



PLAY
IT FOR
CHANGE



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

Collection of Evidences and Needs Assessment report - Catalonia

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1. THE PROJECT

Play It for Change is a European project whose objective is to educate and raise adolescents' awareness on gender stereotypes through music. The aim is to contribute to preventing and eradicating gender-based violence, encouraging boys' and girls' critical spirit and their empowerment.

In order to achieve this objective, the first project activity was conducting a research phase on how gender stereotypes in music influence the outlook and behaviour of boys and girls with regard to sexist violence, as well as to detect teachers' needs to work on preventing gender-based violence. This document contains the results of this stage of the project.

An association of six European organisations is carrying out the project in their respective countries: Surt Foundation (Catalonia, Spain), KMOP (Greece), the Peace Institute (Slovenia), CESI (Croatia), Mediterranean Institute of Gender Studies (Cyprus) and Feminoteka (Poland). The organisation coordinating the project is the Surt Foundation (Catalonia, Spain).

2. INTRODUCTION

ADOLESCENCE, GENDER AND SEXUALITY

Adolescence is the stage of life when there is a transition from childhood to adulthood. During this period, the young start constructing their own subjectivity and identities as adults. This means dealing with big changes, new experiences and opportunities, but also insecurities, fears and conflicts. Stereotyped and homogenising visions of adolescence are often reproduced, so it is important to remark that it is a diverse and heterogeneous population.

In the construction of subjectivity, gender has a large weight. Gender socialisation is done based on binary and restrictive orders and punishing dissidences, such as the most diverse and plural expressions of gender and sexualities. Hegemonic models of masculinity and femininity become established on the road to adulthood.

Another of the traits that tends to define this stage of life is that expressions of sexuality and sexual relations take on great importance (Ros, 2014). Adolescents experiment with their sexuality, using the models they find around them as references. However, they do not undergo this period from zero or 'freely', but are instead conditioned by ideals of romantic love, gender norms and the representations and experiences they have had with regard to their sexuality.

Despite the boom in the feminist movement in recent years, heteropatriarchal and sexist values continue to prevail in the collective imagination of the youngest population. There are numerous studies that reveal that gender stereotypes and ideals of romantic love endure among minors.

The report from the *Government Office for Gender-based Violence* on adolescent and youth perceptions of gender-based violence (Miguel Luken, 2015) states that young people tend to pardon the aggressor and blame the victim more than the adult population. And it adds that girls/women are those who reject these stereotypes to a larger degree, while among boys/men the stereotypes are still more interiorised.

The validity of gender stereotypes and heterosexism is linked to the fact that no reduction in sexist violence is detected during adolescence. According to data from the *Central Register for the protection of victims of domestic and gender violence*, owned by the Ministry of Justice, in recent years it has confirmed an increase in the number of young women who have reported gender-based violence at the hands of their partners. Concretely, in 2017 653 minors in Spain had protective orders or precautionary measures instated after

reporting their partners or ex-partners, representing the highest figure in the last five years.

The violence that girls suffer is not limited only to the scope of sexual-intimate relationships. In Catalonia official data show that young women are more vulnerable to suffering violence in the social or community arena in relation to sexual offences. According to police data sources from 2017, 40.1% of the women who reported sexual violence within the community context was 11-20 years old. And a significant percentage of assaults of this type are also perpetrated by young men of the same age (21.9%) (*Data on gender-related violence – 2017*, Regional Ministry of Internal Affairs of the Catalan Autonomous Government).

Although it is essential to remark that the majority of gender-based violence does not end up being reported, the data presented make it clear that it is a major problem, as the rights of adolescent girls are systematically violated and the hegemonic masculinity model is interiorised by very young boys.

MUSIC IS NOT NEUTRAL

There are diverse mechanisms that contribute to the promotion of gender stereotypes and gender-based violence in the adolescent population. Music and the media receive special attention in this area due to the importance they have in the lives of adolescent boys and girls.

According to the latest Music Consumer Insight Report (2017), which examines the ways in which fans are engaging with recorded music across 13 of the world's leading music markets, 71% of girls and boys from 13-15 years old state that music is important to them. In fact, music in adolescence becomes a source of recognition within the group, as a socialising and differentiating element (Ruiz, 2015). It is an activity that is part of their daily lives and to which they devote a large part of their time.

The fact is widely recognised that popular music—as a genre with greater influence on youth—replicates gender stereotypes and promotes violence against women (Escarda and Pérez Redondo, 2016).

In general, the music industry exalts a model of elitist femininity that fosters ideals of beauty that are quite removed from women's lives and diversity. The predominant profile in current popular songs is that of a 'white or Latina sexual, urban, young, heterosexual and sophisticated woman who takes care of her appearance and is aggressive, dominant, defiant, independent, superficial and materialistic' (Guarinos, 2012).

Other common features in music videos are objectification and sexualisation, especially of women. Thus, it is common to see women in these videos who show their sexualised bodies, while the men adopt the role of observers, exhibiting their desire of the women (Aubrey and Frisby, 2011). The women are primarily represented via their bodies and as objects of attraction and consumption for men, complying with the principles of heteronormativity.

Finally, a more optimistic outlook lets us recognise that music is not homogeneous and that new technologies provide access to a great diversity of resources. This also contributes to adolescents having access to more minority and lesser known voices in the world of music that contain discourses that are critical and committed to feminist demands.

THE IMPACT: AN ISSUE TO DEBATE

One of the topics that has incited the most interest from academics, activists and experts is the impact on minors of the gender representations and sexuality depicted in audiovisual media. While voices have spoken out warning of the dangers of sexist stereotypes and the hypersexualisation of girls/women in music and the media in the development of identity and sexuality during adolescence, other feminists have put the focus on expressions of female sexuality as an opportunity for the sexual empowerment of young girls and an assertion of their desire and their pleasure.

There are different focuses from which this impact has been analysed. On the one hand, more psychological approaches conceive of the young as passive subjects who imitate behaviours. From this perspective, boys and girls are considered victims who receive and imitate the messages that homogeneous, monolithic and powerful media broadcast. On the other, other perspectives approach audiovisual media as a tool with which to (re)think the environment and approach youth as active subjects who are knowledgeable of the audiovisual contents that they consume (Gill 2012, 2014).

Beyond these apparently opposite positions, there are outlooks that tackle the full complexity of the matter. From recognising diversity in adolescence and in music and audiovisual contents, the impact of gender stereotypes and symbolic violence in music varies and depends on a wide range of individual and social factors. Apart from age and gender, we must approach this reality by bearing in mind the rest of the core areas of oppression that affect adolescents' identity and experiences, such as sexual orientation, gender identity and expression, social class, nationality, ethnicity, functional diversity, and so forth.

Neither is the focus of debate about whether or not adolescents are passive or empowered agents. Gill (2012) calls this false dichotomy into question by pointing out that although there are young women fully capable of questioning and roundly rejecting displays of sexism, they themselves state that these manifestations are not innocuous for them. Recognising and highlighting young women's agency does not mean ignoring that the representation of this collective imaginary affects their emotional wellbeing and the construction of their identities.

From an educational perspective, this lets us realize the limits of media literacy: to develop the ability to think critically cultural messages does not necessarily involve avoiding its influence on our own behaviour.

Following this line and taking into consideration the importance that music has in adolescents' socialisation and self-identification process, it is undeniable that gender stereotypes and the symbolic violence in music give a clear and powerful message to adolescents on the ideals of adult masculinity, femininity and sexuality.

In this regard, studies have related objectification in music to increased self-control, low levels of self-esteem about their own bodies, depression and eating disorders, both in girls and in boys (Flynn, Craig, Anderson & Holody, 2016). With regard to sexuality, Lamb and Peterson (2011) state that the sexual depictions boys and girls absorb are exclusive and convey a monolithic and restricted idea of what desire and subjectivity are.

Faced with this, adolescents can develop different responses and strategies to deal with these messages, but they should never be given the sole responsibility for carrying out this task. They still form part (as well as adults) of a social framework that legitimises the maintenance of gender-based violence.

Finally, along the line of Lamb and Peterson (2011), one of the reasons why the images in music and the media can become a threat to girls' empowerment is that media and music are the main source and—even—the only source via which adolescents receive information and find role models for sexuality. Thus, the challenge is based on the promotion and socialisation of alternative, egalitarian and empowering models.

3. METHODOLOGICAL FRAMEWORK

SAMPLE AND METHODOLOGY

The research and needs assessment phase for the project *Play it for Change* in Catalonia took place at three compulsory secondary education schools (ESO in Catalan/Spanish), with students from 12 to 16 years old. The selection of the participating schools was based on convenience sampling, through previous contact with teachers from different centres. Before confirming their participation, we presented the project and the conditions for taking part to the people at each school.

The three schools are located in the province of Barcelona, although each is in a different region: Sant Cugat del Vallès (88.000 inhabitants), Lliçà de Vall (6.000 inhabitants) and Barcelona (1.6 milion inhabitants). The school in Barcelona is an academy, while the other two are public.

After selecting the sample of schools and obtaining informed consent forms from the teaching staff, families and students, the fieldwork was conducted using two data collection techniques: focus groups and questionnaires. These techniques let both qualitative and quantitative data be collected.

The objectives of the focus groups and the questionnaire were to:

- Find out the attitudes and behaviour of boys and girls towards gender-based violence
- Investigate the impact of the gender stereotypes depicted in music and videos in the perpetration of gender-based violence among boys and girls
- Identify the teachers' needs so that they can work on preventing gender-based violence, especially via music and audiovisuals

The fieldwork was conducted in May 2018. The focus groups were done at the participating schools to ensure that participants were in a comfortable and familiar setting.

QUALITATIVE METHODOLOGY: FOCUS GROUPS

a) Procedure

The focus group was the technique chosen to collect qualitative data, both from teachers and students. We

conducted a total of:

- 6 focus groups with adolescents (2 mixed, 2 with only girls and 2 with only boys)
- 3 focus groups with teachers (mixed gender)

b) Sample

A total of 43 students (22 girls and 21 boys) in year two of compulsory secondary education (ESO) between 13 and 15 years of age, and a total of 28 teachers (20 women and 8 men) participated in the focus groups.

In order to reduce the impact of the research in the daily school activities and organization, it was agreed that the selection of the adolescents participating in focus groups would be carried out by their teachers. The teachers selected boys and girls who had volunteered to participate in the focus groups at each school.

With regard to teachers, participation in the focus groups was voluntary and open to teaching staff in different disciplines and years.

c) Tools and data analysis

The **focus groups with adolescents** consisted of three parts. First, the project objectives and purpose of the focus groups were explained. Then all the participants introduced themselves and were asked to tell the kind of music they liked the most.

After that an activity was carried out to talk about the role of music in the lives of adolescent boys and girls and their musical references. The participants had to complete these phrases on sticky notes and explain their responses to the rest of the group:

- Music is important to be because...
- I love ... music ... because ...
- I would love to be like ... because ...

To finish, we showed three music videos, using them to encourage debate with a round of open questions. The videos shown were:

- *Tip Toe* – Jason Derulo. [<https://www.youtube.com/watch?v=nNA9ru2Ox5oI>]
- *Ahora Me Llama* – Bad Bunny and Karol G. [https://www.youtube.com/watch?v=4NNRy_Wz16kI]
- *Amor Foda* – Bad Bunny. [<https://www.youtube.com/watch?v=kLpH1nSLJSsI>]

The **focus groups with teachers** also consisted of three parts: first, they were told about the project objectives and the purpose of the focus groups and then all the participants introduced themselves. Then a debate on music, adolescence and gender was opened, and finished by tackling gender

inequalities and gender-based violence among adolescents and at the schools.

All the focus groups were recorded on audio, which let us later transcribe the contents. We proceeded to analysis after the transcriptions were created.

QUANTITATIVE METHODOLOGY: ONLINE QUESTIONNAIRES

a) Procedure

Quantitative data collection was done via the online questionnaire given to the ESO students at the three participating schools. The students could voluntarily and anonymously fill out the questionnaire electronically.

b) Sample

A total of 189 students from 12 to 16 years old answered the questionnaire, where the average age was 13.

Of all participants, 53% identified themselves as girls, 45% as boys and 1% as agender or gender neutral and the last 1% as transgender.

The participating boys and girls study at the schools where the focus groups were conducted, so the majority of them live in Barcelona, Sant Cugat del Vallès and Lliçà de Vall.

c) Tools and data analysis

The questionnaire posed a wide range of questions. To start, some personal data were collected, and then questions were asked about the music the adolescent boys and girls listen to and, to finish, there were questions to identify their beliefs and perceptions on gender inequalities and gender-based violence.

There were 11 questions that combined closed multiple choice questions and a Likert-type scale with four choices (agreement: not true, somewhat true, quite true and totally true / do not agree at all, somewhat agree, mostly agree and totally agree; and frequency: never, rarely, sometimes and often).

After data collection had finished, we then analysed them.

4. RESULTS OF FOCUS GROUPS WITH ADOLESCENTS

MUSIC: A WAY OF (DIS)CONNECTING

The majority of the adolescents who participated in the focus groups described music as very present in their lives. They listen to it at different times of day and it helps them to have fun, forget about their problems, relax, be entertained, think, empathise and express emotions...

The music genres they said they most commonly listen to are trap, reggaeton and pop (Anglo-Saxon). To a lesser degree, they also indicated other music genres, such as Catalan music, rap, rock, Spanish pop, dubstep and retro music (80s-90s). Despite the diversity of musical tastes, the large weight of the music industry and its influence on adolescents' musical tastes were revealed.

Adolescents listen to music alone and with their friends. However and as they stated, there are differences in the music they listen to depending on whether or not they are with people. There are music genres (like trap, pop and reggaeton) that are accepted and normalised among their peer groups, while there are other genres that are stigmatised or not considered so normal for these ages. Thus, the questionnaires proved that boys and girls are conditioned by peer pressure when choosing and sharing the music that they listen to.

Most people listen to Bad Bunny and stuff like that... and then if they see someone listening to music that isn't normal... I mean that the majority of people don't listen to, then they think, how 'weird' (...) and if there is someone who likes, I don't know... opera, then they don't talk about it. (Adolescent, female)

The main reasons they gave for picking the music they listen to are the beat or melody of the songs and, secondly, what the lyrics say. With regard to the last point, they value feeling identified with what the songs express and in some cases even the vision and ideology of the most politicized artists and music groups.

When describing which artists they like, girls tend to stress their personality, their values and, sometimes, they also refer to how they dance and their clothing. There are girls who very positively stress groups and artists who subvert traditional gender stereotypes and predominant beauty standards.

I love that she has that power as a woman... the power she conveys and everything... Because she also breaks free from stereotypes because, for example, she recently posted a photo with her unshaved legs, stretch marks and... (Adolescent, female)

On the other hand, when boys talk about artists they also place importance on the message and values they transmit, but more often stress their fame, wealth and lifestyles.

Well, I would like to be like Anue because he has a lot of money and is famous. (Adolescent, male)

PERCEPTION AND IDENTIFICATION OF GENDER STEREOTYPES AND GENDER-BASED VIOLENCE

In general, both adolescent boys and girls in the focus groups identified gender stereotypes and different types of symbolic violence¹ in music and videos. They are not only able to detect it, but both boys and girls express disagreement with the fact that music promotes these values. Despite a shared discourse rejecting male chauvinism, girls revealed a better ability to analyse and identify the diverse ways in which sexism is expressed in music.

In tackling the issue of music and gender violence, both boys and girls first pointed out reggaeton as a sexist music genre, while sexism in other music genres seems to go more unnoticed or be downplayed. Although they are critical with how women are depicted in songs in this music genre, this does not mean that they do not like to listen to it for its rhythm or that it does not make them dance and have fun.

...reggaeton, I wouldn't listen to that. I don't agree with the lyrics, but it does make me forget about my problems. (Adolescent, female)

Boys and girls easily identify the objectification and sexualisation of women in the songs, particularly in the videos. Both agreed that women are often treated as 'sexual objects' and that a passive role is depicted, while men are shown as active and dominant subjects. Further, they are aware that the women who appear in the videos follow particular ideals of beauty and that other body types are excluded. They also do not believe

¹Symbolic violence is exercised indirectly against the dominated group, in this case women. This type of violence is done using symbolic methods, such as communication and knowledge, strengthening gender stereotypes, naturalising inequality between men and women and legitimising direct forms of violence.

that this is a coincidence, but instead that the sexualisation of women is used as an allure to increase songs' consumption and success.

You don't notice people's personalities; you notice their physical appearance. For example, they would never have a really fat person in a video... **(Adolescent, male)**

Despite this, the sexualisation of women is not necessarily considered a show of submission or inferiority to men. There are adolescents—especially girls—who positively value the fact that there are female artists who openly show and assert their sexuality. In fact this is because to these girls it is showing empowerment, autonomy and control over their own bodies.

The differences are also clear in the discourses that male and female artists proclaim, even in the same song. Although it is currently common for female artists to depict themselves as self-confident women who are independent and have clear limits—paradoxically—masculinity continues to be based on treating women as sexual objects to dominate. Although at times this is perceived as progress in demanding women's rights, it does cause them to question the real impact that these types of songs have on promoting equality.

...even if this woman is asserting her rights, the boy is saying that he has 24 women doing whatever he wants. So that is a bit contradictory... **(Adolescent, female)**

The girl has changed a bit and now doesn't want to be under the man and says that she is equal to him, but the boy continues to be the same. He keeps saying he is king and has everything for himself and that... **(Adolescent, male)**

Besides the sexualisation and objectification of women, there are symbolic forms of violence that are not identified as easily by boys and girls. Addressing the depiction of heterosexual sexual-intimate relationships in music is where the most blatant differences are revealed between girls and boys.

Some girls are able to recognise the gender stereotypes hidden within the stories and the depictions of love and falling out of love in music. They object to the fact that in the analysed songs women are represented as jealous, mad, wicked, manipulative and the like, while the men are portrayed as victims.

Conversely, boys are not seen to have such a clear awareness of the impact of gender inequalities in the

sexual-intimate relationships between men and women. In fact, in some cases they adopt a victimising discourse towards men and reconfirm some of the prejudices associated with femininity, like the fact that women are too insistent, only interested in money or have ulterior motives.

THE IMPACT

As pointed out above, girls not only demonstrate a better capacity at identifying gender stereotypes and subtler forms of gender-based violence, but also express greater indignation and frustration about its perpetuation. They believe it is a global problem that affects all of society.

It is a lack of respect for everybody. (Adolescent, female)

Beyond indignation, there are girls who say they feel uncomfortable listening to certain songs or watching certain videos and they even describe feeling guilty.

Sometimes when I listen... and I know the lyrics, I feel guilty for having listened to the music.

(Adolescent, female)

Moreover, both boys and girls confirm that the gender stereotypes and roles propagated via music have an impact on the way adolescents and even young children are and how they behave. And that this impact depends on each person.

When asking girls and boys if they identified with the male and female artists in the music they listen to, the answer is—although leaning more towards no—ambiguous. Although in general the boys denied feeling represented by the men who appear in most videos and how they treat women, they admit that they are role models.

With regard to the girls, they vehemently expressed that they do not feel represented and do not identify with the model of women shown in the videos, due to the fact that they are objectified, but they also state that these depictions impose an ideal of beauty that acts as aesthetic pressure towards their own bodies.

One of the main points of debate is the degree to which the majority pattern of femininity depicted influences how girls dress and how they behave. While some consider that girls' clothing is conditioned by these depictions and therefore responds to heteronormative male desire, others hold the opinion that girls dress however they want and to please themselves.

...no matter how much you dress how you like, I think in the end women are dressing that way because they want the boys to like them, not because they actually like it.

(Adolescent, female)

On this point, we should point out the revealing fact that this debate on the degree of autonomy and freedom in girls' decisions does not arise with regard to boys.

What is clear is that having a critical vision of the models of femininity and masculinity promoted in music does not prevent them from having an impact on the expectations, tastes and desires of adolescent boys and girls.

As participating girls pointed out, the depiction of women in music contributes to the fact that boys/men feel they are in a position of superiority with regard to girls/women; that they value girls' physical appearances over other factors and that they feel legitimised to give opinions on their bodies. And this paradigm is also interiorised by adolescent girls.

Yes, an image of the women who is only there to serve the man is becoming standardised.

(Adolescent, female)

DISCOURSES, BELIEFS AND PRACTICES

As clarified above, boys and girls show that they are aware of the existence of inequalities between men and women; they state that these inequalities are historical and explain why music has so many sexist contents. Namely, starting from a structural vision of the discrimination and violence that women suffer.

Because for a really long number of years women have been devalued and, now we're in the 21st century and we are in the same situation. Although women are not so undervalued, it is the

same... (Adolescent, female)

Despite this, the girls' and boys' stories let us glimpse that they have also integrated stereotypes and roles that legitimise gender inequalities and gender-based violence. Something else that impedes changes in gender relations in adolescence is that boys give the ultimate responsibility to girls to confront sexism. Thus, they not only shirk any responsibility for maintaining their positions of privilege, but they also tend to blame the girls

for being accomplices or, even harsher, their inaction after facing discrimination.

Girls... you know they listen to reggaeton, and they know that it is sexist due to the lyrics in reggaeton songs, but they still sing them and dance to them and everything... but they don't react. (Adolescent, male)

However, in reality boys undervalue girls' capacity of critical analysis and to develop strategies to handle the daily sexism the girls often face.

Another example that patriarchal values continue to be alive among adolescents is the repression and control of female sexuality, whether it is expressed openly (stigma as 'slut') or not (stigma as 'prude'). Girls point out the paradox between the depictions of uninhibited female sexuality in the videos, and the judgement and social rejection that expression of female sexuality face in reality. Indeed, they protest that copying sexualised behaviours like those shown in videos makes them the object of criticisms and insults from those around them, both from boys and girls.

Boys are looked up to... like if a boy fucks five girls then he's the total boss, but if a girl fucks one guy, then she's a slut. (Adolescent, male)

With regard to male (and heterosexual) sexuality, it is not considered a matter of public scrutiny. In fact, boys being sexually active tends to be a reason for pride and a better social reputation. It not only leads to recognition from their peers, but the model of the 'victorious' man is considered attractive to heterosexual girls. Thus, traits associated with traditional masculinity, like power and cocky and cool attitudes, are socially valued and condition the construction of heterosexual feminine desire.

And when this model of the 'victorious' man is combined with the ideal of romantic love is when situations of inequality and discomfort arise that mainly affect girls. The imprint of romantic love becomes especially clear in the experiences they relate, as it is normally females who tend to be immersed in damaging relationships with emotional dependence.

So I would dare to say that not all boys have had a hard time in love, but the majority of girls have.... because we are always really... the large majority of times we are the ones who swallow our pride and follow behind forgiving everything a guy does who is after another girl... (Adolescent, female)

Moreover, according to boys' stories, when it is the girl who 'makes a boy suffer', this justifies them treating her without respect. This is because the role that boys are expected to adopt in sexual-intimate relationships is that of not showing vulnerability or emotional dependence. If they are not like this, boys are socially punished, to the point of having their heterosexuality questioned.

So the boy will not follow or kiss the arse of the girl because they would say: 'Oh, you're kissing her ass; you're a loser; you're a fag...' **(Adolescent, male)**

In the adolescent story, the normalisation of controlling attitudes in couple relationships is also clear.

'Yes, because really when you've with someone, even if you don't want it, he indirectly controls you...'
(Adolescent, female)

Boys and girls go further to handle the perpetuation of sexism in adolescence, and point out that adults also contribute to this and are accomplices. In some cases, the girls report that they haven't felt properly supported—either by their teachers or their families—to stop male chauvinist behaviours by their male classmates.

To finish, they also remark on the need to go beyond politically correct dialogue and to act coherently with egalitarian values and fight sexism in their daily lives.

Well, since we're talking about this topic, we're drawing conclusions about this and that, but maybe we've got to apply it to our daily lives, not just because we're here now and signed up for this. **(Adolescent, female)**

Despite the clear need to continue working to achieve deeper changes in the models, beliefs and practices of adolescents, it is also worth celebrating that they have tools to identify gender inequalities and gender-based violence in daily life, especially among girls, but also among some boys.

And sometimes I realise I am a boy and I shouldn't worry about all these problems and not worry that a boy is hassling me or things like that. **(Adolescent, male)**

5. RESULTS OF FOCUS GROUPS WITH PROFESSIONALS

MUSIC AND ADOLESCENCE

The teaching staff who took part in the focus groups reconfirmed the importance of music in the lives of adolescent boys and girls. They defined it as an identifying trait and as being employed in the construction of their subjectivity. On the one hand, it lets them distance themselves from the childhood stage and get closer to the tastes and habits typical of youth and, on the other, it helps them identify with their affinity group. In this regard, they once again pointed out the role of the group as a determinant in the type of music boys and girls listen to.

I think that sometimes it's a way for them to define themselves, right? I like rap and if I like rap I am inside what I like in some way. One way of being affiliated with a way of being, of thinking.

(Teacher, male)

Music is also a resource that adolescents use to relax, concentrate and isolate themselves from their surroundings, as well as a channel to express and convey more easily their emotions, opinions and assertions.

*It's a way for them to claim things. And to express themselves. In ways that would often be more difficult for them naturally (...) And this lets them feel more comfortable and then they really also say very interesting things. That maybe wouldn't have gotten communicated in another way. You wouldn't have realised. **(Teacher, female)***

Another of the issues highlighted is the way that boys and girls of this age now relate to music. The visual and aesthetic aspect becomes as or even more important than the sound, unlike in the case of adults.

...they don't listen to music, they see music. **(Teacher, female)**

GENDER STEREOTYPES IN MUSIC

Teachers are aware that the music listened to by the adolescents they teach replicates discrimination towards women. In general, they question whether young adolescents who are 13-14 years old could be aware of the messages transmitted in the music they listen to. It is as they get older, starting at 15-16, when they believe their ability increases to critically analyse the contents of the songs and act consequently.

They don't have a time when they stop and think 'what is this conveying to me?'

*It is simply 'I listen to it, I like it, I listen to it'. **(Teacher, female)***

And they state that when they ask them explicitly, both adolescent boys and girls reject the lyrics of songs and say that they listen for the rhythm and melody. Sexist contents are therefore normalised in the music they listen to.

Teachers distinguish two ways via which gender stereotypes and symbolic violence are promoted in music: through lyrics and videos. Although the lyrics do not tend to have such an explicitly sexist message, in images the discrimination towards women is more flagrant.

...I think that maybe the lyrics sometimes are very subtle and they don't really delve into what they are really saying, but I do think they indirectly absorb them. They absorb them and then as adults they are who they are and it's true that it is much more blatant with the images.

(Teacher, male)

However it happens, the more or less subtle message does have an impact on the behaviour and attitudes of adolescent boys and girls. And teachers noted a relationship between the type of music that boys and girls listen to and the values they identify with and the images they project of themselves. Thus, for example, boys who identify with rap music and its aesthetic also adopt typically masculine attitudes common among the artists in this music genre, like aggressiveness or asserting themselves as protectors.

About the music that adolescents listen to, the teachers stressed two main components: the hypersexualisation of women and the myth of romantic love. With regard to the first, a specific way of relating to their own

bodies and sexuality is promoted among girls in music. In this regard, teachers are concerned about the normalisation of the cult of the body and the fact that adolescent girls reproduce hypersexualised conducts.

In those songs and even the model you see in the video, the girl is a girl that spends the entire day contorting herself to make you happy. So what do the girls do? They contort themselves to make you happy. Exactly the same thing. (Teacher, Female)

With respect to the second point, the teaching staff warned that the music conveys an ideal of love based on submission and dependence, which thus represents a risk factor.

...and then those songs give you that point of being hooked or being trapped in a relationship, whatever, and also of suffering, don't they? It's like: being in love necessarily involves suffering, right? (Teacher, female)

While there are male and female teachers who associate sexism with trap and reggaeton music, there are others who are aware that this phenomenon cannot be linked only to specific music genres or to the present day. As some pointed out, the types of music they listened to when they were young, like rock and punk, also contained stereotyped messages that promoted violence against women.

ADOLESCENTS: FROM DIALOGUE TO PRACTICE

Adolescents today are living in a period marked by a boom in the feminist movement and in which some of their claims are receiving notable media attention. As the teachers pointed out, the impact all of this is having on this generation is still to be determined, as it is a quite recent phenomenon that requires an in-depth and long-term analysis.

...now, with the whole feminist movement, the topic of gender is really on the table and so... they have phrases and things that I could never have even imagined in my wildest dreams when I was young. (Teacher, male)

While some of the teachers thought that there is some 'posing' by students because feminism is trendy, there is another part that already identified significant changes in their attitudes and behaviours with regard to gender codes: girls are acting more empowered as women and boys are expressing their emotions and affection more. They also questioned whether this phenomenon can be generalised, as the social context and family references of the boys and girls are identified as key factors in constructing gender identity.

Yes, at this school I believe that girls have become empowered and are capable of telling a boy: I don't want anything to do with you. But I also believe that it depends on the original context of the girl or boy, it's the same. (Teacher, female)

Despite the undeniable advances in the socialisation of the dialogues in favour of women's rights and feminist demands, teachers noted important contradictions among the egalitarian discourses taken on by boys and girls compared to their daily practices.

They have learned it all by heart and know the words... (...) and then... what they do and the consequent quote unquote revolution. (Teacher, female)

Teachers remark that gender continues to be inscribed in the roles that boys and girls adopt. On the one hand, girls are generally the ones who adopt the role of caretakers, both with their partners and with their colleagues and they show more concern about their physical appearance and aesthetic.

Roles are much typified. In years three and four of ESO those couples where the cool and nice girl is with the bad boy acting like his mother... that has always existed (Teacher, male).

On the other, teachers state that paternalistic attitudes and aggressiveness are more common among boys, as well as copying discriminatory behaviours: sexist comments and jokes and the objectification of their female classmates.

As mentioned in the analysis of the focus groups, adolescent girls tend to have a higher level of awareness of their rights and a better capacity to express their boundaries. But this does not mean that these limits are always respected or that there are not girls who—for diverse reasons—have greater difficulties erecting these boundaries and handling any violence they may endure.

There are girls who protest against the stereotypes. They say you're not doing that with me. If the boy says something to her, she answers, but there are other girls who do not. They are afraid and that is noticed. (Teacher, female)

Faced with this, there are boys who make use of their privileges and may practice different types of abuse and violence against girls. In this regard, teachers identified some cases of gender-based violence among their students, especially in the framework of sexual-intimate relationships, as well as describing forms of psychological and sexual violence.

And the boy is not aware of the limit. If I touch your arse, well I will touch your arse. Why should I deny myself the right to touch your arse? (Teacher, male)

Although these cases represent a minority, they do reveal that inequality in power relationships and gender-based violence in adolescence is a problem that affects daily life at schools.

One of the ingredients that feeds this violence is the model of romantic love. As they said, practices of control, possessiveness and jealousy represent, especially for girls, a show of love and are, therefore, behaviours they want in their love relationships. And not only this, but they can feel guilty when they do not allow these control practices.

...they feel that it is extremely positive that he feels jealous (...). They relate it to 'that means he loves me', 'that means that I take care of him', 'that he is there for me'... and that is really dangerous. (Teacher, male)

VISUALISING GAPS AND NEEDS: TOOLS FOR IMPROVEMENT

There are important differences with regard to the level of awareness and commitment to gender equality among teachers. The majority agree that it is something that must be worked on in the classrooms. However, there are also clear gaps and needs to improve the identification and handling of gender-based inequalities and discriminations that the students they teach suffer from.

I think there is not that much seen at the level of society and of school, but in many little things there is a false situation of equality. But it is not real. (Teacher, female)

One of the reasons that explains these gaps is that the large majority of teachers have not received any type of training on the gender perspective. This makes it difficult for the teaching staff to have tools to analyse the reality of the boys and girls from this perspective and to be able to avoid reacting with their own prejudices and stereotypes when handling conflicts. In this regard, the teachers need to really think about their own beliefs and models on gender.

In general, teachers insist that girls' roles perpetuate sexism, while the boys' responsibility tends to be more unfocused in their dialogue. Beyond this, they admit that in situations of inequality or discrimination, they tend to focus on their interactions with girls, instead of visualising and working on it with boys.

One of the things that bothers girls is that the teacher makes them cover up. Why do you make me cover up instead of telling the boys not to look at me? Of course, they are playing their part too. (Teacher, female)

Thus, for example, while considering that the clothing or sexualised behaviours of girls confirms their submissive position with boys, they deny the possibility that this could become a source of female empowerment or of taking ownership of their own bodies. Further, the boys' responsibility is not emphasised in the use of their privileges and the objectification of their female classmates. Indeed, in some cases the importance of these behaviours is even justified and minimised.

What model of women are they teaching us always with their dances? Contortions, hips, breasts... it's that. (...) An ability to be able to do infinitely better things with their bodies but, when they show the rest of their classmates that, really short, too much leg...

(Teacher, female)

Some of the teachers expressed ethnocentric prejudices related to sexism in music. That is, sexism is associated with specific cultures, while assuming that European culture is more advanced in terms of equality. One example is teachers attributing the intensification of inequalities between boys and girls to the expansion of reggaeton, due to it being music originating in Latin America.

I don't think that this type of music is very European, right? It's music you see a lot in Latin America where the role of the woman is, or was, a bit different, right? Isn't the woman still really submissive there? (Teacher, female)

Thus, a lack of intercultural perspective is revealed in their handling of sexism, which could let them understand that patriarchal values are expressed in all cultures, although in different ways.

ADDRESSING IT IN DAILY LIFE: OPPORTUNITIES AND CHALLENGES

To finish, the challenges are pointed out that teachers must address in order to move forward in gender perspective and in preventing and handling gender-based violence among their students.

One of the largest difficulties stated is the existence of the generational gap between teachers and students. Beyond the age, divergences are clear in the way of thinking and relating with the world, with regard to new technologies. Teachers also expressed feeling removed from the types of music their students listen to and not really having an in-depth understanding of their reality.

You are increasingly removed and distant from what they listen to, what they do, with who they are with... (Teacher, female)

On the one hand, this makes it difficult for teachers to recognise and understand typical adolescent dynamics and references and, on the other, for the boys and girls to identify with adults and accept them as role models. Faced with this, they state the need to strengthen the task of empowering adolescents so that they become paradigms for promoting equality and respect for other boys and girls of their own age.

The relationships between teachers and students also involve gender relations. In this respect, female teachers state that they have bigger problems in exercising their functions because students are more resistant to female authority.

As female teachers, we suffer. When you've got a little power, there are boys who will not accept it; there is no way that they will accept that a woman tells them what they have to do.

(Teacher, female)

The teaching staff expressed their difficulties of approaching these subjects with boys and girls, who are uninterested and unwilling to do so. While they did state some students' wishes to address matters related to gender, there are others who avoid it. Teachers did not only attribute it exclusively to a lack of interest, but that the heterogeneity of the level of awareness and the degree of development and maturity among

students represent an obstacle when working on it as a group.

...you can explain it but if they're not interested, they won't listen to you. How do you make a 13-14 year old boy feel the need that he has to know about it? It is hard... (Teacher, male)

Teachers pointed out that they often work on these matters informally or as the need arises. That is why another of the challenges is to create a plan and a structure for working on gender and the prevention of gender-based violence that would let students receive comprehensive, ongoing and interdisciplinary contents.

Once again, the importance of the family was stressed for overcoming patriarchal gender mandates to prevent and address gender-based violence. They stated that if there is not coherent and coordinated work, the impact is limited that teachers' actions can have on the behaviour and attitudes of adolescent boys and girls.

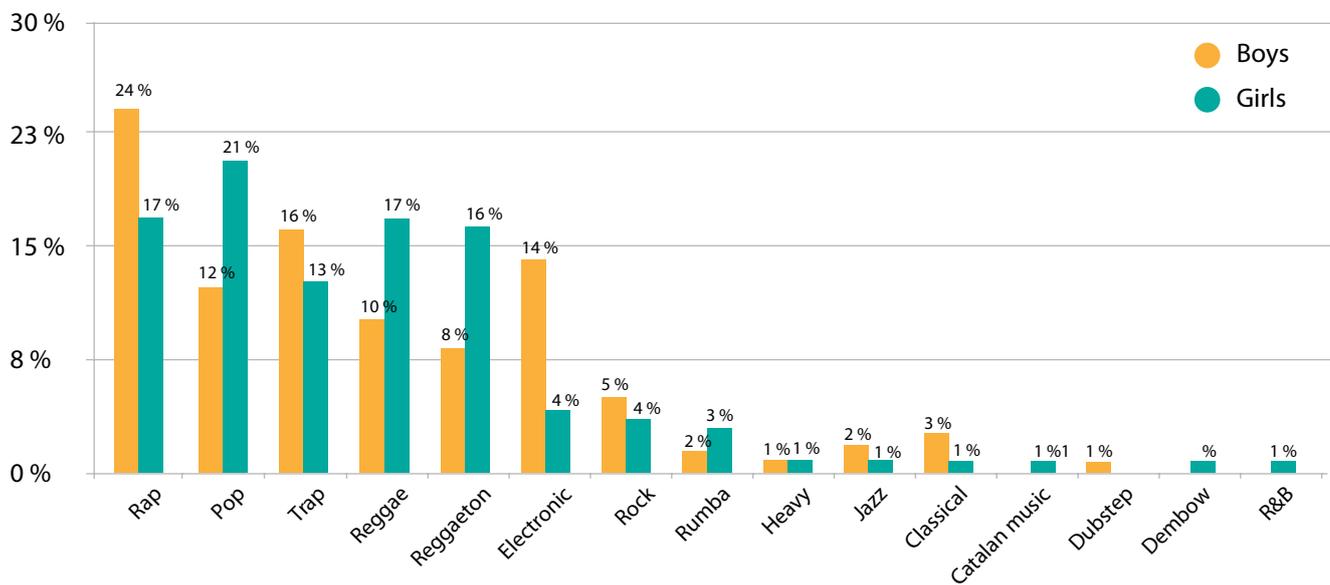
We apply a 'patch'; but there has to be some sort of assistance from the families. (...) if there is no type of monitoring or follow-through at home, nothing will change except superficially. (Teacher, female)

Finally, teachers agreed on the fact that music has great potential to transform gender relations. As it is an identifying trait for adolescents, it has the capacity to socialise and help them integrate values favouring equality and social justice, as well as preventing and eradicating gender-based violence.

6. RESULTS OF THE QUESTIONNAIRE FOR ADOLESCENTS²

The purpose of the first question on the survey was to find out which music genres adolescents listen to. Based on the results, their favourite music styles are rap (18%) and pop music (18%), followed by trap (15%), reggae (14%), reggaeton (13%) and electronic music (9%). There are other less common genres, including rock, heavy metal, hip hop, rumba, jazz and classical music. Further, significant differences were identified based on gender: girls tend to listen to more pop, reggaeton and reggae, while boys prefer rap, trap and electronic music (graph 1).

Graph 1: What music do you listen to?



²The analysis of the answers was based on two categories: boy and girl. Despite the fact that the questionnaires could be filled out by people with non-binary gender identities (trans or agender), they did not represent a high enough percentage in the sample to warrant their own analysis categories. Further, the trend in their responses does not significantly differ from those of the other students. Their answers were analysed together with all other participants', except when specific reference was made to boys and girls (analysis broken down by gender).

With regard to what students value when picking the music they listen to, they place the most importance on the rhythm (41% of responses) and, secondly, the lyrics (27%). To a lesser degree, they value the artist's personality (11%) and videos (11%), followed by the dancing/choreography (7%) and, finally, the singers' physical appearance (3%).

IDENTIFICATION OF GENDER STEREOTYPES IN MUSIC

The majority of adolescents identified inequalities with regard to the roles adopted by men and women, as 69% of the students thought that the statement '*I believe that women and men in music and music videos have equal importance*' was somewhat false (34%) or totally false (35%).

Students held the opinion that women tend to have a secondary role in videos. In this regard, 61% of the students said that the statement '*Normally in music and music videos women have a secondary role*' was totally true (22%) or quite true (39%), while only 18% thought the same statement applied to men was totally true (3%) or quite true (15%).

Practically all participants found the statement '*I believe that in videos there are generally sexy women who want to please the men*' either totally true (60%) or quite true (30%). Conversely, only a third of participants had the same level of agreement when asked if this trend was true for men as well (11%, totally true; 23%, quite true).

Students also thought that power and protective personalities are not present in how females are depicted. Although the majority of participants—71%—believed music videos show powerful men who are protective towards women (47%, quite true; 24%, totally true), only 8% stated that women are shown with the same traits towards men (44%, somewhat false; 48%, totally false).

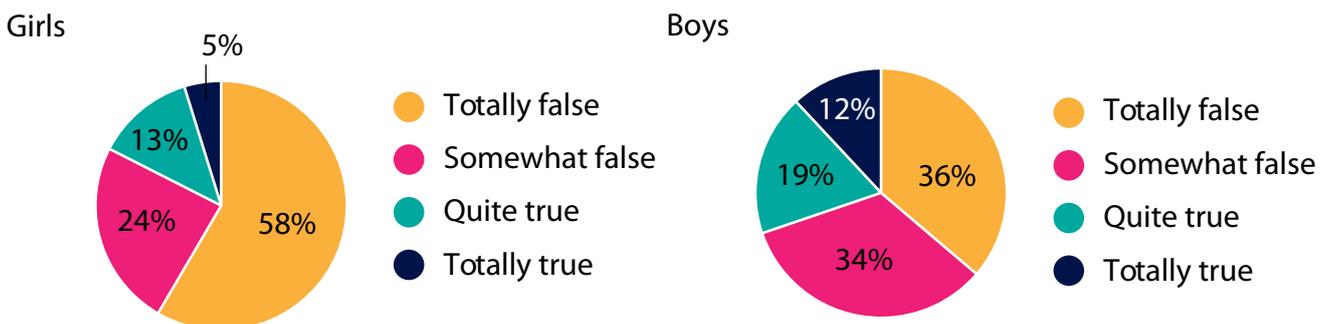
Other characteristics students attributed to male representations are self-confidence and independence. Thus, 73% of students thought the statement was somewhat false or false that '*I believe that in general music videos show self-confident and independent women*'. Conversely, 79% somewhat or totally agree with the same phrase applied to men.

When asked if men and women artists use music to express their emotions, their answers let us glimpse more nuances. With regard to the statement '*I believe that in general men express their emotions in music*', 34% of responses were quite true and 33% somewhat false. With respect to women, the percentage of students increased to 43% who believed that the statement was quite true, and the response of somewhat false dropped to 24%. In other words, although there was not such a large difference between men and women on this question as on other traits, they generally agreed that women express their emotions more than men. It is notable that there is a slightly higher percentage of boys than girls who believe that men express their emotions.

Likewise, the majority of adolescents (77%) opined that in music videos the physical appearance of men and women is not valued equally. Indeed, when asked more specifically if they believe that the physical appearance of men is more valued, 81% disagreed (40%, false; 41%, somewhat false). Conversely, when asked with regard to women, 84% of the students stated that their physical appearance is more valued (57%, totally true; 27%, quite true).

When analysing the responses disaggregated by gender, considerable divergences of opinion between boys and girls are revealed. More than a half of the female respondents (58%) firmly rejected that there are no differences in the importance is given to physical appearance between men and women artists, but only one third of the male respondents (36%) denied this (graph 2).

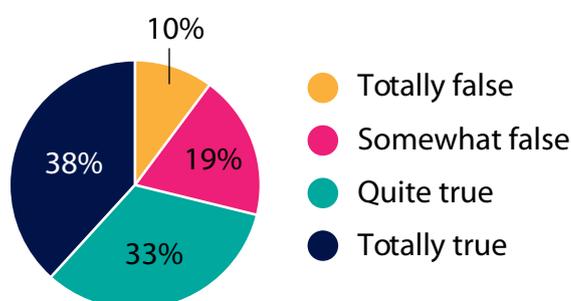
Graph 2. The physical appearance of both women and men is equally valued in music videos.



The following questions asked about whether the female and male depictions in videos reflect reality or promote unrealistic models. They provide information on the degree to which the students identify with these depictions or identify them in their surroundings.

Two-thirds of adolescents feel that love relationships are not like those in real life (38%, totally true; 33%, quite true). That is, one-third feels that there is actually some or a lot of resemblance.

Graph 3. I think the idea of love in the songs does not correspond to reality.



The majority of participants identify discrepancies in the depictions of men and women in music videos compared to real people. In fact they believe that female representations are more removed from reality than male ones. Specifically, 80% of students disagree with the phrase 'In music videos, the women are just like they are in real life' (32%, totally false; 48%, somewhat false), while this percentage decreases to 68% with regard to men (22%, totally false; 46%, somewhat false). On this question, the girls thought these depictions are more fictionalised, both for men and women.

87% students rejected to a greater or lesser degree the statement 'I believe that music and music videos promote values like respect and equality between men and women' (50%, totally false; 37%, somewhat false). That is, the majority are critical of the gender values and patterns promoted in music.

In general they did not express a desire to imitate their favourite male and female artists. In percentages, 75% of girls said they would not want to live like the artists, compared to 62% of boys who selected this option and, moreover, 82% of girls stated they did not want to be like the artists, compared to 69% of boys. That is, more boys find the artists' behaviour a model to follow.

To go into greater depth on the models of masculinity and femininity in music, we asked the adolescents to pick the most suitable characteristics to define the men and women who appear in music videos. The options they mostly chose from the predetermined list are summarised in table 1:

Table 1. How would you describe men and women represented in songs and music videos (multiple-answer question).

Main traits associated with women	Main traits associated with men
SEXY (21%)	FILTHY RICH (22%)
HOT (18%)	REBELLIOUS (14%)
SEDUCTIVE (15%)	SEDUCTIVE (13%)
ATTRACTIVE (14%)	HOT (9%)

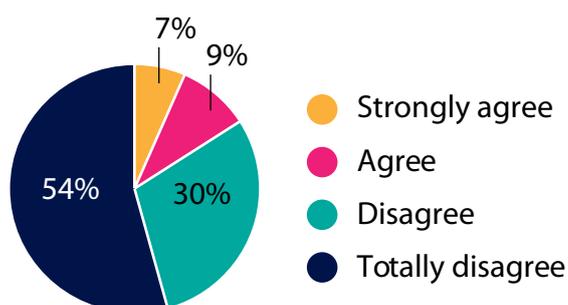
As can be seen in the table, the adjectives most commonly attributed to women relate to their physical appearance and sexuality, while for men being rich and rebellious are stressed and—to a lesser degree—their physical appearance and sexuality.

Finally, it is important to point out that analysing the responses lets us verify that girls more clearly identify with the gender stereotypes and inequalities between men and women in music. Although in the majority of questions they most commonly respond ‘strongly disagree’ or ‘strongly agree’, depending on the case, boys choose more middle positions or play down the answers they give.

PERCEPTION AND ATTITUDES ABOUT GENDER EQUALITY AND GENDER-BASED VIOLENCE

The majority of participants stated their disagreement with a biological explanation of the inequalities between men and women. For the statement: *‘I believe that men and women are different by nature, so that it is normal for them to have different roles in society’*, 54% of students strongly disagree and 30% disagree (graph 4).

Graph 4. I believe that men and women are different by nature, so that it is normal for them to have different roles in society

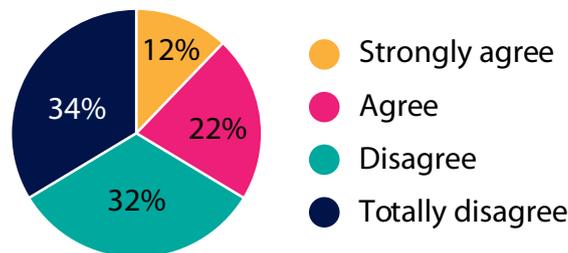


Similarly, most participants did not agree either with the statement *'I believe that in today's society men and women have the same rights and opportunities'* (53%, strongly disagree; 22%, disagree; 12%, agree; 13%, strongly agree).

There is a large diversity of opinions on whether progress has occurred in terms of gender equality in recent decades. When given the statement *'I believe that today women have more rights and opportunities than our grandmothers had when they were young'*, the majority of answers identify progress, although the difference is not great (31%, strongly agree; 28%, somewhat agree; 17%, mainly disagree; 24%, strongly disagree)

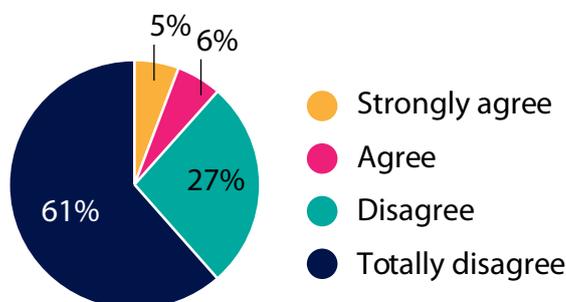
When analysing the beliefs and imaginaries of adolescents surrounding love, interesting results are revealed. It is significant and worrisome that one-third of the students somewhat or strongly agree (22% and 12%, respectively) with the sentence *'I believe that for love you have to do everything, and that means having to make sacrifices'*, where a further third mainly agree (graph 5). This lets us verify that the myth of romantic love continues fuelling damaging and toxic beliefs about couple relationships during adolescence.

Graph 5. *I believe that for love you have to do everything, and that means having to make sacrifices*



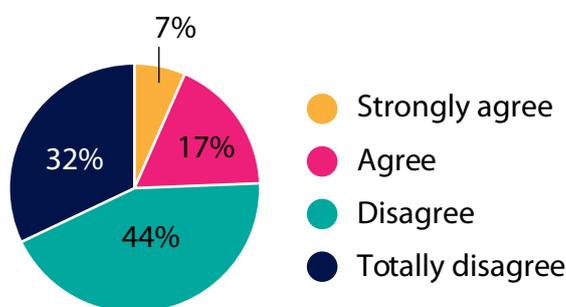
While a significant number of participants do not consider it negative to have to make sacrifices for love, they denied the normalcy of control practices in sexual-intimate relationships. Thus, 61% of participants stated that they totally disagree with the statement: *'I think that it is normal in couple relationships that one person controls what the other person does a little bit'*. Only a minority of responses believe that these practices are justified (5%, totally agree; 6%, mainly agree; graph 6).

Graph 6. I think that it is normal in couple relationships that one person controls what the other person does a little bit (activities, clothes, friends, etc.)



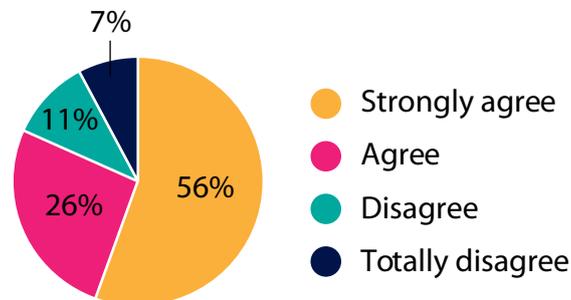
Conversely, jealousy seems to be more normalised in these relationships. Only one third of participants (32%) strongly disagree with the fact that jealousy is not a sign of love and, therefore, a desirable behaviour in the framework of sexual-intimate relationships. The percentage of adolescents that totally or somehow agrees is almost one fourth (24%) (graph 7).

Graph 7. I believe that feeling jealousy is a sign of love



The following questions dealt with issues related to their perception of gender-based violence. Students revealed that they were quite aware of this phenomenon, as the majority totally or mainly agree with the statement 'I believe that today gender-based violence is one of the main problems in society' (56% and 26%, respectively; graph 8).

Graph 8. I believe that today gender-based violence is one of the main problems in society



There is not as much consensus on a general decrease in gender-based violence. Based on the statement *'I believe that society is changing and there are increasingly fewer cases of gender-based violence'*, one-third of the participants denied that there is progress in eradicating this phenomenon; one third mainly disagrees with this; and one-third do perceive an improvement, where the majority of the latter are boys (32%, totally disagree; 34% mainly disagree; 28%, mainly agree; 7%, totally agree).

The last question in this block provides information about whether they identify gender-based violence as a problem that could affect the adolescent and young population. What is interesting here is when analysing the data broken down by gender. With regard to the statement *'I believe that gender-based violence is a problem that only affects adults'*, the large majority of girls totally disagree (80% totally disagree; 13% mainly disagree; 4% mainly agree; and 3% totally agree); while boys seem to feel more distant from the matter (53% totally disagree, 26% mainly disagree; 15% mainly agree, 6% totally agree).

Finally, it merits mention that in this block of questions, girls showed a more critical vision on gender inequalities and gender-based violence. Thus, they tend to naturalise these inequalities less, to place greater relevance on the problem of gender-based violence in society, to consider it a topic that affects the entire population, and to show more scepticism about whether more progress has occurred in recent years.

A positive finding is that girls also seem to refuse the harmful practices of romantic love more in sexual-intimate relationships, such as sacrifices, jealousy and, especially, controlling behaviours.

IDENTIFICATION OF SITUATIONS OF ABUSE AND VIOLENCE

The last block of questions addresses the frequency with which adolescents identify, as victims or witnesses, different types of abuse and violence (psychological, sexual and physical) at school and through social media.

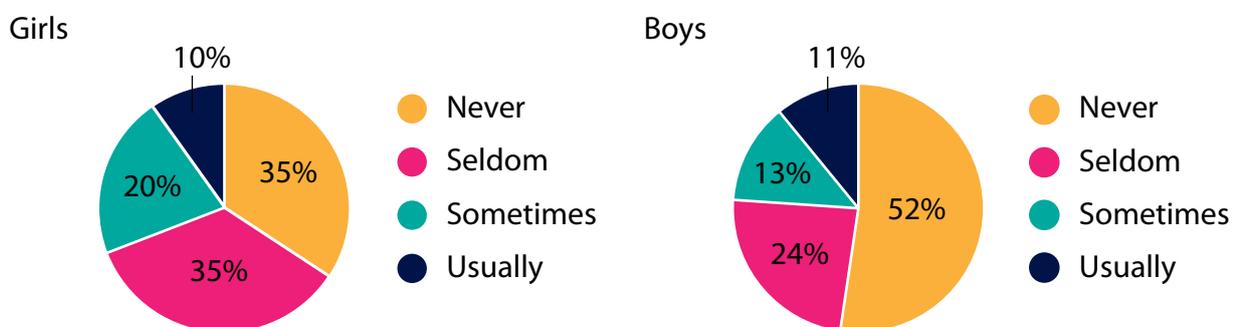
Based on their responses, the majority of students deny having suffered from or detected any types of violence via social media in their environment. Nonetheless, it is notable that 14% state that they have felt excluded via social media either sometimes or often.

Another interesting datum is that 24% of girls stated that rumours have been spread about them on social media, either sometimes or often, while for boys this percentage is 15%.

There are fewer cases of students reporting that others have posted intimate images of them without their permission on social media, specifically 10% of boys and 3% of girls. We must remember that most participants are 13 or 14 years old, due to which the type of images they are most likely referring to are personal images. Phenomena like sexting and sexual cyberstalking are more common among older youth and affect girls to a greater degree.

For participating students, rumours being spread at school is perceived more frequently than on social media. And it is once again the girls who most point out this dynamic, as only 35% of them stated that they have never suffered from it, compared to 52% of the boys (graph 9). Therefore this seems to prove that the practice of spreading rumours is primarily identified by girls, either via virtual or physical spaces.

Graph 9. Someone spread rumours about a me (in school).



Finally, physical assaults seem to be more common among adolescent boys, such as hitting or pushing. While 62% of girls points out that they have never been hit, 42% boys denies having suffered this kind of physical violence. In this regard, we should bear in mind that aggressive attitudes are considered a demonstration of masculinity, and hence tend to be more explicit in relationships between boys.

7. CONCLUSIONS

The main conclusions reached in the analysis of the focus groups (with adolescents and teachers) and the questionnaires for adolescents are set out below.

ADOLESCENTS

- Gender conditions the music that adolescents listen to: girls tend to listen to more pop, reggaeton and reggae, while boys prefer rap, trap and electronic music.
- In general, adolescents recognise that the music they listen to has sexist contents and reproduces stereotyped images of men and women.
- Adolescent girls identify more easily the types of discrimination against women in music than boys, and more often express frustration, indignation and discomfort about them.
- Adolescents state that in music women are depicted as hypersexualised and submissive, while men are shown as powerful and rich, and objectify women.
- In some cases there are girls that feel that the sexualisation of female artists can be interpreted as showing their empowerment and control over their own bodies and sexuality.
- Adolescent girls report that in music videos feminine sexuality is depicted explicitly and openly but this do not mirror reality, as in real life the sexual conducts of adolescent girls are the object of judgement and criticism from those around them.
- Adolescent boys and girls admit that the depictions of masculinity and femininity in music act as role models among adolescents and affect the way they dress, behave and relate to other adolescents.
- It is pointed out that music replicates a model of feminine beauty that is not reality and acts as a form of aesthetic pressure for adolescent girls.
- Adolescent girls consider that a model of aggressive, tough and 'thuggish' masculinity is propagated via music, which legitimises the position of superiority of boys towards girls/women.
- Although adolescents express their opposition to gender inequalities and gender-based violence, their

stories make it clear that a patriarchal imaginary is upheld that lets the situation of inequality remain in place.

- Some adolescent boys state that they are aware of their position of privilege, but they do not reveal practices that are coherent with this discourse and tend to shirk responsibility in the fight for equality and non-discrimination.
- There are more boys who think that progress has taken place in eradicating gender-based violence, while girls are a bit more sceptical on this matter.
- The ideal of romantic love is present among the imaginary of adolescents, which perpetuates relationships of dependence, control and different forms of violence towards girls.
- Girls seem to reject controlling behaviour and jealously more in their sexual-intimate relationships.
- Girls identify having suffered from having rumours spread about them at school or on social media more frequently, while physical assaults seem more common among boys.

TEACHERS

- The teaching staff is diverse with regard to their degree of awareness and commitment to gender equality, as well as the ways to handle and approach it in their daily lives in the classroom.
- In general, teachers are aware of the existence of gender inequalities, although they express a lack of training on gender perspective and gender-based violence.
- Displays of ethnocentrism are revealed among teachers, as some consider sexism more typical of non-Western cultures.
- According to teachers, music is a way for adolescents to share certain values, aesthetics and tastes with their peers.
- Teachers point out that music promotes sexism more subtly through the lyrics and more explicitly through the images in the music videos.
- The teaching staff posed the question of whether 13-14 year old adolescents could be aware of the sexism replicated in the music, and think that they are better able to make a critical analysis starting at 15-16 years old.

- Part of the teachers identifies positive changes in gender patterns in adolescence: the girls' greater empowerment and self-defence ability and boys' increased expressiveness of emotions and affection.
- Despite an increase in the level of awareness and interest in feminism and equality, they point out significant contradictions between adolescent boys' and girls' egalitarian discourses and their daily practices.
- Teachers are concerned about the sexualisation of adolescent girls and the importance they place on their bodies and appearance, but express difficulties on how to approach or introduce these topics.
- Teachers tend to link girls' behaviour and dress to the objectification they suffer and the perpetuation of their situation of submission to boys, while they do not emphasise or they minimise boys' responsibility in this area.
- Teachers detect some cases of serious gender-based violence among male students, in which psychological and sexual violence are the most predominant.
- In cases of discriminatory or abusive conducts, teachers' interventions tend to be addressed at the girls, instead of bringing the attention to its causes and working on it with boys.
- Teachers express difficulties in becoming role models for their students, due to the age difference and distance from their own tastes and models.
- Gender affects relationships between students, but also with teachers, as they point out students' resistance to accepting the authority of female teachers.
- Teachers also point out the great heterogeneity among their students with regard to interests, level of maturity, awareness and willingness to talk about and deal with matters related to gender.
- There is a need to plan and structure work on gender issues with students at their schools.
- Teachers believe that music can be a tool with great potential for raising awareness and transforming gender relations in adolescence.

8. RECOMMENDATIONS

Recommendations are set out below for professionals in their work with adolescents to prevent gender-based violence:

Leave our adult outlook aside, to put ourselves in their shoes. One of the biggest challenges in working with adolescents and youth is not imposing our adult perspective when analysing their reality. Adolescents have different experiences, models and ways of viewing reality, but we need to remember that they are equally as valid as the adult perspective. When designing projects or actions for adolescents, it is essential to consider their needs and demands and to use the channels and codes that they recognise as their own.

Sex and intimacy education as an obligatory subject. Sex and intimacy education is an indispensable tool for fostering egalitarian relationships that respect the sexual-intimate plurality and the diversity of identities and expressions of gender in adolescence. Work on preventing gender-based violence also requires looking at alternative, healthy and safe ways of experiencing sexuality and promoting sexual-intimate relationships based on mutual desire and care.

Boys are also responsible. The weight of responding to situations of discrimination and violence often falls to girls, ignoring one of the reasons for the problem: the masculinity model. For a deep transformation in gender relationships, we not only need to promote positive and empowering feminine models, but we also need to get boys to take on a real commitment to egalitarian values and practices that are coherent with the aim to achieve a fairer society.

Take a close look at ourselves. As professionals, we are not exempt from replicating the sexist stereotypes and prejudices that prevail in society. That is why working with minors requires a constant process of reviewing our own beliefs and values from a gender and feminist perspective. Only by recognising the weight of the collective imaginary in our own daily practices will a change in the values and models that we transmit—consciously or unconsciously—be possible among adolescents and the rest of society as a whole.

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