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A WELL-TOLD STORY... WILL COVID-19 TEACH US TO LISTEN TO A CITY?

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Articles, papers, and works in various formats that will discuss the results of the COVID-19 pandemic will be created in global science in a number hard to evaluate today, yet there will be many. Additionally, it can be stated with no doubt that under the circumstances in the post-COVID academic output reflections on museums and museology will abound.

Global museology affected by the pandemic suddenly and unexpectedly in March 2020 found itself in an unprecedented situation in its long history. Overnight, museums were cut off from the well-established means of contacting their public. Although beginning with Aristotle, in different epochs the connection of museums with their public differed, yet even when it was strongly limited to social elites only, that bond did not cease to exist and was of essentially analogue, physical character. The sudden breach in the relationship was for our circles a shock, and actually it still is. Despite the bond with the public having been restored, the shock has remained.¹ The aftershock, in my opinion, generates two types of reflection. The first concentrates on how the broken direct relations can be replaced.² If the pandemic has appeared once, it can attack us again. The second type of reflection is the inventorying of the losses suffered as a result of the pandemic.³ These, beginning with the lost revenues, are substantial. The transformation described in a much simplified way has been happening before our eyes, while reflection has been taking place within our museum teams, in talks, and more and more often, in written materials.⁴

Following some reflection and hesitation, I, too, have decided to voice my opinion in this spontaneous thought exchange, describing reflection which stems from museological experience derived mainly from my home institution: the Museum of Cracow.

If I were to point to a word that most frequently popped up in the course of the work of our Museum from the beginning of the pandemic, it would be 'efficiency'. I believe it is so because both when searching for means of running activity under the sanitary restrictions, and for methods of compensating the growing losses, we frequently painfully realized that our activity was not as efficient as we would have wanted and needed. Neither the online forms of contact with the public nor the extremely modest proceeds that we received could be satisfactory. Obviously, looking for solutions, step by step, we gradually grew more efficient, but was it good efficiency? Anyway, it was the content of the word 'efficiency' that our efforts and thoughts evolved around.

I would like for this to be strongly pronounced, however painful it might be. Museums, both in Poland and worldwide, in 2020, made an enormous technological leap and mastered numerous competences allowing them to move within cyberspace, which was noticed from different perspectives, also the political one.⁵ Additionally, I am aware that for the above reasons there appeared reiterated self-satisfaction among the museum-related circles. The speed at which respective museums, involved in a positive competition, introduced various formats of 'remote' activities (exhibition visiting, museum classes and workshops, debates, lectures, shows, competitions, etc.) is amazing and astounding.⁶ Museums had forever been 'labelled' conservative institutions. In this context the pace at which their online offer was introduced testifies obviously to their agency and capacity for breaking out of the stereotype: a challenging thing to do. Nevertheless, our museum circles will inevitably have to face a serious debate on whether our agency in reaching the public in this way translated to efficiency: both quality – and quantitywise. We will have to critically evaluate the

effects of our pandemic efforts. Obviously, for the moment there is no exhaustive research into the matter available.

The general default of Polish museology is the imperfect state of studies of museum public: still a few years back their quality was very poor. Several important steps in this field have been taken thanks to the National Institute for Museums and Public Collections (NIMOZ); they have allowed to see how much remains to be done in this respect. Pilot surveys conducted by NIMOZ in 2017 showed that 43% of museums study their public less frequently than once a year.⁷ Studies focused on the impact of a definite project: exhibition, publication, event, both 'before' (is it worthwhile implementing such a project?) and 'after' (what is the effect of its implementation?) almost do not exist. If the overall situation is such, then precise studies of the visitors to Polish museums during the pandemic, and particularly throughout the lockdowns (14 March–4 May 2020,⁸ 15 October–31 January 2021,⁹ and 20 March 2021–4 May 2021)¹⁰ are undoubtedly one of the more pressing research needs. Without them a high evaluation of museums' activity during the pandemic will remain but a hypothesis. Let me try to express myself more clearly: as museum curators, we made an enormous effort to replace the demolished bridges that had linked us to our public with new ones. In this effort we resorted to IT tools whose names I will not give, avoiding product placing. Can we, however, prove that from the mere presence in cyberspace the fact that we maintained the same cordial and lively bonds with our public can be deduced? After all, often following the first euphoric raptures

over the number of 'entries' on our online event, reflection came, since among the entries what dominated were brief episodes, and when compared to the pre-COVID turnout, quantity figures were meagre. And last but not least: the sad experience gained by schools and universities demonstrates that the reception of the content conveyed via a laptop, as magnificent as it may be, and even with the most comprehensive IT tool, is tarnished with inattention of the recipient.¹¹ In this context the conclusion from the NIMOZ report resounds clearly: its author wrote that despite a broad offer of remote activities by museums, *regrettably, during the pandemic the majority of them* [elements of the offer – MN] *did not inspire the interest of schools and parents.*¹² It is always hard to tell and measure what impact we have on our public through their participation in a museum event. A delivered lecture reaches the listeners, however, it is hard to judge what effect it will have on their mentality, emotionality, or competences. To what degree does the effort of a museum guide imprint the guided participant? What is that imprint? I would not wish to be suspected of confessionism, yet a quote from Prophet Isaiah, owing to its universality, is close to my heart: *As the rain and the snow come down from heaven, and do not return to it without watering the earth and making it bud and flourish, so that it yields seed for the sower and bread for the eater, so is my word that goes out from my mouth: It will not return to me empty, but will accomplish what I desire and achieve the purpose for which I sent it.*¹³ Obviously, I perfectly understand the difference between the word of the biblical



1. 'After Night Comes Day': the name of a working team within the structures of the Museum of Krakow; the team focused on documenting the time of the pandemic



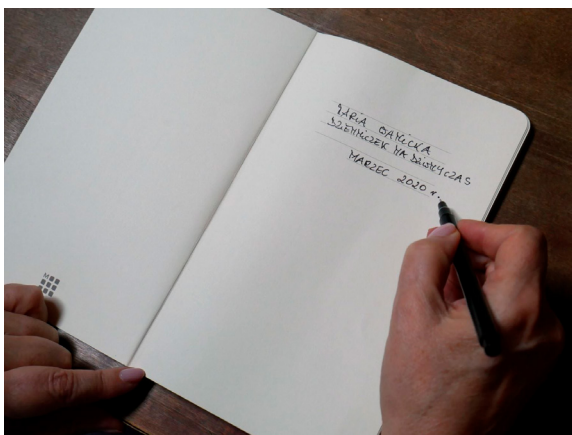
2. #zostanwdomuipowiedzkrakow: visualisation of the modified national slogan

Absolute and that spoken by a museum curator, yet the use of the symbol of rain in whose aftermath, with listeners' effort, it will change them is, in my view, justified at this point. However, does the word going from my mouth towards a mute set of grey 'avatars' visible on the screen bring any rain? And is there at all any listener attention behind the 'avatar'? A museum is an experience. At its best, it is 'an unforgettable experience'. The epidemic continues, and regardless of when it actually ends, many medical authorities claim that sooner or later during the lifetime of our generation it will hit again.¹⁴ It may thus happen in the future that we will resort to remote communication for a long time and on multiple occasions. If so, the question how to effectively 'sow the rain of the word' facing the anonymous greyness of the screen becomes extremely pressing. When understanding the world, a human being lives more peacefully, more fully. Therefore, how do we contribute to people's wellbeing, thus also of the world? Since the 'wellbeing' of our collections has a purpose only when (and exclusively only then) it constitutes an element of the struggle for the wellbeing of all the people throughout the world.

In this sphere it would be helpful if we could share the good practices which can be regarded as heading in the right direction. Therefore, in the second part of my paper I shall share experience of a selected activity which I allow myself to regard as appropriate and effective. Let me, however,

make it clear that it is not my intention to promote the institution I am heading. The only thing that can provide credentials to the above statement is a deep self-criticism of own activities among which the ones described below introduce, in my view, a new value to the epidemic reality.

The sudden and radical change in museum operations phrased literally in the Regulation of the Minister of Health of 13 March 2020 on declaring the state of epidemic threat in the territory of Poland's Republic as *a total prohibition of conducting operations*, put our environment in an entirely new situation. In the history of the Historical Museum of the City of Cracow, which, established in 1899, is one of the oldest Polish museums, never before had the case of limiting operations due to the epidemic happened. Although man is a creature capable of resorting to the inherited wisdom, namely collective cross-generational memory¹⁵ which gives a human an advantage over other creatures (*historia magistra vitae est*, as Cicero said), in this situation history could not serve as a teacher, since in the memory bank such an experience does not exist. Therefore, in order to better face the unknown challenge, a 'crisis staff' was founded at the Museum without undue delay;¹⁶ in the first weeks, it attempted at penetrating all the new legal, organizational, and existential conditionings of our institution. The time-consuming necessity for the institution management's engagement in the process quickly brought the reflection on



3. Maria Wanicka, *Diary for a Peculiar Time*

the necessity to release creative energy in a different way than the one described in the procedures. Following the doctrine of a smart institution swiftly several autonomous teams were established who assumed the burden of acting differently than in project or process methodologies. One of the fields in which it seemed to us that work should be done was memory. Bearing in mind the reflection that during the pandemic the city, the heroes of struggle against the pandemic, and its victims required commemoration, a team was established which assumed an intuitive name 'A Day Comes after a Night'.¹⁷

The obvious, as much as naive, need to believe that the 'night' which ruined our normal life would soon be chased away by the 'day' fully resounded in the name. In harmony with our mission: *We describe, tell, and document Cracow. We listen to the city*,¹⁸ we decided that it was our responsibility to document the current time, and to display this documentation in a post-COVID 19 exhibition, in the brightness of the day, once the pandemic subsided. The range of the documentation was growing with each day: it included both artefacts (the craze to home-manufacture masks out of 'anything'), as well as photographic documentation of the city, which had made us accustomed to tourist crowds at any time of day and night, which, however, in the pandemic showed itself as a deserted 'jungle of houses'. Nevertheless, we soon realized that the prospect of a prompt disappearance of the virus from the city space was wishful thinking and not a real option, that is why, pouting, we swiftly changed the project title. 'The Virus: Coexistence' was the name we obviously liked less, yet, regrettably, it was more relevant.

Together with the work of the afore mentioned team, we began reflecting on the motto which in March–April 2020 dominated Poland: 'Stay at Home!'. For museum employees it translated into the practise of the worrying 'downtime' or the weary 'work from home'. However, what did this instruction bring to us as a museum? To our public? The whole promotional effort of museums in encapsulated in the invitation: 'Visit Us'. The slogan 'Stay at Home', whose medical justification cannot be questioned, would mean one thing only: 'do not visit us'. Obviously, we could not accept such a meaning. So the question was how to combine a form of visiting a museum with the recommended staying at home? Here, our mission came to our rescue; let me reiterate it:

We describe, tell, and document Cracow. We listen to the city. So beginning with the words 'tell' and 'listen', we somewhat modified the national slogan coining it to the following: 'Stay at Home and Tell us Cracow' (#zostanwdomu- powiedzkrakow).

The thought was simple and hit the nail on the head: Residents of Cracow, share with us the story on this from the perspective of every city resident, every view from the window of a closed flat, each sickness, each loneliness, and each fear that the epidemic brought about. It was not by coincidence that both in our mission and in the above-coined slogan a story appeared. The intuition we have been following for years, and which has become a well-thought-out strategy, is precisely a story. I am sure that it was not for no reason that Orhan Pamuk wrote: *between us continuously a whisper of a story can be heard*.¹⁹ The word whisper is of relevance here, too. A whispering person is hardly listened to. A whispering person stands little chance of being heard, while maybe this is what he or she in their solitude, in their fear, might need. The 'Stay at Home and Tell Cracow' resulted from a conviction that a human (city resident) separated from the normality of their so-far life, often pushed like this into unwanted loneliness, would feel the need to share their experience. To 'whisper' their experience. As I referred above to the Noble Prize Winner Orhan Pamuk, let us mention also a female Noble Prize Laureate. Briefly after receiving her 2018 Nobel Prize, Olga Tokarczuk formulated the thesis that the world needs a tender narrator.²⁰ Does it also need a 'tender museum curator' who would combine the skill of telling a story and listening to it? I personally have no doubt that it is so. The appeal we declared: 'Tell Cracow' quickly hit a fertile ground, this testified to by the 'stories' we received; I put the word in inverted comas, since, as it turned out, a story has many names. In the sense that we witnessed an inflow of prose, poems, diaries, but also works of visual arts: photographs, prints, comic strips, and even songs inspired by the pandemic. Finally, artefacts. What is so unusual about this collection? Merely the fact that it was created in response to a simple invitation to share people's stories, and the most important: our assurance that we would listen to them attentively and 'tenderly'. And what may have been even more important than anything else is that people believed in our assurance of tender attention?

Out of the multitude of words, stanzas, images, and musical notes, parallel to this paper being written, an exhibition²¹ is mounted which will live its own brief life, and will most likely get critical reviews. In my paper I will try to show merely a fraction of fragments of that unusual whole. I am hopeful that out of the quoted 'stories' the result of the Museum's work will emerge; its effect is a peculiar repository: emotions. I am also hopeful that this kind of work consisting in the sensual identification of the reality fits both within Aristotle's theory of cognition and museums' commitment to *preserve human heritage of intangible character*.²² For many years we have worked out methods and procedures of inventorying 'things', yet what we are still missing are tools for preservation and interpretation of intangible phenomena. And emotions directly belong to that non-material world.

What do those sent-in stories document, whisper? Firstly, they speak about 'otherness'. About a new, different,



4. Jerzy Przybyło, photo of Floriańska Street, April 2020

unknown, alien reality. This otherness of Cracow is confronted by the author who identifying herself as D.O. sent us two sheets out of her diary written in third person. On 7 April, when cycling across empty Cracow, she wrote: *She was delighting in this otherness of her Cracow, she was absorbing the crisp, early-spring air, she felt her body, forcing her way through a secret corridor, a corridor constituting the whole urban surrounding background, with herself, despite being so alien, being so local in this different-familiar world.*²³

We have also received the documenting of this otherness from Jerzy Przybył who took a series of 84 photos which captured the 'abnormality' in the city streets. It was not merely about the emptiness marking the streets of all European cities, this looking particularly paradoxical in touristic ones. The camera captured something different. Single individuals moving along the streets inspire anxiety. They are all focused so much on covering a distance that we can almost sense to what extent, although being in the city, they are not present there.

It would not be saying anything revealing if we stated that challenging and critical situations, and the COVID pandemic certainly ranks among them, redefine our life. However, it is extremely interesting to clash with such an experience directly. Antoni Stąpor shares with us the following story: *The present time is also difficult because of the fears due to our financial commitments and standing, our economic and material ones. I remember that before I also worried about those things, and ever since I can remember I have been concerned about the daily existence and financial matters. Today, in this crisis, when I feel the fear for my financial security, I say to myself: today I've got enough to eat, where to live, I'm safe, I'm healthy, I'm loved by myself such as I am. From this praxis of a friendly and supportive talk with oneself, there may, and even should, emerge peace of mind, and from this peace something good must appear, for instance a personal and social virus of mutual respect, approval, care for one another and cooperation between one another. In a civic, popular, confederal manner, together, from the left, from the right, and from the centre, we shall overcome!*²⁴

Among the stories, there also appeared morality poems. Abraham Soffer (penname), for example, sent us a piece titled *Begging COVID-19*. This obviously is a form of calling



5. Jerzy Przybyło, photo of Gołębia Street, April 2020

for the moral order, known to a historian from sources, which stems from the natural disorder surrounding us. A known one, yet, priceless as a testimony to its own time: *Please, / remind us of moral values. / Please / teach us to love our neighbours. / Please, / remove hatred. / Please, / teach us humanitarianism.*

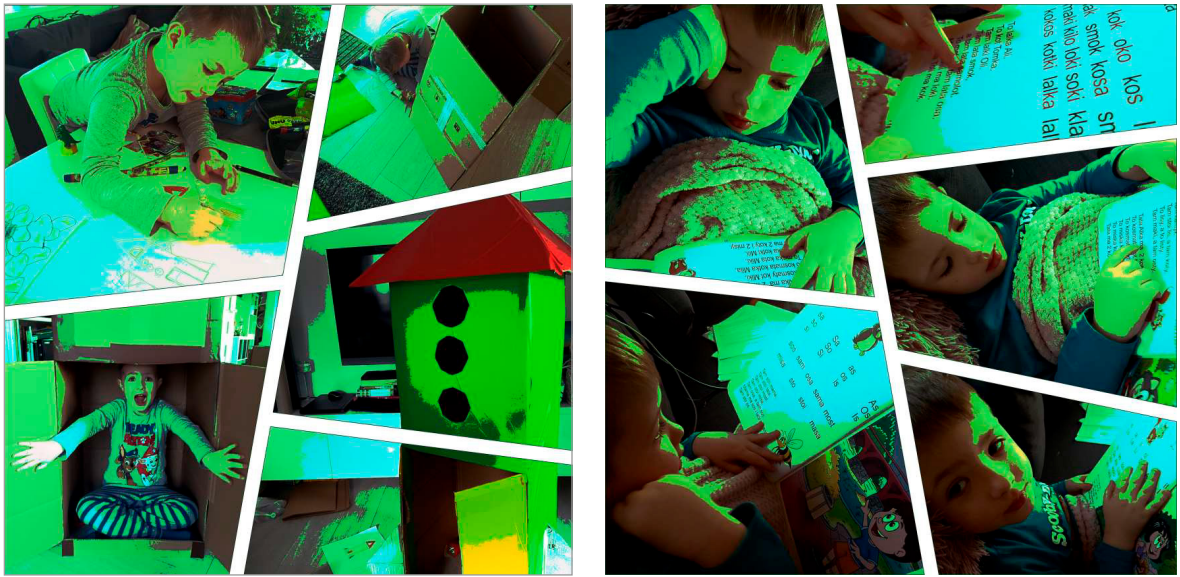
A particular place among the sent-in stories is taken by those which allow us to directly glimpse into the privacy of closed homes. Jakub Zawadziński shared with us his experiencing of Easter. For believers, the inability to traditionally participate in the rites of that most important holiday in the Catholic Church (the Paschal Triduum 9–11 April 2020) was a very painful experience. In this context the home-made artistic installation (I cannot think of another name for it) we



6. Jakub Zawadziński, *Good Friday*, home artistic installation, 9 April 2020



7. Jakub Zawadziński, *Holy Saturday*, home artistic installation, 10 April 2020



8, 9, 10. Magdalena Sz wajkowska, photographic collage



11. Jerzy Przybyto, photo of Pijarska Street, April 2020

were sent, touching on the essence of the drama of Good Friday and the hope of Holy Saturday is both extremely moving, and thoroughly intimate.

As a matter of fact, we were invited home in several cases. Ms Magdalena Sz wajkowska sent us a story whose main protagonist was her several-year-old charming son. In her case, the material was a comic strip made as a photographic collage. In fifteen scenes we enter the author's home: she brilliantly and ingeniously clashes two realities. A little never-sit-still kid, closed within the 'stay at home' slogan versus his mother's efforts, seen on the other side of the camera, for the little boy in this absolutely abnormal situation to feel at ease. The process of using bright fluorescence colours strikes as being so appropriate. The seeming joy, inspired by the colour range, is encapsulated within the same four walls, which becomes clearly noticeable after we have seen the comic several times.

The most moving invitation to visit someone's home was of a musical character. The description provided in an email was encouraging, yet it seemed to herald a stereotypical experience: *Hello, We'd like to share our music and the video clip we recorded when staying at home during the pandemic. The song in simple words talks about staying at home:). The production features Pola, Nina, and Maciek, Dad; Mum was taking the video:). Pola and Nina: students at the Comprehensive Music School at Basztowa Street, Cracow. Nina, aged 7, first grade, accordion; Pola, aged 13, seventh grade, cello and singing; Dad Maciek: music,*

singing, arrangement:). Meanwhile, the footage sent in shocks. Instead of a friendly family song, we are watching and listening to a psychedelic video clip, persistently reiterating the word 'HOME'. It would be hard to imagine something more truthful in a painful message when home has suddenly turned into a prison.²⁵

Instead of a conclusion written with my own words, let me resort to one of the literary comments sent to us. Maria Anna Potocka justly, I think, exposed the face of the pandemic writing as follows: *The pandemic is at the same time something that exists and does not exist. It should exist for the body which demands reasonable and maximally precautionary behaviour, but it should not exist for the soul, which in the times of the pandemic has to support deepened reflection and discovering new values. Good therapy is lifting other people's spirit and providing them with assistance. However, the attempt to understand and interpret what is happening to ourselves and others is not less effective. In that way also allowing to discover where, apart from the 'bug', the greatest enemy of the man affected by the 'plague' is hiding.*²⁶

Finally, since I admit that the task of a contemporary museum curator is to listen to your city, for this paper to climax not with what I have to say, but with what has been overheard, I am quoting a larger part of a story. As encouragement?, to respond to mindfulness?, for the future...

*Notes with the Coronavirus in the Background
Once my daughter and granddaughters began to*

encourage me, the family 'patriarch', to write down my memories, as encouragement even presenting me with a large-size album called 'Tell Me, Granny', additionally insisting on me doing it by hand, since I have an extremely clear handwriting (owing to the ancient spelling regime practiced on me at the famous Ursuline School in Cracow).

This may make the reader realize how ancient a granny I must be, although I'm also a so-called challenging granny, independent, self-governing, and having her own opinion on every topic, which, regrettably, everyone must immediately hear, and which arouses conflicts and misunderstandings, for which I must most frequently ask people's forgiveness.

Since the death of my husband I've been living on my own; I've learnt to live without him, but life would be difficult, were it not for my girls, and a substantial group of friends, disproportionate to my age, though not all of them as old as me...

I received the book at least two years ago, yet obviously I've been too busy to open it. Recently, I've had more time to myself, since my youngest granddaughters – the eldest is a grown-up (mainly in her own opinion) student of medicine in Cracow, need me less on a daily basis, and it

occurred to me that I could write down my colourful memories, though I made a reservation that I would hand write only the so-called hard personal data, while as for memories, I would probably write them down, typing on my computer, as loose pictures and stories whenever I felt like it. At moments I though I should get down to it, however, I found neither zeal nor time...

Meanwhile, all of a sudden, for the last three weeks my world, ours, yours, and theirs, has been swirling. It seems that no one had been prepared for that. I keep hearing that this world will never be the same again and that the most vulnerable, namely people from my age group (regardless of what kind names are used to define us) need to be protected. These clichés have been irritating me more and more, though life has been confirming that they are just and this is applicable worldwide (...) Thus when I heard that various institutions encouraged people to write peculiar 'diaries in the time of cholera' emphasizing how the atrocious virus had complicated their life, it slily dawned on me that I would precisely begin the memoirs for my girls with this: from today, reversely, in French: a rebours...

(Cracow, 29 March 2020, Maria Chechlińska)

Abstract: As a result of the pandemic, in March 2020, world museology was cut off from the direct contact with their public. Owing to the introduced regulations, Polish museums were closed down on three occasions (14 March–4 May 2020, 15 Oct 2020–31 Jan 2021, and 20 March–4 May 2021). When searching for new forms of activity, in 2020, museums made an enormous technological progress, and mastered numerous new competences allowing them to move in cyberspace with ease. The pace at which they introduced various 'online' formats is worthy of appreciation. Presently, the time has come to ask whether the effectiveness in reaching the public via such means truly contributed to consolidating a strong bond with them. In order to get the answer to this, it is necessary to critically assess the museum efforts, which will not be possible without researching into the Polish public over that period.

Wishing to voice my opinion in the critical discourse on the museums' activity during the pandemic, I have decided

to share my experience from a selected activity of the Museum of Krakow: I have presented the effects of the social Programme titled 'Stay at Home and Tell Krakow' (#zostanwdomuiopowiedzkrakow).

The Museum created this programme convinced that a city dweller, exposed to the oppression of the pandemic will feel the urge to share his or her experience. Apparently, the appeal made by the Museum of Krakow was eagerly responded to. The Museum received 'stories' about the pandemic in different formats: prose, poems, diaries, visual arts, and even musical pieces and artifacts

The results of the 'Stay at Home and Tell Krakow' Programme are currently hard to sum up, however, what seems a valuable and worth analysing experience is the focus of residents' attention on the Museum which they considered an institution trustworthy enough to entrust it their private, often intimate reflections on living through that challenging period.

Keywords: museum, story, public, city, pandemic.

Endnotes

¹ The paper was written in May 2021.

² *La reputazione online di musei, parchi archeologici, istituti e luoghi della cultura italiani – Report relativo al mese di maggio 2020*, <https://www.nck.pl/badania/raporty/muzea-i-covid-19> [Publication: 31 Dec 2020; Accessed: 8 May 2021].

³ *Follow-up survey on the impact of the COVID-19 pandemic on museums in Europe*, NEMO, Final Report, https://www.nemo.org/fileadmin/Dateien/public/NEMO_documents/NEMO_COVID19_FollowUpReport_11.1.2021.pdf [Accessed: 8 May 2021].

⁴ M. Pasternak-Zabierska, *Raport z badania. Instytucje kultury w okresie COVID-19. Muzealne strategie docierania do widzów* [Research Report. Cultural Institutions during the COVID-19 Pandemic. Museum Strategies to Reach the Public], <https://nimos.pl/aktualnosci/raport-z-badania-instytucje-kultury-w-okresie-covid-19-muzealne-strategie-docierania-do-widzow.html>, 29 March 2021.

⁵ Letter of Minister of Culture and National Heritage P. Giliński to the Association of Polish Museum Curators (SMP) dated 26 November 2020, reg. DDK-WM.6002.18.2020. RJ, Office Archive, SMP

- ⁶ From the currently available materials it can be deduced that already on 16 March 2020 the offer of remote educational classes was presented by the Warsaw Rising Museum, see <https://www.national-geographic.pl/traveler/artykul/zostanwdomu-i-zwiedzaj-online-10-muzeow-ktore-umozliwiaja-wirtualne-wycieczki>, 13 April 2020.
- ⁷ B. Nessel-Łukasik, P.T. Kwiatkowski, *Publiczność muzeów w Polsce, badania pilotażowe. Raport* [Museum Public in Poland, Pilot Survey. Report], J. Grzonkowska (project coordination: NIMOZ), p. 25, <https://www.nck.pl/badania/raporty/publicznosc-muzeow-w-polsce>, 31 Dec 2017.
- ⁸ Regulation of the Minister of Health of 13 March 2020 on the declaration of the state of epidemic threat in the territory of the Republic of Poland, Journal of Laws 2020, Item 433.
- Regulation of the Minister of Health of 31 March 2020 on the establishment of certain restrictions, orders and prohibitions in connection with the occurrence of a state of epidemic, Journal of Laws 2020, Item 566.
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- Regulation of the Minister of Health of 19 April 2020 on the establishment of certain restrictions, orders and prohibitions in connection with the occurrence of a state of epidemic, Journal of Laws 2020, Item 697.
- ⁹ Regulation of the Minister of Health of 9 October 2020 on the establishment of certain restrictions, orders and prohibitions in connection with the occurrence of a state of epidemic, Journal of Laws 2020, Item 1758.
- Regulation of the Minister of Health of 26 November 2020 on the establishment of certain restrictions, orders and prohibitions in connection with the occurrence of a state of epidemic, Journal of Laws 2020, Item 2091.
- Regulation of the Minister of Health of 21 December 2020 on the establishment of certain restrictions, orders and prohibitions in connection with the occurrence of a state of epidemic, Journal of Laws 2020, Item 2316.
- ¹⁰ Regulation of the Minister of Health of 19 March 2021 on the establishment of certain restrictions, orders and prohibitions in connection with the occurrence of a state of epidemic, Journal of Laws 2021, Item 512.
- ¹¹ On this see e.g. <https://oko.press/raport-z-nauczania-zdalnego/>; A. Bieganowska-Skóra, D. Pankowska, *Moje s@mpopczucie w E-szkole. Raport z badań. Lublin: Katedra Pedeutologii i Edukacji Zdrowotnej* [My @ttitude in E-learning. Research Report, Lublin: Department of Pedeutology and Health Education], UMCS Lublin 2020, <https://www.scdn.pl/informacja-pedagogiczna/raporty/475-raporty-2020>; *Nauczanie zdalne, jak wygląda w naszych domach. Raport z badania ankietowego* [Remote Teaching, What It Looks Like in Our Homes. Survey Report], Librus, Katowice 2020, <https://www.scdn.pl/informacja-pedagogiczna/raporty/475-raporty-2020>
- ¹² M. Pasternak-Zabierska, *Raport z badania. Instytucje kultury w okresie COVID-19. Muzealne strategie docierania do widzów* [Research Report. Cultural Institutions during the COVID-19 Pandemic. Museum Strategies to Reach the Public], <https://nimos.pl/aktualnosci/raport-z-badania-instytucje-kultury-w-okresie-covid-19-muzealne-strategie-docierania-do-widzow.html>, 29 March 2021, p. 15.
- ¹³ *Isaiah* 55, 10–11, <https://www.biblegateway.com/passage/?search=Isaiah%2055%3A10-11&version=NIV>
- ¹⁴ See <https://www.dw.com/pl/szef-who-ostrzega-przed-kolejn%C4%85-pandemi%C4%85/a-56067529>, oraz <https://www.o2.pl/informacje/to-sie-niedlugo-powtorzy-zbliza-sie-kolejny-wirus-6548901393992384a>
- ¹⁵ See M. Halbwachs, *Społeczne Ramy Pamięci* [Collective Memory], M. Król (Polish transl.), Warszawa 2008.
- ¹⁶ Regulation of the Director of the Museum of Cracow of 11 March 2020, No. 26.2020 on the closing of permanent and temporary exhibitions at the Historical Museum of the City of Cracow in connection with preventing the spread of the SARS-CoV-2 coronavirus and preparation of the assumptions of the Museum's operations in the situation of an increased epidemiological threat.
- ¹⁷ This obviously echoes the hit of the 'Budka Suflera' rock band.
- ¹⁸ On 10 May 2021, in the course of another Strategy Committee meeting, we amended the phrasing of our Mission to: 'We listen do Cracow, document and tell the city: #jestemkrakow'.
- ¹⁹ G. Jankowicz, *Życie na poczytaniu & Rozmowy o literaturze i reszcie świata* [Life on Reading & Conversations on Literature and the Rest of the World], Chapter I: *Szept opowieści, rozmowa z Orhanem Pamukiem* [Whisper of a Story, Talking to Orhan Pamuk], Wrocław 2016.
- ²⁰ O. Tokarczuk, *Czuły narrator* [Tender Narrator], Kraków 2020.
- ²¹ Planned opening of the Exhibition: 30 June 2021, duration: until 30 June 2022, venue: temporary exhibition rooms of the Museum of Cracow branch: Podgórze Museum, 1 Powstańców Wielkopolskich Avenue.
- ²² Act on Museums of 21 November 1996, Journal of Laws 1997, No. 5., Item 24., Art. 1.
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Table of contents 2021: <https://muzealnictworocznik.com/issue/13664>