

ТЕОРІЯ ТА ПРАКТИКА ЖУРНАЛІСТИКИ

UDC 316

<https://doi.org/10.23939/sjs2024.01.001>

Zoriana Haladzhun

Lviv Polytechnic Nationality University
12, S. Bandery Str., Lviv
zoriana.v.haladzhun@lpnu.ua
ORCID: 0000-0002-3487-6057

Alina Ilchuk

SFBAC NATS, Board Member
CCC NATS, Board Member
Sacramento Academy of Musical Arts, Founder
6701 Gold Run Ave
Sacramento, CA, 95842, USA
alinailchukvoicestudio@gmail.com
ORCID: 0009-0009-0910-5064

Andriy Yarmolovych

Sacramento Academy of Musical Arts
6701 Gold Run Ave
Sacramento, CA, 95842, USA
andriyyarmolovych@gmail.com
ORCID: 0009-0003-4256-5229

TYPOLOGICAL FEATURES OF THE SPECIALIZED MAGAZINE «BANDURA»

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The work analyzes the typological features of the specialized music and literary bilingual (Ukrainian and English) magazine 'Bandura,' published by the School of Bandura Art from 1981 to 2002 in the United States of America.

It has been established that the publication of the magazine was preceded by the issuance from 1972 to 1981 of the 'Kobzarski Lystky' (Kobzar Sheets), which were compiled by the School of Kobzar Art under the leadership of Mykola Czorny since its founding; the subscription costs varied based on two criteria: the region of distribution (America, Canada, or other countries) and the number of issues per year (annual subscription vs. a single issue); from the first to the seventy-fourth issue the magazine was a quarterly, and starting from No. 75-ia semi-annual publication with the exception of all the issues having been released in paired numbers; the volume of the publication had changed over time and was within 40–76 pages; as a general rule, at the beginning of the magazine's publication the content was not usually divided into sections, except for the sections 'Announcements' and 'Letters to Us', and regular sectioning began to take shape starting from No. 69–70 (July-December 1999).

The publication's readership consisted of members of the bandura art community from the USA, Canada, Poland, Argentina, and Ukraine, both professional musicians and those who studied to play this musical instrument. The editorial staff had maintained communication with the readership through mail correspondence, telephone, and later also by email; the chief editor of the publication from the first issue to No. 67–68 (1999) was Mykola Czorny (in some issues – Mykola Dosinchuk-Czorny), and after his death, starting from No. 69–70 – Ola Herasymenko-Oliynyk – a prominent bandurist, honored artist of Ukraine, head of the Ukrainian Heritage Club of Northern California.

The digitization of all the printed issues of the publication was done by the co-author, Andriy Yarmolovych, and posted in the group 'Bandura Magazine Digital Archive,' which he created on the social network 'Facebook'.

Key words: Ukrainian press in the US; music-literary magazine; diaspora press; typological characteristics of the magazine; magazine «Bandura»; Bandura Magazine Digital Archive 1981–2002.

Introduction. Typology in journalism remains a relevant issue, as typological division not only allows for the theoretical processing of the information product as a phenomenon in the respective media market but also has a purely practical significance. Specifically, the type delineates the tasks and operating principles that define the publication's policies, organize the selection of editorial staff, and influence the creation of the media enterprise's business plan. Separate aspects of the typology of Ukrainian media have been dedicated to the works of Buzhynska Yu., Herman I., Zelinska N., Ohar E., Snitsarchuk L., Sadivnychy V., Moskovtsev V., Nedopytansky M., Oltarzhevsky D., Paliychuk A., Fisenko T., Shevchenko V. and others.

In the study «Literary and Art Periodicals in the Social-Communication Space of Ukraine in the Early 21st Century» Ivanova O. states that «A literary-art magazine publication is a specialized media outlet that constructs (through the selection of facts and comments) an image of literature as a socio-cultural reality; broadcasts it to its audience, and by communicating with the audience suggests this image, thereby building the audience; establishes contact between literature and society in terms of coordinating the demands and expectations of consumers and the offerings of the producers; through the selection of facts and comments, gives voice to the creators of literature, however, also only on the terms of selection, revealing through its communication the cultural manifestations of the socio-cultural value-functional status of the art of words. The magazine is the narrative and the narrator of the current literary life, positioned against the background of the past experiences and the expected future as its image in dynamic changes, honoring tradition and anticipating innovation» [8]. Pilypenko A., in turn, differentiates such publications according to various criteria:

- by the quantitative content of literature – literary-artistic; literary; mixed-type magazines;
- by the degree of information processing – primary and secondary;
- by language – original works; translations;
- by featured content – fiction, journalism, informational materials [15].

Researcher Fisenko T. emphasizes that in global practice, unlike universal information, specialized information is typically found in journal periodicals [6, p. 206].

The authors of the piece «Journalism and Media: A Handbook» note that, regardless of the typologies that scientists use in describing and classifying the press (*authors – magazines*), they all focus on content (theme), frequency of publication, readership or target group, structural features, founder, and the purpose of the publication (functions). Based on these characteristics, they divide them into popular magazines (illustrated), news, women's, youth, specialized (computers, fashion, sports, etc.), economic, popular science; professional or thematic and scientific-professional journals; publications for party members; factory and client publications; departmental; classifieds [18, p. 376].

Problem Statement. According to Rizun V. and Skotnikova T., «all research into the typology of the press involves collecting empirical data, describing various typical modifications of periodical publications, and finally, delineating the types based on a system of characteristics and their components» [16, p. 22]. This is precisely what sparked our research interest. Therefore, the subject of this scientific inquiry became the music-literary magazine «Bandura», which was published from 1981 to 2002 in New York (USA) by the School of Kobzar Art.

Research Relevance. Ukrainian journalism studies must research the works of Ukrainian artists and editorial teams of artistic publications published abroad. The typological analysis of the music-literary magazine «Bandura» has not yet been in the scope of research interests of the scholars in the social communications field.

Formulation of the Article's Objective and Tasks. The study aims to explore the typological characteristics that define the specialized music-literary magazine «Bandura» To achieve this goal, the following tasks were set:

- Conduct a retrospective review of the «Bandura» magazine;
- Identify and describe its typological characteristic features.

Analysis of Recent Research and Publications. Specific aspects of the music-literary magazine «Bandura» have become the subject of scientific interest among Ukrainian and foreign art historians and cultural studies scholars. In particular, discussions have been led by Dutchak V. («Bandura Art in Ukrainian Diaspora» [4], «Artistic Achievements of Bandurists in the Ukrainian Diaspora in the US» [3], «Bandurists of the Ukrainian Diaspora from Galicia» [4]), Dzhuga I. («Olga Herasymenko – A Prominent Representative of the Ukrainian Diaspora» [5]), Karas G. («Musical Culture of the Ukrainian Diaspora in the Global Time-Space of the 20th Century» [10]), Kubik O. («Ensemble Bandura Art in the Ukrainian Diaspora: Cultural-Historical Aspects of its Development») [11], Slyusarenko T. («Bandura Performance as a Phenomenon of National Ukrainian Culture» [17]), among other researchers. Thus, the study of this publication occurred within the context of the development of bandura art in the Ukrainian diaspora. Ivanova O. researched artistic periodicals in her scientific work «Literary-Artistic Periodicals in the Social Communication Space of Ukraine in the Early 21st Century» [8]. The impact and importance of the «Bandura» Magazine on the development and preservation of Ukrainian music in the diaspora were published in the abstracts by co-authors (Ilchuk A. and Yarmolovych A.) at the III International Scientific and Creative Conference «General and Specialized Piano: Present and Future Development Prospects» (March 28, 2023) [7, p. 40–44]. Materials containing the typological characteristics of the first and last issue of the magazine was published by the authors of this article in the Proceedings of the VI International Scientific-Practical Conference «Innovations and Specifics of Media Functioning in a Democratic Society» (May 23, 2023) [9, p. 26–28].

Presentation of the Main Material. The «Bandura» magazine began its publication in 1981 in New York, USA, following the «Kobzar Newsletter» (1972–1981), which was published by the School of Kobzar Art under the leadership of Mykola Czorny since its establishment in 1972 [12, p. 1]. The magazine is bilingual, with almost all materials presented in Ukrainian and English, with the exception of a few Ukrainian-language publications. The stated frequency was quarterly. With a few exceptions (Nos. 1, 2, 1(5), 2(6), 75–78), all issues were released as paired numbers for two periods: January – April and July–October. From No. 75 (January – June 2001), the magazine changed its frequency to biannual, with publication periods accordingly being January–June and July–December. The publication format was 70×108/16, with a glossy, colored (mostly two-colored) cover. The information on the cover indicates the consecutive year of its «life» in English – «Year 1» or «Year 21». The last, 78th issue of the magazine was released in December 2002.

The magazine's graphic design was quite rich and aesthetically sophisticated, featuring drawings, graphics, photographs (with captions), musical notes, and diagrams. Throughout the years, this area has been managed by V. Pachovsky. The printing was done by a private enterprise owned by an ethnic Ukrainian.

The digitization of all printed issues of the publication was done by the co-author of this article, Andriy Yarmolovych, and is available in the «Bandura Magazine Digital Archive» [1] group he created on the social network «Facebook».

The volume of the publication varied throughout its existence, ranging from 40 to 76 pages. Starting from No. 9–10 (July-October 1984) to No. 67–68 (January-April 1999), the page count remained unchanged at 64 pages, except for No. 11–12 (January-April 1985), which had 66 pages. Thus, for 15 years of publication, the volume of the magazine remained consistent. During the tenure of the new chief editor, Ola Herasymenko-Oliynyk (1999), who took over the position after the death of Mykola Dosinchuk-Czorny – the magazine's perennial leader since its inception, the number of pages varied from issue to issue – from 62 (No. 69–70, July-October 1999) to 76 (No. 77 and 78 – the last issues of the magazine).

The publication's circulation was not specified in its imprint, but the distribution method was stated on the back cover as being through mail subscription. The subscription cost varied depending on two criteria: the distribution region (USA, Canada, other countries) and the number of copies subscribed to (annually or per issue). For example, the annual subscription cost for the US was \$13; for other countries – \$14; a single issue for the US was \$6.50; and for other countries – \$7 (No. 21–22 for July-October 1987). The subscription terms were described variably – sometimes the cost of an annual subscription and a single issue was provided depending on whether it was for the US, Canada, and other countries (No. 75 for January-June 2001), and sometimes only the cost of an annual subscription and single issue for the US, Canada, other countries were mentioned – only the annual subscription cost, with the price for a single issue indicated below and being the same (No. 51–52, 63–64, 67–68, and others). The costs for the US and Canada were the same from the first issues. Still, beginning from No. 7–8 (January-April 1984), a differentiation in the cost of the magazine for the readers from these countries occurred, where the cost for Canada was increased by one dollar. The subscription terms were provided in both Ukrainian and English. In the «Address to the Readers» published in No. 71–72 (January-April 1999), the chief editor emphasized the importance of financial support for the publication, as it allows «to cover the costs for the publication of our friends – bandurists from North America and Ukraine» [13, p. 1]. To spread the publication, the editorial board offers a special discount for bandura schools in the US and Canada – for group subscribers of 10 or more people – a 20 % discount annually.

The chief editor of the publication from the first issue to No. 67–68 for 1999 was, as we noted earlier, Mykola Czorny (in some issues listed as Mykola Dosinchuk-Czorny). In the first few issues of the magazine, he was presented as editor-in-charge without mentioning the members of the editorial board. Only starting from No. 25–26 for July-October 1988 was he first identified as the chief editor, and information about the composition of the editorial board was included, listing separately the members of the Ukrainian-speaking and English-speaking boards. Information about the members of the editorial board was provided differently: Viktor Mishalov, Dr. I. Sonevytsky, Prof. Dariya Karanovych-Gordinska, Roman Savytsky, composer Yuriy Oliynyk, Oles Kuzysyn, Dr. I. Maglay (Tub), Dr. M. Rubinetz (UNR). The English-speaking board included Lida Czorna and Petro Matiyashek. Beginning with No. 69–70 for July–October 1999, the members of the editorial board were differentiated by the countries of their residence and presented as follows: «USA: Irena Andreadis, Dr. Tamara Bulat, Stefania Dosinchuk-Czorna, Dr. Igor Makhlai (TUB), Roman Savytsky; Canada: Dr. Andriy Horyatkevych, Viktor Mishalov, Valentyna Rodak; Ukraine: Volodymyr Horbatyuk, Roman Hryn'kiv, Violetta Dutchak, Bohdan Zheplynsky, Olha Koziy, Lidiya Matiyashek; Other countries: Oles Berehovyi (Argentina), Olha Popovych (Poland)». Subsequently, the publication had a new chief editor, Ola Herasymenko-Oliynyk – a distinguished bandurist, honored artist of Ukraine, and the head of the Ukrainian Heritage Club of Northern California.

It is important to note that in issues No. 27–28 for January-April 1989, a section titled «Get to Know the Members of the Editorial Board» was published for the first time. It provided information about five

members of the editorial board, who were also authors of many articles in the journal: Ihor Sonevytsky, Dariya Gordynska-Karanovych, Roman Savytsky, Yuriy Oliynyk, Ivan Vovk. This section was revived beginning with issue No. 75 for January-June 2001, but under a new name – «Meet the Editors». In this issue, in particular, there were two articles about members of the editorial board – Bohdan Zheplynsky and Volodymyr Yesypok; in No. 76 for July-December 2011 – about Andriy Horyatkevych and Violetta Dutchak; in No. 77 for January-June 2002 – about Lida Czorna-Matiyashek and Oles Berehovy; in No. 78 for July-December 2002 – about Ihor Makhlay (No. 78, p. 2–3). This information revealed that some of these individuals were born in Ukraine: Dosinchuk-Czorny M. – Volyn Polissya, Kuras village (No. 69–70, p. 1), Sonevytsky I. – Lviv region, Hadynkiivtsi village (No. 27–28, p. 32), Oliynyk Y. – Ternopil city (No. 27–28, p. 34), Vovk I. – Krivchun village, Zhaskiv district (No. 27–28, p. 35), Horyatkevych A. – Ternopil region, Krivenke village (No. 76, p. 6), Dutchak V. – the city of Ivano-Frankivsk (No. 76, p. 6), Zheplynsky B. – the city of Drohobych, Lviv region (No. 75, p. 3), Yesypok V. – Poltava region (No. 75, p. 5); in the US: Czorna-Matiyashek L. – New York City (maiden name – Chorna) (No. 77, p. 2), Makhlay I. – Cleveland (No. 78, p. 2); Berehovy O. – Buenos Aires, Argentina (No. 77, p. 7). Notably, not all editorial board members had formal music education and often had different professions, such as Makhlay I. – dentist, deacon; Czorna-Matiyashek L. – political scientist; Zheplynsky B. – chemist-technologist; Savytsky R. – librarian-researcher. It's worth mentioning the long-time language editor of the journal, Hornyatkevych A., who received education at Seton Hall (Bachelor of Chemistry), Syracuse (Master of Chemistry), and the University of California, Berkeley (Ph.D. in Slavic Languages and Literature). He carried out his professional activity as a lecturer in Ukrainian studies at the Canadian Institute and the Department of Slavistics at the University of Alberta in Edmonton, Canada (No. 76, p. 6). Berehovy O. obtained his education as a school teacher of technical subjects and later also completed studies at the Buenos Aires Conservatory, choosing the profession of a music teacher (No. 77, p.7). Professional musicians include Sonevytsky I., Gordynska-Karanovych D., Vovk I., Dutchak V., and Yesypok V. Furthermore, it is noted that the long-time chief editor, Mykola Dosinchuk-Czorny, did not play the bandura but «understood that bandura is a unique Ukrainian musical instrument. He believed that if the world hears the 'golden voice of Ukraine,' it will understand that she is alive and yearns to be free» [12, p. 1].

Through a detailed categorization, we can identify the magazine's thematic structure. At the beginning of the «Bandura» magazine's publication, the materials were not divided into categories, with a few exceptions. In some issues, there were sections such as: «Letters to the Editor» (No. 2), «New Publications» (No. 2), «Personalities» (No. 1(5), No. 2(6)), «Bandura» (No. 1(5), No. 2(6), «Notes» (No. 1(5), No. 2(6), No. 11–12, No. 61–62), «From the Literature» (No. 1(5), No. 2(6), «Chronicles» (No. 1(5), No. 2(6)), «Acknowledgements» (No. 1(5)), «By the Branches» (No. 1(5)), «Reviews» (No. 1(5), No. 2(6), No. 73–74, No. 75), «For Discussion» (No. 1(5), No. 2(6), No. 77, No. 78), «From the Yellowed Pages» (No. 2(6), (No. 13–14)), «Our Talents» (No. 13–14), «Contributions» (No. 27–28), «Obituaries» (No. 47–48, No. 49–50), «Great Sons of Ukraine – memories collected by Mykola Moshyk» (No. 67–68). Regular categorization began to take shape beginning with No. 69–70 in July-December 1999. This included sections like «From History», «News from North America», «News from Ukraine», «New Bandura Music Recordings», «Notes for Bandura» and «News, Announcements». The names of some sections were changed in the following issues; for example, «News from North America» became «Bandura in the Diaspora», and «News from Ukraine» became «Bandura in Ukraine». In No. 75, the «Personalities» section (No. 1–2) was revived, but under the new title «Figures»; in No. 75, the section «Get Acquainted with the Members of the Editorial Board» was revived, which first appeared in No. 27–28; however, as we have already noted above, the name was changed to «Meet the Editorial Members».

The readership of the specialized publication consisted of representatives of the bandura art from the US, Canada, Poland, Argentina, and Ukraine – professional musicians and those who were learning to play this musical instrument. On the back cover, where important publication information was provided, alongside the list of editorial board members and the editorial address, there was a call to readers to support the

publication – «Read, distribute, and subscribe to the «Bandura» magazine. The frequency of the «Bandura» magazine’s publication depends on you!» In the mentioned «Address to the Readers», the chief editor, Ola Herasymenko-Oliynyk, thanked the audience for their feedback on the magazine and suggestions for the upcoming materials. Readers expressed a desire for the publication of diverse texts about bandurist-character performers, guild schools (Ostap Stakhiv), as well as interviews with performers and composers (Mykola Deichakivsky), and the materials of a methodological and musicological-historical nature (Violetta Dutchak) [14, p. 1].

It is clear that the magazine’s operation required significant funds, which were not compensated by the sales through subscriptions, so the editorial team turned to advertisers for support. Local American businessmen who were ethnic Ukrainians or had Ukrainian roots were mainly interested in these services. There were advertisements for schools (School of Kobzar Art in New York, Stanichna plastova starshyna of New York), financial institutions (Ukrainian Federal Credit Cooperative «Samopomich» in New York, Ukrainian Orthodox Credit Union in New York, Credit Union «Future», 1st Ukrainian Federal Bank «Certainty»), cafes and restaurants («Veselka – Ukrainian Confectionery», Polish restaurant home cooking, New Ukrainian Restaurant of the Drobenko Family), stores (Michael and Anastasia Pysarsky’s Haberdashery Shop, Ukrainian Bookstore West Arch, DeltoGiftShop, B&C Meat Market), community organizations (Ukrainian Congress Committee of America, Committee of United Ukrainian-American Organizations), artistic organizations (Ukrainian Music and Its Cultural Heritage, Verchovyna Annual Ukrainian Youth Festival sponsored by Ukrainian Fraternal Association), travel agencies (Kovbasnyuk Travel Inc.), publishers (META Publishing Co. Inc.), and other private enterprises.

By the 21st year of publication, the magazine’s editorial board was forced to cease its operation, as it could not overcome financial difficulties.

Conclusions and prospects for further research. The music and literature magazine «Bandura» (New York, USA) was published for over 20 years (1981–2002). This article is the first to analyze the particular aspects of the typological characteristics of this specialized publication. A distinctive feature of «Bandura» was its bilingualism – the same materials were published simultaneously in Ukrainian and English. The declared frequency was quarterly, but the magazine was primarily published in combined issues. In 2001, the editorial office changed the frequency to biannual.

The magazine’s pages preserved a significant amount of material dedicated to revealing the specifics of both professional-academic and amateur-domestic bandura art. Therefore, it gathered a «specialized» readership: professional musicians, amateur musicians, and other readers interested in this Ukrainian folk musical instrument. In our opinion, the journal requires close scholarly attention of researchers who would analyze its content specificity, including thematic-typological features and genre aspects, characterize the craftsmanship of published materials’ authors, and determine its role in forming the knowledge about the well-known, little-known and the forgotten bandura musicians. To achieve these and other research goals, the co-author of our article, Andriy Yarmolovych, has digitized all the printed issues of the publication. Thus, the digitized «Bandura» can now be explored in the «Bandura Magazine Digital Archive» group created by A. Yarmolovych on the social network «Facebook».

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**Зоряна Галаджун
Аліна Ільчук
Андрій Ярмолович**

ТИПОФОРМУВАЛЬНІ ОЗНАКИ СПЕЦІАЛІЗОВАНОГО МУЗИЧНО-ЛІТЕРАТУРНОГО ЖУРНАЛУ «БАНДУРА»

Проаналізовано типоформувальні ознаки спеціалізованого музично-літературного двомовного (українська та англійська мови) журналу «Бандура», який видавала Школа бандурного мистецтва впродовж 1981–2002 років у Сполучених Штатах Америки.

З'ясовано, що виданню журналу передував випуск «Кобзарських листків» (1972–1981), які готувала Школа кобзарського мистецтва під керівництвом Миколи Чорного, починаючи з дати її заснування; вартість передплати диференціювалася залежно від двох критеріїв: регіону розповсюдження (Америка, Канада чи інші країни), кількості видань упродовж року (на рік чи поодинокі числа); з першого по сімдесят четверте число часопис був кварталником, а починаючи з № 75 – піврічником, за незначним винятком всі числа виходили спареними номерами;

обсяг видання змінювався за час його існування і був у межах 40–76 сторінок; з початку функціонування журналу матеріали зазвичай не поділяли на рубрики, за винятком розділів «Оголошення» та «Нам пишуть», а стала рубрикація почала оформлятися, починаючи з № 69–70 (липень-грудень 1999 року); аудиторію видання становили представники бандурного мистецтва США, Канади, Польщі, Аргентини, України, як професійні музиканти, так і ті, хто навчався грати на цьому музичному інструменті. Комунікацію з аудиторією редакція підтримувала за допомогою листування через пошту, телефон, а згодом і за допомогою електронної пошти; головним редактором видання від першого числа по № 67–68 (1999 рік) був Микола Чорний (*в деяких числах – Микола Досінчук-Чорний*), а після його смерті, починаючи з № 69–70, – Ольга Герасименко-Олійник – визначна бандуристка, заслужена артистка України, очільниця Товариства збереження української спадщини Північної Каліфорнії.

Оцифрування всіх друкованих чисел видання зроблене співавтором (Андрієм Ярмоловичем) і викладене у створеній ним групі «Bandura magazine Digital Archive» у соціальній мережі «Facebook».

Ключові слова: українська преса США; музично-літературний журнал; діаспорна преса; типоформувальні ознаки журналу; журнал «Бандура»; Bandura magazine Digital Archive 1981–2002.