



PLAY IT FOR CHANGE



RAISING AWARENESS AND EMPOWERMENT OF GIRLS AND BOYS FOR THE PREVENTION OF GENDER BASED VIOLENCE THROUGH AUDIO-VISUAL MEDIA AND MUSIC

Collection of Evidence and Needs Assessment report - Slovenia

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1. INTRODUCTION

THE PROJECT

Play it for Change is a European project that aims to educate youth through audio-visual media and music by encouraging their critical thinking skills and fostering their empowerment to prevent and combat gender-based violence (GBV).

In order to reach this aim, the first project activity was development of a collection of evidence on the impact of gender stereotypes in audio-visual media and music on youth attitudes and behaviours towards GBV, and the assessment of the needs of teachers to prevent GBV. This report contains results of this action.

The project is being delivered by a partnership of organisations across six European countries: Fundació Surt (Catalonia, Spain), KMOP (Greece), The Peace Institute (Slovenia), CESI (Croatia), Mediterranean Institute of Gender Studies (Cyprus) and Feminoteka (Poland). The lead partner is Fundació Surt (Catalonia, Spain).

1.1 Gender-based violence in Slovenia¹

A strategic document on gender equality policy, i.e. The Resolution on the National Program for Equal Opportunities for Women and Men 2015–2020 identifies violence against women as one of the critical causes of gender inequality in society. Violence against women is defined as “the human rights violation and the form of gender-based discrimination arising from unequal social relations between genders” (ReNPEMŽM, 2015–2020). It is also emphasised that gender-based violence disproportionately affects persons of a particular gender.

International and national research (Filipčič, 2011; FRA, 2014; EC, 2017) show that gender-based violence disproportionately affects women and girls, leaving victims of violence often marginalised. In the public discourse, still, an opinion persists about the guilt of the victim of violence. However, it is crucial to emphasise that victims of gender-based violence can also be men and boys, which in the Slovenian context remains a taboo.

A pan-European survey on violence against women (FRA, 2014) has shown that 33% of women in the EU-28 were victims of physical and/or sexual violence since the age of 15. In the year before the survey, approximately 2% of women in the EU, aged 18–74 were victims of sexual violence, in absolute numbers, this means about 3.7 million women (FRA, 2014). Most women in the age group 18 to 29 years experienced sexual harassment on the web, including spam with explicit sexual content or SMS messages with offensive content (ibid.). The data for Slovenia show the following:

1 Slovenia signed the Istanbul Convention in 2011 and ratified it in 2015.

- 22% of women have experienced physical and/or sexual violence since the age of 15 by a partner or former partner;
- 14.2% of women have experienced stalking since the age of 15,
- 46.7% of women have experienced sexual harassment since the age of 15;
- 12.4% of women experienced physical and/or sexual violence before the age of 15 (ibid.).

The first Slovenian research on violence in the private sphere and partnership relations *The Extent of Violence and Responsiveness to Violence in Domestic Sphere and in Partnership* took place between 2008 and 2010 on a representative sample of women aged 18 to 80 years. The survey showed that every second woman in Slovenia (56.1%) had experienced one of the forms of violence since the age of 15. The most frequent types of violence experienced by women are psychological violence (49.3%), physical violence (23%), property violence (14.1%), restriction of movement (13.9%), and sexual violence (6.5%). Among women who have experienced violence in the last 12 months, 49.9% were subjected to psychological violence, 5.9% physical violence, 7% property violence, 6.1% restriction of freedom, and 1.5% sexual violence. Most frequently, violence escalates in the family of origin, while in intimate partner relationships violence occurs between the second and fifth year of the partnership, with as many as a quarter of respondents reporting that the violence began in the first year of the partnership. The findings of this study also established that violence could occur in any period of life, from early childhood to late age. Also, the survey revealed that some women surveyed had been victims of violence throughout their lives, and as much as one quarter of women had been victims of violence for more than 20 years. Violence during pregnancy experienced 5.5% of women, while 4.7% of women reported the perpetrator's violence targeted also the children, involving mainly psychological, physical, and sexual violence. The consequences of violence are noticeable on the deteriorating health of women who have endured violence. The most frequent consequences reported by the respondents were stress, anxiety, loss of appetite, stomach problems, headaches, sleep disorders, poor concentration, depression, and suicidal thoughts (Filipčič, 2011).

An analysis of the restraining orders, issued by the police, was also performed in the period from 2005 to 2010, which showed that 97% of the perpetrators were men. The victims were mostly the perpetrators' wives and extra-marital partners (48%), followed by the perpetrators' parents (19%), minor children (15%), former partners (7%), adult children (5%), and other relatives (6%) (ReNPEMŽM, 2015–2020).

Gender-based violence among youth in Slovenia is generally under-researched, only few small scale studies were done. In 2009, the Office for Equal Opportunities conducted a survey on violence in teen relationships. Jealousy, control, and possessiveness are often not recognized as subtle forms of violence. As much as 15.5% of female pupils who experienced violence in teen relationships, told their friends, 10% told their parents, and 10% did not identify the violent event as violence. In contrast to pupils as many as 22.4% of students who experienced violence in teen relationships, did not identify it as violence (Urad za enake možnosti).

According to a 2008 study, conducted by Legebitra in the LGBT group of young people, homosexual youth in secondary schools were more likely to experience violence compared to homosexual college/university students. More than one-tenth of homosexual secondary school pupils often experience violence due to their sexual orientation, and more than 35% of respondents have at least one experience of school violence due to their sexual orientation. In particular, gays are a group that at school also experiences physical violence by their classmates due to their sexual orientation, while others are exposed to verbal and non-verbal violence (Kuhar, 2009).

On the youth population in Slovenia, data on peer violence are available. According to the National Institute of Public Health, we can grasp that more boys than girls are engaged in peer violence:²

	BOYS			GIRLS		
Year	11 years	13 years	15 years	11 years	13 years	15 years
2002	6.3	8.2	7.4	2.6	3.1	4.3
2006	8.4	12.6	11.0	3.9	5.3	2.7
2010	5.9	14.5	11.8	4.1	4.6	5.6
2014	14.3	12.6	9.0	7.2	5.7	4.8

Source: National Institute of Public Health (NIJZ - HBSC)

In schools, the youth experience psychological violence (scolding, insulting, mocking), followed by physical and sexual violence (touching) (Balažić, 2006). The youth often appear in violent situations in various roles, both in the role of perpetrators, observers as well as in the role of victims of violence (ibid.). Katarina Zabukovec Kerin, head of the Association for Nonviolent Communication, warns about the differences in the perceptions of violence, depending on who is the perpetrator and who is targeted. For instance, when boys perform touching, it should be no less acceptable than if girls engage in it. In this context, the author draws attention to gender discrimination, which exists both in the school and in the society (Zabukovec Kerin, 2006).

Below we present the findings of a youth study and gender-based violence in relation to music and audio-visual media, based on adolescents' questionnaires, focus groups with the adolescents and interviews with teachers. In the report, we first present the analysis of questionnaires and focus groups with the adolescents, followed by the results of an analysis of interviews with teachers. We will conclude with a summary of key findings and recommendations for action against gender stereotypes and gender-based violence.

2 Indicator description: A pupil is maltreated when another pupil or group of pupils speak or makes them nasty and unpleasant things. Maltreatment is also present when pupils start mocking or ragging another pupil in an unpleasant way for the pupil who is the target of the mocking or ragging or when the pupil is deliberately excluded from the activities (NIJZ-HBSC).

2. Methodology and research

In the survey, which took place from April to July 2018, 10 schools (3 primary schools and 7 secondary schools) took part, including:

- 146 adolescents completed a questionnaire (108 girls and 34 boys aged between 15 and 18);
- 34 adolescents participated in 6 focus groups (17 boys, 17 girls; 2 boys focus groups, 1 focus group with girls and 3 gender heterogeneous focus groups; aged 11 to 17);
- 23 teachers participated in individual and group interviews (20 women, 3 men).

Adolescents from Gymnasium Ledina and Srečko Kosovel School Center from Sežana filled the questionnaire. In the focus groups, adolescents from Gymnasium Ledina, Šiška Secondary School of Technical Professions, and Brezovica Primary School participated. In interviews with teachers, we cooperated with the Gymnasium Ledina, Šiška Secondary School of Technical Professions, Brezovica Primary School, Božidar Jakac Primary School, Šentvid Primary School, Gymnasium Bežigrad, Gymnasium Jože Plečnik, Gymnasium Novo mesto, and Secondary School of Design.

Research work (questionnaires, focus groups, individual/group interviews) took place at schools with previous arrangements with schools' representatives. Focus groups/interviews were conducted in the classrooms and libraries of the respective schools. We were mostly limited to one school hour (45 minutes), so individual/group interviews (with teachers) proved to be very suitable that we could have carried out all the interviews. Smaller focus groups with adolescents (from 4 to 7 members) also allowed discussion of all the issues raised and the analysis of the music videos.

The research work that took place in the last months of the school year required further engagement and effort of the Peace Institute's research team in recruiting participants (the adolescents, teachers) to focus groups, interviews, and questionnaires. Regardless of the above-mentioned difficulties, in the research part, the number of completed questionnaires exceeded by more than twice (from the initially planned 50 to 60 questionnaires we ended up with 146 completed questionnaires), and more adolescents participated in the focus groups (from the initially planned 24 to 32 participants we ended up with 6 focus groups with a total number of 34 participants). Only the total number of participating teachers (23) deviates from the initially planned 32 to 40 teachers; however, this does not pose any difficulties for qualitative analysis, as the saturation point was reached.

3. Questionnaire analysis – the youth

The adolescents' questionnaire on music, equality, and violence contains 13 questions, of which 3 demographic issues (gender, age, and place of residence), 6 questions on music, 2 questions on equality and 2 questions on violence. Issues on violence are divided into individual experiences with individual types of violence and on the observer experience of various forms of violence. Substantively, the questionnaire is divided into three areas – music, equality, and violence – followed by an analysis of the responses of the surveyed adolescents.

The principal research question is what the impact of gender stereotypes is in audio-visual media and music on the performance and reflection of the adolescents. The results of this survey do not allow for generalisation to the whole teenagers population. However, they do enable insight into the adolescents' reflection on music, gender stereotypes, and experiences with various types of violence (either as victims or as observers).

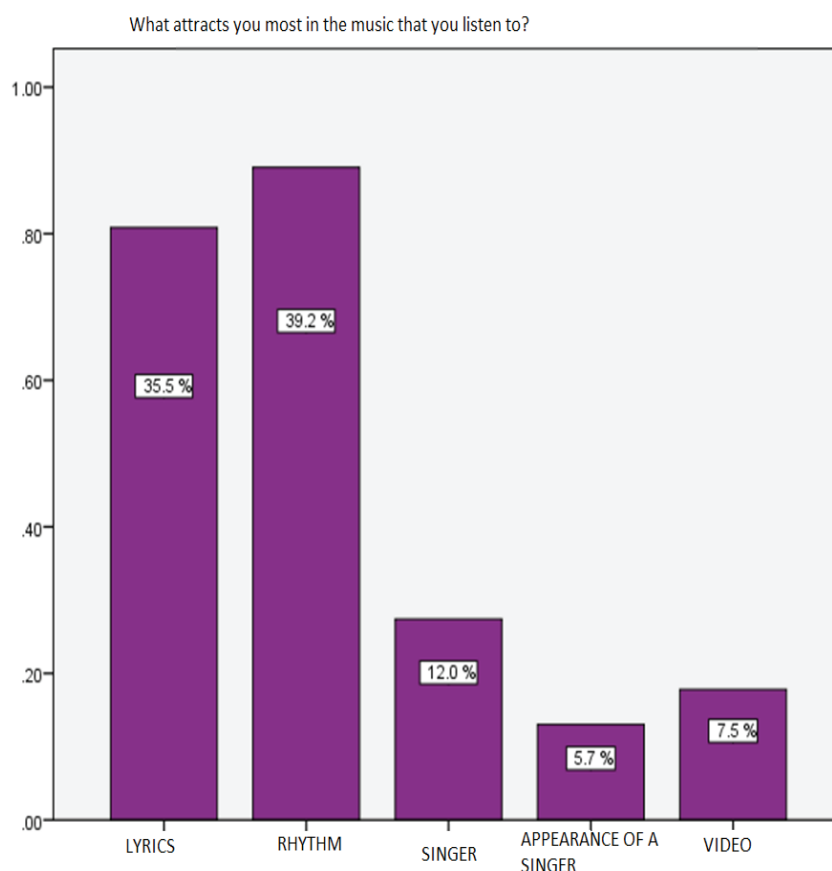
The questionnaires were filled out by 146 boys and girls from Gymnasium Ledina from Ljubljana (79) and Srečko Kosovel School Center from Sežana (67). The sample is occasional and includes 74% of girls, 23.3% of boys, and 2.1% of those who did not opt for a female or a male. The average age was 15.78 years when the questionnaire was completed, the youngest participants were 14 years old, and the oldest age was 18 years.

3.1 Music

The majority of the adolescents surveyed, i.e. two thirds (65.1%) listen to pop music, followed by those listening to rock music (43.2%) and those who listen to hip-hop (28.8%) and electronic (25.3%) music.³ In listening to music, we did not detect any significant gender differences. Somewhat more girls than boys enjoy pop and rock music, and boys slightly more than girls enjoy hip-hop music. In addition to these genres, the teenagers also stated that they like 'Balkan'⁴, Korean pop, jazz, classical music, metal and blues. We were interested in what the teenagers most liked about the music they listen to. The surveyed adolescents believe that rhythm (39.2%) and lyrics (35.5%) are the essential elements in listening to music, followed by the singer (12.0%), while the appearance of a singer (5.7%) or a music video (7.5%) is considered less important.

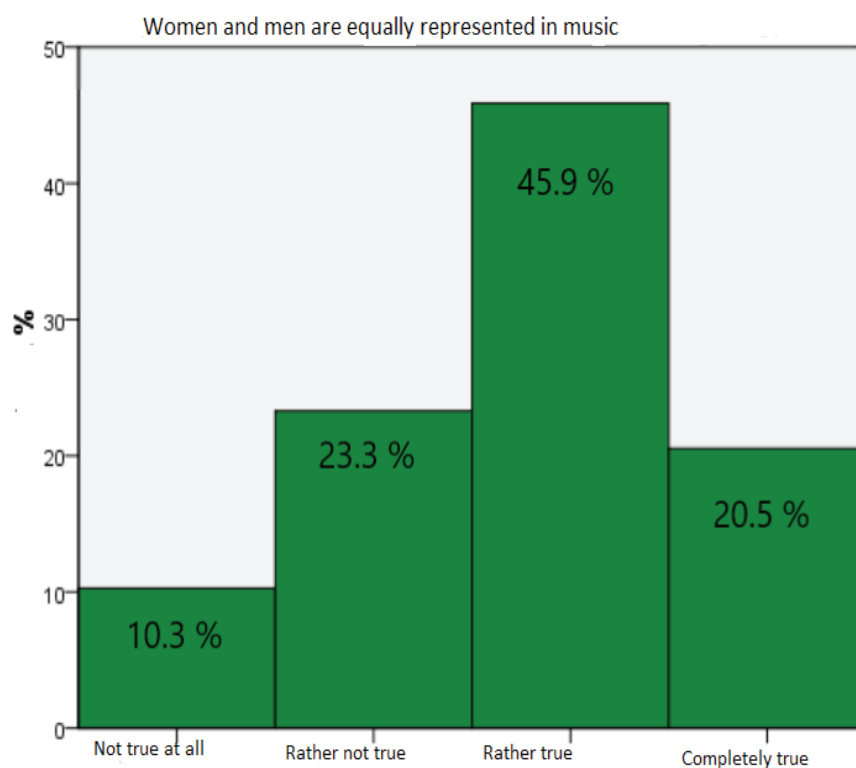
3 The total exceeds 100% because multiple answers could be chosen.

4 Music from the republics of the former Yugoslavia, including rock and turbo folk music.



Beliefs about gender equality in music were measured by the claims of representation of women and men in music. Prevailing group of respondents is the group that believes that men and women are equally represented in music (half of them believe that this is partially true, one fifth is fully satisfied), while one-third of the respondents disagree. Even with the claims that the idea of love in songs reflects reality and that the representation of women and men in music is the same as in everyday life, two groups were formed within the surveyed youth. A good half (60%) of the respondents think that the idea of love in music or songs does not reflect the reality, while 40% of the respondents estimate the opposite. Less than half teenagers (45.5%) believe that men and women in the music they listen to are presented just like in their everyday life, while a good half believe that women and men in music do not reflect women and men in daily life.

The answers reveal that slightly more adolescents (less than half of the respondents) believe that there is a difference in the representations of women and men in music and daily life and that music does not necessarily reflect the idea of love and the role of women and men in reality.

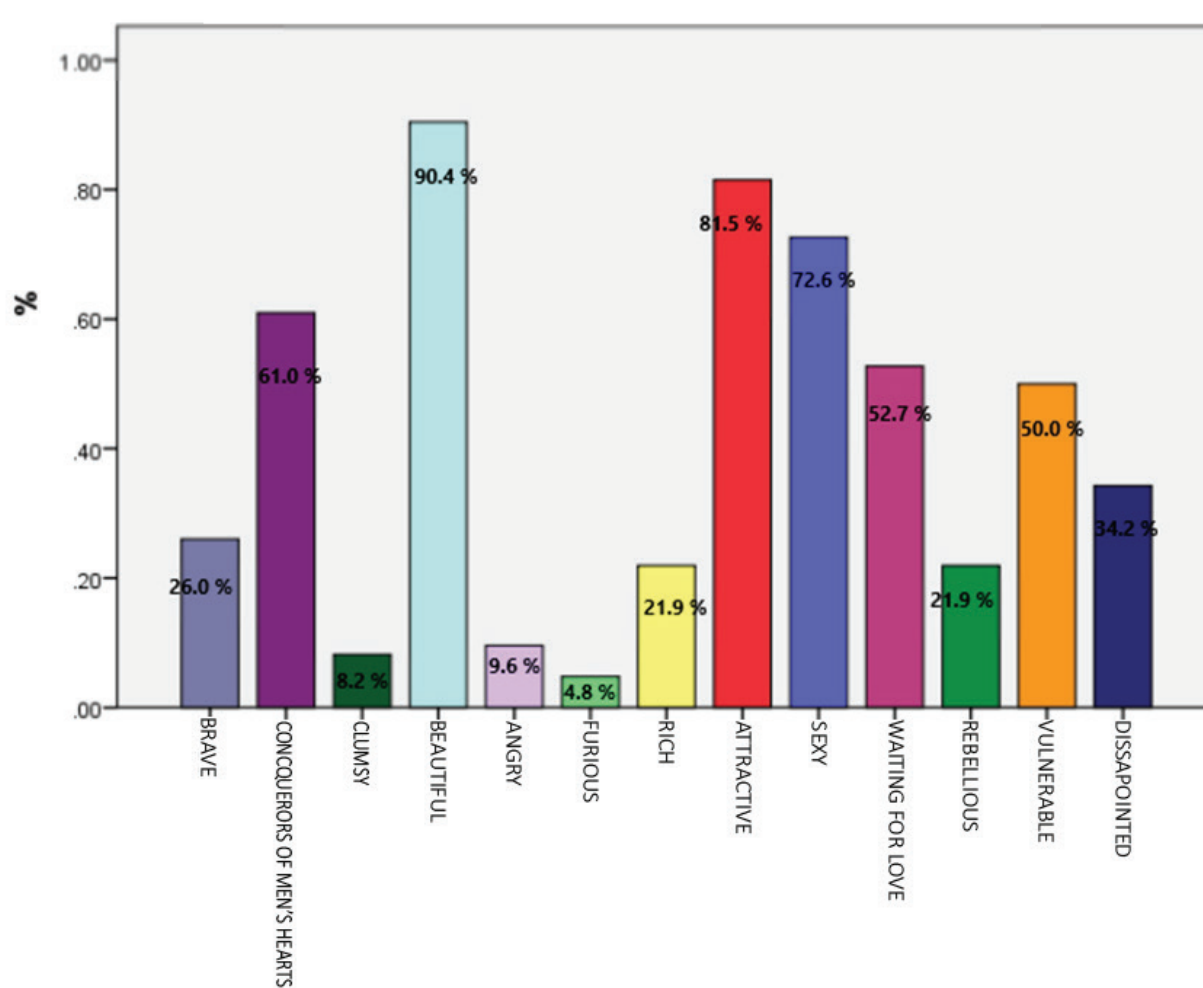


The assessment on the relative gender equality in music about the representation of women and men changes with the claims about the characteristics of women and men in music and audio-visual media. A higher degree of agreement among the respondents can be observed on the gendered representations of women in music compared to the notions of the hegemonic masculinity. Most respondents (82.2%) agree that women in music are represented primarily as attractive, sexy, and appealing to men, while less than a fifth of respondents disagree. More than half of the respondents agree with the claim that men in the music are represented as strong and as protectors of women, while a good one third disagree or totally disagree with the same claim.

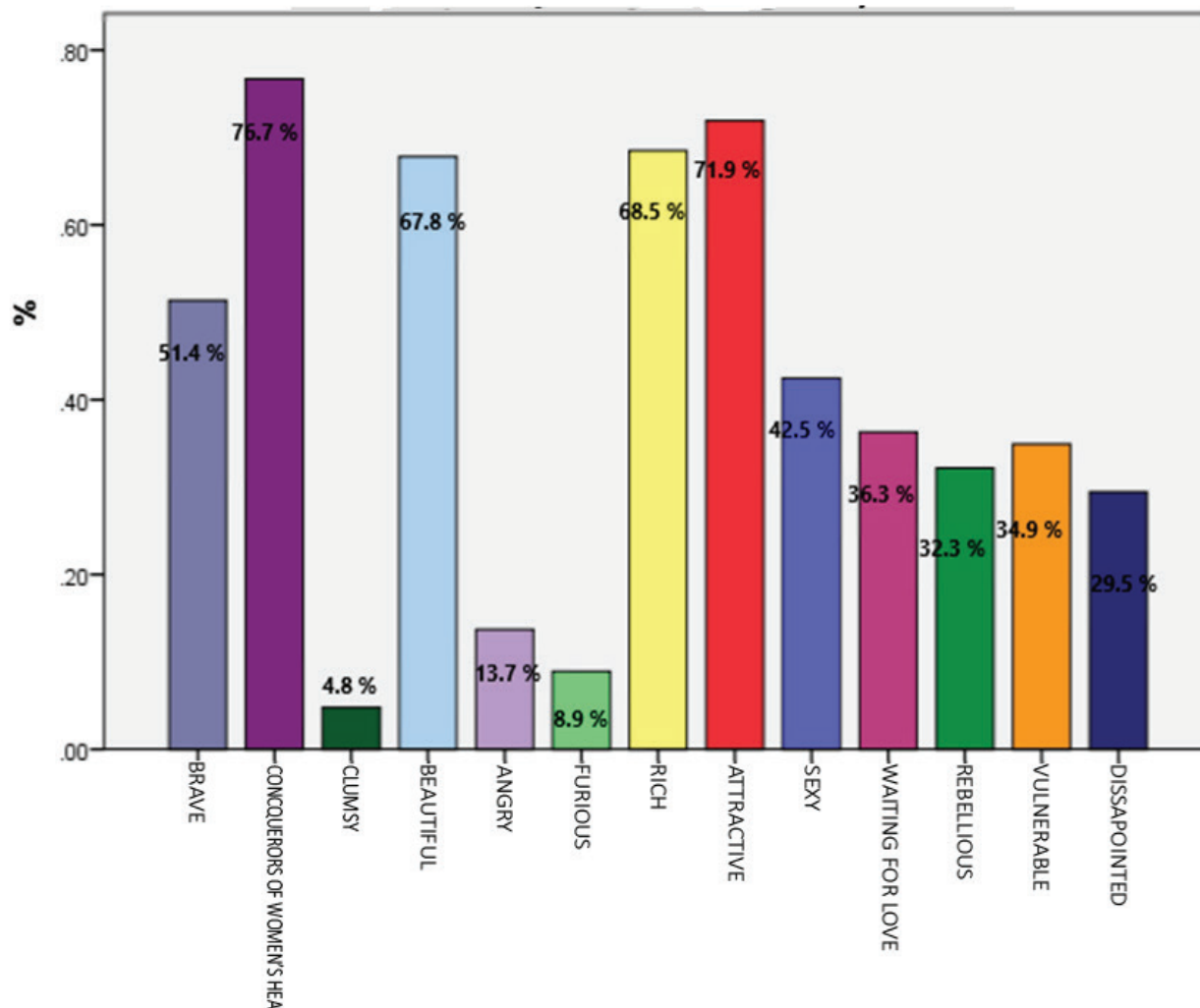
Women in music and audiovisual media, according to the surveyed adolescents, are almost exclusively represented by the sexualised appearance (beautiful, attractive, sexy), even as the conquerors of male hearts, waiting for love (by a male) and consequently vulnerable. On the contrary, men are represented as conquerors of women's hearts, attractive, wealthy, and courageous. Attraction and beauty are the only features that the respondents marked as the characteristics of the representations of both women and men in music.

To be wealthy, courageous and to be a conqueror, are the roles that adolescents consider as characteristics of men; while being beautiful, attractive, and sexy is perceived as the characteristics of women in music and audio-visual media.

IN SONGS AND VIDEOS WOMEN ARE REPRESENTED AS:



IN SONGS AND VIDEOS MEN ARE REPRESENTED AS:



3.2 Equality

A similar bifurcation in the responses of the surveyed adolescents is also evident in the understanding of gender equality and gender-based violence in Slovenia. While more than half of respondents (51.7%) believe that there are no gender inequalities or the level of inequality is low, a poor half (48.4%) of respondents think that gender inequality is high or medium.

Similarly, the division of responses is accumulated in two conflicting groups, with a poor half of the respondents (43.8%) assessing that the level of violence between men and women is low or that it does not exist at all, while a good half of teenagers (56.1%) believe that the level of gender-based violence is medium or high.

3.3 Violence

Respondents report that they are more often in the role of observers of different types of violence than in the role of victims. The most common form that the surveyed secondary school adolescents have experienced is verbal violence (spreading rumours), as 68.5% of respondents reported such experience of violence. They are followed by online violence, especially the spread of rumours on social networks, touching, and physical violence.

How often did you experience different forms of abuse or violence?

	N e v e r happened	Seldom	Sometimes	Often
I was excluded in social media (FB, Instagram, Twitter, etc.).	86,2	8,3	5,5	0
Someone spread rumours about me in social media (FB, Instagram, Twitter, etc.).	72,6	16,4	9,6	1,4
Someone posted a nude picture of me on social media (FB, Instagram, Twitter, etc.).	96,6	2,1	0	1,4
Someone spread rumours about me (in school).	31,5	30,1	27,4	11,0
Someone from my peers beat me up/ punched me.	77,4	19,2	2,1	1,4
Someone from peers was touching me in a sexual way that I did not want to.	73,8	20,0	4,8	1,4

Almost all participants (92.4%) have already witnessed the spread of rumours about a person at school, followed by those respondents who have seen online violence. A good fifth of surveyed adolescents (21.2%) often witnessed the spread of rumours about a boy or a girl on social networks, 6.8% have often witnessed the exclusion of a person from social networks, and 3.4% have often seen publishing a nude photo of a person on social networks.

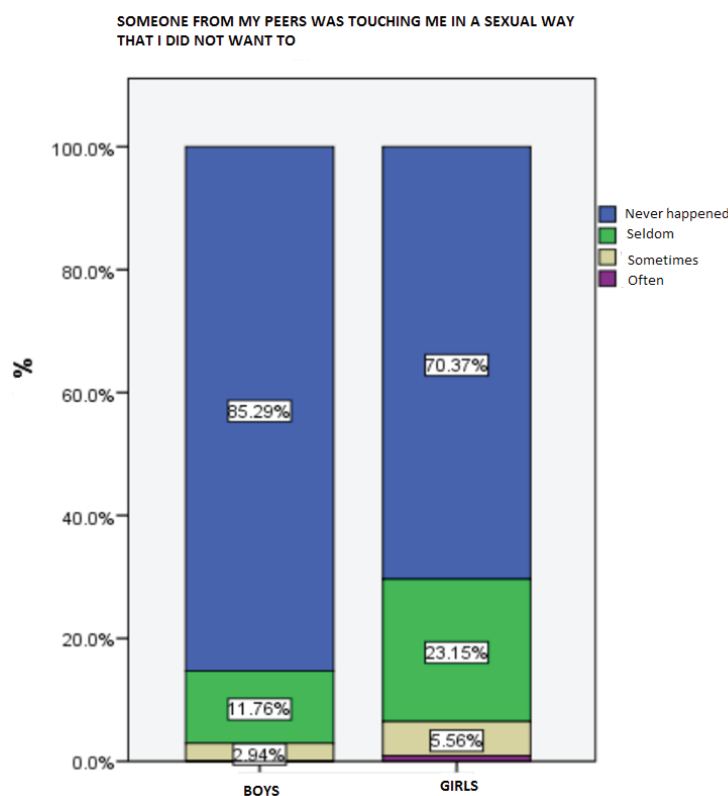
How often did you witness different forms of abuse or violence?

	N e v e r happened	Seldom	Sometimes	Often
Someone from the peers was excluded in social media (FB, Instagram, Twitter, etc.).	45,9	30,8	16,4	6,8
Someone spread rumours about a girl/a boy in social media (FB, Instagram, Twitter, etc.).	24,7	23,3	30,8	21,2

Someone posted a nude picture of ex girlfriend/boyfriend on social media (FB, Instagram, Twitter, etc.).	65,1	26,7	4,8	3,4
Someone spread rumours about a boy/a girl (in school).	7,6	19,3	29,0	44,1
Someone from my peers beat a girl/a boy up/punched him/her.	32,2	37,7	20,5	9,6
Someone from peers was touching a boy in a sexual way that he did not want to.	83,4	11,0	4,1	1,4
Someone from peers was touching a girl in a sexual way that she did not want to.	41,8	32,9	19,2	6,2

The most common forms of violence witnessed by surveyed adolescents are spreading rumours about a girl/boy in school and in social media, followed by witnessing beating someone and touching a girl against her will.

A gender gap can be observed in experiencing sexual harassment, with about a third of surveyed girls experienced touching, and 14.7% of boys experienced the same. Two conclusions could be drawn from this: every third girl has experienced touching against her will, and boys also experienced touching against their will.



The influence of music and audio-visual media on the actions and reasoning of the surveyed adolescents can be summarized as follows: almost half of the respondents believe that there is a difference in the representations of women and men in music and everyday life and that music does not necessarily reflect the idea of love and the role of women and men in reality.

In regard to the question about violence, surveyed adolescents report that they are more often in the role of observers of different types of violence than in the role of victims. Most common forms that the surveyed secondary school adolescents have experienced are verbal violence (spreading rumours), online violence (spread of rumours on social networks), touching, and physical violence. About a third of surveyed girls experienced touching against their will, and 14.7% of boys experienced the same.

Surveyed adolescents witnessed spreading rumours about a girl/boy in school and in social media, followed by witnessing beating someone (girl/boy) and touching a girl against her will. In sexual harassment, a gender gap can be noticed, as more than half of the respondents have already witnessed touching of a girl against her will, while the majority of respondents (83.4%) reported that they had never witnessed touching a boy against his will.

4. Analysis of the adolescents' focus groups

In six focus groups, 34 adolescents participated, of whom 17 girls and 17 boys from two secondary schools and one primary school. The age of the participants in the focus groups was between 11 and 18 years. Out of the six focus groups, two focus groups were organised with boys only, one with girls only and three gender heterogeneous focus groups were organised.

Initially, adolescents in the focus groups presented themselves with a pseudonym⁵, age and revealed what music they prefer to listen or who their favourite performers were. In the central part of the focus group, a showing and discussion of two music videos, followed by the Slovene performer Challe Salle with a track Lagano, and a foreign artist and performer Eminem & Rihanna with a track Love the Way You Lie.

5 To ensure the anonymity of participating adolescents in the focus groups, only their pseudonyms and their ages are mentioned in the report, the information about their schools is omitted. Namely, for the analysis itself, information on the particular school of an individual participant is irrelevant, since the subject of the study is not a comparative analysis between schools.

Table: Young people in focus groups by age, gender, music, and their favourite performers:

PSEUDONYM	SEX	AGE	TYPE OF MUSIC	A FAVORITE SLO PERFORMER	A FAVORITE FOREIGN PERFORMER
MAJA	F	18	POP	SREČA MOJA SI	SIA, THIS DAYS, IN MY BLOOD
NIKA	F	17	Various types (all)	/	/
LANA	F	17	POP	LISTENS TO EVERYTHING	/
IZABELA	F	18	/	BALERINA	IT'S MY LIFE
SARA	F	17	ROCK	/	BON JOVI
ANA	F	18	DIFFERENT TYPES	HAS HARD TIME CHOOSING A PERFORMER	/
PETER	M	18	POP	/	MOBY, THE WEEKEND
JON	M	18	VARIOUS TYPES, ROCK	/	ARCTIC MONKEYS
HAKAN	M	17	MUSIC FROM THE REPUBLICS OF THE FORMER YUGOSLAVIA (from 1995 onwards)	/	NEDELJKO BAJIĆ BAJA
NEJC	M	/	MUSIC FROM THE REPUBLICS OF THE FORMER YUGOSLAVIA	/	SINAN SAKIĆ
BETI	F	/	HIP HOP, RAP	/	POST MALONE
TINA	F	/	LATINO	2CELLOS	ENRIQUE IGLESIAS, RICKY MARTIN
BRINA	F	16	RAP	/	FUTURE YOUNG
LEA	F	15	POP	/	BEYONCE
NORVARD	M	16	HEAVY METAL, RAP	HAS NO FAVORITE SINGER	HAS NO FAVORITE SINGER
MATEVŽ	M	15	RAP	/	TWENTY ONE PILOTS

DEJAN	M	16	ROCK	/	SLAYER, PIXIES, JOX DIVISION
JAKA	M	17	METAL	/	METALLICA, SLAYER, DREAM THEATRE, CANIBAL CORPSE
MAJA	F	16	POP	/	LANA DEL REY
IZA	F	17	POP	/	ENRIQUE IGLESIAS, SELENA GOMEZ,
VAN	M	17	HIP HOP, RAP	/	SABA
SATARINA	F	17	DEPENDING ON THE MOOD (ALSO SLOVENIAN, CROATIAN)	/	COLD PLAY
MR. WEEDMAN	M	16	DIFFERENT MUSIC	/	/
MARKO	M	16	RAP	/	EMINEM
JEFF	M	16	POP	/	WEEKEND
PIZZA BULLET	M	/	POP	/	SHEERAN
BUREY BOY	M	16	POP, JAZZ	/	/
BORIS	M	16	HARD BASS	/	/
JOŽE	M	16	POP, RAP	/	/
TIM	M	11	POP	/	IMAGINE DRAGONS
AJA	F	13	ROCK	/	ROLLING STONES
LINA	F	12	RAP	/	/
ANA	F	11	POP	/	ARIANA GRANDE, SELENA GOMEZ
ALJA	F	12	HIT MUSIC	/	/

The adolescents who participated in the focus groups enjoy a wide variety of music, from pop music, hip-hop, rock, heavy metal, electronic music (hard bass), to music from the republics of the former Yugoslavia. When listening to music, they are mostly attracted to the rhythm and energy, which is especially emphasised by those who enjoy pop music. Among those who emphasise the lyrics, however, the message is also important to them. In particular, those who stressed that they listen to rap, find messages that transcend the frames of love stories very important:

...I also like in some rap pieces, that there are also the more profound messages on racism, for example, about the discrimination of women that they do not have the same rights.... (Beti, F).

4.1 Music video Lagano, performed by Challe Salle

Raper with the artistic name Challe Salle (Saša Petrović) in the music video Lagano (<https://www.youtube.com/watch?v=JaPwLN5-21o>) talks about a stereotypical heterosexual love story: a singer who performs various poorly paid and low-valued works (garbage person, purifier, gardener, waiter) in the music video, is trying to win a heart of a woman who is currently in a relationship with a better-off man. In the text below, we highlight a part where he is saying that he will not be able to provide her with luxurious life, but she will be able to enjoy everyday things:

*You're doin' great, your boyfriend gives you keys of the car,
When lights light up, your eyes flash up.
Believe it, they'd flash brighter if you were with me,
We'd sit on the balcony and munch on a sarma together.
...
I'd walk your dog, read you a horoscope,
Bring you a bunch of flowers, it'd be top round the clock.*

He appears everywhere, where she is, for example, he is a gardener in the garden where she drinks a cocktail in the company of another, better-off man. Appearing all over the place acts as stalking, which is also indicated by the singer:

*... I'm pursuing you on a bicycle,
And I am calling you and writing you messages and emails...*

The image of a woman in the music video is depicted in a stereotypical and sexist way with clear accentuation of her body, especially curves (the chest and the buttocks), and her efforts for a seamless outer appearance (for instance, fitness training) to suits a man. Also, the singer's image is based on accentuating his body appearance, jacked-up, muscular male body with tattoos and without hairiness (except a decorated beard). Also, the other man who plays in the video has a seamless and attractive appearance of jacked-up body, as well as with his tattoo and in comparison with the singer (everyday clothing, work clothes / riding a bike), dressed in a men's suit, driving an expensive car and giving a woman a golden necklace.

The central message of the song, as it was thought about and presented in the adolescents focus groups, is love or unachievable love between a man who is from a lower socioeconomic class and a woman who is depicted with an attractive body, in particular her breasts and buttocks and her long bright hair. Love or the relationship between a man and a woman in the music video materialises in expensive items, such as a luxury car, jewellery, clothing, which was assessed by some of the focus group participants as an accurate reflection of reality. The depicted relationship between a wealthier man and a woman in the music video indicates, as suggested by the focus group members, the position of men in a modern capitalist society, where the economic status of a man is supposed to be significant for women.

I think that the message of this music video and the whole song is that in today's times it often happens that women opt for those who have much money, even if they don't like them. Moreover, then they quarrel a lot, there are plenty

of quarrels and divorces and that the message is that you opt for the one who is more loving to you, so you know that you will be happy, happy with him, even if they lived in poverty they'd still be having a good time and be happy with him (Ana, F, 11).

After all, it may still not matter that the woman likes him who comes from a lower class and she thinks that her life will be better if she will live with the rich one, even though she might not love him. It seems that this happens a lot (Iza, F, 17).

...Although the music video is very bright, what he says is not happy at all. Perhaps he sings so enthusiastically on longing for someone and that he doesn't come from the same financial background as she does and so she is out of reach to him. Basically, this is not a marry theme (Van, M, 17).

...If you really want a girl, you will get her... (Pizza bullet, M).

The message that love, if it is genuine, knows no barriers, is the idealised image of a heterosexual love, which is very well depicted in the song by the fact that the man from a lower socio-economic class, who is incredibly hardworking and industrious, ends up winning its sexual object, i.e. a woman. A woman in the music video is represented as an ornament of a man, as an object, which was also emphasised by some focus groups participants. Together with the representation of a woman as an object, some young people also reflected that the woman is privileged because she does not work, material goods are provided by men, while the singer – the man who tries to win her heart – performs many poorly paid jobs. Only one focus group participant pointed out the woman's economic dependence on men.

We also do not see a richer man in the music video in performing his work, but only in his leisure time, which makes an impression of some illusion that wealth provides less work, more free time and enjoyment of wealth.

Men and women in the music video are young, attractive, beautiful, and sexy. In addition to the expressive roles of women and men, class inequality of men is also depicted in the music video. While we do not learn what job a woman performs because she always appears as a rich man's decoration, she is also presented in his story.

In the music video, a woman is depicted as passive and men as dominant, active protagonists in winning women and overpowering them (for example, when a wealthier man roughly grabs a woman under her arm, 'making' her walk out of the garden).

The woman is there just to look beautiful (Pizza bullet, M).

In fact, again, the woman is shown as some kind of property, just like in many other videos. (Sara, F, 17).

She must be beautiful, and that's it, the man will bring the money. This chap is also terribly attractive, just to have her, that's it. Very Hollywoodish, a woman is really just some kind of an object that has to take care of herself, for her looks and nothing else, the money is supposedly brought by her partner... (Jaka, M, 17)

He must work hard for everyone and to survive. He is shown in various professions, drudgeries, she doesn't have to do anything, and everything is served to her (Hakan, 17, M).

Most of the teenagers reported that the music video itself was designed in such a way that it is likeable that the story was presented straight forwardly, and that the singer's purpose was not to draw attention to inequalities and discrimination in the society. Some highlighted gender and class inequalities in particular:

It also seems that this music video shows this difference between men and women that a woman earns less money, and the guy is the one who is usually more successful (Lina, F, 12).

The music video itself presents the discrimination that the lower class performs less respectful, less valued work, receives a lower salary, then on the other side there are the rich, beautiful cars, a swimming pool, deckchairs, plenty of spare time, no need for much work, one can be what one is and can have what one has (Iza, F, 17).

Most of them agreed that in pop culture the critical thing is that when a new song hits the charts, meaning that everyone listens to the song, and that in such popular songs one should not look for a profounder meaning and an individual opinion, but the singer becomes an idol of the youth, even if just ephemerally, and also his or her actions influence the thinking of the youth, he is our idol, he did it, we all have to like it, we all like it, that's certainly the best for us (Jaka, 17, M).

4.2 The music video by Eminem, the song Love the Way You Lie ft. Rihanna

Eminem is a white rap singer, who is known for his misogynistic attitude in his music. In the song Love the Way You Lie (https://www.youtube.com/watch?v=uelHwf8o7_U), he sings along with Rihanna about a violent intimate-partner relationship between a man and a woman. The "toxic" relationship between a man and a woman, as pointed by a female participant of a focus group, is depicted as dominated by a male jealousy, physical and verbal violence, including the alcohol abuse and the apologies of a man that the violence will no longer be repeated and the request to his partner to return, and at the same time awareness that these apologies are not that honest:

*All I know is I love you too much, to walk away now
Come inside, pick up your bags off the sidewalk*

...

*Told you it's my fault, look me in the eyeball
Next time I'm pissed, I'll aim my fist at the drywall*

...

*I apologize even though I know it's lies
I'm tired of the games, I just want her back, I know I'm a liar
If she ever tries to fucking leave me again
I'm a tie her to bed and set this house on fire*

....

The teenagers agreed that the music video depicts a violent intimate partner relationship between a man and a woman, in which a woman tries to leave, but the man physically prevents her. The central message of the song is, as the adolescents observed, that partnership could lead to violence and abuse of alcohol. Violence is depicted as a two-sided. The music video simultaneously makes an impression of the normalization of a violent and aggressive relationship from which no one leaves, but as already pointed out because the man prevents the woman from leaving, apologizing to her and at the same time singing that "Next time I'm pissed, I'll aim my fist at the dry wall".

A burning house symbolises a violent intimate partner relationship, as pointed out by one of the participants: It seems that the music video shows very well one scene when the house burned, this seemed to me as a metaphor for this pain, how terrible it is in the house where they live together, but it seems to me that not many people got that meaning (Matevž, M, 15).

In this, some young people emphasise that partnership is drudgery, but to the extent that both partners still do not suffer. The young people think that also otherwise in most of his music videos, Eminem is also that aggressive (Pizza Bullet, 17, M).

It seems that they tried to show this relationship between the two, that they like each other, but they still have problems. That it is not always nice, but none of them wants to end this relationship, even though they both suffer in it. ... They felt similar in the fact that both of them were aggressive and expressed anger in this way. That they were similar in that, but that the man, that ... as I understood that he then kept apologising for it, but that he knew he was not serious about it and that the same will happen again. She wanted to escape, but he did not let her escape (Brina, 16, F).

It seemed to me that they were somehow equivalent, both of them were similar in character, but then it could be noticed that the man was, of course, somehow stronger, also physically, and ...It was apparent that he was the one who beat her more, but he was constantly coming back to her (Matevž, M, 15).

Given that multiple times it shows that the boyfriend beats his girlfriend, I do not exactly see any equality. Let's say that the girl has to be the one who succumbs to her boyfriend, but that's not true, because it shouldn't be that way, because then the relationship looks like the one in the music video (Betj, F).

At the same time, the adolescents find that the music video does not depict an equivalent relationship between a man and a woman. Physical and verbal violence is mutual, with more violence being shown by a man than a woman. A man is portrayed as a dominant person, for instance, there is more physical and verbal violence from his side while preventing a woman from leaving him.

Also, alcohol is present as highlighted, for example, by some boys, especially in connection with domestic violence and in intimate partner relationships. For instance, Jože (17, M) reflected that the man in the music video humiliates the woman, when he is drunk, he's much more aggressive, and he batters the woman. He sees the role of a man here exclusively as a guzzler who thrashes a woman.

The teenagers in the focus groups agreed that compared to the music video Lagano, music video Love the Way You

Lie much more reflects the reality and the relationships between the women and men in the partner relationships. Some find that there was more violence against women in the past due to the absence of women's rights, and at the same time, they affirm that today, it is easier for women to leave the violent relationship and men to rehabilitate from alcohol and violence.

In particular, girls in focus groups emphasised that this kind of music video can also be encouraging for adolescents in terms of normalising violence against women and broader gender inequalities in society. In this context, adolescents also warned that the music video could also reproduce the current relations of inequality, discrimination, and violence.

Why it should be like that...Yes, of course, to show the reality, but I would've done it in a slightly different way. Since there is still violence, I do not know, if this is seen by a 13-year-old and it's a boy and is already by nature a bit more violent to see this, it might provoke a shift in his head: "Oh, look, I could do this," because everybody sees that and: "Oh, look, that's good" (Brina, 16, F).

I just think that already historically women have been inferior, and it seems that such notion is just still holding on. Even so, now in many societies, the father is the head of the family, so, yes, this should change, and in essence, this shouldn't be encouraged by such music videos (Lea, F, 15).

5. Analysis of interviews with teachers

In 8 individual and 5 group interviews, there were 20 female teachers and 3 male teachers from 9 schools (3 primary schools and 6 secondary schools).⁶ Teachers and school counsellors who participated, teach a wide range of subjects: sociology, psychology, philosophy, music art, ethics, Slovene language, English language, Spanish language, German language, geography, history, mathematics and informatics and providing additional learning assistance.

⁶ To ensure the anonymity of the participating teachers, the report only mentions the indication of a teacher plus a number and the information whether he/she teaches at a primary or secondary school. Namely, for the analysis itself, information about the school where a particular teacher teaches is irrelevant, since the comparative aspect among the schools is not among the goals of the analysis.

5.1 Gender stereotypes and school

Teachers could be divided into two groups by their responses on the existence, frequency, and intensity of gender stereotypes. The first group, a smaller one, is characterised by the teachers' responses to the effect that gender stereotypes in school are not perceived as something problematic either among the teachers or between the pupils themselves.

At school, among the children as much as we discuss them, they are not. Somehow, there is no gendered division in the sense that I would see the gender stereotypes as a problem in the school, I cannot see them (Teacher 4, F, primary school).

At our schools, girls are prevalent, so there is not much of that (Teacher 11, F, secondary school).

The second, much larger, group is characterised by the dominating answers to the effect that gender stereotypes are present at school. In that group, the following gender stereotypes are highlighted:

- A gender-based division of labour: a gendered division of labour from the private sphere, which is perceived by youth in peer relationships at school;
- Expectations about the proper behaviour, diligence, and obedience of girls, and playful, more active boys;
- Appearance, beauty, attractiveness and orderliness of girls;
- A deviation from the image of hegemonic masculinity is characterised by homosexuality in boys.

I can say that the number of these stereotypes is still immense, and this is also reflected in the school, in classes and the pupils. Now maybe the first thing that comes to my mind is that the girls must be beautiful and orderly, and this is distinctly present at our school ... And the school classics such as that girls that are diligent, and boys are brilliant (Teacher 12, F, secondary school).

When pupils bring brunch to the classroom and when it needs to be cleaned up in the end: "This is girl's' business". Boys grab things (the basket): "I'm gonna carry this, I'm strong" (Teacher 5, F, primary school).

It is most notably to me that pupils quickly determine sexual orientation based on dresses or, if, for instance, one stands out due to different interests, boys quickly label him as gay (Teacher 20, F, primary school).

In this group, teachers point out that the school is based on certain stereotypes and that they with their expectations from the pupils and their own stereotypes contribute to the reproduction of the existing gender stereotypes. Girls are expected to be good and to learn, while boys are often labelled as lazy, but smart. I think the whole school operates on stereotypes because we are always looking for the most effective ways to help young people as soon as possible. I believe that when one is dealing with a girl, one will act in this way, and when one is dealing with a boy, one will deal with him in that way. We, professors, also have shortcuts (Teacher 2, F, secondary school)

One would tell the boy directly, one would be a bit harsher with him, straightforward, and one has to be very careful with the girls, which words to use. Their self-esteem is exceptionally problematic; you have to be careful not to harm them because they are very vulnerable (Teacher 3, F, secondary school).

5.2 Gender-based violence: A problem?

In the interviews, teachers report that the rate of peer violence is low at primary and secondary schools. In particular, the rate of physical abuse among the youth is lower compared to previous years. There is more verbal, psychological violence and violence through social media, for instance, exclusion.

Gender-based violence is not recognised as a problem by the participating teachers, most often highlighting the practice of touching girls and verbal violence against boys labelled as gays.

Girls often report this, but I think that this does not happen in the classroom, but in their free time, that girls still often find themselves in a situation where they say NO, but they are not heard (Teacher 3, F, secondary school).

...There are many of these guys who have not yet come out, or maybe they are not same-sex oriented, but others label them as such. They are often the victims of this [gender-based violence] or some of these remarks; they have to endure them all the time... (Teacher 12, F, secondary school).

...In the gym, it has to be very intense, embarrassing because, for instance, all of these guys, who do not fit well into a traditional role of a man, will be teased again by the guys. And it's gonna be very difficult for them. We also had students who had a year-long letter of excuse, because they were so embarrassed. So, by the same gender, but because of not such a robust traditional gender identity. (Teacher 3, F, secondary school).

More than gender-based violence the teachers highlighted violence and discrimination, based on race and ethnicity.

So, look, they laid the wire [on the border between Slovenia and Croatia], and you cannot get out, but they [refugees] cannot get in, I said, who are they and how some fear prevails... Then we take, for example, the UN, the UN Charter, and then we look at those rights, and everyone goes 'Yeah, people are equal', yeah, they are equal, they are, great. Would you have Roma in your class? Yeah, no. I ask them: Why not if all people are equal? Yeah, because they're making trouble. ... There all the Roma fiddle this turbofolk, I said, you listen to it like crazy. In this, they are ok? ... There's a terrible gap between the proclaimed values that everyone defends and their behaviour, completely separated, there are two distinct worlds that do not touch at all (Teacher 3, M, secondary school).

In addition to the majority response in the interviews that there is little violence among adolescents in schools, teachers also find that it is imperative to work with parents, as teachers often find out about a violent situation in the end, especially in cases of intimidation. At the same time, in the focus groups, also some impressions were formed that for the teacher's response it is crucial to recognise different forms of violence.

It also seems that the professors are quite differently sensitised because I remember a particular situation, when guys had 'fun', but the professor did not recognise the situation was such that warranted a reaction, but it was thought something like 'they will settle this among themselves' (Teacher 3, F, secondary school).

The established approach toward violence in Slovenia is zero tolerance, which the interviewed teachers highlighted

as a key approach in preventing violence among the youth in schools. Such an approach also includes the idea that all key stakeholders (school, management, counsellors, teachers, parents/carers) are part of creating a safe school environment and are actively involved in preventing violence. In addition to the zero tolerance toward violence, schools have adopted school regulations, the so-called rules of conduct in the case of violence at school, which involves various steps, from a conversation with a school counsellor, to discussions with parents and pupils in the class. In some schools, it has been reported that, for instance, they introduced the inclusion of adolescents (i.e., the perpetrators of violence) into community work at school (e.g., stacking of chairs), mediation (children trained as mediators), conversations and experiential learning (e.g., watching a movie and discussing afterward about how the victim of violence felt). The subject of gender stereotypes, prejudices, and violence is addressed in secondary schools mainly in subjects such as sociology and psychology, while in primary schools it is spread across different subjects (e.g., Slovene language and history), but teachers have unanimously reported that whenever a violent event occurs, their immediate reaction is needed. This means, for instance, that the lesson is interrupted and the event is discussed over or that the teacher introduces such topics into the lesson, etc.

5.3 Music, audio-visual media and the reproduction of gender-based violence and gender stereotypes

Teachers agreed that music and audio-visual media could reproduce gender stereotypes, prejudices and gender-based violence. Specific music, music videos and performers by their appearances and actions dictate fashion trends, make-up, and emphasise the importance of appearance, attractive looks, sexy curves in women, jacked-up and muscular bodies in men. They stressed mostly rap music, Slovene folk music and turbo folk music as those musical genres that they know include sexually pronounced stereotypes and prejudices:

I will say not only rap, but also this turbo folk, where a man is a macho with 'bling', but the woman has to be beautiful, she must look good in high heels and must have long legs (Teacher 18, F, primary school).

They emphasise fashion a lot. Care should be taken for the figure, have artificial nails, extended hair. Especially the invasion of this South American music, I follow this more closely. It's like turbo folk music, a straight parallel – the woman has to be thin, tall, fit, as endowed as possible. Men with 'bling' and also texts are like that. Just the last time I heard one song with the following refrain: "I like old men because they can buy me many things, take me to beautiful places." It's a hit now, a young girl sings, some man rapping next to her. This is in Spanish, and then the refrain is also in English. That is, this bilingualism, the essential message is then translated into English to reach the whole world (Teacher 16, F, primary school).

National music establishes the fundamental difference, which is a very conservative role of a woman as the mother icon, as the mistress icon... The man is the one who is trying, and she is, of course, all to blame if he does not score... These are incestual songs about the mother. This role of the mother, whom he will never leave, although he has a mistress, mother is only one, and there can be many mistresses. The father rarely appears in Slovenian national music (Teacher 3, M, secondary school).

Stereotypic gender representations can consequently lead to violence. Namely, if violence is not explicitly shown in music or audio-visual media, even if a woman is represented as a subordinate, passive, to please men, and men are represented as dominant and active, such representation can promote violence. As noted by teachers, some of the music videos, for instance, are bursting with violence and aggression, which also gives legitimacy to violence, increases tolerance toward violence and thus normalises violence in society. One of the teachers exposed its influence on the incidence of anorexia in girls:


...Slender bodies, female models that must be slim. Girls are burdened with their looks. ... I treated a highschool student, who was just overwhelmed with slenderness and suffered from anorexia. This seems to be a huge problem of our age. And also music videos rarely show some chubby women ... (Teacher 11, F, high school).

If music can reproduce and promote existing gender stereotypes, on the other hand, teachers confirm that music and audio-visual media can be an effective tool in preventing gender-based violence. For instance, as women's characters began to be included as main protagonists in fairy tales, music should also transcend stereotypical idealism of femininity and masculinity. Teachers emphasise that there are already some female performers and some songs that warn about the gender roles and the division of labour, for example, Jeniffer Lopez with her song *Ain't your mama*, while Slovenian performers Murat and Jose with their song *Od ljudi za ljudi* (By the people for the people), which draws attention to xenophobia, performer Zlatko, who draws attention to social problems, a song *Strah* (Fear) from performer Trkaj. Among the suggestions, besides music, teachers pointed out, for example, the theatre of the oppressed, who could bring such content on the subject of gender-based violence to schools, as well as documentaries, etc.

6. Key findings

The research, conducted in the context of the Play it For Change project, provides an insights into adolescents' thinking and the needs of teachers in preventing violence among teenagers. However, it does not allow generalising the findings to the entire youth population and teachers. The results of both quantitative (adolescents' questionnaires) and qualitative (adolescents' focus groups and interviews with teachers) research work open the groundwork for further research into gender-based violence among adolescents in Slovenia.

In the introduction, we pointed out that there no study existed in Slovenia on a representative sample of gender-based violence among the adolescents. It should be noted that there are not many scientific and professional sources on gender-based violence (Antić Gaber et al., 2010; Filipčič, 2011). In Slovenia, the concept of gender-based violence is rarely used in public discourse - more often violence against women and intimate-partner violence are



used and recognized. This is evident in interviews with teachers who mostly unanimously confirmed that gender-based violence does not pose a problem in the school environment. They also pointed out that there is less violence in schools compared to past years, especially physical. However, among the adolescents, there is more verbal and psychological violence. We can assume that this is either due to the ignorance of the notion itself, which has been shown in some interviews where it was necessary to define the notion of gender-based violence, or it is due to non-recognition of gender-based violence among teenagers. Simultaneously, mere ignorance and non-recognition of gender-based violence can also be related to a broader perception of gender equality in Slovenia. A notion in the public opinion prevails that gender inequality in Slovenia does not exist, that equality between women and men has already been achieved through legislation and the equalisation of rights for women and men.

Two forms of gender-based violence were highlighted by the teachers in the interviews. These are the touching of girls and verbal abuse against boys who are labelled as homosexual. Among primary school teachers, the touching of girls was perceived as part of coming of age and interaction between boys with girls, while in secondary schools, touching is rarely detected. Boys who do not show the hegemonic masculinity and who in any way differs from it, are quickly labelled as gays and become targets of verbal, psychological forms of peer violence.

Regarding perceived forms of violence among teenagers, the latter's reports are similar to those by the teachers. The surveyed adolescents emphasise that they more often witnessed various forms of violence than being the victims. Almost all respondents witnessed peer violence, and as victims of violence, they most often experienced verbal violence, online violence, being touched against their will, and physical violence. Almost a third of the girls experienced touching against their will, while 14.7% of boys experienced touching against their will.

Music and audio-visual media can reproduce gender stereotypes, prejudices, and gender-based violence, as was identified by adolescents in the focus groups on the basis of an analysis of two music videos (Challe Salle, Lagano, and Eminem & Rihanna, Love the Way You Lie). Stereotypic representations of women as passive actors, as objects, and men as active, dominant protagonists of stories in music and audio-visual media reproduce and legitimise existing gender stereotypes and prejudices. Simultaneously, adolescents highlighted that if gender-based violence is depicted in the music and audio-visual media, there is no U-turn at all (e.g., leaving a violent intimate partnership), thus promoting the normalisation of violence in intimate partnership relations. We reached a similar conclusion in the interviews with teachers who emphasised that music and audio-visual media can reproduce and promote existing gender stereotypes. They pointed out that music and audio-visual media can be an effective tool in preventing gender-based violence and efforts to counter gender stereotypes and prejudices.

7. Recommendations

Based on the results of the study, which we conducted within the Play it for Change project, it can be concluded that in Slovenia three steps would be necessary: an in-depth survey on gender-based violence among adolescents, which would present the basis for guidelines and policy measures. According to existing studies on violence against women and intimate partner violence and data on violence, gender-based violence among adolescents is a marginalized topic both in research and in policies. Gender-based violence among adolescents takes place both in peer-to-peer relationships and teen relationships, in and outside of the school environment. The answers of adolescents from focus groups and the interviews with teachers show that gender-based violence does not only affect girls, but also boys.

In addition to the need for an in-depth study on gender-based violence among adolescents and the preparation of appropriate measures, the suggested recommendations are based on the needs expressed by teachers for more effective prevention and response to violence, including gender-based violence:

- More time during the school year should be dedicated to the topics of violence and relations. Teachers emphasise that they are heavily burdened with a burdensome curriculum, therefore lacking time for including important life topics, such as interpersonal relations and violence.
- Workshops for teachers with a view to renewing, updating, and upgrading their knowledge. Workshops are an opportunity to exchange experiences among teachers.
- Adolescents' workshops that should be held continuously (for instance, once a year).
- Professional content – methods that teachers could use in their daily work with adolescents.
- An additional subject at school, for instance, media education, covering different topics, performing analyses of advertisements, songs, etc., which would help in raising the awareness and adolescents' empowerment.
- The use of audio-visual materials in the classroom, for instance, music videos, short documentaries in Slovene that expose and transcend gender stereotypes, etc.

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