

Reinhold Leinfelder • Alexandra Hamann • Jens Kirstein • Marc Schleunitz (Eds.)

# Science meets Comics

## Proceedings of the Symposium on Communicating and Designing the Future of Food in the Anthropocene

Jaqueline Berndt • Anne-Kathrin Kuhlemann • Toni Meier • Veronika Mischitz  
Stephan Packard • Lukas Plank • Nick Sousanis • Katerina Teaiwa • Arnold van Huis

 CH. A. BACHMANN  
VERLAG

## Editors

Reinhold Leinfelder  
Freie Universität Berlin  
Institute of Geological Sciences  
Berlin, Germany

Alexandra Hamann  
Cluster of Excellence *Image Knowledge Gestaltung*  
Humboldt-Universität zu Berlin  
Berlin, Germany

Jens Kirstein  
Freie Universität Berlin  
Institute of Geological Sciences  
Berlin, Germany

Marc Schleuniz  
Freie Universität Berlin  
Institute of Geological Sciences  
Berlin, Germany

This publication was made possible by the Cluster of Excellence *Image Knowledge Gestaltung*.  
*An Interdisciplinary Laboratory* of Humboldt-Universität zu Berlin and by the Freie Universität Berlin.  
Financial support came from the German Research Foundation (DFG) within the framework of the  
Excellence Initiative.

## Bibliographic information published by the Deutsche Nationalbibliothek

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie;  
detailed bibliographic data are available on the Internet at <http://dnb.dnb.de>.

© 2017 by Christian A. Bachmann Verlag, Berlin  
[www.christian-bachmann.de](http://www.christian-bachmann.de)

Layout and typesetting: Alexandra Hamann & Jens Kirstein  
Proofreading: Andrea Schlosser  
Cover illustration: © 2017 by Ruohan Wang  
Printed in Germany by docupoint GmbH, Barleben

Print ISBN 978-3-941030-92-3  
E-Book ISBN 978-3-941030-93-0



Lukas Plank studied Journalism & New Media and Journalism & Media Management at the University of Applied Sciences in Vienna, Austria (FH Wien). In his Master's thesis, he dealt with the question of whether or not journalistic comics can fulfill quality requirements of journalism. He works as a freelance journalist for the Austrian radio station Ö1 as well as a number of printed publications focusing on science, technology and media.

Lukas Plank

# Comics and Truth

## Why Non-Fiction Comics need Rules

A comic can tell the story of almost anything: a single atom, the entire solar system, the past, future events, dreams and thoughts. All this, and more, can be depicted. When presenting facts, a certain artistic licence can be deployed if, for instance, the author wants to emphasise important details; likewise, aspects he or she deems irrelevant can be left out. Moreover, questions and issues can be laid out that are difficult or even impossible to portray photographically or cinematically (see Jüngst 2010, 182 or for example Ahmed 2015, Butler/Bresciani/Raymond 1968, Cannon/Cannon/Schultz 2010, Eisner 2008, Harder 2010, Leake 2015, and Warner 2015).

However, when the cartoon strip sets out its version of information, events, objects and people, it can also result in a distortion of reality. The graphic may not always make clear exactly how something looks or the precise way in which something happened. And even where documentary images exist, the comic strip representation of the non-fictional is always coloured by artistic interpretation (see Sacco 2012, Xlf.).

Many journalists and artists who make use of comics as a medium are perfectly aware of this circumstance; many do not see any problem in the fact that comics journalism is a fundamentally subjective form of expression. As comic strip artist Josh Neufeld puts it in an interview, "[...] comics journalism has some leeway that other types of journalism may not. It's a mixture of journalism and art, and to me the 'art' part gives license to reconstruct some scenes – if it serves the truth of the larger story." (Neufeld 2012). In the preface to *Creating Comics as Journalism, Memoir, and Nonfiction*, Neufeld goes further: "[...] I reserve the right to compress scenes, eliminate minor characters, and even (in rare cases) invent dialogue – as long as these techniques serve to convey the *emotional* truth of the story." (Neufeld 2016, xi). In the preface to his book *Journalism*, comic strip artist Joe Sacco writes, "The cartoonist draws with the essential truth in mind, not the literal truth, and that allows for a wide variety of interpretations to accommodate a wide variety of drawing styles." (Sacco 2012, XII.). From this standpoint, it is not a matter of accurately reproducing everything in photographic detail; what counts is rather the overall truth of the account of what has happened. Sacco's consciously subjective journalistic

# GO AWAY

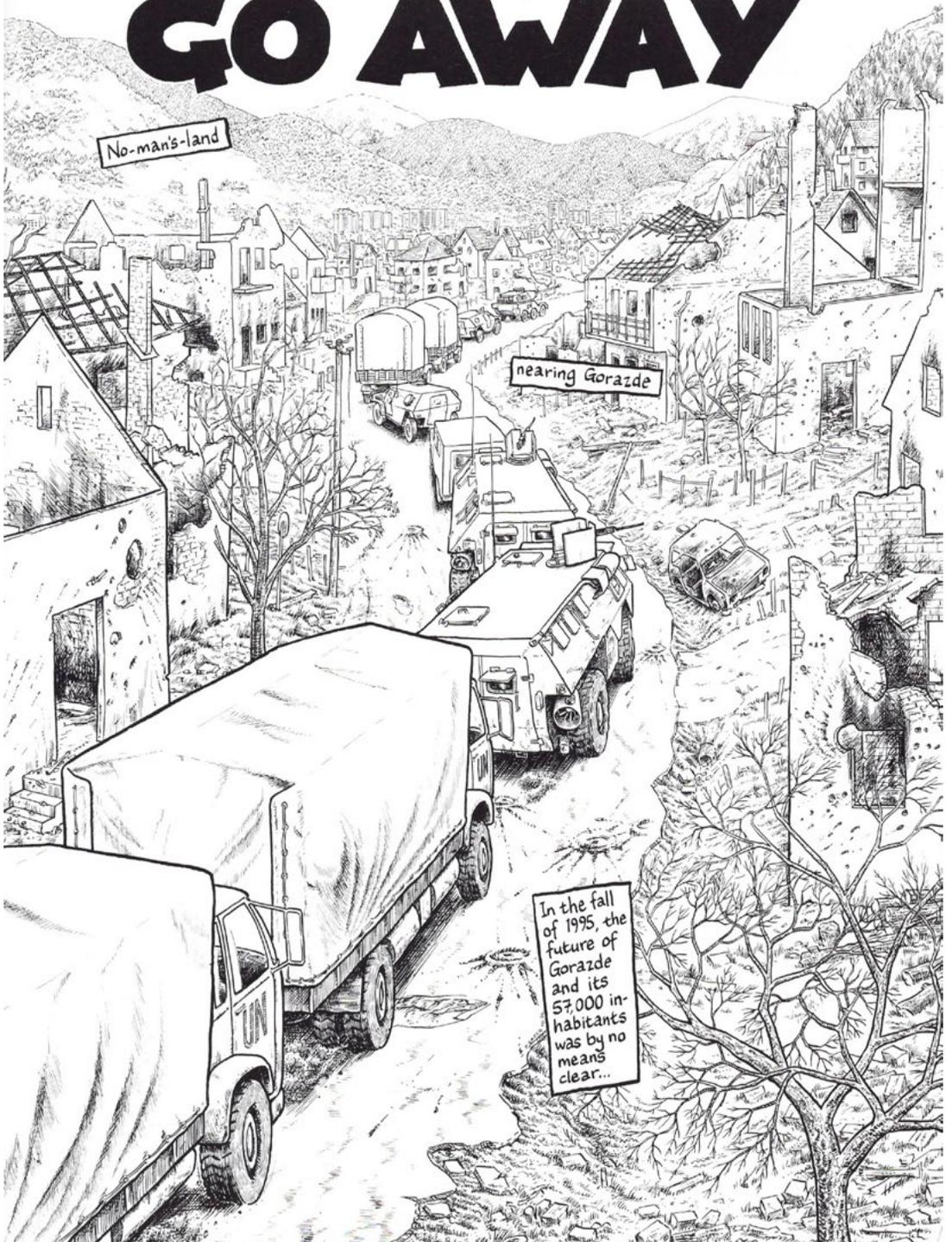


Fig. 1: Sacco 2011, 1.

comic strips may be understood as a criticism of the journalistic quality criterion of 'objectivity' (see Dong 2015, Gardner 2015, Macdonald 2015, Singer 2015).

All these considerations do not, however, mean that no limits to artistic freedom are recognized where facts are involved. Like many comic artists who depict real events in their work, Sacco is convinced that representation should be as close to the truth as possible, noting "[...] anything that *can* be drawn accurately *should* be drawn accurately [...]" (Sacco 2011, 1; Fig. 1; see also Duncan/Stoddard/Taylor 2016, 102ff).

A brief survey of existing non-fictional comics shows that their authors, whether artists, scientists or others, have very different ideas of how much artistic licence is appropriate when presenting facts (see for example Benson 2011, Cannon/Cannon/Zander 2010, Cunningham 2012, Delisle 2012, Fagerstrom/Smith 2011, Feindt/Schraven 2015, Hamann/Leinfelder/Zea-Schmidt 2012, Harder 2010, Igort 2012, Jysch 2012, Sousanis 2015, Ulrich 2005 and Plank 2013, 93ff.). A non-fictional comic may be exclusively based on the experiences of the artist, or contain information that has been garnered from a variety of sources. Several comic narratives recount only real events but contain imaginary figures or quotes.

For the media consumer, this means a multifaceted and confusing range of non-fictional comics. This poses a problem where terms such as 'comics journalism' are used. Benjamin Woo writes on this issue: "Given the dominance of the discourses of objectivity and verification in the journalistic field, I maintain that the label 'comics journalism' is misleading." (Woo 2010, 176; cf. Singer 2015, 69ff.) The issue is one that is not limited to graphic art. The term 'journalism' itself is exceptionally diverse: It can be interpreted in different ways and understood from the viewpoint of a particular quality standard (see Fabris 2001, 43ff.; Funiok 2006, 192; Ruß-Mohl 1992, 85; Karmasin 1998, 322ff.). Rules and standards have become established where journalism, in general, is concerned, and these are applied in the quality media (see Karmasin 2010, 226ff. and Duncan/Stoddard/Taylor 2016, 240.). They enable individual works to be compared and verified – albeit with limitations. For comics journalism or comics that present facts, there are no such uniform rules and criteria. A recent exception to this is *Creating Comics as Journalism, Memoir and Nonfiction* (see Duncan/Stoddard/Taylor 2016). This is not to say that comics in themselves are less suited to representing facts than other journalistic forms. As noted above, many comic artists are extremely conscious of the extent to which one is permitted to interpret or manipulate when representing the real. It would seem a useful question to ask what *consistent* rules and standards should apply specifically to non-fictional

comics. Existing journalism ethics can, of course, be applied to comics journalism, but this raises the question of how to interpret individual guidelines and whether these could even be adhered to in practice. The *Code of Ethics of the Society of Professional Journalists* instructs journalists to "[n]ever deliberately distort facts or context, including visual information. Clearly label illustrations and reenactments." (SPJ's National Convention in Nashville, Tennessee 2014.) The *Code of Ethics* of the National Press Association points to the following requirements: "Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects." (National Press Photographers Association 2012). And the Press Code of the German Press Council says, "Where an illustration, in particular a photograph, may be perceived from a cursory reading as a documentary image, where it is in fact an example, appropriate clarification is required." (Deutscher Presserat 2015). In the following, I attempt an overview of current rules, standards, and strategies for assuring journalistic quality in non-fictional comics.

So that readers may assess where a specific comic lies on the spectrum between the poles of fact and fiction, it seems sensible to inform them how the story arose and what information sources were used. It would also seem important to ensure transparency with respect to any manipulation of graphic and non-graphic elements to give readers clarity.

One way of ensuring transparency would be to provide prefaces. Turning to journalism once again, we can note that Sacco's written preface to the collection of comic strip stories gives the reader a feeling of the author's method of working, his view of objectivity, and the rules to which he, as a comic strip journalist, adheres (see Sacco 2012, pp. XIff.). The comic book artist Jessica Abel also furnishes her *Out on the Wire. The Storytelling Secrets of the New Masters of Radio* with a preface – albeit a graphic one. In it, she explains how the comic came about. She also lays down her treatment of quotations (see Abel 2015, 6.; Fig. 2).

Transparency can naturally be achieved beyond the confines of a preface or afterword. For example, source material can be made available even if it is not comprehensive. Printed transcripts in the form of an appendix or links to material, photographs, and audio or video clips also help the reader to gain an impression of how much the images and words have been manipulated. Footnotes can be used to direct the reader to a source used for a cartoon panel. It is also possible to place particularly important sources – such as photographs or documents – directly in the comic strip or to make them available via links. In his comic strip *What is*



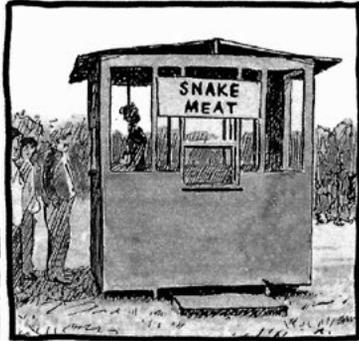
Fig. 2: Abel 2015, 6.

**EDITOR'S NOTE:** Some dialogue below and on the following pages is comedic fiction inspired by reporting.

HERE WE ARE, TWO MINUTES INTO THE BIGGEST RACE OF OUR LIVES, AND MY SNAKE HATES ME. HE'S GLARING AT ME LIKE I JUST KILLED HIS WIFE WITH A HOE. IT'S THE SAME LOOK A TEXAN GETS WHEN VISITING ASPEN. IT'S DISCONCERTING, BUT WHAT RATTLES ME MOST IS THE ACTUAL RATTLING. IF YOU'VE NEVER HEARD IT IN REAL LIFE, IT'S DIFFERENT THAN IT IS IN THE MOVIES. IT'S FASTER AND SOUNDS LESS LIKE A DISTINCT RATTLE AND MORE LIKE A SINISTER HISS. IMAGINE SATAN MAKING BACON.



SPEAKING OF THINGS FRYING, I JUST NOTICED ANOTHER REASON WHY MY SNAKE MIGHT BE ACTING THIS WAY. WE'RE DIRECTLY DOWNWIND FROM THIS ...



THEY'RE FRYING UP CHUNKS OF RATTLER AND SELLING THEM FOR FIVE BUCKS A POP. FURTHER PROOF, IF IT WAS NEEDED, THAT TEXANS WILL DEEP-FRY JUST ABOUT ANYTHING.

**THE 5 THINGS YOU NEED TO ENJOY FRIED RATTLESNAKE**

- |                 |                  |             |              |             |
|-----------------|------------------|-------------|--------------|-------------|
|                 |                  |             |              |             |
| 1 SKINNED SNAKE | 2 PRUNING SHEARS | 3 CORN MEAL | 4 DEEP FRYER | 5 TRASH CAN |

YEAH, I'M NOT A BIG FAN. I'VE TRIED IT A BUNCH OF TIMES. THIS MIGHT SURPRISE SOME OF YOU NON-TEXANS OUT THERE, BUT THE FIRST TIME I TRIED FRIED RATTLESNAKE WAS AT CHURCH. YOU SEE, TEXAS CHURCHES, UNLESS THEY'RE UNITARIAN OR SOMETHING, ARE ALMOST SURE TO BE CHOCK-FULL OF SPORTSMEN, SO CHANCES ARE GOOD THAT SOME KIND OF WILD GAME, WHETHER IT'S VENISON, SQUIRREL, OPOSSUM, OR RATTLESNAKE, IS GONNA SHOW UP AT THE POTLUCK DINNER. A LOT OF FOLKS WILL TELL YOU THAT RATTLESNAKE TASTES LIKE CHICKEN, BUT THAT'S NOT QUITE RIGHT.

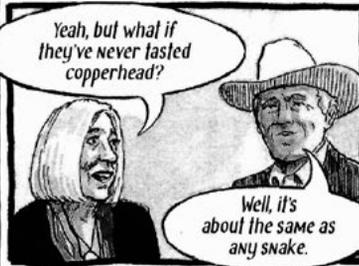


Fig. 3: Kramer 2012, n. p.

MEANWHILE BACK AT THE RACE ...

*Comics Journalism?*, Dan Archer provides links in panels and in other places to online articles – one click suffices and the website with the relevant source material opens. (Archer 2011). Other examples show that background or source material can be integrated into web comics in the form of audio files and video clips (see for example Cagle 2012, Gennis 2014, Ndula 2014, Ndula 2013, Ortiz/Paim/Piccini 2013 and Radl 2012).

Prefaces and afterwords, attachments, footnotes, links, photographs, videos, sound recordings and so on can show where information comes from and give readers an idea of whether that information has been altered in the presentation. This applies not only to graphic but also to non-graphic aspects, for instance, the text in speech bubbles, where there is limited space for quotes.

Josh Kramer publishes the comics journalism magazine *The Cartoon Picayune*. Generally, only direct quotes are given in its speech bubbles (see Plank 2013, XXXVIII.). Where one comic departs from this rule, Kramer has opted to add a note: "Some dialogue below and on the following pages is comedic fiction inspired by reporting." (Kramer 2012, n. p.; Fig. 3).

Comics can also feature non-fictional content that takes place in a fictional field of action (see for example Benson 2011, Cannon/Cannon/Schultz 2010, Donna et al. 2011, and Krause et al. 2016). However, where a comic appears to be concerned with real life, it would seem reasonable to require that basic journalistic standards be applied (see for example Deutscher Presserat 2015, SPJ's National Convention in Nashville, Tennessee 2014 and National Press Photographers Association 2012). It should not be permissible for quotations to be made up, relayed in the wrong context, or abbreviated to the extent that core statements are lost. It seems similarly inappropriate to invent people, objects and events, or to manipulate their placement in time and space. Deviations from these regulations need not be ruled out completely, but it should be clear where they occur. Substantial changes should be signalled as such – something that has been invented may not be sold as true.

Once the chosen journalistic approach, conditions of production, and degree of manipulation or abstraction are made transparent and the depicted subject matter is placed in its context, readers will be better equipped to attach a classification to the non-fictional comic (see Plank 2013, 101ff.). One could also imagine every panel being labelled with a symbol: this would allow the source of information presented to be made clear at a glance (see Plank 2013, 111ff.). It would also seem to be a good idea to give readers the opportunity to provide feedback and criticism (see Plank 2013, 124ff.).

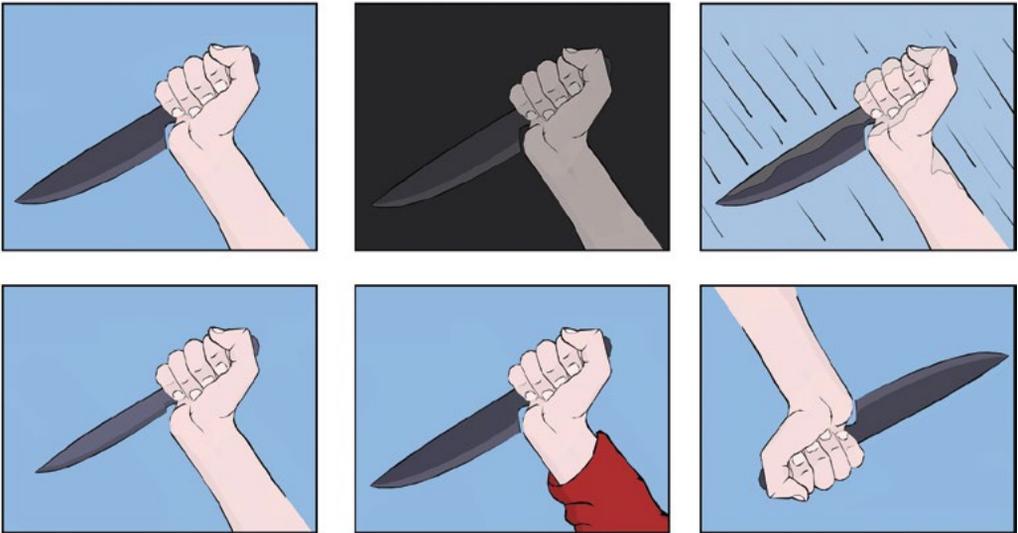


Fig. 4: Own figure based on Plank 2014, 9.

The authors and artists engaged in producing a non-fictional comic should ask numerous 'visual questions'. "When relying on eyewitness testimony, I ask pertinent visual questions: How many people were there? Where was the barbed wire? Were the people sitting or standing?" (Sacco 2012, XII).

Writing a short newspaper article about an event requires only a little core information. In most cases, the portrayal of the same event in a comic, on the other hand, requires far more information. If someone is attacked on an open street with a knife, a few supplementary details are enough to portray the event in an article. But to do justice to the truth in a comic, numerous visual aspects are relevant: What kind of surroundings did the event take place in? How late in the day was it? How was the weather? What was the knife like? Was the attacker male or female? What type of clothing was he or she wearing? How exactly did the attack come about? Only when these and other questions have been answered should the event be represented in an exhaustive drawing (Plank 2014, 9; Fig. 4).

Other graphic non-fictional forms of representation are often dependent on 'visual information', too. In journalistic texts where there is a lack of visual information, the writer's interpretation and manipulation of issues will to some extent be transferred to the reader. Whenever an event is described in a newspaper article, its readers may form dramatically different impressions. The problem of manipulation is thus not restricted to comics. For example, interview scripts are normally reworked; photographs may seem to reproduce reality in an unfiltered manner, but may, in

fact, have undergone various types of editing. The very selection of an image is a type of manipulation (see Haller 2008, 342f.; Littek 2011, 64; Miener 2004, 54f. and Freund 1997, 7).

This puts the call for a discussion about quality criteria for non-fictional comics in a broader context. However, it does not make it less relevant. In comics, almost everything can be made concrete, as image and words – and often with comparatively little expense or effort. The particular strength of the medium should be accompanied by a heightened sensibility for the associated opportunities to manipulate the truth.

## References

- Abel, Jessica (2015): *Out on the Wire – The Storytelling Secrets of the New Masters of Radio*. Broadway Books, New York
- Ahmed, Safdar (2015): *Villawood – Notes from an immigration detention centre*. Online via: <https://medium.com/shipping-news/villawood-9698183e114c#.r62spz2eb> (last access: March 29, 2016)
- Archer, Dan (2011): *What is Comics Journalism?* Online via: <http://www.poynter.org/2011/an-introduction-to-comics-journalism-in-the-form-of-comics-journalism/143253/> (last access: March 29, 2016)
- Benson, Nigel C. (2011): *Psychologie – Ein Sachcomic (2. Auflage)*. TibiaPress, Überlingen
- Butler, Stuart; Bresciani, Andrea; Raymond, Bob (1968): *Frontiers of Science – 278th Week's Release – Mysteries of the Milky Way*. Online via: [http://frontiers.library.usyd.edu.au/search?browse-all=yes#TB\\_inline?height=700&width=1000&inlined=278](http://frontiers.library.usyd.edu.au/search?browse-all=yes#TB_inline?height=700&width=1000&inlined=278) (last access: March 29, 2016)
- Cagle, Susie (2012): *Down in Smoke*. Online via <http://www.cartoonmovement.com/ico-mic/44> (last access: March 29, 2016)
- Cannon, Kevin; Cannon, Zander; Schultz, Mark (2010): *Die Sache mit den Genen*. Wilhelm Goldmann, Munich
- Cunningham, Darryl (2012): *Science Tales – Lies, Hoaxes and Scams*. Myriad Editions, Brighton
- Delisle, Guy (2012): *Aufzeichnungen aus Jerusalem (2. Auflage)*. Reprodukt, Berlin
- Deutscher Presserat (2015): *Publizistische Grundsätze (Pressekodex)*. Online via: [http://www.presserat.de/fileadmin/user\\_upload/Downloads\\_Dateien/Pressekodex\\_bo\\_web\\_2015.pdf](http://www.presserat.de/fileadmin/user_upload/Downloads_Dateien/Pressekodex_bo_web_2015.pdf) (last access: March 29, 2016)
- Dong, Lan (2015): *Inside and Outside the Frame – Joe Sacco's Safe Area Goražde*. In: Worden, Daniel (ed.): *The Comics of Joe Sacco*. University Press of Mississippi, Mississippi
- Donna, Annie Di; Doxiadēs, Apostolos K.; Naumann, Ebi; Papadatos, Alekos; Papadimitriou, Christos H. (2011): *Logicomix – Eine epische Suche nach Wahrheit (5. Auflage)*. Atrium Verlag, Zurich
- Duncan, Randy; Stoddard, David; Taylor, Michael Ray (2016): *Creating Comics as Journalism, Memoir & Nonfiction*. Routledge, New York

- Eisner, Will (2008): *Comics and Sequential Art – Principles and Practices from the Legendary Cartoonist*. W. W. Norton & Company, London, New York
- Fabris, Hans Heinz (2001): *Qualitätssicherung in Medienunternehmen und im Mediensystem*. In Fabris, Hans Heinz; Rest, Franz (eds.): *Qualität als Gewinn*. Salzburger Beiträge zur Qualitätsforschung im Journalismus. Studien Verlag, Innsbruck
- Fagerstrom, Derek; Smith, Lauren (2011): *So geht das! Das ultimative Anleitungsbuch – 500 Dinge und wie man sie macht (8. Auflage)*. Moewig, Hamburg
- Feindt, Jan; Schraven, David (2015): *Weisse Wölfe – Eine grafische Reportage über rechten Terror*. Correctiv – Comics für die Gesellschaft, Essen
- Freund, Gisèle (1997): *Photographie und Gesellschaft*. Rowohlt Taschenbuch, Hamburg
- Funiok, Rüdiger (2006): *Ethische Analyse im Qualitätsmanagement – Plädoyer für die Verschränkung zweier Handlungsorientierungen*. In Beuthner, Michael; Loosen, Wiebke; Weischenberg, Siegfried (eds.): *Medien-Qualitäten – Öffentliche Kommunikation zwischen ökonomischem Kalkül und Sozialverantwortung*. UVK Verlagsgesellschaft GmbH, Konstanz
- Gardener, Jared (2015): *Time under Siege*. In: Worden, Daniel (ed.): *The Comics of Joe Sacco*. University Press of Mississippi, Mississippi
- Gennis, Emi (2014): *What is a Juggalo?* Online via: <http://www.symboliamag.com/what-is-a-juggalo/> (last access: March 29, 2016)
- Haller, Michael (2008): *Das Interview (4. Auflage)*. UVK Verlagsgesellschaft, Konstanz
- Hamann, Alexandra; Leinfelder, Reinhold; Zea-Schmidt, Claudia (2012). *Die große Transformation. Klima – Kriegen wir die Kurve?* Verlagshaus Jacoby und Stuart, Berlin
- Harder, Jens (2010): *Alpha... directions*. Carlsen, Hamburg
- Igort (2012): *Berichte aus Russland – Der Vergessene Krieg im Kaukasus*. Reprodukt, Berlin
- Jüngst, Heike Elisabeth (2010): *Information Comics. Knowledge Transfer in a Popular Format*. Peter Lang, Frankfurt am Main
- Jysch, Arne (2012): *Wave and Smile*. Carlsen Verlag GmbH, Hamburg
- Karmasin, Matthias (1998): *Medienökonomie als Theorie (massen-)medialer Kommunikation. Kommunikationsökonomie und Stakeholder Theorie*. Nausner und Nausner, Graz, Wien
- Karmasin, Matthias (2010): *Medienunternehmung*. In Brosda, Carsten; Schicha, Christian (eds.): *Handbuch Medienethik*. Verlag für Sozialwissenschaften, GWV Fachverlage GmbH, Wiesbaden
- Kramer, Josh (2012): *Distress*. The Cartoon Picayune: Issue Number 4. Josh Kramer, Washington
- Krause, Henning; Mischitz, Veronika; Rötger, Antonia; Tychsen, Janine (2016): *Klar Soweit No. 24 BASICS – Was ist eigentlich... Energie?* Online via: <https://blogs.helmholtz.de/augenspiegel/2016/01/klar-soweit-basics-energie/> (last access: March 29, 2016)
- Leake, Laurel Lynn (2015): *Suspension*. In: Symbolia, The Future. Online via: <http://symboliamag.bigcartel.com/product/symbolia-the-future> (last access: March 29, 2016)
- Littek, Frank (2011): *Storytelling in der PR – Wie Sie die macht der Geschichten für Ihre Pressearbeit nutzen*. Springer Fachmedien, Wiesbaden
- Macdonald, Isabel (2015): *Drawing on the Facts – Comics Journalism and the Critique of Objectivity*. In: Worden, Daniel (ed.): *The Comics of Joe Sacco*. University Press of Mississippi, Mississippi
- Miener, Frank (2004): *Bilder, die lügen. Tourist Guy und Co. – Digitale Gefahr für die Medien?* Books on Demand, Norderstedt

- National Press Photographers Association (2012): *NPPA Code of Ethics*. Online via: [https://nppa.org/code\\_of\\_ethics](https://nppa.org/code_of_ethics) (last access: March 29, 2016)
- Ndula, Victor (2013): *50 Years On, Still Hungry*. Online via: <http://www.cartoonmovement.com/icomoc/52> (last access: March 29, 2016)
- Ndula, Victor (2014): *Kakuma*. Online via: <http://www.cartoonmovement.com/icomoc/65> (last access: March 29, 2016)
- Neufeld, Josh (2012): *Tori Marlan and Josh Neufeld on the webcomics narrative „Stowaway“*. Interview, Niemand Storyboard, 19. Oktober. Online via: <http://niemanstoryboard.org/stories/tori-marlan-and-josh-neufeld-on-the-webcomics-narrative-stowaway/> (last access: March 29, 2016)
- Neufeld, Josh (2016): *Foreword*. In: Duncan; Randy; Stoddard, David; Taylor, Michael Ray: *Creating Comics as Journalism, Memoir & Nonfiction*. Routledge, New York
- Ortiz, Bruno; Piccini, Maurício; Paim, Augusto (2013): *So Close, Faraway!* Online via: <http://www.cartoonmovement.com/icomoc/54> (last access: March 29, 2016)
- Plank, Lukas (2013): *Gezeichnete Wirklichkeit – Comic-Journalismus und journalistische Qualität, Masterarbeit, FH Wien der WKW*. Online via: <https://lukasplank.files.wordpress.com/2013/11/gezeichnete-wirklichkeit.pdf> (last access: March 29, 2016)
- Plank, Lukas (2014): *Drawn Truth – Why comics journalism needs rules!* Online via: <http://lukasplank.com/2014/02/23/drawn-truth/> (last access: March 29, 2016)
- Radl, Luke (2012): *Chicago is My Kind of Town*. Online via: <http://www.cartoonmovement.com/icomoc/38> (last access: March 29, 2016)
- Ruß-Mohl, Stephan (1992): *Am Eigenen Schopfe ... Qualitätssicherung im Journalismus – Grundfragen, Ansätze, Näherungsversuche*. Publizistik. Vierteljahreshefte für Kommunikationsforschung 37(1)
- Sacco, Joe (2011): *Safe Area Goražde – The Special Edition*. Fantagraphics, Seattle
- Sacco, Joe (2012): *Journalism*. Metropolitan Books, New York
- Singer, Marc (2015): *Views from Nowhere: Journalistic Detachment in Palestine*. In: Worden, Daniel (ed.): *The Comics of Joe Sacco*. University Press of Mississippi, Mississippi
- Sousanis, Nick (2015): *Unflattening*. Harvard University Press, Cambridge, Massachusetts
- SPJ's National Convention in Nashville, Tennessee (2014): *SPJ Code of Ethics*. Online via: <http://www.spj.org/ethicscode.asp> (last access: March 29, 2016)
- Ulrich, Jan (2005): *Cargo*. Comicreportagen Israel – Deutschland. Avant-Verlag, Berlin
- Warner, Andy (2015): *Searching for Safety*. Online via: <http://ww2.kqed.org/low-down/2015/09/28/searching-for-safety-europes-refugee-crisis-explained-comic-infographic/> (last access: March 29, 2016)
- Woo, Benjamin (2010): *Reconsidering Comics Journalism. Information and Experience on Joe Sacco's Palestine*. In: Goggin, Joyce; Hassler-Forest, Dan (eds.): *The Rise and Reason of Comics and Graphic Literature – Critical Essays on the Form*. McFarland & Company Inc. Publishers, London