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HYBRIDITY AS A TOOL FOR PROMOTING POLISH CULTURE ABROAD.

THE ANGLO-POLISH CULTURAL EXCHANGE IN PRACTICE

INTRODUCTION

The study of culture may concern the various aspects, leading to the adoption of diverse perspectives and methodological approaches, accompanied by changes in the ways of defining and understanding its fundamental dimensions. For several decades, there has been a noticeable shift from perceiving culture as a fixed set of traits towards emphasizing its procedural nature. This re-construction of defining culture 'anew' becomes a starting point to view its dynamic character and its implications for the concept of culture, the methods and techniques of its study, as well as the possibilities of interpreting changes occurring in this domain within the contemporary world. Undoubtedly, new technologies also influence the transmission of cultural values and patterns, somewhat necessitating changes in the basic elements of the communication process and cultural content. Hence, concepts such as hybridity or modality increasingly serve to describe actions undertaken in the realm of culture and its promotion. They create new opportunities for generating communication spaces in almost all facets of social communication.

In the presented text, we examine how representatives of the Polish diaspora in multicultural London cope with the changes occurring in defining and promoting Polish culture abroad. Already Florian Znaniecki³ in the first half of the 20th century claimed that the culture of the human collective does not constitute an organic unity. A century later, we understand culture even more broadly, including as an area of social activity. In the text we rely on the concept of "living culture" by Barbara Fatyga, who defines it as: "a multidimensional environment in which individuals and social groups live and social institutions function, in

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³ F. Znaniecki, *Wstęp do socjologii*, Warszawa: PWN, 1988.

which dynamic processes take place, cultural practices develop, and more or less permanent results (tangible and intangible products) of practices are produced"⁴. It is also significant that this author defines contemporary culture as: "a specific environment of human life and at the same time a federation (and therefore a hybrid - A.G.) of subcultures (...)"⁵.

Thus, the definitions cited above emphasize the hybridity of culture and its products at the macro, meso and micro levels. In the 21st century, which is usually described with the words: "hybrid is the signature of our century" (.....), various forms of hybridity and processes of hybridization are prevalent, one of which is convergence culture, which Henry Jenkins defines as "the absorption and transformation by one cultural space of elements of another"⁶. This applies both to the culture itself, within which the processes of cultural diffusion and amalgamation, or acculturation of individuals, take place, and to the functioning of culture in a hybrid reality. On the other hand, Néstor García Canclini writes: "I understand hybridization as a sociocultural process in which distinct structures or processes, previously existing as separate forms, are combined to create new structures, objects and practices"⁷.

1. METHODOLOGY

In our research we use the case study method. A case study is a detailed study of a specific subject, such as a person, group, place, event, organization, or phenomenon. Unlike quantitative or experimental research, a strong case study does not require a random or representative sample. In fact, case studies often deliberately focus on unusual, neglected, or outlying cases which may shed new light on the research problem. The aim is to gain as thorough an understanding as possible of the case and its context. In the case we are considering, we would like to investigate whether and how the hybrid reality supports the activities of the Polish diaspora in the process of strengthening relations between both nations, using common elements of history and the possibility of offline and online cooperation.

In this text, we 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 and other documents of the founders and creators of this virtual place of meeting and dialogue

⁴ B. Fatyga., *Teoria żywej kultury: źródła i powody jej powstania*, „Kultura i Rozwój” 3(4), 2017, p. 36.

⁵ B. Fatyga., *Teoria żywej kultury: źródła i powody jej powstania*, „Kultura i Rozwój” 3(4), 2017, p. 37.

⁶ H. Jenkins, *Kultura konwergencji. Zderzenie starych i nowych mediów*, Warszawa: Wydawnictwo Akademickie i Profesjonalne 2007, p. 25.

⁷ N. G. Canclini, *Hybrid Cultures. Strategies for Entering and Leaving Modernity*, Minneapolis : University of Minnesota Press 1995, p. XXV.

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 (<https://anglopolishculturalexchange.org.uk>).

2. HYBRIDITY: MULTICULTURAL, INTERCULTURAL AND TRANSCULTURAL

For centuries, the worlds of many peoples and many cultures functioned side by side, taking root in a particular territorial community, giving it a specific character. As a result of displacement, the merging, interpenetration, as well as coexistence of cultures took place, which naturally led to the formation of cultural hybrids, understood as relatively coherent and recognizable wholes containing relatively separate, though related and having their own identity. These processes are encapsulated in the concepts of multiculturalism, interculturalism, and transculturalism.

Multiculturalism is most often defined as a contrastive view of the multiplicity of cultures. According to Jerzy Nikitorowicz and Marta Guziuk-Tkacz⁸: "on a descriptive level, it indicates the presence and functioning "side by side" of many different and distinct cultures within a certain geographical territory, within social or political structures." Thus, it refers to the conditions in which a person functions, and therefore also to his or her identity, that is, to the multiplicity of cultures in one person. So, multiculturalism is synonymous with the multi-level hybridization of cultures, culture and identity of both individuals and societies.

Interculturality, on the other hand, is a continuously shaped space "in-between cultures." Content from two or more cultures occurs in it, interactions take place for effective interplay through dialogue and mutual exchange of patterns, views and values⁹. The essence of the "in-between" lies in the awareness and presentation of one's own culture through comparison, cooperation, insight into the nature of the patterns, symbols, values and principles of the different culture¹⁰. Hence, interculturalism is synonymous with a multidirectional hybrid of cultures and people interacting with each other.

⁸ J. Nikitorowicz, M. Guziuk-Tkacz, *Wielokulturowość – międzykulturowość – transkulturowość w kontekście pedagogicznym*, „Edukacja międzykulturowa” (15)2021, nr 2, p. 24, DOI: 10.15804/em.2021.02.01 (dostęp: 20.05.2023).

⁹ M. Guzik-Tkacz, *Imigracja(e) i imigranci w kontekście transkulturowości. Diagnoza pedagogiczna*. Olsztyn: UWM 2019.

¹⁰ J. Nikitorowicz, *Wartość międzykulturowości*, [w:] *Edukacja ku wartościom*, red. A. Szerłaż, Kraków: Oficyna Wydawnicza „Impuls” 2004.

Transculturalism, on the other hand, is the spatial being "beyond" the boundary of specific cultures and cultural shuffling, resulting in the emergence of new cultural structures and formations, built from heterogeneous networks, containing common components and differentiating elements with other transcultural networks¹¹. Contemporary concepts of transculturalism also refer to the micro-social level, i.e. to individual people who are "aware of the contingency"¹² of the situations and problems they face, and whose personalities and identities are also hybrids, as they are constantly shaped by changing and flexible cultural networks. Thus, as Zygmunt Bauman¹³ (2006) wrote, we are dealing here with a "liquid modernity" - let's add a hybrid one, created by individuals with their fluid, also hybrid identities.

3. HYBRIDIZATION OF SPACE - CONVERGENCE OF MEDIA AND THROUGH MEDIA

A significant part of this reality is created in the course of interacting with others, that is, during the processes of communication. Nowadays we communicate mainly thanks to, and through, 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 media¹⁴. 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 intersect¹⁵. 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

¹¹ J. Nikitorowicz, M. Guziuk-Tkacz, *Wielokulturowość – międzykulturowość – transkulturowość w kontekście pedagogicznym*, „Edukacja międzykulturowa” (15) 2021, nr 2, DOI: 10.15804/em.2021.02.01 (dostęp: 20.05.2023).

¹² W. Welsch, *Stając się sobą*, [w:] *Problemy ponowoczesnej pluralizacji kultury. Wokół koncepcji Wolfganga Welscha*, red. A. Zeidler-Janiszewska, Cz. I. Poznań: Wydawnictwo Fundacji Humaniora 1998, p. 221.

¹³ Z. Baumann, *Płynna nowoczesność*, Kraków: Wydawnictwo Literackie 2006.

¹⁴ J. D. Bolter, R. Grusin, *Remediation. Understanding New Media*, MIT Press, Cambridge 2000.

¹⁵ K. Kopecka-Piech, *Koncepcje konwergencji mediów*, „Studia Medioznawcze”, 3(46), 2011.

- in the world of organizational structures¹⁶), or convergence of content (e.g., combining genres, communication strategies, or forms of reception).

Regardless of the nature of this symbiosis, a new "multidimensional" space (hybrid) has emerged, with one axis being the real dimension and the other the virtual dimension as a "new extraterritorial social space"¹⁷, and the interface of the flows between them is the hybrid world. This world has become the link between real and virtual space, welding together what was previously unattainable with what is possible in the code of symbolic transgression. These two spaces, complementing each other and entering into correlations, 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, e.g. real museums, wander to places specially created for this purpose on the Internet, e.g. virtual museums, or move between the worlds of different cultures - getting to know them almost at one's fingertips despite their temporal and/or spatial remoteness. One way or another, traveling in a hybrid world has a dimension of symbolic movement. An example of such processes is - in our opinion - the site we analyze below.

4. ANGLO¹⁸- POLISH CULTURAL EXCHANGE – HYBRIDITY IN PRACTICE

As indicated in the introduction, hybridity can mean both a specific form of connections - in which case space (Jenkins 2007) 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 (Canclini 1995). 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

¹⁶ 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.

¹⁷ Z. Baumann, *Phylna nowoczesność*, Kraków: Wydawnictwo Literackie 2006, p. 131.

¹⁸ 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.

character of this project has been made Krystyna Skarbek (alias Christine Granville)¹⁹. The objectives guiding this project can be boiled down to four key dimensions:

- 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 09.10.2021-30.01.2022.²⁰ 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 Gallery, 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

¹⁹ 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.

²⁰ 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 Szczerki, Roisin Inglesby; Coordinator: Kamila Hyska (<https://mnk.pl/wystawy/young-poland-the-polish-arts-crafts-movement-1890-1918;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 Szczerki (National Museum in Krakow) published in English and addressed to a foreign audience (data from the organizer's materials).

achievements of outstanding Poles living and creating in the UK will be presented. Those whose work has culturally enriched the UK, 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 (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 years²¹ presented Polish culture in the UK our culture, at least in the UK, is still - or was until recently - perceived as peripheral. There was no perception of Poland as a country with a cultural heritage (...) it is very prestigious culturally to refer to France, Italy, Spain, but without Poland; there was unfortunately 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).

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

²¹ 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-kopernikiem-po-raz-pierwszy-w-londynie> 20.05.23).

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^{22,23}. 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 Bronislaw Malinowski²⁴, 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 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

²² J. S. Coleman, *Individual Interests and Collective Action: Selected Essays*, New York: Cambridge University Press 1986.

²³ R. Putnam, *Demokracja w działaniu. Tradycje obywatelskie we współczesnych Włoszech*, Kraków: Społeczny Komitet Wydawniczy Znak 1995.

²⁴ B. Malinowski, *Argonauci zachodniego Pacyfiku. Relacje o przyczynach i przygodach krajowców z Nowej Gwinei*. Warszawa: PWN 1987.

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"²⁵. 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".

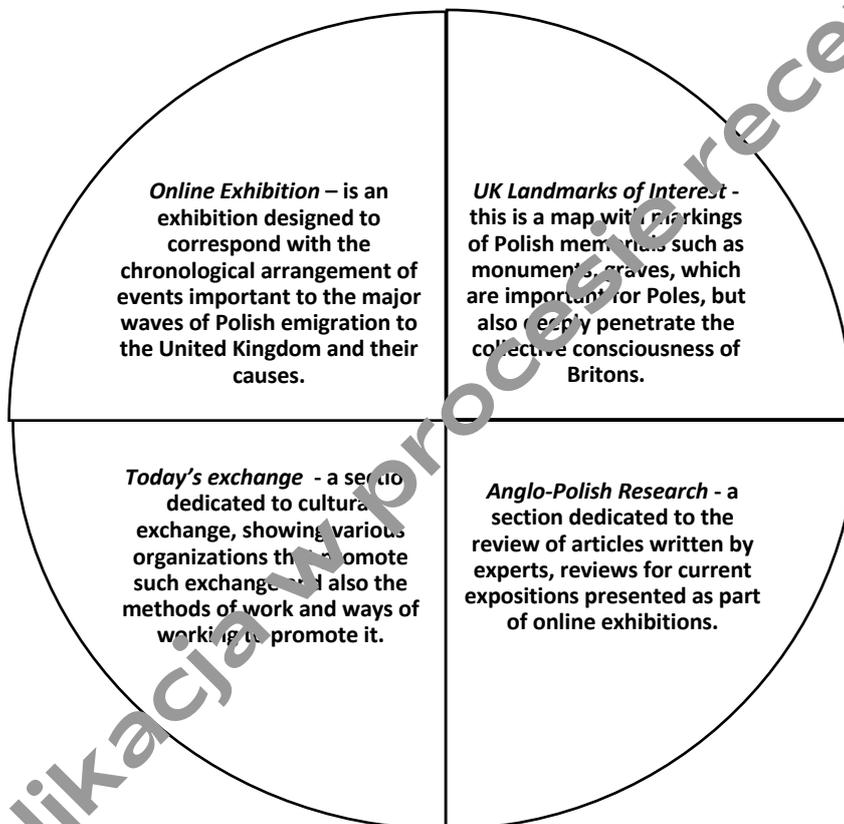
"I would encourage returning to a clean sheet of paper and even completely rethinking the [cultural] canon because, in my opinion, these canons are simply often (...) created by representatives of a country for the needs of another country's audience. And as a result, this selection of objects does not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

²⁵ A. Szpociński, *Antoniny Kłoskowskiej koncepcja kultury narodowej jako źródło inspiracji*, „Kultura i Społeczeństwo” 55(2-3) 1995, <https://doi.org/10.35757/KiS.2011.55.2-3.4> (dostęp: 06.06.2023).

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, 20.03.22).

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.²⁶ 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.

Photo 1. Photo from the meeting at the Ognisko Polskie, on the slide a portrait of Krystyna Skarbek by Aniela Pawlikowska and the speakers

²⁶ 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).



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 culture²⁷ (Bolter, Grusin 1999) 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 even 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).

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

²⁷ J. D. Bolter, R. Grusin, *Remediation. Understanding New Media*, MIT Press, Cambridge 2000.

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 purpose of the text is to show the phenomenon of hybridity in a cultural perspective, present on the planes of activities concerning the promotion of Polish culture abroad. We adopt Barbara Fatyga's concept of "living culture", in which individuals, social groups and institutions create more or less permanent cultural practices. Nowadays, these activities take place in a hybrid reality combining cultural practices in the real world and those initiated on the Internet. In this article, we present these two ways of understanding hybridity, reaching back to the case study of the Granville-Skarbek Anglo Polish Cultural Exchange project providing a platform for combining elements of Polish and British culture in

one joint activity. The project was launched in 2022 as a space to show the relationship and the 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. Przyjmujemy w nim koncepcję „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. W niniejszym artykule prezentujemy 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 jako przestrzeń ukazująca związki i płaszczyznę łączącą obie kultury w perspektywie ostatnich 200 lat.

Słowa kluczowe: kultura żywa, międzykulturowość, rzeczywistość hybrydalna, promocja, *Granville-Skarbek Anglo Polish Cultural Exchange*

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