COMMUNICATION & SOCIETY

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Video clips to reduce sexist attitudes and justification towards gender violence

Abstract

Attitudes towards gender roles are the first barrier to achieving the reduction of this type of intolerance, especially among young people who are at a developmental stage that is very susceptible to the assimilation of inappropriate behaviors and to have mistaken beliefs in this regard. Health communication emerges as a tool to take into consideration among the different ways of social intervention available in this field. This research assessed the sexist attitudes and beliefs of 502 college students of whom 169 participated in an activity based on the viewing of 4 video clips related to gender violence. The results showed a statistically significant reduction in the scores of most items, especially among young women. At the same time, a relationship was found between the attitudes and other elements such as the evaluation of the video clips or the identification with the main character. It is concluded that the communicative strategy used is effective and that this contributes to the development of media literacy regarding gender topics.

Keywords
Gender violence, young people, health communication, media literacy, video clip, Ecuador.

1. Introduction

Among the various facets of violence, this study focuses on gender-related violence, and especially violence against women. This type of violence is conceptualized in different ways according to the cultural context. While in Spain, for example the term "violence against women" is favored, in Latin America it is conceptualized legally as "femicide" or "feminicide", both concepts being used interchangeably in academic and social debates, and being defined as one or the other according to tradition and sensibilities in different countries (Boira, Paredes & Pabón, 2015).

For its part, the Ecuadorian Penal Code categorizes violence against women and the family as any action that consists in physical, psychological or sexual abuse carried out by one member of the family against the woman and/or other members of the nuclear family (Código Orgánico Integral Penal. Registro Oficial N°. 180, 2014). "Gender

discrimination, sexism and misogyny are unshakable problems in Ecuador, which are evident in the high rates of violence against women in the country, even though this situation is not always reported" (Pontón, 2009: 8). Six out of ten women report having suffered some type of violence, "physical, psychological, sexual or patrimonial", according to the official data set from the National Institute of Statistics and Census (Instituto Nacional de Estadística y Censos -INEC-, 2012).

The most frequent type of violence is psychological or emotional, with 53.9% of women saying they have suffered it. In second place is physical violence at 38%; followed by sexual violence at 25.7%, and finally, patrimonial violence at 16.7% (Camacho, 2014). Despite this, researches about psychosocial intervention when domestic violence appears are limited in Ecuador (Guarderas, 2014).

According to a report issued by the Interior Ministry, approximately 9 cases of physical violence led to femicide up to July 2017. However, for other organisms like the Ecumenical Commision of Human Rights and the Women's Communication Studio this number is around 93 cases, without taking into account those that are not reported (Medina, 2017). Of the cases presented, the age rate when most cases are found is between 25 and 31 years old; however, a slightly lower percentage is found for the 15-31 age-group (Romero, 2017).

This violence highlights the need for a multidisciplinary analysis in which a meticulous research of the different contents is carried out to find how people acquire attitudes and beliefs that may later trigger more serious actions (Jiménez, Vayas & Medina, 2017).

In Ecuador, communicative actions that aim to strengthen citizen participation and critical thinking with regard to the problem of domestic violence are limited. Despite the fact that the 2008 constitutional assemblyestablished a social-democratic State whose goal is to ensure equality without any type of discrimination, effective work against domestic violence in order to eradicate sexism or any expression of misogyny is still lacking.

In the 2014-2017 National Agenda of Women and Gender Equality Plan, actions related to information appear as strategic activities of intervention, sensitivity and awareness-raising. Besides this proposal, the plan to eradicate domestic violence against women was created, which aimed to get to the bottom of the problem by designing a campaign with messages that do not distinguish roles or responsibilities so as to have an impact on people, recreating the most common natural environments of violence (Comisión de Transición hacia el Consejo de las Mujeres y la Igualdad de género, 2011).

The 2010 campaign *React Ecuador, sexism is violence (Reacciona Ecuador, el sexismo es violencia)* was conceived as an information plan whose central axis is the transformation of sociocultural patterns, the development of a comprehensive system of protection and the creation of a register system. This campaign generated a set of communication products for television and radio as well as material to be posted on hoardings.

In 2014, as part of the campaigns that the Interior Ministry in Ecuador were carrying out along with the National Police to reject violence against women, a suite of audiovisual works aiming to highlight the mutual values and respect that must exist between men and women was launched. This production responded to the promotion of different actions that addressed the difficulties of violence. The use of color as a symbolic message, the images, representations and their construction, which respond to a change in attitudes towards conflict, helped as a promotional hook to talk about equality (Ministerio del Interior, 2014).In line with the WHO, Mosquera (2003: 3) points out that health communication encompasses the study and use of communication strategies in order to inform and influence individual and community decisions that improve health. Even so, this author believes it is necessary to take into account context-dependent factors, such the beliefs that people have about the adoption of some kinds of behavior or the obstacles and advantages in the social and natural environment. These considerations show the importance of valuing theoretical diversity in the development of effective health communication.

Health communication encompasses multiple activities destined to reduce intolerance about gender, enabling its use in more local contexts. For its part, educommunication would be used to design the search for collective and dialogic interactions dependent on the use of communication processes and tools in order to guarantee human progress and development (De Oliveira, 2009). It is, in short, a form of critical pedagogy that conceives educational processes, communication, media and technologies as tools of analysis and action for understanding and transforming the world (Barbas, 2012).

This research focuses on the use of video clips, the words they contain to promote awareness (Del Moral, Suárez, Moreno & Musitu, 2014), and the potential of the images they present to complement the story narrated. The profound cultural weight of the words used is laid bare not only when the songs used are poems, but also when hold social, historical, politics and daily life contents are encompassed (Jiménez, Martín & Puigdevall, 2009: 132).

In this way, video clips may also act as a vehicle for assertiveness and/ordiffusion and/or propaganda for the corresponding groups or movements that encourage and inspire their creation by identifying themselves with a declaration of intent, a code of ethics and a specific way of living, behaving or thinking (Sánchez-López, 2002: 566).

Regarding research into music lyrics, most have involved the analysis of sexist songs. For decades, this musical literary discourse has been studied, expanding to encompass different sound styles according to their influence on the idea of gender, especially in Latin America (Jiménez, Vayas & Medina, 2017). Violence against women has been used at the same time as a starting point in various media literacy programs. In *Rostros de Mujer* (García-Ruiz, Aguaded & Rodríguez, 2014) video clips that show gender stereotypes are used to prompt the audience to reflect on the distinct elements that shape such violence.

Nevertheless, this research study focuses on approaches relating to songs written in opposition to violence against women and which prompt reflection from a critical and realistic perception of the situation. The most interesting approach for the purposes of our study is *150 songs to work for the prevention of gender violence in the educational framework (150 canciones para trabajar la prevención de la violencia de género en el marco educativo,* Llorens, 2013). In this educational project, developed in conjunction with the Educational Service of the City Council of Valencia, not only have 150 songs been compiled, but activities to work with them in the educational sphere have also been proposed. So this research serves as a reference when it comes to using songs against gender violence for an educational purpose that enables young people to become aware of this type of violence through analyzing and debating elements such as lyrics or images.

In this way, video clips can be used as teaching materials to generate or help to maintain more effective, direct contact with the immediate reality of the students by combining other activities and projects that establish a natural link between the process of teaching and the world around them and their daily life activities (Sedeño, 2002).

Therefore, the purpose of this research is not only to explore young people's attitudes and beliefs as regards gender roles, but also to create activities designed to raise awareness and reflection in this field by viewing different video clips related to gender violence

The main hypothesis focuses on checking the effectiveness of the intervention, on finding out what the causes are and which factors are most influential. The main objective is to reduce the underlying myths and mistaken ideas as well as to favor the development of skills that prepare young people to face related conflicts. At the same time, the ultimate goal of this research is to contribute to the creation of methodologies that could be adapted to other media and sociocultural environments.

2. Methodology

In order to implement the communication strategy, this research took as a reference various processes and principles for projects in health communication (Mosquera, 2003: 11), which are:

1. Investigation and analysis.
2. Strategic design.
3. Development, production and revision of materials and methods.
4. Managment, implementation and monitoring.
5. Impact assessment.
6. Planning for continuity.

This model is characterized by being systematic and rational (it refers constantly to the data found in the investigation phase), it is practical in the application of the fields at every level, and it is strategic because it establishes long-term objectives (Mosquera, 2003: 11).

Therefore, the first step was to find out what young people's attitudes and beliefs related to this subject were. For that purpose, three questionnaires were provided and they served to make an analysis for the purposes of comparison later. The type of answers was stipulated by a Likert-type scale from 1 (totally disagree) to 5 (fully agree):

– Questionnaire of myths and mistaken beliefs about domestic violence against women (Cuestionario de mitos y falsas creencias sobre la violencia doméstica contra las mujeres, Gorrotxategi & Haro, 1999).

– Inventory of distorted thoughts about women and violence (IPDMV: Inventario de Pensamientos Distorsionados sobre la Mujer y la Violencia, Echeburúa & Fernández-Montalvo, 1997), taking into account the version by Ferrer *et al.*, (2006).

– Questionnaire of attitudes towards diversity and violence (CADV: Cuestionario de Actitudes hacia la Diversidad y la Violencia, Díaz-Aguado, Martínez & Martín, 2004).

Once the results were investigated and analyzed, the next phases were carried out. Besides the detailed bibliography relating to the subject, 150 video clips about abuse were studied (Llorens, 2013). Of all these elements, 12 songs were selected, aiming to ensure diversity in music, messages, scenes, characters and visual story, and also endeavoring to select contents that are close and familiar to young people. The purpose of this diversity was to give the first 26 participants (students-evaluators) the choice of selecting from a wide range of records so they could laterevaluate and give their opinions about which ones they think most suitable for the object of study.

After the results, the eight most valued by them, along with the evaluators' analysis, were chosen. After that, these eight songs were passed to other students (N = 37) to carry out the same process as before. After re-evaluating and discussing this sample, it was finally decided to work with the four that were best suited to the purposes of the research:

– Y en tu ventana (Andy y Lucas, 2003)
https://www.youtube.com/watch?v=ZaEc1eiHBsw
This videoclip is about a woman subjugated by her husband, focused on household chores and motherhood as part of the heteropatriarchy, while she dreams of being free instead of being locked behind the window of her house. The student-evaluators in the selection phase mentioned that this song was musically attractive because of its flamenco style but also because the reality of the plot was very similar to their social context. The fact that her children witnessed the violence used by their father against their mother struck them, and they felt that was a point to take into account in such a sensitive and vulnerable area.

– Bondad o malicia (Falsaalarma, 2004)
https://www.youtube.com/watch?v=5BdPdl9-zyo
The reasons given by the student-evaluators for choosing this song relate to comments about rap as their favorite music style and the hyper-realistic violence of the images, which disturbed them emotionally. Another element that seemed important to them was that at the end of the story, the abuser was imprisoned (justice was done). They also found the flashbacks interesting, in which the relationship was shown as beautiful in the beginning, although the end with the death of the girl was tragic. The title of this song alludes to the ambivalence that exists between love and hate.

– Miedo al miedo (Desplante & Diana Feria, 2010)
https://www.youtube.com/watch?v=bjb_RDjViqE.
The student-evaluators also opted for this rap theme, not only because the genre was related to them, but also because it was a woman who sang, because the violent content moved them and especially because at the end of the visual story the abused woman faced the abuser (chorus:"vivo condenada tras una pared de hielo, sé que no lo quiero pero me falta valor, sé que superarlo me va hacer alguien mejor" ["I live imprisioned behind a wall of ice, I know I don't want him but I don't have the courage, I know if I get over it I'm going to be a better person"]). This point was very significant because it offered a vision of abuse as a reality that could be faced though self-esteem and courage by the abused woman. Finally, this video clip was the only one that presented a visually different story. In the end, this video clip was the only one that told a different story in images than in the lyrics, which meant that two versions were shown in the same song (or rather, the visual story was reinforced by the concept of fear that the lyrics offered).

– El final del cuento de hadas (Chojin, 2005)
https://www.youtube.com/watch?v=XYltop9ju8Y
As some student-evaluators preferred the explicit violence of the video clips mentioned above, others would opt to hide the explicit and apply a more symbolic aesthetic. It is the case of this video clip shot on a stage in which only a woman dressed in black is seen moving forward from a black background. The presence of fades to black represents the darkness that symbolizes violence until we come to the final blackout with the death of the main character. As the title suggests, she thinks she is living a fairytale that little by little turns into a horror story. The student-evaluators chose this rap song as the one with the best lyrics, especially because the story of the girl was very realistic and similar to the life of the viewers. Besides, the fact that the visual story was simple to understand and follow made the public more focused on the story that the lyrics expressed.

The four songs included in the final communication strategy were selected with the collaboration of the student-evaluators and the research group. More important than the number of songs, which should be adapted to the schedule of classes, was the fact that they offer diversity in the stories which enable a debate later that encompasses a broader range of elements about gender violence against women.

The fact that three out of four songs were rap shows how the public prefer and identify with this music genre characterized as activist, addressing social issues and using slang with which young people are familiar. In any case, the selection of the genre of the songs has been determined not only because of their rhythm but on the basis of their lyrics, the

editing and, above all, the tastes of the different audiences who are from different socio-cultural and historical contexts.

The order involved showing the video clips with the most shocking images in the middle of the viewing (second and third songs) in order not to begin so abruptly and so as to end visually with something easier to process than the preceding songs.

Once the size corresponding to a sampling error of ±5% and a statistical significance level of 95.5 were calculated, the number of people who were to take part in the research it was estimated (a minimum of 375 out of 15,000 college students, approximately). Finally, the sample (N = 502) was selected through non-probabilistic sampling by quota according to the variables Degree and Academic Year.

The planned strategy was applied to the experimental group, composed by 169 students; while the control group, which did not experience the intervention, comprised 333 students who conducted the survey months earlier than the experimental group. 40.8% (N = 205) were male and 57.2% (N = 287) female (2% left did not indicate it). The average age was 21.33 years old.

The questionnaires used in the first phase helped to identify which items could be most useful and which were related to the songs. The result led to the development of an inventory of questions drawn from a selection of these questionnaires. At the same time, other aspects related to each song were included, two of them had numerical responses and four were open-ended questions: –Rating (1 to 10 highest ranking), –Empathy with the main character (1=nothing/5=a lot) –What emotions have you felt while watching the video? –What do you like the most? –What do you dislike the most? –What do you think about it? The responses for the rest of the items related to attitudes and beliefs rated on a Likert-type scale from 1 (totally disagree) to 5 (fully agreed). The necessary permission was requested of the teachers and tutors involved, and an appointment was made with the intention of administering the questionnaire, in class-time, to the students who attended class on that day in every case. The average time for the activity was 50 minutes and consisted in the viewing of the four videos, subsequent comments by the students and, finally, the administration of the questionnaire. However, in the case of the control group who received only the questionnaire but not the intervention, the time for the activity did not exceed 15 minutes in any case.

In all cases, the students who participated were properly informed of the voluntary and anonymous nature of their participation, as well as the violent content of the two viodeo clips in case it might upset them. In order to avoid possible biases in the responses, they were not informed that the aim of the survey was to reduce their negative attitudes towards gender roles, so they were only instructed to analyze the video clips because their responses could serve as a reference to conduct a strategy that would be applied in other educational centers. The difference between the students who intervened in the pilot phase pre-selecting songs and the students who participated in the final analysis was basically that, in the latter group, the questionnaire of attitudes was applied and the time for the debate was extended. Including this aspect in the pilot phase was considered unreliable due to time constraints, since watching eight or twelve songs took too much time to carry out the rest of the activities.

The collected data were analyzed using the SPSS statistical package (23rd version for Windows 32 bits).

3. Results

A Cronbach's Alpha coefficient of .864 was obtained in the psychometric test of the questionnaire after the video clips were watched. Given the usage criteria (Morales, Urosa & Blanco, 2003), when a scale is employed for research, a reliability coefficient of between .50

and .60 is acceptable, which allows us to conclude that the research has an appropriate reliability for this use.

Due to the fact that several questionnaires were used, a factorial analysis of the main components with Varimax rotation was applied to each of them, where the most suitable factors are conditioned by their eigenvalues and the proportion of possible variance is explained. Then, the explanation of those factors with eigenvalues higher than 1 is presented, showing the elements that compose them along with their factorial weights and omitting saturations lower than .40. The table for each of the questionnaires also contains comparisons between the statistical average of each item according to the intervention (error probability and effect sizes).

Table 1. Factorial analysis of the adaptation of the Cuestionario de mitos y falsas creencias sobre la violencia doméstica contra las mujeres (Gorrotxategi & Haro, 1999). *KMO = .780, Bartlett, p = .000. α = .700. Explained variation 44.7%.*

Item (Saturations)	Group	Average	Sig (Effect Size)
Component 1: Minimization of domestic violence as a problem			
Violence is more acceptable to people close to you rather than strangers (.728)	Control	1.86	.000 (d=.57)
	Videos	1.22	
A man does not abuse per se; his female partner would have done something to provoke him (.639)	Control	1.83	.000 (d=.43)
	Videos	1.37	
Domestic violence can only be found among uneducated families or low-income families (living in distress) (.601).	Control	1.80	.000 (d=.44)
	Videos	1.34	
Domestic violence is not such a big issue, there are only isolated cases but they are shown in the press and that makes them seem very common (.560)	Control	1.64	.000 (d=.38)
	Videos	1.24	
If there are children in the family, abuse has to be endured for the sake of the children (.538)	Control	1.14	.391 (d=.07)
	Videos	1.09	
Component 2: Abuser stereotype			
Men who attack their partners are offenders (.794)	Control	2.39	.000 (d=.33)
	Videos	1.98	
Men who attack their partners are mad (.735)	Control	2.77	.000 (d=.35)
	Videos	2.26	
Men who attack their partners are violent by nature (.636)	Control	2.63	.081 (d=.15)
	Videos	2.40	

Component 3: Justification of violence, not blaming the abuser			
Domestic violence is a temporary loss of control (.653)	Control	2.53	.001 (d=.3)
	Videos	2.11	
If a woman is abused continuously it is her fault for living with that man (.598)	Control	3.48	.248 (d=.10)
	Videos	3.29	
Men who abuse women were also abused in their childhood (.539)	Control	3.49	.000 (d=.53)
	Videos	2.85	
Men who abuse women do it because have issues with alcohol or drugs (.478)	Control	2.89	.015 (d=.21)
	Videos	2.60	

Table 2. Factorial analysis of the adaptation of the questionnaire CADV (Diaz-Aguado, Martínez & Martín, 2004). *KMO = .768, Bartlett, p = .000. α = .705. Explained variation 47.4%.*

Item (Saturations)	Group	Average	Sig (Size effects)
Component 1: Sexist beliefs			
To have a good relationship, it might be good that women are submissive sometimes (.768)	Control	1.7	.009 (d=.28)
	Videos	1.38	
If you ask for help people will think you are not worth it (.690)	Control	1.45	.975 (d=.00)
	Videos	1.46	
When a woman is abused by her husband, she must have done something to provoke him (.683)	Control	1.59	.003 (d=.33)
	Videos	1.35	
Men who seem more aggressive are more attractive (.656)	Control	1.49	.003 (d=.33)
	Videos	1.22	
Men must not cry (.480)	Control	1.52	.565 (d=.06)
	Videos	1.45	

Component 2: Justification of domestic violence			
If someone stronger than you threatens to attack you, you should not say anything because you will be a gossip (.736)	Control	1.39	.008 (d=.29)
	Videos	1.15	
For the sake of the children, although the woman has to endure violence from her husband or partner, it is better that she not report him (.659)	Control	1.55	.004 (d=.32)
	Videos	1.24	
It is fair that a man attack his partner if she is trying to leave him (.643)	Control	1.18	.293 (d=.11)
	Videos	1.11	

Table 3. Data resulting from the adaptation of the questionnaire IPDMV (Echeburúa & Fernández-Montalvo, 1997), taking into consideration the version of Ferrer *et al.*, (2006). *KMO = .827, Bartlett, p = .000. α = .750. Explained variation 52.5%.*

Item (Saturations)	Group	Average	Sig (Size effects)
Component 1: Blaming the victims and compliance with sexist roles			
The womean's responsibility is to have sex with her husband even if they do not feel like it at that time (.759)	Control	1.11	.321 (d=.10)
	Videos	1.07	
The husband is the head of the family, so the woman has to obey him (.659)	Control	1.49	.009 (d=.29)
	Videos	1.26	
If many women did not annoy their husbands so much, they would not be abused (.649)	Control	1.66	.000 (d=.43)
	Videos	1.35	
A woman should not contradict her husband (.576)	Control	1.52	.001 (d=.36)
	Videos	1.25	
Component 2: Acceptance of traditional stereotypes and misogyny (belief that women are inferior to men)			
Women are inferior to men (.836)	Control	1.19	.755 (d=.03)
	Videos	1.16	
If the husband is the one who contributes with money to the family, the wife must be subordinate to him (.821)	Control	1.24	.470 (d=.07)
	Videos	1.20	
When a man beats his wife, she knows why (.469)	Control	1.54	.012 (d=.27)
	Videos	1.35	

Component 3: Minimization of violence against women as a problem, and not blaming abusers			
What happens within the family is the family's problem (.676)	Control	2.56	.105 (d=.17)
	Videos	2.36	
Most men who abuse their partners feel ashamed and guilty about it (.657)	Control	2.46	.465 (d=.08)
	Videos	2.37	
Most women intentionally provoke their husbands to make them lose control and beat them (.483)	Control	1.91	.005 (d=.31)
	Videos	1.65	
The woman must have the meal ready when her husband comes home (.423)	Control	2.29	.000 (d=.43)
	Videos	1.82	

In Table 4, it can be observed that the intervention significantly reduced the scores for every factor in all the questionnaires, except in the second factor of the IPDMV; but that was because the control group has already scored very closed to the minimum, so the reduction was not that significant. On the other hand, women scored lower in every factor, thus showing a greater intolerance for this type of violence, except in the second factor of each questionnaire where there are no significant differences between the two genders.

Table 4. *t student* between factors for each questionnaire according to intervention and gender

Questionnaire	Myths		CADV		IPDMV	
t student (bilateral significance)	Control	Men	Control	Men	Control	Men
	Videos	Women	Videos	Women	Videos	Women
Factor 1	6.793 (.000)	4.599 (.000)	2.480 (,014)	4.687 (.000)	3.306 (.001)	3.867 (.000)
Factor 2	3.505 (.000)	.673 (.501)	2.594 (,010)	1.196 (.233)	.025 (.980)	1.331 (.184)
Factor 3	3.703 (.000)	2.537 (.012)			2.757 (.006)	2.414 (.013)

As shown in the results, the activity reduced some intolerant gender attitudes. Seven factors out of the eight obtained in the three questionnaires show a significant fall in scores following the intervention. Changes can be seen in ten out of the thirteen questions in the questionnaire about myths, five out of eight in the CADV and six out of eleven in the IPDMV. In total, there were statistically significant changes ($p \leq 05$) in 21 out of 32 items. The female gender changed the most in this regard (19 out of 32), as compared with the male gender (13 out of 32).

As regards the relationship between the rating of the video clip and affinity with its main character, significant Spearman correlations were found only in the songs Falsaalarma and Chojin, especially in the score, which decreased in inverse proportion to the increase in other factors, and vice versa.

Table 5. Relation with the affinity and the score.

N = 165 approximately.	Andy y Lucas	Falsaalarma	Desplante	Chojin
Average of the score (1-10)	7.42	6.9	7.35	7.52
Average of the affinity with the main character (1-5)	1.64	1.45	1.58	1.67
Factor 1 (Myths)				Score: -.169*
Factor 2 (Myths)				Affinity: .177*
Factor 3 (Myths)				Score: -.207*
Factor 1 (CADV)		Score: -.158*		Socre: -.160*
Factor 3 (IPDMV)		Score: -.249**		Score: -.192*

* = $p \leq .05$. ** = $p \leq .01$ (*Spearman*).

As regards gender, there is only a negative correlation with the video clip *Falsaalarma*, where women have less affinity with the main character (-.176. $p \leq .05$).In relation to the analysis of open-ended questions, the results show a range of opinions depending on the video clip.

Table 6. Most frequent descriptions for each video clip

Items to develop	Andy y Lucas	Falsaalarma	Desplante	Chojin
What emotions have you felt watching the video?	Sadness, frustration, pain, empathy, shock, anger, fear	Anger, sadness, frustration, impotence, fear, pity	Sadness, anger, fear, pity, frustration, contempt	Sadness, anger, impotence, empathy, astonishment
What do you like the most?	Lyrics, raise awareness, production, rhythm, reality	Message, production, prison for the abuser	Lyrics, final regret, images, woman facing the abuse	Lyrics, content, woman reports the abuse
What do you dislike the most?	Nothing, violence, kid watches the abuser	Rawness, easy to understand, death, nothing	Violence, lyrics sometimes difficult to understand	The end, nothing, submissive woman, violence
What do you think about it?	Good, raise awareness, message, reality	Good, harsh, message, reflection, real	Good, a lot of violence, good ending, very real	Good, lyrics, reality

As the responses in this table show, a lot of people dislike the fact that the lyrics are not fully comprehensible. This issue was assessed in advance of the study but the inclusion of subtitles was discounted on the grounds that they might distract the viewers, drawing their attention away from the the visual history being shown, especially in the songs *Desplante* and *Falsaalarma.* It was decided that priority be given to images rather than lyrics.

At the same time, the high content of explicit violence in these two music clips meant that it was less viable to carry out the activity with minors.

4. Conclusions

The results confirm the hypothesis that the intervention is effective and that its influence varies depending on different factors.

An example of this is reflected in how some of the students preferred a more symbolic videoclip (Chojin) while others opted for more explicitly violent video clips (Fasaalarma and Desplante), thus showing different preferences depending on the aesthetic used.

The same was the case in the relation to the style of music, which is why the initial goal was to offer a variety in terms of genre while also providing video clips that were familiar to young people. It is for that reason that three out of the four video clips selected were related to rap music.

Therefore, in future research it would be advisable to take people's motivations into consideration , as well as uses and rewards (Katz, Blumler & Gurevitz, 1982), the personal environment and socio-cultural context, in order to understand the posible implicit 'reading contracts' that viewers may make between the different audiviosual discourses. Depending on variables such as social class, sex, political affiliation and/or ethnic group, audiences may decode the messages and (re-)combine their features in different ways, giving rise to sub-cultures or interpretative communities (Morley, 1980). By taking these concepts into consideration it might be possible to offer suitable contents focused on every type of audience.

Regarding the songs used in the activity, these ones fulfilled their purpose when they show high ratings in the scores as well as positive comments from most of the respondents. In light of the data provided, there are two songs (*Bondad o Malicia* y *El final del cuento de hadas*) whose scores correlate negatively with some of the factors (the higher the score, the lower the tolerance for that type of violence, and vice versa). This not only indicates that the chosen songs were adequate, but some of them even provoke an effect in the attitudes and beliefs such as a kind of empathy with the main character or the story.Therefore, in selecting the specific audiovisual topics for an audience, it is important to try to satisfy the aesthetic of the viewers as regards videos and music, as well as to offer close and comprehensible stories in relation to a specific audience and its context. Therefore, future research should take this into consideration by analyzing which video clips proved more popular and why, as well as to keep looking into the process of empathy and its interaction with the attitudes and beliefs that are to be modified.

In this case, the most chosen song was *El final del cuento de Hadas* (Chojin) with an average of 7.52 out of 10; this song was also the one most closely related to some of the items. It is noteworthy that this video clip is the only one made in a symbolic rather than realistic or hyperrealistic style, visually speaking, giving priority to the narrative instead of editing.

It is pertinent to evaluate the qualitative part of the investigation in which the respondents were asked about their emotions, what they like or dislike the most and their opinions about the songs. The most frequently repeated responses appeal to emotions such as sadness, anger, fear or impotence, confirming in this way the emotional impact that the viodeoclips stir up. At the same time the most repeated opinions help to provide a more in-depth sense of of the positive or negative impact each song may have. An example of that is that many respondents expressed their displeasure with the fact that a child witnesses scenes of domestic violence (*Y en tu ventana,* Andy y Lucas), showing in this way specific aspects that may cause reactions that ought to be taken into consideration in future studies. Gender violence cannot be seen as a single phenomenon to be solved because it encompasses a range of different aspects to be addressed. The aspects that stand out in this research were: the involvement of children, the fact that the abused woman reports the abuse, the fact that she faces the abuser, the fact that she died at the end of the video clip, and the fact that the abuser ended up in prison.

Finally, the opinions were favorable because most of them valued the video clip as good for the activity, very true to life, and capable of prompting real reflection. In this way, it was possible to corroborate the sense that the musical sample chosen was appropriate for the intervention.The selection phase was very important in this regard; in addition to the quantitive consideration of the video clips, the comments that the student-evaluators-students made in terms of value were also vital. An example of that was to dismiss the song of *Malo* by Bebe (2004), because even though its rating was high, the opinions expressed led to the decision not to include it in the final sample. The most notable of the arguments made include the fact that this song offered a negative and generalized image of men, and the images did not narrate anything (they simply showed the singer singing. So, despite the high score, it was discarded because of qualitative aspects relating to the opinions of an audience similar to the one that would be surveyed.It is likewise noteworthy that the comments in the selection phase and the debate after viewing of the video clips were guided by a professional psychologist with specialist knowledge in the subject. The application of songs as a strategy, in itself, is not very useful if they are not used as means of reflecting and testing one's ideas with others. In fact, if the debate phase was not conducted, the activity might be useless and lead to a reinforcement of the viewers' initial attitudes and beliefs. Because of that, it was important to organize a debate led by a professional with specialist knowledge in the subject, who knew how to leverage the activity.

In this case, after the viewing, the viewers were asked in a general way what they thought about it. In general, this question was enough to prompt a discussion of ideas. In any case, the debate and reflection were designed to center on two main topics: on one hand, gender violence (what are the characters like and how do they act?, why do these things happen?, how can they be solved?, what are the stereotypes of abuser and abused?, etc.); and, on the other hand, media literacy in analyzing the images, the music, the depiction of the characters, other musical genres with a biased vision of violence, the editing, the visual recreation of the story, the exhibition of violence in media, etc.

For his/her part, the moderator must encourage everyone to participate insofar as that is possible. Participation implies a cooperative attitude among the participants and dialogic learning dynamics that enable the processes involved to turn into the kind of collaboration that may ensure the achievement of final aims. Without such a cooperative attitude or dialogue understood in this sense, we could not talk about collaboration, or even about participation, but only talking for the sake of talking or a series of contrasts between individualized opinions (Barbas, 2012).

In communication and education for social change, a process of *collective transformation* is more important than the products as such (radio show, spot, video, campaign, etc.) (Barranquero, 2007). Because of that, it is necessary to keep investigating and applying this type of strategies based on the direct interaction of the product with the audience, defined in specific contexts. The importance of media literacy nowadays in formal and informal contexts is especially important in this regard (Rodríguez-López, 2015). The success of social change implies an understanding of media, not only as a means but as a direct strategy that leads to transformation through training, education and social values (Burgui & Erro, 2010).As the phases of the methodology show, it is also necessary to track the situation over time to disregard the possibility that the attitudinal changes found were ephemeral or momentary. Also, and given the seriousness of gender violence, it would be very useful to carry on doing activities in this sphere, being more and more specific all the time, and taking into account the mistaken beliefs of each individual and applying different strategies in order to intervene from multidisciplinary points of view, because after all, gender violence is an unresolved matter that every individual has to face over the rest of his/her life. Negative attitudes in this subject affect women as well as men. As the data show, 15% of the young women surveyed had sexist beliefs, which means an acceptance of the

heteropatriarchy, and an acceptance of blame and the justification of violence towards themselves. Because of that, any proposed intervention must also take into account this female segment, since although it accounts for a smaller proportion, they may also figure as possible future victims.To conclude, it should be stressed that using songs against gender violence might mean a minor contribution if it is compared with lyrics that historically have offered and keep providing a biased vision of gender roles. The conclusions of this research make clear the need to update the object of study by understanding music as the reflection of a society that is continuously changing. Therefore, it must be analysed over time, bearing in mind the cultural context in which music and lyrics are produced, including the emerging technological development that might influence the consumption habits in this area (Perona, Barbeito & Fajula, 2014).

As this research has shown, songs and their audiviosual formats can be an educational tool, but it is always important to keep in mind the other music that people may listen to directly and indirectly. So, besides emphasizing an education in tolerance through the diversity that health communication offers, future viewers and consumers ought to be trained in the field of *educommunication* (Aparici, 2011) to make them understand media, messages and their reception among different audiences. The challenge of the audiviosual society should be the integration of media in educational processes to reflect on them, their languages, their ways of talking about the world and their power as tools to replicate and build it (Aguaded, 2005).

In this way, the intervention with video clips should not only be focused on gender as such, but it must also be combined with media literacy, through which the participants learn the framework in which video clips are created. This allows them to understand and analyze in a critical way their images, lyrics, editing, narrative, characters, aesthetic, meanings, etc.An educommunicative instrumental approach that conceives educommunication based on informative-transmissive models that are mainly focused on instruction in running technology or media is to be avoided. It is usual to find these models in digital literacy programs for adults as well as in some school curricula that incorporate digital resources into the educational process, without considering a liberating, critical and dialogical approach to the use of media (Barbas, 2012).

If the audiovisual formats proved effective in this intervention, the possible negative influence of media products that people receive daily cannot be ignored. Therefore, it may be necessary to teach them to understand how they work and specifically train them as regards the vision that music like other media products (films, series, spots, etc.) present of gender roles, as well as the various kinds of discrimination and violence. Thus, it is not only pertinent to include media literacy but also facilitate it through comprehensive public policies.

In short, although the result of this research has been been favourable, it is not only advisable to keep using and analyzing this type of strategies but to reclaim the significance of all the other songs promoting a biased vision of human relationships that are usually listened to and enjoyed every day. "Constant studies are required in the interpretation of new forms of audiovisual representation and of the elements that compose the different representative articulations implicit in audiovisual contents in order to understand the various types of violence" (Ortega, Pereira & Igartua, 2016: 67).

Music is one of the ingredients in the contemporary media diet, so it is necessary to study it thoroughly and, if "junk food" is found, to know how to analyze it and to take the legislative and educational steps required to regulate and teach those harmful aspects in order to train educated audiences with their own criteria.

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