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Museums and heritage institutions are constantly looking for new methods to preserve our cultural heritage. Yet, the personal testimonies of the people who have influenced this heritage are rarely recorded and archived for long-term preservation, even though this information can be crucial to the course of an artwork's life. Although interviewing has become recognised as an important tool in conservation research, this valuable source of data is often unknown or difficult to access, and does not meet the requirements of oral history. Funded by the Dutch Research Council (NWO) as a Creative Industries–Knowledge Innovation Mapping (KIEM) programme, the project Interviews in Conservation Research at the University of Amsterdam, carried out in collaboration with the Rijksmuseum and the Cultural Heritage Agency of the Netherlands, aims to overcome this problem by developing an overarching model for museums, institutions and independent researchers. The starting point is to create a living archive that is enriched by information provided by its users, reflecting oral history as a dynamic process both in the compilation and in the use of the documentation produced. Making it clear that knowledge is never fixed and depends on interpretation, the model aims not only to secure data for future use but also to deepen insights and broaden perspectives in a layered information structure that grows with every user's input. This circular information system increases critical awareness and should build greater reflective capacity among researchers – and conservators. Given the potential of such information to create value, this archiving model embraces the contributions of users, including them in the network of practices and products associated with an artwork, museum or conservation studio. Those who access these oral history records share information about why they consulted them, how they have informed their understanding of other sources and by what means they have influenced their practice. This information produces new contexts for the subject in question, while the additional frame of reference provides a unique view of the socio-cultural background, creating values that support conservation decision-making and inform the modes of presentation from a curatorial perspective. So far, 30 interview datasets have been published, but the current laborious workflow of the national archiving system has proved too complicated for museum use and is incompatible with the dynamic user interface envisaged. The interviews are available from the Data Archiving Network Services of the Royal Netherlands Academy of Arts and Sciences (DANS-KNAW) as a thematic collection (<https://easy.dans.knaw.nl/ui/datasets/id/easy-dataset:178313>). Interviews with conservators are additionally listed on the FAIC Oral History Project ([http://www.conservation-wiki.com/wiki/Category:History\\_of\\_Conservation\\_and\\_Conservators](http://www.conservation-wiki.com/wiki/Category:History_of_Conservation_and_Conservators)). Further development in partnership with other institutions, such as the Foundation for Open Speech Technology (FOST) and the Foundation for the Conservation of Contemporary Art (SBMK), is ongoing, including support for a major investment by museums to transcribe and disclose their materials in accordance with the new data protection laws. The goal is to integrate oral history records on works of art into the digital humanities field, preparing materials for peer sharing and assessment using new digital analytical tools to gain deeper insight into our cultural heritage and enrich the audience's experience.