**MELISSINI MOTITI'S UPDATED PROPOSAL POST-PEER- FEEDBACK.**
**UNIT 6: PUTTING IT INTO THE WORLD.**

**(INCLUDED IS A TIMELINE OF WHAT I AIM TO DO EACH WEEK STARTING THE 5TH OF FEBRUARY).**

# Positionality Portraits: Cross-Cultural Reactions to Art and Connection

**Artistic and Cultural Value:**

This project explores the intersection of visual art, storytelling, and intercultural dialogue by combining portrait drawing with conversations about personal positionality. By drawing strangers on the streets of London and Nicosia and engaging them in reflective dialogue, I aim to examine how people from different cultural backgrounds react to opening up to a stranger while having their portrait drawn. This comparative approach will provide insight into varying levels of openness, emotional expression, and social norms around public interaction.

Observing differences in participant reactions, willingness to engage, and how I am perceived as an artist in each setting will deepen the project's intercultural significance. This aligns with UNESCO's **Intercultural Competences** by emphasizing active listening, openness, and the co-construction of meaning between artist and participant. Additionally, the creative output—portraits and recorded conversations— will serve as a visual and auditory archive of human experiences across different cultural contexts.

**Community Engagement:**

This project will engage both in-person and online audiences. Setting up a portable art station in public spaces such as parks, markets, or busy streets, I will invite passersby in both London and Nicosia to participate in a "free venting" session while I draw their portrait. I will observe and document how people in each city react to this engagement, comparing their responses, body language, and overall willingness to participate.

The digital component expands the project's reach. By filming the drawing process and recording conversations, I will create short, visually engaging videos to share on social media. These uploads will include captions summarizing key points of each

conversation, ensuring accessibility for viewers with hearing impairments. Through hashtags and targeted content strategies, I aim to connect with a global audience interested in art, mental health, and intercultural storytelling. The social media platform will serve as a space for further dialogue, encouraging viewers to comment, share, and reflect on their own positionality.

**Self-Assessment Opportunities:**

Throughout the project, I will employ reflective practices to evaluate its impact and effectiveness. Key strategies include:

- **Journaling:** After each street session, I will document observations, participant reactions, and personal reflections on the engagement process. This will help me identify recurring themes and areas for improvement.

- **Participant Feedback:** Whenever possible, I will ask participants for brief feedback about their experience and what they gained through the conversation and artwork.

- **Social Media Analytics:** Tracking engagement metrics such as comments will provide insight into how the project resonates with online audiences. I will also review the tone and content of comments to gauge the quality of audience interaction.

- **Peer Review:** Sharing the project outcomes with classmates, mentors, and peers for constructive criticism will offer valuable external perspectives.

- **Final Reflection:** At the end of the project, I will produce a comprehensive report synthesizing these observations and evaluating how well the project met its artistic, cultural, and intercultural goals.

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**Timeline of Actions**

**Week 1 (Feb 5 - Feb 11): Project Refinement & Preparation**

- Finalize research on intercultural competence and public engagement.

- Plan key locations in London for street sessions.

- Gather materials (sketchbooks, recording devices, etc.).

- Begin social media presence to introduce the project.

**Week 2 (Feb 12 - Feb 18): First Round of Street Portraits in London**

- Conduct multiple sessions in different London locations.

- Record participant reactions and note cultural observations.

- Begin compiling social media content.

## Week 3 (Feb 19 - Feb 25): Analyzing London Data & Preparing for Nicosia

- Review engagement levels and reactions from London.

- Edit and upload initial content for social media feedback.

- Organize travel plans and location scouting for Cyprus.

## Week 4 (Feb 26 - Mar 3): Final London Sessions & Prepping Comparative Analysis

- Conduct last few street portrait sessions in London.

- Compare initial findings and adjust approach for Nicosia.

- Develop interview-style questions to refine engagement.

## Week 5 (Mar 4 - Mar 10): Nicosia Fieldwork & Data Collection

- Travel to Cyprus on March 5.

- Conduct street portrait sessions in Nicosia.

- Compare public reactions, social engagement, and treatment in Nicosia vs. London.

- Record insights and collect participant feedback.

## Week 6 (Mar 11 - Mar 17): Analysis, Editing & Submission

- Return to the UK on March 12.

- Finalize comparative analysis and edit project footage.

- Draft final report with key observations.

- Submit project by March 17.

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**Visual Documentation and Bibliography:**

The final proposal and report will include:

- Photos or stills from the street drawing sessions and social media videos.

- Screenshots of online engagement metrics and key comments (if any).

- Sketches and completed portraits of participants.

**Bibliography:**

- UNESCO. (2013). *Intercultural Competences: Conceptual and Operational Framework*.

- Bourriaud, N. (1998). *Relational Aesthetics*. Les presses du réel.

- Hooks, B. (1994). *Teaching to Transgress: Education as the Practice of Freedom*. Routledge.

- Bishop, C. (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso Books.

- Mirzoeff, N. (2015). *How to See the World*. Pelican Books.

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