



Podcasting for Change

 A practical guide to turn a youth podcast into a space for learning, inclusion and participation...

...developed from the experience of the Messina in Onda team for youth groups, associations, educators and communities that want to use podcasting as a practice of solidarity.





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BEFORE YOU START

How to use this guide

The podcast is the visible product. The most important result is the process that enables young people to research, listen, experiment, take responsibility and give value back to the community.

These pages do not offer a rigid formula. They present a replicable method built on the experience of Messina in Onda: preparation meetings, team building, technical learning, safe practice sessions, bilingual production, public activities, exchange with organisations and transfer of skills to new young people.

Messina in Onda at a glance

 Item	Messina in Onda
 Duration	12-month journey
 Core team	6 young people supported by 1 coach
 Production	18 completed episodes and 4 pilot sessions
 Hands-on experience	More than 100 young people tried podcasting first-hand
 Final event	More than 100 participants
 Accessibility	Content in Italian and English with YouTube subtitles



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Interactive contents: twelve steps

 Step	 What you will find
01  Orientation	Start from the need, not the microphone
02  Team	Build the team and distribute roles
03  Learning	Learning by doing: four phases
04  Experimentation	Use pilots as a learning lab
05  Production	Plan an episode: the workflow
06  Care	Prepare and conduct a safe interview
07  Technical setup	The Messina in Onda audio and video setup
08  Accessibility	Bilingual content, subtitles and multiple access points
09  Participation	Integrate inclusion and sustainability
10  Community	From the episode to the community
11  Impact	Assess learning, impact and Youthpass
12  Continuity	Replicate the method in 30 days
<i>“Each phase should produce two results: better content and a person who is better able to contribute.”</i>	





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STEP 01 | ORIENTATION



Start from the need, not the microphone

Before choosing a name, equipment or platforms, define which **community need** you want to address. A clear need makes it easier to choose topics, guests, language and indicators.

Four questions that bring the project into focus

1. What is not being heard? Identify underrepresented stories, barriers experienced by young people and opportunities that are difficult to find.
2. Who needs to speak? Make space for young people, local and international voices, and people directly involved in the topic.
3. What change is realistic? Choose observable results: practical skills, greater confidence, new connections or participation.
4. How will we observe it? Connect activities, responsibilities, feedback, requests for collaboration and continuity.

20-MINUTE EXERCISE

Complete this sentence together: "In our community, we see that _____. We want to involve _____ so that they can _____. We will know it is working when _____." Do not look for the perfect sentence; look for one that everyone can explain in their own words.

MESSINA IN ONDA

The podcast was designed as a meeting space for young people, associations and local stories. This choice brought together technical training, public participation and networking opportunities.





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Figure 01 - How the idea began: listening to the local community, making space for voices and building community through podcasting.

How the idea began

The idea grew from a recurring need: many young people in Messina had stories, skills and questions to share, but few accessible opportunities to practise speaking up, editorial work and digital production together with other local organisations.

During the first in-person and online meetings, the group mapped topics, audiences and barriers, comparing personal motivations with community needs. Podcasting was chosen because it combined conversation, practical learning and the reuse of content in videos, clips, subtitles and public activities. This became a youth-led journey, with the coach acting as a facilitator.



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STEP 02 | TEAM



Build the team and distribute roles

Clear roles make the work understandable; rotation makes the project educational. Each area should have one lead person and at least one person learning alongside them.



Six areas to cover



Coordination: calendar, meetings, priorities and follow-up.



Editorial research: topics, sources, outlines and context.



Guests and community: contacts, welcome, consent and networking.



Hosting: listening, questions, pace and language.



Production: audio, video, files, editing and backup.



Communication and impact: cover art, social media, metrics, feedback and archive.

The 70-20-10 rule

- 70% of the time in the lead role.
- 20% supporting and learning another role.
- 10% trying something completely new.

REMEMBER

Rotation does not mean changing everything every time. It means avoiding a situation in which one person becomes essential while everyone else remains a spectator.

MESSINA IN ONDA

The group alternated between in-person and online activities, technical training, guest preparation and practice in different roles. Sessions that did not produce a published episode were still used to strengthen skills and shared standards.



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The people behind the project

The core team consisted of Mohamed Naim, Carim Gemelli, Amin Tahirli, Yana Sopp, Arlan Alin and Lamia Rahali; Emanuel Caristi supported the journey as coach. The group did not keep rigid individual roles: research, hosting, guest preparation, technical production, editing, communication and public sharing were shared responsibilities that rotated gradually. This allowed each person to strengthen one area while also learning from the others.





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FROM A GROUP TO A TEAM

90-minute opening session

- 15 minutes: personal motivation and a question to bring to the community.
- 20 minutes: map the skills already available and those to develop.
- 20 minutes: realistic availability, languages, accessibility and tools.
- 20 minutes: simulate a three-minute recorded conversation.
- 15 minutes: debrief and first allocation of tasks.



Roles to rotate

In addition to hosting, technical production and communication, clearly appoint people responsible for research and sources, production and consent forms, coordination, post-production, accessibility and safeguarding. Apply the 70-20-10 rotation described above. The project should not depend on one person.



Team agreement

Write one shared page with five agreements: how decisions are made; how delays are communicated; how feedback is given; how a sensitive story is protected; and how conflicts are managed. Review it every month.





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STEP 03 | LEARNING



Learning by doing: four phases

Training works best when it comes shortly before a real task. Each phase combines **a short explanation, practice, feedback and immediate application.**



The journey



Prepare - needs, team building, roles, format, languages, consent and schedule. Output: a working agreement and an initial bank of topics.



Experiment - voice, interviewing, equipment, editing and safe pilot sessions. Output: observed issues and a minimum quality standard.



Produce - guests, recording, editing, cover art, subtitles and multi-platform publishing. Output: an episode and short-form content.



Share and reflect - public event, networking, feedback, Youthpass, archive and transfer to new young people. Output: impact and continuity.

The rhythm of an effective session

- 10 minutes to explain the task and the quality criterion.
- 25-40 minutes of practical work in pairs or small groups.
- 15 minutes of shared listening or viewing.
- 10 minutes to choose one improvement to apply immediately.

DEBRIEF

What worked? What surprised us? What will we change next time? Who learned something they can teach to others?



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Figure 04 - A year on air: listening and team building, training and pilots, bilingual production, community work and transfer of skills.

Throughout the year, these phases were not isolated blocks. The group alternated in-person and online meetings, team building, editorial and technical training, pilot sessions, recordings, editing, public activities and moments for transferring skills. Training took place shortly before a real task and was revisited whenever a practice session revealed a new need.



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Team training through practical exercises, briefings, observation of roles and hands-on experimentation with the equipment.



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THE COACH: SUPPORTING WITHOUT TAKING OVER

The coach creates safe conditions for learning, asks questions, observes processes, offers targeted tools and helps the group turn mistakes and uncertainty into skills. The coach does not direct every choice or take the place of the young people.

Five-step learning cycle

1.  **Experience:** the group tries a real task.
2.  **Observation:** the group listens to or watches the result again without personal judgement.
3.  **Reflection:** identify what worked and what caused difficulties.
4.  **Tool:** the coach introduces a specific technique.
5.  **New attempt:** the group immediately applies the technique and compares the results.

Sample 120-minute session

-  Check-in and objective: 10 minutes.
-  Warm-up: 15 minutes.
-  Technical demonstration: 20 minutes.
-  Practice in pairs or small groups: 40 minutes.
-  Group listening and review: 20 minutes.
-  Learning journal and next step: 15 minutes.

The coach records the date, objective, activity, participation, observed skills, difficulties and agreed follow-up. The coach does not give grades: the purpose is to make progress visible. Consent can be withdrawn before publication, and a personal story should not become content simply because it is emotionally powerful.



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EIGHT-MODULE CURRICULUM

1. **Podcasting and social change:** need, audience, topic, tone and impact.
2. **Listening and interviewing:** open questions, silence, follow-up, consent and care.
3. **Storytelling:** opening, context, tension, point of view and closing.
4. **Voice and hosting:** breathing, distance, pace and co-hosting.
5. **Audio:** dynamic microphone, XLR, gain, headphones, separate tracks and backup.
6. **Video and lighting:** framing, continuity, exposure, colour temperature and rim light.
7. **Editing and accessibility:** synchronisation, selection, clean-up, subtitles and export.
8. **Publishing and community:** cover art, reels, descriptions, schedule and moderation.

Each participant keeps three pieces of evidence: a raw file, an improved version and a short reflection. These examples help recognise technical, social, language and organisational skills, including in the Youthpass process.



Figure 05 - The coach’s role: support practice, facilitate reflection and leave responsibility for decisions with the group.



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STEP 04 | EXPERIMENTATION

Use pilots as a learning lab

An unpublished recording can be a **complete learning outcome**. A pilot reduces pressure, makes problems visible and protects guests and participants from premature exposure.

Four progressive exercises

1.  **Short interview** - clarity of questions and quality of listening.
2.  **Discussion** - speaking turns, pace and ability to summarise.
3.  **Personal story** - structure, tone, consent and emotional safety.
4.  **Video podcast** - audio, framing, lighting, on-camera presence and subtitles.

Review checklist

-  **Story:** is the main point clear?
-  **Listening:** do the questions genuinely follow the guest?
-  **Audio:** is the voice clear and free from major unwanted noise?
-  **Video:** do the framing, lighting and background support the content?
-  **Safety:** are consent, boundaries and sensitive topics respected?
-  **Accessibility:** are the language, on-screen text and subtitles understandable?

EDITORIAL DECISION

Publish a pilot only if it has value for the audience and everyone involved agrees. Learning should never create an obligation to be publicly exposed.



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Figure 06 - Learning by doing: technical practice, observation, feedback and a new application in a practical learning cycle.

Safe practice sessions allowed the team to experiment with hosting, listening, audio levels, framing and editing without the pressure of publication. Each mistake was turned into a shared quality criterion and a more informed new attempt.



Implementation snapshots – Team coordination, shared roles and production support.



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STEP 05 | PRODUCTION



Plan an episode: the workflow

A visible workflow reduces delays, misunderstandings and lost files. Each episode must have **a lead person, a next action and a review date**.

10 The ten stages

1. **Topic** - define the main point and audience.
2. **Research** - gather context, sources and key vocabulary.
3. **Guest** - contact, explain and prepare.
4. **Episode outline** - build the opening, development and closing.
5. **Consent** - agree on use, platforms and boundaries.
6. **Setup** - assign roles and check equipment.
7. **Recording** - monitor, take notes and make a backup.
8. **Editing** - select, clean up and shape the pace.
9. **Accessibility** - prepare languages, text and subtitles.
10. **Publishing** - description, cover art, links and a call to action.



Three quality gates

- 1 Before recording: clear objective, prepared guest, confirmed consent, and assigned roles and setup.
- 2 Before editing: files copied and renamed, notes on sensitive passages, and decisions on duration and short-form content.
- 3 Before publishing: final review, confirmed consent, and checks on the title, description, cover art, subtitles and links.





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Recording sessions with different guests and participants: hosting, active listening, managing speaking turns and collaboration between roles.

MINIMUM EPISODE TRACKER

Title	<i>Working or final title</i>
Lead person	<i>Name of the person responsible</i>
Guest	<i>Guest’s name and contact details</i>
Language	<i>Italian · English · bilingual</i>
Status	<i>Idea · contacted · confirmed · recorded · editing · published</i>
Next action	<i>Specific action + person responsible</i>
Date	<i>Next deadline or publication date</i>
File links	<i>Working folder, audio, video and materials, plus URL of the published episode or content</i>



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LIGHT PROJECT MANAGEMENT

Weekly rhythm

A 30-minute meeting is enough if it answers three questions: what has been completed, what is blocking the work, and what will we do by next week? Every activity needs a responsible person, a date and a verifiable result. Longer discussions should move to a dedicated meeting.

Editorial board

Use six columns: Ideas; To assess; In preparation; Recorded; In editing; Published and reused. Each card should include a working title, objective, guest, responsible person, consent status, date, subtitle status and file links.

Folder structure

-  01 Administration and consent
-  02 Research and episode outlines
-  03 Raw audio
-  04 Raw video
-  05 Editing projects
-  06 Exports under review
-  07 Published
-  08 Graphics and social media
-  09 Evaluation and impact

Use consistent file names: YYYY-MM-DD_episodeNumber_type_version. Example: 20260314_E07_audioCamA_v01.wav. Avoid names such as “final”, “final2” and “really-final”.

Risk register

At a minimum, monitor: guest unavailability, noise, file loss, missing consent, editing delays, overload of one person and hostile online comments. For each risk, note prevention measures, the responsible person and a plan B.



✨ THREE QUALITY GATES

Gate 1 - Is the episode genuinely useful?

Write: “This episode helps [audience] understand or do [result] through [story or perspective].” If the sentence remains vague, continue the research before inviting the guest.

Gate 2 - Editorial review

Someone other than the editor checks accuracy, consent, clarity, pace, language and risks. An edit must not change the original meaning of an answer.

Gate 3 - Complete package

The episode is ready when there is a video master, audio master, reviewed subtitles, title, description, credits, cover art, at least two reels, a call to action, links and an organised archive.



Figure 07 - The episode cycle: listening and ideas, research and brief, pre-interview, recording, editing, publishing and returning value to the community.



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STEP 06 | CARE



Prepare and conduct a safe interview

A good interview is not a list of questions. It is a relationship with **a clear purpose, understandable boundaries and space for listening.**



Before

- Explain the project, audience and platforms.
- Agree on the topic, language, duration and recording method.
- Ask which topics should not be discussed.
- Record the correct name, pronunciation and description.
- Confirm consent and the option to pause or rephrase.



During

- Start with simple, concrete questions.
- Follow the answers, not only the episode outline.
- Do not fill every silence.
- Avoid unnecessary traumatic details.
- Communicate pauses or technical problems calmly.



After

- Thank the guest and explain the next steps.
- Check names, links and promised materials.
- Confirm any sensitive passages.
- Send the public link and continue the relationship.



The question funnel

1. Opening: who are you and what brings you here?
2. Experience: can you describe a specific moment?
3. Meaning: what did you learn, or what would you like to change?
4. Closing: what invitation would you like to leave with listeners?

CONTINUOUS CONSENT

Consent is not a one-off signature: it is a conversation before, during and after recording.

READY-TO-USE TOOL

BRIEFING AND CONSENT

The template is already included in this guide: Worksheet C - Guest consent and care, in the appendix.



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STEP 07 | TECHNICAL SETUP



The Messina in Onda audio and video setup

The set was designed to record up to three voices with **consistent quality and two camera angles that can be synchronised**. The central control point allowed the team to manage audio, video and lighting separately, while keeping the workflow simple enough to explore during training sessions.



Equipment used

- RØDECaster Pro II - mixer and multitrack recorder with four XLR combo inputs, faders, monitoring, processing, smart pads and separate-channel recording.
- Three RØDE PodMic USB dynamic microphones - used through XLR connections, each mounted on a RØDE PSA1+ articulated arm.
- Behringer XM8500 - an additional dynamic microphone, available as a fourth position, backup or option for extended sessions.
- Shure SRH440A - closed-back studio headphones used to monitor voices, identify unwanted noise and check the mix during recording.
- Two-camera setup - iPhone 17 Pro Max as CAM A and Samsung Galaxy S24 Ultra as CAM B, providing a main view and a second angle.
- Different tripods and supports - chosen according to the required distance, height and type of framing.
- Lighting - a softbox with a 60 W continuous light and multicolour LED lights used as rim lights to separate people from the background.
- XLR cables, power supplies and storage media - prepared and checked before each session, with enough capacity for long recordings.





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Figure 08 - Two-camera video recording: iPhone 17 Pro Max as CAM A, Samsung S24 Ultra as CAM B, a 60 W softbox and LEDs for rim lighting.



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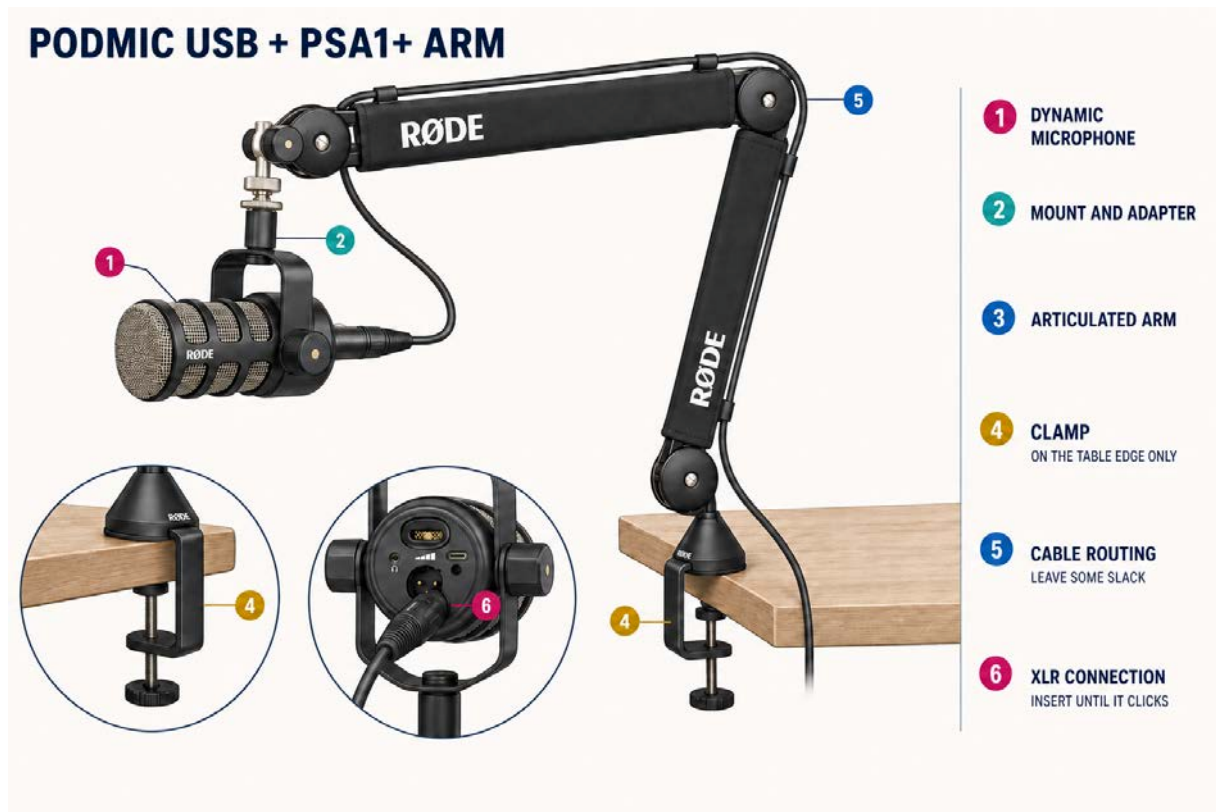


Figure 09 - PodMic USB on a RØDE PSA1+ arm: table clamp, tidy cable routing and XLR connection.

How the set works

The main configuration had three microphone positions; the fourth input on the RØDECaster Pro II allowed the Behringer XM8500 to be connected when an additional voice was needed. The PodMic was kept close to the speaker’s mouth, and the PSA1+ allowed its position to be adjusted without taking up table space. The two cameras were fixed on tripods and synchronised with the audio using a hand clap or another recognisable peak.



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Technical setup and testing: mounting arms and microphones, checking the framing, configuring the lights and coordinating during recording.

MAIN WORKFLOW

Three voices → three XLR inputs → individual gain adjustment → Shure headphones → multitrack recording. CAM A and CAM B record in parallel; the softbox and rim lights provide visual continuity.



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CONNECTION | SIGNAL CHAIN

From the voice to the multitrack recording

The RØDECaster Pro II is more than a voice recorder: it is an integrated mixer and audio production studio. It can manage several voices, record each input on a separate track and create a stereo mix for listening at the same time.

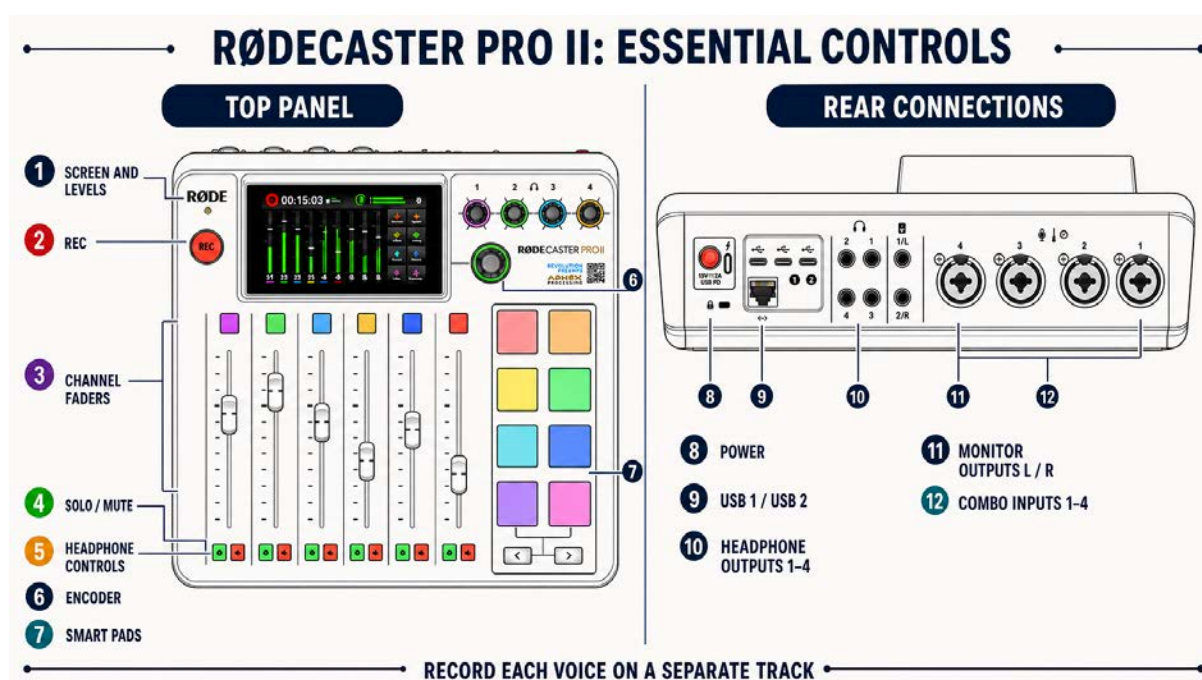


Figure 10 - RØDECaster Pro II: inputs, channels, faders, monitoring, recording and smart pads to check before every session.

How to connect the XLR cable

1. Attach the microphone to the arm and secure the adjustment points without forcing them.
2. Insert the female XLR connector into the microphone until it clicks.
3. Insert the male XLR connector into one of the combo inputs 1-4 on the RØDECaster Pro II.
4. Select the most suitable channel and preset. With a dynamic microphone, phantom power normally stays off unless the microphone model states otherwise.
5. Ask the person to speak at their real recording volume, adjust the gain and check that the level remains clear without reaching the red zone.
6. Listen through the headphones, record a short test and check both the isolated tracks and the mix before starting the interview.

What it allows you to control

- The gain and level of each voice separately.
- Multitrack recording and stereo mix.
- Processing for clarity and consistency, such as filtering, gate, compression, de-essing and equalisation.
- Smart pads for jingles, sounds and markers; effects should be used sparingly and never to hide a poor recording.

GAIN RULE

The level should be strong but still leave headroom. If the meter reaches the red zone, lower the gain and repeat the test: a distorted signal cannot be repaired well in editing.

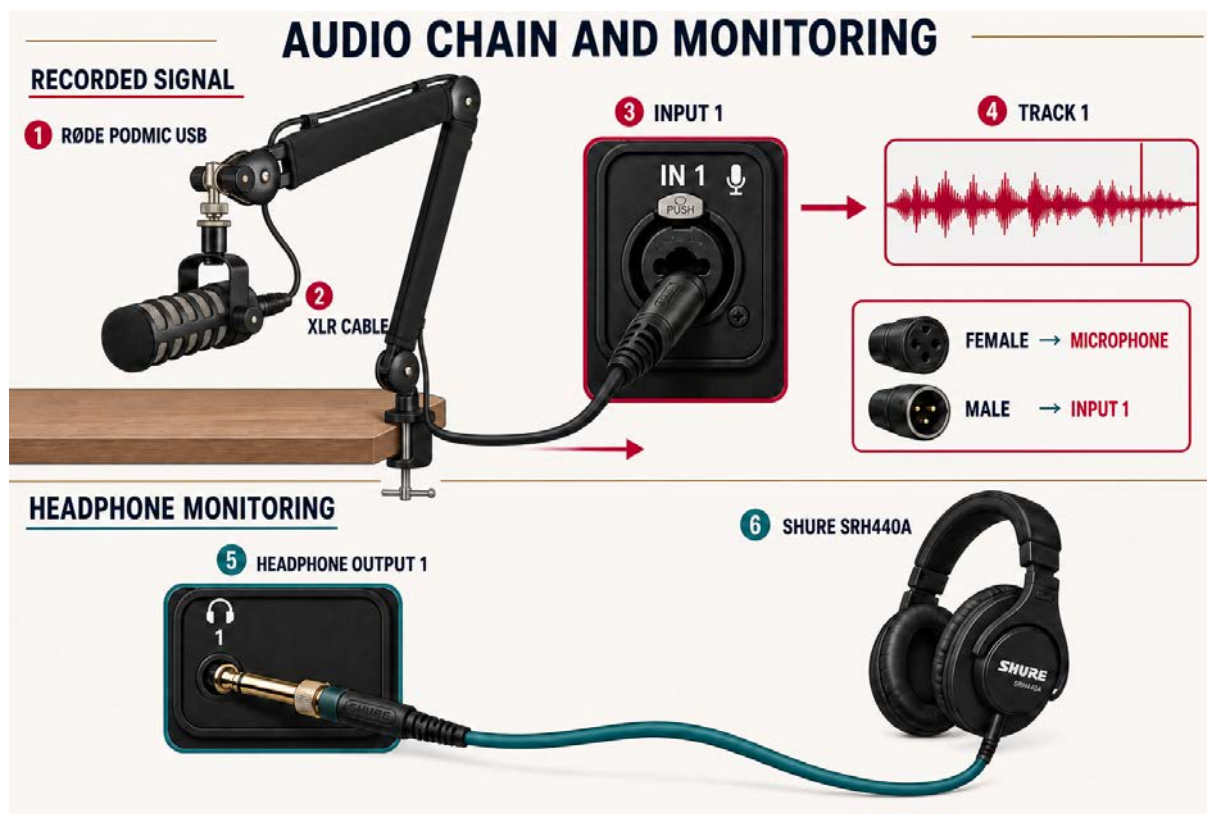


Figure 11 - Audio chain and monitoring: the microphone connects to the RØDEcaster Pro II by XLR, and the headphones allow the voice to be checked before and during recording.



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Implementation snapshots – Equipment assembly, recorder controls, smartphone framing and backstage coordination.



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POST-PRODUCTION | EDITING

From raw files to the episode and reels

Editing turns the recording into clear, accessible and recognisable content. You do not need to use every program for the same episode: the team chooses the tool according to the format, available skills and delivery time.

Three tools, three uses

- **DaVinci Resolve Studio** - used for episode editing, synchronising the two cameras, colour correction, subtitles and audio mixing in the Fairlight workspace.
- **Adobe Premiere Pro** - a complete alternative for timeline editing, synchronisation and multicamera work, audio clean-up and mixing, titles, subtitles and export in different formats.
- **CapCut Pro** - used for reels and vertical extracts: 9:16 format, reframing, dynamic subtitles, short text, an opening hook and quick export for social media.



Figure 12 - Post-production: one master, several outputs. CAM A, CAM B and voice tracks move through backup, synchronisation, editing, audio work and subtitles to produce a 16:9 episode and 9:16 reels.



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Recommended workflow

1. **Duplicate and organise the original files** without renaming them randomly; keep at least one separate backup.
2. **Synchronise the audio** from the RØDECaster with the video using a hand clap or the peak on the guide track.
3. **Create a first selection**, removing technical pauses, repetitions and mistakes without losing the natural tone of the conversation.
4. **Clean up the audio**, balance the voices and apply compression or noise reduction carefully.
5. **Choose the framing, pace and visual inserts**; make exposure and colour consistent.
6. **Correct the automatic subtitles**, maintain bilingual consistency and check names, places and organisations.
7. **Export the episode master**, watch it from beginning to end, and only then create the publication versions.
8. **Create vertical clips from the master** with one complete idea, an immediate opening, readable subtitles and an invitation to watch or listen to the episode.

ONE MASTER, SEVERAL OUTPUTS

Keep a clean, high-quality version. Use that master to produce the full episode, trailer, extracts, 9:16 reels and subtitled materials without starting the edit again from zero.



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STEP 08 | ACCESSIBILITY

Bilingual content, subtitles and multiple access points

Being bilingual does not mean translating every sentence word for word. It means designing **several ways to understand**: spoken language, descriptions, on-screen text, subtitles and opportunities to ask for clarification.

The process

1.  **Before** - agree on the main language, key terms and support needed.
2.  **During** - rephrase complex passages and allow time for understanding.
3.  **Publishing** - prepare the title, description and call to action in Italian and English.
4.  **YouTube** - enable automatic subtitles and correct names, organisations and essential passages.

Two short language workshops

 Italian for interviews: welcoming the guest, open questions, requests for clarification and respectful rephrasing.

 English for hosting: opening, guest introduction, follow-up questions, transitions, closing and invitation to participate.

ACCESSIBILITY CHECK

Can it be understood without audio? Can it be understood without video? Can a person who knows only one language still find the essential context?

MESSINA IN ONDA

The content was developed in bilingual form and also published on YouTube. Automatic subtitles were used as a starting point and checked and corrected in the most important passages.

REAL EXAMPLE - A BILINGUAL EPISODE

See how the bilingual format works: the episode “Why are we leaving?” is published with optional Italian and English subtitles.

[Watch the full episode on YouTube](#) - [Listen on Spotify](#)





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STEP 09 | PARTICIPATION



Integrate inclusion and sustainability

Inclusion and sustainability are not additional sections. They must shape the **schedule, roles, spaces, language, transport and materials** and the way people are represented.

Make participation accessible

-  Combine in-person and online activities.
-  Communicate times and tasks in advance.
-  Offer technical, creative and public-facing roles.
-  Allow people to move in front of the camera gradually.
-  Use several languages and supporting text.
-  Consider transport, breaks and practical needs.
-  Do not publicly identify people’s fewer-opportunity circumstances.
-  Ask for consent in understandable language.



Remove barriers to participation

Participation is not truly open if every young person must manage costs, travel, meals, waiting time or other practical difficulties alone. Barriers affecting people with fewer opportunities should be identified discreetly before activities and addressed as part of the design, not treated as last-minute exceptions.

-  Ask discreetly in advance what conditions could make attendance or continued participation difficult.
-  Include resources in the budget and schedule for transport, meals, drinks, snacks, time at venues and other practical needs connected to participation.
-  Offer different ways to take part: recording, observing, contributing behind the scenes, joining training or approaching the group gradually.
-  Clearly communicate which forms of support are available, without requiring people to disclose their situation publicly or explain more than necessary.
-  Check throughout the process whether the support is working and adapt it when new barriers emerge.

Messina in Onda. Thanks to resources from the European Solidarity Corps and the exceptional costs included in the project, the team could support shared lunches and dinners, car journeys, drinks, snacks, food at venues and other needs that made the core team’s continued participation possible. The same care was extended to guests, audience members and young people interested in observing, contributing or approaching the podcast. Those who needed it received support to remove barriers to participation. This practical support was managed discreetly and according to need, and was an important factor in the project’s inclusion, cohesion and success.





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Project sustainability

-  Share episode outlines and feedback digitally.
-  Meet online when being in the same place does not add value.
-  Combine several activities on the same day.
-  Use local spaces and shared transport.
-  Reduce printing and disposable materials.
-  Reuse equipment, intros, templates and cover art.
-  Keep a clear archive to avoid repeating the same work.

Participation ladder

Observe → support → try → co-host → lead. Each person can progress at a different pace and temporarily return to an earlier level.

QUESTION FOR EVERY MEETING

Who may be left out of this decision, space or content? What can we change before it becomes a barrier?

PARTICIPANTS’ VOICES

In the final feedback, 100% of participants said they had contributed to a positive change in the community.

83.33% reported growth in confidence, independence and responsibility during the journey.



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Implementation snapshots – Different guests and voices during recording sessions.



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STEP 10 | COMMUNITY



From the episode to the community

Dissemination is more effective when it **invites people to do something**: listen, comment, suggest a topic, meet the group, try the microphone or become a guest.

One episode, several pieces of content

- A 30-60 second video clip.
- A quote card with a meaningful sentence.
- A behind-the-scenes item about the process.
- A daily interview or a question for the community.
- A specific, verifiable call to action.
- A bilingual description with credits and links.

Blueprint for a public event

1. Welcome - explain the project and collect expressions of interest.
2. Let people try - offer a microphone, a question, a recording or a technical role.
3. Connect - facilitate short conversations between guests, organisations and young people.
4. Continue - collect contacts, topics and future availability.

MESSINA IN ONDA

The public event at Caffè Letterario involved more than 100 young people from Messina together with representatives of youth organisations, including Crafters Bridge and iThalia Art Community. During the project, more than 100 young people experienced podcasting first-hand, leading to requests for training, support and participation as team members or guests.

METRICS DISCIPLINE

Record attendance, people who tried the podcast, views, reach and interactions separately. Do not add different metrics together as if they represented unique individuals.





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Figure 13 - From the studio to the city: episode, social content, public event and new contacts as a cycle of participation.

The event was more than a presentation: participants could try the microphone, talk with the team and suggest topics, showing interest in future activities and the next project cycle.



Events and public sharing moments, including the meeting at Caffè Letterario: project presentation, live listening and active participation.



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ONE EPISODE BECOMES A CAMPAIGN



Minimum publication package

- A 16:9 YouTube cover with a short title, one main element and a clear visual identity.
- A square cover for audio platforms.
- A vertical 4:5 poster for Instagram.
- Two or three 9:16 reels of 20-60 seconds, each focused on one idea.
- A quote with context or a carousel.
- A story with a link, question or poll.



Recommended sequence

- Three days before: poster and introduction to the topic.
- One day before: clip or question for the community.
- Release day: full episode on YouTube and Spotify, main post and stories.
- Two and five days later: reels with different ideas, corrected subtitles and a call to action.
- One week later: invitation to suggest a topic, join an event or become part of the group.



Reel checklist

A clear hook in the first two seconds; vertical 1080 × 1920 format; faces and text inside the safe area; readable, reviewed subtitles; a title that works without audio; a discreet logo; and confirmed consent for every visible person.





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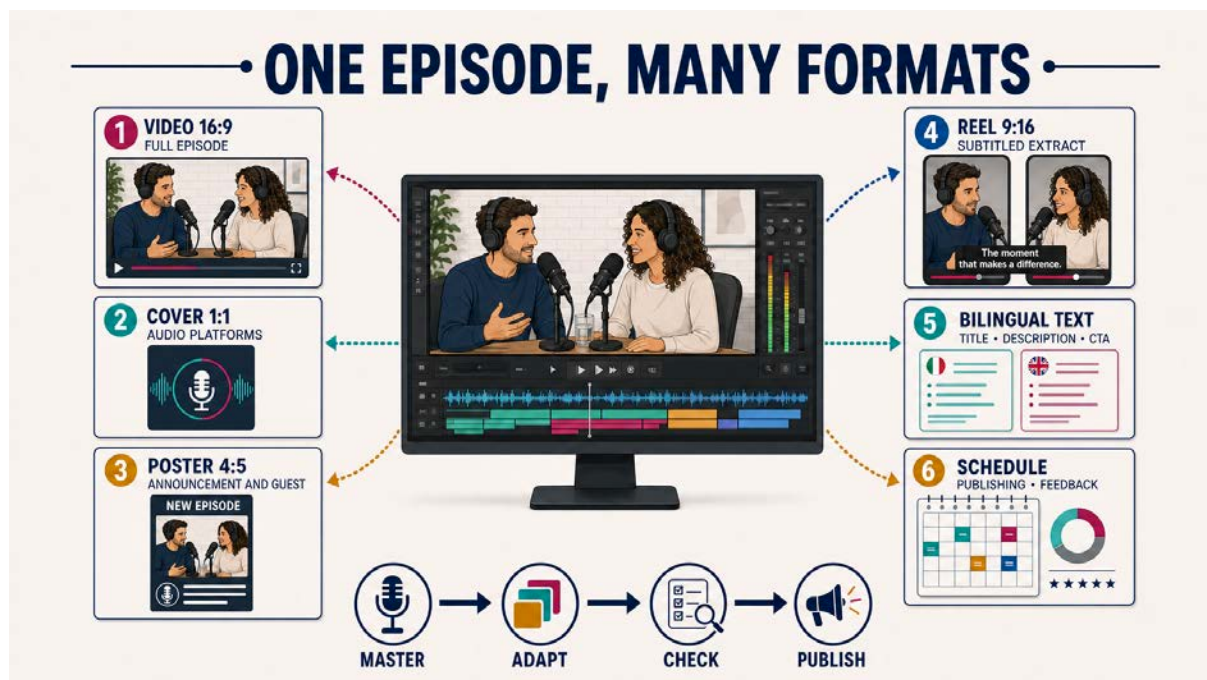


Figure 14 - One episode, several formats: from the full master to extracts and reels designed for different channels and audiences.



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THE WEB APP AS COMMUNITY INFRASTRUCTURE

The Messina in Onda web app connects listening, participation and continuity. It is more than a showcase: it brings together episodes, the project presentation, team and partners, suggestions that users can vote on, comments, favourites, notifications, an events calendar and contact with the group.

 <https://messinainonda.bethechangeitaly.com/>

Seven functions to replicate

-  Listen to and archive episodes, topics and playlists.
-  Explain objectives, duration, method and impact.
-  Present the team, guests, partners and roles.
-  Collect suggestions, votes, comments and messages.
-  Publish events and opportunities.
-  Offer bilingual content, subtitles and clear navigation.
-  Make contacts, the archive and opportunities for new members visible.

Version without software development

Building an app is not required. A public page on Google Sites, Notion or the organisation’s website can embed a YouTube playlist and the Spotify show; a form can collect suggestions; a public calendar can show events; and a newsletter can maintain contact, always with consent and a privacy notice. The production folder containing personal data must never be made public.



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Figure 15 - The web app as a community hub: episodes, calendar, suggestions, contacts and public archive in one access point.



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FROM AUDIENCE TO COMMUNITY

A community is not the same as a follower count. A useful cycle is: listening → invitation → practical experience → sharing back → new role. A person can answer a poll, join a workshop, try the microphone, suggest a topic and later support the team.

-  Replicable formats
-  Podcast open day with mini-interviews.
-  Listening circle with facilitated listening and discussion.
-  Story harvesting to collect stories in small groups.
-  Live interview with questions from the audience.
-  Skill-sharing session led by a team member.
-  Final sharing event with results, testimonies and a call for the next cycle.



The podcast as a non-formal education tool in international contexts: interviews, filming, facilitation and collective listening.

120-minute run of show

- 60 minutes before: setup, audio-video test, accessibility check and briefing.
- 0-15: welcome and consent for photos or recording.



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- 15-30: concise project presentation.
- 30-65: participatory activity or live recording.
- 65-85: hands-on podcast practice in small groups.
- 85-105: sharing and questions.
- 105-120: call to action, feedback and next activities.

Within 72 hours, send a thank-you message and one specific next action. Archive only attendance records, authorised photographs, feedback and contacts collected in a compliant way.



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STEP 11 | IMPACT



Assess learning, impact and Youthpass

Evaluation should support decisions, not only describe the past. Collect a **small amount of evidence regularly** and connect each skill to an observable task.

Four sources of evidence

1. 🧠 **Self-assessment** - what do I feel I can do better?
2. 👁️ **Observation** - what changed during practice sessions and recordings?
3. 📦 **Product** - which piece of content or responsibility demonstrates the skill?
4. 🗣️ **Transfer** - can I explain or teach the method?

The eight Youthpass key competences

- 📖 Literacy competence.
- 🌐 Multilingual competence.
- 1 2 3 4 Mathematical, science, technology and engineering competence.
- 💻 Digital competence.
- 👤 Personal, social and learning-to-learn competence.
- 🏛️ Citizenship competence.
- 🚀 Entrepreneurship competence.
- 🍷 Cultural awareness and expression competence.

Questions for the final focus group

- 💡 Which moment made you realise that you had become more competent?
- 🚧 Which barrier was reduced, and which one remains?
- ☀️ What created change in the community?
- 🔄 What should be maintained or changed in the next season?

USEFUL INDICATOR

A good indicator connects the objective, activity, benefit and evidence. If one of the four elements is missing, the data is difficult to interpret.





Figure 16 - A voice that continues: Lamia’s experience as an example of learning and storytelling that continue beyond the project.

The journey also created personal effects that went beyond the final product. For Lamia Rahali, the experience of listening, hosting and exchange strengthened her desire to continue telling stories and writing in a personal space. A story of change is not a promotional statement: it connects a real experience, a skill that has developed and an action that continues beyond the project.

👉 <https://thesmileycurlly.substack.com/>



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Implementation snapshots – The podcast used as a non-formal education tool in international activities.



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STEP 12 | CONTINUITY



Replicate the method in 30 days

You do not need to wait for the perfect setup. You need **a shared need, a small group, a safe practice session and a schedule** that makes the next action visible.

Four-week plan

Week 1 - define the audience and desired change; assign roles and rules; create a bank of ten topics.

Week 2 - practise voice, interviewing and consent; test the setup; record and review a pilot.

Week 3 - prepare the guest and episode outline; record with a backup; edit and check accessibility.

Week 4 - create clips and descriptions; publish; share with partners; collect feedback and new contacts.

Starting checklist

- Do we have a clear need and a defined audience?
- Is there a lead person for every phase?
- Have we planned a pilot before involving the guest?
- Is the consent process understandable?
- Have languages and subtitles been planned?
- Is there an archive for files, consent forms and materials?
- Is a public activity planned?
- Do we know how to recognise learning and skills?

CONTINUITY

The project generated interest from a new group of young people and plans for a second season. Continuity becomes credible when roles, files, contacts and the method can be transferred, rather than remaining in the memory of a few people.





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THREE EQUIPMENT LEVELS

 Level	 Configuration	 Recommended use
 Essential	Available smartphone; 1-2 affordable dynamic microphones or one USB microphone; closed-back headphones; natural light; free software.	Simple interviews in a quiet environment. Priority is given to the story, audio monitoring and archive.
 Community	2-3 XLR dynamic microphones; multitrack recorder; headphones; 2 smartphones on tripods; softbox and rim light.	Regular multicamera production and technical roles distributed among several young people.
 Messina in Onda	3 RØDE PodMic USB microphones on RØDE PSA1+ arms; RØDECaster Pro II; Shure SRH440A; optional Behringer XM8500; iPhone 17 Pro Max; Samsung S24 Ultra; 60 W softbox and LEDs.	DaVinci Resolve Studio or Adobe Premiere Pro for editing; CapCut Pro for reels.

A higher equipment level does not replace the method. A clear story recorded with essential tools is more useful than an expensive set without preparation.

PRINTABLE WORKSHEETS

The worksheets are designed to be printed, completed by hand and adapted to the group’s context.

WORKSHEET A - PROJECT CANVAS

Use it as a group: start from concrete evidence, define the expected change and choose a first verifiable experiment.

 FIELD	 NOTES AND DECISIONS
 Project name	
 Community need	
 Priority audience	
 Expected change	
 Format and language(s)	
 Participation, accessibility and care	
 Possible partners and locations	
 Verifiable results and first experiment	



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WORKSHEET B - EPISODE BRIEF

Complete it before contacting the guest: it clarifies purpose, structure, care, roles and deadlines.

 FIELD	 EPISODE PLAN
 Working title and code	
 Central question	
 Audience and purpose	
 Guest and contact	
 Three-part structure	
 Sensitive topics and boundaries	
 Call to action	
 Responsibilities and deadlines	





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WORKSHEET C - GUEST CONSENT AND CARE

Complete it together with the guest: consent is informed, continuous and can be changed before publication.

✓ CHECK	NOTES / AGREEMENTS
☐ 🎯 Objective, channels and reuse explained	
☐ 🧑 Option not to answer explained	
☐ 🛡️ Sensitive topics and boundaries agreed	
☐ 🗣️ Name, pronunciation and pronouns checked	
☐ 📁 Consent form collected and archived	
☐ 🔍 Process for factual corrections shared	
☐ ⏸️ Option to stop or withdraw consent agreed	



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WORKSHEET D - RECORDING CHECKLIST

Read it aloud and tick each item before, during and after the session; every item must have a responsible person.

 PHASE	 CHECKLIST
 Power and storage	☐ Stable power ☐ Free storage space ☐ Correct date and time
 Audio and XLR	☐ XLR cables inserted ☐ Headphones connected ☐ Separate tracks assigned
 Levels	☐ Gain tested ☐ No clipping ☐ Test recording played back
 Cameras	☐ CAM A/B consistent ☐ Focus and batteries checked ☐ White balance checked
 Lighting and environment	☐ Lights safely positioned ☐ Background and noise checked ☐ Phones silenced
 Synchronisation	☐ Clap recorded ☐ Room tone recorded ☐ Technical notes active
 Close and back up	☐ Files named ☐ Copies verified ☐ Two backups before dismantling the set





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WORKSHEET E - PUBLICATION CHECK

Complete the editorial, technical, ethical and accessibility checks before scheduling publication.

AREA	CHECK
 Content	☐ Editorial edit ☐ Factual check ☐ Clear message and CTA
 Audio and video	☐ Voices understandable ☐ Consistent colour ☐ Errors and sensitive data removed
 Accessibility	☐ Correct subtitles ☐ Bilingual title/description ☐ Readable text
 Metadata	☐ Title ☐ Description ☐ Credits ☐ Links ☐ Thumbnail/cover
 Formats	☐ Master 16:9 ☐ Audio ☐ Poster 4:5 ☐ Reel 9:16
 Channels	☐ YouTube ☐ Spotify ☐ Web app ☐ Social media schedule
 Archive and consent	☐ Master and project archived ☐ Folders organised ☐ Consent checked again





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WORKSHEET F - DEBRIEF AND YOUTHPASS

Use it for the debrief and Youthpass: describe actions, skills, evidence and the next step.

QUESTION	EVIDENCE, SKILLS AND NEXT STEPS
Activity or episode	
What did I do in practice?	
What did I learn about myself and others?	
Which technical skill did I improve?	
Which organisational, social or language skill did I improve?	
Which difficulty did I face, and how?	
Which evidence will I keep, and what will my next step be?	



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ACCESSIBLE RESOURCES

-  Audacity - free, open-source audio editor and recorder.
-  OBS Studio - free, open-source video recording and streaming.
-  Kdenlive - free, cross-platform video editor.
-  YouTube Help - guidance for creating, correcting and translating subtitles.
-  Messina in Onda web app - example of an integrated community hub.
-  RØDECaster Pro II User Guide - official guidance on connections, levels, routing, multitrack recording and output management.
-  DaVinci Resolve Training - official courses, manuals and exercises for editing, audio, colour and content delivery.
-  Adobe Learn Premiere - official tutorials on media organisation, editing, audio, subtitles and export.
-  Spotify for Creators - practical guides on podcast development, production, publishing, community and growth.
-  W3C - Accessible media - guidance on subtitles, transcripts, audio descriptions and accessible players.
-  Creative Commons - guidance for choosing licences and reuse conditions for materials, audio and guide content.
-  Youthpass - tools for reflecting on learning and documenting skills developed through the project.
-  SALTO Participation Resource Pool - resources on youth participation, media literacy, communication and digital engagement.
-  SALTO Inclusion & Diversity - strategies and tools for removing barriers and supporting young people with fewer opportunities.

RESOURCE	LINK
 Web app	https://messinainonda.bethechangeitaly.com/
 Spotify	https://open.spotify.com/show/033CYsVZB3rM2H1aC0GLLr
 Instagram	https://www.instagram.com/messinainonda/
 TikTok	https://www.tiktok.com/@messinainonda

Share the method. Adapt it to your local community. Make space for new voices.

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