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SOCIAL COMMUNICATIONS OF THE UKRAINIAN COMMUNITY IN THE USA THROUGH THE LENS OF T. SHEVCHENKO RADIO BROADCASTS IN THE EARLY 1930S

The purpose *of the study is to provide an analytical insight into the social communications of the Ukrainian community in the USA through the lens of radio broadcasts dedicated to Taras Shevchenko in the early 1930s (1930–1935). The study aims to examine the dynamics and substantive content of these radio projects, as well as to identify key trends in popularizing the Kobzar's heritage through the radio initiatives of Myron Surmach and other Ukrainian media activists, highlighting their role in national consolidation and resistance to assimilation.*

The research methodology *is based on a combination of general scientific and specialized methods: monitoring and content analysis of the archival materials of the «Svoboda» newspaper to establish an empirical database; a comparative-historical method to track the evolution of broadcast formats; a method of media event reconstruction to recreate the structure of landmark broadcasts; and discourse analysis to examine the rhetoric of radio appeals as a tool for the social consolidation of the diaspora.*

The results*. It is proved that during the period under study, a unique media phenomenon emerged – the «Shevchenko Month», which transformed traditional forms of honoring the poet into specific socio-communicative formats (radio concerts, bilingual lectures, and literary-musical compositions). It has been established that the March program cycles became the first successful example of media crowdfunding, where the patriotic enthusiasm of the listeners was converted into financial support for the Ukrainian word in the USA.*

Novelty*. For the first time, based on the systematization of little-known archival sources from 1930–1935, a holistic model of «Shevchenko» radio broadcasting in the USA has been reconstructed.*

Practical significance. *The research results can be utilized in developing lecture courses on the history of Ukrainian journalism, media management, and socio-communicative technologies. The experience of financial and organizational self-organization of ethnic media in the 1930s is highly relevant for contemporary cultural diplomacy projects and independent media initiatives of the Ukrainian diaspora.*

Key words: *history of radio, radio of the Ukrainian emigration, socio-communicative technologies, Myron Surmach, Taras Shevchenko, Ukrainian diaspora, Ukrainian-language broadcasting.*

I. Introduction

Contemporary media studies are increasingly examining the historical experience of ethnic media functioning as instruments of national self-organization. In the 1930s, the Ukrainian diaspora in the United States faced the dual challenge of the Great Depression and the rapid linguistic assimilation of the second generation. In this context, the emergence of Ukrainian-language radio broadcasting became not merely a technical innovation, but a vital socio-communicative mechanism for preserving identity. Shevchenko's word played a pivotal role in this process. The figure of Taras Shevchenko, known as the «Kobzar» (a symbolic bard figure in Ukrainian culture), was transformed by emigration media managers (notably Myron Surmach) from a purely literary symbol into an interactive media concept. An examination of how «Shevchenko Month» on the air counteracted denationalization allows us to reconstruct the first models of Ukrainian cultural radio broadcasting in emigration and to understand the mechanisms of the national community's survival in a foreign-language environment through radio as a social phenomenon.

The issues surrounding the formation of Ukrainian diaspora media and the study of Shevchenko media discourse are currently a focus of contemporary humanities research, driven by growing interest in Ukrainians who were forced to leave the country and in maintaining their connections with historical heritage. The theoretical foundation of this study is provided by the works of O. Bohuslavskyi, who thoroughly analyzed the historical trajectory and press debates of interwar Ukrainian emigration, viewing it as an instrument in the struggle for independence [1, pp. 20–31]. The issue of the reception of the Kobzar figure is thoroughly examined by T. Litvynchuk, who analyzes interpretations of Shevchenko's image in the pages of the publication *Krylati* (Winged) and emphasizes his role as a unifying factor for

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the Ukrainian diaspora [10, pp. 282–302]. This analysis is complemented by I. Krasnodemska's research, in which the phenomenon of T. Shevchenko in the context of Ukrainian studies is interpreted as a fundamental factor in the formation of national identity and the spiritual-cultural code of Ukrainians [9, pp. 44–46]. In turn, O. Stepanchuk, examining materials from Plast (the Ukrainian scouting organization) publications of the 1940s–1960s, focuses on the practical aspects of commemorating significant dates in the poet's life by youth organizations abroad, which confirms the continuity of the Shevchenko tradition in the diaspora [14, pp. 153–160]. Relevant are the studies by S. Kozak, who, based on publications in the newspaper *Svoboda* (Liberty), examines the role of literary figures in shaping the national-state ideology of the diaspora [8, pp. 177–195].

Of particular significance for this study are the author's own works, which provide a detailed illustration of the socio-communicative mechanisms underlying the activities of Ukrainian media in the United States during the 1930s [6, pp. 26–31]. The researcher analyzed the experience of promoting Ukrainian-language radio programs in 1930–1932 [20, pp. 22–28] and highlighted the role of musical ensembles in the national radio landscape of 1933 [19, pp. 12–17]. The author's conclusion that radio broadcasts of that time served as a tool for articulating the national identity of the Ukrainian community in North America is significant [6, pp. 26–31].

Despite the existence of substantial studies, the issue of how Shevchenko commemorative celebrations were transformed into specific media formats in early radio broadcasting (1930–1935) remains insufficiently addressed. Most authors focus on print media or later periods, which necessitates a comprehensive analysis of radio broadcasting as a «virtual tribune» for honoring the Kobzar based on primary sources.

II. Research objectives and methods

The aim of this study is to analyze the system of social communications within the Ukrainian community in the United States through the lens of radio broadcasts dedicated to T. Shevchenko in 1930–1935, as well as to determine their role in processes of national consolidation, resistance to assimilation, and the popularization of the Kobzar's legacy through radio initiatives led by M. Surmach and other Ukrainian media activists.

The study methodology draws on a set of research methods that enabled a comprehensive analysis of media content. In particular, *monitoring* was used to systematically track and identify mentions of Taras Shevchenko in reports on Ukrainian radio initiatives published in the newspaper *Svoboda* in 1930–1935, which provided the study's empirical basis. *Analysis* made it possible to examine the content of the identified publications in detail, highlighting key themes of the radio broadcasts and their ideological orientation. Using *systematization*, the data were organized chronologically and thematically, which helped structure the March program cycles as a cohesive «Shevchenko Month» phenomenon. *Classification* allowed the differentiation of radio content by genre, dividing it into musical-choral, lecture, and theatrical broadcasting formats. *Generalization* was applied to draw conclusions regarding the role of radio broadcasting as a tool for countering assimilation and preserving the national identity of the diaspora.

In addition to the methods mentioned above, this study employed *source analysis* to verify data and clarify technical details of the broadcasts, thereby ensuring documentary accuracy. *Reconstructing media events* made it possible to recreate the structure of landmark concerts and lectures based on reports and letters from listeners and to describe them as cohesive communicative acts. *The comparative-historical method* was used to compare strategies for promoting the Kobzar's legacy across different years, which helped reveal the growing professionalization of radio broadcasting and shifting priorities in the representation of his legacy. Finally, *discourse analysis* was used to examine the rhetoric of radio addresses and appeals to the community. This methodological approach ensured the reliability of the results and made it possible to examine the research object as an integrated whole across its historical, cultural, and socio-communicative dimensions.

III. Results

Within the social communication system of the Ukrainian diaspora in the United States in the 1930s, radio broadcasting served not only as a source of information but also as a powerful tool for shaping national memory. Analysis of the sources suggests that a unique media phenomenon emerged during this period: «Shevchenko Month». This was a clearly structured series of March broadcasts dedicated to the anniversaries of Taras Shevchenko's birth and death, which functioned as a recurring socio-communicative initiative with a high degree of audience engagement. This phenomenon was distinctive in its ability to overcome the geographical dispersion of communities, creating a unified intellectual and emotional space centered on the Kobzar.

The periodicity of these programs was determined by the calendar of national holidays, but it was precisely through radio that they acquired the features of mass appeal and regularity. As early as 1931, events honoring the poet became the central theme of March programming, supplanting everyday content. As noted in publications of the time, Radio Club, under the leadership of M. Surmach, aimed not merely to broadcast music but to carry out sustained educational work adapted to the conditions of American broadcasting. This thematic concentration made it possible to create a sense of «shared experience», in which the radio receiver in an emigrant's apartment became the equivalent of participating in a nationwide assembly.

The structure of «Shevchenko Month» during the period under study was not static; it evolved from spontaneous performances to carefully designed media productions. A critical analysis reveals three key structural levels that recurred annually. The foundation of the program was its *musical and choral component*, based on broadcasting classical works. Particular attention was paid to involving professional ensembles, which elevated the status of Ukrainian broadcasting within the American media environment. For example, in 1932, the landmark concert by the Ukrainian National Choir of Chicago under the direction of conductor Benetsky became a model for subsequent March cycles: «this concert will be carried by many stations» [12, p. 3], and its repertoire included «Christmas Psalms» [12, p. 3] and works by M. Lysenko, which prepared the audience for the Shevchenko commemorations.

As a manager, M. Surmach understood that music alone was not enough to shape an ideological foundation. Therefore, the structure of «Shevchenko Month» consistently included lectures, which formed the *intellectual and educational segment of radio content*. For March 1933, «as many as four programs dedicated to Shevchenko were announced. Lysenko's finest compositions set to Shevchenko's words, such as the cantatas *The rapids rage*, and *The Heretic*, as well as others, will be performed on the program of the *Surma*» [4, p. 4]. The lecture segment often focused on emphasizing the Kobzar's legacy in the struggle for Ukraine's freedom, which transformed the artistic event into a political manifesto: «Listeners of the *Surma* radio program had the opportunity to hear a short lecture on T. Shevchenko in English, delivered by college student Mykhailo Mykhailov, who also beautifully recited Shevchenko's poem *From day to day, from night to night* in a translation by Ms. Voynych. Afterward, Maria Krebenetska's quartet performed M. Lysenko's grand cantata set to Shevchenko's words, *The rapids rage* and *To Osnovianenko*. The solos were performed by P. Hrebenetskyi (bass) and Velykanov (tenor). In addition, the quartet performed M. Lysenko's composition set to Shevchenko's words, *Oak-grove, darkly-shadowed spinney*, and at the end, Ms. Krebenetska performed the soprano solo *My silk handkerchief* (Shevchenko–Lysenko)» [15, p. 4]. The broadcast format enabled active interaction with listeners. *The communicative and financial dimension* of M. Surmach's radio initiatives operated on principles of early crowdfunding. M. Surmach openly reported on the programs' financial status, noting that the patriotic fervor during the Shevchenko broadcasts supported fundraising efforts.

An analysis of programming periodicity shows that March marked the first precedent of thematic structuring of broadcasts in the history of Ukrainian radio in the United States. While programs in other months could be entertainment- or advertising-oriented (such as *Surma's Sich Bazaar*), this month brought a noticeable shift in the broadcast schedule. An analysis of announcements in the newspaper *Svoboda* indicates that radio programming was becoming increasingly multicultural. For example, in a published letter to M. Surmach, the prominent Ukrainian composer, conductor, and double bassist P. Uhlytskyi announces: «a major program dedicated to the memory of Taras Shevchenko. This program will take place in the third or fourth week from now on NATIONAL BROADCASTING CO. [i.e., N.B. Co.]. The entire program will consist of my works for a full hour. A large orchestra will perform under the direction of Walter Demrash. On that occasion, the music director of N.B. Co., Frank Blenk, will conduct; I asked him to listen personally and arrange for a recording» [3, p. 3]. The program was carefully structured in every detail and, in the author's words, «The orchestra will play *Ukraine*, a symphonic poem based on a scene from T. Shevchenko's *Haidamaky*. The same song will be heard that the Cossacks sang as they marched to the Kuban and beyond the Danube, as well as that Haidamak song, *Hey now, lads*; there are the chumaks and the blind lyre players, here is the churchwarden with his daughter, a "polonaise," a Polish one, and a Jewish melody, and also *The Cossack with Oksana*, and *In the grove, in the grove, where no wind blows*…» [3, p. 3].

Over the years, the content of the March cycles showed a shift toward more complex forms – media re-enactments, as well as literary and academic formats. On April 21, 1931, «in memory of the 70th anniversary of the death of our Kobzar, Taras Shevchenko», a concert was held [7, p. 3]. P. Uhlytskyi served as the program organizer, and «at the beginning of the concert, an American professor gave a biography of Shevchenko in English and also provided information about Ukraine» [7, p. 3]. It was precisely this English-language segment, prepared and broadcast on air, that expanded the audience to include listeners from other national backgrounds and facilitated exposure to Ukrainian culture and artistic heritage.

Shevchenko Month served as a starting point for the radio season. It was typically following the successful March broadcasts that M. Surmach would announce new contracts with more powerful radio stations or an expansion of airtime. This confirms our thesis that programs of this nature were not only a duty to the nation but also a kind of «driver» of the popularity of Ukrainian content. Documentary evidence underscores that in 1930–1932, only the emergence of this structure can be observed. For example, «On the initiative of *Surma*, with the support of the American Radio Organization, on Sunday, March 9, at 2:30 p.m. on station WOV 1130, a Ukrainian concert took place» [17, p. 1]. Among other things, the program included «Shevchenko's serenade, sung by Volodymyr Dilov» [17, p. 1]. However, within just two years, the structure became more elaborate: a preliminary announcement on the front page of the newspaper *Svoboda* as a tool to attract an audience, a live broadcast of the concert, followed by a detailed report in the pages of the periodical and the publication of individual letters from prominent or inspired listeners. This multi-stage system for presenting each program ensured sustained attention

to the project and stimulated financial contributions from members of the Ukrainian community, making such initiatives possible in the future.

In the second half of 1931, M. Surmach launched the first periodic radio program aimed at younger listeners: «Every mother and father has the opportunity to hear their child on the radio, and this will also encourage our children to study music. Tell your child that they will play on the radio, and now it would be better to study. A special contract has been signed with the station stipulating that it must not interfere with our program; since the station gets paid, we are free to choose whatever we want. A child who has been studying an instrument for a year may apply to take part in the contest. From the *Surma* they will receive notification of when they may come to play or sing» [2, p. 3]. The broadcasts periodically featured young participants reciting Kobzar's poems. This added continuity to the structure and fostered patriotic education among young people, grounded in cultural heritage and historical memory. M. Surmach succeeded in transforming the annual commemoration of the poet into a full-fledged virtual media festival, where every structural element – from T. Shevchenko's poetic works set to music by M. Lysenko to calls in support of the Ukrainian cause and presentations of rich Ukrainian culture – worked to consolidate the diaspora around the national movement.

An analysis of archival data reveals several principal genres of radio presentation of T. Shevchenko's works at that time: large-scale musical, lecture-educational, and dramatic-performative. Each of these served a distinct function within the diaspora's system of social communication, addressing different age and social groups of listeners.

The large-scale musical genre occupied a central place in the structure of the broadcasts, particularly through the airing of major choral works. This was due to the high standing of the Ukrainian choral school in exile and the need to lend the broadcasts a special solemnity. An article in the newspaper *Svoboda* in April 1931 describes a concert featuring works by the Ukrainian composer P. Uhlytskyi, which concluded with «the opera singer, tenor Oleksandr Vikinskyi, performing the song *From day to day, from night to night*. It was a well-known dramatic depiction of emotional separation. The singer performed and the musicians united to create a model example of musical drama, rising to the heights characteristic of Wagnerian drama… In its harmonic texture, alongside the dramatic passages, there are also remarkable lyrical ones. Mr. Vikinskyi's singing fully satisfied the audience, as it was artistically accomplished, the voice was beautiful, and the pronunciation was clear, Ukrainian» [13, p. 2].

Of particular analytical interest is the lecture-educational genre, which evolved from brief announcements into extended thematic lectures. Bilingual formats were also actively introduced, ensuring the program's relevance not only for Ukrainians but also for listeners from other national backgrounds. For example, «On April 18, the Ukrainian-Lithuanian Society and the Ukrainian Circle in Kaunas organized a celebration marking the 70th anniversary of T. Shevchenko's death. The extensive commemoration program was performed by Lithuanian and Ukrainian participants, and the entire program was broadcast by a Lithuanian radio station. The event was opened by the secretary of the Lithuanian-Ukrainian Society, Mr. Dauch Vardas, on behalf of its presidium» [18, p. 4]. Following the opening part, two speeches were delivered in Lithuanian and Ukrainian. «Dr. Puritskis, chairman of the Union of Lithuanian Journalists and former Minister of Foreign Affairs – well known to Ukrainians from his trip to Galicia – spoke in Lithuanian. In a well-crafted speech, he explained the significance of the occasion and introduced the audience to the literary works of Taras Shevchenko. Mr. Bartovych spoke in Ukrainian, emphasizing Shevchenko's importance for the Ukrainian people as a fighter for statehood and as a great teacher of devotion to Ukraine» [18, p. 4]. Listeners who heard the program live recalled: «A red thread runs through all of Shevchenko's poetry – a profound love for Ukraine, the lecturer said. To fight for it, to hate its enemies, to fulfill one's life with work for the Ukrainian national cause – this is the testament Shevchenko left to the new Ukrainian generation» [18, p. 4].

A critical examination of such lectures reveals their ideological orientation, as they gradually evolved into a form of topical political analysis and appealed directly to listeners' emotions, transforming historical memory into readiness to support contemporary national projects. The lecture genre was often accompanied by musical segments, creating a precursor to the modern media format «edutainment» [15, p. 4]. The religious-spiritual genre, integrated into Shevchenko Days, deserves special attention. Since the commemorations often fell during Great Lent, radio programs included sacred works, emphasizing the poet's messianic role in Ukrainian consciousness. After frequent broadcasts of the writer's works in March, Easter radio programs were already being broadcast in April, where Shevchenko's texts were presented in the context of national resurrection.

The genre diversity of programs dedicated to the work of T. Shevchenko served a dual purpose. First, it enabled vertical communication (the transmission of knowledge from the intellectual elite to a broader audience through lectures); second, it fostered horizontal communication (the emotional unification of the community through the collective singing of works set to texts drawn from Shevchenko's profound and emotionally powerful poetry). The inclusion of English-language elements in the lectures demonstrated the flexibility and openness of Ukrainians to the outside world and their desire to introduce audiences from other national backgrounds to their culture. The diversity of content – from Lysenko's classical works to popular vocal numbers – enabled the radio programs to become a kind of «people's university» of the Ukrainian diaspora, where the figure of the Kobzar served as a living and vital source

of socio-communicative activity and as part of a broader strategy to consolidate the community around the idea of national independence and cultural identity.

The social impact of Shevchenko Month in Ukrainian-language radio broadcasting within the diaspora in the 1930s extended far beyond the mere meeting of Ukrainians' cultural needs, evolving into a tool of strategic influence on collective consciousness. An analysis of the source material indicates that these programs became a mechanism of social consolidation, transforming passive reception into active civic participation. The main indicators of this effect included extensive audience feedback, increased youth movement, and the institutionalization of the spirit of Shevchenko's struggle as a foundation of national agency in a non-Ukrainian ethnic environment.

During the period under study, Ukrainian youth and students, united around organizations such as the Organization for the Rebirth of Ukraine (ORU) [11, p. 3], the Central Committee of Ukrainian National Organizations [16, p. 1], and others, acted as a key agent of social change. One of the first media managers in the Ukrainian community of North America, M. Surmach, strategically focused on the new generation, recognizing that radio was the most effective means of communication for young Americans of Ukrainian descent, who were gradually losing touch with traditional print media. A telling example is the activities of M. Mykhailov, who in March 1933 acted not only as a vocalist but also as a media representative of the youth movement: «Listeners of the *Surma* radio program had the opportunity to hear a short lecture on T. Shevchenko in English, delivered by college student Mykhailo Mykhailov, who also beautifully recited Shevchenko's poem *From day to day, from night to night* in a translation by Ms. Voynyc» [15, p. 4]. The involvement of students in shaping the programs made it possible to introduce an innovative format of bilingual broadcasting, in which English-language commentary on the Kobzar served as a bridge for maintaining national identity. This ensured the effect of a «vertical transmission of values,» whereby Shevchenko's words were adapted to the contemporary socio-cultural context without losing their sacred essence.

Listeners' reactions, documented in detailed reports and letters published in the newspaper *Svoboda*, demonstrate an exceptionally high level of emotional engagement. In the 1930s, radio became a «virtual platform» where a weekly plebiscite of national allegiance took place. Letters published on the third and fourth pages often contained not only expressions of gratitude but also profound reflections on the role of the Kobzar in their personal lives in the diaspora. This was particularly evident in April 1933, when, amid a wave of patriotic enthusiasm, M. Surmach received a flood of letters, donations, and expressions of commitment to the radio initiative from enthusiastic listeners: «The popularity of the Ukrainian program on the *Surma* radio is evidenced by a letter from Citizen M. Yaroskyi of Elizabeth, N.J.: "I've been in America for 25 years, and there has never been such a wonderful program. If only I were as rich as I am poor, I would send $50 right now to support that program» [5, p. 4]. Calls to «send a dollar» in support of the program were perceived as an act of national honor. This model of «financial voting» became the first successful example of media crowdfunding in the diaspora, where the social impact was measured by the community's ability to sustain its own media resource [4, p. 4].

An important outcome of the Ukrainian community's socio-communicative activity in diaspora radio broadcasting was the institutionalization of «Shevchenko's legacy». Radio transformed Taras Shevchenko from a static textbook figure into a living symbol of an ongoing struggle, which, on the air, became a point of identification, enabling emigrants to feel part of a global Ukrainian community engaged in the struggle for its agency. Such social immunity was essential during the Great Depression, when social apathy threatened to erode ethnic boundaries. The effect of external recognition also became a key component of this social success. Thanks to broadcasts on major stations such as WBBC, KQV, WAAT, WCBA, WDEL, WNYC, WOV, WRNY, WTNY, WWRL, and others, Ukrainian culture and its foremost cultural figure reached not only Ukrainians but also a wider non-Ukrainian audience. This enhanced the community's prestige in the eyes of American society. The high quality of the programs, featuring professional ensembles (Y. Benetskyi's choir, the Ukrainian National Choir «Bandurist» of the Ukrainian Orthodox Church, the Ukrainian choir of the St. Mary's Ukrainian Catholic Church in McAdoo, the Ukrainian Choir of Chicago, the church choir of the Ukrainian Orthodox parish of St. Nicholas in Troy, the Ukrainian Song Society «Boyan,» and others), demonstrated that Ukrainians brought high aesthetic standards to American culture, rather than merely labor.

IV. Conclusions

An examination of archival materials from the newspaper *Svoboda* suggests that the initiatives of radio activists in the 1930s contributed to a shift from traditional ethnographic forms of honoring Taras Shevchenko toward the construction of a media strategy of national self-affirmation in exile. At the heart of this transformation lay a unique socio-communicative model, grounded in the figure of the Kobzar, who was not merely an object of historical memory but a dynamic center around which the «Shevchenko Month» cycle was formed – a media cycle that combined ritualized forms of commemoration, high art, and instruments of civic engagement.

The Ukrainian community succeeded in creating a hybrid communicative space where M. Lysenko's large-scale choral cantatas and M. Hrebenetska's professional singing were organically integrated with bilingual lectures – innovative for their time – targeted at younger audiences. This enabled the March broadcasts to function as an expression of cultural diplomacy, carrying Ukrainian culture

beyond the confines of an ethnic group and presenting the nation's creative genius to a broad American audience.

The radio broadcasting initiatives functioned as a kind of «people's university», where the memory of the artist was transformed into ideological cohesion and the political agency of Ukrainians. This topic opens *perspectives for further research*, particularly regarding the evolution of representations of Shevchenko in later periods of broadcasting and a comparative analysis of strategies for promoting the Kobzar's legacy in various centers of the Ukrainian diaspora, which will allow for a deeper understanding of the mechanisms of preserving national identity amid the global challenges of the 20th century.

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Гиріна Т. С. Соціальні комунікації української громади США в дзеркалі шевченківських ефірів початку 1930-х років

Метою дослідження *є аналіз системи соціальних комунікацій української громади США крізь призму радіотрансляцій, присвячених Т. Шевченку, у 1930–1935 рр., а також з'ясування ролі цих ефірів у процесах національної консолідації, протидії асиміляції та популяризації спадщини Кобзаря М. Сурмачем та іншими українськими медіаактивістами.*

Методологія дослідження *базується на поєднанні загальнонаукових та спеціальних методів: моніторингу та контент-аналізу архівних матеріалів часопису «Свобода» – для формування емпіричної бази; порівняльно-історичного методу – для відстеження еволюції ефірних форматів; методу реконструкції медіаподій – для відтворення структури знакових трансляцій; а також дискурс-аналізу – для вивчення риторики радіозвернень як засобу соціальної консолідації діаспори.*

Результати. *Доведено, що в досліджуваний період сформувалося унікальне медійне явище – «Шевченківський місяць», яке трансформувало традиційні форми вшанування поета у специфічні соціокомунікаційні формати (радіоконцерти, двомовні лекції, літературно-музичні композиції). Встановлено, що березневі цикли програм стали першим успішним прикладом медійного краудфандингу, де патріотичне піднесення слухачів конвертувалося у фінансову підтримку українського слова в США.*

Наукова новизна. *Уперше на основі систематизації маловідомих архівних джерел 1930–1935 рр. реконструйовано цілісну модель «шевченківського» радіомовлення в США.*

Практичне значення*. Результати дослідження можуть бути використані при розробці лекційних курсів з історії української журналістики, медіаменеджменту та соціокомунікаційних технологій. Досвід фінансової та організаційної самоорганізації етнічних медіа 1930-х рр. є актуальним для сучасних проєктів культурної дипломатії та незалежних медіаініціатив українського зарубіжжя.*

Ключові слова: *історія радіо, радіо української еміграції, соціальнокомунікаційні технології, М. Сурмач, Тарас Шевченко, українська діаспора, українськомовне радіомовлення.*

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