform in beautiful Ukrainian costumes. Men in woolen scrolls and embroidered shirts, or in Cossack red short worn overcoats with Slutsk belts and saplings, and women in fine costumes, in flowery skirts and stockings, in hooded shirts, beautifully embroidered shirts and coral, ribbons, had a gorgeous look. Americans like it very much» [27, p. 3]. Photos of Ukrainians, along with the performance announcements were published by the press of Americans [27, p. 3].

Despite the active social process in the USA, Ukrainians were interested in the radio development in their homeland. However, the monitoring and summary in the press of the content of the radio discourse, caused indignation and condemnation in most readers: «In recent days, Soviet authorities have been announcing special anti-religious reports on the radio. Exactly, anti-religious songs from all over the country could be heard on the radio. Poor Soviet Union!» [16, p. 1]. The temporary policy of Ukrainization, which was implemented in those years in the USSR controlled by Ukraine, also influenced the radio. Ukrainian novelist, journalist and public figure R. Kupchinsky, nickname Halaktion Chipka, described Kharkiv radio programs as follows: «There are different radio programs. And in order not to have spare time on the air, there's the Bolshevik radio program, which was given according to the Order of the capital from ukrainianized Ukraine. Different radiostations make themselves known differently:... What is it that the world is interested in Ukrainian station? Cossack? The blizzard? Dumas? Great songs? So no!.. For example: the May 1st Pioneer meeting, the Anti-Religious Concert and the Bezvirnyk Magazine. Then some of the Ukrainian music... And finally, to the children at bedtime: «Komsomol Hour, Anti-Religious meeting, and Jewish RadioStern [7, p. 2]. The journalist suggested the illusory idyll in the radio space of the Ukrainian SSR to be violated by a «prisoner of war from the Solovetsky Islands, or a revolver concert on the occasion of "voluntary" collectivization. The Ukrainian colony (penal establishment) in Solovki probably has a better soprano (they sing thinly there!) than the colony in Kiev or Kharkiv. I would say that no one would take a nap in Kharkiv programs if this was like that» [7, p. 2]. Meanwhile, radio transmissions from the USSR also gained important informational significance, despite considerable propaganda influence, messages became a source of knowledge about life in the Motherland.

By the end of the year, most Ukrainian broadcasts in the US were offered to audience in the evening time slot with a timing of 30 minutes to 1 hour. At this time the need for supporting such initiatives

was again urgent in the community, and the existence of Ukrainian concerts in the new 1931 was once again threatened. However, the awareness of the necessity of such programs and their importance became more profound, and some organizations increasingly reported on the obtained financial assitstane and collected funds for the development of the Ukrainian radio. Thus, in December, the women's community in Perth Amboy (New Jersey, USA) reported that: «At the call of the Ukrainian American Radio Organization, our Women's Community raised $5 per hour from its box office» [11, p. 3].

Despite difficult discussions in the community, the efforts of individual activists continued to progress in Ukrainian-language radio. Already on January 1st, 1931, due to the efforts of M. Surmach, a 15-minute radio concert, founded by him, «The band orchestra named after Surma, led by cellist gr. Vdoviak» [25, p. 1] could be heard by a large number of audince many times on air of the most powerful station of the region WNYC. In the new year the audience of Ukrainian broadcasts continued to grow and expand: «From letters of praise and thanks from our people and Americans we see that they listen to our programs on the space from Iowa in the West and to Boston to the East and outside New York to the valley» [10, p. 3].

IV. Conclusions

From the first years of existence, the success of the Ukrainian tradition in the multicultural media space of the United States was indisputable, since the community members had an inexhaustible resource of bright folk and musical creativity of contemporaries, talented musicians and vocal soloists or leading singers, who, in combination with the unique national colourism of the populace, didn't leave anyone indifferent.

Despite the complexity of the organizational nature of the community the Ukrainians were able to present to the world, and most importantly to realize themselves the need to design national presentation media sites that would position them favorably among other peoples. Therefore, w can state it with confidence that the first Ukrainian-language broadcasts on foreign radio stations are a matter of national pride for Ukrainians, and their pioneers deserve respect among contemporaries.

With this purpose, a rich radio achievement of foreign Ukrainians in the twentieth century deserves further attention of the scientific community.

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Гиріна Т. С., Зикун Н. І. Хроніки утвердження образу українства в північноамериканському мультикультурному медіапросторі (1930 р. – початок 1931 р.)

Методологічна база проведеного дослідження ґрунтується на використанні методів моніторингу та аналізу документів; узагальненні результатів якісно-кількісного аналізу первинних і вторинних відомостей. Відбір для аналізу архівної періодики здійснено за хронологічним принципом 1930 р. – початок 1931 р. На першому етапі проведено якісний аналіз, який надалі поглиблено логічним дослідженням змісту радіопрограм, відслідковуванням трансформаційних процесів у радіомовленні, спричинених еволюцією уявлень про фінансування таких ініціатив, доступу до них місцевих жителів, жанрового оформлення тощо.

Викладено основні передумови створення перших періодичних українських годин у мультикультурному радіопросторі США. Проаналізовано суспільну дискусію в галузі, стан розвитку технічного забезпечення прийому радіосигналу, умов доступу до нього та якості прослуховування. Охарактеризовано зміст таких ініціатив, їхній контент, хронометраж, музичне та жанрове оформлення. Наголошено на значенні єдності громади та виробленні спільної конструктивної позиції щодо вирішення важливих суспільних питань, зокрема в частині організаційно-фінансового забезпечення національних музичних радіогодин. Встановлено, що попри складнощі організаційного характеру громади українців змогли представити світові, а найважливіше усвідомити самі потребу в оформленні національних презентаційних медіамайданчиків, які вигідно позиціонували б їх серед інших народів.

Уперше документально досліджено ретроспективу формування закордонного українськомовного медіапростору в контексті радіовиробничого процесу початку XX ст.

Широкий потенціал використання результатів дослідження не обмежується науковим дискурсом, а є важливим документальним свідченням високої організації та розвитку української громади у світі та розгалуженості її медійної структури.

Ключові слова: *архівна періодика, мультикультурний медіапростір, українськомовне радіомовлення.*