DOMAIN ANALYSIS OF CURATORIAL ACTIVITIES IN BRAZILIAN INFORMATION SCIENCE

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Abstract

The objective of this study is to outline a possible domain of curatorial activities in the context of Brazilian literature, using, for this, the theoretical-methodological approach of Domain Analysis. Two of the eleven approaches proposed by Hjørland for the characterization of a domain were undertaken: that of Bibliometric Studies and Terminological and Discourse Studies. The research is characterized as exploratory and theoretical in nature, reviewing a selection of Brazilian scientific literature on Information Science. The results demonstrate that it is possible to delineate the relationships between the themes and the theoretical positions that characterize the discourses around the term 'curation' by analyzing, comparing, and categorizing the essential qualities of the curatorial activities listed in the publications. It is concluded that by operationalizing the characterization of a domain, Domain Analysis allows more than outlining curatorial activities in their limits, analogies, and correspondences, but also identifying the nuclei of studies around this theme and their relations and research trends.

Keywords: Curation; Digital curation; Domain Analysis; Information Science; Brazil.

1 Introduction

The term 'curation' has several branches of development and can be found in different areas, referring to different activities. In most cases where there is an association with a term, it is verified

that its concept designates the action of doing and thinking about something that needs care, mainly characterized by management and administration procedures. The greatest expression of its use has been in institutions of memory, art, and culture, such as in galleries, libraries, archives and museums, and its activities are linked to the processes by which items in a collection or collection are submitted over time, such as documentation, preservation, and communication.

However, in parallel with the curation in these institutions, there are more and more activities called curatorial activities, especially in the digital sphere. The digital curation forms a wide range of approaches aimed at the continuous management of data or digital objects (Higgins 2008; Harvey 2010), extending to various practices and diverse communities, both scientific and educational, as well as governmental and professional organizations. Therefore, its concept is linked to various nomenclatures and levels of action, such as 'information curation', 'content curation', 'knowledge curation' and 'data curation' (Jorente et al 2015).

Due to its procedural characteristics, the so-called curatorial activities have over the years been associated with the Information Science area (Machado and Vianna, 2016; Higgins 2018), which prompts questions regarding the extent of its use and to what extent these activities have some common or similar conceptual relationship with each other. In recent years, there has been a significant increase in interest in the subject, with a growing number of scientific publications, notably in the Brazilian context. Therefore, we seek to focus on activities linked to the term 'curation' that are related to the field of Information Science in Brazil, aiming to outline a possible domain of curatorial activities in the context of Brazilian literature considering their limits, analogies and correspondences, using, for this, the Domain Analysis method.

2 The curation activity

The word 'curation' has a history of meanings and a long trajectory of applications in different contexts that make a single conceptual design difficult. As a polysemic term, it can have different meanings according to the context and, simultaneously, present the same etymology relating to the idea level. In the case of the word curation, its etymological origin is found in the stem '*cur*-', from the Latin term '*cura(ae)*'. According to the Houaiss Electronic Dictionary (2009), this term refers to nouns such as care and concern, direction and administration,

guardianship (legal), care and treatment (physician), guard and watchman, object or cause of care or concern, and love or beloved object. Still with the same root, there is the term '*curator(óris)*', which means the one who exercises the curation, the one in charge of something; inspector, commissioner; curator, tutor; tenant, caretaker.

The polysemy is a common phenomenon in natural languages and the main causes are: a) figurative uses, by metaphor or metonymy, by extension of meaning, analogy, etc.; and b) borrowing the meaning of the word in another language (Houaiss 2009). This polysemic nature is especially apparent in the digital sphere due to the various names that the word curation receives, changing according to the context in which it is inserted, such as: content or information curation; digital curation; curation of research data (e-science) (Siebra et al 2016; Baía 2019).

However, before its transposition to the digital ambit, the term curation already had a concept with characteristically interdisciplinary meanings, due to its use in different areas of knowledge. Linked to the act of healing, caring for, watching over something, the origin of the term can be attributed to the fields of Law and monastic orders, referring respectively to the *'curator bonorum*', individual responsible for goods or heritage, and to *'cures*', religious responsible for the parishes. Later, following social evolution, this idea of 'responsibility for something' is carried over to the field of arts, museums, and their respective collections (Corrêa and Bertocchi 2012).

According to Bruno (2008), the concept of curation, as it is traditionally used, has an origin and a long path linked to the actions and reflections of the museological context, having its roots in the curiosities and antique shops of the Renaissance, as well as in the first great European museums that emerged from the 17th century onwards. In this context, the concept emerges from the influence of the importance of analysis and material evidence of nature and culture, the need to treat resources to maintain their materiality and potential as information supports, and also to establish organizational criteria and safeguard (Bruno 2008).

This approximation with the context of museums and with the various types of cultural collections and documentation institutions allowed the curation to establish a strong complicity with the universe of Information Science. The associations of the Information Science area with the spaces of memory, whatever they are, is based on the essential characteristic of information

preservation, management, and dissemination (Silva and Loureiro 2013), which provides a closer relationship with curation.

In these traditional spaces of memory and culture, such as in libraries, archives and museums, curation is commonly understood in two ways: as the practice of organizing shows and exhibitions in a specific area; or, then, as a set of techniques aimed at the maintenance of physical objects, comprising the entire cycle of activities related to collections, from work on the formation and development of collections; study, documentation, communication, access, dissemination, circulation, even possible maintenance and restoration procedures, for professional, scientific and educational training purposes (Sanjad and Brandão 2008).

Therefore, as evidenced by Silva and Loureiro (2015 p. 282), there is "[...] a large semantic stain that accompanies the term curation, in the different understandings in typologies of memory spaces, even in the context of digital collections." resulting in different conceptions that vary depending on the place, institutions, regions or countries (Silva and Loureiro 2015). These different ways of understanding the concept also influenced the emergence of professional niches within the institutions responsible for collections, making room for the profession of conservator/restoration of heritage assets. Likewise, the search for processes of extroversion of heritage assets consolidated the communication and education actions linked to the term curation, referring to the profession of curator of exhibitions and that of educational curator (Bruno 2008).

Contributing to further expand the spectrum of meanings associated with curation, the possibility of automation in memory institutions, brought new perspectives to collections management activities. As explained by Palmer et al (2013, not paged), "Before scholarly practices shifted to a digital realm or a big data paradigm, natural history museums were extending their concept of curation in anticipation of the demand for the management and enhancement of digital data". Thus, in the 1980s and 1990s, the notion of curation in relation to data becomes more common, appearing in reports and publications, following the trend of popularization of information technology for the natural and human sciences and relating to the diversity of actions which involve data organization based on criteria or cuts. (Lee and Tibbo 2011; Correa and Bertochi 2012; Palmer et al 2013).

The term 'data curation' was first used in Diane Zorich's 1995 article on the management of future museum collections, in which she advocated an entirely new field of information work in museums, libraries, and scientific laboratory traditional environments, also describing who the "database curators" would be. That same year, in the UK education and research sector, the British non-profit organization, *Joint Information Systems Committee* (JISC) supported the establishment of *Arts and Humanities Data Service* (AHDS), with the mission to maintain and manage digital resources for the benefit of research and teaching in higher education in the long term, also involving digital resources resulting from academic research in the humanities (Palmer et al 2013).

As seen, the ubiquity of data became a concern of several communities, which saw human knowledge being increasingly produced and maintained in digital formats, culminating in a dialogue between different professionals interested in developing a data-oriented approach. This interdisciplinary dialogue brings together a set of strategies, practices and tools aimed at the continuous management of data, with a focus beyond digital preservation, which was finally called digital curation.

The term 'digital curation' was first used in "*Digital Curation: digital archives, libraries and e-science seminar*", an international event held in London, in October 2001, to discuss issues related to development in the field of data curation and digital preservation, providing opportunities for dialogue between archivists, librarians and other specialists in information management and data managers in e-science (Beagrie and Pothen 2001; Beagrie 2006). As highlighted by Beagrie (2006), the new term was carefully chosen with the intention of conveying the need for a new approach to creating and managing digital objects that, at the same time, could incorporate aspects of existing concepts used by the scientific communities and digital libraries, such as "data curation" and "digital preservation".

In the scientific and academic communities, the strong commitment to long-term data management strategies has significantly contributed to the development of digital curation. As Harvey explains (2010 p.15), much of the theoretical, practical and tool advances come from the scientific, academic and research communities, which have increasingly depended on the "[...] networked computing to link researchers and scholars around the world and to generate and share large - in some cases extremely large - data sets."

While academic and research societies expanded in the digital environment, curation takes on a much more organizational idea, appearing in a diversity of associations linked to the term, with "[...] content curation, caregiver information, filter, digital, editorial, social, journalistic, educational, knowledge, consumer, community curation, among others" (Correa and Bertochi 2012 p. 29). In this sense, Constantopoulos et al (2009 p.37) emphasize that:

> The practice of digital curation extends to multiple fields of activity, embracing research disciplines from the humanities to the sciences, as well as the collections of outputs from these disciplines, whether they are to be found in e-science repositories, in the custody of institutional records managers, or in museums, libraries and archives.

According to Beagrie (2006 p.4), 'digital curation', "[...] benefited from some existing usage of the term "curation" by both the library and museum sectors, and the biological sciences", in which, "[...] the term implies not only the preservation and maintenance of a collection or database but some degree of added value and knowledge." Therefore, it is noteworthy that digital curation was built as an interdisciplinary field that inherits the technological, communicational, managerial, cognitive, knowledge generation and informational aspects (Siebra et al 2016) characteristic of the activity of curation in traditional environments.

This perspective is aligned with the thinking of Glushko (2013) when presenting that the curation activity occurs in all organizational systems and can be performed by anyone who makes decisions and uses technology to maintain the content with quality and character throughout the time. Thus, to exercise curation, in the view of Glushko (2013 p.194), is to define "[...] clear policies for collecting resources and maintaining them over time that enable people and automated processes to ensure that resource descriptions or data are authoritative, accurate, complete, consistent, and non-redundant".

Therefore, despite the different paths that curation has taken, resulting in different associations, there is an essential idea that keeps them linked by the very term curation.

3 Domain Analysis as a theoretical-methodological approach

A domain is considered to refer to a body of knowledge that is common to a discourse community (Hjørland 2017) which is related to the scope of knowledge or human experience

involving practices, interests, and limits of specialization of a certain group of individuals. (Barité 2013).

Therefore, the research is characterized as exploratory, using Domain Analysis as a theoretical-methodological approach for collecting and interpreting the results. The Domain Analysis is used because it allows us to perceive the theoretical aspects of a certain domain of knowledge, making it possible to verify what is characteristic in a given field of study, in such a way as "[…] to produce wealth of information about the ontological functioning of a community [...]" and "[...] the necessary evidence to offer interoperability between neighboring domains and between different domains." (Smiraglia 2014 p.100).

In the area of Information Science, Domain Analysis was initiated by the authors Hjørland and Albrechtsen (1995) with the publication of the article entitled '*Toward a new horizon in Information Science: domain-analysis'*, in the periodical *Journal of the American Society for Information Science* (JASIST). For these authors:

> […] the best way to understand information in IS is to study the knowledge-domains as thought or discourse communities, which are parts of society's division of labor. Knowledge organization, structure, cooperation patterns, language and communication forms, information systems, and relevance criteria are reflections of the objects of the work of these communities and of their role in society. The individual person's psychology, knowledge, information needs, and subjective relevance criteria should be seen in this perspective.' (Hjørland and Albrechtsen 1995 p. 400).

In this sense, domain analysis consists of a process that makes it possible to analyze a particular field of human knowledge based on the way each one names concepts, organizes words, texts and utterances (Guimarães 2014). To operationalize this analysis, Hjørland (2002) proposes eleven approaches, which, when used in sets of more than one of them at the same time, enables the characterization of a domain. Two of these approaches were used: bibliometric studies, which make it possible to organize "[...] sociological patterns of explicit recognition between individual documents."; and that of terminological and discourse studies, which allow to organize "[...] words, texts and utterances in a domain according to semantic and pragmatic criteria." (Hjørland 2002 p.450-451).

For the bibliographic survey of the scientific literature, the following search strategy was used: "curadoria" AND "ciência da informação" ("curation" AND "information science"), in the

databases: Brazilian Digital Library of Theses and Dissertations of the Brazilian Institute of Information in Science and Technology – IBICT (BDTD); CAPES Theses and Dissertations Catalog; Reference Database of Journal Articles in Information Science (BRAPCI), BENANCIB Collection, Capes Journal Portal, Scientific Electronic Library Online (SciELO) Brazil; and Google Academic, with the strategy: "curadoria " AND "ciência da informação" AND "brasileiro" ("curation" AND "information science" AND "Brazilian"), limiting the results to Brazilian Portuguese.

From the results obtained, only the publications that presented in the title, abstract and/or keywords, the term "curation" and that were in Portuguese and of Brazilian origin were counted. Thus, the analysis was limited to articles, works presented in scientific events and academic works: theses, dissertations, course conclusion works and scientific initiation reports. Publications until July 2021 were counted. The publications selected to form the corpus of analysis were systematized in a table, computing the information: author; title; year of publication; keywords; document typology; access link; definition / approach to the term 'curation'; and references/cited authors for a definition/approach. In order to contemplate the last two items - definition/approach and citation - publications that could not be found in full were not analyzed due to the impossibility of identifying such information.

Subsequently, the content of the corpus publications was compared to discover the existing relationships between the themes and the theoretical positions on the activity referred to as curation. Finally, based on the verified relationship, the interpretation of the results was traced. In order to provide a better visualization experience about the publications' analysis, data were inserted into the Gephi software, a free and open-source tool for data visual presentation, analysis and manipulation of networks and graphs.

4 Analysis and delimitation of data

The data analysis and design process proposed in this work presupposes enunciating the essential characteristics of something that identifies the curatorial activities, but which, at the same time, as Bruno (2008) puts it, explains the definitions and theoretical positions, in order to achieve

the aim to map their applications and look for limits and analogies, as well as correspondences in relation to different uses. Table 1 shows the search results.

Table 1 – Results of searches in databases1

Bases	**Search Strategy**	**Results**	**Delimitation**
Academic Google	"curation" AND "information science" AND "Brazilian"	152	Pages in Portuguese; No include patents and citations
BENANCIB	"curation" AND "information science"	100	no delimitation
Journal Portal CAPES	"curation" AND "information science"	92	2010-2021*
BRAPCI	"curation" AND "information science"	72	1972 -2021*
BDTD	"curation" AND "information science"	31	no delimitation
CAPES Theses and Dissertations Catalog	"curation" AND "information science"	30	no delimitation
SCIELO Brazil	"curation" AND "information science"	5	no delimitation

Source: The authors. (* delimitation of the base itself)

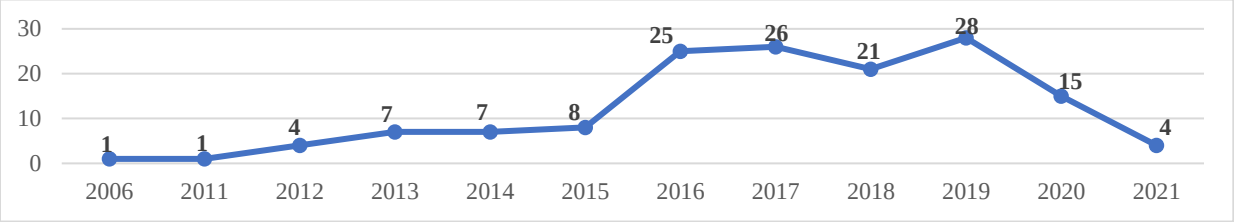
From the total number of publications retrieved (330), we sought to identify those that had the term “curation” in the title, abstract and/or keywords, considering only those that were Brazilian origin and in Portuguese. Some of the publications did not meet these criteria or there was an overlap between them (183). So, for this study, considering the defined inclusion and exclusion criteria in the methodology, 147 publications were analyzed, which provided the basis for outlining curatorial activities in the context of Brazilian Information Science.

4.1 Domain analysis: bibliometric studies

Through the “Bibliometric Studies” approach of Domain Analysis, the publications data were organized in such a way that it was possible to present patterns of explicit recognition of each publication. Thus, quantitatively, Figure 1 shows the frequency of publications according to the year.

1 The consultation period was from 5 to 6 July 2021.

Figure 1 – Annual frequency of publications.



Source: The authors.

The term curation can be found as a study theme in the area of Information Science in a publication based on a master's thesis by Lara Filho (2006) about the museum as a relational space. The term reappears in an oral communication by Moraes (2011), in the twelfth edition of the *Encontro Nacional de Pesquisa em Ciência da Informação* (XII ENANCIB), with the subject also focused on action in museums. As of 2012, the use of the term becomes more recurrent, mostly in its digital dimension, undergoing a significant increase as of 2016.

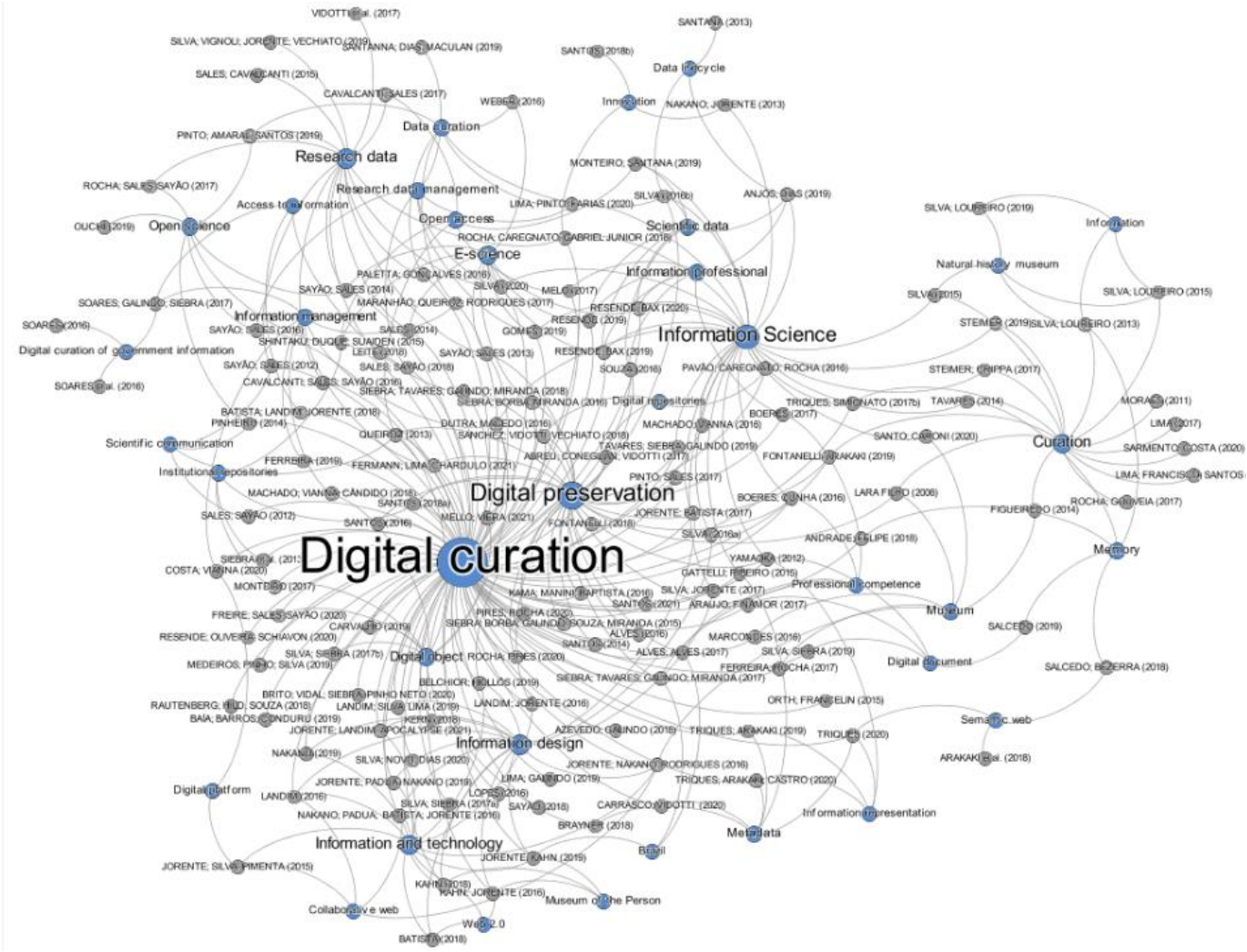
Two other patterns that can be promoted bibliometrically are the occurrence of keywords and citations in each publication. The choice of keywords expresses the authors' thoughts and maintains a relationship with the reality of the practice, following the scientific and technological evolution reflected by the publications (Miguéis et al 2013). Citation analysis, on the other hand, which consists of examining the frequency of citations in scientific publications, allows the establishment of links between works and researchers, making it possible to map the theoretical currents that are most used to define the use of a given approach.

Both keywords and citations data provide important information that allow us to analyze and build indicators on the dynamics of a subject. For this, it is necessary to carry out a data cleaning process, that is, verification, organization, and standardization in the Microsoft Excel program, since for the automatic recognition of equivalent data to occur, it is necessary that the terms are formed with the same graphical representation. Likewise, for a data presentation in the Gephi tool there is a need for data cleaning process to generate the graphs.

The Figure 2 shows the keyword graph of publications developed in the Gephi software with terms that had three or more occurrences in the publications. Each of the nodes of the graph in blue color represent the terms used by publications and linking to them are the nodes in gray color, that represent the publications themselves.

The keyword ‘digital curation’ has the highest occurrence, present in 92 publications, followed by the keyword ‘digital preservation’, present in 33, and ‘Information Science’, present in 26 publications. These terms stand out in Figure 2, visually explaining as discursive formations between the authors, an example of the relationships that form around the keyword “curation”, positioned on the right side of Figure 2, indicate a different discourse nucleus from that of word “digital curation”.

Figure 2 – Graph of keywords in publications

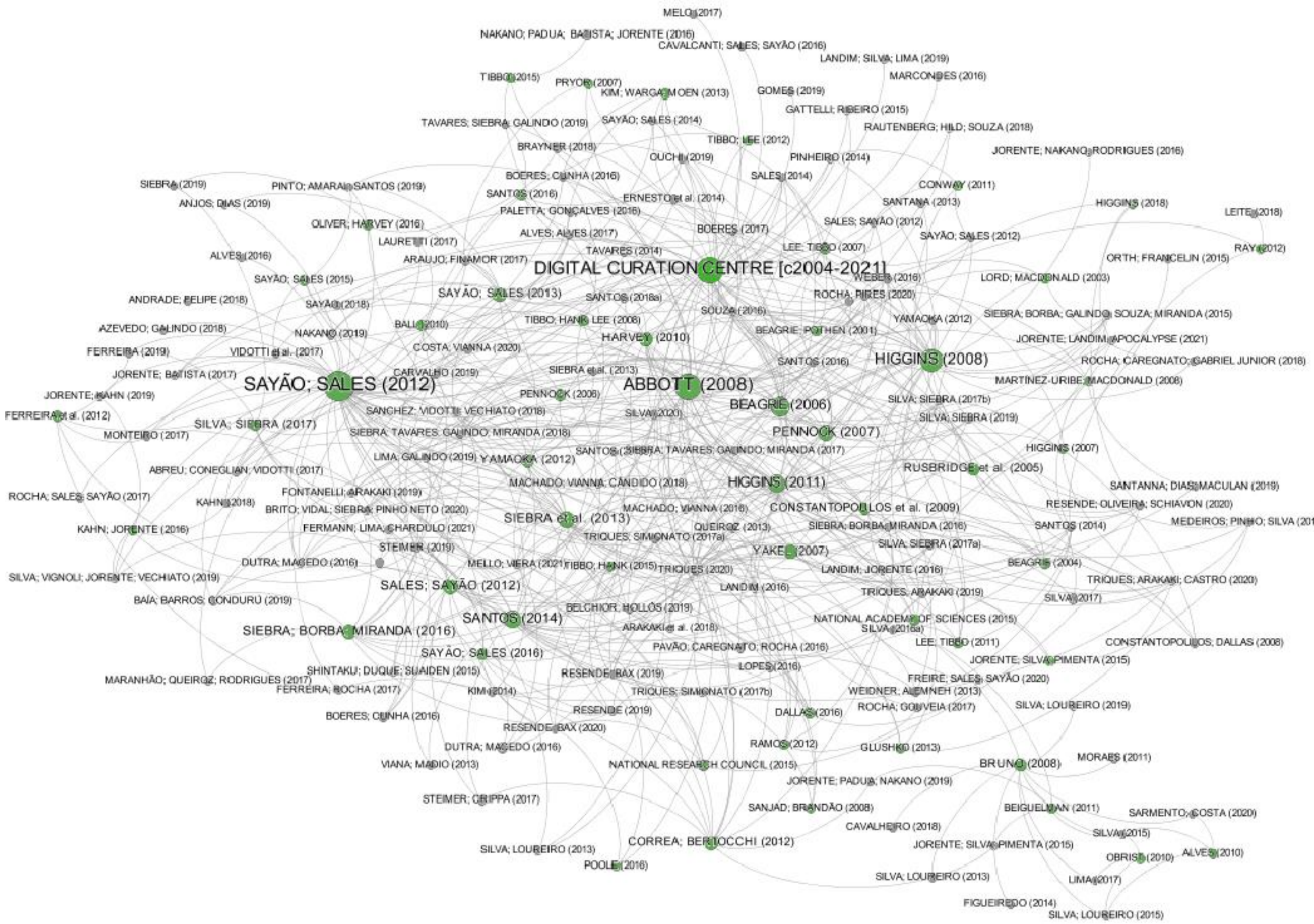


Source: The authors.

In the same way, displaying the data referring to citations, Figure 3 shows the occurrences that appear three or more times in the publications.

The largest number of citations refers to the work of Sayão and Sales, entitled “Digital curation: a new level for the preservation of digital research data”, published in December 2012, being expressed 53 times. The article by Sayão and Sales (2012) is one of the first works in Brazilian Portuguese that discusses the concept of digital curation and its life cycle, as well as its impacts on the traditional cycle of scientific communication related to Information Science issues.

Figure 3 – Graph of citations in publications.



Source: The authors.

The second most cited source is from the Digital Curation Center (DCC) (available at: https://www.dcc.ac.uk/), a worldwide center of expertise in digital curation that promotes and encourages the building of management skills and competencies of data. Its model, the DCC Curation Lifecycle Model, developed in 2007-2008, covers everything from the initial conceptualization or receipt of data, to an interactive lifecycle focusing on research data, providing

guidelines for planning curation activities in different digital environments. For this reason, the work undertaken by the DCC is the main reference when the subject is curation in digital media, which can be confirmed by the number of authors who cite the center. In addition, the second, third and fourth most cited sources are from publications by two researchers linked to the DCC, Abbott (2008) and Higgins (2008; 2011).

Thus, the discursive formations that use the same theoretical foundations, that is, quotations, to build their definitions and approaches to curation are visible. In the lower right corner of Figure 3, there are other discursive formations, such as those arranged around Bruno (2008), a museology researcher, or Corrêa and Bertocchi (2012), communication researchers, highlighting other definitions and approaches in relation to the curation that those around the works of Sayão and Sales (2012), for example.

The bibliometric studies, therefore, contribute to the mapping of how digital curation has been discussed and worked within the scope of Brazilian Information Science, as it explains the limits, analogies, and correspondences between discursive communities, singularizing or grouping curatorial activities. As a complement, Terminological and Discourse Studies corroborate that, within these discursive formations, it is possible to delineate the statements that each author used to define the activity.

4.2 Domain analysis: terminological and discourse studies

Using the "Terminological and Discourse Studies" approach of Domain Analysis, the publications were organized, considering the keywords and utterances used by means of semantic and pragmatic criteria. In order to direct the analysis, the publications were divided into five groups according to the approach used and into eight categories according to the definition and scope explained by the authors for the aforementioned curation activity, as shown in Table 2.

Table 2 – Organization of analyzed publications.

Group		Category	N. of public.
A	Traditional	I – Exhibition/museum curation;	13
B	e-Science	II - Research or scientific data curation;	30
C	Digital objects	III - Digital curation of collections;	47
		IV - Digital curation and digital preservation;	18
		V - Digital curation and information representation;	6
D	Information and content	VI - Digital curation and information design;	14
		VII - Information or content curation;	7
E	Theoretical aspects	VIII - Curation and Information Science	12
Total			**147**

Source: The authors.

As expected, the curation theme related to the digital sphere quantified in approximately 91% of the analyzed publications. The other 9% comprise the scientific productions of Brazilian Information Science that deal with curation outside the digital scope, based on the more traditional definition for the term, commonly used in museums.

For the most part, it discusses the curation activity in the digital realm or related to it. A portion of these publications, represented by group B, category II, focus the discussion on the theme of data management in e-Science. Represented by group C, categories III, IV and V, discuss digital curation in a broader way, relating it to different types of digital objects in repositories, services and Web platforms, ranging from data of archive collections, libraries and museums and government data, even discussions about the life cycle of these digital objects, their relationship to digital preservation and the representation of information. The group C, formed by categories VI and VII, approach digital curation in a way that can be understood as closer to traditional, understanding it as an activity of filtering, selecting and presenting information in a digital medium, relating it with information design and with information or content curation. Finally, group E, also separated into its own category, VIII, refers to publications that primarily discuss the epistemological approaches that relate curation activity to the scope of Information Science and other possibilities for interdisciplinary interaction.

The first category has a fundamental characteristic that sets it apart from the others, which is the fact that curatorial activities are considered outside the digital scope. Among these

publications, we have those that address curation as an educational process, as in the work by Lima (2017) that discusses curation and education for the construction of a dialogical practice in Information Science. There are also works that understand curation as a process of mediation, as in Lara Filho (2006), in which procedural curation is a process that seeks to open up a range of options based on organizing principles that make it possible to recombine data and information, favoring different levels of interpretation. Nakano and Jorente (2013) discuss a bottom-up innovation model for the Favela Museum (MUF), arguing that the curation of an exhibition is one of the aspects of mediation, in which it assumes an intermediate position to transmit messages, clarify and organize collections for the public in a museum.

The authors Silva and Loureiro (2013; 2015; 2019), when discussing curatorial processes in natural history museums, understand that they are responsible for selecting themes, concepts and objects, arranged in a scientific classification organization to be reordered and included in the expository narrative made available to the public. The authors add that curatorial processes are an operative sequence, in which all parts are interdependent and related to processes of ordering and preservation that have in the figure of the curator the subject with specialized knowledge validated by their peers or institutions to establish a certain order and "discursive formations" about these collections. They also defend that the presence of an enunciative subject who establishes criteria of "truth" would be a point of convergence between curatorial activities, specifically in museological institutions.

Analyzing group B, we have category II, which comprises publications on the curation of research or scientific data. Publications in this category take the sense that has been most popularized in the digital realm - that of research data curation - involving the long-term value of data so that they are available for reuse in new research, especially in the academic and scientific context. This category includes the works of Sales and Sayão (2012; 2018), Sayão and Sales (2012; 2013; 2016) who helped to introduce the theme in the country, making up the main Brazilian references to define digital curation in several national publications. From this perspective, the curation activity involves the active management and preservation of digital resources throughout the lifecycle of interest to the academic and scientific world, with the challenge of serving current and future generations of users.

In collaboration with other researchers, Sales and Sayão have produced several works on research data management. Pinheiro (2014) was also responsible for introducing, in Brazil, the need for greater efforts in the management of scientific data, which are characteristically unique and irreplaceable. Also in category II, Anjos and Dias (2019) discuss the role of information professionals in the DataONE Data Life Cycle, addressing the Data Management Plan (PGD). Recognizing the importance of the theme for the area, Resende and Bax (2020) analyzed the Brazilian scenario in Information Science on the digital curation of scientific data.

In a strand that slightly deviates from the previous group, on group C (categories III, IV and V) there are publications that discuss curation in a broader context, contributing to the idea of curating as a complete activity. In the category III is the work of Siebra and her collaborators (2013), who are also a reference in national research and contributed to the popularization of the concept of digital curation as an area of interdisciplinary research and practice that reflects a holistic approach to managing the digital object. A few years later, Jorente et al (2015) have discussed the action of digital curation in the field of memory and culture through the digital platform of the *Sistema Nacional de Informações e Indicadores Culturais* (SNIIC). In the same year, Orth and Francelin (2015) have written about digital curation for the arts in the context of informational reality, referring to digital curation as the moment of data analysis and modeling that highlights high-level conceptual models for systems of knowledge organization.

As of 2016, the number of publications has grown considerably. Among them is Dutra and Macedo (2016) who discuss the proposal of a model for digital curation in big data environments based on a semi-automatic approach aimed at the selection of digital objects. In the context of virtual museums, Ferreira and Rocha (2017) deal with digital curation in view of its strategic procedural role, involving both the notion of content curation, which is the technical-conceptual procedures for searching, selecting, organizing and sharing specific content, as well as the theoretical-methodological processes that involve musealization. In view of the possibilities of application, Silva and Siebra (2017) carried out an analysis of life cycle models for curating digital objects, assuming that digital curation is configured in a sequence of processes that must be applied to the digital object, according to some model or life cycle. Siebra et al (2018), on the other hand, reported the experiences of applying the stages of the life cycle of digital curation in four collections at the LIBER Laboratory (*Laboratório de Tecnologia do Conhecimento*) of the Federal

University of Pernambuco (UFPE). Relating curation with the computational intelligence scenario, Silva et al (2020) discussed the digital curation of health data. They emphasize that multidisciplinary areas, such as digital curation, bring together knowledge of artificial intelligence that allow the development of a context of intelligence equivalent to the human in the search for solutions for human-machine interaction.

Still following the line of group C, in category IV, the publications that address more specifically the relationship of digital curation with digital preservation were separated. Publications such as Queiroz (2013) suggest a proposal for digital curation in the context of information preservation at the Federal University of Goiás (UFG), understanding this activity as best practices in relation to the treatment of digital objects due to their dependence on the technological context, as well as the context of creation that involves human, social, economic, financial factors, among others. Similarly, Boeres and Cunha (2016) deal with skills for digital preservation and curation, arguing that the activity involves a more comprehensive process, as it encompasses preservation from the moment of data creation. Arakaki and his collaborators (2018) address digital curation in its relationship with the Semantic Web and preservation from the perspective of the PREMIS metadata standard in the Linked Data proposal, highlighting the importance of the activity in view of the challenge of preserving and transmitting informational objects.

Lastely, in group C, we have category V, which comprises publications whose main theme is the representation of information in digital curation. These are works such as Pires and Rocha (2020) that discuss the significant properties of digital curation and their relationship with the representation of information in the Open Archival Information System (OAIS) model. Also, Triques et al (2020) deal with the aspects of information representation in digital curation that directly reflect on the planning and interdependence of life cycle actions.

In group D, the publications listed in it employ a concept that can be considered as the closest to the traditional idea linked to art and museum exhibitions. The category VI encompasses publications that discuss the role of digital curation with information design. These are works such as that by Kahn and Jorente (2016), who discuss the role of information design in the digital curation of the Museum of the Person, understanding that the digital curation of information has

enhanced access, distribution, and interactivity in digital environments. Also, Landim, et al (2019), present information design as an articulating element of imagery resources in the digital curation of museum collections.

In category VII, we have publications whose used concept of curation is even closer to matters of selection and filtering of information and content. Garcia and Kern (2012) discuss the information curation of the university library collection at the Federal University of Santa Catarina (UFSC), as an activity that arises in the web 2.0 scenario, creating a craft, in which users themselves select content available on the internet according to their interests and make them available to the community. Rocha and Gouveia (2019), on the other hand, focus on the subject of content curation for Distance Education (EAD), understanding that the curator activity is close to the reality of EAD content production and reflects a historical approach to the evolution of the teaching modality itself the distance. In Santos (2018), content curation is presented in a proposal for the selective dissemination of information service, understanding that its objective is to transform information into knowledge for those who receive it, not just available data.

Finally, in group E, category VIII, we have publications dedicated to understanding the curation itself in the field of Information Science and its interdisciplinary relations with other fields of study. In this category, there are publications that sought to bring a history of the theme, such as the work of Santos (2014) who analyzes the concept of digital curation in the period 2000-2013 and that of Machado and Vianna (2016) which discusses the correlations concepts relevant to the appropriation of information in the contexts of digital curation and Information Science. Another publication is that of Siebra et al (2016 p.7) that discusses digital curation as an interdisciplinary term, which in the Information Science area is commonly worked under three main focuses: "[...] filtering and selecting data on the Web (Content or Information Curation), adding value, actively managing and preserving digital data (Digital Curation) and curating research data (e-science).". Also, Stemier (2019) develops a study on how the curation theme is developed in Information Science from the mapping and content analysis of articles published in journals in the area. In the end, Baía et al (2019) analyze digital curation from the perspective of a possible relationship with linguistics, concluding that this relationship occurs through the Theory of Cognitive Linguistics, since in curatorial practices cognition processes are performed through perception, attention,

memory, and reasoning aiming to identify, plan and implement actions, which ensure the use and reuse in the digital object's life cycle.

Based on the meanings identified in the statements of the 147 publications analyzed in this study, it was possible to create general definitions for each defined category and group, as shown in Table 3.

Table 3 – Delimitation of curatorial activities.

Group		Category	Curatorial Activity
A	Traditional	I – Curation of exhibitions/museums;	Processes of selection, ordering, management and public communication of goods, material or not, both part of the collections and resulting from institutional actions that are submitted to an operating chain aiming to manage, organize and articulate information in order to allow a delimitation to organizing principles that enable actors to meaningfully recombine data and information. It involves planning, actions and initiatives to promote ways of exhibiting that are instruments for mediation, interaction and learning.
B	e-Science	II - Research or scientific data curation;	Active management of digital resources aligned with the life cycle of research of scientific and academic interest in view of persistent access to reliable data so that they are available for reuse in new research. It impacts the scientific communication cycle aiming to ensure the reliability of meaning and the correct reconstruction of its presentation, added to metadata that ensure integrity, accuracy and authenticity.
C	Digital objects	III - Digital curation of collections;	A set of good practices or guidelines that cover and interrelate all actions in the life cycle of collections in digital media, from planning, digitization, acquisition, selection, storage, preservation, organization and representation, which involves the definition of criteria and financial, physical, technological and human resources, up to availability to persistent access in the long term, maintaining its reliability, integrity, authenticity, provenance, originality and organicity for use and reuse.
		IV - Digital curation and digital preservation;	Activity that ensures data sustainability in the long term, seeking to provide value, both immediately and for the future. It consists of a more comprehensive process, in which digital preservation is understood as a specific activity within this cycle. It is configured as a solution for the preservation of digital objects, aiming to meet current and future generations of users.
		V - Digital curation and information representation;	Actions that use metadata and metadata standards to build representations in order to allow objects to continue to be accessed throughout technological and contextual evolution, allowing data to be understood and processed by systems and by human users themselves, enabling access, use and future reuse, making them available for extracting new knowledge. Such processes range from actions to improve access, including possible interventions, transforming the representation or presentation, to research to identify, describe and authenticate informational resources.
D	Information and content	VI - Digital curation and information design;	A set of practices, knowledge, and operating routines in a variety of contexts that, in addition to contributing to the management, storage and sharing of digital information, improve its quality and extend its permanence, which enhances access, interoperability, distribution and interactivity, enabling dissemination of information and facilitating the creation of new content.

		VII - Information or content curation;	Process that aims to control over the production, organization, and representation of content, adding value to information. The curators can be the users themselves, which select content available on the internet according to their interests and those of the community. It presents itself as a competitive differential in the organizational context, impacting the dissemination of information, facilitating interaction and creation of new content.
E	Theoretical aspects	VIII - Curation and Information Science	The term 'curating' is expressed around something that needs care and is characterized by active management that encompasses a wide range of managerial and technical activities. Despite the differences in the form of use and conceptualization of the term, its potential to denote the management of information and data is admitted, which involves planned, systematic and intentional actions, in order to make the resource, digital or not, serve a purpose. It is characterized as an interventionist work regardless of the scope of application, as it is concerned with adding value, not only from a first selection of material, but throughout the entire life cycle of informational resources.

Source: The authors.

Table 3 highlights how the discourses around the concept of curation help to delimit it as an activity that is permeable in different contexts. It is possible to verify that the definitions created based on the publications present analogies and correspondences among themselves, which allows to identify them as a domain, defined here as the domain of curatorial activities. However, at the same time, they can be categorized according to a greater or lesser relationship existing in their approaches or definitions, which explicit their limits.

Conclusions

The curatorial activities can be understood as those that present some continuity around the objective of preserving, maintaining, and communicating an informational resource or asset. In particular, due to the fact that it is concerned with information in different aspects, moments and instances (Araújo 2017), the dimensions of the curation study are numerous, reflected in a variety of research projects. Furthermore, its own interdisciplinary nature contributes to broadening the discourses and positions around its practice.

In this way, outlining the domain of curatorial activities through the theoretical-methodological approach of Domain Analysis allowed the development of a study anchored in an Information Science perspective, favoring a look in the context of the information treatment. It appears that even with distinctions that allow differentiating spaces and scopes of action, 'curating' can still be seen as a term that denotes "[...] the sum of distinct operations that intertwine intentions,

reflections, and actions [...] (Bruno 2008 p.9), which is clear when comparing the categories listed in this study.

These categories, developed based on the comparison between terminologies, themes and theoretical positions in scientific literature, reinforce the link that the very term 'curation' imprints on these activities, not failing, however, to highlight their differences, which reveal the relationships with other areas, the nuclei of studies and their research trends in Brazilian Information Science.

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