

# Humour and hazard: cartoonists' perspectives on occupational incidents

**Volkan Arslan**

Zonguldak Bülent Ecevit University, Türkiye  
[volkanarslan@beun.edu.tr](mailto:volkanarslan@beun.edu.tr)

**Serkan Kıvrak**

Eskisehir Technical University, Türkiye  
[serkankivrak@eskisehir.edu.tr](mailto:serkankivrak@eskisehir.edu.tr)

## Abstract

*This study explores how Turkish cartoonists, as critical social commentators, perceive occupational incidents and utilise visual satire to shape public discourse on workplace safety. Based on a survey of 33 cartoonists, the research examines their views on the failures of institutional oversight, the effectiveness of media coverage, and the potential of cartoons as a powerful medium for social change. The findings reveal a dominant perception among cartoonists that OHS (Occupational Health and Safety) is not sufficiently prioritised by Turkish authorities, and that legal regulations and audits are perceived as inadequate. A significant portion of the respondents had either experienced or witnessed workplace accidents, informing their critical stance and artistic focus. Statistical analysis revealed a significant relationship between cartoonists' political views and their perceptions of institutional performance in OHS, underlining the political dimensions of their critique. Most cartoonists believe cartoons have strong potential to influence public perception and contribute to societal awareness. Cartoons are often inspired by real incidents reported in the media and target various stakeholders, including government, employers, and society. Industries like mining, construction, and shipbuilding were frequently addressed due to their high-risk nature. This study contributes to understanding how visual satire can act as a medium for social change. It emphasises the role of cartoonists as informal communicators and educators in advancing occupational safety, offering practical insights for policymakers, media professionals, and educators aiming to enhance safety culture through creative media.*

*Keywords: cartoon, occupational safety, satire, media, Türkiye.*

## **1. Introduction**

Occupational incidents, in both developed and developing countries, present poor safety records, characterised by elevated rates of fatalities and injuries due to inherently hazardous working conditions (Ulubeyli, et al., 2015). To minimise or eliminate occupational incidents in heavy industries, extensive research has been conducted in the literature and legal arrangements have been made by the governments. However, the number of fatalities and injuries is still high. According to the data given by the Social Security Institution (SSI) (2024) in Türkiye, a total of 589,258 occupational incidents occurred in 2023 and 1,972 people lost their lives because of these incidents. In this regard, reducing fatalities in the working environment may require the implementation of novel and effective strategies.

In the effort to reduce the occurrence of such incidents, influencing societal perceptions can serve as an important mechanism to promote safer practices in the workplace. Social psychologists have extensively documented the relationship between attitudes and behaviour, developing numerous theories to explain this connection (Loosemore & Malouf, 2019). Therefore, the attitude of society against occupational incidents can be considered as a significant aspect of individual behaviour in the workplace. To direct this attitude, the use of humour in communication can often bring a positive effect on societal perceptions (Mendiburo-Seguel, et al., 2023) where information is increasingly utilised through visual imagery in addition to text. Moreover, humour can cultivate public consciousness surrounding critical societal events (Tsakona & Popa, 2011). In this regard, cartoons, as a form of visual media leveraging humour, constitute a uniquely impactful and memorable form of media to reflect society's reaction to such negative incidents.

The media serves as a key tool in modern societies, disseminating information on a wide range of events, including occupational incidents, and it is the primary source of information for the public (Miczo, 2021). Visual media, in particular, function as powerful tools of communication. Among these mediums, cartoons are highly effective in their capacity to shape societal agendas (Sani et al., 2012). However, communication is not a simple unidirectional process; the meaning of any message, especially a humorous or satirical one, is actively interpreted by audiences based on their own knowledge and experiences (Tsakona & Popa, 2011). This can lead to multiple or even ambiguous interpretations. Despite this, cartoons may possess a uniquely impactful and memorable form to reflect and influence society's reaction to critical events.

Research suggests that cartoons offer a particularly effective means of capturing public opinion, especially concerning contentious social and political issues (Domínguez, 2014; Domínguez & Mateu, 2013; Forceville & van de Laar, 2019). Specifically, political cartoons are a significant medium for raising awareness about critical social events such as occupational accidents, due to their inherently critical and engaging nature. Cartoonists' own perspectives on their creative process, however, remain remarkably under-explored within academic literature (Pedrazzini, 2024). Therefore, the present study examines how cartoonists perceive occupational incidents and occupational safety. Specifically, it explores professionals' views on the effectiveness of cartoons as tools for raising social awareness, their potential to influence public perceptions of workplace safety, and the motivations that drive cartoonists to address these issues in their work.

## **2. Literature review**

In addition to its association with entertainment, humour within cartoons can serve as an impactful mechanism for raising attention to specific situations (Pedrazzini, 2024). Cartoons

offer a compelling medium for analysing social realities through their unique blend of visual language and incisive, often judgemental, commentary (Hempelmann & Samson, 2008). Political cartoons, specifically, serve as important media for shaping public opinion on social issues through their agenda-setting functions. While cartoons frequently employ techniques such as exaggeration and satire, they offer a valuable reflection of prevailing public opinion (Domínguez & Mateu, 2013). Typically, political cartoons are self-contained images where the artist comments on a topical event, possessing the ability to influence people's opinions. In this way, cartoonists question government policies, mock popular culture and make commentary on social events (Abdel-Raheem, 2024). They also publicise and question government practices to maintain accountability and encourage readers to question societal norms (Mackay, 2017).

Several studies highlight the practical application of cartoons in improving safety communication. Research has shown that visual aids like cartoons can overcome language barriers and make safety messages clearer and more engaging, particularly for migrant or newly trained workers (Bust et al., 2008; Hare et al., 2013). This line of inquiry demonstrates that cartoons are not merely for entertainment but can be a strategic tool to lower risks and enhance understanding in the workplace (McCormac et al., 2012). From the perspective of occupational health and safety, however, few studies have deeply investigated the perceptions of the cartoonists themselves, who act as the creators of these critical messages.

Recognising the potential for social commentary, researchers have long explored cartoons as a pervasive form of media. Studies have examined the role of cartoons in shaping public opinion (Ashfaq & Bin Hussein, 2013), challenging societal norms (Mackay, 2017), and even serving as a form of social critique during political protest (Görkem, 2015). For example, Brzozowska & Chłopicki (2020) examined how memes and cartoons highlighted the absurdity of the COVID-19 situation, while Domínguez and Sapiña (2022) analysed how cartoons reflected the role of female health workers. This body of work establishes cartoons as a vital medium for public discourse. However, the specific perceptions of cartoonists on the topic of occupational incidents have not been systematically investigated. This study aims to address this gap by focusing directly on the views of Turkish cartoonists.

Cartoonists and editors assert that the cartoonist's objectives encompass both entertainment and the provocation of thought, challenging prevailing norms, and instigating critical reflection (Ammons et al., 1988). Cleverness and perspicacity have been commonly associated with the expertise of cartoonists, alongside a witty intellect and the ability to establish unconventional connections between words, images, and ideas. Freedom from undue influence or pressure from entities like editors, advertisers, and political parties is crucial in a field to be ethical for the cartoons to have validity (Ashfaq & Bin Hussein, 2013). When cartoonists are given protection, they can further shape the communities for the better and define justice (Mackay, 2017). From this perspective, they can use artistic prowess as a tool to comment on societal flaws to critique workplace safety practices, employer negligence, or societal attitudes towards worker well-being. Occupational incidents in the workplace, particularly within developing countries, remain a critical concern. Fostering social awareness and promoting a culture of shared responsibility can serve as significant mechanisms for mitigating or preventing these incidents. Given the potential for cartoonists to contribute a unique perspective and enhance societal understanding of occupational well-being, this research seeks to bridge the gap in the current literature.

### **3. Method**

Social Responsibility Theory posits that the media has a duty to inform the public, serve as a watchdog against governmental overreach, and safeguard the rights of individual citizens (Alam & Alam, 2024). Cartoonists as members of the media should fulfil their responsibilities and

express concerns on occupational safety in the work environment. To understand the perceptions of cartoonists on occupational safety, a semi-structured questionnaire survey was conducted with 33 cartoonists in Türkiye.

In the literature, researchers have employed diverse questionnaire methodologies to investigate various aspects of cartoons. Pedrazzini & Royaards (2022) used surveys to explore the tensions between freedom of expression and protecting reputation, analysing their data through statistical methods. Lee & Al-Mansour (2020) employed multiple-choice questionnaires to study cartoons as traffic safety education materials. By contrast, Ashfaq & Hussein (2013) adopted a mixed-methods approach to investigate the role of political cartoonists. Consistent with research suggesting that shorter, more focused surveys are effective for niche areas (Loosemore & Malouf, 2019), a targeted questionnaire was utilised. This questionnaire was specifically designed and disseminated via individual emails to gather cartoonists' perspectives on occupational incidents in the workplace. The questionnaire was composed of three sections: (1) demographic information of participants, (2) views on the duties and responsibilities of authorities and the media related to occupational health and safety (OHS), and (3) factors considered by participants in drawing cartoons about occupational incidents. The survey questions were designed according to a Likert scale, with responses ranging from 1 to 5 to reflect varying degrees of agreement or disagreement. The Likert scale was employed as a means to measure latent constructs, those characteristics not directly observable, by aggregating responses across a series of related items. Specifically, responses ranging from “strongly agree” to “strongly disagree” were coded numerically from 1 to 5. To compare select results obtained from the data analysis, the Chi-square test of independence was applied. This statistical test was used to examine the conformity of observed frequencies for a given variable belonging to different categories with expected frequencies. Following questionnaire completion, cartoonists were provided the option to authorise their identification as a cartoonist or to remain anonymous. This study upholds the principles of informed consent and confidentiality by explicitly identifying only those cartoonists who granted permission for their names to be disclosed.

Collecting demographic data in survey studies is of critical importance for interpreting results and assessing generalisability (Hughes et al., 2022). In the present study, the sample included cartoonists from different age groups and professional backgrounds, some with direct accident experience and others without. This diversity enhances the representativeness of the findings and provides a broader picture of cartoonists' perspectives. While the limited sample size does not allow for meaningful statistical comparisons across subgroups, the demographic diversity of participants contributes to the overall validity and contextual richness of the study's findings.

#### **4. Findings and discussion**

The study's sample was drawn from a pool of 60 targeted cartoonists, from which 33 completed the survey. All 33 participants responded to each survey question; therefore, the sample size (N=33) remains constant across all analyses. The targeted list consisted exclusively of Turkish cartoonists. Although efforts were made to include a larger number, obtaining reliable contact information proved challenging. Consequently, the list of 60 represented those identified through publicly accessible media sources and for whom contact details could be obtained.

With a sample size of 33 participants, the dataset exceeds the commonly cited threshold of 30 suggested by the Central Limit Theorem for approximating normality in the sampling distribution of the mean (Field, 2013). In addition, this number lies within the range discussed by Teddlie and Tashakkori (2009), being larger than the minimum cases recommended for

purposive sampling while approaching the level suggested for representative sampling. Accordingly, the sample size provides a reasonable basis for exploratory analysis.

The demographic profile of the participants (N=33) reveals a balanced age distribution, with 54.6% aged 45 or younger and 45.4% aged 46 or older. The sample was predominantly male (84.8%), a figure that reflects the broader gender demographics of the profession in Türkiye. The cohort included both professional (63.6%) and amateur (36.4%) cartoonists, the latter comprising individuals from academia and other fields. Significantly, nearly half of the respondents (48.5%) reported direct personal or witnessed experience with occupational incidents, underscoring the topic's immediate relevance to this group. This personal connection likely informs their artistic motivations, which, as Pedrazzini & Royaards (2022) note, fundamentally shape the design and message of their work. Such motivations span a spectrum from light-hearted entertainment to critical commentary (Pedrazzini, 2024), and a substantial majority of the cartoonists (81.8%) confirmed they had previously depicted work-related accidents in their art (Figure 1).

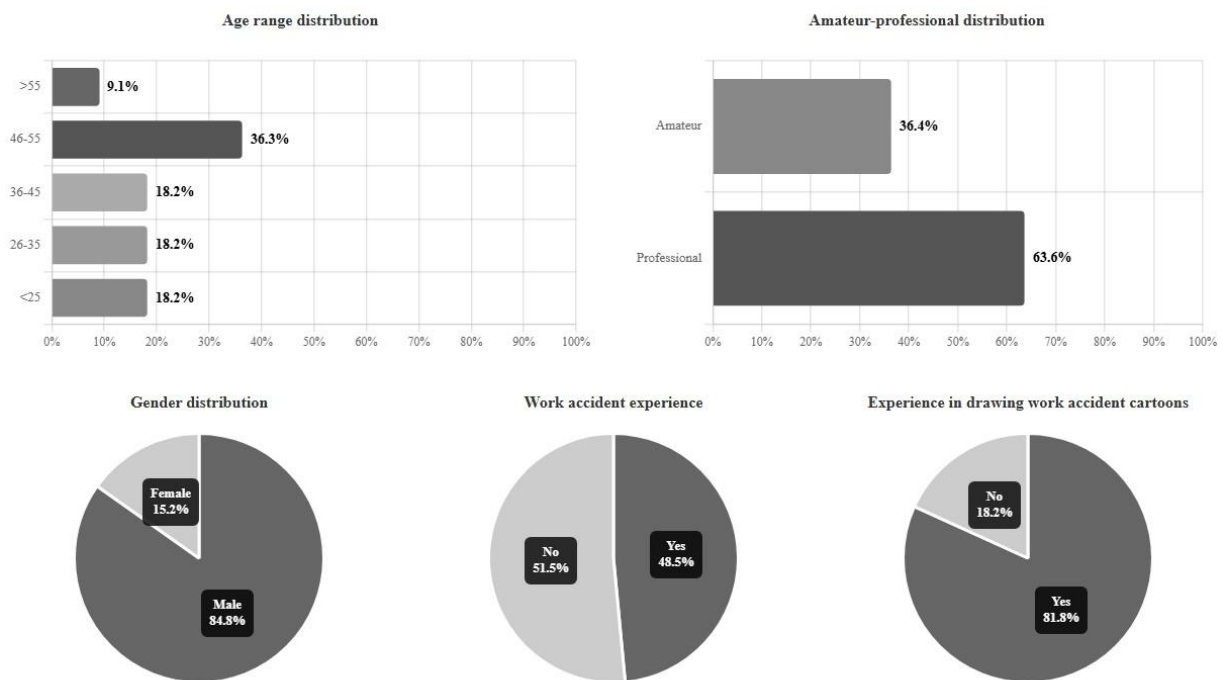


Figure 1. Profile of respondents

The growing influence of cartoons across various domains—including government messaging, public expression, promotional activities, and educational tools—has prompted media scholars to increasingly recognise their significance as a potent medium of communication (Ashfaq & Bin Hussein, 2013). Cartoonists emphasise the importance of criticising government policies as a core function of their work. Furthermore, they attributed high importance to providing insightful analysis and interpretation of complex issues, engaging in critical discourse on national policies, and offering informed perspectives on international developments (Mackay, 2017). Survey results indicate that a substantial majority (84.8%) of cartoonists believe that authorised institutions in Türkiye do not adequately prioritise occupational safety (Table 1). As cartoons frequently provided a unique avenue for political critique, they are often circumventing government censorship where other forms of expression were restricted (Prendergast, 2019). In this regard, the perspective of cartoonists on government policies becomes strongly critical. The approaches of the majority of participants to government policies on occupational health and

safety were found to be predominantly negative. This can be regarded as positive for society since the critical approach of the cartoonists could be beneficial to improve conditions of the workplaces. The main legal regulation in the field of occupational health and safety in Turkey is the Occupational Health and Safety Law No. 6331, entered into force in 2012. Despite the improvements in working conditions in particular industries, the legal regulations could not eliminate occupational incidents.

Political cartoonists play a crucial role in holding governments accountable and fostering a critical examination of societal norms in the pursuit of justice. They not only disseminate information about new regulations but also question their constitutionality (Mackay, 2017). However, 75.7% of cartoonists expressed disagreement with the notion that current laws and regulations are effective in reducing occupational incidents and losses, while 12.1% reported having no opinion on the matter (Table 1). The effectiveness of legal regulations is contingent upon the degree to which they are embraced and internalised by the society they govern (Miniaoui et al., 2019). While formal legal frameworks provide the foundation for order and governance, their practical implementation and impact hinge on public perception, acceptance, and voluntary compliance. In this respect, the dissatisfaction of cartoonists with legal regulations may affect their works (i.e., cartoons) and eventually society.

Audits play a vital role in effective occupational health and safety practices, providing a systematic and documented process for verifying compliance with established standards and regulations (Health and Safety Executive (HSE), 2001; International Labour Organization (ILO, 2011). These audits identify strengths and weaknesses of working conditions, enabling organisations to implement targeted improvements aimed at reducing workplace incidents and preventing those (Robson et al., 2007). Effective audits can foster a culture of safety and improve working conditions of the workers involved (Shabani et al., 2024). The results of the survey indicate that 78.8% of participants believed the audits on OHS were lacking, and that even further, authorities do not fulfil their responsibilities sufficiently (Table 1). This poor safety performance can cause occupational incidents and lower the quality of working conditions in workplaces (Pinto et al., 2011).

The rapid development of modern media has transformed communication and information access within contemporary societies (Hasanah & Hidayat, 2020). News media function as integral institutions in modern societies, disseminating information on a diverse range of events, including those related to occupational health and safety (Miczo, 2021). The role of humour has a unique potential in drawing public attention to issues that may otherwise be neglected by media outlets, and in this sense, it is important to have it being used in a professional manner (Takovski, 2020). 66.8% of the participant cartoonists are in the belief that mass media does not accurately report workplace accidents on workplace accidents (Table 1). If just a few have been injured on-site there's very low media interest, where there would only be an interest in the story if there are many casualties or a big event. In that case, cartoons and cartoonists play a significant role in informing society and criticising the authorities.

Cartoons can exert considerable influence over society, because they are able to relate to the human experience, and they also add to the public's understanding of information by having humour (Takovski, 2020) in addition to their views and expertise on safety (Ulubeyli et al., 2015). In the context of helping to improve the people's general thoughts, cartoonists can influence public opinion regarding those themes (Domínguez & Sapiña, 2022). To be exact, there is potential to change the opinion of the public using cartoons which have a humorous spin (Mackay, 2017). Table 1 shows that 90.9% of cartoonists largely support the idea that cartoons have the potential to change the perspective of society towards occupational incidents.

A striking 97% of the surveyed cartoonists underscored the need for enhanced occupational safety education within schools (Table 1), a sentiment that aligns with extensive social science research affirming the critical role of education in shaping safety culture (Ulubeyli et al., 2015).

The literature highlights the innovative use of visual tools to overcome pedagogical challenges. For instance, studies have demonstrated the value of visual aids in transcending language barriers in safety training (Trajkovski & Loosemore, 2006) and in simplifying complex instructions for machinery operation through cartoon-based handbooks (Reinert et al., 2007). This approach has been validated in various specialised fields, from increasing radiation safety awareness among clinicians (Thurley et al., 2020) to promoting traffic safety education (Lee & Al-Mansour, 2020). Consequently, the perceptions of cartoonists—as both advocates for and potential creators of such educational content—hold significant potential to influence the development and implementation of safety curricula for both students and vocational professionals.

Table 1. Respondents' statements regarding cartoons and occupational incidents

| To what extent do you agree with the following statements   | SA    | A     | N     | D     | SD    |
|---|-------|-------|-------|-------|-------|
| Authorised institutions in Türkiye adequately prioritise occupational safety.   | 3.0%  | 3.0%  | 9.1%  | 51.5% | 33.3% |
| Current occupational safety laws and regulations are effective in reducing workplace accidents and related losses.              | 3.0%  | 9.1%  | 12.1% | 51.5% | 24.2% |
| OHS audits are inadequate, and authorities are not sufficiently fulfilling their responsibilities in ensuring workplace safety. | 27.3% | 51.5% | 18.2% | 3.0%  | -     |
| Mass media accurately reports on workplace incidents.   | 3.0%  | 15.2% | 15.2% | 42.4% | 24.2% |
| Cartoons have the potential to change society's views on occupational incidents.  | 51.5% | 39.4% | 6.1%  | 3.0%  | -     |
| There is a need for improvements in occupational safety education at schools.   | 75.8% | 21.2% | 3.0%  | -     | -     |
| The messages in my cartoons about occupational incidents are effectively received and resonate with their intended audience.    | 18.5% | 40.7% | 33.3% | 7.4%  | -     |
| Receiving feedback on my cartoons after they are published is useful.   | 22.2% | 48.1% | 14.8% | 14.8% | -     |
| Cartoons about occupational accidents contribute positively to shaping public perception of these incidents.                    | 11.1% | 25.9% | 44.4% | 11.1% | 7.4%  |
| Cartoons have successfully conveyed their intended message to authorised institutions.  | 6.1%  | 9.1%  | 27.3% | 39.4% | 18.2% |
| SA: Strongly Agree, A: Agree, N: Neutral, D: Disagree, SD: Strongly Disagree  |       |       |       |       |       |

In social movements, humour appears to function communicatively by efficiently conveying messages, persuading the undecided, attracting attention (especially to overlooked issues), facilitating intergroup communication, and even provoking action from authorities (Takovski, 2020). Political cartoonists aim to deliver incisive messages gleaned from careful observation and understanding of complex issues through artistic metaphor and thoughtful imagery, they provoke discussion with just a few words (Mackay, 2017). A substantial proportion (59.2%) of the surveyed cartoonists expressed confidence that their intended messages were effectively received and resonated with the target audience, aligning with the thematic intent of the cartoon (Table 1).

A medium's richness is largely determined by how quickly it allows users to give feedback and feedback from the receiver is a critical element in communication dynamics (Yang et al., 2021). Approximately 70.3% of participants reported receiving post-publication feedback

pertaining to their cartoons, offering valuable qualitative data regarding message efficacy and audience reception of the subject matter. While 37.0% of respondents believed that cartoons addressing occupational accidents contribute positively to shaping public perceptions regarding such incidents, a greater percentage (44.4%) indicated uncertainty concerning the impact of their work on perception formation (Table 1). Media framing's influence on public perceptions and decision-making, evident in political discourse, also extends to specific social groups (Druckman, 2005; Haraldsson & Wängnerud, 2019). However, the ambiguity observed in this study likely arises from a dearth of empirical evidence establishing a direct correlation between cartoon-based communication, humour, and a demonstrable reduction in workplace accident rates. Consequently, the absence of conclusive data may contribute to the lack of a definitive conviction among cartoonists on this specific point. Humour empowers resistance by ridiculing authority, challenging legitimacy, exposing inconsistencies, and providing a critical language for protest (Takovski, 2020) and political satire challenges the established political or social order by contrasting its imperfections (Semotiuk & Shevchenko, 2022). Regarding the perceived effectiveness of their work in communicating with relevant authorities, a majority (57.6%) of participants expressed scepticism, while 21.3% believed that their cartoons successfully conveyed their intended message to authorised institutions (Table 1). A further 27.3% held a neutral position on this issue, indicating a lack of clear perception regarding the impact of their cartoons on institutional audiences.

A plurality of participants (35.5%) reported creating cartoons about occupational incidents occasionally, a larger percentage (48.4%) indicated that major or specific occupational incidents covered in the news served as their primary inspiration (Figure 2). This suggests that media reports serve as a significant catalyst for artistic commentary on this issue, potentially influencing both the creative process and the broader public understanding of workplace safety. This aligns with the study's objective to understand how cartoonists reflect upon these incidents. Moreover, cartoonists often perceive their role as akin to that of a government investigator, interpreting societal issues and scrutinising regulations with national implications (Mackay, 2017). In the context of tragic workplace incidents, cartoonists frequently aim to expose or critique those responsible and to underscore the importance of occupational safety. Specifically, 30.5% of respondents indicated their intention to convey a message to society at large, while 22.2% sought to highlight the responsibilities of employers (Figure 2). Beyond its critical function, humour can also serve to mitigate public anxieties regarding governmental overreach (Takovski, 2020), a sentiment reflected in the 18.1% of respondents who indicated that their cartoons blamed or warned the government as the primary entity accountable for these incidents (Figure 2). Since cartoonists often believe that humour can put pressure on authorities to take action and solve a problem (Takovski, 2020), workers and worker unions were also targeted by the cartoonists as they also have responsibilities to create a safe workplace. The ILO designates agriculture, construction, mining, fishing, transportation, and manufacturing as sectors consistently exhibiting elevated occupational risk. Considering the documented influence of media representations on the perspectives of cartoonists (Hasanah & Hidayat, 2020), an analysis of the industries portrayed in their cartoons provides a valuable lens through which to examine the public salience of occupational hazards. The findings of this study indicate that mining (31.8%), construction (24.3%), and shipbuilding (13.6%) were the most frequently represented industries in the cartoonists' body of work (Figure 2). Additional sectors addressed included the mechanical, agricultural, textile, and food industries. These results suggest a heightened awareness among cartoonists regarding the inherent dangers associated with specific industries. Consequently, the viewpoints expressed by cartoonists reflect prevailing concerns and risks within these sectors. Given the substantial workforce employed in the aforementioned industries, the population affected by occupational incidents is commensurately large. This situation implies that a significant segment of the public is likely to attend closely to media

coverage of occupational incidents, and cartoons represent an effective medium for highlighting and disseminating awareness of such social issues.

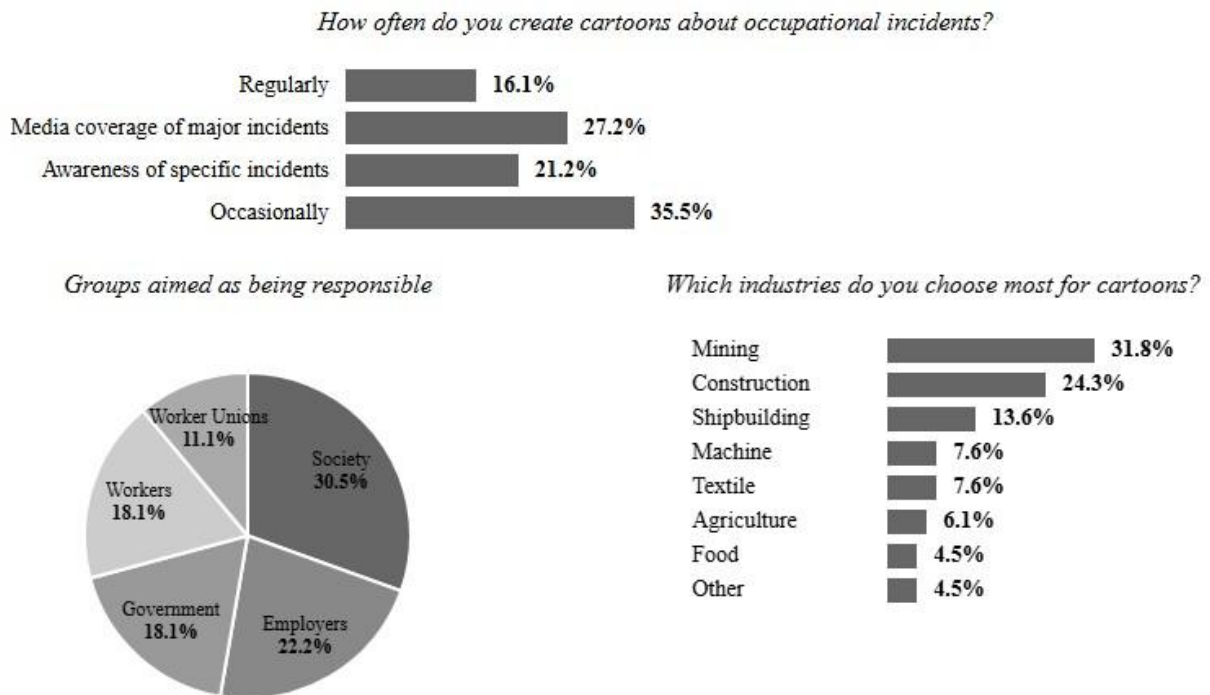


Figure 2. Themes in the cartoons drawn by the participants

To further analyse the collected data, a Chi-square test of independence was calculated to examine whether holding authorised institutions responsible for occupational accidents varies depending on the political opinion of cartoonists.

H0: There is no relationship between the political opinion of cartoonists and their perception of the importance given to OHS by authorised institutions in Türkiye.

H1: There is a relationship between the political opinion of cartoonists and their perception of the importance given to OHS by authorised institutions in Türkiye.

The chi-square test yielded a result of 0.021. Given that this value is less than the significance level of 0.05, the test is statistically significant, leading to the rejection of the null hypothesis (H0). This indicates a statistically significant association between cartoonists' political opinions and their critique of the work of Turkish institutions regarding OHS. The relationship between political views and perspectives on occupational accidents can be interpreted in two ways: (1) whether discrepancies between the cartoonist's political views and those of the ruling party influence their perception of OHS issues, and (2) whether inherent aspects of the cartoonist's political ideology, such as opposition to the ruling class or solidarity with workers, correlate with their views on occupational accidents.

## 5. Conclusion

Humour is more likely to offend when perceived as insensitive to recent tragedies (Pedrazzini & Royaards, 2022). This study explored the perceptions of cartoonists in Türkiye regarding

occupational incidents and the role of cartoons in promoting workplace safety awareness. The findings reveal a significant level of concern among cartoonists regarding the prioritisation of occupational safety by authorised institutions, with a large majority believing that current efforts are insufficient. Furthermore, most cartoonists recognise the potential of their art form to influence societal perspectives on occupational safety and advocate for improvements in education on the topic.

The analysis demonstrates that cartoonists are actively engaged in depicting workplace accidents, drawing inspiration from media coverage and aiming to expose responsible parties, underscore the importance of safety, and convey messages to both society and employers. The survey identifies key industries frequently portrayed in cartoons, highlighting the areas where cartoonists perceive the greatest risks. Moreover, a statistically significant relationship was found between cartoonists' political opinions and their critique of institutional OHS efforts.

This research contributes to a deeper understanding of the role of visual media creators, specifically cartoonists, in addressing critical societal issues. It underscores the potential of cartoonists as agents of social change, capable of raising awareness, challenging norms, and promoting safer practices in the workplace. By bridging the gap in the existing literature and examining the perceptions of cartoonists on occupational incidents, this study provides valuable insights for policymakers, employers, and media professionals seeking to leverage the power of visual communication to improve occupational health and safety.

Future research could explore the impact of specific cartoons on public perception, and examine the role of humour and satire in promoting safety culture within organisations.

## References

- Abdel-Raheem, A. (2024). How a female cartoonist has become even more famous than her male peers: A cognitive linguistic approach. *Visual Communication Quarterly*, 31(2), 118–136. <https://doi.org/10.1080/15551393.2024.2336927>.
- Alam, A. S., & Alam, W. (2024). A synthesis of social responsibility theory and fact-checking ethics codes. *Journal of International Communication*, 30(2) 1–22. <https://doi.org/10.1080/13216597.2024.2383193>.
- Ammons, D. N., King, J. C., & Yeric, J. L. (1988). Unapproved imagemakers: Political cartoonists' topic selection, objectives and perceived restrictions. *Newspaper Research Journal*, 9(3), 79–90. <https://doi.org/10.1177/073953298800900308>.
- Ashfaq, A., & Bin Hussein, A. (2013). Political cartoonists versus readers: Role of political cartoonists in building public opinion and readers' expectations towards print media cartoons in Pakistan. *Mediterranean Journal of Social Sciences*, 4(3) 265–272. <https://doi.org/10.5901/mjss.2013.v4n6p729>.
- Brzozowska, D., & Chłopicki, W. (2020). April fools' day news — still funny? *Medialingvistika*, 7(2), 184–192. <https://doi.org/10.21638/spbu22.2020.203>.
- Bust, P. D., Gibb, A. G. F., & Pink, S. (2008). Managing construction health and safety: Migrant workers and communicating safety messages. *Safety Science*, 46(4), 585–602. <https://doi.org/10.1016/j.ssci.2007.06.026>.
- Domínguez, M. (2014). Einstein versus Neutrinos: The two cultures revisited with the media coverage of a scientific news item in cartoons. *Science Communication*, 36(2), 248–259. <https://doi.org/10.1177/1075547012472685>.
- Domínguez, M., & Mateu, A. (2013). Spanish Darwinian iconography: Darwin and evolutionism portrayed in Spanish press cartoons. *Public Understanding of Science*, 22(8), 999–1010. <https://doi.org/10.1177/0963662512442050>.

- Domínguez, M., & Sapiña, L. (2022). She-coronavirus: How cartoonists reflected women health workers during the COVID-19 pandemic. *European Journal of Women's Studies*, 29(2), 282–297. <https://doi.org/10.1177/13505068211048402>.
- Druckman, J. N. (2005). Media matter: How newspapers and television news cover campaigns and influence voters. *Political Communication*, 22(4), 463–481. <https://doi.org/10.1080/10584600500311394>.
- Field, A. P. (2013). *Discovering statistics using SPSS* (4th ed.). Sage Publications.
- Forceville, C., & van de Laar, N. (2019). Metaphors portraying right-wing politician Geert Wilders in Dutch political cartoons. In *Populist Discourse: Critical approaches to contemporary politics*, 292–307. Routledge. <https://doi.org/10.4324/9780429026751-18>.
- Görkem, Ş. Y. (2015). The only thing not known how to be dealt with: Political humor as a weapon during Gezi Park Protests. *Humor*, 28(4), 583–609. <https://doi.org/10.1515/humor-2015-0094>.
- Haraldsson, A., & Wängnerud, L. (2019). The effect of media sexism on women's political ambition: evidence from a worldwide study. *Feminist Media Studies*, 19(4), 525–541. <https://doi.org/10.1080/14680777.2018.1468797>.
- Hare, B., Cameron, I., Real, K. J., & Maloney, W. F. (2013). Exploratory case study of pictorial aids for communicating health and safety for migrant construction workers. *Journal of Construction Engineering and Management*, 139(7), 818–825. [https://doi.org/10.1061/\(asce\)co.1943-7862.0000658](https://doi.org/10.1061/(asce)co.1943-7862.0000658).
- Hasanah, N., & Hidayat, D. N. (2020). A semiotic analysis of political cartoons on the first 100 days of Anies Baswedan government. *EduLite: Journal of English Education, Literature and Culture*, 5(2), 322. <https://doi.org/10.30659/e.5.2.322-333>.
- Health and Safety Executive. (2001). *Report on workplace accidents*. Health and Safety Executive. [www.hse.gov.uk/statistics/report2001.pdf](http://www.hse.gov.uk/statistics/report2001.pdf).
- Hempelmann, C. F., & Samson, A. C. (2008). artoons: Drawn Jokes? In: The primer of humor research. V. Raskin (Ed.). Berlin: Mouton de Gruyter, 2008. <https://doi.org/10.1515/9783110198492.609>.
- Hughes, J. L., Camden, A. A., Yangchen, T., Smith, G. P. A., Domenech Rodríguez, M. M., Rouse, S. V., McDonald, C. P., & Lopez, S. (2022). Guidance for researchers when using inclusive demographic questions for surveys: Improved and updated questions. *Psi Chi Journal of Psychological Research*, 27(4), 232–255. <https://doi.org/10.24839/2325-7342.jn27.4.232>.
- International Labour Organization. (2011). *Global trends in employment*. International Labour Organization. [www.ilo.org/trends/2011report.pdf](http://www.ilo.org/trends/2011report.pdf).
- Lee, S., & Al-Mansour, A. I. (2020). Development of a new traffic safety education material for the future drivers in the Kingdom of Saudi Arabia, *Journal of King Saud University - Engineering Sciences*, 32(1), 19-26, <https://doi.org/10.1016/j.jksues.2018.11.003>.
- Loosemore, M., & Malouf, N. (2019). Safety training and positive safety attitude formation in the Australian construction industry. *Safety Science*, 113(March 2017), 233–243. <https://doi.org/10.1016/j.ssci.2018.11.029>.
- Mackay, J. B. (2017). What does society owe political cartoonists? *Journalism Studies*, 18(1), 28–44. <https://doi.org/10.1080/1461670X.2016.1218297>.
- McCormac, C., Dale, G. R., Phair, J., McHugh, K., & Davis, J. (2012). Exploiting the e-serialization of nano-fiction to enhance undergraduate health and safety lectures: A back to the future perspective. *Journal of Chemical Health and Safety*, 19(3), 23–28. <https://doi.org/10.1016/j.jchas.2011.09.013>.
- Mendiburo-Seguel, A., Buie, H., Alenda, S., & Navia, P. (2023). A leader or a comedian? Perceptions of politicians based on their use of humor on Twitter. *Humor*, 36(1), 25–49. <https://doi.org/10.1515/humor-2022-0058>.

- Miczo, N. (2021). The ethics of news media reporting on coronavirus humor. *Humor*, 34(2), 305–327. <https://doi.org/10.1515/humor-2021-0011>.
- Miniaoui, Z., Chibani, F., & Hussainey, K. (2019). The impact of country-level institutional differences on corporate social responsibility disclosure engagement. *Corporate Social Responsibility and Environmental Management*, 26(6), 1307–1320. <https://doi.org/10.1002/csr.1748>.
- Pedrazzini, A. (2024). The challenge of dissecting the frog: cartoonists analyze their creative process. *Semiotica*, 2024 (261), 117–141. <https://doi.org/10.1515/sem-2023-0078>.
- Pedrazzini, A., & Royaards, T. (2022). Cartoons on trial: A case study integrating discursive, legal and empirical perspectives. *Humor*, 35(3), 361–385. <https://doi.org/10.1515/humor-2022-0016>.
- Pinto, A., Nunes, I. L., & Ribeiro, R. A. (2011). Occupational risk assessment in construction industry - Overview and reflection. *Safety Science*, 49(5), 616–624. <https://doi.org/10.1016/j.ssci.2011.01.003>.
- Prendergast, M. (2019). Political cartoons as carnivalesque: a multimodal discourse analysis of Argentina's Humor Registrado magazine. *Social Semiotics*, 29(1), 45–67. <https://doi.org/10.1080/10350330.2017.1406587>.
- Reinert, D., Brun, E., & Flaspöler, E. (2007). Complex machinery needs simple explanation. *Safety Science*, 45(5), 579–587. <https://doi.org/10.1016/j.ssci.2007.01.003>.
- Robson, L. S., Clarke, J. A., Cullen, K., Bielecky, A., Severin, C., Bigelow, P. L., Irvin, E., Culyer, A., & Mahood, Q. (2007). The effectiveness of occupational health and safety management system interventions: A systematic review. *Safety Science*, 45(3), 329–353. <https://doi.org/10.1016/j.ssci.2006.07.003>.
- Sani, I., Abdullah, M. H., Abdullah, F. S., & Ali, A. M. (2012). Political cartoons as a vehicle of setting social agenda: The newspaper example. *Asian Social Science*, 8(6), 156–164. <https://doi.org/10.5539/ass.v8n6p156>.
- Semotiuk, O., & Shevchenko, V. (2022). To make fun of power: political cartoons and memes about President Zelensky. Quantitative and qualitative analysis. *The European Journal of Humour Research*, 10(4), 82–98. <https://doi.org/10.7592/EJHR.2022.10.4.703>.
- Shabani, T., Jerie, S., & Shabani, T. (2024). A comprehensive review of safety audits: ensuring workplace safety and compliance in Zimbabwe. *Safety and Reliability*, 43(2), 86–113. <https://doi.org/10.1080/09617353.2024.2343958>.
- SSI, (2024). 2024 Social Security Statistics Overview. <https://www.sgk.gov.tr/Istatistik/Yillik/fcd5e59b-6af9-4d90-a451-ee7500eb1cb4/>.
- Takovski, A. (2020). Coloring social change: Humor, politics, and social movements. *Humor*, 33(4), 485–511. <https://doi.org/10.1515/humor-2019-0037>.
- Teddlie, C., & Tashakkori, A. (2009). *Foundations of mixed methods research: Integrating quantitative and qualitative approaches in the social and behavioral sciences*. SAGE.
- Thurley, P., Bowker, R., Bhatti, I., Skelly, R., Law, R., Salaman, R., Young, B., & Fogarty, A. (2020). Development and evaluation of a brief educational cartoon on trainee clinicians' awareness of risks of ionising-radiation exposure: A feasibility pre-post intervention study of a novel educational tool to promote patient safety. *BMJ Open Quality*, 9(4), 1–5. <https://doi.org/10.1136/bmjoc-2019-000900>.
- Trajkovski, S. and Loosemore, M. (2006) Safety implications of low-English proficiency among migrant construction site operatives. *International Journal of Project Management*, 24(5), 446–452. <https://doi.org/10.1016/j.ijproman.2005.11.004>.
- Tsakona, V., & Popa, D. (2011). Humour in politics and the politics of humour. In V. Tsakona & D. Popa (Eds.), *Studies in political humour. In between political critique and public entertainment* (pp. 1–30). John Benjamins Publishing Company. <https://www.jbe-platform.com/content/books/9789027282217-dapsac.46.03tsa>.

- Ulubeyli, S., Arslan, V., & Kivrak, S. (2015). A semiotic analysis of cartoons about occupational health and safety issues in the construction workplace. *Construction Management and Economics*, 33(5–6), 467–483. <https://doi.org/10.1080/01446193.2015.1024270>.
- Yang, X., Hou, J., & Arth, Z. W. (2021). Communicating in a proper way: How people from high-/low-context culture choose their media for communication. *International Communication Gazette*, 83(3), 238–259. <https://doi.org/10.1177/1748048520902617>.