

## JFAC Ep 7\_Transcript Final

[00:00:00] **Fergus Turner:** Welcome to season 2 of the Just for a change podcast, powered by the Bertha Centre for Social Innovation and Entrepreneurship. We love hearing and sharing stories about social innovation happening both locally and outside our borders in the global south.

In season 2 we put the spotlight on the changemakers behind some incredibly innovative approaches and solutions who are creating systemic change. And - we're also curious to find out what keeps them going. Join us as we discover how these changemakers are changing the way we're changing the world.

[00:00:40] **Simmikiwe Xanga:** Happy New Year from all of us at the Bertha Centre and welcome back to season 2 of the Just for a change podcast. My name is Simmikiwe Xanga and today I'll be co-hosting the show with one of my colleagues, Fergus Turner, a senior advisor at the Bertha Centre.

[00:00:57] **Fergus Turner:** Simmikiwe, a happy new year, indeed and a brave one. So this year, I think all of us are looking forward to some kind of newness and, um, never before have I been so excited for a year with all the faith that we will be able to continue our work and continue to support the work of our partners and colleagues towards further innovations for a better world and greater African continent.

[00:01:36] **Simmikiwe Xanga :** Yes, exciting indeed Fergus. Um, and on that note, I just wanted to reflect on young people. We often say that the youth is the future, but what does that really mean? How do young people find their voice? And when they do speak, do we listen?

[00:01:56] **Fergus Turner :** The best I feel we can do is recognize what listening looks and feels like for young people in the present day and I think to answer these kinds of questions, we may actually want to pose to our guests later on in this episode and really discover what kind of platforms, what kind of opportunities and what kind of spaces encourage young people to think clearly, coherently and feel valued in their contribution towards solving some of the most difficult and intractable issues of our day.

[00:02:37] **Simmikiwe Xanga:** Yes Fergus, and with youth living in such complex times we have such good and challenging questions to think about, especially if we consider the fact that the world is made up of 1.8 billion young people all have lived experiences and faced various challenges.

[00:02:56] And not only that, but they are creative and have such [00:03:00] innovative ideas if given the chance to voice and develop them. I mean, they youth have so much ingenuity. Towards the end of 2021, the Bertha Centre in collaboration with Douglas Knowledge Partners ran an essay competition, inviting youth to write about innovative solutions, services, goods or other offerings globally to tackle social and economic challenges such as youth unemployment, gender-based violence, alcohol and substance dependency, gangsterism and income inequality – to name a few.

[00:03:38] **Fergus Turner:** This kind of competition represents the sort of opportunity platform and perhaps offer to young people to feel trusted in being valued for their ideas and the way they might be thinking through the kinds of issues that we work on, um, in institutions and organizations that perhaps don't have the same perspective as the young people who participated in this contest.

[00:04:08] **Simmikiwe Xanga:** Let's hear from Douglas Knowledge Partners on why they decided to create an opportunity for youth voices to be heard through an essay writing competition and how the collaboration with the Bertha Centre enhanced this youth innovation competition.

[00:04:23] **audio clip:** At Douglas Knowledge Partners, our mission is to connect the best writing and thinking talent from South Africa to knowledge organizations around the world, like the world bank and the UN and Harvard business review.

[00:04:38] And, um, we've found that, you know, young talent from South African universities has been incredible, you know, really well received by our global clients. And so we thought, well, let's take that idea and deepen it with the essay competition. Um, cast the net wide and see how people would respond, who would respond, what ideas they would come up with, uh, because really we believe that ideas matter, ideas change the world, um, and young people from Cape town actually, I think I've got an incredible diversity of thinking of experience, um, that generates creativity that contributes to creativity that matters. So that's what prompted us to create the essay competition. And we're very keen to make it more than just a competition where people would kind of put in their entries and hope for the best.

[00:05:39] Um, we are very interested in nurturing and developing and mentoring, uh, young talent. Um, and so we thought, you know, let's allow all the shortlist to people, an opportunity to. Um, receive mentorship from experienced writers and thinkers, um, which is exactly what the [00:06:00] competition ended up doing. And I think is what made it different and, uh, you know, created value for the participants, you know, and for those of us who, um, who backed, um, when the Bertha Centre came on board as a partner, we were absolutely thrilled because of course the Birth Centre is all about innovation.

[00:06:19] Um, and you know, whereas. Oh, focus at Douglas Knowledge Partners, our expertise is in shaping and honing and communicating ideas, the Bertha Centre's expertise is in generating ideas and helping make sure those ideas get implemented, um, through mobilizing stakeholders of all kinds. So, you know, we thought it was the perfect part of the perfect match and indeed that's how it turned out.

[00:06:48] Um, fantastic collaboration. And, you know, a number of the participants you already spoke to the value they had got from the interaction and engagement with Bertha, [00:07:00]

[00:07:01] **Simnikiwe Xanga:** What a great initiative. It has actually more than just a competition. It was a development opportunity, the most promising entrance in the Cape Town youth innovation essay, competition received coaching and mentorship from writing and social innovation experts.

[00:07:17] These coaches work with the leading organizations in Africa and across the world to shape and communicate ideas on the issues that matter most for humanity. So a great opportunity for young people to engage with leaders in this space. And in addition, cash prizes were awarded to the top four winners for their exceptional essays and ideas.

[00:07:40] **Fergus Turner :** Today we will be talking to two of the competition winners, Kayla Beare and Tumelo Mafoso.

Kayla's chosen issue was gender-based violence. The solution she proposed that could make a positive systemic change was consent education. Kayla came up with a four-step intervention consisting of curriculum development, initial training, integration into the national curriculum, and global scaling. In her essay, she noted that in 2018, the City of Nairobi reported a 51% decrease in incidences of sexual violence for school children. This was largely due to the implementation of consent education programmes for children in the highest risk areas of Nairobi. That was simply one positive change in the system. Other things included a 74% increase in young boys intervening when they saw gender-based violence happening, as well as a 46% decrease in teen pregnancy related school dropouts.

[00:08:41] **Simnikiwe Xanga:** Tumelo, on the other hand, focussed on youth unemployment. The ripple effects of this issue is that more and more youngsters are susceptible to crime, gangsterism and drug addiction.

He proposed using the provocative elements of precisely these problems that plague our communities and turning it into a force for good, positive change. He specifically focussed on using music such as rap and hip hop to influence this positive change through his talent hub solution.

Welcome to the show Kayla and Tumelo. Can you tell us a little bit about yourselves and what you presented in your essays?

[00:09:23] **Kayla Beare:** Hi, I'm Kayla and I'm from Cape town. My key area of focus was gender-based violence and the high rates that we have here in South Africa. And what I put forward as an intervention was a consent and respect to education curriculum that runs from primary school aged kids through to the end of high school.

[00:09:43] **Tumelo Mafoso:** Hi, I'm Tumelo from Lesotho and my solution was, uh, the Cape Town talent Hub. How the youth can innovate using mediums, such as music, fashion to spread a positive message.

[00:10:02] **Fergus Turner:** So Tumelo, where did you hear about this competition and what was your, 'why'? What, uh, what, what compelled you to put forward your voice in this platform?

[00:10:11] **Tumelo Mafoso:** Um, I saw the competition on my Instagram feed actually. So the reason I decided to enter was that I thought it would be a good opportunity for me to showcase my essay skills, especially as like a mathematician in the making. So it had been a while since I'd written essays. So I wanted to see how well I could mesh ideas together.

[00:10:40] **Fergus Turner:** Kayla, tell us a bit more about your chosen topic and how you came about this particular innovative solution.

[00:10:48] **Kayla Beare:** Sure. Um, so it's a topic that I've been interested in since probably undergrad honors. Um, it's something that kind of has increasingly become a part of the conversation. The, #MeToo movement in 2016 was really kind of a

culmination of, you know, decades of, of feelings of discomfort and kind of, not quite being able to put words to what it was that people were feeling when it came to kind of sexual encounters that were not wholeheartedly consensual, um, and kind of positive in hindsight. And when I was in, I think it was either second or third year, I read an article, some like click baity article on my Facebook feed that talked about it was a study that was done in America.

[00:11:37] Um, about how the differences between women and, and men students act on some American, um, campus where they were asked to define, what does it mean to have, um, like what would you define as a successful sexual encounter? And for men, a successful sexual encounter was that they'd had an orgasm and for women, it was that they didn't experience excruciating pain and that was kind of enough for me to be like, okay, well, it's killing more to talk about here than we currently have the vocab to do. Um, which kind of sparked my interest in, in the topic more generally. And I've started to realize kind of, as I get more and more into the complexities of consent, how we communicate it, how we construct it, um, that the issue is actually way further back than we think it is.

[00:12:27] So we're talking kind of five, six years old. You're being told to hug and kiss aunts and uncles that you don't feel comfortable with and you're playing games where it's fun to chase goals who are pretending they don't like to be chased or actually don't want to be chased and this all kind of dominoes.

[00:12:42] Um, so if you start having a conversation at 18, you've got over a decades worth of, of uncomfortable and unhelpful assumptions that have been made. And that's where I came up with the topic of, okay, we need to be having consistent consent education from a young age unpacking these, these ideas early on so that we're not kind of chipping away at the top of the iceberg.

[00:13:06] Um, by the time we're talking kind of university level. Yeah.

[00:13:10] **Simnikiwe Xanga:** So following on what you've just touched on Kayla, could you unpack for us a bit more on what the various steps in the solution of consent education?

[00:13:20] **Kayla Beare:** Okay. Um, I mean, from my, I can only speak to my own intervention. Um, different people will have different takes on this, but my idea is, is to do kind of like a three-step process across different ages, um, across the, the sort of junior school to high school, um, time period.

[00:13:39] So starting kind of grade one grade two, talking to little kids about, you know, this is your body, you get to decide when and who you engagement, engage

with and how, um, so again, that, back to that idea of like, if you've got some creepy old guy who wants a kiss on the cheek or wants to give you a hug or whatever, and you don't feel comfortable doing that, communicate that to your parents and they should support your ability to kind of act autonomously around your own body.

[00:14:09] Um, as kind of a core idea to teach at that age, and then moving on to sort of grade sixth grade seven, 13, 14 years old. You're starting to develop through puberty. You know, you're starting to, to change into kind of your sexually maturing essentially. Um, and there's a whole lot of, of bullying and sort of nastiness and consent violations that take place at that age, you know, like rating people on a scale of one to 10 and groping people and making horrible sexual jokes that either you don't understand or you don't feel comfortable with. Um, so having those kinds of conversations about like, okay, you learned when you were small, this is your body.

[00:14:49] And you get to decide who and when and how you engage with other people. And you need to then extend that, that autonomy, that idea to people around you. So you shouldn't be engaging with other people's bodies in ways that you don't want people engaging with your body kind of thing. And then you eventually get to the third stage of, of the education system, kind of talking grade 10 grade, 11 grade 12, um, as people start to become sexually active, realistically.

[00:15:17] Um, to actually talk about what does consent mean within a sexual encounter, because it's actually just too late to, if the only time you're ever dealing with the concept of consent is when you're 17 years old, particularly in like a taboo, incredibly private space, like a sexual encounter, where there's not much encouragement to talk about it with your friends or talking about it about it with people who kind of, that you feel safe and respected by.

[00:15:42] So that's kind of the gradual education system that I put forward.

[00:15:47] **Fergus Turner:** Well, you've been thinking about this for awhile and I wonder it almost feels surprising that this kind of, um, this kind of intervention, this kind of education has not already been advocated for at the various levels you've described.

[00:16:08] Um, Has it not? And if it hasn't, um, in our context here in South Africa, um, what are the key barriers for this kind of work at schools? Um, but primary and all the way up to high school and perhaps even into higher education institutes.

[00:16:25] **Kayla Beare:** Yeah. Uh, I think there are a couple of things to, to kind of unpack in that the first is that it's still a relatively new conversation.

[00:16:33] Um, and it doesn't feel that way because on an individual level it's always been around people. I've always had to deal with consent and negotiation and consent violations. Um, but actually the, the broader cultural conversation around it, particularly around kind of like gender and power and consent violations is, you know, not even a decade old.

[00:16:55] When the #MeToo stuff broke, it was really like cutting edge. This was not conversations. This, this [00:17:00] was not a conversation that people were having. Um, and it took this like huge global movement in order to actually break that glass ceiling and, and have that conversation. Um, so I think that that's one element of it that kind of explains why it is that we're not as far ahead as maybe it feels like we should be. And then I think the other thing is it's just, you know, it's, it's not a priority because it's, it's a real life problem as opposed to an educational issue. So it's, you know, it's not like you don't get graded on it.

[00:17:31] It's, it's not something teachers kind of have to, they have to do and the teachers have like this unbelievable burden of work to do and, uh, overworked kind of within South Africa and the world more generally. And so you may have one or two teachers who, you know, work at private schools and get paid really well and have a lot of assistants who can take the time to work this into the curriculum of their own accord.

[00:17:55] But when you have so many students and you have to do X, Y, and Z in [00:18:00] order to get them over to the next grade, it's actually just not built into the current education system. The way it stands in part, because of the newness of the conversation.

[00:18:10] **Simmikiwe Xanga:** Great insights, Kayla and I resonate with what you're saying about the newness of this conversation. Tumelo, I'd like to bring you in as a young person. I am part of the youth innovation team at the Bertha Centre for social innovation and entrepreneurship. So I'm just curious to hear your views. Why do you think youth led innovation is important?

[00:18:34] **Tumelo Mafoso:** Youth led innovation is important because we have to, or the people who are responsible for their own futures should decide.

[00:18:46] Uh, make their own choices as to what they want to do. And, uh, I, I brought it to politics to say that we see, especially in African countries, no less old [00:19:00] people who are out of touch and they really don't resonate with the youth's message. And we can even bring it further to education because it's really hard for.



[00:19:15] Young people to like get forward, especially if you're born in, you know, rural areas because, uh, in the African context, especially, I'd say it's very beautiful when you see someone from a rural area that you've never heard of come to university. And I'd say, uh, it's very humbling for me when there's just someone like out of nowhere that you never thought would understand, you know, some things actually even be better than you.

[00:19:50] So circling it back to youth led innovation, I'd say that we really need to give youth the power and the funding, especially to actually carry on and show us their vision.

[00:20:08] **Fergus Turner:** And, um, if you could share a little bit more precisely what the solution that you presented in your essay is and how it affects, um, the kinds of issues that you would like to be tackling. Whether it's, um, the, uh, sort of rise in, um, young people being susceptible to gangsterism and all drugs and substance addiction.

[00:20:33] **Tumelo Mafoso:** My solution was geared toward music because it's off, it's often the most direct medium in reaching the youth because everyone listens to music, especially when they're studying whatever they're doing.

[00:20:47] You can't escape music. So specifically to the youth, they're the most in touch with the newest trends. So it made sense to actually try and package that and say, okay, Let's get some people, you know, who are actually interested in this sort of music, hip hop, amapiano. Let's get them together from, you know, the areas that, uh, they live, you know, the townships. Yeah. So let's get these people together to try craft something. I mean, if you look at the history of hip hop, especially. Hip hop didn't originate from some tall skyscraper. You know, there was Kumo D in his house in 1973, who started talking over a beat. It was no one had ever thought of anything like that.

[00:21:44] And when you look at it, uh, yeah, the, the most direct medium is, is usually the best route to take.

[00:21:56] **Simnikiwe Xanga:** And on that note, Tumelo, I picked up that you mentioned trends as well as, um, how the medium is used, uh, for sending this message. And if we're looking at social innovation, can you expand more on how you think music can be used, uh, in that way, in that social space to shift mindsets or to create new narratives? And you also mentioned amapiano and the hip hop trend. What makes this music popular? How do you think, is it perceived by the people in those contexts? What carries it for it to be popular and create that social innovation?



[00:22:45] **Tumelo Mafoso:** Um, as Africans, we, we liked dancing where we're dancing kind of people. So amapiano, no less. I mean, if you look at it, it has Kaaaito roots, you know. I'm not sure what the Afrikaans word for that means, but is it not to scream to know, to shout out, to let out all like your feelings basically, and in terms of the messaging, the music videos are really popular so it makes sense, you know, to dramatize the kind of messaging we want to transmit, which is, uh, positivity. Uh, you can find that a way out of your current situation, especially for those who are struggling right now in the townships.

[00:23:41] **Fergus Turner :** Just, uh, just to follow up on that Tumelo. So yes, indeed. Um, I believe quite too, um, although originating in Soweto borrowed that I think the word in Afrikaans Kwaai is angry. So I'm sort of establishing that emotive reality that needed that, that was being, uh, communicated, uh, creatively and effectively, um, through the music. Um, so indeed, um, the intersection between politics and social movements and music is, is clearly deeply part of our own roots, um, and can be seen around the world.

[00:24:28] I just wonder if you could share a little bit more about what that would look like earlier on when you were, sharing that, um, um, bringing people together, um, in various townships. I take it to me in, in Cape town, um, to, um, the way I hear you say it is to develop new story or new narrative, um, through music together, across different neighborhoods or community lines.

[00:24:57] If you could just share a little bit more about what that would look like, what, what would be happening, what would you need, um, to help advocate for that happening?

[00:25:08] **Tumelo Mafoso:** Um, with, with regards to that, I I'd say, uh, specifically to my essay as well. Uh, I wanted to get something more practical now, because if you, if you're just talking about a message, yeah, anyone can spread a message, but if you give people the tools to actually create what they'd like to see. Then, you know, it would be putting, you know, power back in their hands to saying, yeah, we're doing this and this is what we want to tell people. This is the kind of message we want to spread.

[00:25:44] **Fergus Turner:** So Tumelo, if you could share with us an example of a song or a particular set of lyrics, um, that you feel personally helps to connect young people with social justice issues and I guess in an ideal world that example not only helps them [00:26:00] to connect, but helps them to find their own agency and their own power in confronting and dealing with the types of social justice issues that hip hop definitely connects with.

[00:26:12] **Tumelo Mafoso:** Uh, a great song would be by Kendrick Lamar, “Sing about me, I'm dying of thirst” because it's really personal.

[00:26:20] He talks about his brother, you know, or like the life they lived, uh, his brother coming out of jail and actually trying to get out of a situation and being cut short, like his brother dies a tragic death. So I'd say even though the message of the song itself is tragic, it resonated with me because, you know, It's just the quintessential hip hop story.

[00:26:55] I'm in a bad situation. I'm trying to get out of it. Uh, [00:27:00] this is what's around me. I'm painting a picture of what I see. So yeah, that's, that's the kind of song like that really, you know, pushes me.

[00:27:13] **Fergus Turner:** So Tumelo what I hear you saying is that when hip hop can be used as a platform to express and share real stories from the first person, it can help to bring more solidarity and perhaps even empower people to look at those situations with new eyes and find new resources to confront social justice issues that continue to be spoken about often, not from the perspective of those who are directly engaging in those environment?

[00:27:43] **Tumelo Mafoso:** Uh, yes. I'd say the, the whole culture of hip-hop even expressed by, you know, rapper KRS1 is to build solidarity, you know, with people, anyone can be touched by hip hop. Especially in, you know, bad situations. That's when you need the strongest bonds the most. So hip hop really is about bringing together communities in one culture, and there are many facets to the culture. You know, you have party music, so you're together, you know, with a group of friends or people you don't even know building a bond, building solidarity.

[00:28:30] Even in tragic music where people talk about their life experiences, you could even think of a song by Tupac where he's talking about, uh, a girl with a teenage pregnancy. He says, I didn't know whether, like she didn't know whether to put it down or what to let go as signifying, like, uh, she didn't know what to do cause she had to give birth on the street.

[00:28:55] So it's, it's that kind of thing where. Hip hop [00:29:00] brings awareness. And from that awareness, you build solidarity.

[00:29:06] **Fergus Turner:** Thank you for that and, um, Kayla sort of reflecting on Tumelo describing that building of awareness of solidarity. We know of course that sometimes music, especially in a world where the kind of music that gets played on the radio or gets the, um, money backing, um, can sometimes also contain lyrics and

messages that are contrary to what you've discussed in terms of the issue of gender-based violence and consent.

[00:29:40] Um, and I wonder if, if, if you could just comment on, I guess, the tension, um, and. Perhaps any clues as to how we can think about it, reinforcing or re-emboldening that positive awareness oriented work that Tumelo is referencing [00:30:00] rather than, uh, continuing, perhaps to, um, even if it's semi consciously encouraging behavior that contributes towards the plague of gender-based violence.

[00:30:12] **Kayla Beare:** Yeah. I think that when it comes down to it, popular culture is one of the most powerful weapons that we have in our arsenal in terms of combating gender-based violence. Um, and unfortunately, like you're alluding to very often, that's a tool that is actually being used on the other side. Um, so if you think about the kind of classic example being blurred lines by Robin Thicke, just kind of epitomizes, um, catchy, fun to listen to song that's basically just normalizing sexual violence the whole time. Um, and like Tumelo is saying like this kind of stuff. It, even if you don't think about it consciously. You too, you take it in, you know, and it can have this, this major impact on how you understand things and how you kind of construct them in your own lived experiences.

[00:31:03] So if we look at music that kind of does the reverse of that. So, Janelle Monae - Famous American artist. Um, a lot of her stuff is, is rap and she raps about what it's like to be a queer black woman in America. And she has these fantastic pieces where she basically just speaks at length about, you know, what it means to be empowered and, and kind of talks about these things in a very critical way, alongside a really good beat with good backings and stuff like that.

[00:31:31] So, She's able to kind of use this tool as a constructive way to unpack these ideas. And she's got this great lyric where she goes, everything is sex except sex, which is power. And that really just sums up the whole conversation, um, in this, in this kind of like pain and concise way. Um, so I think that's something like widely distributed music particularly rap, which are becoming increasingly popular with people our age and younger.

[00:31:58] There's a lot of space to make [00:32:00] really incredible, powerful, positive change, as long as we're conscious of the fact that it also means that it can be used as a tool to make really powerful negative change or kind of reinforce existing negative, um, kind of gender based violence issues.

[00:32:16] **Simnikiwe Xanga:** Thanks for that Kayla. Um Tumela and Kayla you've both touched on important, um, areas when it comes to using music as a tool and addressing gender based violence. I'd like to ask both of you, if we can talk about, um,

how you think about the two worlds that you have spoken about in your essays, um, which could be considered polar opposites by some. How they meet a bit more and let's start with you, Kayla.

[00:32:46] **Kayla Beare:** I think that it's dangerous to assume that any kind of conversation around consent exists separate from anything else. Uh, I think consent is present in our every day conversation on every day into actions [00:33:00] and people who are listening to rap. People are listening to music. Generally. It's not like they're not having sex.

[00:33:04] It's not like they're not engaging with other people. Um, so when you talk about consent, it's everything. Um, so the way that you engage with people, the way that you engage with the content that you're engaging with, it's about people who are creating that content, people who are listening to that content.

[00:33:19] And so I think when it comes down to it. Popular culture like music is one of the most effective ways to talk to the youth, which leads back to what Tumelo was saying. Kind of at the very beginning of this conversation. You can't have these conversations in ivory castles, sitting in armchairs and philosophising about how we're going to fix these issues.

[00:33:41] You need to be talking to young people directly. They are the ones making the decisions. They're the ones living these experiences. So making use of TV shows. Making use of music, making use of social media to have these conversations, to unpack these ideas. It's really the only way that we're going to be making any kind of long lasting [00:34:00] change.

[00:34:00] **Simnikiwe Xanga:** I love how you've you summed it up Kayla. Now to you Tumelo.

[00:34:05] **Tumelo Mafoso:** um, I'd say, uh, touching as Kayla touched on the issue of consent, the hip-hop culture has a responsibility to spread this message. Uh, I could make a really weird example with, you know, the B word or the N word. Remember, these were words that were used against, uh, women and black people respectively.

[00:34:31] So they were ameliorated, you know, they were used in a positive context to actually even change their meaning. So the hip hop culture has a responsibility to spread messages and, you know, actually dramatize these in things such as music videos to show that, okay, uh, this [00:35:00] is like, these are the dynamics that are involved in consent, and this is what healthy consent may look

[00:35:07] **Simnikiwe Xanga** : It's great that you've touched on the dynamics Tumelo and healthy consent. Um, because as Kayla had mentioned as well, it's important to start these communications, um, as early as possible and to reimagine how, um, conversations around these topics can take place in a more healthier way. Um, so on that note, thank you both for sharing those points.

[00:35:39] **Fergus Turner** : So Tumelo, um, just as, as, um, as far as the advocacy of your innovation, um, that you'd written about in the essay contest, um, are there any next steps, um, next moves, um, that you'd like to share with the listeners? Um, just so that we can get a sense of where to next for your particular innovation and the thinking around tackling these issues.

[00:36:06] **Tumelo Mafoso**: I'd say specifically for me, I'm likely to, you know, dabble in the music space just a bit, uh, and having taken what I've taken from everyone in this podcast, especially with social issues, such as consent, uh, and safe relationships. I'd say it's likely a topic I'm going to be touching on.

[00:36:32] **Fergus Turner**: I'm really glad to hear that. With that in mind, um, over to you, Kayla, um, the very ambitious institutional intervention that you've described in your, um, response to the contest, but also in this conversation, uh, what are your next steps and are there any, um, takeaways or maybe even call to actions, um, that you might like to share with the community of people interested in innovation and changemakers on this podcast?

[00:37:02] **Kayla Beare**: So a couple of things there, the first is next steps for me, I'm in the process of creating the content and distributing it, um, to junior schools and high schools. So I'm beginning that phase myself. Unfortunately it does not currently exist. So I can't tag along. We've had to kind of bundu to bash my way through that myself.

[00:37:22] Um, so yeah, you can watch the space. Hearing the consent conversation a lot more as the years go by, uh, secondary to all the people listening and to the people that they then go on to chat to about what they've heard in this podcast today, um, is just a think critically when you consume popular culture, particularly when it comes to constructions of how we think about consent.

[00:37:49] How we engage within the gendered sphere as a man. How do you engage with a woman around you? Um, particularly, I mean, to those of you who are listening, who are men and as a [00:38:00] woman or as a nonbinary person, just remember your consent is yours to decide. And if you need to be loud about it, then be loud about it.

[00:38:10] **Fergus Turner:** Thank you for that reminder. That came across loud and clear and I'm sure we will be following both of your journey's and next steps and look forward to finding ways of, um, sharing, uh, your movements and change-making with our broader Bertha Centre community and partners. Thank you so much.

[00:38:32] **Kayla Beare:** Great. Thank you very much for having us.

[00:38:34] **Tumelo Mafoso:** Yeah. Thank you.

[00:38:39] **Fergus Turner:** How inspiring to hear from these young people and their innovative ideas to tackle such problematic societal issues. The best part is that it is potentially viable - this could work.

[00:38:51] **Simmikiwe Xanga:** As a society, we *have* to listen to the voices of our youth and we certainly need to prioritise youth-led innovation by continuing to create spaces and platforms such as this essay competition for them to share their ideas. Who knows what innovations the rest of the millions of youth are walking around with in their minds? Imagine what could be possible...

[00:39:12] **Fergus Turner:** Thank you for tuning in to season 2 of the **Just for a change** podcast, powered by the Bertha Centre for Social Innovation and Entrepreneurship. If you're curious about what innovations are happening on the African continent, and across the global South, as well as who the movers and shakers behind these initiatives are, then make sure you subscribe so that you don't miss any of our upcoming episodes!