

The Role of Community Radio in contributing to the entrepreneurial education of an Eastern
Cape Youth Audience: A case study of *The BizTalk Show* on Rhodes Music Radio

A thesis submitted in partial fulfilment of the degree of
Master of Arts in Journalism and Media Studies

By

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DECLARATION

I hereby declare that this dissertation represents my own, original work and that throughout this work I endeavoured to acknowledge sources of information where necessary. I also affirm that I have not previously submitted the whole or part of the dissertation for publication elsewhere. I acknowledge my transfer of authority to Rhodes University to reproduce and publish the content therein to the public for academic purposes.

ABSTRACT

This study explores how community radio can be utilised to deliver entrepreneurial education to a South African youth audience. It focuses on Rhodes Music Radio (RMR) as a case study. RMR is a campus-based community radio station located on the Rhodes University campus in Makhanda. The study responds to South Africa's ongoing youth unemployment crisis by investigating whether radio and community radio, in particular, can be leveraged to deliver knowledge and practical understanding about entrepreneurship. This is to empower young people, particularly those from marginalised and underprivileged backgrounds, to start and successfully run their own businesses.

The study is practice-based and comprises a written thesis and a media production project in the form of a radio show, titled *The BizTalk Show*, broadcast on RMR. The show was first conceptualised and piloted, guided by insights drawn from literature about entrepreneurial education and community radio. Qualitative methods were then employed to assess the role that the show is able to play in contributing to entrepreneurial education. The focus is on the value of its location within a participatory mode of production. The assessment of the show draws on interviews with key stakeholder groups, which include the station management at RMR; the young people who volunteered to be part of the production team; the studio guests; and the youth who make up the audience of the show. The interviews were analysed, guided by insights drawn from the literature on entrepreneurial education and community radio.

Findings suggest that youth-based community radio holds significant potential as a vehicle for entrepreneurial education because it prioritises participatory production practices that include the contributions of its audience. Such radio allows for the co-production of knowledge amongst all stakeholders, thus acknowledging the lived realities of youth as well as insights drawn from expert spheres of knowledge. However, the study also identifies challenges and limitations in the operation of *The Biztalk Show*, particularly with regard to the degree to which young people from outside the campus had been included in participation in the show. It is argued that this limitation must be addressed not only in the context of the show but more broadly within RMR. It is also noted, however, that young people on campus are legitimate beneficiaries of the show, given that they come from marginalised backgrounds and continue to face challenges with regard to future employment. The research contributes to broader discussions on media for development, education outside formal institutions, and the urgent need to address youth unemployment in South Africa.

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INTRODUCTION

As a young person in South Africa, I have had my fair share of experience with unemployment and struggling to secure a job. I graduated from the School of Journalism and Media Studies (JMS) at Rhodes University right amid the COVID-19 pandemic in 2020, which made navigating the job market complicated and challenging. Many people were losing their jobs, companies were downsizing, and even those who still benefited from secure employment were required to adapt to new working methods. With everyone working from home, many companies were not recruiting for new staff. This was particularly true for the newsrooms and media organisations, representing the work environments where I sought employment. Indeed, many media houses in South Africa did not survive the financial effects of COVID-19. Even after the pandemic, the future looked uncertain for me and many others in my field.

For these reasons, I returned to Rhodes University in 2023 to pursue a Master's degree. I resolved to use such a study to reflect on my future work options and develop the necessary knowledge and skills to empower me to find access to such work. Based on my experience, I understood that I was unlikely to succeed in seeking employment in media houses. My instinct was that I should, instead, prepare myself for self-employment. With this realisation in mind, I decided to dedicate my Master's studies to an exploration of the requirements that young South Africans must meet if they are to start their own companies and succeed as entrepreneurs.

In my undergraduate studies at the School of JMS, I specialised in audio production. Also, I worked as a volunteer at Rhodes Music Radio (RMR), a campus-based community radio station. I understood that it would be strategic to build on the foundation of knowledge and skills that I had acquired in these contexts. I therefore decided to design my Master's research around an investigation of the role that community radio can play in empowering South African youth to establish themselves as entrepreneurs successfully.

I enrolled for the practice-based Master's degree offered by the School of JMS, in which students are required to produce a media project as well as a dissertation. In my case, the media project took the form of a radio show broadcast on RMR. I have put together a website showcasing the outputs of this show, which can be found at this [link](#). The dissertation became a space to review knowledge resources which could assist me in conceptualising and piloting this show, as well as a space to reflect on its success.

The first two chapters of the dissertation serve as a review of relevant literature. In Chapter One, I focus on scholarship that is relevant to entrepreneurship. I point out, in this chapter, that such scholarship argues that entrepreneurship represents an important pathway to self-empowerment and economic security for young people in South Africa. However, statistics indicate unsatisfactory outcomes regarding young people's participation in entrepreneurship, and those who do start their businesses often need help to succeed. Commentators attribute this trend to young entrepreneurs needing more skills, knowledge, and technical expertise. It is further proposed that education in entrepreneurship can only succeed if it is participatory in nature, so that young people can contribute to the co-creation of knowledge about successful entrepreneurship. This is to ensure that such education not only draws expert knowledge about business but also engages with the lived realities of South African youth.

In Chapter Two, I deal with scholarship about community radio, focusing in particular on its potential for a participatory involvement with its audiences. The chapter sets out to make sense of the social purpose of community radio and identifies key guidelines within the available literature about guidelines for the achievement of this purpose. I conclude, from my review of the available literature, that community radio stations exist to empower and develop social groups who have been historically marginalised. It serves this purpose by involving such groups in the participatory production of programming, so that they can take ownership of content generation. As such, community radio is particularly well placed to provide a space in which to pursue the kind of entrepreneurial education described in Chapter One.

Chapter Three describes the plan for the empirical component of my research process. In this chapter, I explain that I decided to explore the role that a community radio-based show could play as a vehicle for educating young people about entrepreneurship. I would do so by producing a show about entrepreneurship on RMR and then assessing its achievements. The chapter describes the process that I followed in planning and piloting this show, and the approach that I followed in order to assess it. I explain that the assessment of the show was based on interviews with members of all the stakeholder groups that had been involved in its production – that is, RMR's station management; members of the show team; some of the studio guests; and some audience members who had actively contributed content for the show.

The dissertation's final chapter serves as an analysis of this interview material. It is argued in this chapter that the research participants' comments, in the context of these interviews, suggest that youth-based community radio does indeed hold significant potential as a vehicle for entrepreneurial education because it prioritises participatory production practices

that include the contributions of its audience. However, their comments also point to limitations in the extent to which I had realised this potential in the context of *The Biztalk Show*. In particular, more needs to be achieved with regard to the involvement of young people from the broader community, who are not based as students at university.

As noted above, I set out on this research journey because I understood that I needed to use my time as a postgraduate student as an opportunity to prepare myself better for the world of work. My engagement with the requirements of entrepreneurship, as described in this study, has helped me understand the intricacies of entrepreneurship. In that respect, I firmly believe there is a need for such education dedicated to capacitating the youth around entrepreneurial work; in this way, they are set up to succeed. This realisation validated my commitment to the question posed by this study.

CHAPTER ONE: ENTREPRENEURIAL EDUCATION IN SOUTH AFRICA

A REVIEW OF THE DEBATES

Introduction

As noted in the introduction to this thesis, experts have long argued that one way in which the high unemployment rate in South Africa can be addressed is by involving young people in entrepreneurial work. However, commentators suggest that one of the most significant reasons is that young people generally do not possess the necessary knowledge and skills to succeed in entrepreneurial work. For this reason, it is argued that entrepreneurial education can contribute to the successful establishment of a generation of successful entrepreneurs in this country.

This chapter presents a review of literature that engages with these debates. Section One examines discussions dealing with the state of entrepreneurship as an economic activity in South Africa. It focuses on the discussion of the involvement of young people in such work. Section Two deals with commentary on the role that education can play in enabling the South African youth to become successful entrepreneurs.

1.1 Involving South African youth in entrepreneurial work: the debates

The issue of youth unemployment in South Africa continues to draw concern from commentators. According to statistics available at the time of completing this thesis, the overall unemployment rate in this country had increased by 1 percentage point in a matter of months. In the first quarter of 2025, the overall unemployment rate stood at 32,9% compared with the fourth quarter of 2024, which was calculated at 31,9%. The youth unemployment rate increased from 44,6% in the fourth quarter of 2024 to 46,1% in the first quarter of 2025. (Stats SA, 2025). This suggests a continuing decline in the involvement of young people in economic activity. Available literature suggests that such a decline has been in process in South Africa at least over the last decade (Steenekamp et al., 2011); (Gwija et al., 2014) & (Tshobeka, 2017).

For some time, commentators have proposed that entrepreneurship could be pivotal in addressing this problem. Experts routinely point out that small to medium enterprises (SMEs) constitute the majority of economic activity in this country. Ten years ago, it represented around 90% of formal business activities and offered employment to over 50% of the country's labour force (Mbuya et al., 2016). As such, it is well established that entrepreneurial work offers an important opportunity for the economic empowerment of the South African youth.

For this reason, there is consensus that the involvement of young people in entrepreneurial ventures is crucial to creating employment opportunities in South Africa (Mbuya et al., 2016; Chiloane-Tsoka & Mmako, 2014).

The state has responded to this opportunity in recent years by devising strategies to create an environment enabling youth to participate in entrepreneurial activities. One example of such a project is the Social Employment Fund, which aims to generate job opportunities and create pathways to self-employment or entrepreneurial activities for the youth (SA Gov, 2020). The Department of Small Business Development (DSBD) has also invested in initiatives such as the Youth Entrepreneurship Programme (YEP). Such projects now play a significant role in fostering a culture of entrepreneurship amongst young people in this country by providing mentorship, funding, and resources (Steenkamp, 2009).

Possibly as a result of these ventures, entrepreneurship has become well established amongst young people as an option to consider for a viable career path and an avenue for economic empowerment and job creation. Young people understand that this option is particularly important in South Africa because this is a country grappling with high unemployment rates and financial challenges within the formal employment sector (Beeka & Rimmington, 2011). Indeed, the rise of successful local entrepreneurs and the visibility of entrepreneurial success stories in the media have inspired many young South Africans to consider starting their own businesses (Ward & Adendorff, 2020).

However, despite these positive signals, the general trend in South Africa has not been positive with regard to the involvement of young people in entrepreneurial work. Research conducted ten years ago indicated that a mere 6.8% of individuals aged 18-24 were self-employed at that time, a figure slightly higher at 10.2% for the 25-34 age group (Sambo, 2015). A more recent study suggests that, since that time, there has been a decline in the participation of young people in self-employment. In recent years, only 9.2% of individuals aged 25-34 have been engaging in such endeavours (The Department of Social Development, 2021). Furthermore, ventures initiated by young people that become established often do not last long. It has been observed that young entrepreneurs often need external assistance to sustain their businesses beyond two years (Wise Sambo, 2015; Mbuya et al., 2016). In that respect, it becomes clear that the South African youth face significant challenges in making entrepreneurial ventures successful.

In making sense of these patterns, critics argue that key barriers include a lack of education, insufficient access to finance, limited access to support networks, registration costs and societal attitudes that discourage entrepreneurial initiatives (Radebe, 2019; Fatoki &

Chindoga, 2011). Furthermore, commentators point out that establishing entrepreneurial ventures takes time before sufficient returns for self-sustenance can be observed. In this context, young people in South Africa often have to take financial responsibility for their extended families, which sets the bar for sustainability even higher. Given this pressure to support their families, young people in underprivileged communities do not have the luxury of time to build and scale their businesses (Yadav et al., 2024).

It is further pointed out that the impact of these barriers must be understood in the context of the extreme social inequality that shapes the lives of young South Africans. Those young people from historically disadvantaged backgrounds experience deep disparities regarding their access to quality education and financial resources, which inevitably impacts their ability to start and sustain their businesses (Tariq et al., 2015). In South Africa, young people who fall into this disadvantaged category represent most of the population (Khadiagala et al., 2018).

The digital divide presents another hurdle that many young people in this country face in their journey to successful involvement in entrepreneurship. It intensifies the disparity in young people's access to technology and information resources, thus limiting their ability to innovate, network, and compete in the business landscape. These challenges are further exacerbated by a lack of digital literacy and the high costs associated with technology. In this way, the digital divide deters youth from pursuing entrepreneurial ventures that could contribute to economic growth and job creation. (Blignaut, 2009).

In addition, commentators point to societal expectations associated with the kinds of work that young people should aspire to. Families exert considerable pressure on the youth to conform to traditional career paths, and such pressure remains profoundly influential in shaping their choices (Martz et al., 2007). In many communities, there is still a strong emphasis on conventional career paths such as those associated with medicine, law, and engineering, often viewed as more stable and prestigious. It would seem, then, that traditional societal expectations continue to exert considerable pressure on the choices of young individuals, discouraging them from following entrepreneurial pathways. Cultural perceptions regarding risk and failure can also shape young people's choices. In many South African communities, failure is frequently stigmatised, which can deter young people from taking the necessary risks associated with starting a business. This mindset can lead to hesitance in pursuing entrepreneurial ventures despite the potential rewards (Fatoki & Chindoga, 2011). It is a pressure that can create conflict for young people who aspire to be entrepreneurs but feel compelled to conform to the expectations of their families and communities.

In discussing strategies that can be adopted to address these challenges, commentators pay particular attention to the value of education. They recommend providing better access to funding for such education and fostering a supportive environment through mentorship and networking opportunities (Gangiah, n.d.). Such commentators argue that, despite the challenges, the potential for youth entrepreneurship remains high in South Africa. They claim that young people have all the necessary drive and talent to make the most of such economic opportunities. They point to a “latent entrepreneurial spirit that, if nurtured, could lead to significant economic contributions and job creation in South Africa” (Mahamotse & Msimango-Galawe, 2024).

Debates about entrepreneurship in South Africa, as summarised in this discussion, suggest that education has a key role in preparing the youth of South Africa for successful involvement in entrepreneurial work. With this proposal in mind, the following section presents a review of education's role in achieving this purpose.

1.2 How can entrepreneurial education make a difference?

In this study, it is proposed that to make sense of the role that entrepreneurial education can play in the empowerment of young people in South Africa, one needs to acknowledge the unique history of secondary and tertiary education in this country. It is a history that has been shaped by racial segregation and, with this, deliberate exclusion of the black majority from quality education and training. Formal education has for long operated as a way of confining black South African youth to menial labour. This tradition contrasts with the idea of education as a tool for economic empowerment, which has historically only applied to white South Africans. For this reason, the discussion of education in this section begins with a review of the broader history of the education of young people in this country. Once this backdrop has been established, it moves to a more specific discussion of entrepreneurial education.

1.2.1 Education as a strategy for economic empowerment in South Africa

South Africa has a dark and complicated political history, one that is riddled with segregation, exclusion, oppression and disempowerment. Before democracy, employment was racially segregated, with black South Africans largely confined to low-wage, unskilled jobs. Laws like the Group Areas Act and the Bantu Education Act restricted access to quality education and economic opportunities for non-white South Africans (Wills, 2011).

Moreover, the impact of the apartheid era is still visible today, shaping contemporary society and the lives of new generations of young black South Africans. Despite government efforts, the marginalised majority of this country still endures the residue of that system. While political freedom for the black majority was achieved, economic inequality persists (Barbosa, 2024; Mukaddam, 2024).

There is, of course, no doubt that South Africa's transition to a post-apartheid era has brought about significant economic advantages for young people in general. The role of education has been of particular importance, and it has been seen as a vehicle for the economic empowerment of the youth, especially for the poor and previously disadvantaged. South Africa's first democratically elected president, Nelson Mandela, was a champion of the power of such education, which he said could change young people's lives and transform their world (Gebremedhin & Joshi, 2016). Under his leadership, the educators in the post-apartheid era embarked on the massification of tertiary education in South Africa. Most young people had previously been excluded from tertiary education, but now the government signalled to them that they had the right to enter universities. This was a significant transformation aimed at inclusivity driven by policy reforms, which increased enrolment rates, particularly among the previously marginalised groups (Soudien, 2021).

However, challenges and barriers arose amid the massification of tertiary education in South Africa. The previously excluded and marginalised black youth could not afford the fees needed to go through university. Shortly after 1994, the population of black youth in universities amounted to just 5.5%, with whites amounting to 89.7%; this signalled a significant barrier to access for the previously excluded black youth (M.T. Islam, 2023). In the years that followed, tuition fees at tertiary institutions increased substantially, making it difficult for students from poor communities to afford university (M.T. Islam, 2023). The post-apartheid government needed to devise strategies to fund students who could not afford to fund their university and college studies. The National Student Financial Aid Scheme (NSFAS), which had been established in the final years of apartheid, has continued to serve as a vehicle for financial assistance to such students. Its role has been that of creating equal access to higher education and to "... prevent finances from being the stumbling block that kept poor students out of the system" (M.T. Islam, 2023).

In the last three decades since democracy, South Africa has seen the impact of such financial support on the education of young people. There has been a substantial increase in secondary education attainment. Furthermore, the number of learners entering the tertiary education system increased massively, with a much higher representation of young black South

Africans in universities, making up 76.4% of the total student population. White students now make up 11.4%, followed by Indian/Asian (5.7%) and Coloured (6.5%) students (Stats SA, 2024).

Even so, many young South Africans still do not succeed in accessing tertiary education, and in fact, many do not even make it through Secondary School. Those who do are often not eligible for university due to a variety of obstacles, including not qualifying for financial aid or receiving pass marks that do not afford them acceptance to tertiary institutions (Mseleku, 2022).

Additionally, those students who gain access to university and succeed in graduating typically struggle to find employment. For this reason, despite the massification of tertiary education, South Africa continues to have high unemployment rates. The general unemployment rates hover between 32% and 34% with youth unemployment exceeding 45%. These trends suggest that tertiary education on its own is unable to address more deep-rooted structural problems of inequality in this country. It is important, furthermore, to highlight that black people still represent the social category that is stricken the hardest by unemployment. Unemployment rates for black South Africans are currently calculated to represent 37.4% of the population, compared to 12.4% for coloured individuals, 8.4% for Indian/Asian individuals and just 6.6% for white individuals (Stats SA, 2022). It would seem, then, that access to employment remains structured by relationships of inequality, with race playing a key role in determining such access.

Shifts within the contemporary work environment have further exacerbated problems that young people experience with regard to finding employment. Changes in the nature of work, particularly in the context of the digital era, have led to a paradigm shift in the skillsets that are valued by employers. Commentators suggest that in this context, there is increasingly a mismatch between the competencies that are the focus of tertiary education and the requirements of these work environments. Many young graduates "... lack the skills demanded by the labour market, leading to high unemployment rates among educated youth "(Mago, 2019). There is, in other words, a disconnect between educational outcomes in university-based programmes and labour market needs (Reddy, 2019).

It would seem, then, that young people continue to face severe challenges regarding achieving economic empowerment in South Africa. The struggle to find employment can be traumatic, particularly for youth coming from underprivileged backgrounds. The experience of trauma is exacerbated by young people's consciousness of the historical context of this country, in which the black majority were subjected to menial labour with no real sense of economic

empowerment. Historically, young black South Africans were denied quality education and training. However, with the number of black graduates increasing, it seems as though obtaining a degree or any higher education qualification no longer grants you the economic freedom that was promised.

1.2.2 Entrepreneurial education

As we have seen, the low success rate of young people in entrepreneurship in South Africa has been credited to a lack of information, skill and knowledge, with experts citing the need for an intervention in this area. It is argued that entrepreneurial education and training will empower young people with the necessary knowledge and skills to start and successfully run a business. According to the Global Entrepreneurship Monitor, schools and universities should integrate entrepreneurship courses into the country's formal educational system. Doing so can provide a supportive environment where students can learn business fundamentals, develop critical thinking skills and gain hands-on experience relevant to entrepreneurship (L Maka, 2023). This kind of education will foster enabling attitudes and abilities within young people to "...identify opportunities, take calculated risks, think creatively, and innovate in various contexts" (L Maka, 2023).

However, critics have also highlighted the current inadequacy of the country's formal education system in providing access to such learning opportunities and doubt the likelihood that this will change. They point, in this context, to the need for educational ventures outside the context of formal education. Civil society organisations have tried to bridge this gap by providing online learning resources. Additionally, network providers have zero-rated specific educational websites to promote access to these resources (S.B Hassim, 2023). In addition, it is suggested that effective entrepreneurial education requires a supportive ecosystem beyond the classroom. This includes access to mentors, networks, funding opportunities, and a culture encouraging and celebrating entrepreneurship (Wise Sambo, 2015).

Commentators also make recommendations about the kind of education that is needed to produce successful entrepreneurs, whether in the context of formal schooling or other spaces. Here, they generally point out that the focus should be on transferring theoretical knowledge as well as practical skills and competencies. Learners need to learn in a hands-on way about the complexities of starting and running a business. This means focusing not only on "knowing that" but also on "knowing how", applying knowledge in real-world scenarios rather than memorising facts and theories (Kuratko, 2005). For this reason, it is generally proposed that

there should be a shift away from traditional, passive teaching methods to a more experiential approach. Learners should engage in practical, hands-on learning experiences that simulate real-world entrepreneurial challenges (Higgins & Elliot, 2010). In this way, then, entrepreneurial education must transition from passive learning to experiential, action-oriented models that mirror the unpredictable, real-world environment of entrepreneurial work (Higgins & Elliott, 2010). Students who engage in experiential activities as part of such education are more likely to develop a strong entrepreneurial identity, essential for motivating long-term business aspirations. In South Africa, where youth may be discouraged by economic challenges, building a resilient entrepreneurial identity through practical experiences can significantly drive participation (Higgins & Elliot, 2010). By focusing in this way on practical application, such education can empower individuals to pursue entrepreneurial ventures and contribute to economic growth (Ncube, T. R., 2019; Bauman, A., & Lucy, C., 2019; Vanevenhoven, J., & Liguori, E., 2013).

There is, in addition, an emphasis within the available literature on the importance of a focus on what could be called “soft skills” in education about entrepreneurship. While hard skills such as knowledge of technology and analytics are essential, it is also important to strengthen learners’ general competence in communication, teamwork, problem-solving and adaptability to new environments. More than this, learners need to develop an entrepreneurial mindset that enables them to identify and seize opportunities in a rapidly changing world. These abilities are also of broader significance to learners, beyond preparing them for entrepreneurial work. Studies have shown that exposure to entrepreneurial thinking increases resilience, creativity, and problem-solving abilities among young people. For instance, a study published in the *Journal of Small Business Management* found that students who participated in entrepreneurship programs reported a higher inclination towards innovation and self-efficacy. These attributes are essential for navigating the uncertainties and challenges inherent in the entrepreneurial process, thereby boosting the likelihood of entrepreneurial participation among youth (T M. Ndofirepi & P. Rambe, 2018).

Conclusion

This chapter has engaged with debates surrounding the role of entrepreneurial education in addressing South Africa’s persistent youth unemployment crisis. Section One speaks to the urgent need to involve young people in entrepreneurial work, given its potential to stimulate economic growth and job creation. We saw that despite government initiatives and growing

interest in entrepreneurship as a viable career path, systemic barriers hinder meaningful participation. The decline in self-employment rates among youth and the failure of many ventures to operate beyond two years highlight the inadequacy of current support systems and the pressing need for interventions that address these challenges.

Section Two reviews debates about the strengths and weaknesses of South Africa's educational landscape and the way this has been shaped by a history of extreme social inequality amongst young people in this country. It is clear from these debates that the historical legacy of apartheid has left lasting effects, continuing to reproduce disparities in access to quality education. In the end, post-1994 reforms have failed to bridge the gap between educational attainment and economic empowerment adequately. One reason for this is the disconnect between the learning outcomes of tertiary education and the requirements of labour markets. This mismatch has exacerbated the unemployment problem, leaving many graduates without work despite the promise of education as a tool for economic empowerment. This section concludes, then, that traditional education and curricula continue to be limited in the extent to which they provide access to economic participation and agency, particularly for marginalised youth.

Section Two also deals with the implications of this context for entrepreneurial education. It is argued that, given the failings of the formal education system, entrepreneurial education that takes place in addition to what is possible at school and university is crucial. Experts propose that effective programmes must transcend theoretical teaching and learning, prioritising experiential learning and practical skill development. Such education can equip young people with business skills that are essential for navigating entrepreneurship. Moreover, the experts argue that entrepreneurial success can be facilitated through creating supportive ecosystems that integrate mentorship, funding access, and societal encouragement to counteract the stigmatisation of risk and failure in the marginalised communities of South Africa.

In conclusion, this chapter proposes that transforming South Africa's youth unemployment trajectory requires reimagining education as an empowerment tool. As part of such reconceptualization, it must address historical inequalities and align teaching and learning approaches with real-life entrepreneurial demand. By fostering environments that validate youth agency, entrepreneurial education can unlock the potential of the country's youth. This argument is pertinent to the purpose of this study as it speaks to the need for innovative ways to deliver the necessary entrepreneurial education, more so for the youth in the marginalised and underprivileged communities of South Africa. For marginalised communities, such

transformation is not merely an educational imperative but a socio-economic necessity that demands urgent, collaborative action across societal sectors.

CHAPTER TWO: COMMUNITY RADIO

FROM PRINCIPLE TO PRACTICE

Introduction

As explained in the introduction to this thesis, this study deals with the role that community radio can play as a vehicle for the entrepreneurial education of a South African youth audience. Chapter One provided context for this examination through a review of available debates about challenges that young people in this country face in making a success of their involvement in entrepreneurial work. It also offered a review of discussions about the role that education, and an entrepreneurial education, particularly, can play in South Africa in addressing these challenges. This next chapter explores the role that community radio could play as an environment where such education could be pursued. With this purpose in mind, Section One presents an overview of globally shared understandings of the social purpose of community radio. Section Two focuses on the discussion of guidelines for achieving this social purpose.

2.1 What is the social purpose of community radio?

Community radio is generally understood to be a category of radio that exists alongside commercial radio and public service radio. The conceptualisation of the social purpose of community radio overlaps with that of the other two categories while remaining distinct in meaningful ways. Community radio and public service radio share a similar priority, different from commercial radio, in that both must operate primarily in the public's interest rather than for profit. However, public service radio contributes to the public good by focusing on a national audience. In contrast, community radio tends to focus on much more localised audiences and enters into a close relationship with those audiences. In addition, the social purpose of community radio is more closely associated with achieving progressive social change (R. Sewlal, 2014).

In the available literature about community radio, it is possible to identify a shared understanding of who the beneficiaries of such radio should be and how they should benefit. The discussion in this section presents a review of relevant literature organised around these two categories of consideration. Firstly, it deals with how commentators define the proposed beneficiaries of community radio and then looks at how they describe how such radio should benefit these groups. In each subsection, the discussion traces this conceptualisation of community radio as found within international literature and then explores this emphasis in scholarship dealing with the South African context.

2.1.1 The beneficiaries of community radio

Internationally, commentators explain that a community radio station is typically supposed to serve the people who live and work in its immediate geographical environment. These people are considered to be part of one “community” because they share that physical space. Furthermore, they are considered to be the appropriate target community of a station because they are in close proximity to it. The literature refers, for example, to community stations that serve a surrounding township, village or suburb (Tabbing, 2002; Sharma & Kashyap, 2014). Sometimes, a station may also target a particular group within a location defined by a shared common interest and identity. This group may, for example, be determined by their commitment to a social agenda, by a shared culture, language or religion, by their membership in a learning community such as a university, by sexual orientation, age or gender, or even by their love for music (C Wilkinson, 2019).

The social groupings served by community radio are generally understood to be people who have been socially disadvantaged and marginalised. Kiplimo notes, in this respect, that such groupings. “... are seen to include, amongst others, the youth, women, indigenous people, immigrants, refugees and black communities”. He points out that people in a particular social system may experience disadvantages because of their membership in a social category, such as race, class, gender, or age. Such groupings form the primary target audiences of community radio (Kiplimo, 2019).

In reviewing the categories of people mentioned in the discussion of the target audiences of community radio, it is noticeable that there is a strong emphasis on youth. In this respect, reference is made to the importance of catering to the needs of “...young women, youth with disabilities, unemployed youth, youth in rural areas and youth at risk” (K Mohapanele, 2017). Community radio programs often focus on entrepreneurship and financial literacy, equipping youth with essential skills for economic independence (Adebayo et al., 2022; Bulani et al., 2023).

This understanding of who the audiences of community radio are supposed to be also informs the way that such radio has been conceptualised in the South African context. The community radio sector first emerged in this country in the early 1990s, as part of the processes of the liberalisation of broadcasting regulations that took place in the transition to democracy. In the first years of democracy, the new South African government prioritised the articulation of clear regulatory guidelines for such radio. The Broadcasting Act of South Africa defines the

word “community” as a “geographically founded or group of persons or sector of the public that has a specific ascertainable common interest” (Gov. Gazette, The Presidency, 1999). In the last thirty years since the articulation of these principles in regulatory documents, much has been achieved with regards to putting the principles into practice (Bosch, 2022; van Rooyen, 2020). Stations are now established as formally constituted organisations intended to empower communities previously without access to the media. They do so, furthermore, by ensuring that programming is controlled by community members. The core purpose of these stations is not financial profit but rather to ensure that the station produces content that is made by a community for the benefit of that community (Breitenbach, 2023). These stations are understood to serve diverse audiences, particularly marginalised groups, and they act as platforms for local languages and cultural expression. Furthermore, stations are avenues through which community members can voice their challenges and concerns about the community's well-being (Bosch, 2022).

South African literature about community radio also points to a strong focus on the benefits of such radio for the empowerment of youth audiences. Community radio, as it operates at the grassroots, is seen as a valuable tool for transforming and engaging the minds of the youth and delivering development and empowerment (Bosch, 2007). The experts emphasise that community radio in South Africa is an important media sector, specifically serving the youth in historically disadvantaged or marginalised communities. While facing significant financial challenges, these stations reach diverse youth audiences and actively provide them with platforms, information, training, and a sense of belonging. (Parliamentary Monitoring Group, n.d.).

It would seem, then, that community radio is generally assumed to be a relevant avenue for the empowerment of youth audiences, both globally and in the South African context. They are, furthermore, understood to be of particular importance to the empowerment of youth from marginalised communities. We have seen, in the above discussion, that such empowerment is understood to depend on a relationship of participatory engagement between a station and such an audience. As such, community radio as it exists in South Africa can be seen as a highly relevant context in which to pursue the kind of education about entrepreneurship that I aim to explore in this study, as described in Chapter One.

2.1.2 How audiences of community radio are supposed to benefit.

It is agreed within the literature that the primary purpose of community radio is to serve its target communities. Stations are understood to achieve this goal by operating as vehicles that facilitate empowerment and development within the communities in which they exist (Mohapanele, 2017).

According to the experts, empowerment is “a process of transition from a state of powerlessness to a state of relative control over one’s life, destiny and environment” (J Ravi et al, 2012). The empowerment of a community is understood to involve a process in which members of that community gain control over their lives and environment. Experts note that strategies for such empowerment often involve collective action, capacity building, and the integration of local knowledge to address specific community challenges (Gaynor & O’Brien, 2012).

Community development, in turn, is defined as “the employment of community structures in the processes of change, to address social needs and empower groups of people...” (Mohapanele KG, 2017). Participatory and collective action, as argued by the experts, is critical to such development. It enables communities to become personally involved with the initiatives that aim to achieve their own well-being and to co-create solutions that can serve this purpose, based on local knowledge and values. Such programmes enable communities to make informed decisions and develop self-reliance (Dushkova & Ivlieva, 2024; Rusmaningsih & Kusumastuti, 2024).

Within discussion of the role that community radio can play in the empowerment and development of local communities, the focus is often on the economic concerns. Stations are seen to operate as agents of change by enabling “... a collective assessment by community members of their economic conditions and a review of options for improving them” (Shahjalal & Hassan, 2019; Fraser & Restrepo, 2001; Kasoma, 2002). The focus is also often on the economic empowerment of the youth. Often, the emphasis is on enabling young people to achieve access to gainful employment and participate in the economy. For example, programming on community radio may encourage young people to avoid harmful lifestyles and behaviours and make more of themselves by overcoming the economic hurdles they face within their communities (Adebayo et al., 2022).

Similar sentiments can be found in the literature about community radio in the South African context. It is argued that stations can benefit the youth by “...focusing on entrepreneurship, financial literacy, education and employment creation” (J Adebayo et al., 2022). It is also pointed out that stations in this country tend to have youth-centric programmes,

which allow them to be platforms for the empowerment and development of young people. Stations often focus on, for example, local culture, "...which affords local artists a platform to promote and monetise their creative materials" Furthermore, stations allow local government structures and other relevant organisations to interact with the youth to better their lives. (J Adebayo et al, 2022).

One way in which community radio stations worldwide are understood to achieve these goals is by providing community members with a communicative space to articulate their needs, rights and interests. This facilitates the identification of shared social concerns and challenges, and exploring strategies for addressing them. Stations also allow community members to engage with people responsible for their well-being, such as community leaders and government officials. They are provided with an avenue for holding such individuals accountable for their role in improving their communities. This is because marginalised and oppressed communities' struggles are exacerbated by "a lack of access to media as a platform for communication and debate" (Kiplimo, 2019). Community radio stations provide such access by contributing to the communities' self-empowerment and, as such, to the strengthening of democratic culture (CIMA, 2007; Van Zyl, 2005; Ngugi, 2015).

Secondly, community radio stations are understood to assume an educative role by contributing to dialogues and discussions around social awareness, environmental concerns, and the promotion of health and well-being. The stations are viewed as "conduits for messages aimed at educating on life skills, fostering behaviour change, empowering the grassroots and helping eradicate poverty" (Costa, 2013). Moreover, the role of community radio in the context of delivering education is understood to be vital. Commentators highlight that education through community radio addresses education disparities, strengthens community identity and services socio-economic development (Gautam et al., 2022; Ventura, 2007). Community radio is seen, then, to provide an accessible platform for the dissemination of educational content. Additionally, the experts point out that educational programmes in community radio present 'educational content tailored to local needs', thus facilitating development that is specific to the needs of the community (Gautam et al., 2022).

Thirdly, community radio is seen as a vehicle that enables service providers and advocacy groups to reach the communities they are supposed to assist. It is explained, for example, that such radio operates as a "powerful tool in providing services and support to communities, especially disadvantaged and excluded communities" (D Chepkemboi, 2014). Through this avenue and the role of the stations, government entities and other organisations

concerned about health and wellbeing, as well as conservation of the environment, among other outreach programmes, can reach and engage with these communities.

The discussion, in this section, of the social purpose of community radio suggests that such radio can, indeed, serve as an appropriate vehicle for entrepreneurial education. We have seen that such radio is designed to serve socially disadvantaged and marginalised groups, with a strong emphasis on youth. We have also seen that the primary purpose of such radio is empowerment and development, and that this purpose is understood to be achieved through participatory programming. As such, it offers an appropriate environment to establish the approach to entrepreneurial education recommended by experts, as described in Chapter One. Finally, we have seen that such radio has become well established in South Africa, which suggests that it represents a particularly important opportunity for entrepreneurial education in this country.

2.2 How is community radio supposed to put these principles into practice?

In literature about community radio, it is explained that such radio achieves its purpose by enabling community members to take charge of programme production in stations. We have already seen that community radio is distinct from commercial radio in that it is characterised by community ownership, control and participation. (University of Bath, 2021). Indeed, it should be clear by now that the achievement of this relationship of ownership and control between a station and its audience is a critical factor in how community radio differs from commercial and public radio. In literature about the strategies adopted by community radio stations in achieving such a relationship, it is explained that such radio should be “...broadcast by the community, not to or for the community” (J Van Zyl, 2003). Community radio is, in other words, a space where people make radio in their own way, discussing and engaging each other about matters of importance to them as a collective.

The discussion below serves as a review of the guidelines available in the literature about how this relationship of community ownership is achieved. The first section focuses on guidelines for establishing a participatory relationship between a station and its audience. The second section deals with how such participatory relationships can form part of the programming and production processes.

2.2.1 Managing the relationship between the stations and the communities they serve

In manuals and handbooks dedicated to community radio, it is generally argued that stations can only serve their audiences well if they succeed in building a relationship based on their audience's shared ownership of the station. The community must feel welcomed and included in a station; its members must be allowed the opportunity, as stated above, to “broadcast by the community, not to or for the community” (J Van Zyl, 2003). It is only in the context of such a relationship of ownership and belonging that it becomes possible to facilitate the empowerment and development of a community effectively.

The literature states that if this relationship is to become established, it must be built on trust and credibility. Community members must trust that the station is committed to serving their interests and providing accurate and reliable information that benefits the community. Furthermore, the community must feel a sense of belonging and ownership of the station, trusting that it is their own and is there to uplift and empower them. For this to be achieved, there needs to be a well-established communication between the management of the stations and the community. Furthermore, there needs to be substantial involvement of the community in the different operational areas of the station - from the production, programming and management, to a collaborative partnership in leadership and processes of the stations:

On the one hand, the community needs to be confident that those running the station can handle all the day-to-day operational and management decisions. However, the community also needs to be involved. Remember that once a station has stopped consulting with its community and meeting its needs, it has no reason to exist (J Van Zyl, 2003).

Accountability is also crucial for maintaining a positive relationship with the community. Community radio stations should be responsive to feedback and concerns that community members raise and take steps to address any issues or challenges that may arise. By holding themselves accountable to the community, stations can demonstrate their commitment to serving the public interest and promoting positive social change. This is also true of public radio, but community radio must achieve this purpose locally through close engagement with listeners in its immediate environment (Meadows et al., 2008). One of the ways in which the stations can achieve this is by involving community members in volunteer work at the station. Through the involvement of such volunteers, stations ensure that programming reflects the interests of people within the local community:

Community radio generally has local programming provided by volunteers and local community members. They are expressions of the particular communities they serve (S. Buchaman, 2018).

To build trust, credibility and accountability, stations should ensure that their programming addresses the needs and interests of the community. They do so by actively seeking input and feedback from community members and thus demonstrating their commitment to representing the voices and perspectives of the community; this is what the participatory action of community radio is all about. This participatory approach ensures that the station remains relevant and responsive to the needs of its audience, but also in a way that the community members are present to voice out and articulate said needs and interests. Commentators highlight the importance of community radio stations as a platform for community members to voice their concerns, share information, and participate in decision-making. By facilitating dialogue and interaction between the station and the community, stations can strengthen their relationship with their audience and promote a sense of ownership and belonging among community members:

At its best, community radio is the voice of the people. It is interactive - it listens to its listenership and acts as a resource centre, information hub and community bridge-builder all rolled into one” (J Van Zyl, 2003).

It would seem, then, that managing the relationship between a community radio station and the community it serves is essential for promoting, developing and empowering the community. By building trust and credibility, being transparent and accountable, and actively engaging with the community, stations can effectively fulfil their role as platforms for community empowerment and social change.

2.2.2 Guidelines for participatory programming and production

Literature about community radio provides a range of guidelines for “...bringing the community into radio” and, in this way, acknowledges the shared commitment to uplift and inform the communities (J Van Zyl, 2003). These guidelines refer to the approach that should be adopted for programming policy, modes of content production, and the involvement of community members in all of these processes.

Programming policy for radio stations typically refers to the principles and guidelines governing content creation and presentation. Throughout, the emphasis should be on creating programming relevant to the concerns and interests of the community that the station serves. It is this focus on the requirements of a local audience that distinguishes such radio from both commercial and public broadcasting:

A community radio station needs to offer programming that is appealing to its audience and distinct from commercial and public offerings. Its greatest

strength is a clear, strong focus on the interests and concerns of the community it serves (F Kruger, 2012).

A relevant content strategy that prioritises matters of local importance and relevance is a signifier of what Kruger et al. describe as a “...healthy radio station”. Furthermore, programming for community radio “...tends to adopt an approach that speaks to all sections of the audience, based on their shared membership of the community”. For this reason, stations are compelled to research that audience to know them better and understand their needs (Kruger et al, 2023). Within this content strategy, there should be a strong focus on local content. Such content must align with the interests and concerns of the community. Local affairs should be a central focus of producing news, current affairs, and talk programming (Van Zyl, 2003).

The involvement of community members in programming and content production is understood to be central to the operation of such radio. It is through such involvement that a station can ensure that its content becomes relevant to that audience:

Community members should ... be actively involved in the production of programmes. They should be the source of information used to prepare programmes and be interviewed about issues the community and radio stations are dealing with. The voices of community members should be heard on the radio, and their views should be used to balance government officials' views on service delivery issues (F Kruger, 2012).

It is typically through voluntary work that the community's voices can be central to programming. Community members usually take on the roles of presenters, reporters, newsreaders, and producers. In this way, they become the voices of stations. Such close engagement with the audience opens up an “...opportunity for participation by community members” essential to community radio's participatory nature (F Kruger et al., 2023).

The involvement of community members as guests is a further addition to how the community gets involved in the stations' programming. Community members can act as sources of information and contributors to the shows. In this way, matters of importance to the communities are articulated and argued for by the members of the communities themselves (Sharma et al, 2021).

In addition, community radio stations build participation in their programming by facilitating community forums, where listeners can provide feedback about their listening experiences. This provides communities with another avenue beyond that of volunteerism for claiming ownership of a station:

A powerful way of getting feedback is to go to communities and hold feedback meetings in town halls, community centres, schools, etc (Kruger et al, 2023).

Stations also achieve this purpose through audience research, often in the form of community-based surveys facilitated by their volunteers:

... Outreach programmes by the station should be used to solicit programme feedback. Where feasible, reporters, presenters, and other staff should survey listeners in shopping centres, taxi ranks, marketplaces, etc., to get feedback on the programmes and the performance of the community radio station in general. (F Kruger et al., 2023).

Another important strategy is field broadcasts or “outside broadcasts”, which stations use to good effect to build stronger community relationships and contribute to programme content. Such events are often organised around sports or musical performances. In this way, a station becomes a platform for exposing and strengthening local talent and culture (Sharma & Gupta, 2024).

It is clear from this subsection that managing the relationships between the stations and the community and the guidelines for participatory programming go hand in hand. The community's involvement in the programming of production, outreach programmes, news policy, and field broadcasts inevitably strengthens the relationships between the stations and the communities and builds trust and credibility. A positive relationship between a station and its community is critical for this study and what it aims to achieve. A relationship that is functional and healthy translates into a conducive space for this kind of work to succeed. Additionally, it means the community is open to receiving this kind of intervention and willing to be involved, thus resulting in an effective impact.

Conclusion

In this chapter, we have seen that the central purpose of a community radio station is to empower and develop its target audience. It achieves this purpose by establishing a relationship of shared ownership with that audience, so that its members can participate directly in programming. Volunteerism is understood to be a key strategy for involving community members in the station in this way. We have seen, furthermore, that such radio has become well established in the South African context, and that many stations in this country are specifically dedicated to serving a youth-based audience. In the remainder of this dissertation, I will explore the potential of such radio for the establishment of the approach to entrepreneurial education discussed in Chapter One of this study.

CHAPTER THREE: RESEARCH DESIGN

THE PLAN AND ITS EXECUTION

Introduction

It was explained in the introduction to this dissertation that this study examines the role that community radio can play as a vehicle for the entrepreneurial education of a South African youth audience. It is a practice-based study with a media production project representing one component of the research, and this dissertation makes up the other half. The production project took the form of a community radio show dedicated to entrepreneurial education, produced by myself. The empirical component of the dissertation is represented by my assessment of this show.

Chapters One and Two of this dissertation present a review of literature that provides contextual and theoretical terms of reference for this study. Chapter One focuses on literature dealing with the role that entrepreneurship can play in providing young people in South Africa with opportunities for their own economic empowerment. Chapter Two examines literature about the purpose of community radio and how this purpose can best be achieved in the South African context. This next chapter describes the plan for the empirical component of the research, based on insights drawn from this literature review. Throughout the chapter, I will use the first-person pronoun 'I' so that I can speak freely about my own subjective decision-making processes in designing and executing this plan.

The media project took the form of a radio show, which I produced for Rhodes Music Radio (RMR 89.7 FM), a community radio station located on the campus of Rhodes University, where I am based as a student. This choice was convenient because the station is in close proximity to me. Also, I have been a volunteer at RMR throughout my time as an undergraduate student at Rhodes University and was therefore well-placed to establish an agreement with the station with regard to the production of this show. RMR is also an appropriate choice given the framing of this study because it targets a youth audience in a community in which young people face serious challenges with regard to employment.

Section One of this chapter provides context by describing RMR and the community that it serves. Section Two deals with the preparation for my research, focusing on the establishment and piloting of the radio show, which forms one component of my research project. Section Three describes the plan that I put together for the assessment of the show, which represents the second component of my research. Section Four describes the execution of this plan, both with regard to fieldwork and the analysis and presentation of findings.

3.1 Contextualisation - RMR and the community that it serves

Rhodes University is based in Makhanda, previously known as Grahamstown, in the Eastern Cape Province of South Africa. Makhanda is one of many small towns and cities in South Africa stricken by poverty and inequality. The situation is worsened by the fact that local systems of governance have failed to engage with these socio-economic challenges. Within the Eastern Cape, the situation in Makhanda is regarded as particularly extreme. Corruption and poor governance have seen the town's situation escalate from bad to worse over the years, with ageing infrastructure and dismal failure in the delivery of utilities and development (Vabasa, 2025).

Rhodes University contributes significantly to the economy of the city, both because it is the biggest provider of employment and through projects that promote development in the local community (RUCE Policy, 2021). Of particular significance is the role that the university has played in working with local schools, building an education system in this city that is of a remarkably high standard when compared to that of other towns in the Eastern Cape, despite the fragile local economy (S Mabizela, 2023). This education system operates as an avenue for the empowerment of young people in Makhanda, ensuring that many of them are able to complete their schooling successfully and gain access to a university education (RU Division of Communications & Advancements, 2019).

RMR, which is based on the campus of Rhodes University, is the oldest campus station in South Africa. When it was founded in the early 1980s, it was set up primarily to serve the student population of the university, and it continued to define itself in that way for many decades. In recent years, however, the station has defined its audience more broadly to include young people who live in the city of Makhanda. In its constitution, the station now describes its target community as follows:

Rhodes University (including staff, students and their families); staff and learners based at all other institutions of learning in the surrounding area of Makhanda; all members of the Makhanda community who have an interest in their education; and individuals and organisations who commit themselves to the advancement of access to education for this community (RMR, 2024).

It is also stated in this constitution that the station commits itself to "...strengthening the culture of learning within the community that it serves, and as part of this facilitating access to education and learning for all members of that community" (RMR Constitution, 2024).

Based on my own observation as a volunteer member of the station, RMR has established a well-managed team to take charge of the realisation of these commitments. The

station is managed by a full-time station manager, a post held at the time of this study by Ms Unathi Koboka. Ms Koboka reports to a board made up of key decision-makers within the university's structures. They include the Director of the Office of Community Engagement, the Director of Student Affairs, the Head of the School of Journalism and Media Studies and representatives from the Finance Division and Communication Division. Their role is to provide good governance and to ensure, in particular, that the station is well served by resources from within the university. Ms Koboka also oversees a small management team that takes charge of programming and other organisational activities at the station. This team includes the position of Programming Manager, who is a volunteer but who receives a modest stipend. This position was held at the time of this study by Mr Kuhle Nqgezana, a graduate of Rhodes University who lives in Makhanda. The remainder of the management team consists of student volunteers who take charge of the management of News, Local Content Production, Marketing and Music. Under their care, on-air programming is produced by teams of producers and presenters made up of student volunteers. RMR also increasingly invites young people from the local community to become involved in these volunteer teams. In addition, Ms Koboka has established internships at the station and often offers these opportunities to young people from Makhanda.

According to the station's license conditions, at least 45% of its programming must be talk-based to complement the inclusion of music. Furthermore, within both talk programmes and news bulletins, the station is required to produce a high percentage of local content. In addition, 30% of all talk programming should be in isiXhosa, which is the language spoken by the majority of the local community (ICASA RMR Service Licence, 2023). In my observation as a volunteer at RMR, the station management takes these requirements very seriously. Volunteer teams are provided with clear guidelines with regards to the quota of relevant local content that they need to include in programming. They do so by gathering recorded content and inviting guests, both from the local community and from inside the university, into the studio. This means that knowledge resources from both spaces can be made accessible to the station's community. Programming is broadcast in a mix of isiXhosa and English, with other languages represented in between.

It should be clear from the above description that the position that RMR occupies in the context of Makhanda makes it an appropriate choice as a station in which to base my research project. Firstly, the station serves a community of young people who struggle with extreme challenges with regard to access to employment. They are, in this sense, representative of the South African youth more generally, as described in Chapter One, who face great challenges

with regard to access to employment. Secondly, RMR is a well-established example of a South African community radio station and one that explicitly commits itself to the principles that such stations should follow, as described in Chapter Two. This is evident from the expressed dedication, within both its constitution and daily operations, to the empowerment of its audience. Furthermore, the station management is committed to achieving this goal by involving members of this audience in its programming through volunteer work. Finally, the station is based within a university that is committed to contributing to the education and economic empowerment of young people in Makhanda. The university also recognises the contribution that RMR can make to the realisation of this commitment. In other words, there is strong support both from inside RMR and from the university itself for programming that can put these goals into practice. It is for these reasons that I decided to base my study around the establishment of a show about entrepreneurship at RMR. My aim was to examine the role that such a show can play in providing its audience with knowledge resources, both from inside the university and from within the community itself, that can enable young people to succeed at entrepreneurial work.

3.2 The piloting stage: Establishing *The Biz Talk Show*

In the month of February 2024, when I first began to work on the media project that forms part of this study, I approached Ms Koboka and Mr Ngqezana to ask for the opportunity to establish a show on RMR that deals with entrepreneurial education. They proposed that instead of establishing a new show, I could take charge of *The BizTalk Show*, which already focused on news of relevance to the business sector. This show airs on RMR every Thursday, between 20:00 and 22:00. I was happy to accept this offer, since the subject matter of this show was to some extent already aligned with the topic of entrepreneurship. As it existed then, the show dealt broadly with business news and with the activities of members of the local small business sector. Entrepreneurship represented one theme amongst many that was relevant to this general subject matter. For the purpose of my research, I would need to reshape the show so that it focuses specifically on entrepreneurship in Makhanda. The RMR leadership team were happy for me to pursue this goal.

In redesigning the show, I kept in mind that it should serve as a space of learning in which youth from the local community could be exposed to valuable knowledge resources that would enable them to develop their own ability to succeed as entrepreneurs. I took note that guidelines for entrepreneurial education, as discussed in Chapter One, point to the importance

of a participatory approach to education in which learners take up the position of agents in knowledge production. I believed I could establish such a learning space by drawing on the principles of participatory production and community ownership that are so typical of community radio, as reviewed in Chapter Two. I aimed, for this reason, to establish a volunteer team of young people from the station's target audience who could take charge of the production of the show, under my mentorship.

In establishing the production team, I looked for young people who were invested in learning about entrepreneurship. I was fortunate that there was already a small group of volunteers who had worked with *The BizTalk Show* in the past, all of whom met this criterium. I asked for their assistance in expanding the membership of the team, targeting RMR's existing volunteer pool, and focusing on those individuals who are gearing themselves up to enter the job market and professional world. In this way, I soon assembled a team that comprised six members, which included Ms Sinethemba Maphanga, Ms Nompumelelo Myeni, Ms Mila Madlingozi, Ms Lalela Mncwabe, Ms Lilitha Mahuza, and Ms Lillian Phoi. They were all students at the School of JMS.

I was conscious, at this time, that the team did not include young people who had been excluded from tertiary education. This was not surprising since I had chosen to draw on the station's existing volunteer membership, and the station is still in the early stages of involving members of the broader community in its programming. In my view, the *BizTalk* team nevertheless still fit many of the criteria that I was looking for. All of them came from backgrounds similar to my own. They came, in other words, from disadvantaged communities in South Africa where very few young people have secured employment. Like me, they were regarded as the fortunate few who had gained access to tertiary education. However, they understood that university-based education in no way guaranteed their employability after graduation. As such, they were still representative of the demographic grouping that the show I had in mind would be designed to empower. They could speak from a perspective of understanding and relatability about the needs and challenges that the youth in underprivileged communities face on a daily basis. At the same time, their vantage point from within the university provided them with a knowledge of the learning resources available to aspiring entrepreneurs from within this institution. They were, in fact, familiar with two very different knowledge worlds: that of working-class youth and that of a university-based education. In this sense, they were ideally suited as members of the production team because they could act as mediators between these two knowledge worlds. Finally, it was also of value to me that they were all studying towards a degree in Journalism and Media Studies and, as such, were well-

versed in the fundamentals of media production. This provided them with the necessary foundation to produce a highly professional radio show.

When I began working with *The BizTalk Show*, Mila was already a part of the team, acting as the anchor for the show. She was responsible for producing the final show script, based on the available content and running order, which would be supplied by the rest of the team. Within the newly expanded team, Sinethemba joined Mila as a co-host; her role was similar to Mila's, but she took particular responsibility for anchoring the guest interviews with experts and experienced entrepreneurs. In addition, she contributed to the research that informed our episodes. Nompumelelo or 'Lelo' as she was widely referred to, contributed to the show's content development and research. Later, she would take on the role of co-anchor to Sinethemba after Mila was moved out of *The BizTalk Show* by the station management to anchor a different programme. Lalela was our social media manager; she ensured the digital marketing of our show was up to standard and up to date, ensuring a wide reach. She also contributed towards the episode research work. Lilitha's role was also that of a general researcher, but her most outstanding work to research and produce was our 'did you know' segment, which Lillian voiced. Lastly, Lillian conducted street interviews and collected contributions from the show's listenership. In this way, she created a bridge between the content that was shared by our show guests and through our recorded features, and the contributions from our audience.

Finally, I took on the role of producer for the show, which included leading the team and overseeing the overall production and direction processes. This further included liaising with our guest experts and arranging the sit-down interviews. I was responsible for the content strategy of the show and the technical elements, including the imaging and music playlisting.

We launched the show with the first episode on the 29th of February 2024. My plan was to continue with weekly shows until June and use this as a period to establish an overall approach to content production and identity. As such, this period in the life of the show can be seen to represent the piloting stage. During this time, the team held editorial meetings on a weekly basis to devise content collection and production strategies. As the producer of the programme, I was actively involved in the processes of producing and airing the programme.

This weekly cycle of production operated as a form of action research. Literature dealing with this mode of research describes it as a collaborative methodology in which transformative change is achieved through the simultaneous process of taking action and doing research. It also requires the collaborative involvement of research participants, who assist in

the conceptualisation of the research project and assessment of its outcomes (Coghlan, 2023).

Other experts highlight the strengths of this kind of research methodology as follows:

Action research is participative and collaborative; individuals with a common purpose undertake it. It is situation-based and context-specific. It develops reflection based on interpretations made by the participants. Knowledge is created through action and at the point of application. Action research can involve problem-solving if the solution to the problem leads to the improvement of practice (Koshy et al., 2010).

Such research typically involves a series of action cycles, each accompanied by moments of critical reflection, which would then inform the next cycle. I established such a process of research by involving the team of volunteers in the production of the show and working with them on the completion of each weekly episode. This weekly structure provided me with the series of action cycles required for the ongoing development of *The BizTalk Show* as a learning space for aspiring entrepreneurs.

During the pilot stage, our approach to programming matured, so that we were able to establish a regular pattern of production. Each month, we identified a particular theme, such as focusing on the implications of recent developments in Artificial Intelligence for entrepreneurial work, or steps to take when starting an e-commerce business and the e-commerce sector as a whole in the context of South Africa. The episodes that we produced in that month would then deal with this overall theme, allowing us to deepen our exploration of the subject matter incrementally. Each episode would include contributions from studio guests with expertise in the topic under discussion, often drawing on researchers and academics from inside the university. At the same time, we also sought out entrepreneurs who could speak from experience about ways in which the topic under discussion was of relevance to such work. Street interviews and contributions from our listeners ensured that the voices of our audiences were also present in the content of shows.

One important achievement of the *BizTalk* show team was represented by the relationships that we were able to form with the experts available on campus. The relationship that we built with the Rhodes Business School was particularly important. They were interested in the opportunity to collaborate in the sharing of expert knowledge about business management generally and entrepreneurship more particularly with the local community. For this reason, they became a strong, valuable contributor to the strengthening of the information we delivered on the show.

My own role as researcher was to immerse myself in the day-to-day activities surrounding the show's production. This included mentoring the volunteer team through

creating content, establishing relationships with regular contributors to the show and guiding them on how to build an audience that participates in the on-air discussions. I was able to witness what was involved, in practice, in the successful production of such programming. In this way, I gained insight into the principles of facilitating on-air conversations in which the youth discuss what it takes to become an entrepreneur. As part of this process, it was my observation in particular that, as part of the weekly planning processes and editorial discussions that formed part of the show's production cycles, the team drew on their personal experiences of growing up and living in the black working-class townships. It was my perception that this shared lived experience has made the team stronger and more united, adding to their dedication to the show's success and strengthening their commitment to unpacking every topic that we tackled as part of our content strategy.

By June 2024, *The BizTalk Show* was well established, and, in my judgment, I was ready to conclude the piloting stage and to move to the final phase of the research project, which would involve the formal assessment of the show. This would then take place from July to November 2024. My plan was for the show to continue during this period, while such an assessment took place. By this time, the show's importance to me had deepened. My investment in its success was not just that of a postgraduate student who needed a viable research project in order to complete their studies. Instead, I felt a personal commitment to making a genuine contribution to knowledge resources available for community radio programming that deals with entrepreneurial education. As described below, I kept this commitment in mind as I planned the assessment process.

3.3 The plan for assessing the show

I decided to assess the show by conducting interviews with all the stakeholders who contributed to its production. I understood these stakeholders to include Unathi Koboka and Kuhle Ngqezana as the RMR management team; the five members of the *BizTalk* show team; the guests who had been invited to contribute to the show in studio; and lastly, the members of the show's target audience who had also contributed to our conversations.

My aim, in interviewing these stakeholders, was to capture their insights both with regard to the potential purpose of the show and the extent to which the team had succeeded in realising this potential. I wanted, firstly, to capture their understanding of the potential value of a show such as *BizTalk* for the entrepreneurial education of a South African youth audience. Drawing on their learning as well as my own, I then wanted to document emerging insights

into the processes required to manage this kind of program successfully on a campus-based community radio station in South Africa. Finally, I aimed to draw on these insights in order to formulate a set of guidelines for making such a programme.

I understood that all four of these stakeholder groups would bring their own unique insights to the overall process of assessing the show. I knew, firstly, that the RMR station management would speak from a perspective of their expertise in community radio about the overall needs of the station. They would also be able to comment on how a show such as *The BizTalk Show* can be seen as being located in this broader project. My goal, in interviewing them, would therefore be to explore their understanding of the potential value of the show when considered in this broader context. They could then also talk about its actual success, including its impact on both the station's programming and its audience.

I recognised that members of the *BizTalk* show team could speak as representatives of the kind of people that this study tries to capacitate with entrepreneurial knowledge. These are young people who come from previously disadvantaged communities who share a similar experience of growing up and coming into being in the townships of South Africa. As such, they could comment on the relevance of the show's content to people who come from this background. At the same time, I noted that in contrast to the majority of the young people in the townships of South Africa and Makhanda, this group is advantaged by their position as students at Rhodes University. From this vantage point, they have access to the university's knowledge resources. It was my conclusion, nevertheless, that they were well placed to engage with both knowledge worlds – that of working-class youth in South Africa, and that of students at a university. Through my interviews with the show team, I hoped to enable them to explore both of these knowledge worlds. From this perspective, I hoped they could explore their initial assumptions about the purpose of the show, their experience of involvement in the production of the programme, as well as their learning and development as part of this project.

I knew that our studio guests tended to be a diverse group of individuals whom we had secured through various avenues to participate as experts in our show. A number of them were entrepreneurs themselves, operating in and around the town of Makhanda. Others were researchers with expertise in business and entrepreneurship, thanks to the show's relationship with the Rhodes University Business School. This relationship allowed the show to gain access to experts and researchers in each of the topics discussed over the course of 2024. Interviews with these studio guests would enable me to gain insight into their original suppositions regarding the potential value of the show and any further understanding that they developed in this respect, based on their participation.

Finally, I knew that the members of the show's audience who regularly contribute to the show are primarily made up of students at Rhodes University, even if the show has a wider listenership. This was because they tended to be friends, acquaintances and classmates of the show team members. As students based at the university, they can nevertheless be regarded as one important constituency within the show's target audience. Their contribution to the show took the form of opinions and questions in the form of vox pops, which were collected by a show team member. These audience members' contributions were valuable to the show as they offered insights into what our audience wants to hear and know more about, which allowed us to curate our content better. By surveying this group, I hoped to gain insights about their learning and sense of empowerment from being involved in such a programme, with a particular focus on entrepreneurial knowledge.

I believe the ideal method for engaging with the station management, show team, and studio guests would be qualitative interviews. Experts in research methodology mention that qualitative interviews "...provide rich, in-depth insights into participants' perspectives, experiences, and interpretations, which are often unattainable through quantitative methods". Furthermore, they highlight that this method allows for the collection of nuanced information that can speak to the subject's underlying emotions and experiences (Brent et al., 2024; Chong, 2022; Beck, 2005). From my perspective as the researcher, this method is ideal as this study aims to assess and gain insights about the impact and experience.

I designed interview guides for each of the stakeholder groups with these broad goals in mind (see the Appendices to this study). Each of these guides deals firstly with the stakeholder groups' initial assumptions about the potential value of an entrepreneurial education show on community radio. Questions then move to an exploration of what the particular group of research participants discovered in practice about the actual value of the show, as they experienced it in practice. I planned to record the interviews in audio form and then transcribe them.

I decided, at the same time, that the insights of audience members would be best captured by means of an online survey. In this way, I hoped to make it as convenient as possible for these individuals to contribute to my research process, even if they were not immediately available in Makhanda. The questions included in the survey were similar to those that are planned to be shared with the other stakeholders. However, I included some prompts that would allow them to speak about the show from the specific perspective of audience members, who could comment on generally listening to the show.

Once this interview process was complete, I planned to collate and analyse the data to make sense of the stakeholder responses when considering the research goals. I knew that I would have to identify key themes that can be seen to resonate with relevant principles identified in my review of the literature. I understood that I would need to pay particular attention to the extent to which *The BizTalk Show* could be said to succeed in putting into practice the principles of participatory community radio, as discussed in Chapter Two. Furthermore, I would need to assess whether in doing so, the show achieved the approach to entrepreneurial education as described in Chapter One, in which learners take on the position of agents within the educational process.

Finally, in capturing my findings, I would need to take into account the fact that this is a practice-based study, consisting of both my media project and this dissertation. The outcomes of the research would need to be captured in both contexts. Firstly, they would need to be articulated in the findings chapter and final comments of this dissertation. For this purpose, I decided to structure my description and analysis of the interview material by dealing with each stakeholder group in turn. Secondly, the insights gained from this study would also need to be expressed in my presentation of *The BizTalk Show* itself, as an outcome of this study in its own right. I decided, for this reason, to construct a website which hosts and showcases this media project, enabling a visitor to make sense of all of the different elements and to learn about the way in which it was experienced by the various stakeholders. I would again draw, for this purpose, on the interviews with stakeholders.

3.4 How this plan worked in practice

In my estimation, the process of implementing this research plan proceeded well. I was able to conduct the interviews with all stakeholders between July and November 2024, while I continued to broadcast *The BizTalk Show* on a weekly basis. I succeeded, firstly, in interviewing both members of the RMR management team. I was able to do the same for the show production team, whom I interviewed both in the context of a focus group and individually. I was also able to secure interviews with five studio guests, which included two business experts and three young entrepreneurs. I also secured responses from five audience members to the online survey that I had designed.

Secondly, I transcribed all of these interviews and analysed this material, keeping in mind the guidelines and principles that I had mapped out in the literature review chapters at the start of this dissertation. I have captured the resulting findings in the final chapter of this

dissertation. This chapter has been organised so that it deals, firstly, with the various stakeholders' understanding of the ideal purpose of a show such as *BizTalk*. The second half of the chapter then focuses on their comments about the way the show put these ideals into practice, based on their experience of participating in it. Both sections deal separately with the insights of each stakeholder group.

I also put together a website that has enabled me to showcase the work that I did in collaboration with the show team in producing *The BizTalk Show* (see [link](#)). My aim in constructing the website was to enable a visitor to the site to understand the purpose of the show and also to appreciate its achievements. For this reason, I paid close attention to the use of images that would help to capture these achievements in a way that words on their own would not be able to do. I paid particular attention, in doing so, in doing justice to the essence, energy and personality of each of the individual members of the show team. This is because I understood them to be key contributors to the success of the show, and also at the same time to be key beneficiaries of its achievements. The websites consist of six main pages dedicated to the important aspects of the show, which are the episodes, the team, the project partners, the behind-the-scenes story of the project, etc. In this way, I have sought to enable a visitor to the site to make sense of the essential purpose of the show, to gain insight into the people who made it happen, and to engage with the backstory that connects the practical project to the principles that informed it. The site also draws on the interview material that I collected as part of my research process, in order to capture the most important insights that the various stakeholders offer with regard to the strengths and weaknesses of the show. In this way, the show page and findings chapter complement each other, both contributing to the final presentation of the outcomes of this study.

Conclusion

In this chapter, I have provided an overview of the planning and execution of the empirical component of this study. Section One provided a contextualisation of this empirical research through a description of RMR and the context in which it is based. In Section Two, I describe the pilot phase of the research process, in which I established *The BizTalk Show* on RMR. Section Three maps out the research plan that I developed in order to assess the achievements of the show while it was still being produced on a daily basis. Section Four explains how this research plan worked out in practice and describes how I drew on this research to capture the outcomes of my research, both in the findings chapter of this dissertation and in the show page

that I developed to showcase *The BizTalk Show*. In my view, the account that I provide here of the planning and execution of my assessment of the show is descriptive of a successful research process, in which the requirements of validity and reliability were well maintained. The final chapter of this study and the *BizTalk* website capture the outcomes of this process.

CHAPTER FOUR: THE RESEARCH FINDINGS

Introduction

As explained previously, this study deals with the role that community radio can play as a vehicle for the entrepreneurial education of a South African youth audience. I have explored this subject in the context of the piloting of a community radio show about entrepreneurship, and I assessed this show by conducting interviews with stakeholders in its production. In this chapter, I describe the main themes that emerge from my analysis of these interviews. Based on this, I also describe the main findings of the research.

Section One of this chapter deals with the stakeholders' discussion of what they would regard to be the ideal purpose of a community radio show about entrepreneurship. It also considers their proposals for guidelines that need to be in place in order to ensure the realisation of this purpose. Section Two deals with their evaluation of the extent to which *The BizTalk Show* succeeded in putting such goals and guidelines into practice.

It was explained in the research plan presented in Chapter Three that I interviewed four categories of stakeholders as part of this study. They include RMR's management team (represented by the station manager and programme manager); all five members of the volunteer team responsible for producing the show; a selection of eight guests who contributed as business experts and experienced entrepreneurs to studio discussions and an online survey for the listeners who contributed to the show's content. Both sections of this chapter deal with each of these stakeholder groups in turn.

Throughout the discussion, the research participants are identified by their surnames. It should be noted that they have given me permission to use their real names because they did not see the need to ensure their anonymity.

4.1 What a community radio show about entrepreneurship should be: the vision

In interviewing the research participants, I aimed firstly to explore their views on what a show about entrepreneurship on community radio should involve. As part of this exploration, I hoped to gain insight into their understanding of the potential purpose of such a show. I also hoped to make sense of their views on the guidelines that the producers of such a show should keep in mind. The discussion below captures the outcomes of this aspect of my interview process.

4.1.1 The RMR Station management

When I asked the editorial leadership of RMR what they understood to be an indicator of success for a show such as *The BizTalk Show*, they pointed firstly to more general markers of success for any radio show. Both research participants are in agreement that any radio show can only be deemed to succeed if it attracts a regular and loyal listenership. Mr Ngqezana points out that, for this reason, the management team of a radio station should always keep an eye on audience figures:

I think with any show, a metric that we use to measure is the listeners ... look at the listenership of the show to see whether or not the show is actually attracting audiences at all, so that's the one metric (Ngqezana, 2024, p. 4).

Ms Koboka notes, similarly, that "... an increasing listenership of that show would signal that there's some form of success in it". However, both research participants are also in agreement that in the case of community radio, the nature of the relationship that exists between a show and its audience is also of paramount importance. They insist, furthermore, that in shaping this relationship, the producers of the show should be guided by the conditions of their broadcasting license. Ms Koboka explains that a community radio station's editorial vision, as well as the vision of individual shows, must be in alignment with these conditions. She explains that RMR takes this requirement very seriously:

Our goals in terms of service and what we do are covered by a license. Everything is based on a license, so the commitments and the ideas you want are those you are licensed to do, what it prescribes to us, and what we should be doing (Koboka, 2024, p. 7)

The participants point out that one stipulation that is typically included in a community radio station's license condition is that community members must be actively involved in engaging with programming. Ms Koboka observes that, for this reason, it is important that show teams encourage active participation from listeners:

Comments from people, interaction from people. Those sorts of things. Or interest from other people, whether they be advertisers [or ordinary members of the community] (Ms Koboka, 2024, p. 9).

She explains that audience participation is of importance to any radio station, including public and commercial broadcasters. However, in the case of community radio, participation must go beyond the involvement of listeners in on-air discussion through the inclusion of call-ins and messaging. Instead, members of the community should become directly involved in the production of programmes. In her view, RMR has succeeded in establishing a programming team that allows for in-depth participation by the station's target audience in its on-air content:

RMR is made up of its community, like, literally ... the workforce of RMR is made up of community members (Ms Koboka, 2024, p. 7).

Mr Ngqezana agrees that it is the direct involvement of community members in the station's programme that secures the active engagement of the station's audience in its programming:

What happens is that the community members almost become contributors to the show because [the show teams] are part of the community (Mr Ngqezana, 2024, p. 2).

The research participants also point to a second stipulation typically included in the license conditions of a community radio station, which is that programming should directly benefit the station's audience, impacting on their well-being. Here, Mr Ngqezana explains that to make sense of how RMR can be of benefit to its audience, one should consider the demographics of that audience. He points out that RMR's license conditions require the station to serve a youth-based audience, with an emphasis both on students from Rhodes University and learners from local schools:

Our broadcasting license identifies us as a youth, community and campus radio station. So, our target audience is youth (Mr Ngqezana, 2024, p. 1).

He notes, however, that members of this target audience who become actively involved with the station are primarily university-based students. This is despite the fact that the majority of actual listeners tend to be made up of youth from poor neighbourhoods within the Makhanda community. These listeners are not studying at Rhodes University:

We have realised over the years that our audience is mainly from the eastern side of Makhanda (Mr Ngqezana, 2024, p. 1).

The city of Makhanda is still shaped by the legacy of apartheid, so that the western side of town is represented by the central business district and suburbs that are predominantly middle-class and white. Most of the student population of Rhodes University lives in this environment. The eastern side, which houses most of the town's population, comprises black, working-class communities. Mr Ngqezana points out that it is primarily the youth who live on the eastern side of Makhanda who choose to tune into RMR's programming. They do include some students from the university. They are, however, primarily made up of learners from local secondary schools and young people who are no longer in school, and who face challenges with regard to access to education and employment. It would seem, then, that Ms Koboka's assertion that RMR's production teams are made up of members of its target audience is true, to the extent that this audience definition includes students. However, as Mr Ngqezana points out, more needs to be done to ensure the inclusion of youth from the eastern side of Makhanda, which in fact represents the majority of actual listeners to the station.

Both research participants agree that the challenges faced by these listeners with regard to access to education place particular responsibilities on RMR. Mr Ngqezana notes, in this context, that the station's educational role is critical:

The last clause in our license is for us to be 60% educational. So, I think a majority of the focus is to be educational. Now, that is not only because we promise performance but also because of the town's demographics, which have very low literacy and education levels. So, educating and uplifting the community educationally is very important (K Ngqezana, 2024, p. 1).

Ms Koboka explains that the station's location on a university campus places it in a highly advantageous position with regard to the provision of such education-based programming. RMR can, in other words, draw on the educational resources of Rhodes University in order to empower its listeners, giving them access to university-based knowledge:

Our focal area is the educational space because of who we are. So, we can give people as much capacity as possible regarding knowledge, understanding, and education on different things (Ms Koboka, 2024, p. 7).

Mr Ngqezana notes that, unlike the measurement of audience figures, it becomes difficult to gauge whether a community radio station is succeeding in making such an impact:

The other metrics are very hard to measure because they deal now with value, because it can be one thing, having the highest listenership at the station. However, it is a whole other thing measuring what value it gives to those listeners (Mr Ngqezana, 2024, p. 4).

Both research participants are in agreement that *The BizTalk Show* has an important role to play in providing RMR's audience with access to educational resources of relevance to their economic empowerment. Ms Koboka suggests that the show could help encourage listeners to become involved in entrepreneurial work:

There are a large number of people who are unemployed, and there are a lot of people who are gifted in many ways who don't see their skills as potential income or ways of living ... I think they are the ones that actually need it the most (Koboka, 2024, p. 9).

They suggest that this could be achieved, firstly, by providing listeners with a space in which to develop a well-informed understanding of guidelines for the management of business ventures. In this way, the programme could contribute to their establishment as entrepreneurs. Secondly, *The BizTalk Show* could serve as a space in which young people in Makhanda who are becoming involved in entrepreneurship can network with each other. The show can thus strengthen the emergence, within the youth-based community of Makhanda, of an entrepreneurial ecosystem (Ngqezana, 2024; Koboka, 2024).

It is clear from the above discussion that the management team at RMR are very serious about the need for producers of shows on their station to remain compliant with the stipulations of their broadcast license. It is with this commitment in mind that they point to the requirement of building a participatory relationship with listeners as well as that of contributing to the empowerment of this audience. However, both participants are also serious about ensuring that these license conditions are put into practice in meaningful and credible ways, remaining true to the fundamental purpose of community radio. Furthermore, they engage critically with the opportunities and challenges that RMR must consider in realising this purpose within the specifics of their context. In Chapter Two, we saw that the primary purpose of community radio is to serve groups in society who have been socially disadvantaged and marginalised. Stations are understood to achieve this goal by operating as vehicles that facilitate empowerment and development within the communities in which they exist. Both Mr Ngqezana and Ms Koboka point out that in the context of Makhanda, this group is represented by young people who have not gained access to opportunities for education and employment. They also emphasise RMR's unique position as a campus-based community radio station in providing this audience with access to educational resources. At the same time, they acknowledge that RMR faces challenges in building an engaged relationship with this social grouping by involving them directly in the station's programming. Instead, the majority of the station's volunteers are made up of students from Rhodes University who hold a relatively more privileged position within the local community.

A key insight that I take away from the station management's discussion, as presented above, is that an assessment of the achievements of the BizTalk Show project cannot be separated from a broader engagement with the success of RMR as a whole. They point out that the station faces broad challenges in overcoming historic relationships of unequal access and that these challenges necessarily impact on the operation of individual shows. I conclude from this that, in my assessment of The BizTalk Show, I need to consider how these broader systemic challenges can be said to both constrain and enable the success of this one show.

4.1.2 The show team

When I prompted members of *The BizTalk Show* team to share their understanding of appropriate indicators of success for the show, they spoke of the importance of providing their audience with practical guidelines for establishing themselves as entrepreneurs. Their comments in this respect are similar to those of the programming team. Like Ms Koboka. Ms

Mncwabe places an emphasis on the importance of building a shared culture of entrepreneurship amongst listeners:

The goals are to educate, inform, and entertain the target audience through insightful discussions, expert interviews, and analysis of business-related topics, fostering a community of like-minded individuals (Mncwabe, 2024).

Also, in similar terms to the RMR management team, these participants are quick to underline the importance of putting the principles of community radio into practice by fostering a relationship of shared ownership with their audience through participatory production. Ms Mncwabe suggests, in this context, that "... these types of ... productions decentralise entrepreneurial education". She argues that such decentralisation, in which listeners become co-producers of knowledge and take ownership of their own education, is key to the purpose of community radio. Ms Maphanga similarly observes that young people should have the opportunity to take charge of a show that is intended to benefit them (Maphanga, 2024). Ms Mncwabe adds that participatory programming enables an audience to take shared ownership of a show alongside the production team:

It allows diverse perspectives ... and ideas to be shared through this platform, creating engaging content and fostering a sense of ownership among team members and the audience (Mncwabe, 2024).

The team generally argued that the achievement of shared ownership would ensure that the content of the show becomes relevant to the interests and needs of its target audience. It can achieve this purpose because it is informed by the social experiences and perspectives of members of that audience. A show that focuses on entrepreneurship and targets a youth audience can gain access to such experience and perspective by actively involving youth from within the local community. Ms Myeni explains that such contributors can understand at a personal level the challenges that are faced by young people who live in this community when it comes, for example, to starting their own business. She refers, in this context, to the perception in society that young people struggle to establish themselves as entrepreneurs because they lack drive. By participating in a community radio show about entrepreneurship, young people can draw on their own experiences to challenge such perceptions, putting them into context:

These ... productions should be led primarily by the youth because they are aware of why apathy in the youth may be there. Hence, such production plays the role of informing and educating accurately (N Myeni, 2024)

Ms Mahuza also argues that this involvement of the audience in show production can help to ensure that audience members see their own reality reflected in programme content:

Since the show caters for young people, it [is] crucial for participatory program production to incorporate young people so that the goal to educate the same youth could be relatable to our audience (L. Mahuza, 2024).

It is apparent, from these comments, that members of the team are well-versed in the principles of community radio and invested in their realisation. Their articulation of a vision for an approach to programming in which audience members take ownership of content production is strongly in alignment with that of the station leadership. It is possible that their expression of this vision is indicative of the extent to which they have become assimilated into the programming culture of RMR. This would suggest that they are well placed to put the station management's vision into practice.

The show team argues, at the same time, that these principles can only be put into practice if a show is well managed and if members of the team have the necessary competencies and disposition to contribute to such management. They speak, in this context, about the importance of editorial planning and the development of strategies for programming and content management. Ms Maphanga argues that this requires the presence of a skilled production team who can facilitate the involvement of audience members (Maphanga, 2024). Ms Phoi notes, in similar terms, that a partnership between a skilled team and audience members is key to the show's success (Phoi, 2024).

I conclude, from this discussion, that members of the show team are in agreement with the station management about the importance of establishing a relationship of participatory ownership with the target audience of their show. It is, however, of interest to me that they were quick to point out that the facilitation of that relationship of shared ownership requires a high level of skill and professionalism from the show team. I observed, in this context, that they understood this requirement of professionalism to apply to themselves, and they were strongly invested in proving their own ability to put it into practice. It is possible that it is indeed this professionalism and skill that is required to overcome the barriers to participation in programming that the station management had identified.

It is also noteworthy that in speaking about the kind of content that the show should include, these research participants do not only talk about information and hard skills, but also talk about identity and attitude. This can be observed, in particular, in Ms Myeni's suggestion that such a show can serve as a space in which young people counter the perception that they fail to succeed as entrepreneurs due to a lack of drive. This emphasis on the importance of subjectivity and mindset resonates well with the guidelines for entrepreneurial education that were reviewed in Chapter One.

4.1.3 The studio guests

The research participants that I selected from the pool of the studio guests who have contributed to the show expressed similar perspectives on the purpose of the show to that of the station management and show team. They, too, recognised the unique value that a community radio show could bring to the empowerment of aspiring entrepreneurs.

The studio guests who contributed to the show spoke, in particular, about the opportunity that a community radio show presents for providing access to knowledge about entrepreneurship to young people with limited access to education. Mr Moleko, a researcher from the Rhodes Business School, suggests that such content should be made available to the youth through community radio, as it is still missing from conventional curricula:

It is a good idea; we have a challenge in terms of talking about entrepreneurial education. I think it is something that is missing as part of our curriculum and teaching ... I think it [is] an excellent idea just to train people on entrepreneurship using the radio (Moleko, 2024, p. 22).

Professor Aziakpono, who is the head of the department at the Rhodes Economics Department, agrees with this sentiment:

I think it is a valuable channel to educate students about the potential of entrepreneurship. I think there is a potential, not just talking about this one. In terms of continuing, it across the university, it will definitely help. (Aziakpono, 2024, p. 11)

It is noticeable that these participants understand the purpose of the radio show to be that of providing its audience with access to the knowledge of experts. This differs in emphasis from the understanding of entrepreneurial knowledge as observed so far in the conversation with RMR management and the RMR show team. In those instances, the focus was on involving the audience of a show in the co-creation of knowledge. This may be because those research participants are directly involved in RMR and, therefore, have a more in-depth understanding of its commitment to participatory programming.

The research participants who were invited because of their practical experience in entrepreneurship bring a different perspective to the discussion, which feels more aligned with that of RMR management and the show team. Ms Maweni, an entrepreneur who is also a postgraduate student, notes that she understands the purpose of *The BizTalk Show* to be that of creating awareness within RMR's target audience about "... business-related affairs, entrepreneurship and financial literacy". She argues that young people themselves have a lot to contribute to such understanding when given the opportunity (Maweni, 2024). Ms Ngqobe,

a student who manages her own small business, notes that a show on community radio can create opportunities for young people to take part in such a conversation. It also enables listeners to hear from people like herself – that is, young people who are taking on the role of businessmen and women and who can speak about their experience of running a business. She highlights the importance of such a contribution in helping young people to overcome fear and hesitation about starting a business (Ngqobe, 2024):

The youth have the power to change the game, not necessarily in the academic space but in more practical spaces such as radio and skills development (Maweni, 2024)

In contrast to the studio guests who are business experts from within the university, these research participants demonstrate a consciousness of the opportunities presented by participatory programming for a show that deals with entrepreneurship. They point, in particular, to the role that such a show can play in validating the knowledge of emerging entrepreneurs, such as themselves. It is also noticeable that these participants place particular emphasis on the importance of engaging with questions of identity, attitude and motivation as part of the educational project of a show about entrepreneurship. Like the show team, they acknowledge that subjective experience is as important to such a show as an engagement with information and hard skills.

4.1.4 Audience members who contributed to the show

As noted in Chapter Three, the audience members who contributed to the show through vox pops collected by the show team mostly comprised of students at Rhodes University. I have argued in the discussion of my research plan that, as students based at the university, they can nevertheless be regarded as a legitimate constituency within the show's target audience. When asked to comment on the purpose of the show, their responses align with the comments made by RMR's station management, the *BizTalk* show team and the young entrepreneurs who contributed to the studio discussion. They reiterated that a programme such as this one should include young people in its production processes.

It would seem, from the discussion in this section, that the different stakeholder groups agree that a community radio show about entrepreneurship has the potential to make an important contribution to the empowerment of its audience. Furthermore, there is shared agreement about guidelines that can be followed by producers of the show in order to realise this potential...

4.2 How the vision of The BizTalk Show turned out in practice

Section One of this chapter served as a discussion of the research participants' understanding of the role that a community radio show about entrepreneurship can potentially play in enabling its audience to participate in entrepreneurial work. It dealt, furthermore, with their understanding of the guidelines that producers of such a show should follow in order to realise this potential. In this next section, I focus on the participants' assessment of the extent to which The BizTalk Show has succeeded in putting such guidelines into practice.

4.2.1 The RMR Station management

When asked to comment on the achievements of *The BizTalk Show*, RMR's management team expresses satisfaction. Ngqezana refers, in this context, to the high level of professionalism with which the show is managed:

The BizTalk Show is a great show; it's conducted very professionally. It is of very good and excellent quality. And I do not think that there is much that needs to happen in order for it to get to the standard that we want it to (Ngqezana, 2024, p. 6).

The management team, nevertheless, suggest that the show tends to include too many voices from inside the university and not enough from the broader Makhanda. Ms Koboka suggests that the show should, for example, include more stories about people from the community who have made a success of their own business ventures. She argues that listeners would be able to relate to these stories, perhaps more so than guidelines provided by business experts:

I love to see the people that tell their success stories from where they came from and how they actually did it you know the realness of the matter. (Koboka, 2024, p. 9).

Mr Ngqezana notes that the failure to include enough voices from the community is not peculiar to *The BizTalk Show*; there is, indeed, a problem with the extent to which the station is generally fulfilling its local content quota. Such content, he explains, is important because it is reflective of the social experience of the station's listenership. He argues that there is a need for locally grounded journalism on RMR's shows:

I think the station can do better to measure up on more [local] journalism. I think there is a lack of journalistic work at the station in general (Ngqezana, 2024, p. 5).

Mr Ngqezana proposes the inclusion of the voices of what he refers to as "local heroes" who can become important sources of content throughout the shows broadcast on RMR. In this way, community-based knowledge can be brought to the attention of the audience:

There are people locally who are very much looked up to, who can be used as contributors to the shows (Ngqezana, 2024, p. 5).

I believe that in making these statements, the management team are presenting a valid critique of *The BizTalk Show*. It could, indeed, have featured a higher level of inclusion of voices from off campus and from the eastern part of Makhanda, both with regard to the selection of studio guests and recorded interviews. It would seem that, despite the production team's assertion of their own professionalism and skill, we did not do enough to prioritise the inclusion of such content. As noted earlier in this chapter, the team was fully cognisant of the importance of building an engaged and participatory relationship with young people in Makhanda who are currently excluded from opportunities for education and employment. Nevertheless, we did not do enough to ensure their participation, either as studio guests or through the strategies that we use to involve our listeners in our studio conversations.

It is possible that our failure to do so has to do with the composition of *The BizTalk Show* production team. As noted in Chapter Two, I had recruited the membership of this team from the existing pool of RMR members. As the station management also points out, this volunteer pool consists mostly of students at Rhodes University, and for this reason, the BizTalk Show production team was exclusively made up of students from this campus. More specifically, they were all studying media production in the School of Journalism and Media Studies. On one hand, this helped to ensure that the show production was of a high standard, which the management team commends. On the other hand, the inclusion of members of the local community in the production team may have ensured that the show team has access to a network of contacts from the local community. This would have enabled the team to include more voices and experiences from that community in its content.

4.2.2 The show team

In Section One, we saw that the show team understood *The BizTalk Show* to exist for the purpose of empowering young aspiring entrepreneurs in the community of Makhanda. They noted, furthermore, that this purpose could only be achieved if the show was very well managed. In commenting on the success of the show, they generally agree that these goals had been achieved. Ms Mahuza explains that the show was very well managed and planned:

I think the main contributors towards the show's success are the production team ... the consistency of editorial meetings also helped (Mahuza, 2024).

Ms Maphanga explains that it was the first time that she had the chance to be involved in such a well-structured and well-managed show:

Having worked on other shows prior, I didn't expect to find a show that is meticulously planned out (Maphanga, 2024).

She argues that the high level of professionalism with which the show was produced ensured its success:

I ... learnt that teamwork plays a pivotal role in the success of a show. I think having team synergy was one of the reasons why the show was a success (Maphanga, 2024).

Ms Maphanga explains that this culture of good planning and professionalism helped to ensure that the show always included valuable content. The team was particularly successful in securing the involvement of expert studio guests:

The meticulous planning process of the show has led to a successful show. The engagement with experts ... plays a crucial role in providing education that is factual (Maphanga, 2024).

Ms Mncwabe agrees that the hard work that her team put into the production of the show resulted in a product that they could all be proud of:

I believe the show has done well in achieving its purpose, considering its ability to spark meaningful conversations and provide valuable insights each week without fail - shout-out to the presenters (Mncwabe, 2024).

Ms Myeni came to understand that a radio show can only succeed in providing its audience with access to information if it builds a strong relationship with listeners:

I learnt that in order to inform people, you must create more engagement with them (Myeni, 2024).

She observed the creation of such a relationship in the context of the recorded content that the team gathered, to ensure that the voices of listeners were present in the programming. The audience participation that was created in this way presented an important achievement of the show:

By fostering collaborative participation with the target audience, we have granted people the opportunity to really learn (Myeni, 2024).

Ms Phoi notes that the inclusion of street interviews or vox pops helped to facilitate interaction with the show's target audience. She felt that she was able to receive feedback from these contributors, which signalled the impact that the show was having on them:

The show has done well because everyone I interviewed was intrigued by the questions I asked them, which made them aware of what is going on in the business world; moreover, they were curious to consider entrepreneurship (Phoi, 2024).

Not surprisingly, in discussing the degree to which the show succeeded, the show team also spoke about the way that they themselves benefited from involvement in its production. Ms Maphanga points out that this was, in fact, a legitimate achievement of the show, since each member of the team was a representative of the target audience that the show wanted to reach. In this sense, then, the show achieved the goal of involving members of this audience in the co-production of knowledge about entrepreneurship:

[*The BizTalk Show*] allowed the youth to be co-researchers of the program, contributing to ... the program itself (Maphanga, 2024).

Ms Mahuza expressed pleasure in being involved with a group of young people who were able to work together in this way:

My expectations were overly met as it was fun working with mindful and creative young people (Mahuza, 2024).

The team members also explained that the subject matter of the show exposed them to learning about the requirements of business management. Ms Maphanga speaks, for example, of her growing awareness of the level of planning and preparation that goes into setting up and managing a business:

I have learnt that business decisions are never spontaneous. Research plays a crucial role in how a business operates (Maphanga, 2024).

For Ms Myeni, the exploration of mental health issues in *The BizTalk Show* was of particular importance. She suggests, in fact, that exploration of psychological and attitudinal matters could have received even more time on the show:

The psychology behind entrepreneurship deserves more attention ... we need to address the attitudes and perceptions of the youth about entrepreneurship. There are enough resources on the technical aspects of it, thus neglecting the psychological factors (Myeni, 2024).

The team clearly also viewed their involvement as an opportunity to enhance their learning about media production, to deepen their experience of such production and to learn more about entrepreneurship. All of the team members are in agreement that their expectations with regard to such learning were fulfilled. Ms Phoi, who was the youngest in the group, being in her first year of study, explained that being a part of the *BizTalk Show* team opened up her world to the behind-the-scenes of media production:

I'm fresh from high school, and I was clueless about what happens behind the scenes of every show, and now I am well-equipped on how to conduct interviews, and now I am confident to bring ideas to the table (Phoi, 2024).

She explains that involvement in this show has allowed her to become familiar with many different aspects of content production:

I've learned a great deal about teamwork, communication, and working under pressure. I gained hands-on experience in the intricacies of production, going around campus and interviewing students and coordinating to adapt to unexpected challenges ... I've realised the importance of listening to diverse perspectives (Phoi, 2024).

It should be pointed out that of all the stakeholders that I interviewed, the production team were best placed to talk in rich detail about their experience of the show. They were, after all, involved in the production of all 38 episodes over a period of 10 months. For this reason, they also represent the group that has benefited most profoundly from involvement in the show. As noted already, the team did not include youth who had been excluded from tertiary education. They were, nevertheless, young people from disadvantaged communities who had witnessed firsthand what it means to grow up without any firm prospect of employment. Furthermore, as I have pointed out earlier in this thesis, they continue to face this reality even if they have gained access to tertiary education. As such, they were still representative of the demographic grouping that the show was targeting. The impact of the show on their learning and sense of personal achievement is, therefore, an important achievement. Furthermore, as I have argued in Chapter Three, they were in fact well placed to mediate between the knowledge world of the university and that of a working-class youth because they are familiar with both of these contexts. Their assessment of the show, as captured above, shows some evidence of this potential. I believe that their comments, as presented throughout this chapter on the importance of including a focus on questions of relevance to attitude, motivation, and mental health, are indicative of this capacity.

4.2.3 The studio guests

The studio guests that I interviewed for this study could only comment on the BizTalk Show based on their experience of the episodes that they had been invited to contribute to. Nevertheless, they expressed appreciation for the way the show was managed, based on their experience of being approached by the show team, the way they were prepared for the interview process and their experience of the studio discussion.

It's difficult for me...because I've only had one interview, but based on the experience, I think it has a lot of potential (Aziakpono, 2024).

The studio guests were generally impressed with the way that the show team conducted themselves in this regard. Mr Moleko mentions that he was struck by the team's attention to detail:

... you would send me questions in advance, and you know it shows that preparedness ...[and] the questions were meaningful (Moleko, 2024).

He was also impressed with the selection of other experts brought into the studio and proposed that the inclusion of these guests was a key strength of the show. He notes, furthermore, that the resulting content is clearly of benefit not only to students at Rhodes but to youth within the Makhanda community as a whole:

You're not doing it for your own, you're doing it for the rest of the community (Moleko, 2024).

He notes, however, that it is his impression that the full potential of *The BizTalk Show* has not yet been realised. In his view, the realisation of this potential depends on the strengthening of RMR's capacity to reach a broad audience. In particular, the station needs to adjust its broadcast footprint to make this possible:

I don't think it's the show's fault. I think RMR needs to be a better radio station ... I think [the show] would have had a better reach and [if these issues with its broadcast radius are addressed] but I don't think that's got to do with the idea of the show (Moleko, 2024).

Mr Moleko also proposes that the show has the potential to secure sponsorships from organisations that are invested in the economic empowerment of youth. He notes, for example, that if RMR were to approach relevant government departments with such a request, they would be likely to succeed:

I think they should be sponsored by things like the local [office of the Department of Education] or anybody who supports the youth. They should actually be sponsoring them because you're doing such a good public education aspect ... And even the Department of Labour, because you're also just telling people what to do in spite of having unemployment, so I think it's a good thing (Moleko, 2024).

It was noted in the previous section that the expert studio guests interviewed for this study are in agreement that community radio can be an important vehicle for education about entrepreneurship that targets a youth audience in the local context. In commenting on their experience of the show in action, they seem generally impressed with the ability of the production team to put this vision into practice. However, they also propose that more can be done to amplify the achievements of the show. In this context, I understand them to refer, firstly, to the importance of ensuring that the show reaches more listeners. Secondly, they point

out that the show would benefit from building relationships with constituencies within civil society who are invested in the economic empowerment of youth. I believe that both of these goals would only be achievable if a show such as The BizTalk Show works in close collaboration with the management of their host station.

The young entrepreneurs who contributed to the show as studio guests also spoke with appreciation about the way their involvement in the show was managed. Ms Ngqobe proposes that the anchors facilitate studio conversation so that guests feel themselves to be in conversation with the show's audience. This enables them to freely share their knowledge with that audience, and in turn learn from that audience:

The show doesn't focus on what the presenter thinks, but rather mainly on their guest speakers. I believe the guest speakers shared a lot of which we as the audience learned from, I for one have learned from some of the audience (Ngqobe, 2024).

It is of significance that Ms Ngqobe speak of herself, in this quote, both as studio guest and audience member. As a young entrepreneur from the local community, she was, indeed, representative of the target audience for the show. In my view, it is one of the strengths of the show that we were, indeed, inviting members of this target audience into the studio to speak for themselves in this way. Ms Maweni proposes that the show team adopt this strategy in order to ensure that the target audience can see themselves reflected in the content of the show:

Yes, they've been trying to be relatable and informative to a large part of the community (Maweni, 2024).

Ms Ngqobe adds that such content can allow young people to overcome their self-doubt so that they can begin to imagine themselves as entrepreneurs:

I believe the show helps its listeners develop an entrepreneurial mindset. Having to listen and hear [young people] share their business ideas, thoughts, struggles, and many other aspects that follow with having a business can and has helped many students in overcoming the fear of losing or failing at starting a business (Ngqobe, 2025).

Ms Ngqobe notes that she herself personally has benefited from her involvement in the show:

The show has helped me in striving to my fullest and establishing many more businesses as a student (Ngqobe, 2024).

She explains that this was due to the engagement with the experiences of other entrepreneurs, which made the content of the show relatable to her. Of equal importance was the focus on the background stories of contributors, so that one did not just hear about their achievements in business but also about the trials and tribulations that they experienced along the way. She

proposes that listeners can benefit from hearing about the hardships faced by other people as part of their entrepreneurial journeys:

The show not only talks about businesses, but it also delves into the personal lives of the guests, where guests share their challenges, which may have impacted or contributed to their success or downfall of their business, which I believe listeners can either relate to or learn from (Ngqobe, 2025).

We saw, in the previous section, that the young entrepreneurs who participated in the show were quick to understand that the purpose of the show was to involve its target audience in the co-creation of knowledge. Their comments, above, about the success of the show again demonstrate that they grasped what the production team was attempting to achieve in this regard. Unlike the expert guests, they speak in detail about the way the team put this vision into practice. In doing so, they again emphasise the important role that discussion of subjective experience and emotional well-being played within the overall agenda of the show.

4.2.4 Audience members who contributed to the show

The research participants who fall into the category of listeners who contributed actively to the show content were able to speak about the success of The BizTalk Show based on their experience as listeners. They were generally in agreement that the show's content was interesting and relevant. One listener proposes that this was because the voices of students, who make up an important constituency within the show's target audience, were prioritised:

For me, it's succeeding because the show doesn't depend on only the research ... but involves students and allows them to share their honest opinions (Listener no.1).

Another speaker points to the inclusion of recorded interviews with members of the show's target audience as an important strategy, since it brings the voices from this community into the studio:

There was a part of the show where they played people's opinions as they were asked questions (Listener no. 5).

Another participant suggests that this prioritisation of young people's voices means that it is prioritising the perspectives of the community that the show is meant to serve:

The show gave the community a platform to share ideas and opinions ... it has prioritised the community a lot (Listener no. 1).

Members of this stakeholder group are generally appreciative of the learning that they gained from listening to the show. They refer, as part of this, to particular subject matter that the show

has dealt with. One contributor explains, for example, that the show has helped them to get to grips with the world of financial investment in the digital age:

I have been influenced by the show because I have started learning about digital currencies and ways to invest (Listener no. 4).

At the same time, the listeners also speak about learning about the entrepreneurial culture that the show aims to foster. One participant describes this as a culture of mutual support:

I learnt a lot about how to work with people, the importance of uplifting our society by creating opportunities (Listener no. 5).

Another speaks about a commitment to the empowerment of young people:

I have learnt that The BizTalk Show is aimed at empowering young adults who dream of being big in the business world (Listener no. 4).

A third place the emphasis is on the role that entrepreneurial work can play in the overall improvement of the world we live in:

The BizTalk Show is about business, entrepreneurship and initiatives to create opportunities to better our society [through entrepreneurship] (Listener no. 4).

It would seem, from these comments, that these listeners responded well to the show's attempt to create a relationship of engagement with its audience by prioritising their voices both in studio-based content and recorded features. It is also noticeable that in commenting on their own learning from the show, they speak less about exposure to facts or skills, and more about an introduction to a mindset and philosophy. This mindset is represented by an emphasis on empathy for the personal challenges they may face when they set out to claim a space for themselves within an entrepreneurial world. It is also expressive of a commitment to mutual support amongst young people who enter this world.

Conclusion.

A notable theme emerging from the findings is the shared vision for what a community radio show about entrepreneurship should be. All stakeholder groups agree on the importance of educating and empowering the youth, particularly those in the Makhanda community, with practical business skills. Moreover, the experts argue that there is also a need for an education beyond just technical skills in running a business. They highlight a need for the development of soft skills and an entrepreneurial mindset within the youth, as these are often overlooked. Furthermore, they are also in agreement about the potential of community radio in delivering such education. All stakeholders, with the exception of the business experts, also strongly

emphasise the importance of active community participation and ownership in the programming and production of community radio.

The RMR station management emphasises that while audience building and listenership figures are metrics for success, the nature of the relationship with the audience is most critical for a community station. They also point out that their license requires them to serve a youth audience that consists of both Rhodes University students and young people from the working-class eastern side of Makhanda. However, the actual listenership primarily falls into the second category, and therefore consists of young people who have largely been excluded from both tertiary education and opportunities for employment. They understand this to underline the critical need for educational content in RMR's programming that can serve this audience well. They see the station's position on a university campus as advantageous for providing access to university-based knowledge for this audience.

As for the show team, they showed a strong conviction that youth-led production allows for a more relatable and authentic delivery of content, as young people understand the challenges faced by their peers. They argue that participatory programming "decentralises" entrepreneurial education, enabling communities to take ownership of their learning. They see community media, particularly radio, as a valuable and accessible medium for delivering this vital information, especially in underprivileged communities. They point, furthermore, to the value of a humanistic approach to entrepreneurial education, sharing not just business concepts but aspects of subjective experience and motivation. They see this as helping listeners to overcome their own fear and hesitation about involvement in entrepreneurship.

Reflecting on the experience of producing *The BizTalk Show*, RMR management was generally pleased with the team's professionalism, planning, and high-quality production. The team members viewed their involvement as a valuable learning opportunity with regard to what it takes to build a culture of entrepreneurship. Expert contributors were less able to comment on the value of the participatory nature of the show, but still appreciated the team's preparedness, the selection of guests, and the quality of hosting. Community-based contributors valued the show's focus on the experience and perspectives of community members, including student opinions and segments like vox pops that brought community voices into the program.

While feedback was largely positive, some suggestions for improvement were noted. RMR management highlighted the need for more localised content, deeper journalism, and the incorporation of local heroes as contributors across the station, speaking to the value of community-based knowledge. This can be seen to point to the importance of ensuring greater involvement of community members from the Eastern side of Makhanda. The experts also

mentioned the limited reach of the show/station as an area for improvement. Given its public education role, expert contributors felt the show should receive more support and sponsorship from relevant governmental departments like education and labour.

In summary, the findings demonstrate a strong, shared understanding across all stakeholder groups regarding the purpose and value of *The BizTalk Show* as a community radio program dedicated to entrepreneurial education for the youth in Makhanda. The show is seen as having successfully delivered valuable, relatable content through participatory production. The stakeholders collectively affirm the potential and importance of community media, specifically radio, as a viable and effective avenue for delivering entrepreneurial education and empowering the youth audience in South Africa, while also pointing to areas for continued growth and support.

CLOSING COMMENTS AND RECOMMENDATIONS

This study aimed to examine the role that community radio can potentially play as a vehicle for delivering entrepreneurial education to a South African youth audience. It pursued this examination in the context of a media production project consisting of a radio show broadcast on RMR, a campus-based community radio station. It also did so in the context of this dissertation, which provided a reflective space in which to consider the knowledge resource that should inform the planning, execution and assessment of the RMR show.

Chapter One dealt with literature about unemployment amongst youth in South Africa, the role that entrepreneurship can play in providing them with access to employment and the value of education about entrepreneurship in facilitating such involvement. We saw in that chapter that the formal education system of South Africa currently falls short in providing such an education. It is pointed out, in this chapter, that the failure of formal education to adequately prepare young people for the working world must be understood, firstly, in the context of the continued influence of the legacy of apartheid. Secondly, new challenges have emerged with the transformation of work in the digital age, and formal education in South Africa has not yet adapted to these realities. For this reason, alternative modes of entrepreneurial education become of particular importance, in which education is reconceptualised as a way of empowering a marginalised youth. This line of argument then touches on the historical context of the education system of South Africa. Furthermore, it is proposed that entrepreneurial education should focus on practical skills and experiential learning, moving beyond theoretical knowledge.

Chapter Two discusses community radio as a potential vehicle for such education. We learn that community radio exists in the service of disadvantaged and marginalised people in society, with the aim of their empowerment and development. More in particular, it often plays this role in the context of the empowerment and development of young people. Community radio pursues this purpose through participatory programming, in which its audience takes ownership of content generation. This is achieved through facilitating collective action, capacity building through education, and integrating local knowledge. The stations also provide a communicative platform for communities to articulate their needs, rights, and interests and to engage with leaders. The chapter concludes that for all these reasons, community radio represents a highly appropriate vehicle for the kind of education about entrepreneurship discussed in Chapter One.

In the final two chapters of this study, I describe the empirical research that I conducted in order to explore the potential of community radio to provide a forum for such education. I did so in the context of the planning, execution and assessment of a radio show hosted on Rhodes Music Radio. I piloted the show for four months in the first semester of 2024. In the second half of the year, I continued to broadcast the show for five more months while conducting a formal assessment of its achievements, represented by qualitative interviews with all stakeholders in the show. In Chapter Three, I describe the planning and execution of this research process, and then present the findings of the research in Chapter Four.

It is clear from these findings that all stakeholder groups agreed on the vision of a community radio show that aims to deliver entrepreneurial education to the marginalised youth of South Africa. They emphasised the importance of educating and empowering the youth with practical business skills and knowledge to set them up for entrepreneurial success. They also argue for the nurturing of an entrepreneurial mindset in the youth and the development of soft skills beyond technical knowledge as critical for entrepreneurial success. The RMR management team argued that while listenership was an important signifier of success for programmes of this nature, the station's core focus should be its relationship with the community it serves and its license compliance. RMR's target audience is youth-based, particularly the working-class youth residing on the eastern side of Makhanda. This group in this area of the town often has low literacy and education levels. This makes the station's educational role more critical in this town; the management acknowledges this and draws on university resources in an effort to educate the station's audience.

Moreover, all stakeholders strongly supported active community participation and ownership in the programming and production processes of the station and *The BizTalk Show* in particular. The show team believed youth-led production ensured relatable and relevant content, as they better understood their peers' challenges. Experts and the show team highlighted that such programs decentralise entrepreneurial education, filling a gap left by the current education system. Beyond education, there was a shared appreciation for the show's humanistic approach, discussing personal journeys of entrepreneurs, struggles, and mental health in entrepreneurship, which helps overcome fear and hesitation.

RMR Management expressed satisfaction with *The BizTalk Show* team's professionalism, high-quality production, and adherence to editorial guidelines. The Show Team viewed their involvement as a valuable learning opportunity, enhancing their production skills, exposing them to real-world experience, and deepening their understanding of entrepreneurship. They highlighted the planning processes and positive team synergy as key to

success. Expert Contributors appreciated the show's initiative in its entirety, the idea of delivering education via radio to those who do not have access. They also highlighted the Team's preparedness and emphasised the importance of the show sharing real-life experiences of entrepreneurs to help listeners overcome fear. Lastly, the community-based Contributors commended the show for the involvement of young people in production. The vox pop segment was particularly noted for bringing community voices into the program, speaking to inclusivity and relatability.

It is important to highlight that these insights from the different stakeholders speak to one of the goals I had for this study, which is to document a set of guidelines/insights that can be utilised by practitioners when going about producing a programme of this nature in a community radio setting. As we have seen, across the different stakeholders' views and insights, it becomes clear that there are certain aspects that are non-negotiable when it comes to programmes of this nature in community radio. Among other aspects argued across this thesis, they highlight the involvement of the community and young people in production to enhance the impact of these programmes. They speak of the importance of the relationships the stations have with the communities they serve to their success. Furthermore, compliance with licences and guidelines of community radio appears to be of importance across the different sources and literature. The experts also speak of the quality of production as another aspect that requires close attention when making such programmes. Additionally, meticulous planning and the skillsets of the production team involved are key to success, as we have seen in the case of *The BizTalk Show*.

Another key aspect that stands out in the insights from the experts and the literature is the idea that entrepreneurial education is more than just about technical skills. They highlight the need to cultivate an entrepreneurial mindset and soft skills that are often overlooked but critical for success in entrepreneurial work. They speak of the importance of establishing an entrepreneurial culture based on values of mutual support and collaboration. Granted, this is more specific and in particular to *The BizTalk Show* and the South African Context. They argue that there is a much broader need for an intervention in terms of the attitudes and perspective towards entrepreneurship at a societal level in the communities of South Africa. Additionally, they also argue that this kind of intervention should be substantiated by the enhancement of support systems made available to the youth for them to succeed.

It should be pointed out that all of the comments made above about the strengths and weaknesses of *The BizTalk Show* are broadly relevant to the role that a community radio station such as RMR should play when engaging with its audience. I would propose, in fact,

that the success of any show about entrepreneurship depends, in the end, on the extent to which its host station succeeds in putting into practice the broad goals of a community radio station.

For this reason, while the findings of this study affirm the success of *The BizTalk Show* in achieving its immediate goals, several questions remain open for further study regarding the way a station such as RMR can best fulfil its purpose. For example, expert contributors to *The BizTalk Show* noted the show's limited reach, suggesting that RMR needs to improve to reach a wider audience. This points to the need for research that tests the ability of a campus-based community radio station like RMR to expand its reach beyond its immediate geographical and academic communities to consistently engage a broader, more diverse youth audience. Future studies could explore innovative outreach strategies, partnerships with local community centres, and mobile broadcasting initiatives to reach underserved populations more effectively.

Furthermore, the RMR management highlighted a general "lack of journalistic work" and stressed the need for "more localised content" and utilising "local heroes" as contributors. This suggests the need for further research which explores how best community radio stations can systematically integrate deeper journalistic practices and prioritise community-based knowledge to address the unique socio-economic realities of their audience. Research in this area could focus on developing a model or guideline for community radio volunteers that emphasises local journalism, local storytelling, and sourcing diverse community voices beyond established experts.

Additionally, it is important to note some of the limitations arising by virtue of the affordability that a station like RMR has over others. RMR is unique as a campus-based community radio station in the sense that it being located inside a campus like Rhodes University affords the station access to expert knowledge and information resources that other community radio stations may not immediately have. In that way, RMR was an ideal site for this study as it not only had access to expert knowledge but also young people who could partake in the project. In that respect, the question of privileged access arises. The young people residing in the Rhodes University campus who became part of this project are at a privileged position to be able to be present and active in initiatives like this one that are meant to empower them.

However, with that being said, the achievements of the work done through this project present an opportunity for this kind of work to be scaled and adopted across community radio stations in South Africa. This is with the intention to develop a nationwide grassroots approach

towards youth empowerment in the underprivileged communities, and most of all to address the issue of disempowerment and unemployment of young people across South Africa.

Lastly, as noted earlier in this thesis, the low level of engagement with audience members from Eastern Makhanda suggests opportunities for future improvements to put in place systems for more audience input. While vox pops are valuable, future research in this area could perhaps look into how community radio stations can establish more continuous and diverse feedback that allows for more in-depth audience input, ensuring programs remain responsive to evolving community needs and truly collaborate with the audience. By addressing these questions, future studies can build upon this foundational work done in this study, further solidifying the role of community radio as a powerful tool for youth empowerment and entrepreneurial development, especially in marginalised communities.

APPENDICES

INTERVIEW GUIDES

Stakeholder group 1: Station management

Their goals for RMR and how they would understand entrepreneurial education forming part of that

- How does RMR define its target audience?
- What are RMR's goals when it comes to serving this audience?
- What role does participatory programme production play within your vision for RMR?
Why is this the case?
- Is there a place for entrepreneurial education in your vision for RMR's programming, and if so, why?
- As you know, The BizTalk Show focuses on entrepreneurial education. How can such a programme contribute to the goals you have described?
- What would be key indicators of the success of a show like The BizTalk Show for it to contribute to your vision for the station?
- How well would you say the show is living up to these indicators? Please give me examples of what you mean.
- How do you believe the show could improve to measure up to these indicators?
- Any other comments?

Stakeholder- group 2: The show team

Section One: The success of the show

- How does The BizTalk Show define its target audience?
- What are The BizTalk Show's goals when it comes to serving this audience?
- What role do you believe participatory programme production should play in achieving these goals?
- How well do you feel the show has done in achieving its purpose, as you have described it?
- What do you believe is the contributor towards the BizTalk show's success (or otherwise)?

Section Two: my own involvement in the show

- When did you join The BizTalk Show?
- Why did you choose to become involved in the show?
- Looking back now, to what extent were your expectations met? Please explain.
- To what extent did you contribute to the success of the show? Please explain
- What have you learned from being involved in the show?
- How would you like to move forward with what you have learned from being involved in the show?
- Any other comments?

Stakeholder group 3: The expert contributors

- How did you hear about The BizTalk Show?
- In what way have you been involved in the production of the show?
- What have you gathered from this involvement about the vision and purpose of the show?
- From what you have been able to observe about the show, what do you think about its potential value as a vehicle for entrepreneurial education?
- To what extent do you believe that the show is realising this potential?

Possible prompts:

- o Is the show content suitably created and tailored to educate and empower its audience? Why?
- o Is the show successful in disseminating/explaining complex concepts related to starting and running a business? How so?
- o Regarding the questions asked during the guest interviews, were they appropriate in gathering the information relevant to educating the youth about entrepreneurship?

- Do you believe the information broadcast by The BizTalk Show is of value to the young people in the underprivileged communities of South Africa?
- What can the show improve on to better fulfil the goals and objectives of educating and empowering the youth with the appropriate knowledge to become successful entrepreneurs?

Stakeholder group 4: The community-based contributors

- How did you hear about BizTalk?
- In what way have you been involved in the show? Please describe
- Based on this involvement, what do you understand to be the purpose of the BizTalk Show?
- How well do you believe the show is succeeding in realising this purpose?
 - Is the information shared on the show of value to young entrepreneurs?
 - Are the topics covered relevant?
 - Do you believe the show has prioritised the community in its content strategy?
- What have you learned about business since being a contributor to the show?
- What do you believe the show needs to improve to achieve its goals and objectives better?

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