



# MÉTHOD'ARTS

PREVENTING VIOLENCE THROUGH ART



## PAINTING



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Teaching painting allows you to develop your creativity and get to know yourself better from a personal and artistic point of view. The artist by painting, is called to question his own experience, his emotions and the story he wishes to make. Learning to paint also makes it possible to acquire the tools of visual language, as well as to be able to reduce the abuses of commercial manipulation through the critical and healthy consumption of visual content.

Painting can offer a way to express one's emotions creatively and positively, rather than expressing them in destructive or violent ways. By encouraging individuals to paint their emotions, they can learn to recognize, manage, and release them constructively.

There are several painting techniques and workshops for each of these techniques. Through our workshops, we start from the principle that painting has an introspective power but also of transmission: each workshop therefore aims to create a collective mural on the theme of violence prevention to raise awareness among a wide audience.



# THE VIOLENCE PREVENTION THROUGH PAINTING WORKSHOP

The workshop for the prevention of violence through painting must have a dual role: teaching painting to enable participants to be more critical of the images around them, of the emotional impact of certain techniques, and to know how to use the tools of painting to allow them to express themselves through this medium. Each session of the workshop alternates between a theoretical part and a practical part.



## Human resources

### **An animator artist**



- Artist from the community
- Mastery of the theme of violence
- In line with the organization's values
- Caring and empathetic
- Experience in workshop facilitation
- Serious and with good references

### **A co-facilitator**



- Member of the organizing association
- In charge of violence awareness and logistics
- Excellent mastery of the theme of violence
- Able to welcome the floor of participants and moderate discussions.

## Conduct of the workshop



Participants: About 15 people, from 8 years old.

*The mix within the group is appreciated, both in terms of age and gender. However, it is preferable not to mix children under 12 years of age with other age groups.*



Duration: a cultural outing of half a day + 8 to 12 sessions of 2 hours, once a week or ideally, twice a week.



Inclusiveness: Depending on the audience, the workshop will be delivered in plain and accessible language. Written materials should be considered if participants are hearing impaired.



## Preparation

1

### Identification of an artist for the animation of the workshop

- Contact local cultural associations.
- Invite the artist to a presentation and discussion on the activity and theme of violence.
- Choose the artist via a panel from the organization following this meeting.



*This step can sometimes take several months.*

2

### Organization of an awareness session

Organize basic training for the artist and his team around three key concepts: violence, equality and power.

*If the artist is not already trained in these themes.*

3

### Workshop Planning

- Exchange on the workshop program and plan activities in detail (location, duration, equipment, distribution of tasks ...)
- Collectively choose the closing modalities of the workshop: place, date, guests, and method of restitution

🕒 3 to 4 sessions.

4

### Identification of a location for the workshop

- A bright room
- Large enough to allow enough distance between participants so that they can identify their own style, without imitating, and to avoid comparison to others
- Must allow the projection of images with a video projector
- A safe place for the expression of experiences, opinions and emotions
- Accessible for anyone with reduced mobility



*The room and the material must be identified and acquired by the organizing association of the workshop, on the advice of the artist, in order to ensure the good quality of the equipment. If the workshop takes place with students, a space can be considered within the school.*

5

### Organization of an awareness-raising workshop on violence for teachers

*If the workshop takes place in a school setting*

Make teachers aware of the process, get them to adhere and provide them with information for the referral of victims.

6

### Recruitment of participants

Via local associations, posters, or the school system, depending on the target pre-identified by the project. If the activity is to take place in schools, consider enough time to obtain the agreement of the director, then of the staff in charge (guidance counselor, education, teacher...). In this case, the children participating in the workshop are identified by the school management and its pedagogical team.

7

### Organization of a meeting information for parents

*If the workshop takes place with children and teenagers*

Collect the agreement of parents and sensitize them in order to ensure the regular presence of children at the sessions.



## Conduct of the workshop

1

### Visit a painting exhibition

- Introduce some main principles of visual communication, the cultural significance of the works, the messages they can convey, painting techniques, their aesthetics, etc.
- This helps to establish a common experience and strengthen ties within the group.

2

### Introduction

- Include a moment of socialization to continue to strengthen the bonds between workshop participants.
- Sharing of workshop rules: respect, trust, empathy, non-disclosure of confidences made by participants.
- Share modalities (schedules, location, people to contact in case of absence, final restitution).
- Formulation of expectations and concerns.
- Assessment of participants' prior knowledge on the topic of violence.

🕒 1 session

3

### Overview of key concepts

Introduction to the concepts of equality, power and violence to give impetus to the sharing of personal stories.

🕒 1 session

4

### Learning painting techniques

- Lettering techniques for graffiti, different styles, the creation of colors and the messages they spread, the balance of a painting, the structure, the focus point etc.
- Support these tools with examples, preferably related to the theme of the workshop.
- Set up exercises that also allow you to socialize and gain self-confidence, such as drawing what is in front of you, without the other person seeing it, or copying exactly the painting movements of your neighbor.

🕒 4 à 5 sessions

5

### Production of a mural

- A collective work giving everyone the opportunity to contribute their opinion and ideas.
- Install this mural in a busy place to raise awareness among as many people as possible or on wooden panels so that it can be moved.



## After the workshop

### Organization of a closing event

Presentation of the project, the workshop, the objectives and the mural.

Participants are invited to present their own work and to embody the role of violence prevention ambassador. The closing day is also an ideal opportunity to get the public to react to the theme.



*This step proved to be fundamental for valuing the work of the workshop members and also for broadening the impact of the project. It is also an opportunity to provide information on gender-based violence and hotlines for victims (if any).*

If several artistic activities have been carried out within the same community, a common performance can be envisaged to highlight the work of the participants: a dance in front of the fresco or the reading of texts (related to the paintings or not), etc.



*To reach as many people as possible, a good communication of the event will have to be considered by the organization.*

Finally, it is interesting to consider the creation of a postcard or triptych with photograph of the fresco so that participants can take away the result of their work and raise awareness among those around them.



## Evaluation

A quick test during the first session of the workshop and during the last session is carried out on themes related to violence to check the good acquisition of knowledge by the participants. The last session is also an opportunity to collect the opinions of the participants on the whole workshop.



## Necessary equipment



A large room ensuring good brightness and the projection of works by video projector.



A video projector and a computer



Sketchbooks, sheets, canvases



Black/colored pencils, erasers, paints, color palettes



Rulers, aprons



For **painting**: paint rollers, good quality brushes, charcoal.



For **graffiti**: markers, pen, spray paint, gloves, masks.

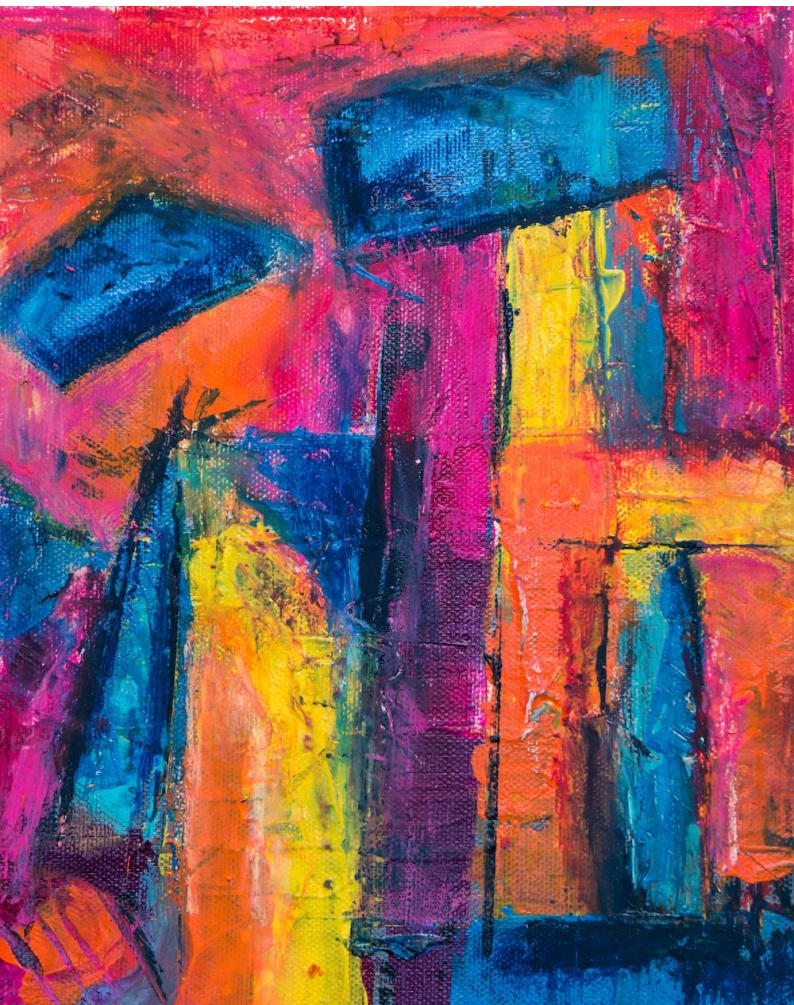




## Resources to go further

- Daresh, M. "The Role of Painting in Prevention of Crime." *Religación*, vol. 4, Apr. 2019, pp. 222-225.
- MacLagan, D. (2001). *Psychological aesthetics: Painting, feeling and making sense*. Jessica Kingsley Publishers.

***For more resources,  
scan this QR code.***



*Founded in 1993, Médecins du Monde Switzerland is a medical association of solidarity active in several countries around the world, including Switzerland. In 2022, MdM Switzerland undertook experience capitalization work on violence prevention workshops through art implemented since 2016 in Benin, Cameroon and Mexico. Similar Method'art sheets on photography, theatre, puppetry, writing/slam, and painting are available at:*

<https://medecinsdumonde.ch/news/atelier-prevenir-la-violence-a-travers-art>

For more information on Médecins du Monde.  
[www.medecinsdumonde.ch](http://www.medecinsdumonde.ch)

**FEDERATION  
VAUDOISE  
COOPERATION**



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To share your experience with us,  
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