

# Representing History in Comic Medium: Unforeseen Challenges and Lessons Learned



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[Drawing/Characters/Comics]

## Abstract

This article is an autoethnographic account of two historic comic projects that the author of this paper supervised. Both historic comics' projects were executed to produce high accuracy depiction of the past and, thus, employed consultations of professional historians. This brought additional and unperceived challenges that the creative team had to adapt to finish the project on time, on budget and without compromising artistic visions. However, both comics' projects failed to achieve all three of the objectives previously listed. Thus, this paper tries to provide a post-mortem account of how best to approach the historic genre in the comic book medium and, in the end, what exactly means to create artworks of the historical genre. The author chose the autoethnographic approach as the best qualitative method to systematically analyse and gather insights from personal experience in order to understand the challenges of the creative process of the historical genre in the comics medium.

## Keywords

Historic Comics,  
Historical Genre,  
Lithuanian Comics,  
Modern National Identity,  
Creative Industries

## Introduction

Comics medium is one of the most popular forms of entertainment forms in the world today. And, thus, like the rest of the creative medium comics have the potential power to influence their consumers' minds and hearts. All around the globe, some comics are known for their ability to kickstart discussions or even social changes, in addition, to define whole generations and help to shape modern national identity. And although, comic medium is not unique in that matter among other popular art forms (like cinema, TV, games, etc.) comics do have some specific attributes that, if well employed by their creators, can do wonders. Especially, keeping in mind that (in terms of production cost) it is the cheapest artform in comparison to other popular culture media.

Therefore, even though comic books of any genre can achieve great cultural and social influence in national or even international context, the historical genre is special. Technically historical (historical fiction) genre is a type of fictional narrative that portrays a setting located in the past. Naturally, this genre can be portrayed in various media, like theatre, opera, literature, cinema, radio, television, video games, graphic novels' end etc. It is hard to imagine any other genre that, if executed well, would

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<sup>2</sup>In this paper author employs the terms of *comics* and *graphic novel* interchangeably.

provide so much national pride. Furthermore, the artwork of this historical genre is known to become a potent instrument of soft power<sup>3</sup>. Or in other words, the artwork of the historical genre is one of the most effective ways to make foreign citizens discover (or even fell in love with) other nations and their cultures. Thus, the historical genre in entertainment has that special aura around them.

Therefore, when the creative studio where the author of this paper works considered what new comic project should be developed, there was no serious discussion - the historic genre was second to none. In this paper, the author will discuss the creative process of two different comic projects. The first one is a comic book series *Leičiaiai* (4 issues, 2016) about a 14th-century special military group that is tasked by the pagan Lithuanian king to scout if the country's one of most formidable enemies - a Christian military Order - is in fact at the brink of civil war and if one side is indeed willing to ask pagans for help as a letter for a king claim to be (and it is not some sort of scheme). The second comic project is a graphic novel *War aviators* (lit. *Karo aviatoriai*, 124 pages, 2020) is about the aftermath of The First World War when Lithuania, a new formed free state must fight formidable enemies from all sides of the border in order to hold on to its independence. This comic book focuses on the continuous fights of war aviators that employ aviation - a new, equally terrifying, and majestic, war machinery to protect this fragile idea of independency from foreign powers.

However, wanting to create a comic book project and being able is not the same, thus, although, both of these comics were published, that does not mean that the production (or even distribution) process was successful. Thus, this paper will present an after-action review about the process of two historical genre comic book projects and insights gathered from that.

And finally, it is important to clarify that the author of this paper held the position of a producer (project manager) in both comic book projects presented in this paper but was not directly involved in the creative process. This is a double edge sword, because, although, it allows some analytic distance from all creative processes, it also means that some integral aspects of the production process are acquired from outside personal experience (through discussions with the illustrator and historians).

## **2. Autoethnography - a subjective experience to gather data**

The autoethnographic method today, although a generally accepted approach in academic community to gather qualitative data, is not without loud sceptics that challenges its legitimacy (Dumitrica, 2010). This is mainly because autoethnography is an approach to the qualitative inquiry which employs the researcher/author as the subject or research (Denzin and Lincoln, 2002; Ellis 2004; Richardson, 2000, 2002). In

<sup>3</sup> The concept of "soft power" is quite broad and popular in academic and the policy world that usually reference non-military power that includes both cultural power and economic strengths (Vuving, 2009). In this paper the term is used only as cultural power that is formed if citizens from other countries value cultural, social or historical achievements.

other words, autoethnographers aim to examine their own feelings, insights, and understandings to gather data on the research topic. Thus, when an autoethnography approach is used to gather findings, researchers are both - the subject of the research and the analyst who examine and interpret the data (Dumitrica, 2010). In other words, ethnography's key difference from the rest is that empirical data is gathered from researcher's personal experiences.

However, the author of this paper must truthfully admit that, at first glance autoethnography, as an academic method to gather insights about any subject does look too unreliable in the sense that it is *too personal*. Thus, the author's first thought about this qualitative method was that it is simply too problematic for academic research. However, with the rise of its popularity, the author decided to invest time to further investigate what are the advantages of this method. And, after an extensive literature review, the author was convinced that it is true - there are situations when this method is not only better but is the only way to gather insights on the researched phenomena.

However, while all personal text could be perceived as culture's examination, not all writing is autoethnographic. Jones *et al.* (2013:22) describe the characteristics that make researcher's personal narratives autoethnographic:

1. Purposefully commenting on/critiquing of culture and cultural practices,
2. Making contributions to existing research,
3. Embracing vulnerability with purpose, and,
4. Creating a reciprocal relationship with audiences in order to compel a response.

In other words, it is critical that the researcher, with the data gathered through personal experience, would aim to expand explicit knowledge on the phenomena. Thus, the aim of this paper, through the experience gathered while producing two historical comic book projects to present insights into this specific genre and, later, to discuss how best to approach this kind of creative project in the future. Therefore, this paper should primarily interest comic book practitioners who are planning to execute comics project of the historical genre. Also, gathered insights should be interesting to pedagogues and researchers that are interested in comic books and/or historical genre in popular culture.

In this paper, the author employs three key methods to gather data about the projects. The first one is a reflection on action. However, while the second comic book was finished just a few months ago in relation to writing this paper, thus all the insights are quite fresh, the first comic project was finished and published about 5 years ago, thus, personal reflection on action may be distorted due to the time passage. The second method is informal discussions with an illustrator to gather the practitioner point of view of the creative process.

The third method is reviewing *post-mortem*<sup>4</sup> documents. The studio that produced both comic projects has the practice to write after-action reviews after every major creative project. Thus, in both cases, there is documented account about challenges, gathered insights and suggestions how to improve creative process in future projects. However, because these documents cover a wide range of aspects of (in this case comic's) production process like aesthetics, technical formatting, publication, advertising, digital file logistics, etc. in this paper the author will focus only on management and communication aspects. Finally, it is important to address Scott-Pollock (2020) recommendation that radiographers try to answer two important questions before employing self-reflectivity as a means to gather data:

- Why do you want to understand something?
- Why do you think it is worth telling other people?

Thus, the answer to the first question is that the author of this paper (in the context of her commercial practice<sup>5</sup>) is planning to continue to work with historical genre projects in the future. However, the simple try and error method is extremely slow and wasteful, thus there is a firm drive to better understand how best to manage the process when historical consultations are an integral part of the desired creative result.

The answer to the second question is that there is a considerable knowledge gap about the historical genre in general, not only on management and communication aspects in creating comic books. And, as Getz (2019) observes “both historians and creators of graphic histories have a lot of work to do to mutually develop a genre”. Therefore, presented case studies and gathered insights could not only help other practitioners on how to approach historical genre in comic (or any other) medium but also help to kickstart further research into this fascination phenomena.

### 3 “*Leičiai*”: costly mistakes and hard lessons learned

*Leičiai* (figure 1) was the second comic book project of the studio, but it is safe to say that the first project (short adaptation of the steampunk-western book) was more of a training exercise than confident execution based on a solid understanding of the medium. Thus, work on *Leičiai* came with better skills and knowledge on how to employ this artistic expression to tell narratives. Or in other words, with some highly needed, albeit not very grounded, confidence. It is important to mention, that for this project the studio got partial state support. At that point, it was the biggest amount the state has ever given for a comic project.

Additionally, it is important to note, that for this project the studio had Lithuanian Armed Forces as a partner. This partnership provided the project not only with the historical consultations about 14th-century

<sup>4</sup> A project post-mortem is a term that is used to describe the process that focus on identification what caused problems and challenges in the production with the goal to prevent that in the future. In other words, to learn from mistakes so that team could better evaluate risks in future projects (Collier, DeMarco and Fearey, 1996).

<sup>5</sup> The author of this paper co-owns a creative studio.



military aspects but the whole narrative concept. In other words, armed forces provided to *Leičiai* project the narrative (script) and arguably greatest part of consultations regarding historical aspects of 14th-century Lithuanian settings. It would be fair to admit, that the partnership with Lithuanian Armed Forces most likely played huge part that convinced the Lithuanian Cultural Council (an institution that evaluates creative projects that seek state support) that the project was worth supporting. Of course, it is only an educated guess.

Person delegated by Lithuanian Armed Forces to help the

project with the narrative and the historic consultations, was, by education, a historian. And that helped the project greatly. Furthermore, because of professional connections in the historian field, the delegated person managed to provide additional consultation (for free) that greatly increased the historical accuracy depicted in the comic book. However, this came with an unforeseen price.

The contract with the Ministry of Culture (who provided state support for the project) stated that the studio will have to finish, print, and distribute *Leičiai* comic books in less than six months. That was less time to finish the project than expected, but the studio did not want to lose the funding, so it was decided to work overtime. For various reasons like to better control the artistic vision and flow of the project, only one artist worked on the comic book pipeline. In other words, one illustrator did pencilling, inking, colouring, lettering and cover design work. From the very start, it was decided that all processes will be digital to save time and money.

The first major challenge was the script. Because the project's scriptwriter was historian and military personnel, he had a great understanding of the historical context and military procedures of the time period. And that was, without a doubt, a huge advantage for the project. However, the lack of storytelling skills and a strong focus on patriotic themes made the story slow-paced and, at times, very undynamic. Interestingly, Getz (2016) identified that it is a common problem when historians lead the comic book project - the results is often "graphic histories with cramped, text-crowded panels and pages because we [historians] lack the skills to let the images do the work".

In the case of *Leičiai* the narrative, regrettably, was not identified as problematic because, at that time, no one involved in the project had the necessary skills and knowledge to understand how solid narrative should look like. Furthermore, the high historical accuracy was perceived as ultimate redeeming quality that can compensate for all other shortcom-

**Figure 1:** SEQ Figure \\* ARABIC 1. Comic book *Leičiai*. Cover of the first issue.

ings. It is safe to say that it was a wrong perception. Additionally, because scriptwriter did his work only after work hours, there were times when the script for new issues would hold production for weeks. Resulting in increased stress for the illustrator and, to a lesser degree - the author of this paper (project producer).

The second major challenge came with consultations of historical nature. And this challenge is truly a multi-headed beast. At a very foundation, there were unforeseen issues with the concept of the historical genre when working with historians. All historians that were involved with the project, albeit to different degrees, were narrow-focused to portray historical details to the fullest. Which more than once brought tension with the illustrator, because in fictional artwork, especially that portrays stylised reality, not all details are needed to create a functional world that does not break the suspense of disbelief to the audience. However, as the illustrator recalls, there were moments when historians would hold their consultations (thus, in fact, would hold up production) till some minor details, arguably unnoticeable to the comic viewer, would be fixed on the comic book page.

In addition to mentioned challenges there were ones that came with the decision to employ additional history specialists in mid-production. Because those new specialists would specialise in different fields that meant that they would notice wrong depiction of various things in comics that previous historians would approve as correct (or rather would not identify as wrong). There were pages that would be redrawn up to 5 times, because, at different versions of the page a different historian would identify wrongly depicted details of the outfits, architectural elements, and furniture. Thus, in the end throwing away days' worth of work.

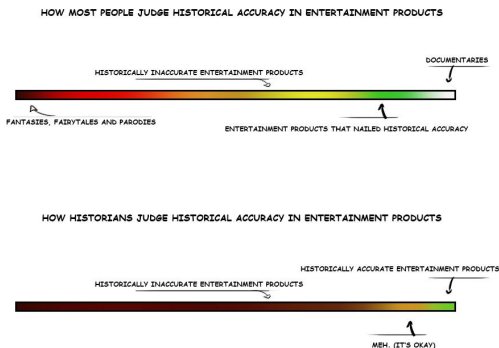
Finally, there is a challenge of perception about what is (or should be) a historical genre artwork. Most people (outside academia) perceive the fictional historical genre as a concept with many intermediate options.

In other words, when it comes to entertainment-based works there is an interval with complete fantasy and on factually based documentary at its extremes, with many divisions between them (Rosenzweig and Thelen, 1998). The author's personal experience in this project suggests that historians, as opposed to common people, see it as almost dichotomy where entertainment work is historically true or not (figure 2). And that can be a

huge problem if common understanding is not reached from the very start.

Inefficient time management, too optimistic assumption about production output when there was too little experience on the matter and developed physical and psychological fatigue resulted in the submission of the project to the Ministry being postponed twice. Which, arguably, damaged the image of the studio in the eyes of an institution that provides state support. Finally, the rush and pressure to finish the comic project

**Figure 2**



resulted in qualitative short-cuts with the comic book illustrations. As a result, the level of illustrations became very wavy between the different pages even in the same issue.

After the project was finished and presented to the public it got mixed reviews. On one hand, it caught public attention as one of the first Western-looking comic books that promise an account of Lithuanian history of an epic scale. And there were even fan letters praising the experience they got from reading this particular Lithuanian historic comic. But on the other hand, the average storytelling level and wavy illustration quality created tangible damage to comic book series commercial and critical results.

Soon after the project ended the illustrator created a post-mortem document where he listed his insights about the process. The key insights a listed below:

- There is no substitute for the weak narrative. Great illustrations and historical accuracy cannot compensate weak narrative in a medium that aims to entertain first. Finally, arguably is much better to have a professional scriptwriter who is interested in history, than a professional historian, that is interested in storytelling in entertainment media.
- It is important to prepare to work with historians. They differently perceive what is important in the fictional historical genre. Also, it is important to plan time intervals when work will stop because historians will require time to respond. As well it is paramount to discuss and agree with historians on the process of how consultation will work before starting the project.
- By increasing the number of historians (who specialise in different aspect) comic project naturally creates higher historical value. However, that will negatively affect the timetable.
- When one artist creates all comic artwork, although there is greater control over artistic vision, this not only conditions longer project execution time but also creates tremendous physical and psychological fatigue.

In the end, although this project brought a great additional understanding about the execution of the medium and the genre, in addition to generation of minor prestige for the illustrator and the studio, it was not a commercially and critically successful project. Furthermore, the studio was unsuccessful to secure further state funding for *Leičiai* series and complete the story.

#### **4. “War aviators”: repeating mistakes and new insights**

*War aviators* (figure 3) were next historical comic book project that the author of this paper produced. Although, it is important to notice that there were other comic projects between this one and *Leičiai*. But, of course, they were of a non-historical genre. As the illustrator jokingly noticed, it took few years to recover from the traumas of the last project of this genre, to perceive new comic book genre projects with passion.

The key differences with this project from the get-go was to:



**Figure 3** SEQ Figure  
\\\* ARABIC 3. Graphic  
novel War aviators.  
Cover of Lithuanian  
version.

- To have realistic timetable for execution.
- To employ division of labour in the creative process. In other words, to have separate artists for digital inking, colouring, and lettering.
- To prioritise narrative over art.
- The script was fully done before the start of the production.
- To better explain to historians that the fictional historical genre is not documentary (or even academic work) and should not be perceived as one.
- To take into account and plan for the fact that historians will need time to prepare consultations. And that will stop production as a result.

It is important to point out that this project also got state support. But, again, because of the way the Ministry operates creative team got less time to produce comic projects than planned or wanted. And again, the decision was made to take on the project (and work overtime) rather than to lose the funding. Especially, because the

state support was acquired during the start of the worldwide pandemic, when the commissions from the private sector significantly declined, and there was strong uncertainty about the financial future.

Unsurprisingly this produced the same results as the last time. Significant overtime was required to finish on the given timetable (although, again, postponement of the deadline was required). This resulted in arguably even worse physical and psychological fatigue. And even though, the decision not to take any shortcuts and to hold to best possible level of illustration quality was made, one can only speculate how illustration level would have looked if there were no fatigue.

Interestingly, this time historical consultations were managed much better. But, then again, this could be the result of fear to repeat previous experiences. In fact, one of the reasons why this time an early 20<sup>th</sup> century for the narrative was chosen, is that it has much better documented historical resources that are easily accessible through the internet. Furthermore, the narrative that is based in the early 20<sup>th</sup> century means that there is a chance to get pictures not only about everyday life but even about events, people, or places that are referenced in the narrative. And that makes the life of illustrators so much easier. Thus, when compared with *Leičiai* project where there was almost no reliable information that could be collected without historians specialising in specific area, the 20<sup>th</sup> century was a real treat.

Thus, two scriptwriters (one of them had higher education diploma in history) could conduct extensive research before handing narrative for historian judgment. In any case, historians who were attached to this project just provided consultations about aspects that were needed for the comic illustration and did it in a timely fashion. And, importantly, there were only a few things that were not answered by initial research conducted by scriptwriters, thus questions for historians were surgical.



Interestingly, just like in *Leičiai*, there was a situation when one historical fact was provided to the creative team about important inaccuracy when comic pages were already finished. Because of project timetable there were no possibilities to fix this inaccuracy, thus a solution was concocted to provide information at the end of the comic book about historical aspects that are likely to be different from those portrayed in the comic. Early feedback shows that this was perceived by the comic's readers as a positive aspect.

Finally, the choice to employ an assembly line approach to the creative process gave mixed results. Mainly, because two positions were given to final year bachelor level students. Although, both students worked hard and enthusiastically were trying to gather all needed skills and knowledge for the respective positions, the lack of professional experience meant that very attentive supervision was required, and a substantial amount of fixing from the main illustrator was necessary. In the end, candidacy for less creatively challenging and more technical letterer's position, in the illustrator's opinion, worked out well for this project, but candidacy for more creatively demanding position of colourer was not very well selected for the project.

The post-mortem document had these insights that related to communication and management of the project:

- Focus on better quality narrative worked. Most of the positive feedback comments on narrative rather than art. Thus, no project should start or even be considered before the story is solid.
- Colourer must have solid experience in colour theory, otherwise, it is an additional workload for the illustrator to fix and correct every page.
- DO NOT agree again to work on the comic project if the timetable is not feasible (requires constant overtime to finish on time).
- Realistic work planning is 0,5 page for pencilling and inking per day (excluding early layout), 2,5 pages for colouring, 5 pages for lettering.
- A detailed explanation of what is desired of the historians has greatly helped them to contribute more effectively to the project. Polite mantra of "this is entertainment first" has been very helpful.

Finally, it is interesting to note that although the author of this paper and the rest of the creative team is generally happy with achieved results, the overall toll to finish this project, most likely, will result in a couple of years gap before a new historical project will be considered.

## 5. Discussion

Historical genre and comic book medium have a great synergy. In United States quasi historical comics were often transferring its readers to Western, and later, to the settings of both World Wars. A similar situation is in Japan where comics regularly portray the samurai's era and France where cartoonists often depict plots that are set as far as Roman times. In other words, the comic medium has successfully transported its readers to the past all around the globe from the very start of this artistic expression. However, it is necessary to address the challenges of depicting historical settings in popular culture products.

Historical comics, as opposed to any other genre, can always lay claim that in addition to entertainment value they as well can be used as a casual learning tool. Pustz (2012) argues that fictional historical work (that primary aims to entertain and not educate) can be great additional tool for teaching history - given that the teacher can help to identify fictional and historical elements, these works primal usefulness is its ability to illustrate that life in the past was considerably different. Furthermore, even old historical comics can be of great help as a casual learning tool.

In this regard an interesting example is *Texas History Movies* that was published from 1926 to 1928 and later was used in schools as textbooks. It has to be noted that comic series presented a dominant historical narrative of the time, “with the Anglo Americans as the real Texans and with other ethnic groups (Native Americans and Mexican Americans) as historical enemies of counter-images to the Anglo American” (Magnussen, 2016:99). Thus, although, at the time most Texans believe that it is an accurate representation of history, today it would be extremely unethical to be presented as such. However, as Magnussen (2016) argues, with the teachers help, *Texas History Movies* can be used as historical source to contribute knowledge about historical context. And in this particular case - how Texas history was understood in the 1920s.

Thus, the comics historical genre, with the professional pedagogue guidance, has various interesting applications to help to develop the ability of historical thinking. In other words, comic medium is an effective tool to re-elaborate and renegotiate the meanings of the concepts studied (Weber, Saldanha, et al., 2013). This general notion that comics can be an effective secondary pedagogical tool is supported by quite a few studies (Berkowitz and Packer, 2001; Tatalovic, 2009; Araya, Pena and Leiner, 2021). Lastly, as Magnussen (2016) argues that comics medium through its specific characteristics makes it possible for the reader to relate to the comics characters in ways that fundamentally differ from conventional historical textbooks.

Thus, possibility to claim that one’s artwork can be used as casual learning tool can do wonders when one is applying for state support. That is why historical genre is always popular among various artistic media expressions when applying for Lithuanian state support. However, one cannot just claim to produce artwork of historical genre without backing it with evidence. Because, as Pustz (2012) argues, there is a certain risk when entertainment works claims historical representation, when in fact work is flawed or inaccurate. Especially when that artwork could be used as casual learning tool. Thus, it is necessary to address the difference between quasi historian (or historical fantasy) and historian fictional works. Quasi-historical artwork, although can be heavily influenced by aspects of the past it does not claim to be trustworthy to the historical accuracy of events, causes or outcomes. Historical genre, although, still fictional, claims that artwork portrays realistic detail and fidelity for the time period (Britannica, 2021). Therefore, the label of historical genre should not be assigned frivolously. And as Vadillo (2010:157) puts, “history is a conceptual construct that can be used or abused depending on comic book creator”.

However, working with historians on a creative fictional project that primary purpose is to entertain (and in turn - generate income for the creators) could be extremely challenging because it requires effective cooperation between two very different perceptions. Thus, unsurprisingly, Getz (2019) notice that “many graphic histories suffer from a deficiency either as comics or as histories”. Furthermore, the cooperation between historians and cartoonists could end up being quite unpleasant that, in the worst-case scenario, could lead both sides into disappointing valuation of the produced historical comic. Thus, reaching a conclusion that these two different worlds simply cannot find common ground and, thus, avoid such cooperation in the future.

It is important to address that in popular and academic literature there are quite a few examples what is considered great examples of fictional historical comics and graphic novels. And at this point it is not a universal viewpoint. Thus, the author of this paper will not address separately how the final result of this genre should look like. Firstly, because comic book medium allows quite few different artistic approaches to interpretation and presentation of the past. And secondly, because this paper focuses on cooperation with historians when producing historical comic book, rather than how it should look like. Which in turn is a very interesting topic.

It is important to state, that although author’s personal experience with historian consultation in *Leičiai* case was far from perfect, it did not negatively affect future willingness to work with them. In fact, the comic book project’s illustrator still has a warm relationship with all of them even though working with them caused high stress situations. On the other hand, it took years to recover from that experience before starting another comic project of historical genre. And only because studio’s illustrator is very fond of the genre. Thus, no doubt the first experience affected a further approach to working with historians. However, one cannot claim that the same outcome would be for all creators or that they would have similar experience.

However, if it all comes to a question “do this type of cooperation is necessary to produce high-quality historical artwork?” the answer, based on author’s personal experience gathered by producing two comic book projects, is unequivocally *yes*. But the much more important question is “how that type of cooperation should be executed in order to achieve the best results?”. For this the author suggests these rules:

1. At the very start of the collaboration with historians, it must be emphasized that the purpose of the artwork is to entertain, and not to educate or enlighten. It is highly recommended to indicate immediately which elements cannot change due to narrative aspects and which are desirable to be historically as precise and accurate as possible.
2. Narrative based artwork should always be approved by historians at the script level before investing in its production. Screenwriters, even if they look responsibly at historical research, cannot compare in their understanding of the past to a professional historian. Thus, scriptwriter can inadvertently give tremendous dramatic importance to the aspects that are historically inaccurate. If these inaccuracies are caught at the narrative level, it is much easier to correct them than in production.

3. The work schedule and creative process must anticipate and adapt to temporary stops while historical information is being collected. Furthermore, it is always necessary to plan for the emergence of new historical information that may fundamentally change certain aspects of the artwork. It is naive to expect that the implementation of the project will be completed according to an optimistic schedule.
4. If historical inaccuracies are caught in artwork during production stage, but there is no possibility to correct them, one should not be afraid to admit it formally.

However, if there is a situation, that, for some reason, these rules cannot be obeyed there is one final and important recommendation - abandon the claim of the historical genre. There is no shame in using settings of the past and do some fun with them in order to ask, "what if?". But unfortunately, there is simply no middle ground. And in digital age with evermore increasing access to information false claims of historical accuracy could be damaging to one's prestige.

## **6. Conclusion**

In this paper author employs autoethnography method to gather data and insights about creative process when producing comics of historical genre. The two cases presented in this paper showcase how challenging creative process can be once creators set aim to produce historically accurate comic book. Both experiences become a foundation of how to better plan and execute creative work when working with this genre.

The experience led to formulation of rules that should help creatives to better plan creative process and utilise the consultation of the historians for the best possible artistic results. However, it is important to notice, that these rules are just guidance of how to approach historical genre when historians are involved but they cannot account for all aspects that can complicate creative process. Especially if it is the first time for the cartoonist to work with this kind of genre.

Finally, the very decision as to which historical period to choose will determine how much the screenwriters will be able to conduct historical research effectively on their own. The older the period being portrayed in the narrative, the more difficult it is for an untrained person not only to collect reliable data about that period but also to be able to interpret it properly. Therefore, portraits of older historical periods should always be viewed with more caution.

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