




## Radio broadcasting as a catalyst for intercultural communication and dialogue: A case study of CRTV Mount Cameroon FM Radio

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### Abstract

Radio broadcasting continues to serve as an important medium for facilitating intercultural communication by overcoming linguistic and cultural barriers. This study examines the role of radio broadcasting as a catalyst for intercultural dialogue and interaction. It uses CRTV Mount Cameroon FM (CRTV MCFM) (98.6) as a case study. The research employs a qualitative design, with key data collection methods including participant observation and content analysis, to explore how CRTV MCFM's programming structure, production processes, and audience engagement promote cross-cultural exchanges. Main themes identified are linguistic diversity, cultural representation, and audience participation. The theoretical framework includes Media Richness Theory (MRT), Dialogic Communication Theory, and Agenda-Setting Theory. These theories collectively offer a framework for understanding how radio fosters intercultural dialogue and influences public discourse. Findings indicate that CRTV MCFM significantly advocates for cultural inclusivity through interactive programmes, multilingual content, and community-oriented discussions. Challenges such as language barriers, political constraints, and limited audience involvement restrict its full potential. The study also suggests strategic interventions like expanding multilingual programming, digital integration, and culturally sensitive content. While focused on CRTV MCFM, the insights gained provide valuable understanding of how radio can promote cross-cultural understanding and dialogue on a broader scale.

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## **Introduction**

Intercultural communication and dialogue are vital concepts in the modern world characterised by globalisation and significant advances in science and technology. These concepts are essential for fostering mutual understanding, social cohesion at various levels, and peaceful coexistence among individuals from different backgrounds, alongside diversity and multiculturalism (Aguilar, 2024). As a result, various media, whether social or public, have the potential to promote both intercultural dialogue and cross-cultural interactions. They achieve this by providing platforms with diverse voices, languages, and cultural narratives. Radio broadcasting, in particular, is one of the most accessible and influential medium since then. Radio overcomes geographical and literacy barriers as it is inexpensive and can be accessed simply with frequencies (Davison, 2025). Therefore, it remains a powerful tool for public discourse across social classes and influences both cultural diversity and social integration.

In Cameroon, radio broadcasting remains a valuable medium for intercultural communication because the country is characterised by both linguistic and cultural diversity, with over 200 ethnic groups, each with its own language and cultural practices (Kindzeka, 2023; Veranso & Chibaka, 2022). Among many private and public broadcasting organisations, Mount Cameroon FM radio, owned by the government (counterpart of the main CRTV, dedicated to the south-west region of Cameroon), has been highly effective in shaping public perceptions and engaging diverse ethnic and linguistic communities. It features on-air discussions, interviews, and interactive sessions, among others. Nationwide, it holds significant potential, as it addresses issues related to cultural identity, national unity, peace, harmony, solidarity, linguistic diversity and multiculturalism. However, the extent to which these radio broadcasts facilitate intercultural communication remains an area of concern that warrants further investigation.

Generally, this paper aims to explore how radio broadcasting serves as a tool for intercultural communication and dialogue, focusing on CRTV Mount Cameroon FM. The study was based on unbiased observation and analysis of daily programmes. It is also examined the strategies and techniques used to facilitate cultural exchanges and interactions, the impacts of the programmes on audience perceptions, and the challenges faced in using radio as a medium for intercultural dialogue.

### **Intercultural Communication**

Intercultural communication is a field of study that examines how people from different cultural backgrounds communicate, interact, and understand one another. It includes various aspects such as language, non-verbal communication, cultural norms, and values. Intercultural communication is the process by which individuals from different cultures exchange information, ideas, and meanings through various forms of communication, including verbal, nonverbal, and written. Scholars like Gudykunst and Kim (2021) emphasise that it involves not only transmitting messages but also interpreting and negotiating cultural meanings. Studies by Ting-Toomey and Dorjee (2018) and Chen and Starosta (1996) further examine how intercultural communication is influenced by factors such as cultural identity, power dynamics, and context. Overall, intercultural communication is what keeps people connected despite multiculturalism and cultural diversity.

### **Intercultural Dialogue**

The idea of intercultural dialogue refers to openness and respect in exchanging views among individuals and groups from different cultural backgrounds. According to UNESCO (2001), this idea aims to foster understanding, respect, and cooperation among diverse cultures. Dialogue is beneficial in a globalised world, where cultural interactions are unavoidable. It is used to promote peace and social cohesion (Bhabha, 2012). Intercultural dialogue can occur in various contexts, including education, community engagement, and international relations.

Huntington (1996) asserts that intercultural dialogue involves addressing stereotypes, prejudices, and misunderstandings resulting from inter- or cross-cultural exchanges and interactions. During conflict mitigation and efforts to enhance social integration, intercultural dialogue is considered highly promising. For example, the Council of Europe (2008) states that creating a more inclusive and resilient society depends entirely on intercultural dialogue, which encourages individuals to appreciate cultural diversity and engage in constructive conversations. Furthermore, intercultural dialogue is not just about tolerance; it also involves actively seeking to understand and learn from one another (Giddens, 2002). In educational, political, regional, and economic contexts, intercultural dialogue enhances students' and business people's global competencies, preparing them for a multicultural world (Banks, 2008). It thereby encourages critical thinking and empathy. Consequently, educators, economists, and political practitioners increasingly incorporate intercultural dialogue into their daily practices to promote understanding and global citizenship (Deardorff, 2006).

### **Radio Broadcasting**

One of the oldest methods of communication was audio, where individuals interacted and transmitted messages through sound. According to Riederer (2024), radio broadcasting is basically the transmission of audio content from a single source to a large audience. This could include music, news, live events or spoken word content. Traditionally, radio broadcasts used AM and FM signals (more on that later) to transmit information via radio waves. In the modern era, transmitting oral or audio content is achieved through the dissemination of radio waves to reach audiences (Kumar, 2025; Rowe, 2023). Radio is one of the earliest forms of mass communication (over 100 years, in fact), especially for sharing information, entertainment, and educational content with a broad audience. The distinctive feature of radio broadcasting is its accessibility and cost-efficiency compared to other print or television media (Rowe, 2023). This makes it a crucial

communication tool, particularly in regions with limited technological infrastructure (McLeish, 2005).

Radio performs various functions, including news reporting, cultural programming, music dissemination, entertainment, and public service announcements. In radio broadcasting, content can be customised in multiple languages to serve different communities. Therefore, it is especially effective in reaching diverse linguistic and cultural groups (Kuyucu, 2016 p. 2224). Additionally, modern radios are characterised by their interactive features, such as phone-ins, on-air presentations, live discussions, and audience participation. This enhances radio's important role as a platform for intercultural communication and dialogue. Thanks to advances in digitalisation, radio broadcasting has significantly evolved, now offering online streaming, podcasts, and satellite radio. This has extended its reach beyond traditional geographical boundaries (Ajisafe & Dada, 2023). Consequently, this transformation has further reinforced its role in global cultural exchange and cross-border communication.

### **Media and Intercultural Communication**

Among many fields, media is a vital area of study for analysing the factors that shape interactions between cultures. This area encompasses the study of various media forms, ranging from online and digital to analogue formats such as television, film, social media, newspapers, and other print media. It should be noted that these media can either facilitate or hinder intercultural dialogue and understanding. Moreover, this field can be categorised into subthemes such as representation, identity, and the overall impact of globalisation on cross-cultural exchanges. Representation in the media is essential, as it shapes how diverse cultures perceive one another and influences prejudices and stereotypes. Studies have shown that media portrayals may intentionally or unintentionally reinforce stereotypes and promote a controversial understanding of different cultures. For instance, Chen (2024) highlights the importance of media representation in shaping cultural identities and perceptions. Additionally,

Wheatley (2024), in his work on media representation and cultural identity, emphasises that Western media constructs a skewed view of Eastern cultures, often resulting in misunderstandings and conflicts.

Identity, conversely, remains a central theme in media and intercultural communication. Media are valuable because they act as platforms where individuals can not only express their ideas and cultural identities but also negotiate their roles within the globalised environment. According to Chen (2024) and Wheatley (2024), the advent of participatory media such as social media has empowered marginalised individuals and groups to have their voices heard. This, in one way or another, nurtures a stronger sense of intercultural belonging. Moreover, this transition also influences how cultures interact and comprehend each other.

Furthermore, media and intercultural communication have experienced a major shift due to globalisation and its driving forces, especially the free movement of people, science, and technology. In other words, the growth of digital and virtual media has facilitated the ongoing exchange of cultural practices and ideas. This directly impacts phenomena such as both cultural hybridisation and cultural homogenisation (Kuang 2024). As Wibowo et al. (2023) observe, the flow of cross-border media generates new cultural forms while also presenting multiple challenges to local or indigenous traditions and identities. In summary, understanding the complexities of cultural interactions in this globalised context makes the relationship between media and intercultural communication highly significant.

### **Theoretical Framework**

This article is guided by theories: Media Richness Theory (MRT), Dialogic Communication Theory, and Agenda-Setting Theory. All of these theories form the foundation for analysing CRTV MCFM broadcasting as a tool for intercultural communication and dialogue. Firstly, Media Richness Theory (MRT), formulated by Daft and Lengel (1986), centres on the idea that media differ in their capacity to communicate information. It also argues that, despite radio's non-visual nature, its depth of sound, tonal variations,

and interactivity make it a rich medium for cultural exchange. In this case, CRTV utilises this richness through live discussions, interviews, and audience call-ins. This provides feedback mechanisms, thereby facilitating intercultural understanding. Secondly, Freire's (1970) Dialogic Communication Theory posits that communication is a two-way process that encourages mutual interaction and social transformation. CRTV radio, as a case in point, supports this principle by serving as a platform for interactive debates, interviews, and listener feedback, where diverse voices can share opinions, contest stereotypes, and engage in inclusive dialogue on cultural identity and national unity. Additionally, Agenda-Setting Theory by McCombs and Shaw (1972) emphasises the media's role in shaping public debate by highlighting certain issues. As a national broadcaster, CRTV influences societal attitudes towards intercultural relations through the selection, framing, and prioritisation of cultural topics—either fostering cultural inclusiveness or, alternatively, deepening divisions. This study explores, through these three theories, how CRTV radio programmes promote intercultural dialogue, analyse the effectiveness of its communication strategies, and assess the extent to which they influence public opinion on national unity and cultural diversity.

## **Methodology**

### ***Research Design***

This study employs a qualitative research approach. It emphasises content analysis and participant/researcher observation to examine how CRTV radio broadcasts promote intercultural communication and dialogue.

### ***Data Collection Methods***

The primary data collection method for this study involves participant and researcher observation of radio production processes, programme structures, content development, and audience engagement. Key aspects observed include, but are not limited to: programme formatting (talk shows, interviews, debates, music, etc.); language use, translation, and interpretation; interactions among colleagues, hosts, and guests; and

audience participation (call-ins, messages, social media, etc.). The supplementary method used was content analysis of CRTV MCFM's programmes. This entailed analysing recorded broadcasts from CRTV MCFM, focusing on themes related to intercultural communication, linguistic diversity in radio programmes, and the portrayal of cultures in discussions, music selection, and audience engagement across regions.

### ***Data Analysis and Presentation Techniques***

The analysed data were presented using a thematic approach and aligned with the study's core objectives. The tables, visuals, and descriptive narratives were employed to organise the key themes and patterns identified through qualitative content analysis and participant observation. The tables were used to categorise and summarise observed elements, including programme formats, language use, cultural representations, and modes of audience participation. Alongside the tables, detailed textual descriptions explain and interpret the data within context. This combination of presentation formats ensures that both the depth and breadth of intercultural dynamics in CRTV MCFM radio broadcasts are communicated effectively to the reader.

### ***Ethical Considerations***

Since this study relies on public broadcasts and observations, it is important to clarify that there was no breach of confidentiality, as the focus was solely on publicly available content. Additionally, CRTV MCFM data were handled ethically, in accordance with journalistic integrity and media ethics.

### ***Limitations to the Study***

This study was limited by restricted access to internal decision-making processes at CRTV MCFM. Additionally, due to the interpretive nature of qualitative research and its inherent limitations, a triangulation strategy was employed, utilising multiple data sources (participant observation and content analysis) to cross-validate findings. Observational insights were

corroborated by programme contents, ensuring that interpretations were not based on isolated impressions.

## Results

### ***Overview of CRTV Mount Cameroon FM***

CRTV Mount Cameroon FM (CRTV MCFM), broadcasting on 98.6 FM, is a branch of Cameroon Radio Television (CRTV), a major government-controlled radio and television broadcaster in Cameroon. CRTV broadcasts radio and TV programmes throughout all ten regions of the country and is seen as pro-government. CRTV MCFM began test broadcasting with music only in March 2000; later, a dedicated team of 17 broadcasters joined the management team, and full broadcasting started in April 2000. Its launch was revolutionary, quickly attracting a large audience, with the novelty being 'Tory Time' (the news in Pidgin English). Among its popular programmes are Comedy Show, Hot Connection, CheckPoint Machine, a Café, Lunch Flavours, Whispers, Debunscha Drops, Yesterday, and others.

Regarding the Vision and Mission of the station, CRTV MCFM is a commercial station within the state-owned CRTV network. It performs a similar role to a community radio station by prioritising community-focused content. This is evident through programmes like Debunscha Drops, Campus Train, Youth Empowerment, Kwata to Kwata, and others. Generally, CRTV MCFM aims to reclaim lost broadcast territories while consolidating controlled areas through the three broadcast approaches mentioned earlier. Additionally, CRTV MCFM has a dual goal of providing information and engagement alongside entertainment, featuring diverse musical genres. In line with CRTV's national objectives, it is committed to raising citizens' awareness, promoting social cohesion, and enhancing peace during crises.

Regarding services, CRTV MCFM operates with three main departments: the Unit of Programme and Local News (UPLN), the Music Programming and On-Air Talent (animation), and the Registry Unit. The primary aim of Entertainment and Music Programming is to attract and engage a diverse

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national audience by developing both entertainment programmes and musical playlists. The UPLN oversees the creation and production of various programmes, including quizzes (game shows), microprogrammes (short, focused programmes), and documentaries. The Registry Unit is responsible for news broadcasting and coverage, as well as editorial and resource management.

**CRTV MCFM as a Medium for Intercultural Communication**

**Table 1:** CRTV MCFM Programmes and Their Role in Enhancing Intercultural Communication and Dialogue

Day	Time	Programme	Observation
Monday	5:00-8:00 a.m.	BUEA BOULEVARD	6 a.m. news relayed from Yaoundé
	8:00-9:00 a.m.	MACHINE A CAFÉ	
	9:00-10:30 a.m.	MUSIC	
	10:30-noon	HOT CONNECTION	
	12:00-12:30 p.m.	MOUNTAIN NEWS	
	12:30-2:00 p.m.	LUNCH FLAVOUR	1 p.m. news relayed from Yaoundé
	2:00-3:00 p.m.	CHECKPOINT	
	3:00-3:30 p.m.		3 p.m. news relayed from Yaoundé
	3:30-4:00 p.m.	PROFILE	
	4:00-5:00 p.m.	TORY TIME	
	5:00-6:00 p.m.		5–6 p.m. news relayed from Yaoundé
	6:00-8:00 p.m.	DEBUNSCHA DROPS	7 p.m. news relayed from Yaoundé
	8:00-9:00 p.m.	MUSIC	
	9:00-10:00 p.m.	REBROADCAST	
10:00-midnight	BEDTIME MELODIES		

The schedule follows a similar pattern for Tuesday through Friday, with slight variations such as *Road Users’ Drivers* (Tuesday 9:00-10:00 a.m.), *Youth Empowerment* (Wednesday and Friday 9:00-10:30 a.m.), *Kwata to*

*Kwata* (Thursday 9:00-10:30 a.m.), and *Confusion* (Wednesday 3:30-4:00 p.m.).

For Saturday and Sunday, the schedule is more diverse, including:

Day	Time	Programme
<b>Sunday</b>	5:00-7:00 a.m.	JESUS REIGNS
	7:00-8:30 a.m.	Cameroon Calling (Yaoundé)
	8:00-10:00 a.m.	VARIOUS MEDITATIONS
	2:00-3:00 p.m.	CULTURAL RENDEZ-VOUS
	3:30-6:00 p.m.	Sport et rythme (Yaoundé)
	9:00-10:30 p.m.	JAZZ/SALSA ON MCFM
	10:30-12:00 a.m.	LIVE GOSPEL ON MCFM

Day	Time	Programme
<b>Saturday</b>	8:00-9:00 a.m.	ISSUES
	9:00-10:30 a.m.	COMEDY SHOW
	10:30-12:00 p.m.	SPORTS PAVILION
	1:30-3:00 p.m.	MUSIC
	3:30-5:00 p.m.	CAMPUS TRAIN
	7:30-9:00 p.m.	REGGAE ON MCFM
	10:00-12:00 a.m.	YESTERDAY ON MCFM

In the above rosters, most of the programmes focus on intercultural communication and reflect their role in fostering intercultural dialogue and exchange. Referring to the tables (Tables 1, 2, and 3) above, it is clear that CRTV MCFM offers diverse content that highlights the cultural, linguistic diversity, and social situations within Cameroon and beyond. Firstly, CRTV MCFM exposes audiences to different musical traditions, demonstrating an appreciation for various cultures. For example, programmes like Cultural Rendezvous, Reggae on MCFM, and Jazz/Salsa showcase entertainment and musical traditions from around the world. Additionally, CRTV MCFM features local, regional, and international music in its programming. By doing so, CRTV MCFM bridges cultural gaps, allowing the audience to engage with global artistic expressions while maintaining a connection to their own heritage.

CRTV MCFM is a platform for broadcasting news and information both nationally and internationally. For example, the radio station airs news programmes from the national station in Yaoundé and Mountain News, along with various scheduled news bulletins. Through this, CRTV MCFM ensures that audiences stay informed across all areas, including social, political, and economic issues. This is achieved because MCFM incorporates news from diverse perspectives to promote dialogue, mutual understanding, awareness, and overall connectivity within societies.

CRTV MCFM provides a well-established platform for discussion on contemporary social issues, education, youth, and community concerns. To achieve this, CRTV MCFM features talk shows such as Buea Boulevard, Machine à Café, Hot Connection, Checkpoint, Lunch Flavour, among others. Through these programmes, participants from diverse backgrounds share experiences, exchange perspectives, and sometimes find common ground on matters affecting their daily well-being. CRTV MCFM also promotes intercultural communication by using oral traditions and linguistic diversity. This is evident in programmes like Tory Time and Kwata to Kwata, which incorporate storytelling and other forms of live, informal on-air discussions.

Moreover, CRTV MCFM promotes religious tolerance and interfaith dialogue by offering programmes such as Jesus Reigns and Various Meditations to cater to diverse faith communities. Being sensitive to religious differences, CRTV MCFM creates a space for audiences from diverse religious backgrounds to understand and respect one another's beliefs, thereby reducing cultural and religious barriers. Similarly, sports programmes such as Carrefour de Sport and Sport et Rythme bring together listeners from various communities who share a common passion for sport. This fosters unity and cross-cultural interactions. Overall, CRTV MCFM cultivates an environment where diverse cultural expressions are celebrated, different viewpoints are exchanged, and communities are engaged in meaningful dialogue. It remains a powerful tool for promoting

intercultural communication and social cohesion in Cameroon and beyond through music, news, discussions, sports, and religious content.

**Multilingualism, Translation and Interpretation in CRTV MCFM Broadcast**

**Table 2:** Language of Communication and Associated Programme(s)

Language of Communication	Programme(s)
English	<i>Buea Boulevard, Hot Connection, Mountain News, Lunch Flavour, Checkpoint, Profile, Road Users’ Drivers, Issues, Sports Pavilion, Campus Train, Jesus Reigns,</i>
Pidgin	<i>Buea Boulevard, Tory Time, Confusion, Kwata to Kwata, Comedy Show</i>
French	<i>Sport et Rythme ; Machine a Café, Carrefour de Sports, News Relay from Yaoundé</i>
English, Pidgin	<i>Buea Boulevard; Comedy Show; Youth Empowerment</i>
English, French	<i>Cultural Rendez-Vous</i>
Multilingual	<i>Music; Debunsha Drops; Bedtime Melodies; Reggae on MCFM; Jazz/Salsa on MCFM; Live Gospel on MCFM; Various Meditations</i>

CRTV MCFM functions as a vibrant platform for intercultural communication and dialogue through its multilingual programming. It ensures access to Cameroon’s diverse linguistic communities by broadcasting in English, Pidgin, and French. CRTV MCFM also incorporates supplementary bilingual and multilingual content. For Anglophone listeners, there are programmes like Buea Boulevard, Hot Connection, and Mountain News. Pidgin-based shows include Tory Time and Kwata to Kwata, among others. CRTV MCFM aims to connect with audiences using an informal yet widely spoken lingua franca. For Francophones, French programmes, although fewer in number, include Sport et Rythme, Carrefour de Sports, and News Relays from Yaoundé’s main station. This provides linguistic balance for Francophone, Anglophone, and local listeners. CRTV MCFM has also made deliberate efforts to promote linguistic inclusivity and cultural mediation through bilingual and cross-linguistic content such as Cultural Rendez-Vous (English and French) and Comedy Show (English and Pidgin).

It overcomes language barriers by leveraging the universal appeal of music to create shared cultural experiences through programmes such as Reggae on MCFM, Jazz/Salsa on MCFM, and Live Gospel on MCFM. Additionally, CRTV MCFM fosters moral and spiritual unity among listeners of different linguistic and ethnic backgrounds through religious and educational programmes such as Jesus Reigns and Various Meditations. Through this diverse range of programming, CRTV MCFM demonstrates how radio broadcasting can serve as a catalyst for intercultural dialogue, social cohesion, and linguistic diversity. Consequently, it reinforces the media's role as a tool for cultural diplomacy and social integration in multilingual societies.

### **Cultural Representation and Diversity in CRTV MCFM Radio Content**

CRT V MCFM programmes reflect the interests of different cultural groups and highlight diversity. This can be effectively examined by focusing on key time slots in its weekly schedule to see how cultural identities are represented. For example, Buea Boulevard concentrates on local issues in the South-west region where Francophone and Anglophone communities coexist. Similarly, Cultural Rendezvous features discussions of cultural practices and Cameroon's rich cultural diversity across urban and rural areas. Sports programming also plays a unifying role in cultural representation since it showcases events like football and other games that cross ethnic boundaries. The presence of religious programming offers insights into faith and cultural identity within Cameroon's diverse religious landscape.

### **Inclusivity in Representation of Gender and Age Groups**

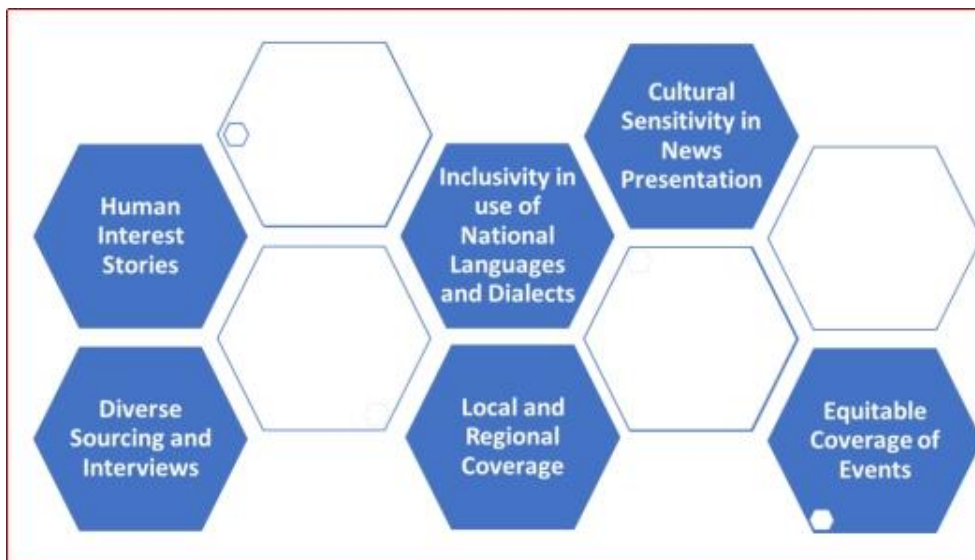
CRTV MCFM encourages gender and age diversity. This is clear in programmes like Youth Empowerment, which focus on young people's aspirations, concerns, and development opportunities. These programmes position youth as a key demographic in the station's cultural representation strategy. Similarly, programmes like Tory Time aim to connect with different generations, helping to preserve cultural heritage

and appeal to both young and older audiences. Gender representation is another vital aspect of CRTV MCFM's inclusivity efforts. The station ensures a balanced participation of men and women as hosts, panellists, or discussion subjects. It is also notable that some programmes actively address gender-related issues. Furthermore, MCFM as an organisation is dedicated to gender equality by fostering an environment that promotes gender sensitivity. This includes encouraging active participation and covering women's events within their community.

### **Inclusivity in Content Focusing on Ethnic Groups**

Cameroon boasts a highly diverse ethnic tapestry. With groups such as the Bamiléké, Bassa, Fang, Beti, and Douala, CRTV MCFM programming emphasises cultural values, history, and music; thus, serving as a vital platform for representation. Regional programmes like Debunscha Drops (Monday to Friday, 6:00-8:00 p.m.) offer insights into local cultural narratives and issues affecting specific ethnic communities. Additionally, CRTV's dedication to diverse music programming strengthens cultural inclusivity. The presence of multiple music genres, such as Reggae on MCFM and Jazz/Salsa on MCFM, showcases both traditional and contemporary cultural expressions. These programmes not only entertain but also honour Cameroon's rich cultural heritage by integrating musical influences from various regions and ethnic backgrounds.

### Strategies Used by CRTV MCFM to Promote Intercultural Dialogue



**Figure 1:** Strategies used by CRTV MCFM

CRTV MCFM employs various strategies to promote intercultural interactions and dialogue. Among these, it uses diverse sourcing and interviews in programme preparation. These interviews involve a wide range of individuals to ensure inclusion of diverse cultural perspectives, and diversified information-gathering adds depth to the content and narratives. By including voices from different walks of life, CRTV MCFM reflects the diversity of societies and their respective issues. During news production, CRTV MCFM ensures that local and regional news are well covered with regard to geographic relevance. Through this focused local and regional coverage, MCFM prioritises stories that are significant at the local and regional levels. This approach helps ensure that the content resonates with the cultural identities and concerns of various communities.

Considering the role of each human being, CRTV MCFM focuses on human-interest stories, including but not limited to living standards, cost of living, education, and health. It also provides a platform to showcase the diversity of cultural experiences. These stories often highlight the struggles and

triumphs of individuals from different cultural backgrounds. This supports the idea that news touching on people's daily lives, regardless of their ethnic origin, can foster a sense of shared experience among listeners. Furthermore, fair coverage of events is essential at MCFM, guided by its process of selecting news based on relevance to the audience to ensure issues affecting various cultural groups are not overlooked. This is achieved by adhering to criteria such as news currency, geographic relevance, and shared human experience.

Nevertheless, the inclusion of national languages and dialects is one of the strategies employed by the station. CRTV MCFM incorporates content in various national languages, such as French and English, to reach different ethnic groups. Additionally, local music in some indigenous languages is broadcast. Broadcasting in multiple languages ensures that diverse cultural groups are not excluded. This is particularly important in Cameroon, where many indigenous languages are spoken. Similarly, cultural sensitivity is vital for news presentation. CRTV MCFM follows established culturally sensitive interview techniques and guidelines. These are designed with neutrality and active listening in mind to ensure cultural nuances are respected during interviews. Such an approach helps prevent marginalisation of certain cultural groups by enabling each interviewee to speak freely, without bias or cultural insensitivity.

### **Challenges facing Radio broadcasting**

There are several challenges associated with using radio for intercultural dialogue and communication. It is essential to address them to maximise its effectiveness. First is the issue of language barriers, including differences in accents and dialects, as well as varying levels of language proficiency among both journalists and audiences. For example, radios often use technical jargon and idiomatic expressions, which can exclude non-native speakers. Another critical issue is the limited representation of diverse perspectives; in this, certain cultural groups are underrepresented in radio programmes and broadcasts. This often results in biased narratives

and, due to the underrepresentation of diverse voices and experts, hinders meaningful intercultural dialogue and exchange. Furthermore, stereotyping, prejudice, and cultural misinterpretation occur when programmes unintentionally reinforce stereotypes rather than foster understanding. This frequently happens because of inadequate research into cultural practices, values, and beliefs.

In some contexts, radios face political and ideological restrictions, which pose challenges for open discussions. Government regulations and censorship can suppress conversations on sensitive and controversial intercultural topics. Additionally, media ownership bias can influence how different cultures are portrayed and discussed on a radio station. Conversely, traditional one-way broadcasting limits real-time feedback and discussion, reducing audience engagement and hindering the effectiveness of intercultural dialogue. CRTV MCFM also has limited presence on digital interactive platforms such as social media and call-ins, restricting audience participation. Moreover, technological and accessibility barriers, especially in rural and underprivileged communities where radio signals are weak and digital radio or streaming services are not widespread, exacerbate the problem. For instance, CRTV MCFM's signal is strong in urban areas like Bamenda, Buea, and Limbe, but weaker in interior regions such as Koumba, Muea, and Tiko, where interference and glitches occur. This situation highlights the need for technical optimisation to improve radio efficiency. Finally, the complex nature of cultural issues often requires more time than the short segments typically allocated in radio programmes. These time constraints hinder in-depth discussions on intercultural topics. Addressing these challenges is essential to transforming radio into a more effective medium for fostering intercultural understanding and dialogue.

### **Theoretical Implications of the Findings**

This study employed four theories. The theoretical implications of analysing CRTV MCFM's radio programmes are discussed below to explore how they align with, extend, or challenge these theories' assumptions.

Firstly, there is media richness theory (MRT), which asserts that media vary in their ability to convey rich information. According to MRT, radio is a relatively rich medium because of its auditory nature, tone variations, and interactive features (Daft & Lengel, 1986). The findings confirm that CRTV MCFM utilises these attributes through programmes such as Buea Boulevard, Hot Connection, and Tory Time, which include live discussions, interviews, and audience call-ins. These elements enable immediate feedback; this aligns well with MRT, as it emphasises feedback mechanisms to improve communication effectiveness. Examples also include multilingual coding and the use of diverse voices on radio programmes and musical shows such as Reggae on MCFM and Jazz/Salsa on MCFM, which create distinctive sound cues that transcend cultural differences. However, evidence also reveals challenges, such as limited digital interactivity (for example, weak social media support), which restricts real-time back-channel feedback and reduces the medium's richness in certain contexts. This suggests that MRT's hypotheses about media richness may need modification in situations where technological barriers, such as poor radio reception in rural towns like Koumba or Tiko, limit access and use. In multilingual, geographically diverse settings, this study extends MRT by highlighting the significance of integrating digital platforms to enhance radio's richness for intercultural communication.

Secondly, the Dialogic Communication Theory states that communication is two-way, encouraging mutual engagement and social change (Freire, 1970). CRTV MCFM reflects this through programmes like Cultural Rendezvous, Youth Empowerment, and Kwata to Kwata, which promote interactive debates and listener involvement. These programmes offer platforms for diverse voices to share opinions, challenge stereotypes, and foster inclusive discussions on cultural identity and national unity. Evidence shows that CRTV MCFM's multilingual approach—broadcasting in English, Pidgin, and French—and its focus on inclusive programming, such as religious tolerance in *Jesus Reigns* and *Various Meditations*, follow dialogic principles by ensuring mutual understanding despite linguistic and cultural

differences. However, issues like limited representation of some ethnic groups and the use of technical vocabulary or idiomatic expressions reveal shortcomings in achieving genuine dialogic engagement. These obstacles demonstrate that although CRTV MCFM encourages dialogue, reciprocal interaction remains restricted by linguistic and cultural barriers. This emphasises the importance of linguistic openness and cultural awareness for equal participation, particularly in multilingual societies like Cameroon. It also underlines the need to address underrepresentation to fully realise the transformative potential of dialogic communication.

Third, the Agenda-Setting Theory states that the media influence public discourse by emphasising some issues over others (McCombs & Shaw, 1972). CRTV MCFM's programming, such as news briefs like Mountain News and culture-focused programmes like Cultural Rendezvous and Debunsha Drops, illustrates its effort to promote cultural diversity and national unity as key concerns. CRTV MCFM fosters inclusivity and shapes positive social attitudes towards intercultural relations by concentrating on local and regional content, such as stories reflecting the cultures of groups like the Bamiléké or Douala. Conversely, the research also highlights challenges, including the risk of biased narratives resulting from the underrepresentation of certain cultural groups and the influence of political or ideological pressures. These issues suggest that CRTV MCFM's role in agenda-setting could unintentionally reinforce divisions unless properly managed. This challenges the Agenda-Setting Theory by highlighting the complex nature of media influence in a multicultural context, where bias in media ownership and state control can distort the framing of cultural issues. The study broadens the theory by emphasising the importance of fair representation and culturally sensitive reporting to ensure media agendas foster unity rather than division.

Lastly, integrating the three theories offers a comprehensive understanding of CRTV MCFM's role in intercultural communication. MRT describes radio's interactive and hearable nature as features that support

rich cultural exchanges, although technological and accessibility barriers limit performances. Dialogic Communication Theory highlights CRTV MCFM's ability to create spaces for mutually inclusive interactions, but language barriers and underrepresentation reveal areas that need improvement for genuine dialogic change. Agenda-Setting Theory demonstrates CRTV MCFM's power in shaping public perceptions of diversity, yet biases and external influences complicate ongoing efforts to build diverse narratives. Collectively, these insights suggest that although CRTV MCFM aligns with the core principles of these theories, practical challenges encourage a rethinking of assumptions in the context of multilingual, multicultural radio broadcasting. The study advances the theory by proposing a hybrid model that combines media richness, dialogic engagement, and inclusive agenda-setting to improve radio's role as a tool for intercultural dialogue and social cohesion.

### **Recommendations**

Based on the findings from analysing CRTV MCFM's radio programmes and the challenges identified in using radio as a tool for intercultural communication and dialogue, the following recommendations are proposed to enhance its effectiveness. These recommendations directly address the issues observed in the findings to ensure alignment with the study's insights.

i. *Improve Multilingual Programming to Tackle Language Barriers*

The findings suggest that language barriers, including differences in accents, dialects, and technical terms, can exclude non-native speakers. To enhance accessibility, CRTV MCFM should expand multilingual programming by offering more programmes in Pidgin, French, and local languages, as demonstrated in Tory Time and Cultural Rendezvous programmes (Section 1.3). Additionally, incorporating translation or interpreting services in news bulletins and talk shows, such as Mountain News or Buea Boulevard, can promote inclusivity for diverse linguistic communities. Presenting

programmes in clear and simple language will also improve understanding and engagement among different audiences.

ii. *Increase Representation of Underrepresented Cultural Groups*

The study shows limited representation of some cultural groups, which can lead to unbalanced discussions and hinder effective intercultural dialogue. CRTV MCFM should therefore actively include the perspectives of underrepresented ethnic minorities, such as smaller groups beyond the Bamiléké and Douala, in programmes like Debunscha Drops and Cultural Rendezvous (Section 1.4.2). This can be done by inviting guests, community leaders, and specialists from diverse backgrounds to participate in interviews and debates, ensuring fair representation that reflects Cameroon's rich ethnic diversity.

iii. *Promote Culturally Sensitive Content to Mitigate Stereotyping*

The findings further suggest that inadequate research into cultural practices can lead to stereotyping and misunderstandings. To tackle this, CRTV MCFM should develop comprehensive research protocols for sensitive cultural topics covered in programmes such as Cultural Rendezvous and Various Meditations. Training journalists and presenters on cultural sensitivity, especially for programmes like Kwata to Kwata and Hot Connection, will help reduce stereotypes and encourage respectful representation of cultural and religious identities, thereby fostering mutual understanding.

iv. *Enhance Interactive Platforms to Increase Audience Participation*

The study highlights the weakness of limited audience participation due to poor visibility on digital interactive platforms and minimal real-time feedback. CRTV MCFM should focus on more interactive methods, such as increasing call-in sessions on programmes like Buea Boulevard and Checkpoint, and integrating social media platforms to foster listener contributions. Future content will become more dialogue-focused by utilising audience reactions from these websites, aligning with the principles of Dialogic Communication Theory.

v. *Increase Technological Accessibility to Reach Rural Populations*

Access and technological constraints, such as weak radio signals in rural areas like Koumba, Muea, and Tiko, restrict the coverage of CRTV MCFM. To address this, the station needs to invest in technical optimisation to improve radio signal coverage in underserved regions. Furthermore, improving digital access to programmes like Reggae on MCFM and Jazz/Salsa on MCFM through online streaming and podcasting will increase audience engagement, fostering inclusivity for both urban and rural listeners.

### **Conclusion**

Radio remains a highly influential medium for promoting cross-cultural and intercultural communication, dialogue, and exchange. Various challenges and opportunities shape its effectiveness. This article examines the role of radio in intercultural communication, focusing on how CRTV MCFM has fostered intercultural dialogue. It also provides strategic recommendations on how radio can be utilised to enhance intercultural understanding. For example, initiatives such as multilingual programming, diverse-voice inclusion, culturally sensitive content, interactive engagement strategies, unbiased reporting, digital integration, and partnerships with educational institutions are key to increasing its impact. Furthermore, strengthening technical infrastructure and expanding digital access are essential to ensuring wider audience participation, particularly in underserved communities. Overall, this study highlights the importance of proactively adapting radio to meet contemporary intercultural communication needs. The experience at CRTV Mount Cameroon FM demonstrates that, with the right strategies, radio can remain a vital tool for education, dialogue, and social cohesion in an increasingly diverse world.

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