

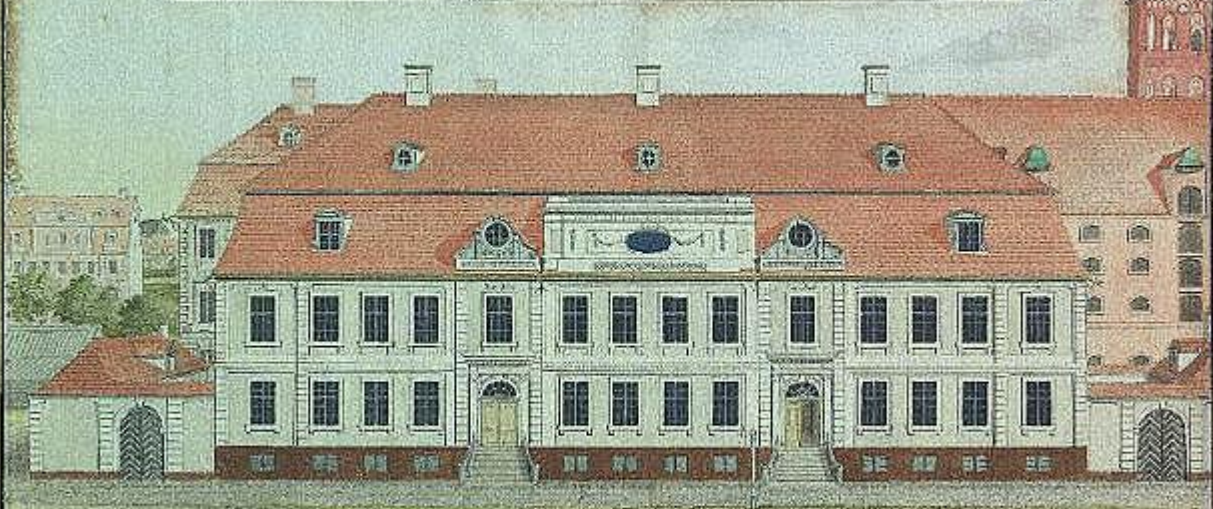
# Redirection of collecting policy at Literature and Music Museum (Riga): involving the concept of scope

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Handwritten text in a historical script, likely Latin or German, located at the top of the architectural drawing. The text is arranged in several lines and appears to be a descriptive or dedicatory inscription.



Prospect der Kaiserliche



Until 2016



- Collection started by teacher Jānis Grete (1876 – 1951) in ca. 1925
- Collection arranged by personalities. ‘I am not a friend of poetry, but a friend of poets.’
- Purpose of collecting – introducing school-children to the most outstanding persons of their nation
- First display – writers’ corners at the Pedagogy Museum
- Collection: manuscripts, letters, books, belongings etc. objects of contact and professional use





Rūdolfs Blaumanis' corner at Greste's exhibition

- Strong belief in the concept of aura (extreme methods of collecting included)
- Compliance with the main principles of the Roman Catholic classification of saint relics: the closer to the key events and/or the body, the better
- Basis for the dominating principle: if the writer had it at his/her place, it is worth keeping;
- 885 085 items in the storages in 2014

- Threats to the Latvian culture under the Soviet occupation (1940 – 1991)
- Tendency to safeguard anything having link with Latvian, Latvia, 'Latvianness'
- Status of museum storages in the period – an instrument of resistance and cultural survival
- Reduction of selective criterions used at collecting
- Abandonment of selective criterions when exile collections offered (the 1990s)

From the Collection policy (2007-20012):

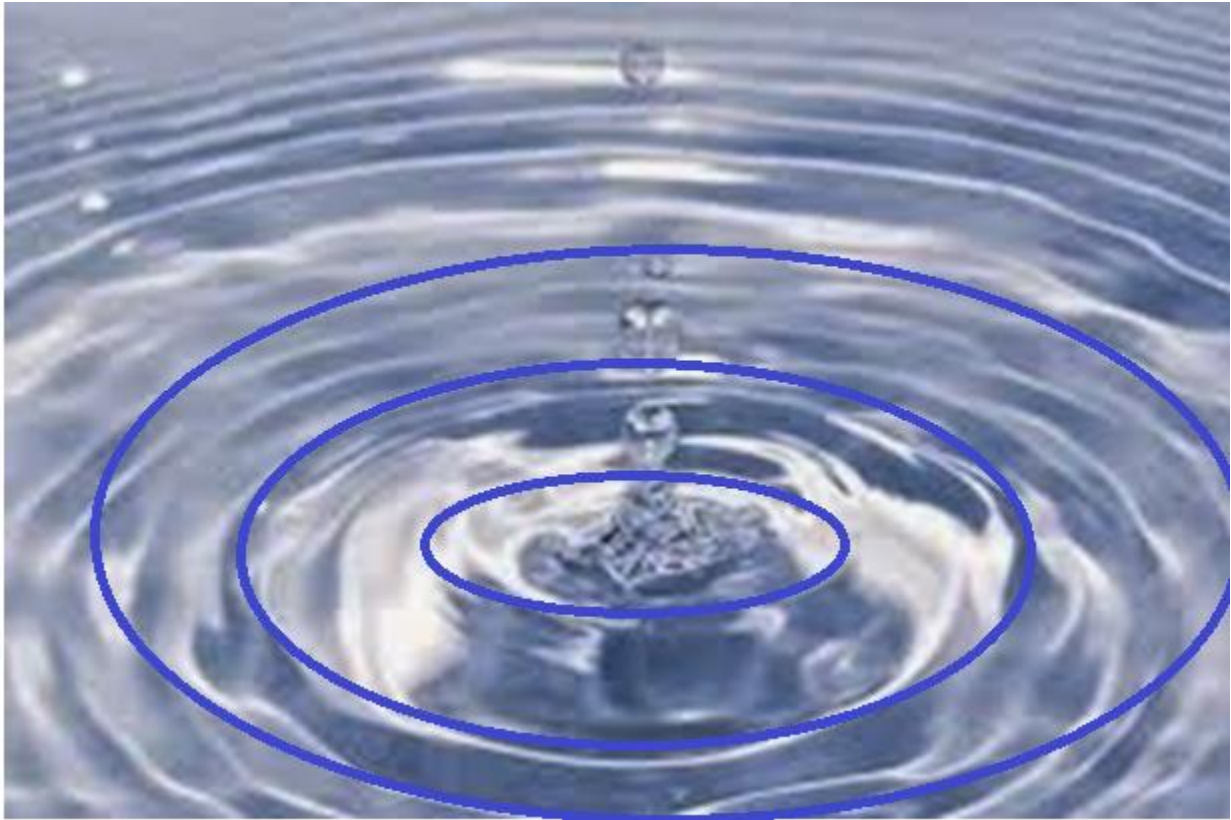
‘The museum collects documents, photos, printed materials, correspondence, art works, manuscripts, belongings, audio and video records that documents the national identity encoded in literature, theatre and music in order to gather evidence of the developments of these fields of art since the beginnings to nowadays equally representing all the periods.’

Tradition	Prospect
<ul style="list-style-type: none"> <li>- The more, the better; dominance of 'ad hoc' thinking</li> </ul>	<ul style="list-style-type: none"> <li>- Introducing the concept of the collection scope – general idea of 'what for whom'</li> </ul>
<ul style="list-style-type: none"> <li>- No selection besides the physical condition (archival method)</li> </ul>	<ul style="list-style-type: none"> <li>- Taking responsibility to decide</li> </ul>
<ul style="list-style-type: none"> <li>- Division of function: the museum collects; the experts use the collection afterwards</li> </ul>	<ul style="list-style-type: none"> <li>- Involving the experts in the decision making (deciding of the categories; following the changes in the field; evaluating offered materials)</li> </ul>
<ul style="list-style-type: none"> <li>- Safekeeping for the next generations</li> </ul>	<ul style="list-style-type: none"> <li>- Creating a tool for contemporary audience</li> </ul>





Concept of scope => how big is the circle the stone you dropped has made / is still making?



**Category 1** = authors of one work: main facts of the life + coverage of the significant work

**Category 2** = authors of artistic significance: laboratory of the creative work

**Category 3** = authors whose role exceeds the art field: full spectrum of documents; creative laboratory; people related to the author

