

Appendix: Interview questions

These interview questions for external exhibition/museum curators and other academics/professionals (during the process becoming curators), who collaborated in the three interdisciplinary exhibitions that were discussed in this book and were managed and co-curated by the author at the Bundeskunsthalle in Bonn, Germany, were used in six semi-structured qualitative interviews:

- (1) In 2018: Two separate interviews with two colleagues about the exhibition *Weather Report. About Weather Culture and Climate Science* (2017/2018)
- (2) In 2020: One interview with one colleague about the exhibition *We Capitalists. From Zero to Turbo* (2020)
- (3) In 2021: Three separate interviews with four colleagues about the exhibition *TOUCHDOWN. An exhibition with and about people with Down's syndrome* (2016–2018)

Introduction to the interview

We have collaborated in the interdisciplinary exhibition project XXX, and I would like to reflect on our collaboration together with you by asking you the following questions. I am especially interested in the process of developing an interdisciplinary exhibition, rather than in its reception by the audience and the media. Additionally, I am interested in the question of whether we have inspired and created new knowledge while researching and developing this exhibition.

The terminology of 'interdisciplinarity': Following the established taxonomy in science theory, I discern between three types of interdisciplinarity.

Multi-, *inter*- (in a narrower sense) and transdisciplinarity describe increasing qualities and intensities of integration in the collaboration between different academic disciplines and possibly also other non-academic stakeholders. Multidisciplinarity is defined as the loosest form of collaboration between different disciplines, whereas transdisciplinarity is understood as the most integrative form. However, transdisciplinarity also refers to the integration of non-academic, embodied, or everyday knowledge. *Interdisciplinarity* requires the joint questioning and rethinking of pieces of knowledge with regard to a research question, instead of merely assembling them encyclopaedically in a multidisciplinary way.

General questions

1. Did you already have experiences in interdisciplinary exhibitions or interdisciplinary academic collaborations prior to this project?
2. How did you expect to benefit from our collaboration of making an interdisciplinary exhibition at the beginning of the process?

Developing a joint exhibition concept

3. Did the exhibition topic deserve a conceptual approach from multiple perspectives? If yes, why so?
4. How would you describe the creative process during which we developed a joint exhibition concept? Was there enough room for interaction and creativity?
5. Can you give an example for differing working cultures within our interdisciplinary curatorial team, especially regarding work/research methods?
6. If you compare your early conceptual ideas about this exhibition with the final result, have you been able to tell your story or did you have to leave out important contents or objects for compromise's sake?
7. How did we resolve moments of crisis within the curatorial team? Was there enough mediation?
8. Do you find that the resulting exhibition concept covered all important aspects of the topic? Or did we perhaps even cover too many aspects of the topic, so that the exhibition turned out to be too complex?

Choosing objects in an interdisciplinary team

9. Was there enough discussion and negotiation about the object choices within the team?
10. Was there a point in the process where you feared that the objects finally approved for loan would seem like a random rather than a well curated choice?
11. Did you learn something new in this project about exhibiting objects both in choosing and interpreting them, especially with regard to disciplinary boundaries and museum conventions? If yes, please give an example.

Agreeing on the exhibition design/architecture

12. Did the objects that you researched and chose get enough space within the exhibition, and what would you have done differently?
13. Do you think that diverging aesthetic viewpoints within our curatorial team were also rooted in our differing disciplinary backgrounds?

Interpretation

14. Were there controversies within the curatorial team about the need for the explanation and interpretation of contents and objects, and about didactical tools such as label texts, explanatory films, interactive media, models, and hands-on exhibits? If yes, please give an example. Were we able to find/create joint solutions that helped us to unite disparate materials and perspectives?
15. How did the publication accompanying the exhibition turn out as an interdisciplinary product?

Knowledge production in an interdisciplinary exhibition

16. Has the exhibition in any way enabled you to organize, map, model, or simulate a piece of knowledge that is useful for your current or future research? In other words, were you able to experiment during the development process of the exhibition?

17. Did making this exhibition spark any new research questions, theoretical thoughts, or new project ideas, for example by seeing objects or pieces of knowledge in a new context? Or did it trouble any existing knowledge or research practice?
18. Did you learn something from other members of the curatorial team?

General feedback

19. Are you happy with the overall result of this exhibition? What could we have done better, especially during the process of making it?
20. What did the exhibition contribute to the public and/or academic discourse around the topic? How was the exhibition innovative in your opinion?

