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HYBRIDITY AS A TOOL FOR PROMOTING POLISH  
CULTURE ABROAD.  
“THE ANGLO-POLISH CULTURAL EXCHANGE” IN PRACTICE\*

INTRODUCTION – UNDERSTANDING CULTURE

According to A. Kłoskowska, the leading exponent of Polish sociology, culture is defined as “a relatively integrated whole that includes human behaviour that proceeds according to patterns developed and assimilated in the course of interaction, common to the social community, and includes the products of such behaviour”.<sup>1</sup> However, for the purposes of this article, the authors base their understanding of culture on B. Fatyga’s concept of ‘living culture’, which they define as “a multidimensional environment of the life of individuals and social groups and the functioning of social institutions in which dynamic processes occur, cultural practices develop and more or less permanent results (material and immaterial products) of practices are produced”.<sup>2</sup> At the same time, following A. Giza,<sup>3</sup> it is worth pointing out the various dimensions

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<sup>1</sup> A. KŁOSKOWSKA, *Sociologia kultury*, Warszawa: Państwowe Wydawnictwo Naukowe 1981, p. 40.

<sup>2</sup> B. FATYGA, *Teoria żywnej kultury: źródła i powody jej powstania*, “Kultura i Rozwój” 2017, no. 3(4), pp. 29-39.

<sup>3</sup> Cf. A. Giza, *Kultura i samowiedza społeczna*, “Kultura i Rozwój” 2016, no. 1(1), pp. 11-35.

of the social functionality of cultural activity – from the strengthening of social self-awareness, which builds group identities, to the multiple effects of culture on the quality of life of the inhabitants of a particular territorial space. On the other hand, J. Holden's concept of the cultural ecosystem<sup>4</sup> points directly to the multiple functionalities of culture itself, which serve the overall socio-economic development of local communities and the strengthening of ties between representatives of different nationalities, since in the age of globalisation and constant migration, contemporary cultures enter into such a dynamic of “network” connections, which translates into the possibility (if not the necessity) of participating in a global system of cultural heritage with a large scale of their interaction. While the strategic ‘resource’ of traditional societies was arable land, of modern societies natural resources, and of postmodern societies information, the ability to transfer the content of culture relatively freely, which is one of the main accelerators of their interaction, must surely be added to all of them in the present. At the same time, the possibility of transfer makes it possible to relate individual contents to each other, to the way they are socially managed, read, experienced and developed. The heritage of one's own culture thus acquires a completely different perspective which, on the one hand, better defines its identity but, on the other hand, does not cut it off from all others, but introduces it into a dynamic process of multiple exchanges, learning and the possibility of cultural synergies, the aim of which is not subjective and forced, but the subjective elaboration of rules of self-transformation. The broadening of the horizon of cultural relations through the free flow of content also introduces a fundamental change in the treatment of communication and intercultural competence as the ability to participate in such an expanded ‘network’. It also develops the ability to communicate one's heritage, which is of great value in an age of multicultural media civilisations. This communication is preceded by self-awareness and self-reflection, a skillful form of self-presentation, however it is also an indication of the areas of ‘encounter’ in an expanded space of meanings, symbols and values, in a space of innovation and creation, where what is ‘ours’ meets others. Thus, the communication of heritage becomes both a need and a necessity, allowing us to recognise ourselves, but also the ways in which we perceive and understand others in a trans-local system of connections and relationships.<sup>5</sup> Moreover,

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<sup>4</sup> Cf. J. HOLDEN, *Ekologia kultury*, “Kultura i rozwój” 2015, no. 0, pp. 40-50.

<sup>5</sup> Cf. L. KORPOROWICZ, *Socjologia kulturowa: kontynuacje i poszukiwania*, Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego 2011, pp. 170-172.

E. Nowicka<sup>6</sup> states that “contemporary culture occupies a place «in between». A place where there is a transition between two poles in the act of communication”. In maximalist terms, this means that culture becomes a place “between” people and subjects – representing specific cultural groups.

The above observations lead the authors to reflect on the relationship between globalisation and universalism and the place and meaning of cultural identity. Increased cultural diffusion manifests itself, among other things, in the increasingly intense interaction of individual cultures. A. Szeląg rightly emphasises that “the living world of contemporary man, being multidimensional and changeable, on the one hand places the individual in the midst of diversity, leading him to constant self-identification (self-discovery, self-determination), and on the other hand creates spaces in which it is possible for (individuals and communities) to exist despite differences among and together with others”.<sup>7</sup>

As a result of these processes, it becomes important to properly self-present and even promote one's own culture to Others, which in today's world is increasingly based on forms that combine the real and virtual worlds. The technological development of the media, as well as cultural and civilisational changes in communication phenomena, have resulted in a densification of media space. This creates new opportunities to generate communication spaces in almost all forms of social communication. The phenomenon contributing to these processes is called media convergence. Convergence in the context of media culture is not only a technological process, enhancing the transmission of messages or the densification of media space with multimedia content carriers, it also has a non-technological dimension. This is because it gives meaning to media culture – it blurs the boundaries in the media space between different channels of content flow, forms and formats, blurs the boundaries between the recipient and the sender of messages. It thus takes the form of a hybrid on many levels.

<sup>6</sup> Cf. E. NOWICKA, *Świat człowieka – świat kultury*, Warszawa: Wydawnictwo Naukowe PWN 2005, p. 53.

<sup>7</sup> J. NIKITOROWICZ, *Wartość międzykulturowości*, [in:] *Edukacja ku wartościom*, ed. A. Szerlag, Kraków: Oficyna Wydawnicza „Impuls” 2004, p. 66.

### HYBRIDIZATION OF SPACE – CONVERGENCE OF MEDIA AND THROUGH MEDIA

A significant part of this reality is created in the process of interacting with others, i.e. in the processes of communication. Nowadays, the way we communicate is mainly thanks to and through the new media. This creates interaction hybrids that perfectly combine relationships in the real world with components of technological mediation, or complete transfer into the structures of the virtual world. This statement may lead to the conclusion that hybridity is simply a natural state of culture, and hybridization is a basic feature of cultural activities that nowadays increasingly take place in, or at the interface of, two worlds: the real and the virtual.

As a result of the processes of hybridization of culture and the interface of these worlds, a new, or rather man-made, further dimension of hybridization has been created, namely convergent media.<sup>8</sup> Convergence on the ground of media science began to be discussed in the early 1980s. The phenomenon of convergence itself is extremely complex and multifaceted, and can mean both a phase of media development, the ability of media to intermingle, or a process in which interdependencies between media content and its creators or audiences intersect.<sup>9</sup> These processes lead to the formation of different types of media convergence e.g. technological (e.g. devices, services, networks), economic (market and regulatory and corporate – in the world of organizational structures<sup>10</sup>), or convergence of content (e.g., combining genres, communication strategies, or forms of reception).

Whatever the nature of this symbiosis is, a new “multidimensional” (hybrid) space has emerged, with one axis being the real dimension and the other one being the virtual dimension as a “new extraterritorial social space”,<sup>11</sup> and the interface of the flows between them is the hybrid world. This world has become the link between real and virtual space, fusing the previously unattainable with the possible in the code of symbolic transgression. These two

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<sup>8</sup> Cf. J.D. BOLTER, R. GRUSIN, *Remediation. Understanding New Media*, Cambridge: MIT Press 2000.

<sup>9</sup> Cf. K. KOPECKA-PIECH, *Koncepcje konwergencji mediów*, “*Studia Medioznawcze*” 46(2011), no. 3, pp. 11-26.

<sup>10</sup> We may here speak of hybridizations in the world of organizational structures – involving institutions existing real and virtual, or only virtual, which create, in the age of media mediation of their relations, additional opportunities for combinations of the real and virtual worlds, as well as their respective cultures.

<sup>11</sup> Z. BAUMANN, *Plynna nowoczesność*, Kraków: Wydawnictwo Literackie 2006, p. 131.

spaces, complementing and correlating with each other, create a hybrid world that is constantly being constructed, refined and transformed. Using this virtual space, one can “travel” to real places made available on the Internet, such as real museums, or to places specially created for this purpose on the Internet, such as virtual museums, or move between the worlds of different cultures – getting to know them almost at the touch of a button, despite their temporal and/or spatial distance. In one way or another, travelling in a hybrid world has a dimension of symbolic movement. An example of such processes, in our view, is the site we analyse below.

## METHODOLOGY

The project described here uses the case study method, which involves the in-depth study of a particular subject, such as a person, group, place, event, organisation or phenomenon. Unlike quantitative or experimental research, it does not require a random or representative sample. In fact, case studies often deliberately focus on unusual, neglected or marginal examples that may shed new light on the research problem. The aim is to understand the example and its context as thoroughly as possible. In this example, it is examined whether and how the hybrid reality supports the activities of the Polish diaspora in the process of strengthening relations between the two peoples, using common elements of history and opportunities for offline and online collaboration.

In this text, the authors present the partial conclusions that emerged from the content analysis of the online platform for the promotion of Polish culture in the UK: Anglo Polish Cultural Exchange<sup>12</sup> and other material collected during the meeting with one of the founders and creators of this virtual place of meeting and dialogue with Polishness. A valuable complement is also provided by an interview (IDI) conducted by the authors of the text in London in March 2023 with Julia Griffin, curator of the above-mentioned project.<sup>13</sup>

The case study as a research method makes it possible, firstly, to gain knowledge about specific examples that are different from others. The second reason for its use is to get to know the phenomenon being analysed with all the details and specifics of a particular case. In our study, the method was used to illustrate the case of the Anglo-Polish Cultural Exchange, as well as to present “good practices” that can be applied in practice by other entities involved

<sup>12</sup> <https://anglopolishculturalexchange.org.uk/#>

<sup>13</sup> Idem.

in the promotion of Polish culture abroad. In addition, the IDI method served to deepen our knowledge of the project under study, as it allowed us to learn about the motivations, experiences and opinions of its founder. It allowed us to get to know the problems that arose during the implementation, but also to learn recommendations for others, for whom the discussed case could serve as a model in activities promoting Polish culture abroad.

#### ANGLO<sup>14</sup>-POLISH CULTURAL EXCHANGE – HYBRIDITY IN PRACTICE

As indicated in the introduction, hybridity can mean both a specific form of connections - in which case space<sup>15</sup> is the key element for understanding this new arrangement. However, hybridity can equally be considered as a process, and then it is not so much the form as the content that becomes the element of attention<sup>16</sup> In this section, we want to present these two ways of understanding hybridity, going back to the analysis of a specific case of combining the threads of Polish and British culture in a single joint action promoting the values and elements of each in the perspective of a community of activities and experiences.

The project, whose full name is “Granville-Skarbek Anglo Polish Cultural Exchange”, was created mainly as an online platform to show the relationship between Polish and English culture in the perspective of the last 200 years of the history of the two nations. The main character of this project has been made Krystyna Skarbek (alias Christine Granville).<sup>17</sup> The objectives guiding this project can be boiled down to four key dimensions:

<sup>14</sup> The designation of this project with the adjective Anglo-Polish covers the whole of the UK, not just England as the name might imply. As art historian and project curator Julia Griffin justifies, the adjective Anglo-Polish exists in the English dictionary as an accepted term for the whole of the UK (not just the relationship with England). She cites the expression Anglo-Polish Alliance/ Anglo-Polish Pact (<https://www.britannica.com/event/Anglo-Polish-Pact-of-Mutual-Assistance-1939>) as an example. The choice of name was also important for promotional reasons. As Griffin points out, the term British-Polish, according to the PR agency responsible for promoting the platform, would have sounded less natural than the term Anglo-Polish.

<sup>15</sup> H. JENKINS, *Kultura konwergencji. Zderzenie starych i nowych mediów*, Warszawa: Wydawnictwo Akademickie i Profesjonalne 2007.

<sup>16</sup> N.G. CANCLINI, *Hybrid Cultures. Strategies for Entering and Leaving Modernity*, Minneapolis: University of Minnesota Press 1995.

<sup>17</sup> Krystyna Skarbek, a Polish woman of Jewish descent, a British agent during World War II, later the inspiration for the character of Vesper Lynd, known from Ian Fleming's novel series of James Bond books.

- showing the fascinating and largely unexplored history of Anglo Polish cross-cultural exchanges, focusing on the contributions of Poles to British culture and society over the past 200 years;
- highlighting the plight of Poles in the turbulent history of their country and the circumstances behind the major waves of emigration from Poland to Britain;
- raising the profile and awareness of Anglo Polish culture and history in the UK (and the perception of Poland as a country with a rich cultural heritage);
- counteracting stereotypes and promoting social integration (<https://anglopolishculturalexchange.org.uk/#>).

The creation of this platform was preceded, and indeed provoked, by the success of an earlier project entitled *Young Poland. An Arts and Crafts Movement* (1890-1918) dedicated to showcasing the work of the Young Poland period, presented in the UK from 09.10.2021-30.01.2022.<sup>18</sup> According to Julia Griffin, curator of the project, the exhibition and research project Young Poland:

it reached the hearts of the people – both the mainstream British society of multi-generational audiences. It reached different social groups, different minority groups as well. According to William Morris Galery, the Young Poland exhibition was the most popular in their entire history. They said that, in a unique way, this exhibition succeeded both in reaching the opinionated circles of art historians, curators and gaining recognition in those circles, as well as reaching the general public, non-specialists (Griffin, 20.03.23).

On the wave of interest in Polish culture in circles not only directly related to the Polish community, talks have been initiated about the creation of a place where the greatest achievements of outstanding Poles living and creating in the UK will be presented. Those whose work has culturally enriched the UK,

<sup>18</sup> An exhibition of more than 120 objects of the Young Poland movement, ranging from paintings, drawings, and photographs from the era through the best examples of furniture, embroidery, kilims, lace and artistic ceramics, as well as everyday objects of material culture of the Podhale highlanders, which had a great impact on the national revival of crafts. The project was the result of a collaboration between the National Museum in Cracow, the William Morris Gallery and the Polish Cultural Institute in London. Curators: Julia Griffin, Andrzej Szczerbski, Roisin Inglesby; Coordinator: Kamila Hyska (<https://mnk.pl/wystawy/young-poland-the-polish-arts-crafts-movement-1890-1918> [accessed: 14.04.2023]. Also part of the project was the publication “*Young Poland. The Polish Arts and Crafts Movement 1890-1918*” devoted entirely to the subject of *Young Poland*, edited by Julia Griffin and Professor Andrzej Szczerbski (National Museum in Krakow) published in English and addressed to a foreign audience (data from the organizer's materials).

but above all evidences the exchange in the field of culture, science, art between Poland and the UK. Flagship – at this first stage – figures who were used in creating the history of mutual relations included Polish writers, such as Teodor Józef Konrad Korzeniowski (Joseph Conrad), mathematicians working together with the British to break the “Enigma” cipher (Marian Rejewski, Jerzy Różycki and Henryk Zygalski were co-authors of breaking the code ), or the aforementioned super spy – Krystyna Skarbek.

The concept of this project was to create a physical museum that would perform the above functions. However, due to the rather short implementation time, limited financial resources, as well as the lack of reliable analyses confirming the legitimacy of such a course of action, the curator of the project proposed that the work begin with an online platform. Such a tool could be created in a short time and verify the need for real interest in Polish culture, whose distinguishing features were defined by the word exchange. The platform was to become a virtual museum, but in addition it was also to serve as a Research Center for Anglo Polish cultural relations. As Griffin (2023) points out, the online formula was justified insofar as, despite the success of individual exhibitions, the exhibitions which in recent years<sup>19</sup> presented Polish culture in the UK our culture, at least in the UK, is still – or was until recently – perceived as peripheral. According to the interviewee, there was no perception of Poland as a country with a cultural heritage “[...] it is culturally very prestigious to refer to France, Italy, Spain, but without Poland; unfortunately there was no such connotation of Poland as an important cultural tradition on the world stage”.

As Griffin further explains:

it seems to me that here the main key is that when presenting this Polish art of ours anywhere, to explain the unknown by referring to some aspect of the culture in that country. An aspect that is very deeply rooted in the cultural consciousness [of the recipients' country] also on an emotive level; which aspect is an exponent of the cultural identity of those recipients (Griffin, 20.03.23).

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<sup>19</sup> Jan Matejko's painting titled “Astronomer Copernicus, or Conversation with God” shown at the National Gallery (from May 21, 2021). Exhibition thanks to the support of the Office of the Program “Niepodległa” and the Ministry of Culture, National Heritage and Sports exhibition prepared by the Polish Cultural Institute in London (<https://infowire.pl/generic/release/667728/matejko-z-koper-nikiem-po-raz-pierwszy-w-londynie> 20.05.23).

The project itself was created through the cooperation of three institutions responsible for the promotion of Polish culture in the British Isles, whose activities, due to their location, as well as the unique work of the Polish emigration (associations, Polish institutions, also unaffiliated actors), primarily concern the London community. These institutions are: Polish Social and Cultural Society (POSK), Polish Cultural Institute in London (PCI) and Ognisko Polskie (*Polish Centre*).

This was the first time in the long history of their activities that they cooperated on a single joint venture to show Polish culture to UK audiences (regardless of ethnic or national origin). It is worth noting, however, that the initiative and idea came primarily from POSK's president, Dr. Marek Laskiewicz, and art historian (then curator of the project) Dr. Julia Griffin. Collaboration in a new, hitherto non-existent form of cooperation (a hybrid of diverse actors) became a good space for strengthening social capital within the network of public institutions operating in exile, Polish groups that have been present in the London environment for years, as well as UK residents (ethnically and nationally diverse). The involvement of these institutions, on occasions – by drawing attention – also to the local community, initiated the process of activating social resources, which are difficult to replace by relying solely on individual potential.<sup>20</sup> This, too, is important for building a climate of favor and trust between ethnically or culturally different communities, which in practice turns out to be one of the most important aspects of the willingness to get to know, build understanding and, consequently, promote a foreign culture in a country. The importance of the exchange of various resources, accompanying – as in this case – cooperation, was written years ago by Bronisław Malinowski<sup>21</sup>, among others. He stressed that exchange is not only evidence of expression, but also maintenance of mutual relations, and serves integration and solidarity.

The promotion of the “Anglo Polish Cultural Exchange” project would probably not have been so successful if it were not for the openness to cooperation also with actors outside the three key entities initiating the project. Close cooperation with British art experts, exhibition curators, authors of publications on the subject of Polish-English relations in culture and science, and

<sup>20</sup> J.S. COLEMAN, *Individual Interests and Collective Action: Selected Essays*, New York: Cambridge University Press 1986; R. PUTNAM, *Demokracja w działaniu. Tradycje obywatelskie we współczesnych Włoszech*, Kraków: Społeczny Komitet Wydawniczy Znak 1995.

<sup>21</sup> B. MALINOWSKI, *Argonauti zachodniego Pacyfiku. Relacje o przyczynach i przygodach krajowców z Nowej Gwinei*, Warszawa: Państwowe Wydawnictwo Naukowe 1987.

authors of television programs also proved crucial. And for the promotion strategy itself, it was important to cooperate with one of the most prestigious PR agencies in the UK, famous for its excellent work for the cultural sector, i.e. Folk Communication. Since cultural products are not always treated on an equal footing with commercial products in dissemination activities, it is worth emphasizing here that it was the fact of blurring the market principles of promotion that proved to be a very effective solution for ensuring recognition and publicity about the project, far beyond the Polish community.

According to the authors of the project, the aim was, first of all, to show Polish culture through the prism of its relations with the culture of Great Britain in the perspective of the last 200 years. In formulating the substantive concept, a redefinition of the canon of Polish culture, which has so far been used for analogous activities was adopted as a principle. To date, it has been based mainly on emphasizing the role of outstanding Polish artists and the values that their activities have contributed to the nation's cultural heritage, and which largely determine the extent of socialization into culture within the national community. However, the canon of culture, as Andrzej Szpociński writes, is also a construct experienced by members of the community. Thus, it is subject to the processes of the individualizing principle of selectivity, different interpretations, which means that we can deal with different versions and representations of the "spirit of the nation".<sup>22</sup> The adoption of the principle of openness to interpretation, although not accepted by all researchers, provokes the accentuation of cultural elements that can create a new narrative in the sphere of what we consider the canon and its axionormative dimension. This is the principle adopted in the presented project. According to the curator of the project, Julia Griffin, the main idea was to move away from the vision of looking at the canon in the sense of elements worthy of promotion in another country from the perspective of a resident of the country of that culture. In this project, the goal became to adopt the perspective of the "other".

I would encourage returning to a clean sheet of paper and even completely rethinking the [cultural] canon because, in my opinion, these canons are simply often (....) created by representatives of a country for the needs of another country's audience. And as a result, this selection of objects does not always reflect the interests of the

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<sup>22</sup> A. SZPOCIŃSKI, *Antoniny Kłoskowskiej koncepcja kultury narodowej jako źródło inspiracji, „Kultura i Społeczeństwo”* 55(2011), no. 2-3, <https://doi.org/10.35757/KiS.2011.55.2-3.4> [accessed: 06.06.2023].

target audience in the other country. Taking into account the cultural identity, context, cultural references and sensitivities among those target country audiences [one needs to rethink the elements of the canon] (Griffin, 20.03.23).

Ultimately, the content of the portal is made up of four separate sections, in which the accent of talking about culture rests primarily on showing the process of exchange and connections between Polish and British culture. The four main sections are:

- *Today's exchange*
- *Anglo-Polish Research*
- *Online Exhibition*
- *UK Landmarks of Interest.*

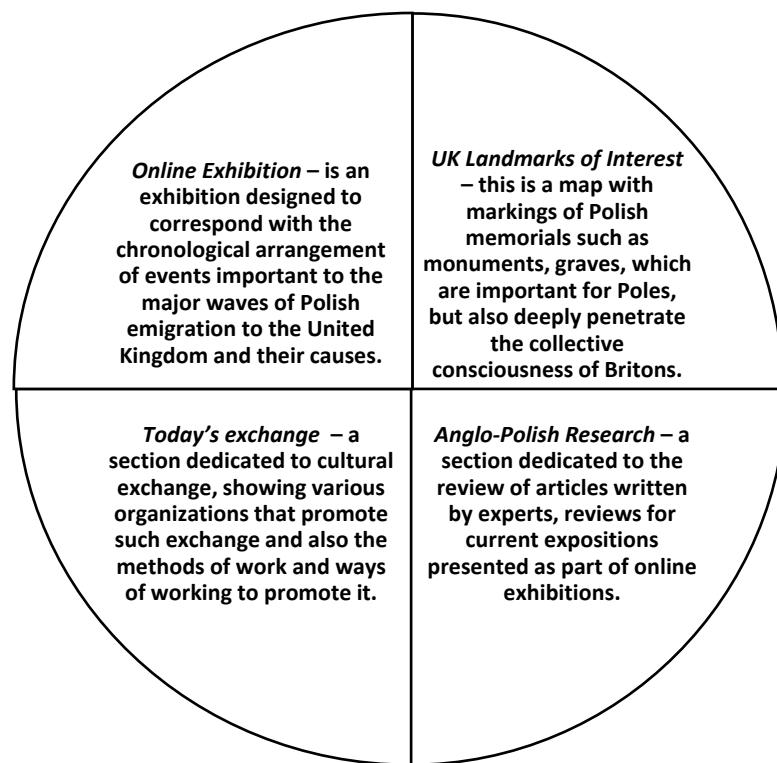


Fig. 1. Sections of the Anglo Polish Cultural Exchange website

Source: own study based on <https://anglopolishculturalexchange.org.uk> [accessed: 30/06/23].

Permeating the entire concept of the project, the notion of exchange, as the curator says, has various functions. In addition to the primary one, i.e. to show the mutual influence of the two cultures, the relationship of people of art and science of the two nations, it is also supposed to influence the strengthening of feelings and a better understanding of these relations at the level of social relationships. This is because the authors wanted the basis of mutual interest to become elements of an emotional nature, positively influencing the attitude of the British towards the Poles living there, as well as the Polish nation in the broader perspective of interest in their fate and history.

And it's to evoke some empathy, to raise awareness of the fact that Poles didn't just show up here after Poland was admitted to the European Union and, to a lesser extent, after World War II. But that we've been around for 200 years because of a tragic history, the tragic winds of history, and that during those 200 years we've made a key contribution to British culture. We have this ambition because people may not know that these people [artists] are of Polish descent, and what is more interesting and strange is that the Polish community also often don't know that these people are Polish (Griffin, 20.03.23).

The project included several stationary events, with the key ones taking place between August and October 2022. The series of meetings was called the Festival of Anglo English Cultural Exchange. Meetings announcing the project were held on August 24 and 25, 2022 at POSK (in Polish) and the Ognisko Polskie (in English) in London, during which Dr. Julia Griffin introduced the idea of the project, while the opening ceremony of the festival took place on October 20, 2022. Its culminating moment was the launch of a platform promoting Polish culture online. It was preceded by a lecture on one of Poland's little-known but important historical figures – World War II heroine Krystyna Skarbek.<sup>23</sup> Another of the events organized stationary and, what is important to emphasize, in English, was the meeting: "Secret agents and secret codes: the Polish contribution to the British war effort" (21.10.22 at the Ognisko Polskie). The purpose of the meeting was to introduce the figure of Krystyna Skarbek, as well as the circumstances of breaking the Enigma code. The meeting included the premiere of two short films produced by the Polish Cultural Institute in London about the contribution of Poles to breaking the Enigma code.

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<sup>23</sup> The meeting was attended by the curator Julia Griffin, Dr. Marek Laskiewicz (President of POSK), Elvira Olbrich (Artistic Director of POSK), Dr. Marta de Zuniga (Director of the Polish Cultural Institute in London) and Ania Mochlińska-Rakowicz (Vice President of the Ognisko Polskie) (event in English).



Photo from the meeting at the Ognisko Polskie, on the slide a portrait of Krystyna Skarbek by Aniela Pawlikowska and the speakers

Source: authors' own material, London 2022

Events comprising the Anglo Polish Cultural Exchange Festival also included, among others, speeches by the great-granddaughter of legendary novelist Henryk Sienkiewicz, Anna Pawlikowska, and an exhibition of works by Prof. Andrzej Klimowski and Danusia Schejbal.

Thus, we can consider this platform in terms of remediation of culture<sup>24</sup> understood as a process of mutual cooperation between old and new media, which allows us to look at the phenomenon of interactivity in a broader perspective that takes into account the networks of relationships that condition its development. This is because it is a form of combination (hybrid) of promotion in the real and virtual worlds aimed at real audiences (gathered in one place and at one time), as well as those who are potential audiences (dispersed, who function in the network). In addition, the modern world (especially post-pandemic) has shown that events organized online gather a larger audience – often from different parts of the world, and of different ages (including young people, for whom the Internet is a natural environment for interacting).

<sup>24</sup> J.D. BOLTER, R. GRUSIN, *Remediation*.

### CONCLUSION

The purpose of the presented article was to show the different dimensions of hybridity, both at the level of the process of combining elements of culture and the ways of telling about the emerging, new forms of its expression. Therefore, on the one hand, these are special pieces of intersecting historical moments, on the other, channels and tools for reaching diverse audiences. In the project at hand, the fields of interaction that brought together actors representing different institutions, different visions of speaking about Polish culture abroad in the traditional way, turned out to be important. The key, however, was the use of virtual space, which, in addition to the possibilities of the medium itself – a digital platform that allows the creation of a diverse network of recipients (offline – online), at the same time allowed the introduction of the principle of intertextuality within the message itself. The evaluation of the effectiveness of the promotional activities of this portal has shown that the recipients can be and, as the authors confirm, are heterogeneous communities living in the UK, including those who are in no way related to Poland. The example of this project proves that, in addition to a well-thought-out idea, it is extremely important to involve and cooperate with professionals of particular fields (among others, specialists in promotion. As Julia Griffin points out, local companies (e.g. PR firms like Folk Communications), experts and industry experts (e.g. curators, art historians) best understand the context in which a narrative about the culture of the country being promoted is to appear. The platform itself, on the other hand, is an example of hybridity in two dimensions: as a space, in which case it's a meeting place for cultures and people, and as a process, in which case it's content (regarding profiles of people in the field of literature, history or visual arts) that connects the two nations, and technologies (convergent) that enable and support these activities.

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#### HYBRIDITY AS A TOOL FOR PROMOTING POLISH CULTURE ABROAD. "THE ANGLO-POLISH CULTURAL EXCHANGE" IN PRACTICE

##### Summary

The aim of the article is to present the phenomenon of hybridity from a cultural perspective, which is present at the level of activities related to the promotion of Polish culture abroad. The article refers to Barbara Fatyga's concept of "living culture", in which individuals, social groups and institutions create more or less permanent cultural practices. Today, these activities take place in a hybrid reality, combining cultural practices in the real world and those initiated on the Internet. This article presents these two ways of understanding hybridity, drawing on the case study of the "Granville-Skarbek Anglo Polish Cultural Exchange" project, which provides a platform for combining elements of Polish

and British culture in a joint activity. The project was launched in 2022 as a space to showcase the relationship and interface between the two cultures over the past 200 years.

**Keywords:** living culture; interculturality; hybrid reality; promotion; “Granville-Skarbek Anglo Polish Cultural Exchange”

### HYBRYDOWOŚĆ JAKO NARZĘDZIE PROMOCJI POLSKIEJ KULTURY ZA GRANICĄ. „ANGLO-POLISH CULTURAL EXCHANGE” W PRAKTYCE

#### Streszczenie

Celem tekstu jest ukazanie zjawiska hybrydowości w perspektywie kulturowej, obecnego na płaszczyznach działań dotyczących promowania kultury polskiej za granicą. Przyjęto w nim konceptję „kultury żywej” Barbary Fatygi, w której jednostki, grupy społeczne i instytucje tworzą mniej lub bardziej trwałe praktyki kulturowe. W dzisiejszych czasach działania te zawiązują się w rzeczywistości hybrydowej łączącej praktyki kulturowe w świecie rzeczywistym, jak i te inicjowane w internecie. Niniejszy artykuł prezentuje te dwa sposoby rozumienia hybrydowości, sięgając do *case study* projektu “Granville-Skarbek Anglo Polish Cultural Exchange”, stanowiącego platformę łączenia elementów kultury polskiej i brytyjskiej w ramach jednego wspólnego działania (*offline* i *online*). Projekt został zainicjowany w 2022 r. jako przestrzeń ukazująca związki i płaszczyznę łączącą obie kultury w perspektywie ostatnich 200 lat.

**Slowa kluczowe:** kultura żywa; międzykulturowość; rzeczywistość hybrydalna; promocja; „Granville-Skarbek Anglo Polish Cultural Exchange”