



D2.4. TRAVELLING EXHIBITION SUMMARY



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**RETHINKING INCLUSION AND GENDER
EMPOWERMENT: A PARTICIPATORY
ACTION RESEARCH**

SHORT

SUMMARY

The traveling photo exhibition shows the perspectives of migrantised woman through photo-essays. This expo will travel through five countries. This travelling exhibition will consist out of shared set of photographs, that are complemented with additional local photographs and materials in each setting.

The ReIncluGen Project

Acronym	ReIncluGen
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Coordinator	UANTWERPEN
Reference	101093987
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Consortium	UNIVERSITEIT ANTWERPEN (UANTWERPEN), Belgium UNIVERSIDAD AUTONOMA DE BARCELONA (UAB), Spain UNIVERSITA DEGLI STUDI DI TRENTO (UNITN), Italy FMV (FMV), Belgium KUNLABORA (Kunlabora), Belgium SYNYO GmbH (SYNYO), Austria UNIWERSYTET WARSZAWSKI (UNIWARSAW), Poland FUNDACJA FEMINOTEKA (Feminoteka), Poland FUNDACION INTERED (INTERED), Spain La strada- Der Weg, Italy OrientExpress, Austria ERASMUS UNIVERSITEIT ROTTERDAM (EUR), The Netherlands

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Deliverable

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Contributors	All partners

EXECUTIVE SUMMARY

This report provides an overview of the organisation and realisation of the traveling exhibition for the ReIncluGen project. This travelling exhibition builds further on the photo-voicing trajectories with migrantised women in the civil society organisations under study in our project. To fully amplify the voice of the participants, the main rationale is to share the narratives of the women included. More specifically, we aim to highlight the diversity in views on empowerment, empowering practices and experiences in Europe, by asking how migrantised women themselves define the concept of 'gender empowerment' and would capture it by one picture. As the travelling photo exhibitions are the main product of this project task, accompanied by a photo-essay book project. That consists of an estimated 100 – 120 pages (pictures and texts), published Open Access by Owl Press.

In this report, we aim to describe the processes and ideas behind the organisation of these exhibitions and photo-essay book.

The photograph on the front page of this report is one that will be part of the traveling exhibition, one from Italy, where a woman expresses her freedom and happiness.

The traveling photo exhibitions

In WP2, we have asked 10 participants per civil society organisation (3 CSOs per country) in 5 different European countries to take some pictures (or bring objects) of what “gender empowerment” means to them, and to discuss them in a private setting with one of the researchers from our project. These photo-voicing trajectories consisted of two or three interviews, in which the participant was asked to take some photographs and discuss it together, possibly sparking new ideas for the new session. This is especially required when touching upon a sensitive but also broad and vague concept such as “empowerment”, which often does not even have a translation in many languages.

As a next step, we asked all participants whether they were interested in showing these pictures (anonymously or not) to a broader audience in a photobook and/or travelling exhibition. Simultaneously, we aimed to stimulate a larger audience to also reflect upon ‘gender empowerment’ and participate in a photo-essay contest, which is held in all participating countries alongside the research. This gave other participants of the CSOs and more migrantised women also the opportunity to express their ideas and experiences concerning this topic.

This report is the summary of the organisation of this travelling exhibition and the related photo essay book. The idea of a travelling exhibition should be mainly conceptualised in literal terms, meaning that we show a set of selected photographs made by the migrantised women from the five different countries altogether, accompanied by more photographs made by the participants of the country where the exhibitions is held, and potentially also accompanied by additional materials (e.g., materials that were photographed, voice messages, smells, etc.) as well as the winners of the photo-essay contest. For an overview of the research, see earlier deliverables of WP2. We will first describe the procedure of the photo-essay contest, followed by the content of the travelling photo exhibition and its trajectories, as well as the photo-essay book.

PHOTO-ESSAY CONTEST

Apart from the interviews (see D2.3 and D2.4), we organised a photo-essay contest open to externals meaning migrantised women that were not part of the ethnographic research within CSOs. In doing so any migrantised woman could send in a photo accompanied by an essay and have the chance of joining the traveling exhibition. During previous consortium meetings, we planned on selecting ten pictures from the contest for the exhibition.

To participate in the photo-call contest, the participants had to meet some requirements. The **first requirement** to participate in the contest were identifying as a woman and having a migrant background. The second requirement focused on the expected outcome. Participants had to submit a **photo** (preferably 3:4 aspect ratio, portrait mode) of a moment when they felt empowered, showing what gender empowerment means to them in their daily lives. This could be for example, a moment to be proud of or a picture of something that makes one feel empowered. Additionally, they had to accompany this photo with an essay or **brief explanation** (around 200 words) of why they choose or took this photo. They were asked to share the story behind the photo and how it embodies their strength as a woman with a migration background. This could include describing the photo but also consist a woman that symbolizes the photo

and explain this further. Furthermore, the participants were asked to give the photo and essay **a powerful and/or creative title**. Finally, we made a distinction between submissions that have a **professional background in photography or have followed a workshop offered** by their respective CSO. Since some women have a professional background in photography or writing, we paid special attention to selecting non-professional and professional pictures to keep the balance.

We furthermore asked them whether they wanted to remain anonymous or reveal their names at the exhibition and if yes how exactly they wanted to be mentioned. The winners of the contest will be part of the travelling photo exhibition. In total, 10 nominated pictures will be selected from 5 different countries (Belgium, Poland, Spain, Austria and Italy). There will be 2 nominees from every country whose photo-essay will be part of the international art exhibition. On top of that, they had a chance of winning a voucher for an empowering workshop.

In total, the contest resulted in 41 photos submitted across countries, with an uneven distribution across partners.

Contest	
Country	Participants
Belgium	6
Italy	7
Poland	28
Austria	0
Spain	0

Since Austria and Spain had no contest participants, the local teams chose 2 additional photos that were provided during the interviews to join the contest. This means that 6 photos from the 20 photos for the traveling exhibition came from the contest. The remaining 14 photos were taken from the interviews. Every country has received 4 photo-essays.

Interview	
Country	Participants
Belgium	2
Italy	2
Poland	2
Austria	4
Spain	4

The full call (in English) can be found in the annex, which was also translated into several local languages. We spread the call in different languages through different mediums such as social media, Whatsapp, flyers, mouth to mouth info,... You can find some examples from Austria, Spain and Belgium below.



Rethinking Inclusion and Gender empowerment

FOTO - WETTBEWERB

Für Personen mit Migrationsbiographie, die sich als Frau identifizieren und älter als 18 Jahre sind

Einsendeschluss 20. Mai 2024

1. Zeig uns, was Gender Empowerment für dich bedeutet... & mach ein Foto davon!

Es kann ein Moment sein, auf den du stolz bist oder ein Moment, in dem du dich stark/ frei/ selbstbewusst fühlst.

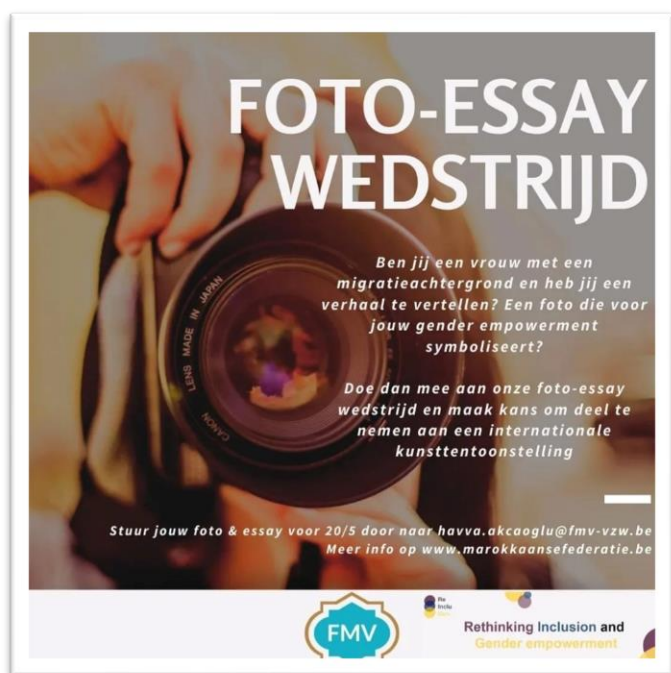
Vorzugsweise 3:4, Hochformat
2. Erzähl uns die Geschichte hinter dem Foto und wie es deine Stärke als Frau* mit Migrationsbiographie zeigt.

Max. 200 Wörter

& Vergiss nicht, deinem Foto einen aussagekräftigen Titel zu geben.
3. Informiere uns darüber, ob du einen professionellen Hintergrund in der Fotografie hast.

Lass uns wissen, ob du damit einverstanden bist, mit deinem Klarnamen in der Ausstellung zu erscheinen.

Sende dein Foto, die Beschreibung und alle weiteren Informationen an



As indicated above, all CSOs had the option of organizing a workshop in preparation of the contest. This way, the CSOs could share interesting knowledge about photography and storytelling, while motivating their members and participants to join the contest. In what follows you may find two invitations for such workshops, one by Feminoteka (photography workshop) and one by FMV (storytelling workshop).

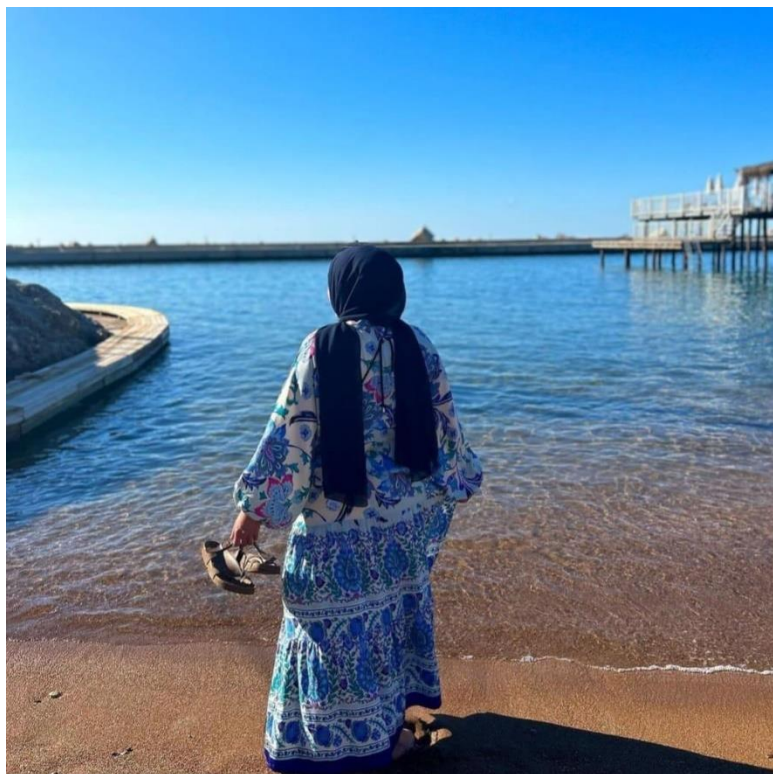


To select the winning pictures from the contest, each country invited a person with either a background in photography, art or migration stories to form **the international jury**. The jury consisted of 5 jury members from 5 countries:

Country	Name
Belgium	Nadia Babazia
Spain	Anna Celda
Poland	Anna Bedyńska
Austria	Lena Knilli
Italy	Marica Balestrieri

We selected the following 10 winners in total, 2 from every country (professional & non-professional), on June 12th, 2024:

AUSTRIA / 1



“This picture represents freedom and independence and a new beginning. It is the first vacation trip that I took alone without my husband, after we separated. It is the happiness of achieving something by myself, of doing something only by myself. This is success for me. Before this moment I used to be afraid and insecure, and feeling dependent on my husband. Here I am grateful, that I can be here alone.”

AUSTRIA / 2



“I chose this newspaper report here because it is recognition for me that I am part of society, that what I have done so far is recognised and that I am no longer a stranger here. And this recognition has made me want to achieve more and more, it has made me more confident that I can achieve more and that has led to my success. Now it’s not about this title: “I pay for my German course myself”. The idea that I wanted to get across was that as a refugee I already had a job after two years, that I had achieved so much.”

BELGIUM / 1



“Ermächtigung, Potenziamento, التمكين, 권한 부여, empowerment. It whispers its truth in many ways, in various places. Without that versatility, his translation would be just an echo, lost in the silence of uniformity.”

Rania Oulkouh Touzani

“In the yellowed newspaper from Tangier, dated 2002, a timeless story of gender empowerment unfolds before me that, like a precious heirloom, has

nourished my inner strength. Those forgotten pages are not just ink on paper, but the fabric of my beliefs and aspirations. Between the well-thumbed pages, a story unfolds that not only touched my heart, but also sowed the seeds for my own pursuit of empowerment. There, between the lines of the newspaper, my mother and aunt shone as pioneers of poultry farming, their determination captured in an investment of 10,000 DH, about 1,000 euros. A seemingly modest sum that, however, reflected greatness on their scale. Two young women from Tangier, unfamiliar with the complexities of investments, embraced the uncertain path with a courage that went beyond the limits of the newspaper columns. As a child, I saw my mother in that newspaper, a precious document that I have kept over the years, and cherished the belief that I, like her, could thrive in uncharted territory. In that newspaper I not only found a glimpse into the life of my family, but also a mirror of my own potential. My mother and aunt's story illustrates that gender empowerment is not a one-size-fits-all journey, but a personal odyssey. It is a reminder of the truth that empowerment is not a fixed concept, but an evolving force that everyone can discover and embrace on their own path.”



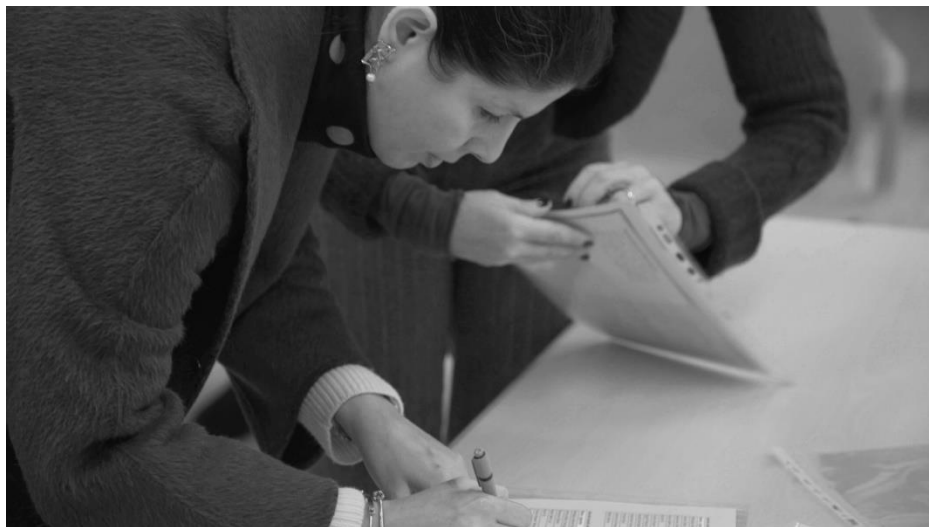
Soehaila Lakhbyaz

“For me, empowerment, a concept that often takes on an individualistic undertone in the West, touches the essence of feminine power on a deeply personal level. In a society that often emphasizes personal responsibility and independence, I discover another facet in empowerment: the right to receive. For me, being a woman means not only the ability to give, but also the freedom to receive. In a world where women are

often encouraged to strive for independence, I see empowerment as allowing vulnerability and embracing support. An empowered woman is the one who not only finds the strength to give, but also has the courage to ask for and receive help.

The choice to start your own business or not is a crucial aspect of empowerment. It means that a woman can choose her own path, pursue her dreams and realize her potential. However, true empowerment goes beyond just the opportunity to be an entrepreneur. It goes hand in hand with the recognition that strength does not lie in independence alone, but also in the art of daring to ask and receive. A woman is not just made to give; she also has the right to receive. In a world that sometimes tends to emphasize the caring and giving role of women, empowerment calls for a balance. It is the recognition that self-love and self-care are just as important as caring for others. An empowered woman understands that her worth does not depend on her ability to give, but also on her willingness to receive what she needs.

At the core of empowerment lies not only the ability to act independently, but also the insight that true power lies in the balance between giving and receiving. It is an ode to the versatility of feminine power, in which self-love, asking for help and receiving it are considered as valuable as independence and entrepreneurship. To me, empowerment for women means embracing all these aspects and nurturing the power that comes from the full expression of womanhood.”



“Anna was forcibly married at the age of 13 to a man who was 28 at the time. The same was true for her sisters, one of whom was forcibly married at the age of 9. She became a mother for the first time at the age of 15 and had a total of 3 children with the man. She describes the situation of women in her home country of Iran as being largely without rights. The decision to leave the country is closely linked to

the dream of freedom Anna describes life as very dangerous, both in Iran and in Italy. She often feels afraid, even in the small town where she now lives. For her future, Anna would like to get a job so that she can afford a better apartment and also find a way to bring her son to Italy. Anna can be described as a very proud, intelligent and strong woman.

She moves between two very different cultures, trying to find and live her definition of freedom for herself and her daughters. In doing so, Anna creates a special balance. From a certain perspective, her second marriage could be seen as a necessity, rooted in traditional thinking, to be an honorable and protected woman. At the same time, her husband lives in Egypt and she organizes her daily life alone with her daughters in Italy. Her husband will not come to Italy until she obtains Italian citizenship.

A similar observation could be made about the veil. Anna does not wear a veil and spoke very positively about the riots in Iran where women burned their veils. At the same time, she emphasized how beautiful she found the veil and that she would certainly wear it again when her husband came to Italy. This special and self-determined balance between the two cultures can be described as Anna’s path to freedom.”



“I also want to look for friends, because without friends it’s difficult, because I want to talk, to walk all around...”

“At the time of the interview, Maria is 23 years old and has been living in Italy for nearly 15 months. She fled to Italy with her family from the war in Ukraine, her father avoiding conscription. Now, she lives with her parents and younger brother in a small village in South Tyrol. Her older sister stayed in Ukraine with her husband, as did her aunt. Maria

talks about the horrors of war, the friends she lost and the division that has occurred in the Ukrainian population, which is also being repeated in South Tyrol. Growing up in eastern Ukraine, where differences weren't problematic, now the language spoken in the family carries weight. Speaking Russian, Maria's family is marginalized by Ukrainian-speaking refugees, intensifying her loneliness.

In contrast, Maria's younger brother, school-aged and enrolled in a soccer club, easily integrates. For Maria, with fewer social contacts, integration and language learning prove challenging. Years of involuntary upheavals, exacerbated by COVID and war, severely restricted her autonomy as a young adult.

Participating in the V.I.T.E (Viticulture Integration Training Empowerment) project is crucial for Maria, an opportunity to leverage her oenology studies. Her dream is to establish herself in South Tyrol, finding work and building a life, filled with friends, love, and family. For Maria, language, friends, and work are the essential building blocks in her journey towards an active and self-determined life in Italy."

SPAIN / 1



"Saima is a 20-year-old girl of Pakistani origin who grew up in Barcelona. She is the youngest in a family of 12 siblings. At the age of 18, not without pain, she decided to leave home with the help of an organisation that works for the prevention and eradication of forced marriages. She lives in a flat with other friends and classmates whom she loves and admires and considers 'her family'.

Saima loved going to school and has very fond memories of her time at school. She loves writing and takes every moment to read romance novels, short stories, and classic literature. She is currently preparing for her university entrance exams and wants to study law to help other women in situations of violence. From her place and experience, she reflects on gender empowerment in relation to the inequality and discrimination that many women experiences.

'When you say empowerment, the first thing that comes to my mind is a woman. I don't think of a man, I think of a woman. Because it is something that women have always, for decades, been fighting for. And of course, right now empowerment for me can be any type of woman... Because now you ask someone, hey, for you, what is an empowered woman? Well, a woman who is independent, who has a business or who is important... But not for me... For me empowerment is all women... single mothers who are at home carrying a family forward; families that are in a very bad economic situation and continue to go forward; girls in high school who are being bullied and who feel that every day they can't go on, but they continue to go forward. For me it's all those women who have suffered violence at some point, whether domestic, sexual, psychological, but have moved on... That's empowerment for me".



“Elsa is a Honduran woman who migrated to Catalonia in 2007. She was raised by her grandmother because her mother worked all day. Even as a child she loved writing and won an important prize in an international competition. When she was young, she began studying psychology and literature at university, but was forced to drop out because she had to work. After dis-

carding the idea of migrating to the United States and leaving a relationship that had caused her ‘many after-effects’, she decided to migrate to Barcelona. With the help of an acquaintance, she settled in a town in the Ebro area and worked in a restaurant for more than 18 hours a day. With the 2008 crisis, the restaurant closed, and Elsa worked as a carer looking after an elderly couple 24 hours. Like many migrant women, she faced all kinds of adversities: regularisation, labour exploitation, racism, machismo and even accusations of theft and sexual harassment in domestic service.

However, migration was for her a stage of self-improvement and self-confidence. The opportunity to participate in associations, to be able to write and to start her own baking business makes her proud. She has published 5 books of short stories and poems. In the summer of 2024, she published her first novel. Elsa particularly likes the sunflower flower because she associates it with what it means to her to be a woman. The description of the flower reflects her idea of empowerment associated with overcoming adversity without hiding the existing barriers, but also without renouncing to ‘shine’.

‘It is my favourite flower, always has been since I was a child, because of its mystery and its strength. There are flowers that wither or close when the sun is strongest. However, the sunflower remains open. And when the sun is at its strongest, the sunflower continues to face it, to look for it, to face it. So, for me, that is the strength that we women have. We have a fragility because, of course, we need a lot of water, like sunflowers. And that root. But not because of the punishing heat of the sun. That’s not why the sunflower gives up. It actually fights back. That’s what I love about the sunflower, that energy it has and that defiant strength. As if to say, ah, you’re very strong, aren’t you? Well, so am I”

POLAND / 1



“Snail Woman. These are refugees who are forced to flee home from war. They take a piece of home with them and crawl on their tears to God knows where. They hide their suffering under camouflage so that they are perceived as “their own.”

POLAND / 2



“The photo shows my blonde daughter with my Roma friend. My friend is teaching them paska according to the Romany recipe. We are all refugees, we are all not at home. We are so different, but we complement each other. We draw from our differences because we strive for understanding and mutual assistance. Generation after generation of women passed the challenges of fate thanks to mutual understanding and mutual support. Because women are for life.”

FMV colleagues prepared **six guidelines** the jury could use to evaluate the pictures (see Annex): 1) inclusiveness and diversity, 2) power of criticism, 3) clear message, 4) personal relevance, 5) accessibility, and 6) creative expression.

The recruitment of participants was not equally successful in all participating countries. At first, two countries had no external participants (Austria and Spain), despite the deadline being extended, so we had to look for solutions to keep the geographical distribution and share narratives from all participating countries. We

opted to contact more participants from the interviews and asking them to join the contest with a new photo.

THE CONTENT OF THE TRAVELLING EXHIBITION

Each exhibition then consists of a so-called “international” panel. The set-up of this panel is organised by a scenographer, Nicolás Hermansen from the Institut del Teatre de Barcelona, that organises the visual outlook of this panel and ensures that all countries have a similar set-up. For instance, the pictures are all taken in portrait mode. The panel displays 20 pictures, with translated texts on the side that visitors can take with them. These texts will be accompanied by QR codes for visitors to read the texts in their own native language or in the language they can best express themselves. It is essential to provide an additional explanation as the significance for a selected photo often derives meaning from its explanation. Sometimes, a participant wanted to highlight a duality, the importance of the context or a crucial moment in their lifetime, which requires additional understanding. The photographs often evoke specific interpretations, which may spark debates, and these can then be confronted with the meanings given by the participants themselves.



Alongside this ‘international’ panel, in each country, a ‘local’ part of the exhibition would give the opportunity to amplify the voices of local participants of the civil society organisations and reflect on local debates and discourses on empowerment and the role of gender herein.



THE TRAJECTORY OF THE EXHIBITIONS (2024-2025)

The consortium will follow part of the path of the traveling exhibition and plan to organise some of the consortium meetings to be held simultaneously with the openings of these exhibitions. The exhibition will start in Poland (September 2024), followed by Austria, Italy and Spain and Belgium (September 2025). Between each exhibition, there will be a 3-month interval. This allows us to organise ourselves but especially to learn from earlier experiences and build further upon gained insights.

Country	Date
1. Poland	sep/24
2. Italy	dec/24
3. Austria	march/25
4. Spain	june/25
5. Belgium	sep/25

PHOTO-ESSAY BOOK

The Belgian based academic publisher Owl Press has agreed to publish the ReIncluGen photo-essay book, bearing in mind our request to publish it open-access. The current publishing date is set for December 2024. The core editorial team (consisting of consortium members) will come together soon to

put together the table of content. Because of delays in the delivery of photo-essays by some partners, we have extended the deadline of publication.

Our current plan is to organize the table of content based on topics that arise from the photo-essays. For example, several women have shared pictures of themselves traveling, which signifies freedom. This could be one topic on the table of contents to cluster photo-essays around. Another topic that has come up is family, which is another topic we can add to the book. This will be further discussed by our core editorial team.

ANNEXES

CONTEST CALL

Hello,

For our ReIncluGen project, [name organization] warmly invites people who identify as women from migrant backgrounds to participate in our special photo contest.

As an organization, we are committed to recognizing and amplifying the voices and strengths of girls and women from migrant backgrounds. We believe your unique perspectives provide valuable contributions to the broader story of gender empowerment, which can inspire others.

Who we are and why this contest:

[Organization name] is a [brief overview of the organization, mission and goals]. We are committed to highlighting the resilience, agency and diversity of girls and women from migrant backgrounds. This photo contest is an extension of our commitment to celebrate and share your stories and experiences.

What to do:

1. Take a **photo** (preferably 3:4 aspect ratio, portrait mode) of a moment when you felt empowered, that shows what gender empowerment means to you (in your daily life). It can reflect, for example, a moment you are proud of, a picture of something that makes you feel empowered.
2. Then, write a brief explanation (200 words maximum) of why this photo reminds you of gender empowerment. Share the story behind the photo and how it embodies your strength as a woman with a migration background.

You can do this by writing:

- What it portrays: what is in the photo?
- How it made you feel then/how it makes you feel now
- Why you would like to share it with others.

or

- Add a quote from a woman who is empowering to you, who symbolizes the photo well.
- Explain why you chose this quote?

3. Give your photo and essay a powerful and/or creative title
4. Let us know if you have a professional background in photography or have followed a workshop offered by your CSO [insert name CSO]. You can do this by adding the following line to your submission: "I have a professional background in photography/I have followed a workshop at [insert name CSO]"
5. If selected, do you agree that your name will be revealed at the exhibition?

Where to share:

Send your photo along with the explanation to [email address] by the 20th of May. Also mention if you have a professional background & if you took part in the interviews within the ReIncluGen project. Please include your name and contact details along with the submission.

Prizes:

In recognition of sharing your inspiring story, you'll have a chance to be part of a traveling art exhibition full of stories such as yours. 10 nominees' pictures will be selected from 5 different countries (Belgium, Poland, Spain, Austria and Italy). There will be 2 nominees from every country whose photo-essay will be part of the international art exhibition.

You also have a chance of winning a voucher for an empowering workshop.

Who can participate:

Are you a person who identifies as a woman, older than 18 with a migration background and would like to share your talent in photography and writing with the world? Do you think it's important to highlight diverse voices that often go unheard? What do you think of the definitions and common views on gender empowerment used in your surroundings, by policy makers? What could empower a girl/woman? Then make sure to take part in this contest!

Why participate:

- Make your voice heard and share your powerful story
- Win a fantastic prize
- Connect with a community that values your experiences
- Inspire others

Get involved and help us create a diverse and inspiring gallery of empowerment! We look forward to receiving your photo and story. If you have any questions, please don't hesitate to contact [name/email organization].

Kind regards,

[Name employee]
[Your Title (if applicable)]
[Organization Name]
[Contact Information]

GUIDELINES FOR THE JURY MEMBERS

Number of winners

- 10 winners in total: 2 per country, whose photo-essays will be added to the international exhibition. There will be 20 pictures in total, of which 10 are already chosen from the research, the other 10 will be from this contest.
- The 2 winners of each country will be selected based on the following categories: amateur participants & participants with a professional background in photography OR who have followed a workshop offered by the CSOs
- 1 overall winner who will receive a voucher for an empowering workshop (such as photography)

Scale

We would recommend giving each photo-essay a score of 1 to 10, as to easily pick out the winners (the ones with the highest scores).

Important remark

These criteria are guidelines. If you as experts would prefer adding your own criteria and/or grade system, you are welcome to do so.

Six criteria for choosing the winners of the photo-essay contest:

These criteria focus on core aspects of the competition, emphasizing approachability, critical reflection and the ability of the photo and quote/story to critique prevailing attitudes and policies related to gender empowerment in an accessible way. Additional attention is paid to the representation of diverse groups within the context of gender empowerment.

1. Inclusiveness and diversity

- To what extent does the selection of photographs and quotes/stories represent diverse perspectives and voices within the different communities of women and girls from migrant backgrounds?

2. Power of criticism

- To what extent does the photograph bring out a critical perspective on common definitions of gender empowerment?
- How effective is the photo in challenging conventional views and policies regarding gender, taking diversity into account?

3. Clear message

- How clearly does the message of the photo emerge?
- Is it understandable to viewers and readers how the photo and quote/story challenge conventional definitions of gender empowerment?

4. Personal relevance

- To what extent does the photo and quote/story reflect the participant's personal experiences and beliefs about gender empowerment?

- How personal and authentic is the criticism expressed?

5. Accessibility

- To what extent does the photo and quote/story reflect the approachability and accessibility of the participants?
- How easy is it for a broad audience to understand the message of the photo and quote?

6. Creative expression

- To what extent does the photo use creative elements to express criticism?
- Are there visual aspects that attract attention?