# PLAY
# IT FOR
# CHANGE

# COLLECTION OF EVIDENCE AND NEEDS ASSESSMENT

# TRANSNATIONAL REPORT

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# 1. INTRODUCTION

## 1.1. Gender-based violence and adolescents

Gender-based violence (GBV) is a cause and consequence of structural inequalities in many areas of life and remains, as the European Institute for Gender Equality emphasises,[1] the most apparent expression of gender inequality. Gender-based violence was defined in 1992 by the General Recommendation of the United Nations (UN) Committee on the Elimination of Discrimination against Women (CEDAW Committee) as "violence that is directed against a woman because she is a woman or that affects women disproportionately" (Article 6). It is recognised as "a form of discrimination that seriously inhibits women's ability to enjoy rights and freedoms on a basis of equality with men" (Article 1). The first legally binding European instrument on violence against women, the Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence (Istanbul Convention), adopted in 2011, addresses violence against women as a violation of human rights and the form of discrimination against women.

Gender-based violence affects girls and women as well as boys and men. Women and girls can be perpetrators of violence, and boys and men can be victims of gender-based violence due to a connection between man-to-man violence regarding gender regimes in our societies (Scambor et al., 2013). However, gender-based violence affects girls and women for the fact of being girls and women, and boys and men when they have non-normative sexuality or gender expression.

Connell's (1995) concept of hegemonic masculinity as a pattern of male behaviour based on a norm or ideal of men in specific social/cultural context, usually represented in sports, commercials, popular culture, as a young, white, heterosexual man. All forms of masculinities, which do not correspond to hegemonic masculinity, like the one of gay men, are subordinated. As emphasised by Scambor et al. (2013: 104), "for men who strive for the hegemonic masculinity ideal, one way among others to subordinate women and other men is the use of violence". According to Santana et al. (2006), there is a relation between traditional masculine gender role ideologies and perpetration of intimate partner violence. The study *The Role of Men in Gender Equality* reveals that men are more likely than women to be exposed to physical violence in public places (including streets, public transport, supermarkets, clubs, schools, playgrounds, etc.), including the workplace. Women are more often victims of physical, psychological and sexual violence, committed in the private sphere. They are more likely to be exposed to sexual harassment, bullying, and verbal abuse at the workplace (Scambor et al., 2013).

International studies and research (FRA, 2014; EC, 2017) reveal that gender-based violence disproportionately affects women and girls. European survey on violence against women (FRA, 2014: 21), which is the most comprehensive study on the topic at the level of the European Union, revealed that 33 % of women in the EU-28 who were 15 years

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1       The European Institute for Gender Equality includes violence against women in the Gender Equality Index. The Gender Equality Index is a tool for monitoring the achievement of gender equality and allows measuring the progress of gender equality in different areas of life in the EU.

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of age were victims of physical and/or sexual violence in the year before the survey or earlier. 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). One in 20 women (5 %) have been raped since the age of 15. Most women from 18 to 29 years experienced sexual harassment on the web, including spam with explicit sexual content or text messages with offensive content. Young women between the ages of 18 and 29 are twice as likely to be exposed to the risk of online harassment as compared to women in the age group between 40 and 49 (ibid.).

**Table 1: Women, who have experienced physical and/or sexual violence by a current and/or previous partner, or by any other person since the age of 15, by EU Member State (%)**

| EU Member State | Current partner | Previous partner | Any partner (current and/or previous) | Non-partner | Any partner and/or non-partner |
|---|---|---|---|---|---|
| AT | 3 | 15 | 13 | 12 | 20 |
| BE | 8 | 29 | 24 | 25 | 36 |
| BG | 11 | 38 | 23 | 14 | 28 |
| **CY** | **6** | **24** | **15** | **12** | **22** |
| CZ | 6 | 23 | 21 | 21 | 32 |
| DE | 7 | 24 | 22 | 24 | 35 |
| DK | 12 | 31 | 32 | 40 | 52 |
| EE | 7 | 23 | 20 | 22 | 33 |
| **EL** | **10** | **17** | **19** | **10** | **25** |
| **ES** | **4** | **18** | **13** | **16** | **22** |
| FI | 11 | 31 | 30 | 33 | 47 |
| FR | 11 | 31 | 26 | 33 | 44 |
| **HR** | **7** | **13** | **13** | **13** | **21** |
| HU | 7 | 23 | 21 | 14 | 28 |
| IE | 4 | 19 | 15 | 19 | 26 |
| IT | 9 | 25 | 19 | 17 | 27 |
| LT | 11 | 31 | 24 | 16 | 31 |
| LU | 7 | 26 | 22 | 25 | 38 |
| LV | 13 | 38 | 32 | 17 | 39 |
| MT | 5 | 28 | 15 | 15 | 22 |
| NL | 9 | 27 | 25 | 35 | 45 |
| **PL** | **5** | **17** | **13** | **11** | **19** |
| PT | 8 | 28 | 19 | 10 | 24 |
| RO | 14 | 30 | 24 | 14 | 30 |
| SE | 7 | 29 | 28 | 34 | 46 |
| **SI** | **5** | **21** | **13** | **15** | **22** |
| SK | 12 | 26 | 23 | 22 | 34 |
| UK | 5 | 34 | 29 | 30 | 44 |
| **EU-28** | **8** | **26** | **22** | **22** | **33** |

Source: FRA, 2014: 28.

These numbers testify about the stories of women who experienced violence. According to studies and as the Fundamental Rights Agency (FRA) points out, the number of the reported violent incidents is still smaller than the actual number of incidents, while there is still a significant discrepancy between the number of reported cases of violence and the number of convictions due to violence. When addressing gender-based violence, attention should also be drawn to the lack of a systematic collection of data. In addition, there is a significant lack of data and systematic monitoring of gender-based violence among young people.

**Table 2: Childhood experience of any violence before the age of 15, by the adult perpetrator (%)**

| EU Member State | Physical violence | Sexual violence | Any physical or sexual violence | Psychological violence by a family member | Any physical, sexual or psychological violence |
|---|---|---|---|---|---|
| AT | 27 | 5 | 30 | 9 | 31 |
| BE | 14 | 14 | 25 | 11 | 30 |
| BG | 28 | 3 | 29 | 5 | 30 |
| CY | 10 | 4 | 12 | 5 | 15 |
| CZ | 30 | 3 | 32 | 8 | 34 |
| DE | 37 | 13 | 42 | 13 | 44 |
| DK | 36 | 13 | 42 | 12 | 46 |
| EE | 43 | 10 | 48 | 9 | 50 |
| **EL** | **20** | **5** | **23** | **7** | **25** |
| **ES** | **21** | **11** | **28** | **6** | **30** |
| FI | 46 | 11 | 51 | 10 | 53 |
| FR | 33 | 20 | 44 | 14 | 47 |
| **HR** | **28** | **2** | **30** | **5** | **31** |
| HU | 20 | 5 | 24 | 8 | 27 |
| IE | 21 | 9 | 26 | 5 | 27 |
| IT | 25 | 11 | 31 | 9 | 33 |
| LT | 15 | 6 | 18 | 8 | 20 |
| LU | 35 | 15 | 43 | 13 | 44 |
| LV | 30 | 7 | 33 | 8 | 34 |
| MT | 16 | 10 | 21 | 4 | 23 |
| NL | 16 | 20 | 30 | 14 | 35 |
| **PL** | **14** | **4** | **17** | **5** | **18** |
| PT | 24 | 3 | 25 | 5 | 27 |
| RO | 23 | (1) | 23 | 4 | 24 |
| SE | 33 | 15 | 41 | 12 | 44 |

| SI | 8 | 6 | 12 | 7 | 16 |
|----|----|----|----|----|----|
| SK | 33 | 4 | 34 | 8 | 36 |
| UK | 25 | 18 | 36 | 11 | 40 |
| **EU-28** | **27** | **12** | **33** | **10** | **35** |

Source: FRA, 2014: 28.

Many experts, especially from the field of prevalence studies, address gender-based violence in terms of human rights and health. The great emphasis is laid on the understanding that young people can be strongly exposed to the risk of gender-based violence during the transition from childhood to adulthood. They enter into intimate relationships and sexual practices, which, when intersecting with other factors (age, gender, ethnicity, socio-economic status, etc.), represent and increase the level of risk of physical and sexual violence (Decker et al., 2014). It is essential to raise awareness about gender-based violence amongst youth, since jealousy, control, and possessiveness in intimate peer-relationships are often not recognised as subtle forms of violence, but rather as a sign of affection and love. At the same time, boys and girls who experience gender-based violence often do not perceive a violent event as violence, but rather as 'fun' and 'joke'. In particular, boys do not recognise themselves in the roles of perpetrators or victims of gender-based violence. At the same time, often the environment (family, school, media, etc.) does not recognise gender-based violence. In modern societies, touching and sexual harassing (in school setting and in social media) is still stereotypically understood as part of growing up (e.g. touching girls without their permission). Media, popular culture, music videos, video games, for instance, by consolidating specific stereotypical models of femininity, masculinity, and gender relations, co-construct gender stereotypes and prejudices and are at the same time an essential factor in the socialisation of youth, which will be discussed in the next chapter.

## 1.2. Music, gender, and stereotypes

For adolescents, music is a determinant of recognition in peer groups, an essential element of socialisation and differentiation. It is a daily activity the adolescents devote an abundant time through various devices (e.g. through smart phones, tablets, television, etc.). Music is vital in their lives by showing the image of the outside world, gender relations and gender roles, while at the same time satisfying their emotional needs (North et al., 2000). Subcultures related to music, e.g. hip-hop and reggae, bear a meaning of "a badge" that communicates the values, behaviours, and opinions of adolescents who are part of such subcultures. Music preferences are a crucial element of in-group or out-group memberships and are one of the factors for the construction of a (gender) identity (Dibben, 1999). Music, music videos, and lyrics do not only perpetuate the labelling and doing gender but also represent various gender models. Music videos are an integral part of the role of media in gender socialisation, where the media provide notions and models of femininity and masculinity (Aubrey et al., 2003; Ward, 2003). Positive gender images of men and women as independent individuals, and not just sexual objects or aggressive protagonists, are also present in the media and music videos, but such representations are still marginal (Wallis, 2011). However, the representation of the independent woman is becoming more popular recently. Trends in popular culture and the music industry in recent years, especially the popularisation of 'emo' (emotional rock), 'riot grrrl' and 'girl power', are spreading

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ideas about forms of masculinity and femininity. Some emphasise that post-feminist notions on gender equality and the empowerment of women are even more sexualised and objectified images of women in the media (Levy, 2005), while others point out that the situation of women is only slowly improving, with expectations of less gender stereotyping in music and music videos (Wallis, 2011). Moreover, irrespective of the achievements of women in the real world that have led towards gender equality and despite efforts and resistance against stereotyped gender representations in popular culture, women in music videos are still portrayed as dependent, vulnerable and thus needing men's protection (ibid.).

Literature review in gender and media studies about representations of women in the media, popular culture, and music, reveal the gender stereotyping of roles and relationships in which men are represented as active, fearless, autonomous, decisive, and aggressive compared to women who are primarily depicted as emotional, dependent on men, and caring (Seidman, 1992; Sommers-Flangen et al., 1993). Men, more often than women, appear as the main protagonists in music videos (Wallis, 2011; Zhang et al., 2010).They are more often portrayed as aggressive and powerful actors, while women are more often represented as passive and not as independent individuals (Alexander, 1999; Wallis, 2011). Physical appearance, female body, and female sexual attraction are usually strongly emphasised (Wallis, 2011; Zhang et al., 2010). Women in music videos wear less clothes compared to men, often in undergarment or swimsuits, where the camera is positioned to focus on individual parts of the female body, especially the close-ups of legs, buttocks and cleavage, which reduces women to their bodily parts (Van Dyke, 2011). Additionally, in music videos, slim women are represented as ideal, while Afro-American women appear to adapt to Eurocentric beauty standards (Conrad et al., 2009). Black women are even more sexualised than white women are, and both are represented slimmer than ordinary women (Zhang et al.,2009).

Music videos became popular with the advent of MTV in the 1980s. Since then, the popularity of music videos has risen sharply. Today, video streams are widely available using new technologies, while the Internet and YouTube channels are more accessible than ever before. According to a survey published in the Music Consumer Insight Report (2017), 71 % of young people between the ages of 13 and 15 stated that music is very important in their lives. Immense proportion, 94 % of young people (between the ages of 16 and 24), follow the music through their smart phones (Music Consumer Insight Report, 2018). However, music and music videos are not just a way of entertainment, but also, above all, a means of advertising, so they are producing images that are even more expressive and appealing. The inclusion of sexualised images and content in music videos is a profitable marketing tool (Cummins, 2007).

Popular music significantly affects young people by reproducing gender stereotypes and promoting images of violence against women as acceptable (Squires et al., 2005). In general, the dominant model of femininity in the music industry is idealising beauty, romantic, heterosexual love – and patriarchal relations between men and women – which is far from the reality. The dominant model in popular songs/music videos is the sexualised image of a white or Latino woman from an urban environment who is overly concerned with her external appearance, and body, but who is shown also as dominant, materialistic and independent. Other standard features of music videos are objectification and sexualisation, especially of women. In the music videos, women are depicted through sexualised bodies, such as 'decoration', objects of desire to be consumed by men who take on the role of dominant protagonists following the principles of heteronormativity. However, it is necessary to utter that music/music videos are not

homogeneous as there are considerable varieties in the existing audio-visual media. Also the new technologies allow access to various sources. This enables young people to access lesser-known voices in the music industry, which are critical, reflect inequalities, discrimination, violence, racism, and strive for equality.

Therefore, the *Play it for change* (PfC) project focuses on adolescents in preventing gender-based violence through audio-visual media and music. The project aims to educate adolescents through audio-visual media and music by encouraging their critical thinking skills and fostering their empowerment to prevent and combat gender-based violence. Further, the PfC project addresses the priority of education and awareness-raising to prevent and combat GBV, in particular by changing attitudes and behaviours towards the phenomenon among girls and boys. It does so using an innovative approach based on audio-visual media and music that responds to adolescents' interests.

## 1.3. The Play it for Change project and report

Play it for Change is a European project of six partners: Fundació Surt (Catalonia, Spain), KMOP (Greece), The Peace Institute (Slovenia), CESI (Croatia), the Mediterranean Institute of Gender Studies (Cyprus) and Feminoteka (Poland). The lead partner is Fundació Surt (Catalonia, Spain).

The project aims at:
- Collecting evidence on the impact of gender stereotypes in the audio-visual media and music on youth attitudes and behaviours toward GBV and assessing the needs of teachers to prevent GBV;
- Building the capacity of teachers to prevent GBV through gender-sensitive audio-visual media and music;
- Educating 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);
- Fostering cross-national communication among girls and boys, multiplying and disseminating the result of the project.

The PfC's target groups are adolescents, teachers, and education professionals. Primary beneficiaries are adolescents who require support and empowerment to prevent gender-based violence and gender stereotypes through music and audio-visual media.

The report at hand is a transnational synthesis of analyses carried out in the six countries involved in the PfC project. National reports are 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 reflects the structure and methodology of the country reports in which these analyses are outlined. We start with national insights and methodology, followed by the analysis of questionnaires, focus groups with adolescents and focus groups with teachers and education professionals. We conclude with recommendations.

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# 2. NATIONAL INSIGHTS, METHODOLOGY AND RESEARCH

In general, two commonalities were observed regarding the research topic in six countries, participating in the PfC project. The first one is that gender-based violence (GBV) in relation to adolescents is not well researched, particularly in some countries. The second one is that there is also a lack of data about the role of gender stereotypes in audio-visual media and music on adolescent boys' and girls' attitudes toward GBV.

The existing data in Catalonia (**Spain**) confirms an increase in the number of young women who have reported GBV. However, the majority of GBV incidents are not reported, but existing data reveals that GBV constitutes a major problem (Elvira, 2018). In **Cyprus**, data has shown that GBV among adults is a problem, mainly because violence against women is often considered acceptable, as well as the persistence of a victim-blaming culture. However, there is a lack of data about the role of audio-visual media and music regarding intimate-partner violence and gender stereotypes among adolescents (Kaili, 2018). According to data from **Greece**, female students are more likely to experience sexual violence, harassment and exploitation, while male students are usually victims of physical violence (Thessaloniki Youth Club for UNESCO, 2015). Teachers seemed to believe that girls often use psychological and verbal violence, while boys tend to be more physically aggressive, which is also attributed to social and gender norms, with the family as an essential actor for the preservation of gender stereotypes (Nounou, Kardoulis and Doufexi-Kaplani, 2018). In **Poland**, the existing data confirms that boys are more often perpetrators in peer violence. What is striking in Poland is the problem of the naturalisation of male violence against women and girls and the importance of school staff to react to violence among peers (Skoczylas, 2018). In **Croatia** as well as in **Slovenia** intimate-partner violence is poorly researched and there is a lack of systematic data. In **Croatia**, school prevention programmes by educational institutions focus on non-violent conflict resolution and prevention of peer violence. Rare studies show a high prevalence of intimate-partner violence, such as jealousy, possessive and controlling behaviour (Bijelić, 2018). In **Slovenia**, gender-based violence among youth is generally under-researched. Few existing studies reveal that jealousy, control, and possessiveness are often not recognised as subtle forms of violence, but as a sign of affection. Also, violent acts are often not recognised as violent, and boys and girls do not identify themselves as victims. Boys who do not fit the ideal norm of traditional masculinity are exposed to different forms of violence in school settings (Humer and Frelih, 2018).

The research of the ***Play it for Change*** project aims to examine the impact of gender stereotypes in audio-visual media and music on adolescent boys' and girls' attitudes toward gender-based violence and on the perpetuation of the phenomenon among adolescents. The methodology involved the combination of quantitative and qualitative methods involving two participated groups, adolescents and teachers and education professionals. Adolescent girls and boys were engaged in focus groups and asked to fill in the questionnaires, while teachers and education professionals participated in focus groups and individual interviews. Teachers and education professionals who work with adolescents were involved in the survey to assess their needs for the prevention of gender-based violence.

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The research in Croatia, Cyprus, Greece, Poland, Catalonia (Spain), and Slovenia took place in elementary and high schools.[2] The selection of the participating schools was completed by direct contact (e-mail, telephone). Preparation phase, including contacting schools and inviting them to participate in the project's activities, started in February 2018, while fieldwork was implemented between April and September 2018.

Fieldwork consisted of:

- Questionnaire for adolescents: **629 adolescents completed questionnaires** (217 boys, 399 girls and 14 adolescents who identified neither as women nor as men);
- Focus groups with adolescents: **177 adolescents** participated in **focus groups** (72 boys, 104 girls and 1 adolescent who identified neither as a woman nor as a man);
- Focus groups and interviews with teachers and education professionals: **149 teachers** and education professionals participated in this part of the research (101 women, 48 men).

In the qualitative part, the focus group method was used as an example of a group interview where the group is focused on a particular topic. It is also interactive, thus providing a comprehensive source of information about the topic discussed (Krueger and Casey, 2000; Litosseliti, 2003). The focus group method can be used as an independent method of qualitative research or in combination with quantitative research methods. In the present project, the focus group method with adolescents was used as a supplementary method to the quantitative part of the survey. The aim of *the focus groups with adolescents* was to identify the perceptions, opinions, and attitudes toward music, audio-visual media, gender stereotypes, gender-based violence, and equality.

The focus groups with adolescents were designed in two sets of questions, one pointing to music and its role in participant's lives, while in the second and central part of the focus group the participants first watched the selected music videos and then analysed them from the gender perspective. Overall, focus groups were organised in six participating European countries with 177 adolescents aged between 11 and 18 years.
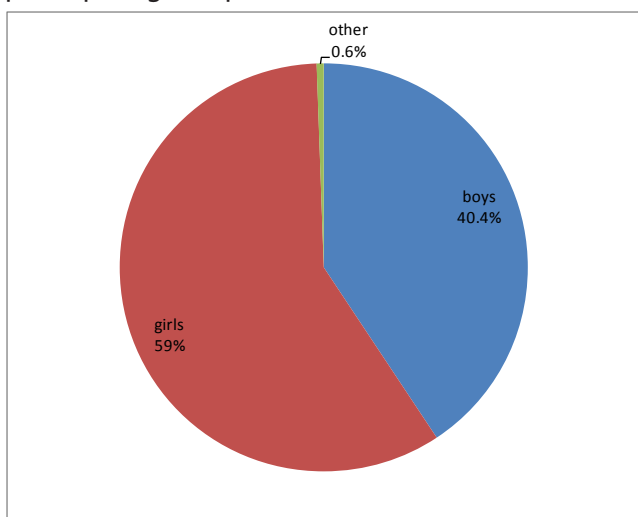


Graph 1: Focus groups' participants (adolescents) by sex (N= 177).

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2       The age of adolescents who participated in the fieldwork in six countries, varies between 11 and 18 years of age. This presents a limitation in the analysis of results and identifying commonalities and differences among adolescents in these countries.

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Furthermore, ***focus groups and individual interviews with teachers and education professionals*** aimed to assess their needs for the prevention of gender-based violence. Altogether 149 teachers and education professionals participated in focus groups and individual interviews. The research work that took place in the last months of the school year required further engagement and effort of project consortium in recruiting participants (adolescents and teachers) for focus groups and answering the questionnaires. Particularly, it was difficult to recruit teachers and education professionals for focus groups. Therefore project partners also opted for individual interviews. All discussions with adolescents, teachers and education professionals were recorded and transcribed. To ensure their anonymity, participants in focus groups and individual interviews used pseudonyms, and the information about their schools is omitted.
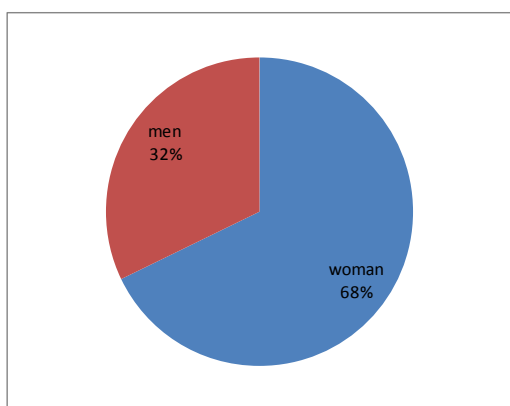


Graph 2: Focus groups' participants (teachers and education professionals) by sex (N=149).

The ***questionnaire for adolescents*** was distributed to primary and secondary schools and filled out by 629 adolescents (217 boys and 399 girls and 13 adolescents, who did not identify themselves as girl or boy).
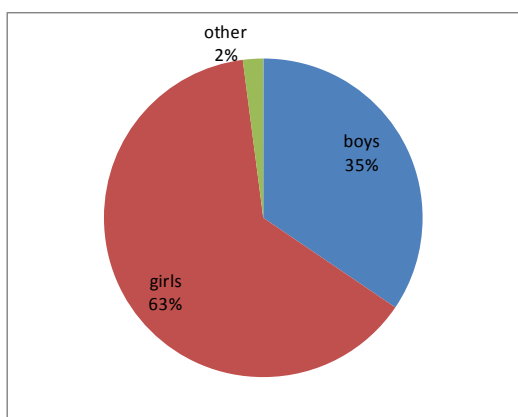


Graph 3: Survey participants by sex (N= 629).

The results of this study do not allow for generalisation to the whole adolescent population in participating six countries. However, they do enable valuable insights into the adolescents' reflections, thinking and opinion on music, gender stereotypes, violence, and equality.

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# 3. THE ANALYSIS OF QUESTIONNAIRES

The principal research question is: "What is the impact of gender stereotypes in audio-visual media and music on the performance and reflection of the adolescents?" The questionnaire consisted of open and closed questions, covering music preferences, gender stereotypes in music and audio-visual media, gender equality and violence. The filling in of questionnaire took up to 15 minutes.

In **Cyprus**, adolescents enjoy a variety of music genres, with pop music being the most popular. The rhythm and lyrics of songs are two most important aspects influencing their preference. On the topic of gender representation in music videos, respondents expressed women are often portrayed as young, beautiful, sexy, naked, and pleasing to men, while men are often portrayed as rich, powerful, superior, brave, and protectors of women. When asked about gender inequality in Cyprus, three-quarters of adolescents responded that they believe gender inequality is moderate to low. When asked about violence against women, more than half of the girls reported a moderate prevalence in Cyprus, while more than half of the boys surveyed think it is low. Witnessing abuse and violence seems to be a more common situation according to surveyed adolescents, rather than actually experiencing it. Forms of abuse *often* witnessed by adolescents include peer violence (i.e. rumours spread in school), electronic peer violence (i.e. rumours spread in social media) and controlling relationships (i.e. controlling behaviour of a partner) (Kaili, 2018).

Similarly, in **Greece**, pop seems to be the most popular music genre followed by hip-hop, rock, R&B and electronic music. Also in Greece, adolescents are mainly attracted by rhythm and lyrics when listening to the music. The majority of respondents agree that women are represented in music videos as beautiful, sexy, and attractive, while men are depicted as powerful, being rich, brave, and protecting women. Respondents agreed that the level of gender inequality in Greece is moderate, while the majority of them assessed the level of violence against women as high or moderate. Surveyed adolescents reported that they were more often in the role of observers of violence and abuse than experiencing it. They mainly observed violence in social media (e.g. excluding someone, spreading rumours about someone, etc.) and spreading rumours about someone in school settings. They experienced spreading rumours in their schools, less in social media, while physical violence and touching against their will are less frequent (Nounou, Kardoulis and Doufexi-Kaplani, 2018).

In **Poland**, the results demonstrate that adolescents are aware that music and music videos reinforce gender stereotypes and the representations of women and men differ and do not reflect the reality. The representations of women in music refer to physical appearance and passivity, while men are represented in their active and dominant role. Similarly as elsewhere also in Poland, rhythm and lyrics are important elements, while less attention is paid to appearance of the performers. Adolescents are aware of the lack of gender equality in Poland, although girls are more aware of inequalities. Moreover, the majority of surveyed adolescents agree that gender-based violence is a problem in Poland. As the survey shows, most adolescents did not experience peer violence. More often they are in

the role of observers of different forms of violence – mainly verbal and online violence. The most common form of violent behaviour is spreading rumours (Skoczylas, 2018).

In **Croatia**, surveyed adolescents prefer to listen to turbo-folk music.[3] Music is perceived as important in their everyday lives, with rhythm and lyrics as crucial aspects of music. Most surveyed adolescents think that women are represented as sexy and pleasing men while men are depicted as being powerful and protectors of women. When asked about situations regarding gender inequality in Croatia and the prevalence of violence against women, respondents ranked both problems as moderate. Data on personal experience of abuse shows that although the majority of adolescents reported they never experienced abuse, some of them identified experiences of abuse, such as spreading rumours in school and relationship control. Results on adolescents' witnessing abuse and violence show that often witnessed forms of abuse/violence include peer violence (i.e. spreading rumours in school), electronic peer violence (i.e. spreading rumours in social media), relationship control (i.e. controlling partner's behaviour) and sexual violence (i.e. posting nude picture of a former girlfriend or former boyfriend on social media) (Bijelić, 2018).

In **Slovenia**, the majority of the adolescents surveyed listen to pop music, followed by rock, hip-hop and electronic music. Also, in Slovenia, when adolescents listen to the music, rhythm and lyrics are the most important elements. 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. Most respondents agree that women in music are represented primarily as attractive, sexy, and appealing to men, while men are represented as strong and as protectors of women. 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 identified are verbal violence (spreading rumours), online violence (spreading of rumours in social media), 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 social media, followed by witnessing beating someone (girl/boy) and touching a girl against her will (Humer and Frelih, 2018).

In Catalonia (**Spain**), adolescents' favourite music genres are rap, pop and trap. Girls tend to listen to more pop, reggaeton and reggae, while boys prefer rap, trap and electronic music. As adolescents from other five countries, also in Catalonia (Spain), they singled out rhythm and lyrics as the most important aspects of listening to the music. According to the respondents the representation of women in music videos is limited to their physical appearance (being sexy, beautiful, seductive, and attractive), while men are represented as being rich and rebellious, and to a lesser extent seductive and handsome. Surveyed girls identified more frequently spreading rumours about them in the school environment and in social media, and more boys than girls pointed out having suffered from physical violence (Elvira, 2018).


To summarise, the prevalent music genres among adolescents in the six countries are pop, rap, hip-hop, and electronic music, while the most common denominators when listening to the music are rhythm and lyrics. Also, respondents refer to the representation of women in music videos related to physical appearance (sexy, attractive, beautiful), while men's representation includes more diverse characteristics, such as being strong, rich, handsome and in the role of protectors of women. More surveyed adolescents identified violence or abuse as observers, rather than as victims, which, however, does not mean that they do not experience violence. They mainly reported of

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3    A specific contemporary mixture of folk Serbian music with modern pop music elements (Bijelić, 2018).

being witnesses to violence in social media (exclusion, spreading rumours and to less extent posts of nude pictures of their peers) and verbal violence in school environment (such as spreading rumours), and control/jealousy in teen relationships and sexual violence, such as touching. Predominant form of violence identified by girls is touching against their will, while physical violence seems to be identified mostly by boys.

# 4. THE ANALYSIS OF FOCUS GROUPS WITH ADOLESCENTS

The focus groups with adolescents aimed to hear their voices and to engage them in an in-depth discussion on topics related to gender equality, gender-based violence and gender-stereotypes in music and audio-visual media. The central part of moderated group discussion was watching and analysing music videos with gender lenses.

The focus groups were designed in two sets of questions, one pointing to music and its role in participants' lives, while in the second and central part of the focus group the participants first watched the selected music videos and then analysed them from the gender perspective. Music videos analysed by adolescents were chosen by each partner organisation with common agreement that at least two music videos would be analysed, one from an international performer, and the other in the national language.

Overall, 26 focus groups were organised in six participating European countries with 177 adolescents (72 boys, 104 girls and 1 adolescent, who identified neither as a woman nor as a man), aged between 11 and 18 years. In focus groups with adolescents, the following music videos were analysed (chosen by partner organisations):

| | Croatia | Cyprus | Greece | Poland | Slovenia | Catalonia (Spain) |
|---|---|---|---|---|---|---|
| *I love the way you lie* by Eminem and Rihanna | X | X | X | | X | |
| *Animals* by Maroon 5 | | X | | | | |
| *Kariola se miso ("Bitch I hate you")* by Greek pop singer Christos Dantis | | X | | | | |
| *Blurred Lines* by Robin Thicke ft. T.I. Pharrell | | | | X | | |
| *She Will Be Loved* by Maroon 5 | | | | X | | |
| *Tip Toe* by Jason Derulo | | | | | | X |
| *Ahora Me Llama* by BadBunny and Karol G | | | | | | X |
| *Amor Foda* by Bad Bunny | | | | | | X |
| *You don't own me* by Grace and G-Eazy | | | X | | | |
| *Lagano* by Challe Salle | | | | | X | |
| *Hazarder* by Severina ft. Leon | X | | | | | |

Focus groups with adolescents confirm that music plays an important role in their everyday lives. Listening to the music enables them to relax, to have fun, to forget about their problems, and to express emotions. The most important elements when listening to the music are, also confirmed by questionnaires, rhythm and the lyrics. In Catalan report, one of the results points out also the difference in the music they listen to depending on whether or not they are with people. Some music genres, such as trap, pop and reggaeton, are accepted within their peers, while there are other music genres stigmatised or not considered normal for the respective ages. Boys and girls are conditioned also by peer pressure when choosing and sharing the music they listen to (Elvira, 2018). Adolescents in all six countries listen to a variety of music genres, from pop to turbo folk music, while in some cases it seems that more focus is put on a particular song instead of genres. One relatively large group of adolescents does not have a favourite singer or group. Instead, those adolescents pointed out that they listen to everything. However, they are well aware, in particular the older adolescents, about the gendered representation of women and men in analysed music videos, where women are shown as sexy, attractive, and beautiful, while men as powerful, strong, and in the role of protectors of women as well as perpetrators of violence against women. In particular, older adolescents in some countries indicated that videos, such as *I love the way you lie*, tend to normalise gender-based violence, while younger participants in focus groups had difficulties in recognising gender stereotypes and interpreted intimate violent relationships as a sign of love and passion.

Girls seem to be more aware of the perpetuation of gender stereotypes in music and are more critical in emphasising that music videos with the scenes of violence can also serve in terms of encouraging young people and children that violence is normal, and in a sense to reproduce inequalities between the genders.

However, they pointed out that there are music videos, which attempt to be critical, pointing to gender inequalities, but they are in the minority compared with music videos based on gender stereotypisation, objectification, and sexualisation of women and normalisation of violence against women, etc. In some contexts, adolescents also discussed gender relations and inequality with a common difference that boys/men are still the privileged gender in our societies. However, the responsibility to oppose and eliminate gender inequality seems to be shifted on girls. As such, gender equality is mainly understood as a women's issue with which men do not identify or feel responsible to react, which was observed in some countries.

# 5. FOCUS GROUPS AND INTERVIEWS WITH TEACHERS

The main aim of the focus groups and individual interviews with teachers and education professionals was to assess their needs on the prevention of GBV. Questions were divided into topics about music and youth, gender stereotypes in music, gender-based violence among young people and their experiences in dealing with the problems related to gender-based violence among adolescents. In the PfC focus groups and individual interviews, 149 teachers and education professionals participated (101 women and 48 men).

Teachers and education professionals, including policy officers, youth workers, and trainers who participated in the

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focus groups and individual interviews represent heterogeneous group not only in terms of their work but also in terms of detecting and preventing gender-based violence in school environments. Heterogeneity is represented also by the subjects they teach, covering from science to languages. In general, teachers and education professionals agreed that music and audio-visual media have an impact on maintaining and strengthening gender stereotypes and gender-based violence. Similarly to adolescents also teachers and education professionals recognise music as an important element of adolescent's lives, enabling them to relax, to express their emotions easily and to have fun, and as an in-group determinant. In contrast to adolescents, teachers and education professionals assess that visual aspects of music are more important than the lyrics or the message of the song. In general, teachers and education professionals agree that music and audio-visual media reproduce gender stereotypes, representing women mainly through their bodies, exposed, sexual and naked, while men are mainly represented by their commodities, such as expensive cars, including women as sexual objects. Also, the majority of teachers and education professionals reflected on the existing gender stereotypes in school and society. However, some of them also raised the issue of their own stereotypes, expectations regarding boys and girls, while also underlined that the school is based on stereotypes in a sense that 'boys can be boys', meaning being playful, loud, smart, but lazy, in other words active subjects, while girls are labelled as good pupils, who like to learn and obey, or passive actors. In some focus groups and individual interviews it was raised that today's generations of girls are more empowered and aware of violent, un-equal relations, which does not necessarily mean that their voice is heard.

Teachers and education professionals perceive the problem of gender-based violence in the school setting differently. The vast majority recognise gender-based violence in the schools as a problem, prevailing in different forms, such as touching girls against their will or subtle forms of violence in teen relationships as well as with boys who do not conform to hegemonic masculinity and are instantly labelled as gay accompanied by verbal and also physical violence. Some opinions refer to the fact that adolescents are much more exposed to gender stereotypes and gender-based violence when they leave their schoolyards.

The main message of the focus groups with teachers and education professionals is the awareness of the generational gap between them and the adolescents in terms of perceptions of the world in relation to the use of new technologies and all the new music, which is not the music of generations of today's teachers and education professionals. Besides, relations teacher-pupil also involve gender relations, as pointed in some focus groups and interviews, where female teachers report having difficulties in establishing authority especially with male pupils.

Teachers often refer to the importance of the family in relation to overcoming and eliminating patriarchal relations, gendered roles and gender inequality. If there is no coherence between school and family when referring to implementing gender equality, the positive impacts in the elimination of gender inequalities and gender stereotypes can hardly be expected.

Finally, teachers and education professionals confirm that music has a relevant potential to overcome gendered roles, gender stereotypes, and prejudices. It can be used as a tool for the inclusion of values, such as equality, social justice, and prevention of gender-based violence. There is a great need for knowledge on the subject of gender-based violence prevention, which needs to be tackled in broader context of gender inequality, and what could empower teachers to react actively and promptly to gender-based violence, gender stereotypes and prejudices. The interest and the need for educational materials related to prevention of gender-based violence and gender equality in an effective way for adolescents were expressed in general by teachers and education professionals. Also, there were many proposals, such as the development of audio-visual material promoting equality and gender-based violence-free society.

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# 6. CONCLUSIONS

Our research sample, including questionnaires, focus groups and individual interviews, is not representative and thus we cannot make any general conclusion. However, combining quantitative and qualitative methodology provides us with relevant insights into adolescents' thinking and opinions about gender (in)equality, violence, and music.

National contexts differ on the level of existing research and available data about gender-based violence and young people. To summarise, the topic of gender-based violence and young people has not been systematically researched in any of the countries, participating in the PfC project. There are some available data from (small-scale) research on national/local levels and some research data available for all six countries, such as the FRA (the European Union Agency for Fundamental Rights) study on violence against women.

Music is important in the young people's lives, according to adolescents and teachers who participated in our research. However, teachers and education professionals report 'watching' (a visual aspect of a music video) the music today, more than listening (lyrics, message). Today, the consumption of music is based on accessibility through a variety of channels, variety of new music genres, which also result in the fact youth often do not have a favourite singer or band, and they listen to many genres (from pop, electronic, hip-hop, trap, regaetton, turbo folk, ethno, etc.). Common to all the reports is that the essential elements in music for adolescents are rhythm and lyrics, which was evident from questionnaires and focus groups. Adolescents in focus groups more or less agree that gender stereotypes prevail in music and music videos. They are aware of them and critical about them (in terms that they do not represent the reality, the real life and the idea how the real love should be manifested). However, although adolescents express their opposition to gender inequalities, gender stereotypes and gender-based violence, their views still integrate patriarchal representations of the world. The awareness and critical stance by adolescents toward gender inequality is an important step, which shall be followed by implementing such critical stance into everyday life, relations, and interactions. The myth of romantic love as perceived by adolescents, in particular the younger ones is often associated with jealousy and control as signs of love, protection, and passion.

Heterogeneity was observed in regard to teachers' and education professionals' degree of awareness and commitment to gender equality and to efforts against gender stereotypes. Teachers reflected that they also have prejudices and stereotypes, some stereotypes are so general that are almost naturalised (girls are nice, they obey and listen; boys are naughty, they are creative, but they do not obey, listen). The teachers also reflected their position and work with adolescents and emphasised that they also reproduce gender stereotypes. In general, teachers expressed a lack of training on a gender perspective and gender-based violence. Reflecting that on one side music promotes sexism, gender stereotypes, while on the other side according to teachers and education professionals music could also be a useful tool to raise awareness about GBV, gender inequality and gender stereotypes. However, teachers emphasised the important role of family in gender socialisation and the need for cooperation when preventing and dealing with gender-based violence. To summarise, a need and interest was expressed to gain knowledge on the subject gender-based violence prevention by teachers and education professionals, which, however, needs to be tackled in the wider context of gender inequality, power relations, and social justice.

# 7. RECOMMENDATIONS

- Involving **the voice of adolescents** when developing any activity for adolescents, including gender-based violence prevention programmes/workshops.
- **Systematic data collection** about gender-based violence and young people.
- Allocating more time **within the curriculum** for the **topics related to gender, sexuality, violence,** including gender equality awareness, GBV prevention and handling, comprehensive sex education, building intimate relationships and media literacy.
- Raising awareness on myths about violence and love, especially understanding power relationships and the structure of inequality.
- **A systematic approach**, based on continuity, in developing and implementing workshops for young people during their educational path.
- **Systematic capacity-building and training for teachers** and **education professionals on gender equality, stereotypes, and gender-based violence.**
- **Further research** with larger sample of adolescents, a greater number of music videos and songs analysed.
- Developing **supporting materials**, including video material, for prevention of gender-based violence, gender stereotypes and gender inequality to be used in schools by teachers and education professionals.

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