

A Study on the Transformation of Co-curation Mechanisms in the Digital Era: Taking Technology as the Driving Force

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Abstract: Profound impacts of digitalization have brought fundamental changes to curation in terms of knowledge production, organizational structure and power dynamics. The one-way discourse dominated by curators and cultural institutions in traditional curation has gradually faded away. The involvement of public participants and the intervention of technological platforms and social networks endow contemporary curatorial practices with prominent digital features, collaborative attributes and openness. This study focuses on co-curation mechanisms in the intelligent era. It first reviews the historical trajectory and theoretical framework of digital curation and explores the challenges confronting traditional curation mechanisms in the digital context. From the perspective of social innovation, this paper further analyzes the organizational models of digital sharing-based curation from three core dimensions: system openness, knowledge sharing and self-organization. Additionally, curatorial practices are examined across three hierarchical levels of citizen co-creation, community co-creation and urban co-creation, with an analysis of organizational forms and participation mechanisms at micro and macro scales. This research aims to establish a feasible methodological framework and theoretical foundation for curatorial practices featuring sharing, co-creation, joint construction and collaborative governance in the digital era, thus facilitating the development of innovative curatorial models and expanding development prospects for future curation.

Keywords: Digital sharing-based curation; co-curation mechanism; knowledge sharing; self-organization.

1. Introduction

1.1. Research Background and Significance

Since the 1960s, the rise of curatorial discourse has gradually demystified the roles of museums and curators in traditional curation and eroded their absolute right to speak. In the contemporary context, curatorial practice has evolved into an open, diverse cultural practice with critical potential, and curatorial narratives have shifted from one-way knowledge transmission to meaning creation by multiple stakeholders. As Irit Rogoff noted, "Curatoriality, as a curatorial strategy, liberates curation from all established practices and frameworks that constrain its capacity to explore what remains unknown or unformulated." Curation has progressively moved beyond physical spaces and stepped into intangible realms. Under this trend, digital technologies offer new media tools and organizational possibilities for curatorial practice, while also giving rise to new challenges. When technologies are merely applied to exhibitions in a superficial manner, audience engagement is confined to interactive experiences, failing to enable genuine participation in the creation of exhibition meanings and the construction of knowledge. Such participation is reduced to a spectacle for viewing and consumption, which undermines the inherent publicity and critical function of curatorial practice.

Therefore, curation research in the digital era should not simply focus on how technologies optimize visual effects or interactive experiences of exhibitions, but rather explore how technologies drive profound transformations in exhibition platforms, organizational structures and power relations. Traditional curation needs to decentralize power and transition toward a new mechanism built on collective intelligence and open collaboration, so as to address the

numerous challenges and tasks facing exhibitions in the digital age.

1.2. Literature Review at Home and Abroad

This review elucidates the historical trajectory and genealogy of digital curation by examining academic monographs and journal articles, so as to explore the research foundation and practical paths of digital sharing-based curation.

In terms of academic monographs, Beryl Graham and Sarah Cook systematically discussed curatorial models and curators' roles in the new media context in their work *Rethinking Curating: Art after New Media* [1]. The book proposes iterative, modular and collaborative curatorial models, and classifies curators into three categories: embedded, affiliated and independent. It reinterprets the organizational modes and role shifts of curatorial practices in the post-new media era, and provides valuable references for research on curation mechanisms in the digital age.

In terms of academic papers, Annet Dekker and Gaia Tedone put forward the concept of networked collaborative online curation in *Networked Co-curation: Exploring the Socio-technical Particularities of Online Curation* [2] and examined the relationship between technology and curation. In her doctoral dissertation *Autonomous Curation: The Potential of Participatory Art to Articulate Alternative Social Contexts* [3], Anna Alkistis Kontopoulou discussed how curatorial practice can serve as a way to organize alternative social relations from the perspectives of participatory art, artistic autonomy and social structures. In the paper *Open-source Curation: Research on Design and Curation Mechanisms from the Perspective of Digital Social Innovation* [4], Lu Tao comprehensively reviewed studies on open-source curation based on social innovation theories in

the digital era, exploring its systematic framework and practical approaches.

A review of the above literature reveals that with the advent of the technological era, relevant studies have explored the transformation and development potential of curatorial models from the perspectives of curatorial historical lineage, technological intervention paths and public participation mechanisms. Nevertheless, existing research still has certain limitations. For one thing, scholars have not yet established a systematic and operable framework for curation mechanisms, and most studies remain at the theoretical stage and fail to construct an integrated system covering organizational structures and practical methods of curation. For another, new concepts and models emerging amid the curation transformation in the digital era have not been fully summarized. Relevant research largely relies on case analyses and empirical descriptions, without forming a complete theoretical system. Thus, this paper takes the transformation of curation mechanisms in the digital era as the research subject and attempts to build an innovative curation mechanism adapted to future development.

2. Theoretical Research on the Shift of Curatorial Concepts

2.1. Concept and Evolution of Curation

Since the 1960s, driven by the rise of conceptual art and avant-garde art, curatorial practice has gradually broken away from the traditional museum system and developed distinct critical attributes. A typical example is the 1969 exhibition *Live in Your Head: When Attitudes Become Form: Works-Concepts-Processes-Information* [5]. It broke the exhibition mode centered on finished artworks and invited artists to create on-site. Instead of being displayed only as static objects, artworks became an integrated presentation of concepts, processes and actions. This landmark curatorial practice not only challenged the established exhibition norms of art museums, but also reshaped the relationships among curators, artists, art institutions and audiences. It drove the transformation of curation from the display of physical objects to the organization of relationships and processes.

Domestically, the *Stars Art Exhibition* held in 1979 also carried profound critical significance. Organized spontaneously by a grassroots art group and presented beyond official frameworks and museum conventions, it broke through the exhibition mechanisms and evaluation systems of the mainstream art establishment at that time. The exhibition reflected artists' reflections on the existing art institutions and accumulated early experience for the publicity, independence and criticality embodied in contemporary curatorial practice in China.

The concept of “curatoriality” emerged in the 1990s [6]. Traditionally, curation primarily meant the care and preservation of physical objects. In the contemporary context, curatoriality further extends to knowledge production, relationship construction, media organization and social participation. It seeks to explore alternative approaches and critical possibilities through curatorial practice, turning exhibitions into a means of generating ideas, organizing experiences and engaging with reality.

French philosopher Jean-François Lyotard curated the exhibition *Les Immatériaux* at the Centre Pompidou in Paris (Figure 2-1) [7]. This exhibition blurred the boundaries between individual exhibits and integrated artworks, texts,

sounds, spaces and audience experiences. Rather than being regarded as a collection of separate pieces, the exhibition functioned as an open event and a platform for multi-author participation. Against this backdrop, curation has gradually evolved from a conventional display mechanism into a comprehensive mode of communication and knowledge production.



Figure 2-1. *Les Immatériaux*, 1985

Throughout the evolution of exhibition concepts, curation has undergone constant shifts in spatial settings and discourses, accompanied by the gradual decentralization of power relations. Alongside the development of media, daily spaces and fluid social interactions have also become integral parts of curatorial history [8]. At present, curatorial practice in the digital era faces prominent challenges, including insufficient connections between cultural resources and the public, as well as a relatively slow update mechanism for cultural resources. It is an urgent task to leverage digital technologies to build a bridge for sharing between the public and cultural institutions, and further establish a more open, efficient and collaborative mechanism for exhibition production and operation to adapt to evolving curatorial demands. Accordingly, this paper analyzes the collaborative relationships among digital technologies, public participation and cultural institutions, aiming to provide theoretical frameworks and methodological references for more open, collaborative and sustainable curatorial practice.

2.2. Theoretical Foundations of Digital Sharing-based Curation

In essence, digital sharing-based curation serves as a critical response to the spatial layouts, power structures and discursive mechanisms of traditional curatorial institutions. Its core lies not only in adopting digital technologies to renovate exhibition forms, but in restructuring the production relations and operational mechanisms of curation through open collaboration, resource sharing and multi-stakeholder participation. Accordingly, the openness, fluidity and decentralization embodied by digital sharing-based curation essentially echo Gilles Louis René Deleuze's theory of “nomadic space”. Highlighting a non-centralized, non-hierarchical and non-linear spatial structure, the theory provides an important theoretical reference for interpreting the organizational features of digital sharing-based curation, including dynamic generation, flexible boundaries and decentralized subjects.

2.2.1. Nomadic Space

The concept of “nomadic space” [9], proposed by French postmodern philosopher Gilles Deleuze, challenges traditional spatial structures built on centrality, order and

hierarchy. The term “nomadic” does not merely refer to the unsettled lifestyle of nomadic peoples, but further denotes a non-centralized, non-hierarchical and de-structured mode of thinking and spatial form. It emphasizes the fluidity, openness and generative nature of space, seeking to break free from the hierarchical order defined by fixed boundaries and a single center.

In this sense, an exhibition is no longer merely a container for art display, but a dynamic process co-created by bodies, spaces, media and participants. Accordingly, exhibition venues have evolved from static viewing sites into dynamic spaces for practice. *Cities on the Move* (Figure 2-2), co-curated by Hou Hanru and Hans Ulrich Obrist, is a typical case. This touring exhibition was presented across multiple cities and abandoned the conventional “white cube” exhibition model. It turned the exhibition into a decentralized and open field, and reshaped the relationship among space, physical experience and viewing perception against the backdrop of contemporary cities and global mobility.

Combined with the research on digital sharing-based curation in this paper, exhibitions no longer rely entirely on physical spaces such as traditional art galleries and museums. Instead, they can be staged through multiple venues, including digital platforms, online media, community sites, and urban spaces. In this context, nomadic space signifies not only the diversity of exhibition forms but also the redistribution of curatorial power, cultural resources, and public participation modes. Exhibitions can be embedded in communities, cities and digital networks, which turns the public from passive viewers into participants and co-producers, thereby facilitating the integration of nomadic thinking and the mechanism of digital sharing-based curation.



Figure 2-2. *Cities on the Move*, 1997

2.2.2. Actor-Network Theory

“Actor”, “network” and “translation” constitute the three core concepts of Actor-Network Theory proposed by Latour. This theory holds that society is not shaped by single agents or stable structures, but a heterogeneous network formed through continuous connection, negotiation and translation between human and non-human actors. Each actor functions as a node within the network, and drives the formation, expansion and restructuring of the network through interactions with other actors. Therefore, an actor-network is not a static framework, but a dynamic process in which heterogeneous actors constantly establish connections, expand the network and jointly address specific issues.

Launched in 2009 by the 9/11 Memorial & Museum in the United States, the public-participatory digital archive project “Make History” allowed users to upload images, relics, artworks, records of spatial changes and personal memories related to the September 11 attacks via its official website.

Users could not only post photos of relevant sites, but also share their personal experiences and stories about the incident. Subsequently, the memorial integrated these materials into Google Maps to build a collective atlas of memories concerning the incident. As a distributed initiative, it provided an open narrative framework, and its content was continuously enriched through ongoing contributions, uploads and sharing by the public.

Based on the discussion on digital sharing-based curation in this paper, the construction of open technological platforms transforms the public from mere spectators in traditional exhibitions into participating nodes within the curatorial network. Heterogeneous actors including the public, curators, artists, technical platforms and media are interconnected in this network. Jointly driven by information exchange and collective intelligence, they jointly form a dynamic system for the creation and dissemination of exhibitions. This theory lays a solid foundation for the subsequent analysis of paradigms and application modes of digital sharing-based curation.

3. Organizational Framework and Approaches of Digital Sharing-based Curation

This chapter centers on the organizational framework of technology-enabled co-curation mechanisms in the digital era, putting forward three core approaches, namely system openness, knowledge sharing and self-organization, to address the emerging curation mechanisms in the current context.

3.1. System Openness

Traditional exhibitions generally follow a linear workflow: concept formulation, exhibit selection, exhibition arrangement, on-site experience and exhibition dismantling. Public participation mostly concentrates on the on-site experience. Visitors engage with the exhibition through artwork interaction, arrangement of experience areas, and workshops to boost the interactivity and appeal of events. However, there are notable drawbacks. The public merely experience exhibitions within the frameworks predefined by curators and artists, without truly participating in the exhibition creation process or building a relationship of co-creation, sharing and coexistence with it. Essentially, it is still a top-down mode of discourse dissemination led by curators and cultural institutions. By contrast, the exhibition *Curator for a Day* (Figure 3-1) launched by the Netherlands Media Art Institute introduced public co-creation and participation into the “exhibit selection section” for online video works from the institute's collection. Another typical case is the online curation project *Plan at No.18 Liangdaoshan: Everyone is a Curator* (Figure 3-2) launched by the Hangzhou Museum in 2021. Supported by an interactive mobile application, the project allows visitors to create personalized exhibitions based on their own interests and perspectives. Curators foster the publicity of exhibitions via open curation, turning both media and themselves into creators of contextual frameworks. Within this mechanism, curators are no longer sole decision-makers of exhibition content, but act as system administrators and tool providers. They offer methodologies and channels for public participation in curation, thereby unlocking diverse possibilities for exhibition development.



Figure 3-1. *Curator for a Day*, 2019



Figure 3-2. Plan at No.18 Liangdaoshan: Everyone is a Curator, 2021

3.2. Knowledge Sharing

“Knowledge sharing” originated from the open-source movement in the 1980s. Its core is not the one-way transfer of knowledge from one party to another, but a continuous process of interaction, negotiation and reconstruction among knowledge providers, recipients and the relevant knowledge system [10]. Anyone can join the knowledge community by abiding by the principles of openness and sharing. For instance, allowing users to browse, create and edit entries, Wikipedia has evolved into a free global online encyclopedia thanks to widespread public participation. The U.S. National Archives and Records Administration put forward the concept of “Citizen Archivist”, referring to non-professionals from all walks of life who participate in archive arrangement and knowledge production. On dedicated platforms, the public can take part in crowdsourcing activities such as tagging, transcription, annotation and commenting [11], enriching archival materials with diverse knowledge, experiences and memories from different social groups. Evidently, knowledge sharing emphasizes extensive social engagement, active public participation and innovative collective wisdom, marked by openness, collaboration, co-construction and multi-party involvement. Relying on digital exhibition platforms, cultural institutions can disseminate digital resources including images and videos on a larger scale. Meanwhile, the public can contribute exhibition information and resources from diverse perspectives. The establishment

of shared knowledge archives strengthens the connection between cultural resources and the general public. This model devolves the authority over knowledge, integrates exhibitions into daily public and community life, amplifies the social attributes of curation, and fosters an innovative curatorial paradigm built on public collaboration.

3.3. Self-Organization

The theory of self-organization is a complex science theory established and developed since the late 1960s. Within a self-organizing system, construction and evolution proceed autonomously, transitioning from chaos to order, low to high organizational complexity, and simplicity to sophistication.

Node Reload (NODE stands for Networked Open Distributed Events) (Figure 3), organized by NODE.London in 2021, is a typical self-organized event. During the pandemic, the platform invited local residents in London to co-create and exhibit digital artworks, and mapped connections among individuals, projects and venues, forming a network panorama of media art across the city. Instead of focusing on curating exhibition content, the process centered on linking nodes and building collaborative networks. Through consensus-based decision-making, NODE.London gathered creative ideas, resources and participants, broke down institutional barriers and built an open self-organized space. This practice also embodies the characteristics of Deleuze’s nomadic space. Digital platforms connect diverse actors, empowering the public to regain their subject status through co-creation, sharing, joint construction and collaborative governance, and facilitating a shift of curatorial power from institutional dominance to bottom-up collaboration.

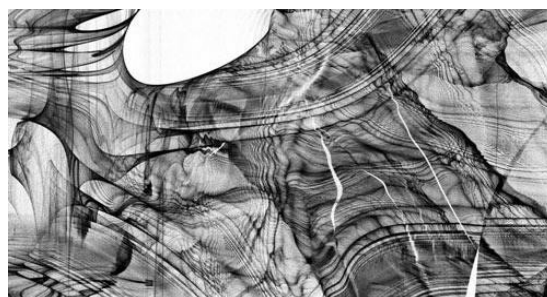


Figure 3-3. Node, London, 2021

4. Application Modes of Digital Sharing-based Curation

4.1. 4.1 Digitality of Curation

In the contemporary context, technology, characterized by dematerialization, decentralization and real-time interaction, challenges the traditional curatorial model centered on physical spaces and one-way presentation. In 2006, curator Christiane Paul [12] first introduced the concept of “open-source curation” into curatorial discourse, enabling curatorial practices to further draw on the collaborative logic and sharing mechanisms of open-source software. In 2016, digital curation researcher Magdalena Tyżlik-Carver [13] linked curatorial values amid the digital transformation to “post-human curation”, arguing that within the context of digital technologies, curation can be integrated with machine programming, cybernetics and systems thinking, thereby establishing new curatorial approaches and organizational models. For instance, in *The Open Source Architecture*

Manifesto during the 2012 Istanbul Biennial (Figure 4-1), Carlo Ratti adopted a basic open-source script to generate exhibition works in real time and invited audiences to participate in drafting the manifesto via online collaboration. An automated ink pen on site continuously wrote, erased and rewrote different versions on the wall, allowing the manifesto to be constantly revised, deleted and evolved in a dynamic state. By collaborating to participate in the reproduction of public knowledge, the public helped shape an open system functioning as continuous generation and iteration.

Within the museum system, Rapid Response Collecting offers innovative approaches empowered by digital technologies. The Victoria and Albert Museum (V&A Museum) in the UK proposes that when an object or event carries outstanding news value, social significance or design value, museums should promptly incorporate it into their collection and research systems. This has evolved into a new collecting strategy that responds to contemporary events. Such a mechanism allows museums to capture events related to design, technology and social issues more quickly. It breaks the limitation of delayed responses to contemporary issues inherent in traditional collecting frameworks, thus improving the acuity and vision of curatorial perspectives.

The above cases demonstrate that digital technologies connect diverse subjects, media, platforms and social relations to build open curatorial platforms, and further drive transformations in cultural production modes and organizational mechanisms. Therefore, as a foundation underpinning the organizational framework and methodological system of digital sharing-based curation, digitalization not only addresses the issues of publicity, openness and collaboration confronting contemporary curation, but also embeds itself into every link of curatorial work in a more systematic and intellectual manner.

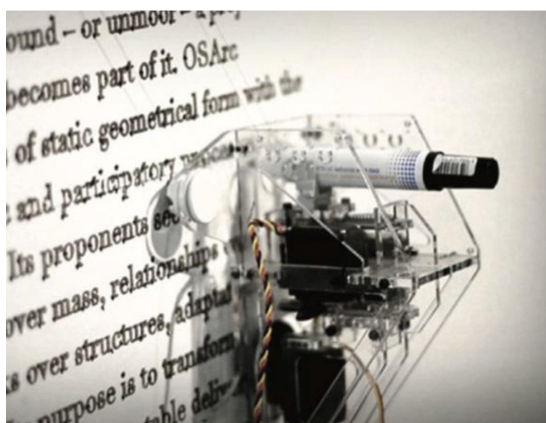


Figure 4-1. The Open-Source Architecture Manifesto, 2012

4.2. Collaborative Attributes of Curation

This section elaborates on the collaborative attributes of digital sharing-based curation from three progressively elevated dimensions: citizen co-creation, community co-creation and urban co-creation.

4.2.1. Citizen Co-Creation

Against the digital backdrop, the internet provides a virtual space for the public to share, exchange and co-develop information, and enables collective wisdom to be integrated into knowledge resources with public value. In urban heritage conservation practices across the Netherlands, relevant projects engage local residents in discussions on urban conservation and revitalization via online platforms. As daily

users of urban spaces, residents possess more tangible life experiences, local memories and knowledge than external experts. These projects focus on personal narratives shared by refugee communities on online platforms over the past four decades, and establish connections between the experiences of this specific group and urban heritage through digital storytelling. By linking individual memories, migration stories and urban spaces, the projects construct a networked structure of urban memory, allowing public experiences and diverse discourses to enter discussions on public affairs. Consequently, the public has become key participants in research, production, feedback and evaluation. It is evident that digital platforms not only facilitate information sharing, but also lay an institutional foundation for collaboration among the public, experts, institutions and communities, thereby helping foster a more open model based on co-creation, sharing and co-governance for exhibitions and public cultural practices [14].

4.2.2. Community Co-Creation

In the contemporary context, communities have long transcended physical geographical boundaries and gradually evolved into platform-based concepts built upon digital networks. Within virtual communities, people can autonomously gather with like-minded peers to engage in creation, discussion and collective action according to shared interests. The “Upcoming Community” is a research-oriented curatorial project centered on communitarianism. Adopting a platform-style environment and organizational model, it connects diverse social resources and explores how communities are restructured and regenerated within contemporary social relations [15]. In 2021, social enterprise BottleDream launched a “Live-stream Curation” program (Figure 4-2). In the relaxed atmosphere of live chat sessions, it discusses serious public issues such as climate change and carbon neutrality, seeking to penetrate people’s daily lives via online platforms and respond to grand social narratives in a more public-friendly and participatory manner. In both cases, community co-creation takes shared topics as the bond to build open actor communities based on Actor-Network Theory. Enabled by online platforms, stakeholders of varied identities and social backgrounds come together regardless of temporal and spatial constraints, and jointly drive the development of exhibitions and public cultural practices through knowledge sharing, information exchange and collaborative action,



Figure 4-2. Live-stream Curation, 2021

4.2.3. Urban Co-Creation

From an urban perspective, co-creative curation focuses on how to effectively engage with real social events and public issues. In 2023, the Bi-City Biennale of Urbanism\Architecture (Shenzhen · Hong Kong) (Figure 4-3) set its venues within urban villages. Adopting urban curation approaches, it integrated exhibitions, artistic performances and public art installations into the authentic urban fabric.

During the preparation phase, the project followed multiple mechanisms including open calls and the “Symbiosis Lab” to encourage the public to discuss living experiences, spatial demands and community concerns. Research and practical plans were formulated through open deliberation. Throughout the exhibition, the curatorial team employed fieldwork, interviews and on-site observations to translate the daily life, spatial relations and social structures of urban villages into curatorial content. Its co-creation mechanism is not merely about placing artworks in urban spaces. Instead, via digital networks and public participation platforms, it incorporates the field quality and evolving process of urban events into exhibition production. Accordingly, the exhibition evolves from a static outcome into a dynamic scene jointly constructed by curators, artists, audiences, residents and other urban participants. Thus, the urban space becomes an open curatorial system.



Figure 4-3. UABB, 2023

4.2.4. Summary

Overall, centering on the two core attributes — digitality and collaboration — of sharing-based curatorial mechanisms in the digital era, this chapter explores how open and participatory exhibitions connect citizens, communities and urban spaces through digital technologies, and establishes a sharing-based curatorial framework featured by open systems, knowledge sharing and self-organization. Based on the analysis from three dimensions of citizen co-creation, community co-creation and urban co-creation, this study further redefines the relationships among venues, exhibitions and the public, making public spaces become sites for the generation and experimentation of curatorial practices, which offers references for the construction of innovative curatorial mechanisms.

5. Conclusion

Against the backdrop of curatorial transformation in the digital information age, this paper takes nomadic space theory and Actor-Network Theory as its theoretical foundation, and introduces public co-creation and co-construction mechanisms into the whole process of curatorial practice, so as to construct an innovative curatorial mechanism. In this

framework, the public are no longer mere exhibition audiences, but producers, participants, and communicators who continuously engage in curatorial practice through technological platforms. This paper conducts a paradigm study from three dimensions including system openness, knowledge sharing and self-organization. It responds to the core questions of how contemporary curatorial mechanisms convert digital technologies into open platforms, enabling the public to participate in curatorial practices in diverse ways and contexts, as well as how to promote the in-depth integration of cultural resources and the public with the help of digitalization, thus embrace more possibilities for future curation with an open and uncertain attitude.

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