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6S Sketch Groups Workshop 2 - June 2022 - Sharing STS data

This workshop will prompt your thinking about data possibilities for your research – what you can borrow, need to collect, and can share with others. "Data" is material you could draw on to build an argument/narrative about your topic: participant-observation at x place; interviews with y and z; policy docs about t; archival materials available at c; etc. We will work towards identifying datasets you can build that would power your own research but also that you can give back to an STS research commons to nourish collaborative labor. This exercise also prompts thinking about the multifaceted politics of such a data sharing exercise.

As you work on this sketch, begin to imagine what STS can become as data sharing becomes more common and supported. Consider, for example, the initiative *Engaging Science, Technology and Society* (ESTS) journal is taking to encourage authors to link out from their journal articles to publicly accessible source and supplemental data [links forthcoming].

Homework Assignment #1: Complete the following table, describing the kinds of data you anticipate producing and how you will preserve and access them.

Indexing Data Types				
Method, activities	**Data type** [pdfs? mp4s?, jpegs? tabular?]	**Preservation** [Where will this data live?]	**Access & security concerns** [Who should and shouldn't see?]	**Discoverability** [How should and could this data be made discoverable?]
Participant observation of performances and performative spaces, Interviews, Document analysis, Theater and dance devising, story circles	Paper materials collected at performative spaces (programs, guides, maps), for example from museum exhibits or theater plays or dances; Mp3s of recorded interviews; physical journal entries of field notes during participant observation; shared Word docs of scripts from group	In folders on my computer and in a physical bin where I keep physical materials	Collaborators should see but not the public because names of interviewees should remain anonymous?.	Performances and performative spaces leave traces. I could archive these traces on a website (like my blog) or link them out of a publication. Not sure who would want my box of papers. What about interview recordings? Do they get made anonymous and then put in a research archive somewhere?

	devised plays or story circles, video recordings (mp4? .mov?) of performances, jpeg images of artifacts in the field (works of art, vistas, action shots of cultural activities)			

Homework Assignment #2: Data Availability Statement
Choose one of the data you identified above and draft a hypothetical data availability statement using the instructions (taken from ESTS site) [here](#).

The data availability statement should include:

- A brief summary of the materials that have been provided as source data;
  - Scripts, recordings of performances, digital photo albums, scans of paper materials to be shared with a digital archive or put on a blog.

- Why do you consider this source data to be a valuable contribution to the field of STS? Why did you choose to include this particular data/dataset/evidence/instrumentation?
  - Art/ifacts to be re-analyzed in the future that can be used to make more art/ifacts.

- Who do you think might be interested in this data? Who should ideally be engaging with this data? Are there any productive lines of inquiry that you might suggest others take?
  - Other art-scientists, artists, citizen scientists, scholars who want to continue on with this line of research/inquiry. 3/11 digital archives already exist and I can contribute to them.

- A brief summary of any materials that have not been shared (what additional materials have you decided not to share for any variety of reasons, e.g. legal; ethical; technical; time limitations; etc.?).
  - Any interview materials I have not received permission to share.

- A brief outline of the histories/contexts that created this data (personal, institutional, national, ecological, etc.) We invite you to describe the (historical) conditions necessary for the data to be made.

- ○ This reminds me of the artist's statement, in which the artist describes how they came to create the piece. I would state that I was in Japan during the 3/11 triple disaster and have been tied to it ever since, returning to the country multiple times, drawing ever closer to the disaster site, collecting as many materials as I could along the way. This has been made possible by my ability to travel to the country, but which due to COVID restrictions has put this process on pause until Japan re-opens to international travelers.

Homework Assignment #3: Curating Borrowed Data

Curating Borrowed Data	
In this sketch, identify and describe already-existing data collections that you can draw into your research.	
https://disaster-sts-network.org/content/archiving-anthropocene-2021/essay	2021 course, Archiving for the Anthropocene, had a section on "Radiation Governance" and at least one class period dedicated to Fukushima. Tim (Tim Schütz, (tschuetz@uci.edu) PhD Researcher, Anthropology, University of California, Irvine) was the instructor. I have a meeting with hima and Kim in December, will ask him about the convergence of Anthropocene and radiation governance project. Tim and Kim are both members of the radiation governance group.
https://jdarchive.org/en	Harvard's Japan Disaster Digital Archive, which I found the link for on DSTS Network's radiation governance group page

https://networks.h-net.org/node/20904/discussions/7492164/voices-tohoku-oral-narrative-archive-%E6%9D%B1%E5%8C%97%E3%81%8B%E3%82%89%E3%81%AE%E5%A3%B0	Voices from Tohoku Fukushima archives PI: David Slater Sophia University in Tokyo. Has a few articles out of this project. No longer collecting oral histories b/c they don't have money