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NEW MEDIA AS A SPACE FOR MEMORY-MAKING IN THE CONTEXT OF VISUAL REPRESENTATIONS OF SOCIO-POLITICAL EVENTS

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MASTER'S THESIS

İSTANBUL, JANUARY, 2018

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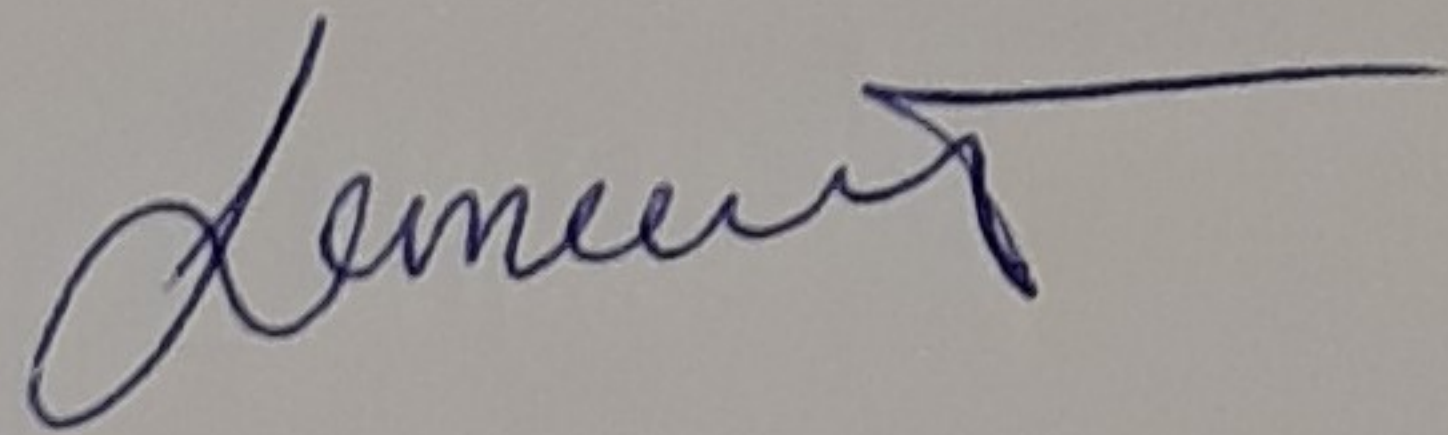
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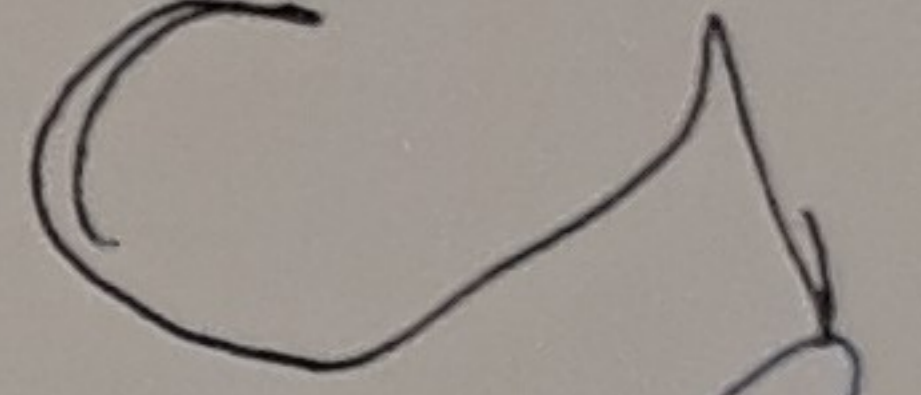
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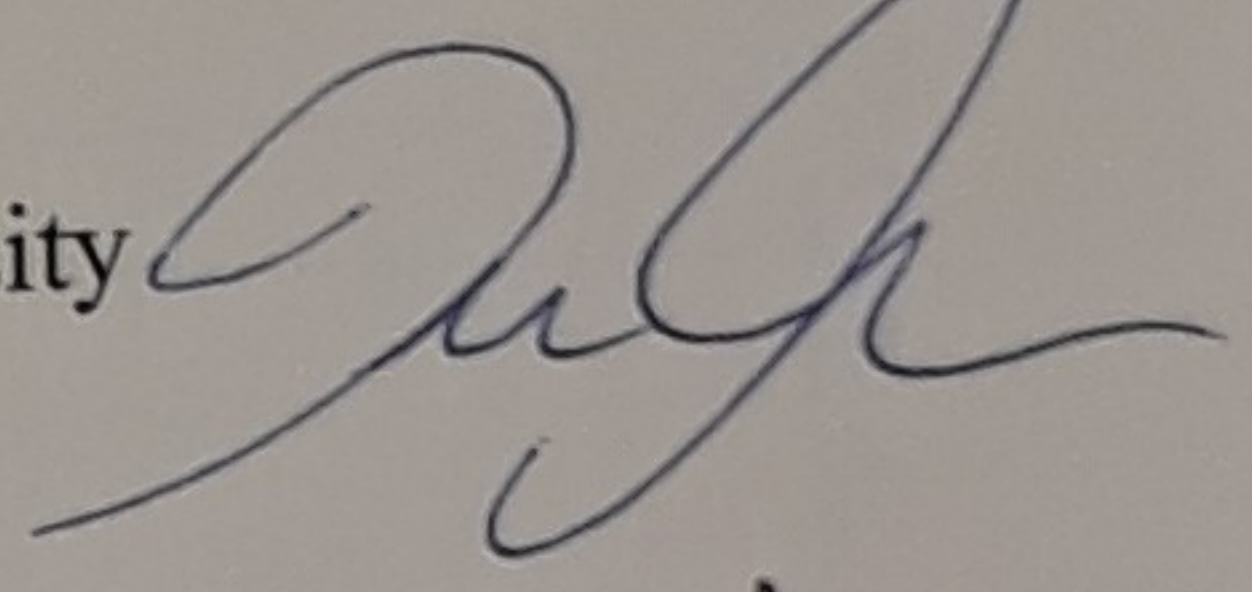
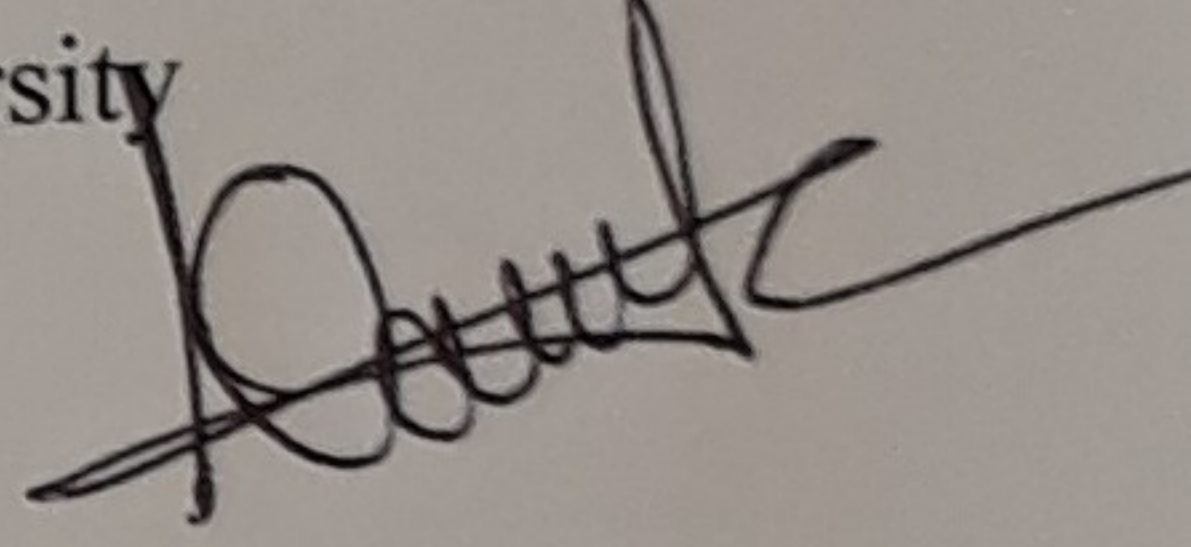Assoc. Prof. Dr. Çiğdem BOZDAĞ (Advisor) Kadir Has University

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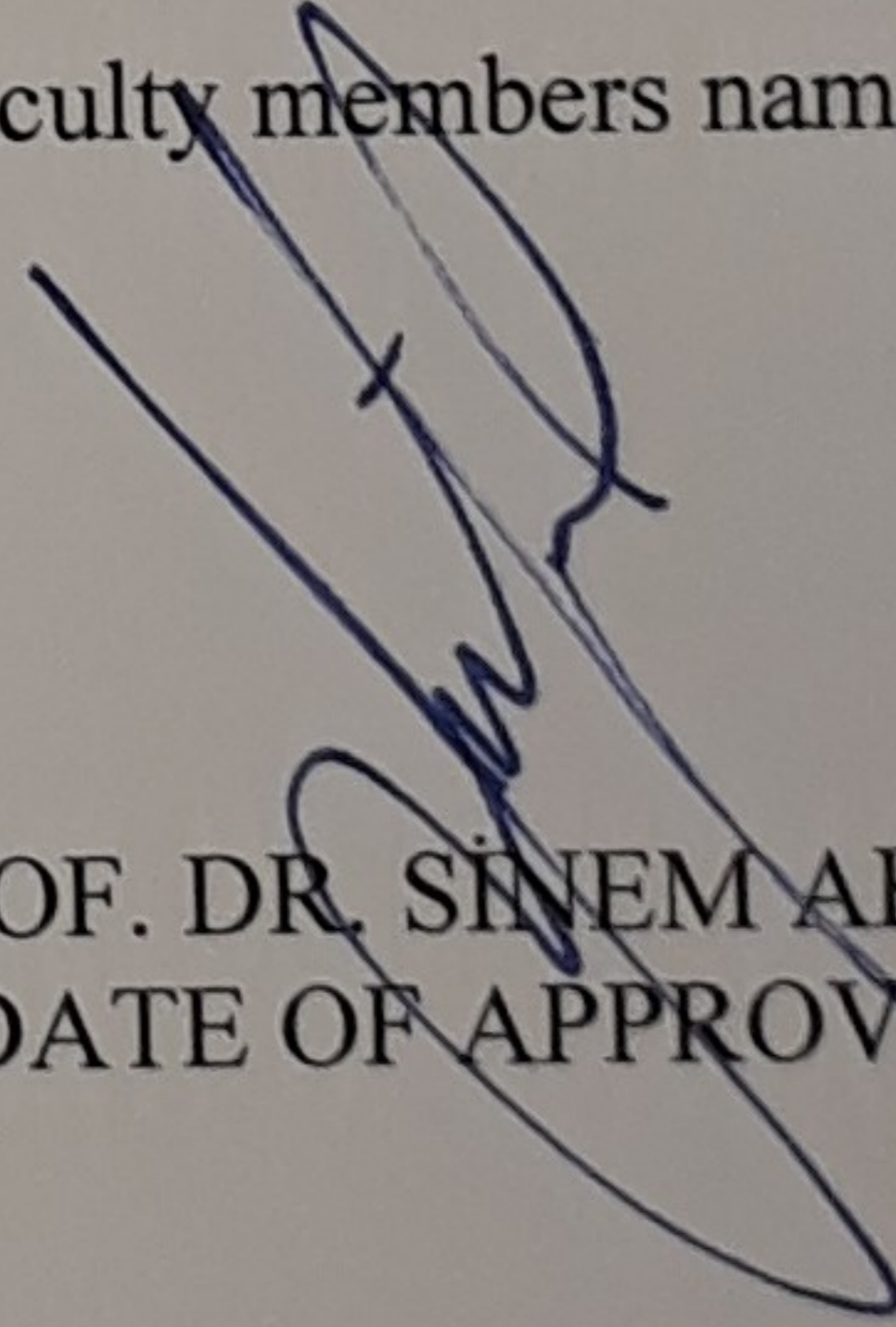
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ABSTRACT

CEBECİ, GAMZE. *NEW MEDIA AS A SPACE FOR MEMORY-MAKING IN THE CONTEXT OF VISUAL REPRESENTATIONS OF SOCIO-POLITICAL EVENTS*, MASTER'S THESIS, İstanbul, 2018.

This thesis aims to discuss how narratives of socio-political events are represented through new media and attempts to reveal the effects of this usage in construction of memory. Three cases, namely Map of Women Patrons' Structures in Ottoman Istanbul, Networks of Dispossession and projects of Hafıza Merkezi, were analyzed and expert interviews were made with the project coordinators. As a result of the analysis and after theoretical explanations that were applied to account for it, the role of new media in memory-making was underlined for its capacity to preserve and represent information as well as generate knowledge and provide access to it. It can be concluded that this study is a particular case of a broader phenomenon; it is only limited to the cases, however, by revealing the research processes and evaluation of finished products of the cases, it is believed that the inferences may lead to further studies that could deepen the analysis.

Keywords: new media, memory

ÖZET

CEBECİ, GAMZE. *SOSYO-POLİTİK OLAYLARIN GÖRSEL TEMSİLİYETİ BAĞLAMINDA BİR HAFIZA İNŞASI ALANI OLARAK YENİ MEDYA*, YÜKSEK LİSANS TEZİ, İstanbul, 2018.

Bu tez sosyo-politik olayların yeni medya aracılığıyla temsiliyetini tartışarak yeni medya kullanımının hafıza çalışmaları açısından etkilerini ortaya çıkarmayı amaçlamaktadır. Bu doğrultuda, *Osmanlı İstanbul'unda Kadın Bani Yapıları Haritası*, Mülksüzleştirme Ağları ve Hafıza Merkezi'nin çalışmaları üzerinden vaka analizi yapılmış; proje yürütücüleri ile uzman görüşmeleri gerçekleştirilmiştir. Bu analizin ve literatür taramasının sonucu olarak, yeni medyanın hafıza inşasındaki rolü belirli kavramlar çerçevesinde değerlendirilmiş; buna göre, içeriğin korunması ve temsiliyeti ile bilgi üretimi ve erişilebilirlik açısından potansiyelinin altı çizilmiştir. Seçili vakalar üzerinden elde edilen verilerle sınırlı tutulmuş olan bu çalışmanın, projelerin araştırma süreçleri ile sonuçlarının değerlendirilmesi neticesinde yeni medyanın hafıza inşası ile ilişkisi üzerine vurgulanan çıkarımların derinleştirilebileceği yeni araştırmaları destekler nitelikte olması amaçlanmıştır.

Anahtar Sözcükler: yeni medya, hafıza

ACKNOWLEDGEMENT

INTRODUCTION

Over the past decades, researches on the relationship between memory and media studies has accelerated as interdisciplinary approaches to the concept of memory emerged including various fields like art, sociology and psychology. The desire to represent the past has become more visible with modernisation (Huyssen, 1995). This phenomenon of addressing the past has being realized through new media which also offers new perceptions of time and space. As Assman (2011) stated, we cannot remember or forget without technology since it is often more functional to use our technological devices to record what we need to remember; delete what we need to forget. This urge to remember and recent changes in the practices of related behaviours such as archiving and representation of the past events comes with broader social implications with regard to the role of new media in memory-making. Assman (2011) indicates that this process can be described as a cultural revolution that is equivalent to the invention of printing press and even of the writing itself. Asserting this recent stimulation of interest in memory-making as "memory boom", Huyssen (1995) also highlights the role of new media by stating that one cannot discuss any kind of memory (personal, public or generational memory) separate from the enormous influence of the new media as the carrier of all forms of it.

In this thesis, memory is discussed in terms of reconceptualizations of Halbwachs' definition of the term by Assman, Garde-Hansen, Hoskins and Huyssen. Halbwachs, by adopting Durkheim's argument on social origin of thought, approaches memory as a concept dependent on social conditions. He defines the act of remembering as a collective activity by bringing the concept within social frames. His conceptualisation of collective memory is further elaborated by scholars who are taking into account the factors new technologies has brought in. Considering this new environment where process and time-space independence gain importance, this relationship is redefined by highlighting the role of memory-making which puts forward continuity (Erlly and Nünning, 2008). Thereby, the concept of memory-making will be discussed when elaborating the possibilities of new media usage in representing socio-political events which have effects on both social and political levels. These narratives, especially when

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constructed bottom up, have an urge to create alternative memory-makings. Thus, every possible opportunity new media has to offer matters a lot.

Significance of the Research

The study aims to examine the relationship between new media and memory in terms of representation and conservation of content. The role of digitalisation which offers new ways of preserving and representing data, knowledge and material archive will be emphasised for its function in this sense. The study attempts to highlight this aspect of new media as beyond its practical characteristics by interpreting on the reasons and objectives of the usage of these tools in various social contexts. In this way, it seeks to contribute to the discussion of new media as a space of memory by focusing on the possibilities and restrictions of new media usage in representing data and information in the context of socio-political fields. The thesis mainly focuses on how narratives of socio-political events are represented through new media and attempts to reveal the effects of this usage in construction of memory.

Research Question

This thesis aims to investigate the question: How do new media contribute to memory-making in the context of socio-political events? In the highlights of theoretical discussions, the study also intends to explore the following question: How does the visual representation of socio-political events effect the role of new media as a space of memory?

In order to examine the relationship between new media and memory, Assman's (2011) and Halbwachs' (1992) conceptualisations of memory are applied along with Garde-Hansen's (2011) contributions to the concept with regard to new media in Chapter two. The issue is further elaborated and specified with recent discussions and critics on the field. With regard to the part of discussion where visual representation of data and knowledge discussed, Drucker's (2017) evaluations on the concept are used along with Peuquet's (2002) arguments on the concepts of representation and space as well as recent works by other scholars. The research method were specified and the objectives that the author sought to achive through qualitative research and expert interviews were

discussed in Chapter three. As an important part of the study, the limitations were also stated in this section, before the analysis. In Chapter four, the cases were reviewed and analysed in the highlights of the online interviews. The findings of the study were elaborated in the Discussion part.

The cases reviewed in this thesis are visual representations of researches including maps, infographics and databases. In order to present a more complete picture of the subject matter, the function of the medium employed in the projects will be discussed in terms of representation and knowledge generation in order to analyse the effect of new media usage. For that purpose, the cases were selected from humanistic fields where qualitative judgement and inference take priority over sole presentations of facts (Drucker, 2017). The researchers of the projects as experts of the subject matter were asked to comment on the role of the related medium in this sense. In order to obtain a deeper understanding about the peculiarity of the projects in question, the role and relationship between archiving, visualisation and representation of data were discussed in each case. In the analysis, possibilities and restrictions of new media usage were specified for their prominent role in relationship between memory and new media.

In order to evaluate and question the contributions of the new media in memory-making, Map of Women Patrons' Structures in Ottoman Istanbul, Networks of Dispossession and projects of Hafıza Merkezi were analyzed. Therefore, employment of new media tools in representing archival content and data will able to be discussed. Through these cases, it was possible to examine the role of new media in terms of memory-making from various perspectives. The projects of Hafıza Merkezi enabled the author to approach the subject from the point of memorialization processes and consider possibilities and restrictions of representing the content through new media with regard to memory-making; reviewing the research and installation process of the Map of Women Patrons' Structures in Ottoman Istanbul extended these considerations by offering a ground for discussing mapping as an interface where archival content and spatial information coincide; and Networks of Dispossession allowed the author to deepen the analysis by looking at visual representations of relational data with regard to collective memory-making. It was essential to employ a general perspective to the

subject matter with an inclusive selection of cases and focus on the critical concepts aforementioned. The analysis was supported by the insights and datas obtained about the cases. The thesis attempts to discuss the possibilities and restrictions of new media usage in the cases and understand the role of these factors in considering new media as a space of memory. In this way, it seeks to contribute to the ongoing arguments about the subject matter and is only limited to the research processes and evaluation of finished products of these cases.

CHAPTER 1
LITERATURE REVIEW

1.1. NEW MEDIA AND VISUAL FORMS OF KNOWLEDGE

Technological advantages provided by new media triggered the construction of a new environment where information can be accessed vastly and fast far more than anytime in history of communication. The emergence of digital technologies and speed and mobility that came along with this process has generated a new phase of temporality which necessitates to study new media with regards to the concepts archiving, memory and forgetting (İnce, 2014). In addition, new media which comprises new communication characteristics like interactivity has also being discussed in terms of its role in memory-making; engagement of users as active content creators, so called prosumers, is considered as a defining feature of this phenomenon. Critical role of prosumers paved the way for considering the internet as a massive, unorganised archive full of images (Ernst, 2013) which is favored as the preferable way to get information in the digital era. Although there are still significant amount of people who cannot access internet connection; and digital literacy still stands as one of the biggest challenges we face, the effects of digitalisation and new media cannot be ignored. (İnce, 2014). The future of new media are being discussed for its social consequences since it challenged how we used to communicate, interact, even perceive concepts we learn; and already changed most of them dramatically. One of the most remarkable features of network society can be roughly defined with this transition. This new environment, namely new media, unifying all these digital media also transformed space and time dimensions (Castells, 2000). This transformation of space and time experiences stands as a pillar for further conceptualisations of new media and its social effects such as archiving information, representing content in new ways and perceiving medium as beyond its initial purpose, especially in terms of spatial dimensions. As for representation, the use of images has impact as much as language in creating meaning about the world around us. Representation is a process through which we construct the world around us, and make meaning from it (Catwright and Sturken, 2009). Thereby, a significant unit of the analysis is based on the discussion around representational features of new media which often take a form of visuality.

While entities, attribute, and relationships seem to provide a useful classification of stored empirical facts about the perceived world, it is obvious that the form of human knowledge is far more complex. In this regard, visual representation should be emphasised for its capability that cannot be attained in linguistic forms. They make spatial relations meaningful (Drucker, 2017) and the power of a visual representation derives from arrangement of elements and implicitness of the interrelationships inherit in it. Thus, a data visualisation, an interface or map should be considered in terms of its representational capacity which will be discussed in the following section with its relation to memory-making.

1.1.1. Visual Representations and Memory

Taking various forms and scales, graphic knowledge and language can be considered as two essential means of conveying information between individuals (Drucker, 2017). Visual forms of information such as maps, infographics, interfaces and databases thus stands as a primary means of communication as important as language itself. These visual representations have their own way of conveying information, generate knowledge and construct memory. Among them, mapping is one of the most common and relatively comprehensive forms with its own set of language comprised of layers, points, lines and marks which brings further discussions as it will be addressed in this chapter also in this sense (Peuquet, 2002).

In order to examine the role of mapping in storing and representing information, a brief explanation about the nature of the process of data gathering in mapping with regard to its role in representation and knowledge generation should be made. Spatial representations are mostly created in the forms of maps which are generated via geographic information systems (GIS) of which scholars highlight its problematic aspects when discussing the nature and future of preserving content and knowledge construction as much as the novelties and promises it has in parallel with the growing influence of new media. In considering representational aspect of geographic information systems applied for mappings, Peuquet (2002) underlines two significant issues: One deals with the possibilities and problems with presenting large amount of

data, when available, in a coherent and accurate manner; the other issue is about how to represent these visual representations, be it a database or an infographic, to the user in an "intuitive" way as much as possible (2002). First part of the problematization also involves questions of employability of the preserved content in various other contexts.

The fact that mapping is one the most common and certainly one of the oldest visual forms for representing information demands a distinctive examination of its own capabilities in terms of learning through this form and its role as a knowledge generator to begin with. Taking various forms including network maps, treemaps, interactive maps and such, mapping, with all the lines, surfaces, points it built upon poses a real challenge when considering its representational effectiveness. All these elements seems to have the capacity to underscore a some sort of universality since certain types of symbols transcends cultures in which we could find similar attributes to commonly used elements like defining directions as north, east, west and south. A coherence should be in place between the map compiler and the map reader for the intended message to be received accurately (Peuquet, 2002). This could also be thought as it should have the capacity to replace language somehow. Apart from the complexity it poses -which will be discussed further in this chapter- as a consequence of this very feature, maps in nature have the potential to be subjective in many cases as it involves almost abstract elements like colors, highlights etc. that may raise various different meanings to different readers. Therefore, it should be noted that although mappings, geographical and spatial visual forms relies upon commonly agreed set of mathematical rules, they are images and open to assumptions made for any other visual object. However, the process of knowledge construction about the world around us is supposedly similar for everyone and is independent of environmental effects. Therefore, a potential attempt to search for an ideal commonality would also not be independent from the fact that individuals often come to build innate formations of what they perceive around them.

With regard to investigation of representational possibilities and restrictions of visual forms, Cassirer's (2002) interpretation of knowledge generation is considered useful as he underlines that it is through symbols we are able to construct a coherent correlation between reality outside and a generated version of it; symbolic elements which are

designed within the framework of space, time and casuality serve to integrate one another and allows us to translate innate information aforementioned into meanings. For him, "each act of knowing is built upon *all knowing* that has gone on before, on both cultural and individual levels. As such, the collective knowledge of culture, including science, is highly intertwined with individual knowledge" (2002).

As mentioned above, mapping and visual representations of geography is commonly and mostly used in urban studies. From the earliest, these products have been related to navigational use and naturally a significant element of these representations is landmarks which are considered as the most important organising element of spatial representations apparently. For example, city hall is widely known and accepted as a locational reference in city maps. It ensures that remaining points in the map are remembered as its position to itself such as behind the city hall, far from the city hall etc. That is to say that "communication of knowledge of information about the world requires shared representational models with agreed-upon rules" (Peuquet, 2002, p. 66).

Knowledge construction derives upon and is strongly tied to accumulated knowledge about general world view and experiences as much as it is about outside inputs. Since we cannot exactly remember every individual experience as occurred and what we obtained as information all the time, we are depended to these knowledge structures which enables us to recall the essential information from past experiences. Peuquet (2002), therefore, concludes that the *form* in which our spatial knowledge is stored is more important than *what* is stored. Downs (1985), on the other hand states that knowledge has no form and only for purposes of communication and information sharing it takes an explicit form. Puequet, by naming images, graphics, maps and diagrams as few of the many forms of external knowledge, concludes that there must be a clear distinction between external and internal forms. He goes on to say that we have similar imagery for specific words and rules –such as in the case of music- and then groups them to call sensory sensations of which he takes to explain Tulving's conceptualisation of memory in terms of how we obtain and store information.

Tulving (1972) makes a distinction between episodic and semantic memory: episodic memory means received and stored information about specific events while the latter indicates a kind of memory which deals with organized knowledge, individuals' own construction of knowledge about concepts as opposed to episodic memory which is based on remembered experience. Semantic memory is not related to specific groups of events but "universal principles":

> Information in episodic memory is recorded directly from perception and is suspectible to forgetting. Semantic memory, although it can be recorded directly (by, say, reading a textbook), is often derived through a combination of perception and thought. Through the learning process, certain events and episodes become associated with concepts in semantic memory as examples. It therefore seems reasonable to view our cognitive representation of geographic space as having both semantic and episodic elements (Garling, 1985). Reading or talking about a neighborhood in our hometown, or about some other familiar city, may prompt visual memories of a restaurant we visited there. Thus, events and episodes remembered as sensory sensations are also a component of "higher-level" knowledge. (Peuquet, 2002, p. 62)

We are surrounded by images and visuals in many forms. From the very beginning of our learning experience, we tend to identify and group every observable thing in our environment and build a semantic memory (Peuquet, 2002). Underlying the significance of this accumulative learning process, or "the construction of a knowledge structure" on any form like a map or database, Peuquet (2002) suggests that ontological elements should also be identified as basics. This process involves our understanding of patterns and rules, namely schemes; and also knowledge about specific objects: categories. As with the increase of growing knowledge; further identifications, groupings and categorisations arise and therefore a hierarchy of categories emerges. Although this facilitates efficiency of storing information, Puequet (2002) argues that category structures do not always have the accuracy and may lead to mistakes in judgements. Thus, any kind of category system is not independent from subjective judgement at different levels.

In attempt to reveal the humanistic forms of knowledge production of visual representations, Drucker (2017) examines possibilities of visuality to produce and encode knowledge as interpretation. She discusses various forms of visuality while underlining further potentials of new media environments as also becoming a space for qualitative narratives. Interfaces of such databases stands as a good example that

encompasses various forms of visual representations including timelines, infographics and such. Web environments do not not only make use of such interactive and dynamic graphics but also create spaces in which editing techniques used in narrative come into play. Web environments force cognitive processing across disparate and often unconnected areas of experience and representation (2017). An interface of a database, for instance, is a mediating structure that supports certain behaviours and tasks. It is a space between user and procedures that happen according to complicated rules which also indicates that it also "disciplines, constraints and determines what can be done in any digital environment" (Drucker, 2017, p. 60). Apart from that it is also a symbolic entity in the sense that the user constitute herself through the experience of its particular components and practices. "Interface is 'what we read' and 'how we read' combined through engagement, it is a provocation to cognitive experience, but it is also an enunciative apparatus" (Drucker, 2017, p. 62).

Map, as mentioned before, is also more than a final representation of the results in a digital environment. Similarly, the user has become much more than a passive receiver. Maps have become an intermediary representation as part of a highly interactive user interface. Peuquet (2001) states that new displays are considered as user-generated representations that intermediates between the human mental representation and and the computer database representation and is at the same time a representation of information that in its own right directly aids the thinking process. This clarification supports Drucker's (2017) emphasis on the representations that are knowledge generators and capable of creating new information through their use. "Knowledge generators have a dynamic, open-ended relation to what they can provoke" (Drucker, 2017, p. 12). Thus, visual representations projected through new media environments are not sole 'representations' of information but always function as knowledge generator in its own right.

1.2. MEMORY-MAKING IN THE DIGITAL AGE
New media is considered as "a combination of online and offline media, such as the internet, personal computers, tablets, smart-phones and e-readers. They are a combination of transmission links and artificial memories (filled with text, data, images

and/or sounds) that can also be installed in separate devices" (Dijck, 2012, p. 5). The scope of new media's influence fuelled by this feature along with its inclusive aspect paves the way to consider its effects in various social contexts at different levels. Constant information load to internet; changing behaviours of learning; opportunities provided by big data, etc. all has an influence on the question of considering new media as a big, massive archive; a space of memory with its offerings to process information or data.

The advancement of the effects of new media and growing influence of digitalisation coincides with the recent upsurge of memory. It is now easier to access to official records of history which in turn enables researchers to readdress memories of once repressed communities and share them to public. The growth of heritage museums and digitalised archives that can be reached online from everywhere is also considered in the context of this interacting relationship between memory making and new media. Garde-Hansen (2012) underlines this position by explaining the reasons of why the concept of memory is attractive to media researchers; and she begins with highlighting its role as an interdisciplinary field: "For example, a range of humanities subjects address the role of archiving in the twenty first century and the dynamic of digitalisation" (2012, p. 16).

Pierre Nora (2006) emphasizes this issue when he attempts to clarify the dynamics of memory-making. He underlines the archival nature of memory, a drive not to forget and not to be forgotten, therefore to store all the information both on public and individual level. This elaboration directs our thinking towards recent efforts in archiving and opening digital archives to public by institutions as well as the growing interest to record and share of the content at individual level. His second explanation on this part of the analysis supports the idea of new media as a space of memory even further. Memory places, Nora (2006) argues can be any significant entity, be it material or not, which encourages to consider new media in this context at the end of the day.

Huyssen (1995) also agrees these assessments by stating that the growing interest in memory-making is related to a bigger phenomenon, namely modernism by which

modern individual is also tested with the fear of being forgotten. Garde-Hansen (2012) explains this anxiety as follows:

> Digital memories are archived in virtual spaces as digital photographs, memorial websites, digital shrines, online museums, alumni websites, broadcasters' online archives, fan sites, online video archives and more. Keeping track, recording, retrieving, stockpiling, archiving, backingup and saving are deferring one of our greatest fears of this century: information loss. (Garde-Hansen, 2011, p. 71)

Whatever the reasons are, this process has led new media to be considered as space for memory construction; if not intended so, a source of knowledge where stored content is generated in organized, collaborative manner with a promise of accessibility. This process triggered scholars to investigate the relationship between new media and archiving, memory and so on. Although there are counter-arguments which will be discussed later on this chapter, underlying features of new media is emphasised for they refer to possible new understandings what the medium has to offer. The constructive nature of memory-making is emphasised in relation to the very nature of new media:

> Although the traditional function of the archive is to document an event that took place at one time and in one place, the emphasis in the digital archive shifts to regeneration (co-) produced by online users for their own needs. There is still an archive, the public arche: In Immanuel Kant's words, the condition for the possibility of the performance to take place at all. (Ernst, 2013, p. 95)

New media may not be considered as an archive in classical sense however Hoskins (1995) claims that it could create a new memory. Hoskins (1995, p. 334) explains the key features of new memory as collective by saying that the consistent pivotal dynamic of memory forged in the present of today, is manufactured, manipulated and above all, mediated. He continues by stating that "The electronic media's technologisation of memory in terms of the advances in the capture, preservation and display of images and also artefacts, however, have not produced a more durable form of collective memory. Indeed, one might say that new memory involves our whole relation to the past being 'broken' under late modern extensively-mediated conditions of remembering" (Hoskins, 1995, p. 334).

Garde-Hansen (2001) further contributes this argument by stating that new memory functions in four ways in terms of storing and representing information. First as

producing an archive which indicates memory preservation; secondly as an archiving tool which she implies the medium's capacity for storage; thirdly as a self-archiving phenomenon which offers new forms of archival materials; and last but not the least, as a creative archive where users, so called prosumers, generate their own memory which leads us to investigate its role in terms of memory-making.

Garde-Hansen (2001) emphasizes the role of audience as not mere passive consumers but as producers of meaning. Opening up one's own archive including photographs, videos, all sorts of shareable media means that it is being organized, consciously selected by individuals. People now use social media to create their archive and make memories for instance. However, access to these content has been problematized for two reasons:

> Historians and students rarely find what they imagine might be there. Why? The first reason is because it is only recently that television has been considered worthy of saving by broadcasters or libraries. There is little content archived pre-1960s and what there is you are as likely to find on YouTube from a fan's personal collection they have digitised as you are in the Library of Congress. This goes for a whole range of media content not considered socially or culturally significant to future generations: news items, live broadcasts, cartoons, magazines, comics and popular music are examples. The second reason is because the logic that drives the archiving of content by major institutions has been less interested in what media means personally, emotionally and memorably to you or me. In order to get access to these kinds of archives we rely upon fans, private individuals and interest communities to provide the material through their use of digital media as archiving tools. (Garde-Hansen, 2001, p. 76)

David Jay Bolter and Richard Grusin (1999) have introduced the concept of remediation in order to draw attention to processes that is integral to media. Borrowing from McLuhan's famous yet highly discusses argument, they underline the role of the medium:

> Marshall McLuhan remarked that "the 'content' of any medium is always another medium. The content of writing is speech, just as the written word is the content of print, and print is the content of the telegraph (23-24). As his problematic examples suggest, McLuhan was not thinking of simple repurposing, but perhaps of a more complex kind of borrowing in which one medium is itself incorporated or represented in another medium. (Bolter and Grusin, 1999, p. 45)

The concept of remediation is applicable to cultural memory studies and memory-making. Astrid Erlly and Ann Rigney (2009) comments on Bolter and Grusin's double logic of remediation as follows:

> Just as there is no cultural memory prior to mediation there is no mediation without remediation: all representations of the past draw on available media technologies, on existent media products, on patterns of representation and medial aesthetics. In this sense, no historical document (from St. Paul's letters to the live footage of 9/11) and certainly no memorial monument (from the Vietnam Veteran's Wall to the Berlin Holocaust Memorial) is thinkable without earlier acts of mediation. In Grusin's words: "The logic of remediation insists that there was never a past prior to mediation; all mediations are remediations, in that mediation of the real is always a mediation of another mediation (18)". (Erlly and Rigney, 2009, p. 4)

However the dynamics of remediation do not always take effect in cultural memory. "No medium today, and certainly no single media event, seems to do its cultural work in isolation from other media, any more than it works in isolation from other social and economic forces" (Bolter and Grusin, 1999). In the case of cultural memory, it is the social frameworks which ultimately make the memory. It is the public arena which turns some remediations into relevant media versions of the past, while it ignores or censors others (Erlly and Rigney, 2009, p. 5). That is to say that the dynamics of cultural memory has to be studied with regard to both social and medial processes; social dynamics of cultural memory and the dynamics specific to the ongoing emergence of new media practices needs to discussed together.

Some scholars argues that new media has a revolutionary effect on memory-making with its liberating opportunities:

> [...] the internet can be perceived as a revolution, providing a space to non-institutional actors and agencies to narrate their experiences and be involved in the process of co-construction of a shared memory made up of more scalable, replicable, searchable and permanent fragments which flank the official and hegemonic narrative of the events. (Hajek and Lohmeier, 2016)

Memory-making can be defined as the "activities involved in creating, capturing, storing, destroying, sharing, communicating, preserving and managing information as a tool for memory" (McKemmish, 1996). It is as a concept refers to the need to create evidence through memory – "bearing witness to the cultural moment" (1996). Memory-making is an activity of power, wielded by memory institutions such as archives,

libraries, organizations, interest groups and museums. It can be argued that memory-making can occur when the socio-political conditions lead to a need to create evidence by bearing witness to the cultural moment. Although it can be realized by at an individual level by everyday recordkeeping processes like creating, capturing, storing, destroying, sharing as a tool for memory; "memory-making also utilises the cultural practice of recordkeeping, mediated through narrative, identity and the practices and values of individuals and groups" (Gibbons, 2001).

In addition to its advantages to narrate alternative memories and memory-making it should be noted that scholars also point to disadvantages including technical impossibility to keep the medium as it was created thanks to the very nature of new media such as the fate of floppy disks. One of them is especially noteworthy for it is strongly related to the focus of this study. As Flusser noted, "new media can turn images into carriers of meaning and transform people into designers of meaning in a participatory process" (1989). Prosumers of such content enables everyone to reach, recreate and learn through these meaningful contents. However the load of information in such a massive scope and amount may cause what is called digital amnesia (Hoskins, 2016; Nansen et al, 2016).

Halbwachs (1992) sees cultural memory as a process of bringing the past into the present and by doing so, develops a system to value preservation (or remembrance) of memory, and its reconstruction. Memory is a tool for identity (both individual and collective), but is not a storage device as memory can only be reconstructed through the use, interpretation and reconstruction of existing information. Existing information can refer to tangible recorded information, such as that in records and archives, but also to intangible cultural practices, knowledge and values.

Mediated practice used in this argumentation points to how media builds relationship with these contents. Interactive use of technology, particularly in relation to user-generated content, thus, is a mediated practice. The term "mediated memories" (van Dijck, 2007) refers to relationships with technology and groups of people, as well as the public and private spaces that the relationships occupy, raising questions about how

practices contributes to evidence of culture. "... the activities and objects we produce and appropriate by means of media technology for creating and re-creating a sense of past, present, and future of ourselves in relation to others" (van Dijck, 2007, p. 21).

van Dijck's concept provides a way of conceptualising new media environments as a space for memory-making. Interactions between the researcher as the creator of the content and the user or the audience that interacts with it through the representation of in new media plays a role in mediating memories. Memory-making as a concept plays a central role in understanding how new media is connected and utilized as it is emphasised for interaction, preserving capacity and dynamic nature of visuality. Memory-making is deeply integrated with how new media engages with socio-political narrations. Memory-making in new media is not only about individual digital tools to record and share information, but also refers to meaning making processes through participation and interaction. Therefore, memory-making becomes a fluid and contextual process that is integral to how new media is utilized.

CHAPTER 2
RESEARCH DESIGN

This research aims to contribute to the discussions that investigate the relationship between new media and memory-making; it attempts to highlight relevant questions and uncover certain aspects of the subject for future researches by focusing on qualified projects in the field. In order to achieve these objectives, the research question is constructed as "How do new media technologies contribute to memory-making processes in the context of socio-political events?" and to be able to obtain a deeper understanding about visual aspect of new media the sub-question is formulated as follows: How does the visual representation of socio-political events effect the role of new media as a space of memory?

The cases in question were chosen for several reasons. First, they are relevant examples of socio-political narratives which is the focus of this thesis. They all address an aspect of a socio-political event that was somehow needed to be narrated by a particular effort. The usage of new media was in question in all cases in terms of several aspect as mentioned in literature review. In order to get a deeper understanding about the research processes and future expectations, online interviews were made with the researchers during in October, 2017. Firuzan Melike Sümertaş, the researcher of the Map of Women Patrons' Structures in Ottoman Istanbul; Burak Arıkan, the founder of Graph Commons and project coordinator of the Networks of Dispossesion; and Kerem Çiftçioğlu from Dissemination and Advocacy Program of Hafıza Merkezi provided comprehensive information about the projects in question. Additional data such as the number of visitors of a website project of Hafıza Merkezi and total number of structures which was documented or excluded from the map project was also gathered in order to provide a more detailed picture.

The projects of Graph Commons and Hafıza Merkezi and the Map of Women Patrons' Structures in Ottoman Istanbul were evaluated in the highlights of recent discussions and trends ongoing in the field. The fact that there is a rich theoretical background on the concept of memory; and recent works approaching the term of new media such as

internet, social media and digital archives provided a framework when elaborating the role of the medium in terms of its relationship with memory. The research aims to analyse a rather inclusive and multidimensional group of cases in terms of their contexts. Thanks to the projects, it was possible to discuss mappings and databases as these forms are significantly emphasised in recent studies that were also presented in this thesis in multiple ways. The cases can be considered as unique and multidimensional examples of the subject matter although the thesis attempts to present a small contribution to the field with a limited scope of analysis.

2.1. METHODOLOGY

Qualitative research was used and online interviews were made with the project coordinators. This method was believed to be the most suitable method in this research since it is aimed to discuss and present a certain characteristic of new media by examining its role not just as a method but meaning. Ritchie and Lewis (2003, p. 269) argue that "Qualitative research [...] is the content or 'map' of the range of views, experiences, outcomes or other phenomena under study and the factors and circumstances that shape and influence them, that can be inferred." They also indicate that qualitative research can contribute to social theories where they offer value about the underlying processes that is part of a broader context (2003, p. 267). Therefore statistical data about the projects such as the number of users interacted with the maps, the exact scope of the research fields and its reflections on the nodes in a network map were only mentioned to provide a rather complete picture about the project. In qualitative research, the researcher attempts to make sense of, or to interpret, phenomena in terms of the meanings people bring to them (Denzin and Lincoln, 2000, p. 3). The concept of memory is strongly tied up with interpretations which may eventually reveal itself as identities and narratives that can be permanent over time. The reasons and patterns of remembering and forgetting are essential to understand memory. In order to discuss what any medium could mean or offer in this context, one should focus on the inferences. The interviewees were asked to interpret the concepts aforementioned. It is also aimed to understand the interviewees' -who are also the researchers of the projects in question- motivations in employing digital and visualised content in their projects. It is accepted that the interview method is generative (Ritchie

and Lewis, 2003, p. 142) and the respondents' perceptions were taken into consideration in order to enlarge and deepen the subject to reach an inclusive picture of the discussion.

The analysis were built upon the insights gathered about the cases related to the research questions. The cases were chosen on the basis that they demonstrate a phenomenon that has been discussed in the litreature. As for the analysis, it has been observed that there are explanatory links which Ritchie and Lewis (2003, p. 308) described as presenting "common sense". The cases were reviewed and the interviewees, as the experts of the subject matter and project coordinators provided insightful data that led the author to interpret on the issue. "Case histories have a crucial role in qualitative reporting because of the generative and enhancing power of people's own accounts" (Ritchie and Lewis, 2003, p. 312). These primary datas were used effectively to illustrate the meanings attached to the concepts in question and reveal various positions. As part of the analyis, the cases and interviews were examined as Ritchie and Lewis (2003, p. 250) suggest, "By moving through the cases, reading down two or sometimes three columns at the same time, the analyst should be looking out for patterns between phenomena." The findings were inferred in search for an underlying logic or common sense as mentioned above and also for relating them to the theoretical framework.

Online interviews were conducted with the subject matter experts and the cases were analysed with the guidance of collected data and insights accordingly. Online interview method which reduces the problems that may arise in face-to-face interview is being widely preferred as technological opportunities offer a different space and dimension; and researchers can make benefit of it. Although this method can also be conducted in real-time conversations like Skype calls, asynchronous interview -like the ones conducted through e-mail as in this research- seems more applicable for it allows for more productive use of time. Online interview is easier to set up; textual data that are received via e-mail does not need to be transcribed so this increases the accuracy and also enhance the level of interpretation. This method is flexible as it is not space nor time-dependent; it allows the researcher to engage a relatively easier way of gathering detailed data about the subject matter; and gives freedom to interviewees to respond whenever they think the most suitable time -considering personal schedules of more

than one individual including travel plans, workload etc.- thereby they feel comfortable in engaging the interview carefully and spend time on it. Expert interviews -as the researchers in these cases- provided credible insights about the subject. Although cannot be generalized, the opinions of the interviewees can also be considered as credible and it allowed the author to become more willing to engage with questions that deal with future expectations, for instance. As Ritchie and Lewis (2003) suggested, there are value in individual studies which cannot be generalised and studies that do not necessarily support generalisation may still generate patterns that can be tested in further research which is the aim of this thesis. Interpretive approach helped the author to support the aim of the thesis which seeks to contribute to related discussions by highlighting the patterns as findings of the research and encourage follow-up researches about the subject.

3.2. LIMITATIONS

This research presented the possibilities of new media usage in representing socio-political events in the context of memory-making along with the restrictions that arise during the projects in question. The analysis is only limited to three cases so the findings may only represent some aspects of the discussion without a great depth.

The method used for the research allowed the author to discuss the cases in many aspects since the interviews were made with subject matter experts; while conducting interviews online posed a challenge in organizing the schedule and following deadlines. Although making online interviews provide practical conveniences in terms of location, flexibility, speed and engagement; it has its downsides. First of all, it may take way longer than the researcher had initially planned for the interviewees to respond and they may get distracted or lose interest and motivation over time. Unlike it happens in face-to-face, interpersonal communication, technical competence of the respondents and the lack of any verbal or non-verbal cues is also considered as among the disadvantages of online interviews by scholars (James & Busher; Amaturo et. al). However, in this thesis, e-mail interviews were made with subject matter experts who are either project coordinators or members of the project team in order to get a deeper understanding of

the subject with a focus on each case. Thereby, the last two factors are not valid for this research since the interviews was made with prespecified respondents who are tech-savvy naturally; and interpretation of observable factors such as non-verbal cues and silence breaks was not needed since the findings was not going to be dependent on further analysis of these interpersonal considerations that much, as in the case of any ethnographic study. On the other hand, finalizing the interviews in a timely manner became a challenge due to the fact that one of the interviewees had several last-minute business plans. It led to a bit disinterest in the end and although it didn't prevent the researcher to construct the framework for the analysis.

CHAPTER 3
ANALYSIS AND DISCUSSION

This thesis attempts to investigate and reveal possibilities and restrictions of visual representations of social events in order to discuss the role of these new media forms as a space of memory. It seeks to contribute to the ongoing discussions in the field and is only limited to the cases reviewed in this chapter. It has been asked: How do new media contribute to memory-making in the context of socio-political events? How does the visual representation of socio-political events effect the role of new media as a space of memory? In the highlights of insights obtained from online interviews the findings were discussed within the framework of theoretical background on the subject.

3.1. THE CASES
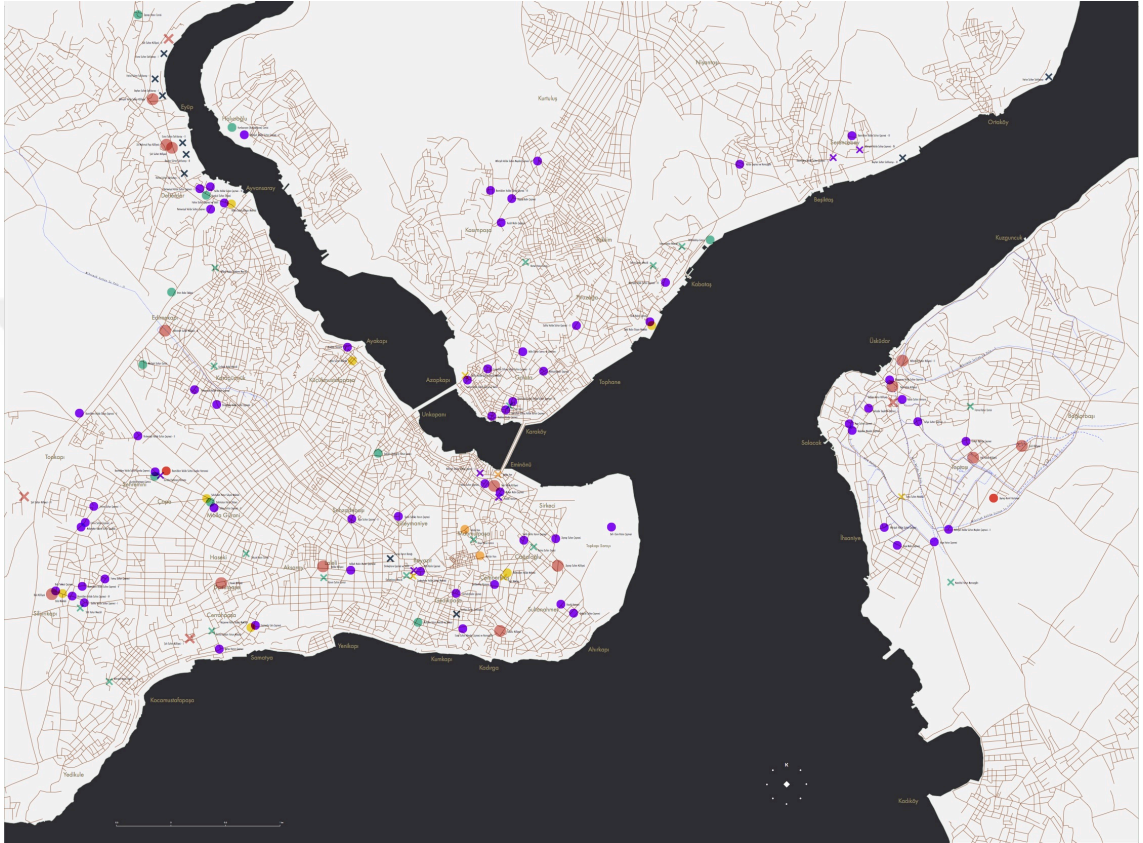### 3.1.1. Map of Women Patrons' Structures in Ottoman Istanbul

The Map of Women Patrons' Structures in Ottoman Istanbul (Osmanlı İstanbul'unda Kadın Bani Yapıları Haritası) was created as part of the *Commissioners' Exhibiton*[1] which was presented at SALT Galata from September 13 - November 26, 2018. The map brings together four and a half centuries of various structures built by women, who generally belonged to the ruling or religious elite, wielding economic and sometimes even political power. The map covers women patrons' engagement in construction, repair and rehabilitation activities in Istanbul in the Ottoman era. It aims to trace and examine the role of women as patrons throughout the city by looking at various structures including fountains, mosques, hammams, hospitals. Often fruits of philanthropy, these structures have survived to this day or their former locations are known.

Initiated as a mapping project, the research was conducted by relying mostly on secondary sources in order to complete the literature review and identify locations. Then, both relevant and historical maps were used to locate these places including insurance, fire, and road maps, as well as street guides from the late Imperial and early

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[1] More information about the exhibition can be found here: http://saltonline.org/en/1668

Republican period. The project is based on aerial photographs taken between 1913 and 1946, and the shoreline compiled from maps of this period in addition to the urban texture of 1927. Thus, it aims to embody a geographic and urban scenario closest to the transitional period.

Figure 3.1. Map of Women Patrons' Structures in Ottoman Istanbul

The project stands as primarily an important interface that enables a social aspect of construction activities in Istanbul to meet with the urban space. Beyond its characteristic as a visualisation, it provides an important base for "reading" the city through the traces of activities of women patrons which does not seem to visible otherwise. At this point, possibilities and restrictions of representational aspects of the medium gains importance as Firuzan Melike Sümertaş, the researcher of the project, comments on this issue as follows:

> [...] It [the map] also necessitates making various abstractions as a representational product -especially in cases like ours in which the data is varied quite a lot. This might require making some hierarchical interpretations, such as analyzing the data and deciding to give

particular importance to some while putting some of them into the background… Here, creating a user-oriented design becomes the most important input.

Sümertaş indicates that in the Map of Women Patrons' Structures in Ottoman Istanbul, we can see schemes overlapping with what is already known about urban history of Ottoman Empire. However, one can observe some prominent units which Sümertaş calls as "unexpected spatial accumulations emerged as a consequence of this very visualisation project" such as the prominence of Üsküdar district with its fountains and waterways. The map also showed through which regions the city spreaded throughout the time.

The map intends to say as much with what it contains as what it does not contain. The absence of non-Muslim women or women with lower socio-economic status on the map points to the fact that the map is also an illustration that attempts to weigh in the construction of memory based on the results of socio-economic and socio-political conditions of the time.

The promises of the project is closely linked to possibilities of new media environments which includes interactive and user generated features.

It is very likely that new structures will be added to the map with new studies. It's a possibility of this very map offers. From a different viewpoint, it is also another possibility that the analysing inferences presented in the map at various levels will give birth to new questions. [...] It is very clear that we are in a new era for archiving and representation of information. In this new era, new media tools lead us towards different ways of archiving and visualizing. We are also experiencing a mental transformation in this respect.

The map, as mentioned before, invites further researches by stimulating new questions and inferences based on it representational capacity. It is especially significant to underline this position as we are trying to adopt to look and see more images in a quicker way, and process these intense input while accepting the fact that these are all transient and transformative on the other hand. From this point of view, one could be prone to point to limits of such works in terms of memory-making. However, we may also need to rethink the expectations and possibilities which the medium has to offer at this stage. Sümertaş underlines this juxtaposition by stating that "[...] we anticipate that

our map will evolve somewhat in this direction, as a work of memory-making, in time and evolve into a different levels with the help of new questions and further studies."

There are already significant inferences one can find in the map which would spark new studies. For instance, almost half of the buildings that were identified are somehow related to water such as hammams and fountains. Most of the waterways are in Üsküdar; six out of seven identified waterways are in this district. This requires further readings and needs to be supported with additional layers to the map. We can see places in which there is no building commissioned by a woman patron. This may be due to several reasons including changing status of women over time or the lines that waterways positioned throughout the city. Sümertaş highlights the fact that the main actor of the ruling elite's efforts in muslimization of the places where non-muslim population dominates the trade, is women. For instance, Jewish community in Eminönü moved to nearing neighborhoods namely Balat and Fener following the building of the New Mosque which you can trace this transformation once compare the work with additional maps that represents different layers and aspects of the city. To add more, one can observe that there are several typological changes in terms of the period in question. Sümertaş says that they identified mostly fountains among the 18th century structures while most of the buildings that were built in the 19th century are mosques concluding that and all of these structures are public buildings except one: Zeynep Hanım Konağı which is a private household.

One of the bases used in the mapping project is an urban texture of 1927. Thereby, street pattern of the time were used in the project. This texture was generated after the fires strikes that took place one after another at beginning of the 19th century in Istanbul. Thus, we can only replace the buildings that had not been destroyed during these fires on the map. It fails to show in which context these buildings were in the city during the 16th and 17th centuries because the morphology had been changed in almost 100 years due to the fire strikes. For a similar reason, it was not possible to represent the buildings that were demolished during the 1950s and 60s. (Sümertaş emphasizes that they prepared a fihrist for these structures.) However, when the researchers pin the buildings which they identified onto the map, they also make it possible to readable in

the highlights of different maps. That is to say, we can place older city maps onto the Map of Women Patrons' Structures in Ottoman Istanbul and locate the buildings in relation to previous road networks. It is possible to enrich these findings by combining additional resources like that. That's why this map is considered rather as a infrastructure than a final product; it can be enriched with additional contribution and may be analysed for further inferences.

The researcher of the project, Firuzan Melike Sümertaş points to another problem regarding the limits of the project:

> We grouped every data that gathered from literature research under certain categories in excel sheets. We had to make these data classifiable. Thereby, it enables us to look at it that way.

The representational capacity of the map is also dependent on other factors such as classification of the content that may limit the potential what the project has to say. Nonetheless, visuality makes these detailed information to be readable by larger amount of people. Although accuracy in representing the content by considering all the details form relational positions to attributing correct terms is accepted as an important feature of the work, accessibility seems more prominent in the researchers' endeavor in this case. The very nature of this visualisation paves the way for seeing more than the written sources tell. With the help of the map, we could be able to identify and locate the buildings in the city and then learn about the impacts of coastline in urbanization, for instance. It allows us to construct relational thinking about placing the concept of gender in producing spaces. This type of memory-making is considered as a new dimension in urban studies. Map of Women Patrons' Structures in Ottoman Istanbul a project that was thought to be developed with further studies in the highlights of findings of the research. That is to say, it's a remembering and open-ended thinking mechanism that can be improved with new researches.

3.1.2. Hafıza Merkezi

The second case analyzed in this section is Hafıza Merkezi which is an independent human rights organization set up by a group of lawyers, journalists and human rights activists in November 2011 in Istanbul, Turkey. The center aims to uncover the truth

concerning past violations of human rights, strengthen the collective memory about those violations, and support survivors in their pursuit of justice.

The studies which aims to make disaster narratives accessible to society is called memorialization studies in the realm of memory-works. These works, aiming to give the victims back their honor, are traditionally produced in public spaces such as monuments, memorials and museums. On the other hand, in parallel with the developments experienced in today's communication and digital technologies, we see that these forms of expression have undergone a rapid transformation as well. This transformation not only diversifies the forms of expression of traditional channels has been using but also reveals new spaces for remembering.

The innovative forms of narratives that these developments enable are increasingly attracted to the actors who are deeply involved in expressing serious issues to public. Currently, well-established media organizations are increasingly supporting visual content through their collaborations with different visual disciplines. New forms of representations like video and infographics strengthen the impact of text-form narratives rather than than substituting it. In this period, it should be given emphasis to the projects of NGOs that especially focus on data-driven works in their effort to utilize new media to represent and narrate information.

In this process, it is also observed some significant changes in the nature of relationship that people establish with knowledge. One-sided communication of information is no longer sufficient; the institutions should aim to involve people, to participate, to solve problems, to interact with information, and to reproduce knowledge through the experiences. Possibilities of learning through experience are undoubtedly an issue that should be taken seriously when we consider the chance of establishing emotional connection is even harder to establish nowadays.

By offering new dimensions in spatial perceptions, new media representations overcome the issues when text-based forms fails in narrating. Mobile applications that facilitate the user's spatial access to places such as vacation spaces, bars, cafes, and public transport can also provide the same ease in memory-making works. From this point of view, digital campaigns and visualization studies of Hafıza Merkezi which seek

new forms of engagement in memory-making works are notably significant. With these efforts, Hafıza Merkezi aims primarily at making the information that the center already produced accessible and understandable. In this regard, new media environments promise to become a space for memory-making as long as certain qualifications are met.

Enforced Disappearances

Hakikat Adalet Hafıza Merkezi (Hafıza Merkezi) is established with the aims of revealing the truths concerning past violation of human rights in Turkey; making collective memory stronger; and providing support to people who were effected by these violations in their struggle to find justice. In the first 3 years following the establishment, the center launched a documentation process about enforced disappearances in the country in line with universal standards and created a database for these documents which is now open to public access. Since then, they have been developing several projects with regard to related subjects including Enforced Disappearances Database, Perpetrator Not-Unknown, Memorialize Turkey and Curfews and Civilian Deaths in Turkey which will be examined in terms of the role of new media and memory-making in this case study as well as other projects developed to represent and visualise these existing information and data in creative ways.

Since the establishment of Hafıza Merkezi, a comprehensive data has been collected including 472 enforced disappearances beginning from the 1980s. This data, after being verified, has been added to the public database zorlakaybedilenler.org. Semi-structured interviews have been made with 247 individuals who are either close relatives of the ones subject to enforced disappearance, or advocates. Investigation information has been collected regarding 344 individuals. It has been confirmed that 264 of 472 people are still in ambiguous situation. In 2015-2016, 67 interviews has been realized during the field researches made in Mardin and İstanbul; and verified information regarding 106 enforced disappearance have been added to database. Last year, following new information gathered from sources, legal data considering 195 people has been updated; 17 short videos featuring interviews made with relatives of these individuals have been launched and shared.

This three-year work of the center contains a complex set of data which is not easy to follow and read unless presented in a user-friendly way. Acknowledging the crucial role of new media environments and data visualisation in this sense, Hafıza Merkezi creates interactive websites and infographics -including zorlakaybedilenler.org- to utilize this information in a way they believe the most suitable in terms of what they wish to achieve. Kerem Çiftçioğlu, from Dissemination and Advocacy Program of Hafıza Merkezi explains the aims of the projects as follows:

> Our primary aim is to visualise the data we have for we believe that it's the best way to make the information more accessible. We created a section called Disappeared Today to make these information more visible in time-table. So it turned into a kind of commemoration. We observed that the followers of our Facebook page increased when we shared this visualisation. People engaged the content like we did not expected at the beginning.

The features and methods used for representation in each project Hafıza Merkezi has been developing seem to be dependent on specific necessities of them. Besides, as mention above, new ways of utilizing digital media not only enhances the potential of the available data but also triggers interaction which the center gives primary importance. Çifçioğlu goes on to say that:

> The motivation behind the Enforced Disappearances Database project is the fact that the government and also considerable part of the society either do not accept these truths or believe that there are reasonable grounds for the disappearances. This work emerged from this very necessity. We were faced with a list of cases regarding almost 1350 people when all the data published by various institutions had been brought together. However this information had to be confirmed and we, as Hafıza Merkezi, are working on this. There are 500 cases of enforced disappearance on the website [zorlakaybetmeler.org] by now.

The center also carried out a hackathon in February, 2017 about this specific project. The motivation behind this workshop that is expressed by Kerem Çiftçioğlu, is especially significant to conclude the analysis in the case of Hafıza Merkezi: "How can we present narratives that are difficult to express in words?" This concern is very likely to point to the visuality offered by new media. As a result of this desire, they made a hackathon to utilize from various approaches and suggestions to the subjects they deal with. Çiftçioğlu explains that,

> We especially wanted to focus on young people as they have a different understanding of communication. By taking it into consideration, the participants were asked plan creative

projects. One of them, called Lügat, aims to visualise the common words used in these tragedies by presenting the common usage of the words along with what they mean in the lives of who are somehow related of experienced an enforced disappearance.

Curfews and Civilian Deaths in Turkey

A study of visualization has been executed about violations of right to live which were happened during the curfew enforced in Eastern cities of Turkey started in August 16, 2015. The study used documentation data based on the news published on press by Documentation Center of Human Rights Foundation of Turkey (TİHV). This data is presented via four different tables; the section of Name List contains ID information of people who died during curfew including detail of death, summary of events and news sources about the incident; the section of Time Table contains when and where the curfew was implemented, the section of Numbers includes age and gender analysis; The section of Map shows the locations of the deaths. According to TİHV's data, the curfew which lasted from August 16, 2015 to June 1, 2017 implemented in 10 cities, at least 43 county. It was officially announced 218 times for indefinite. 1,8 million people - according to 2014 population census- has been effected from the implementation by being subject to lack of basic rights due to the negative effects of prohibitions.

Apart from these, Hafıza Merkezi has tried to develop and trigger alternative legal ways in order to reach its aims via both traditional and online journals. Different type of international court decisions, articles and academic translations have been published on the website. Sample petition and application forms which might be useful for lawyers have been published.

Perpetrator Not-Unknown

Perpetrator Not-Unknown[2] is a similar project to Enforced Disappearances Database, this time related to the legal cases. The projects was launched to raise public awareness about the few law cases on gross human rights violations during the 1990s in Turkey. There are all kinds of sources and relevant informations about the cases which the lawyers could also make use of. The website has become a form of database with its useful documents like bill of indictments, timetables for important dates and news

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[2] The term was used as it was fored by Hafıza Merkezi. It intends to express that the perpetrators as the actors of the human rights violations are publicly known yet enjoys the lack of legalt along with its consequences.

archive to be used by lawyers, researchers and journalists. In the meantime, the project coordinators try to make the website to be a source for international legal precedents.

Figure 3.2. Perpetrator Not-Unknown

The database is searchable and aims to provide multilayered information. A brief information about each case is presented with a time-table, news archive and related reports. Legal documents like official indictments and application forms are also available on the website The project was intended to be helpful to advocates who are interested in these events. Kerem Çiftçioğlu says "We give importance to keep and present these information in easy-to-read forms. We consider the website as a kind of digital archive about these law cases."

In order to highlight the significance of multifaceted feature of new media in terms of memory-making projects of Hafıza Merkezi, Kerem Çiftçioğlu gave detailed

information about a Twitter campaign called #21İnsanıKimÖldürdü? which was conducted with creative visuals as part of the project Perpetrator Not-Unknown. He explains the interrelation between new media usage and memory-making works as enhancing the capacity of their projects:

> The case of Cemal Temizöz was a symbolic one in memory-work for human rights violation in the 1990s. Beginning in 2007, with almost 40 trials, the course of the case changed drastically in the end when the judge demanded the acquittal for him. We wanted to create public awareness about the the history of the case and shared all the information regarding the legal process. In order to reach as much as people possible and generate interest to the case we created visual works and shared them on Twitter. The hashtag #21İnsanıKimÖldürdü? became top tweet during our campaign that we launched one month before the last hearing. We knew that this was not going to change the result at all. What we wanted to achieve was to reveal the contradictory decisions of the court that changed its attitude in parallel with the political climate. We believed our memory work was able to show the contradictions and representing this information via visual content on digital media enabled people to come together quickly which made the work symbolic.

The intention and motivation behind the projects were emphasized for being a knowledge generator; Hafıza Merkezi finds new ways of representing data and archive via new media which they believe the most practical tool to utilize the information they have in order to reveal it to the public and make use of the content. It is underlined that new media tools cannot be considered as mere archives but could in fact provides a space for memory-making by responding to the needs of the center in this way.
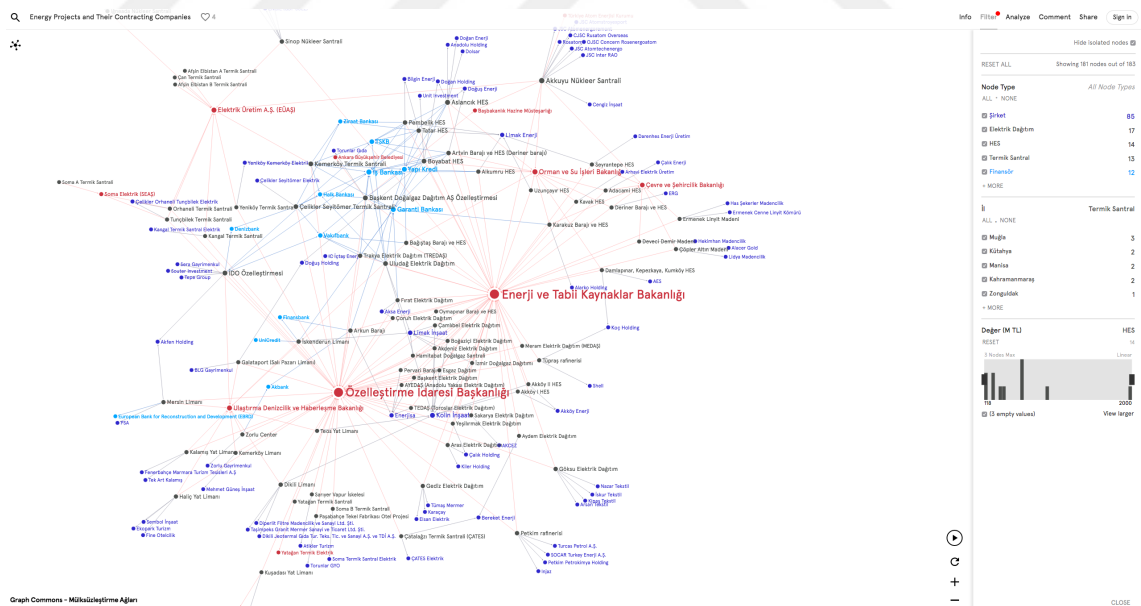
3.1.3. Networks of Dispossession

Burak Arıkan defines graph as "a giant network of data that is as a corpus that can tell more of its parts." Graphs, in general, are used to make algorithmic predictions as well and optimizations about our future activities as our behaviour systematically forecasted we are gradually entering in a controlled area. Then he concludes that:

> The confrontation, then, should also be also systematic. We need to utilize the data same as these power structures use, in order to archive, document and represent socio-political events on a relational context. So we can reveal what we wish to express through memory-making. We can move away from being a bare subject of data collection and become active agents of construction of narratives. We can be investigators of the issues that matters to us.

This concerns could be any kind of conflict, corruption and so on. One way to do this is to connect all the data and information. A relevant example of this kind of a work, Networks of Dispossession is a collective data compiling and mapping project on the

relationship of capital and power within the context of urban transformation in Turkey. The project was launched on June 6, 2013, during the Gezi protests in Istanbul. An open call was made -almost like a workshop- and the participants started to discuss actors and relationships they could find about urban transformation projects. "Because we believe this is how the government builds capital and at the same time suppress political actors," says Arıkan. Among the participants, there were lawyers, artists, social scientists, engineers, designers, journalists etc. They came together and began with asking two main questions: What is the most important actor in what we are looking at (government organizations, media companies etc.)? What are the critical relationships between these actors? Then they started to compile data from various credible sources. As a result, different models were built. One of them, for instance, shows the partnerships of dispossessions while another one is about minorities in Turkey whose properties were taken away as part of an urban transformation project. Newspapers, databases of trade associations, various government institutions' websites are among the many sources that were utilized for these projects.

Figure 3.3. Networks of Dispossession

These projects were later supported by Graph Commons infrastructure. As it is described by Burak Arıkan who is founder of the platform, Graph Commons is a "platform for collaborative network mapping to connect partial information and explore

complex relations that impact us and our communities." He continues to explain the platform as follows: "Graph Commons members transform their data into graphs, discuss and publish interactive network maps dedicated to investigative journalism, civic data research, archive exploration and organizational analysis."

Any institution or data expert can use this platform to make that data become more reliable and clear to be understood with its own unique visual structure. The project tries to fill the need to make the recent memory boom more easy to be understood by bringing the all the available information in line and order. In order to do that, it uses available new media tools especially by integrating this project accessible on internet and shows how the data -big data in one sense- can be shown in order by only using a window appears on our browsers; not huge amount of archives, or even no subpages to show the big picture.

The way these information was represented is not incidental; even the smallest details of the project can be regarded as a practical use of what new media has to offer in terms of visualisation. Burak Arıkan states that:

> Once you engage with this kind of work you realize that it's a one little capture of a very large map. Since it would be difficult to read because of all the data and information, we used logos of these companies for making it easy to read and analyse. These logos are familiar to public so it makes it to be even more understandable.

This type of method of showing the data in this format may help the general public to build sentences out of these diagrams. Even the wordings -in Turkish- works quite well with the nature of this visualisation. In Turkish, you can start reading from one dot through other connections and you can build never ending sentences. Once you represent these relationships of data in this format, it becomes something very tangible; people start to point to the actors, relations, projects which are normally invisible to us. People can really develop an understanding over time and create discussions through these information which none of it is available in public news. One of the maps, for instance you can see the relationships of the two biggest media companies in Turkey. You can see that they are partners in a HES project. This means that when something goes wrong about this projects you will probably not see any news in the media.

The maps can be embedded with a snippet that can be reached on the website on any platform on the web; and people are encouraged to share them on social media. This compatible relationship between the medium and visual content enhances the capability of representation as well as accessibility of the projects. Burak Arıkan underlines the role of interactivity provided by new media with regard to memory-making as follows:

> In general, I think of these as like ways to confront data asymmetry: Data is usually collected about us to construct narratives that turn into memories if no one argues the opposite. But in this way you can start building your narrations through the same data gathering about the issues that matters to you. This could be a significant example of memory-making which utilizes the possibilities of new media in terms of data gathering, representing, narrating, preserving and sharing.

3.2. DISCUSSION

In this thesis, three cases were analysed in terms of their new media usage in relation to memory-making. In the highlights of the literature on the field and the insights gathered from the case studies, the author observed that the discussion intensifies at certain points. Identifying these themes could be used for raising further questions that could lead deeper researches on the subject which is the main object of this thesis.

Memory-making has previously been defined in this thesis as "activities involved in creating, capturing, storing, destroying, sharing, communicating, preserving and managing information as a tool for memory" (McKemmish, 1996). Visuality is a determining feature of the discussion about the possibilities of new media since it advances the capacity of large amount information to be readable. Even the capabilities of the mapping, as one of the oldest visual representation, were enhanced by the opportunities new media offered.

> Google hopes to help dwellers to rediscover – albeit digitally – the feeling of walking along alleys that are no longer viable, to see again places and buildings that do not exist anymore, so that in addition to allowing users to share their narratives, what has been destroyed by the quake will not be forgotten. The greatest merit of this project is to consider the city not as a mere geographical space, but also as a network of relationships, life histories and desires, giving visibility to personal stories and making the memories of that territory accessible to a vast public. (Hajek and Lohmeier, 2016, p. 97)

Common themes for discussing new media as a space of memory-making that were inferred as result of the analysis seems in line with discussion points in the literature. In this regard, we can conclude that narrating socio-political events on or via new media should be evaluated in terms of representation, preservation, knowledge generation, accessibility in order to attribute a memory-making capacity to the medium.

The projects that were analysed are not mere storages of archival content but knowledge generators which stands as an important aspect of considering capabilities of new media in this sense (Drucker, 2017; Peuquet, 2002; Cassiers, 2002). All of them are open to further advancements by nature thanks to new media usage. This relationship between the medium and the content is especially a critical one for it supports each other in the sense that user-generated information which these kind of projects encourage to get keep the process alive and credible. Contributions tend to come from bottom up in narrating socio-political events and this makes the discussion about new media as a space of memory-making an applicable in the as it was underlined by van Dijck (2007).

Visualisation of data and content seems like the best way to represent. However, the researchers of the project came at a point to ask: Can we visualise everything? In the Map of Women Patrons' Structures in Ottoman Istanbul, for instance it was not possible to represent all the structures with all the aspects not only because of inefficiency of the existing literature or the inherited limitations of the project itself but also due to the representational capacity of the mapping. This inefficiency has a double effect in the sense that the map, as a finished product, may be misleading for the ones who perceives the project offering a complete picture because of its rather complete display with all the details that were included with efforts of making it accurate as possible.

However, it is observed that there is no significant endeavour about representing "all" the content related to the subject which is available somehow. The projects confirmed that the primary concern of the memory-making works is to represent credible, and in some cases symbolic, information that is enough to construct an understanding about the subject and build accumulative knowledge by encouraging further contributions either by advancing the project in terms of its representational capacity or creating a

new one by the knowledge extracted from it. Burak Arıkan (2017) emphasized the representational capacity of network mapping in the sense that the visualization enabled the data to be apparent to the public and sparked further discussions. He says that "It has enabled to perceptibly mark the actors of dispossesion and the power relations behind it" (Arıkan, 2017). Besides, the very method of this kind of representation may also be self-feeding: Arıkan (2017) states that reading the power relations via visual content and eagerness to engage with collaborative projects became more popular especially among alternative media and opposition parties.

Accessibility is another concern for memory-making works. Alternative narratives or counter-memories especially give importance to efforts of making their works accessible as much as possible over other issues. In the case of Hafıza Merkezi, for instance, Kerem Çiftçioğlu explained that archiving is very useful for the people who desire to access these information and cares about the events. Representing the information in new media is especially efficient for making easier to generate knowledge for the people who are already interested in the subject. He goes on to say that:

> I don't think there is a more appropriate way to utilize the information now in memory-making works. The National Commission on the Disappearance of Persons in Argentina presented its reports in a printed publication; if it was today, the organization would have launched a website instead. What we call as memory-making stands somewhere between memory and the art of visualisation. Nevertheless, websites should be considered as complementary projects to memorialization works. It makes visible and accessible what is important. Digital representations detaches accessibility from spatial boundaries.

In addition to the possibilities of new media for memory-making, there are also issues that could be considered as restrictions of the medium. These points should also be noted since it is observed that they are not exceptional but rather similar in all cases which may indicate a possible commonality that could be researched in future studies.

It seems that the project coordinators had difficulty in defining the limits and promises of the works they engaged as they tend to think within the boundaries or unseeable future expectations of new media tools they are using rather than the content of the work itself. This may be hardship for the future of these projects when considering the fact that memory-making, although putting emphasis on processes, has a risk of being a

mere archive. Delaying or inability of utilizing opportunities online platforms offer may lead the researchers to reconsider the representational capacity of the medium and build an attitude towards what "can be" represented online in the current situation when engaging a new project; and as a result influence the scope and depth of the research.

Kerem Çiftçioğlu from Hafıza Merkezi commented on their project Enforced Disappearances as:

> All in all, zorlakaybetmeler.org is a database project. Hafıza Merkezi aimed to make the data to be searchable and accessible. However the search feature needs to be advanced for better results. You cannot filter, for instance, according to ages of the individuals although we have all the data. The information that exists in the database is not being represented as it should be.

It can be argued that there is a common attitude towards making relational assumptions about the projects regardless of the initial expectations and aims. Firuzan Melike Sümertaş, the researcher of the Map of Women Patrons' Structures in Ottoman Istanbul commented that every single building in the map is actually as node of a network of relations and may lead to relational analysis in that sense. Kerem Çiftçioğlu mentioned about a future project of Hafıza Merkezi to visualise the disappearances in a network map in Graph Commons. "We will be able to see the relational information about the events. However we don't have a full detail of each case. Since political figures who held the office the longest will be the biggest node in the map- a representational problem that we try to overcome." His conclusion also points to the fact that they put emphasis on the representation of the data.

However he gives extreme importance to new media for memory-making:

> Political space has a lot of didactic style. We don't see examples of symbolic, indirect expression of such tragedies. Existing works do not really care about the way young generation engage with information and communicate in general. I see that as an inefficiency and disconnection to visual forms of narration. It's a kind of self-expression problem that needs to addressed.

It can be concludde that new media is a new space for memory-making. It does not eliminate non-digital environments while offering new opportunities. The content, archival documents, the data are still the most valuable resource for memory-making. New media is a new medium for these efforts to be represented and keep going.

CONCLUSION

This research may not present a complete understanding of the subject in question, but may be worthwhile in scoping out the extent of the discussion and lead to more in-depth researches in the field. With this aim, the commonalities on the possibilities and restrictions of new media usage in memory-making were highlighted in the analysis based on the cases reviewed.

The literature suggests various approaches to the concept of memory and memory-making. By taking Assman's cultural memory as a starting point, further conceptualizations and recent contributions to the term were also discussed in order to highlight the significance of the concept's application in this thesis. In the highlights of the literature, the cases as relevant examples were analysed; online interviews were made with the subject matter experts to grasp a better understanding about the processes. To begin with, the significance of the research along with the research questions indicated in Chapter one. The thesis aimed to investigate the question: How do new media contribute to memory-making in the context of socio-political events? In the highlights of theoretical discussions, it also intended to explore the following question: How does the visual representation of socio-political events effect the role of new media as a space of memory?

In Chapter two, representational capabilities of new media -which often take a form of visuality- were discussed in the highlights of Drucker's (2017) and Peuquet's (2002) arguments. The author presented the scholars' emphasis on the representations that are considered as knowledge generators, based on the van Dijck's contributions to defining characteristics of new media which also underline its relations to memory. Memory-making as a concept plays a central role in understanding how new media is connected and utilized as it is emphasised for interaction, preserving capacity and dynamic nature of visuality and therefore is also deeply integrated with how new media engages with socio-political narrations. In order to discuss this critical relationship, early conceptualizations of the term by Assman (2001) and Nora (2006) were explained; main issues on how new media's engagement with memory is constructed and what may be the possible effects of this relationship were elaborated with the highlights of recent

contributions in the field which underlines the processes and its social implications in terms of memory-making (Huyssen, 1995; Hoskins, 1995; Erlly and Rigney, 2009; van Dijck).

It is observed that there are existing patterns and commonalities in terms of the possibilities and restrictions of new media usage in memory-making as stated in the Discussion. In the highlights of theoretical discussions and the case study, the research questions were examined in terms of representation, preservation, knowledge generation and accessibility based on the analysis of the cases namely Networks of Dispossession, Map of Women Patrons' Structures in Ottoman Istanbul and projects of Hafıza Merkezi. Memory-making in new media is not only about individual digital tools to record and share information, but also refers to meaning making processes through participation and interaction. Therefore, memory-making becomes a fluid and contextual process that is integral to how new media is utilized; and new media as a medium should be examined in terms of its capacity to represent, generate knowledge and scope of access it offers for these factors emerged as critical points in considering the role of new media in terms of memor-making. New media provides multilayered representational capacity and tools for achieving these information (Drucker, 2017). Emerging mostly as visual forms, these products encourage to question the past and generate further discussions. Technological advantages enabled to store large amount information in databases; the ability to organize archival content and present it in a useful way is of primary importance for it opens up new possibilities in terms of the usage of new media in memory-making. Although there may be problems in representing a complex set of data in a certain level, it can be argued that to have good grasp of typical units of the project in question and ability to utilize the advantages of new media in representing them enable to create long lasting and generative projects as memory-making works in the digital era seem to rely on how these multiple connections are constructed. The future of digital in terms of its delicate relationship with the nature and amount of content it preserves needs to addressed since recent "memory boom", as Huyssen (1995) put it, forces these environments to be more reliable or new media would be a massive, unorganised archive full of images (Ernst, 2013). Future studies may focus on this

aspect of new media which seems to require multidisciplinary approaches to evalute social impacts of the technological changes in time.

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