

# Reaper: A Quick Primer

<b>Introduction</b>	<b>1</b>
<b>Basics and Recording</b>	<b>2</b>
Accessing Reaper	2
Setting up the Microphone	6
Recording Tips	8
Using the Telephone for an Interview	10
<b>Editing</b>	<b>10</b>
Corrective Edits	11
Editing Within Gridlines	18
Gluing tracks	21
Audio Levels	24
Total Number of Edits	28
Enhancing Edits	29
Rendering	29
<b>Closing Notes</b>	<b>32</b>
Helpful Links	34

## Introduction

Amateurs sit and wait for inspiration, the rest of us just get up and go to work.  
—Stephen King, *On Writing*

Welcome to KDVS news! You might be feeling a little overwhelmed right now, considering all your new responsibilities (and the skills you'll need to acquire to complete them), but don't worry. Seriously. No one starts out perfect. Almost everyone in the news department has been in your shoes and felt the same way as you. You'll make mistakes, some undoubtedly much larger than others, but the world keeps turning. The only thing that matters is that you acknowledge and understand them so you can improve in the future—and never be afraid to ask for help beforehand, or even to clean up a mess after the fact.

Many of the skills for being a reporter—interviewing, writing, research, etc.—you will unfortunately have to develop for yourself. Although your Division Head will always be ready and willing to provide tips for improvement, the bulk of growth in these areas is made through doing them again, and again, and again.<sup>1</sup>

Fortunately for you, though, using Reaper is a much more rote process. This guide will cover the basics of using the program and teach you everything you need to know to produce a report. Please note that this is not a comprehensive breakdown of the program, but rather a simple primer on the basic features you'll use on a regular basis. If you have the time, I highly encourage that you play around with Reaper and see what else you can do with it. Often the best teacher is experience.

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<sup>1</sup> It should be noted that interviewing and writing can (and should) be improved by exposing yourself to a plethora of examples of such. Listen to speak, and read to write.

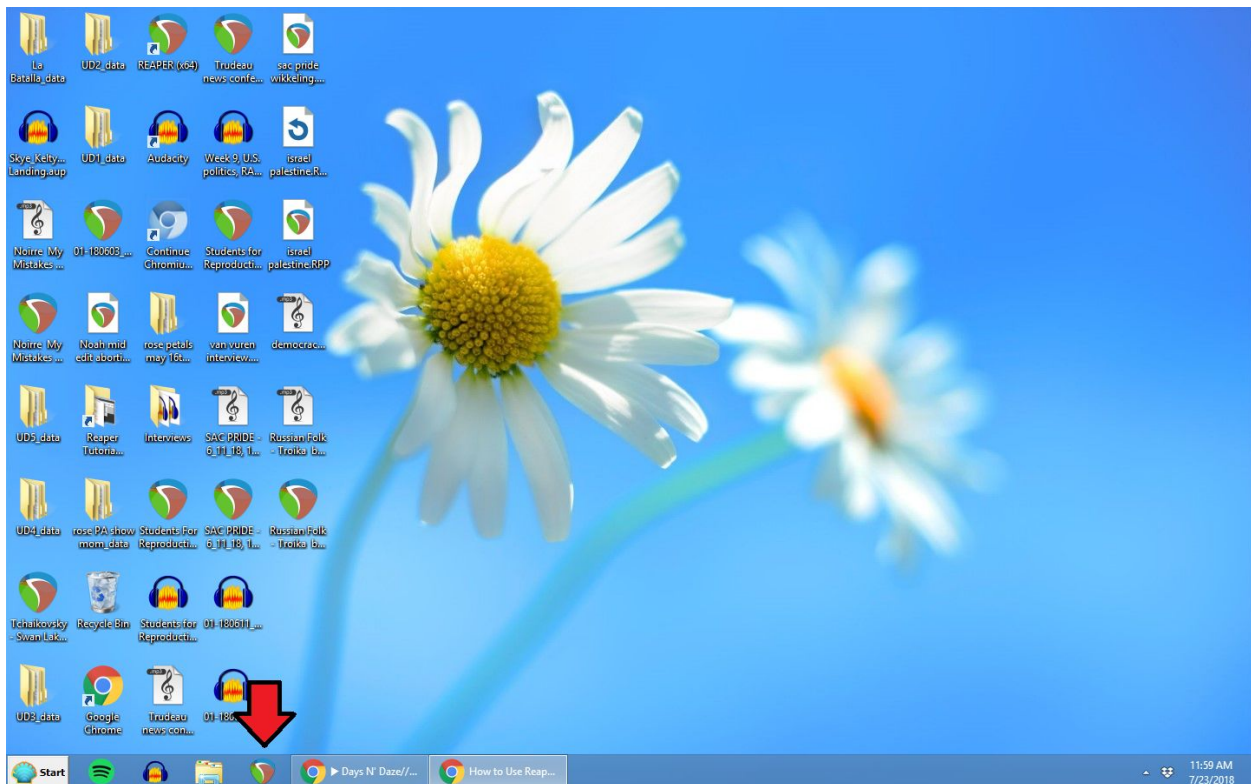
## Basics and Recording

Speech itself, inevitable and unrelenting, is the wind. It can dance like a zephyr. It can roar or shriek or wail. But it can't be stopped. Everything we hate about the media today was present at its creation; its corrupt or craven practitioners, its easy manipulation by the powerful, its capacity for propagating lies, its penchant for amplifying rage.

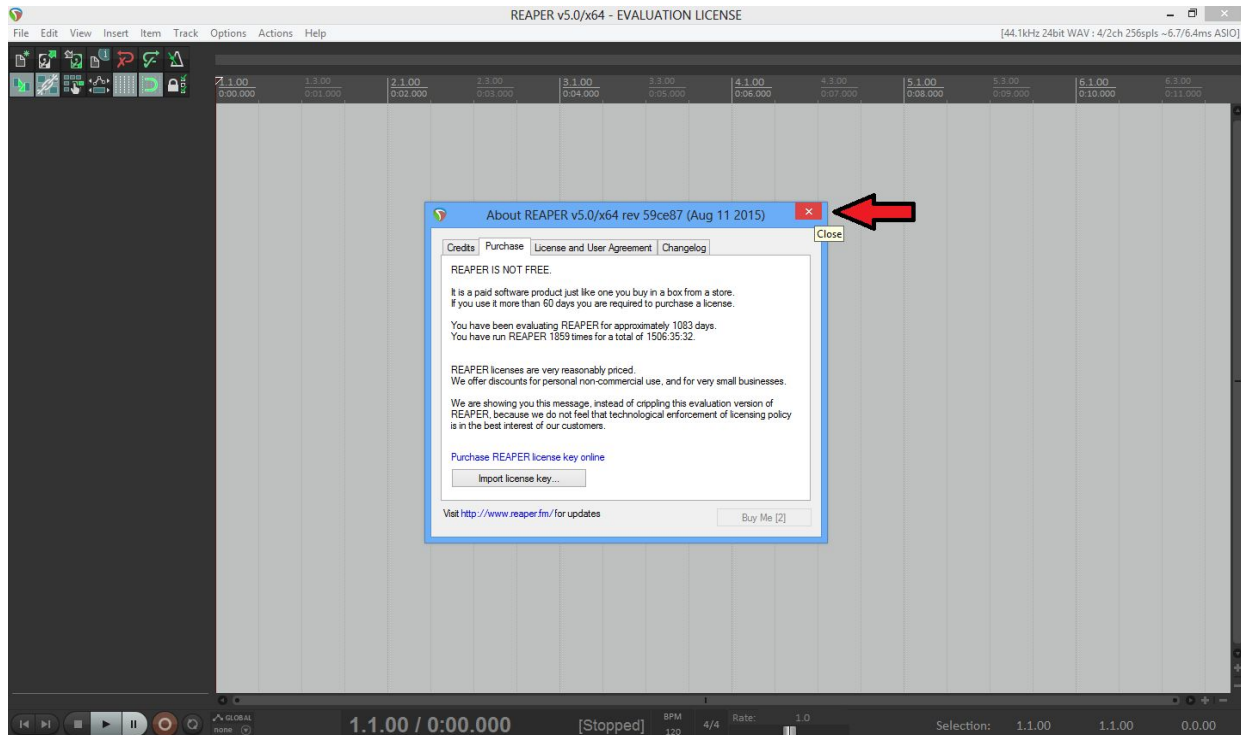
Also present was everything we admire: factual information, penetrating analysis, probing investigation, truth spoken to power. Same as it ever was.

—Brooke Gladstone, *The Influencing Machine*

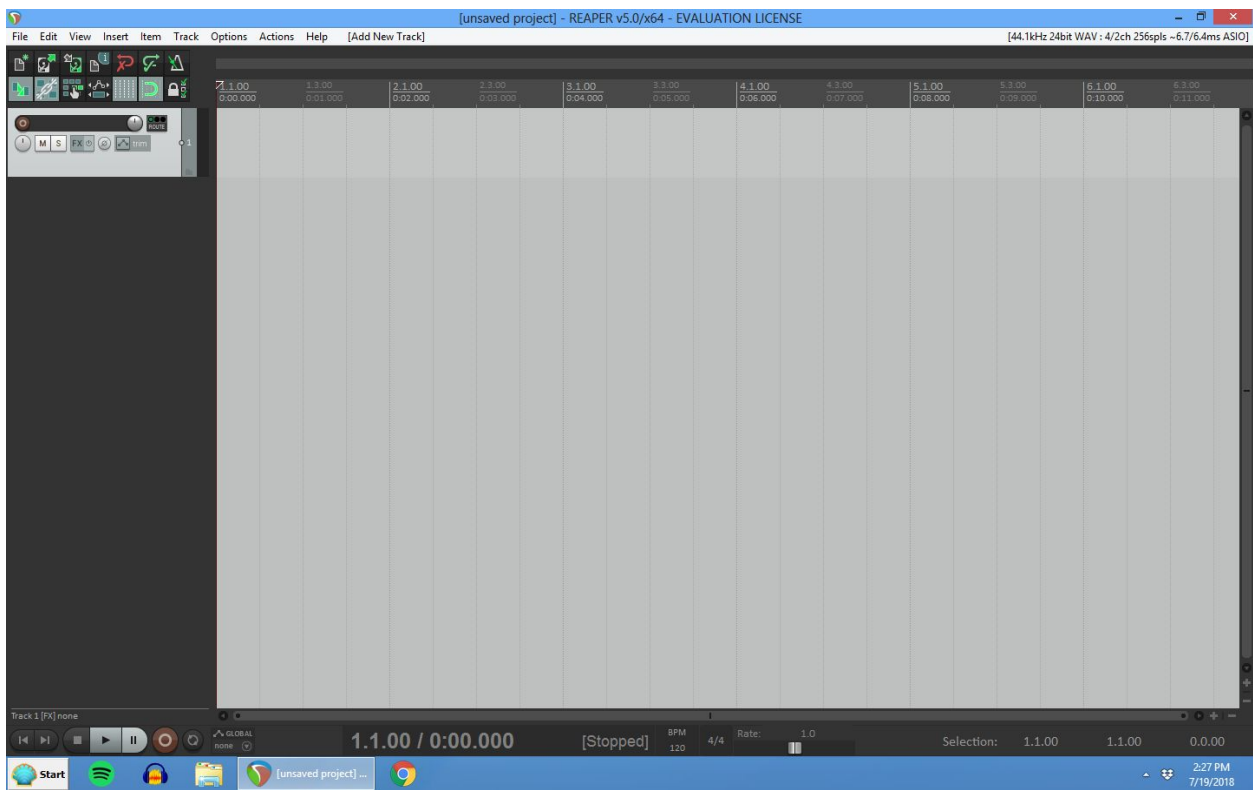
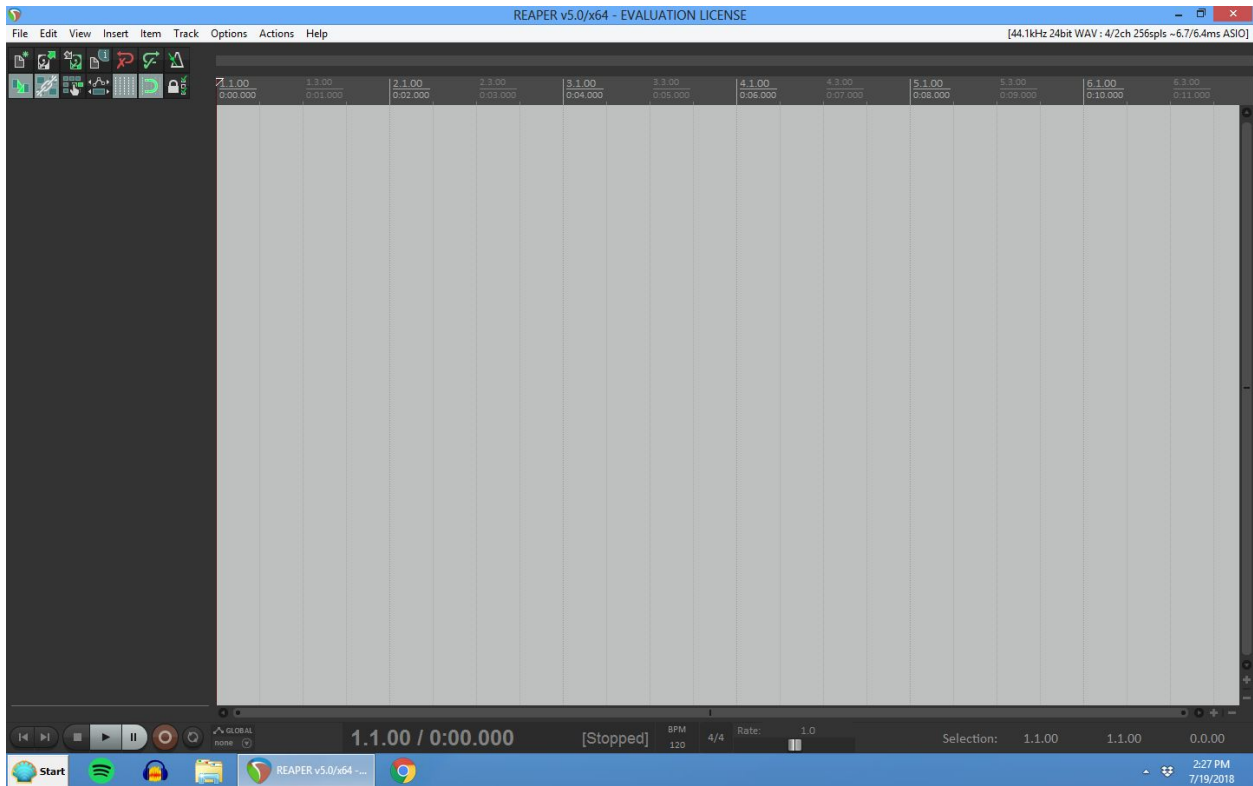
### Accessing Reaper



In order to open Reaper, you're going to want to start by clicking on the green-orange-blue symbol pinned to the taskbar in order to activate the program.



This will then open up. The first thing you'll probably see is the pop-up window informing you that Reaper is not a free program. I'm pretty certain that we've paid for it, but I don't get paid to ask questions—and neither do you. As soon as the timer in the "Buy Me" button in the bottom-right hand corner counts down to zero, go ahead and close this window.



After the pop-up is closed, the program will look like the first image. The first thing you should always do after opening Reaper is click the button "Track," and then "Insert new

track,” which is located right at the top of the drop-down menu. You can also accomplish this by pressing **Ctrl+T**. Don’t forget to do this: the Track is where your audio goes, so you could say it’s a fairly integral part of the process.



Once you’ve added a Track, you’ll want to go ahead and “arm” it by pressing the red button on the option section for a Track, which will then light up. This will direct any audio that you record into this particular Track; if you have opened multiple Tracks, you can choose to arm any one, or even all, of them. Why you would do that at all, though, is another question altogether.

Now you’re all set to start recording. Bada bing, bada boom. Simple, right? Exactly. That’s why this guide is only another 30 pages long.

## Setting up the Microphone



You may or may not have already encountered the audio board. It looks intimidating, but you really only need to know four things about it for now:

- (a) for the purposes of recording, you'll only ever need to pay attention to the sections under "MIC 1," "MIC 2," and "Computer." Ignore Mic 2 if you don't have anyone speaking into the secondary microphone.
- (b) If you want to record, make sure you hit the "OFF" button under the computer section, and "ON" under mic 1. If you want to turn the speakers on, hit the opposite button in both sections.
- (c) Put Mic 1's volume slider at 60-70 before recording. We'll fine tune the recording volume in the next section.
- (d) If you're turning the computer's volume back on, always keep the slider below 20 and only increase it after you've already started listening to audio. The speakers can get very loud, very quickly. And *never* turn computer volume on while the microphones are still on—it could literally blow up the speakers.



For now, let's assume that you've activated the mic. Normally, the first thing you'd do is try to fine-tune the recording volume using meter on the audio board itself, but this equipment is so old that half of it isn't produced anymore and, knowing that, the system works about as well as you'd expect it to. So we'll use Reaper itself instead.

If you look back at the area where you armed the recording—let's call it the control panel to make things easy—and talk into the microphone, you may notice this:



Suddenly there are yellow bars jumping up and down as you speak. This is the recording volume. You're going to want to go ahead and adjust the volume slider on the audio board until your voice consistently registers at around the volume pictured above. In fact, it wouldn't hurt to go a little higher than that. What you don't want is this:



When you're in the red, your audio levels are way too high. Kick it back a bit.

The reason that you want this to be that high is to ensure your voice recording is as high-quality as possible. And, in addition, it's far preferable to have to lower the audio in post-production, rather than having to raise it.<sup>2</sup>

Once the recording is armed, the mic is on, and the levels are good, go ahead and hit record (either the red button in the transport bar, or Ctrl+R), and read your piece. We'll move on to editing in the next section.

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<sup>2</sup> I should note that it is very unlikely that you will ever have to edit the audio levels on your own recorded audio. The only time I have ever done it was in an interview piece where my voice was much louder than the interviewee's.



## Recording Tips



-If the microphone isn't working, hit every off button (excluding Mic 1) on the bottom of the board. This usually fixes the problem.

-Get right up in the microphone's business. You don't have to put your lips on it (in fact, I'd highly encourage you to not do that), but you should be close. Stick to this position while recording so your finely-tuned audio doesn't go to waste due to varying sound levels.

-Speak from the diaphragm.<sup>3</sup> If you're not sure how, take a deep breath in—but instead of breathing into your chest, let the air flow into your stomach area. Now try to talk. It'll feel awkward at first, but the increased lung-capacity will let you speak for longer periods of time.

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<sup>3</sup> Anatomically, "speaking from the diaphragm" is a deeply incorrect understanding of how this process works, and I would recommend you not to use this phrase around people who might know that. I, however, am not a scientist, and do not care. Go for it. This is a safe space for the STEM-illiterate.

-Wait a few seconds after clicking record to start speaking, and don't end the recording immediately after you finish speaking. Regardless of whether you use the mouse or hotkeys to start/end, there will probably be an audible clacking noise. It'll be easier to remove these if you isolate the noises.

-Practice before you record. I know it sounds obvious, but the difference between people who practice and people who don't is very apparent when you listen to a report. Go through it once or twice before you try to record.

-Don't sweat your mistakes. For the sake of your free time, you'll want to make as few mistakes as possible and reduce the total amount of time you spend editing in Reaper, but misspeaking happens. I'd recommend you do this when that happens: stop. Take a breath, collect yourself. Wait for as long as you need to. Start again from the beginning of the last sentence. When you edit the piece, this will not only make it immediately apparent where you need to fix a mistake, but will also be a much simpler process than mid-sentence edits.<sup>4</sup>

-If you keep messing up, don't restart the recording over and over again. Take a break, go for a walk, drink some water, and practice your script some more. The more you get anxious or frustrated, the more you'll mess up. It'll take much less time to record and the end product will sound much better.

-Listen to the whole piece after you finish editing! It's easy to miss small errors.

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<sup>4</sup> I find that, when recording after a mistake, people often tend to start at a slightly different pitch than before. While this variance doesn't sound very odd between sentences, it will when mid-sentence.

## Editing

Going to where the silence is. That is the responsibility of a journalist: giving a voice to those who have been forgotten, forsaken, and beaten down by the powerful.

—Amy Goodman, *The Exception to the Rulers*

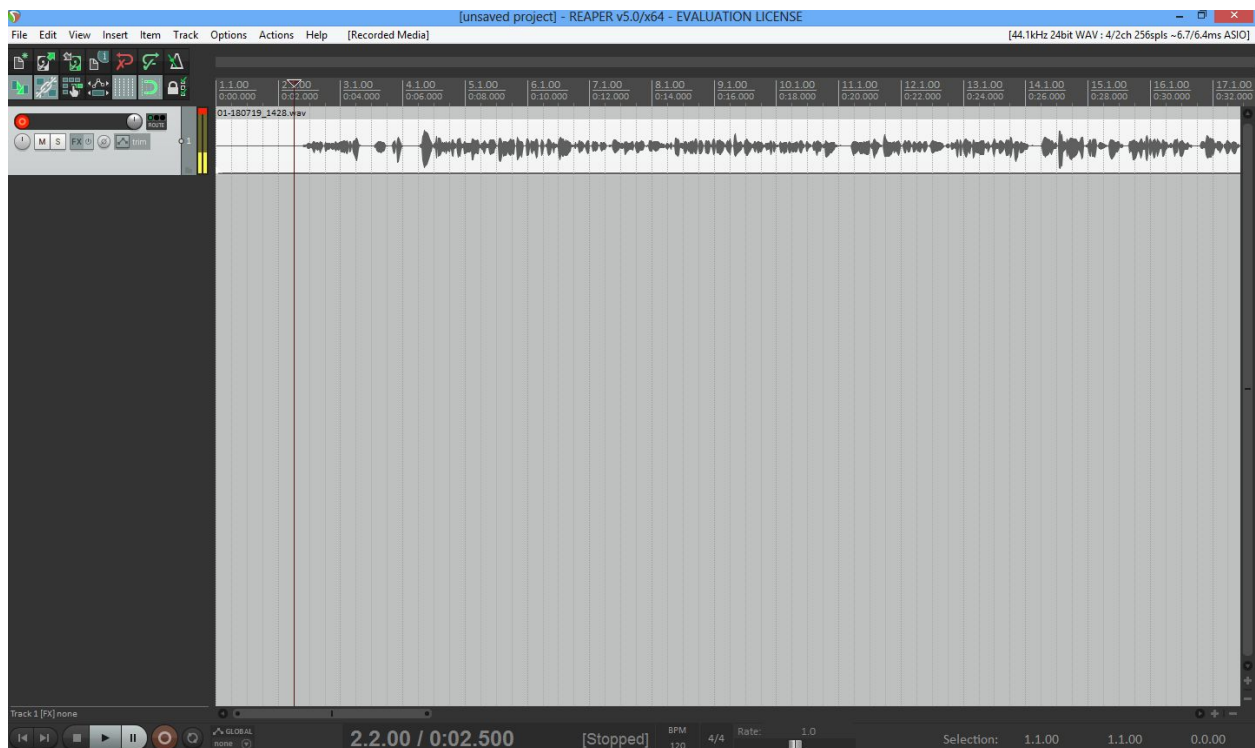
Okay, time to get to the meat and potatoes. Editing audio. This can be one of the most intimidating parts of creating reports at first, but it's actually quite easy. In general, there are two types of editing you'll do; I call them 'corrective' edits and 'enhancing' edits.

Corrective edits are used to fix issues in the recording itself: misspeaking, external noises, repeating words, etc. Your goal should be to make as few corrective edits as possible. If you feel overwhelmed by the number you need to make, you may want to consider re-recording your piece—better to spend five minutes recording than to spend twenty editing. These rules, however, do not necessarily apply to interviews, especially field interviews. Since you cannot re-record these, you *may* sometimes need to do a significant bit of correction before the interview is serviceable. I place emphasis on *may* because how you carry out these edits will depend on your personal philosophy of interview editing. My personal style, for example, emphasises a natural flow over sounding good, so I take a minimalist approach to editing; more often than not, the only editing I do is to the beginning and the end, as well as removing excessive and isolated 'ums.' Others may prefer clarity, re-recording questions where they may have stuttered, editing a interviewee's response for increased cohesion, and so on and such forth. As I said, your method is up to you. As far as editing interviews goes, the only rule is that your interviewee should be represented accurately and in good faith in the final edit. It's one thing if they say something ridiculous, and another thing entirely if you make them say something ridiculous in post.

Enhancing edits, on the other hand, are things like: into or exit music, audio from news reports, background noise, etc. These sorts of additions are entirely to your preference. If you want examples of this, I would recommend that you go to "<http://thecyclenewshour.com>," and listen to some of the reports there. Not every report has it, but you can sometimes find pieces with feature segments from online videos, news reports, or transition music.

We'll first cover the basic corrective edits below.

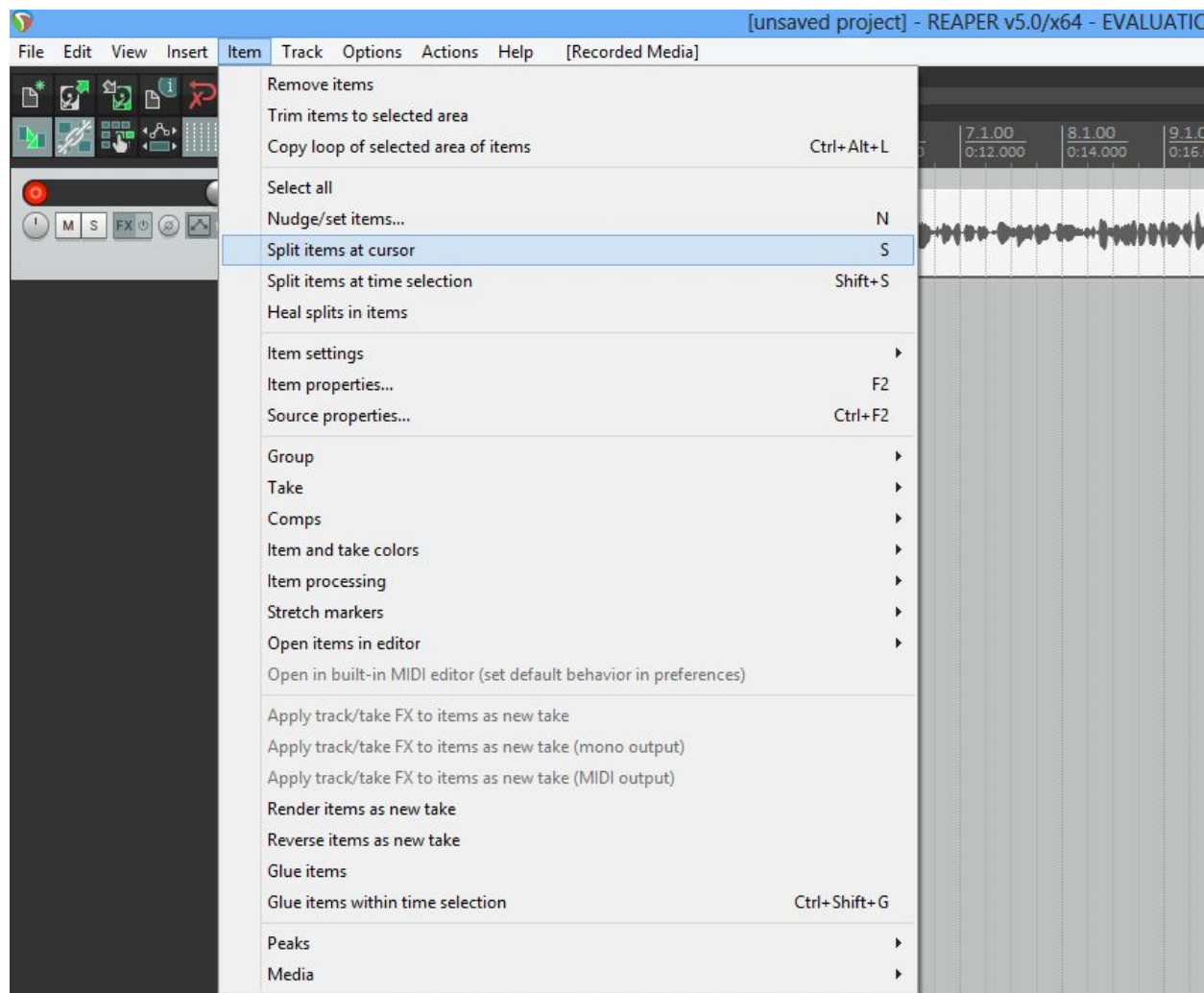
## Corrective Edits



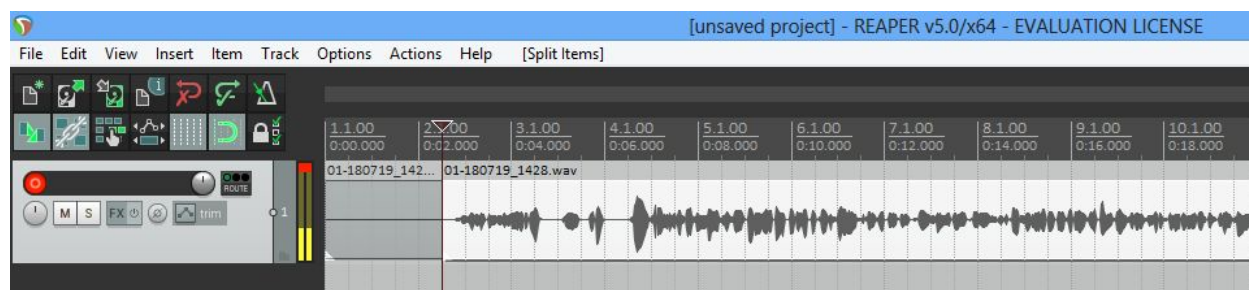
Okay, let's say you've just finished recording your first piece. In this case, it's a report on how long I can keep a stream of consciousness thought going before I have to start a new sentence. Now, the first thing you should do is get rid of the dead air at the beginning—you only want about a second, usually less, between the start of the audio file and when you start speaking.

Before we talk about the specifics, I want to draw your attention to the multitude of grey lines that divide up your recording into segments. These are called “grid divisions” and “regions,” respectively. The purpose of these is to make editing a little easier: whenever you click on the file itself, the selection bar (arrow 1) will automatically snap to the nearest grid line; and if you delete a region in the middle of the track, the two halves left will come together much easier if the cut is done along grid lines than if it's done within a region. If you want your editing to be more precise than that, you may

either grab the arrow at the top of the selection bar (arrow 2) and drag to the exact spot, or you can disable grid divisions altogether.

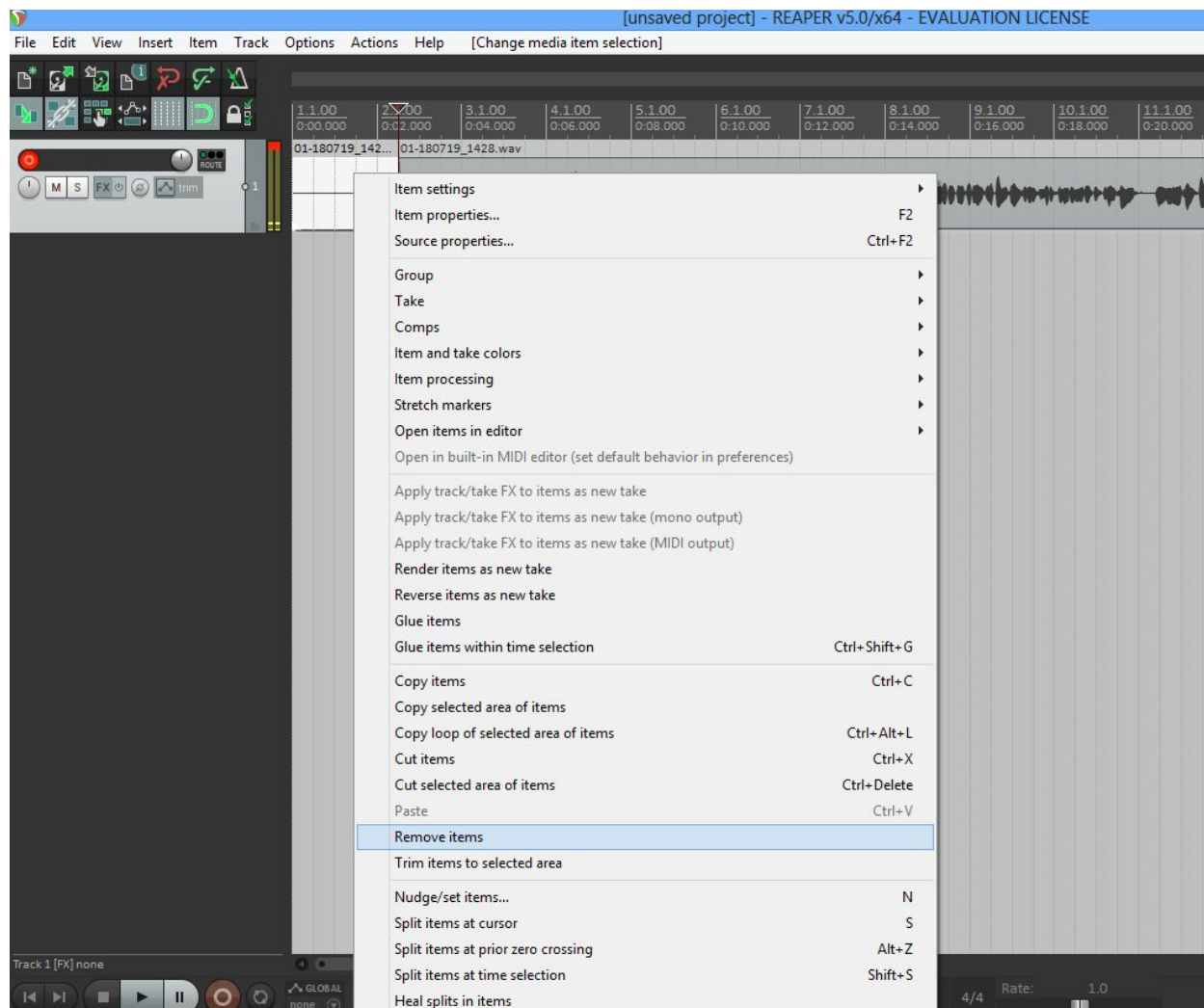


As soon as you've found the spot you want to cut, hit S on your keyboard. If you're a fan of doing things the slow way, you can also select Item, and then choose "Split items at cursor" from the resulting drop-down menu to split the audio. That will leave you with this:

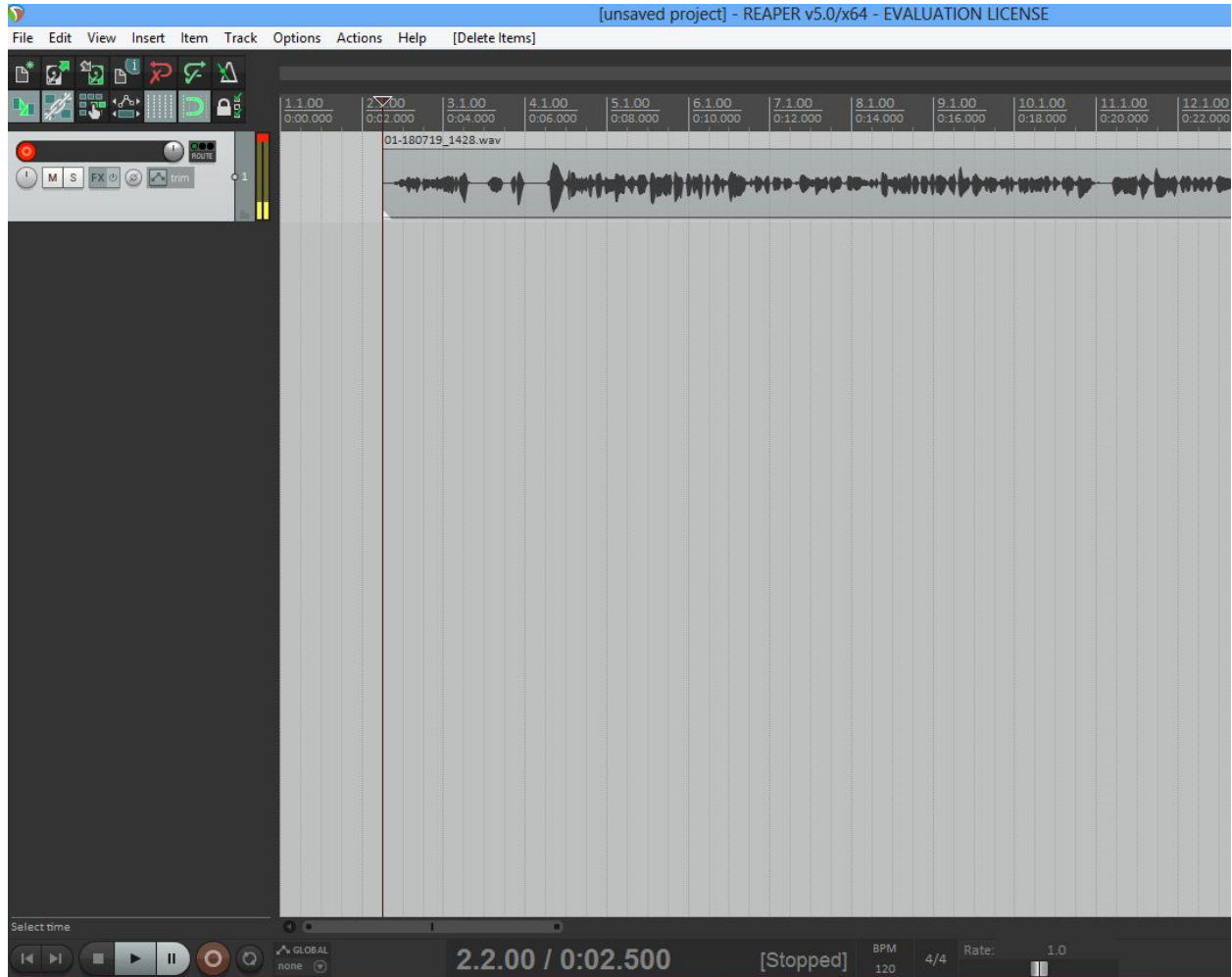




Congratulations, you've split the track. Now let's get rid of the excess audio; right click on the selection you wish to delete.

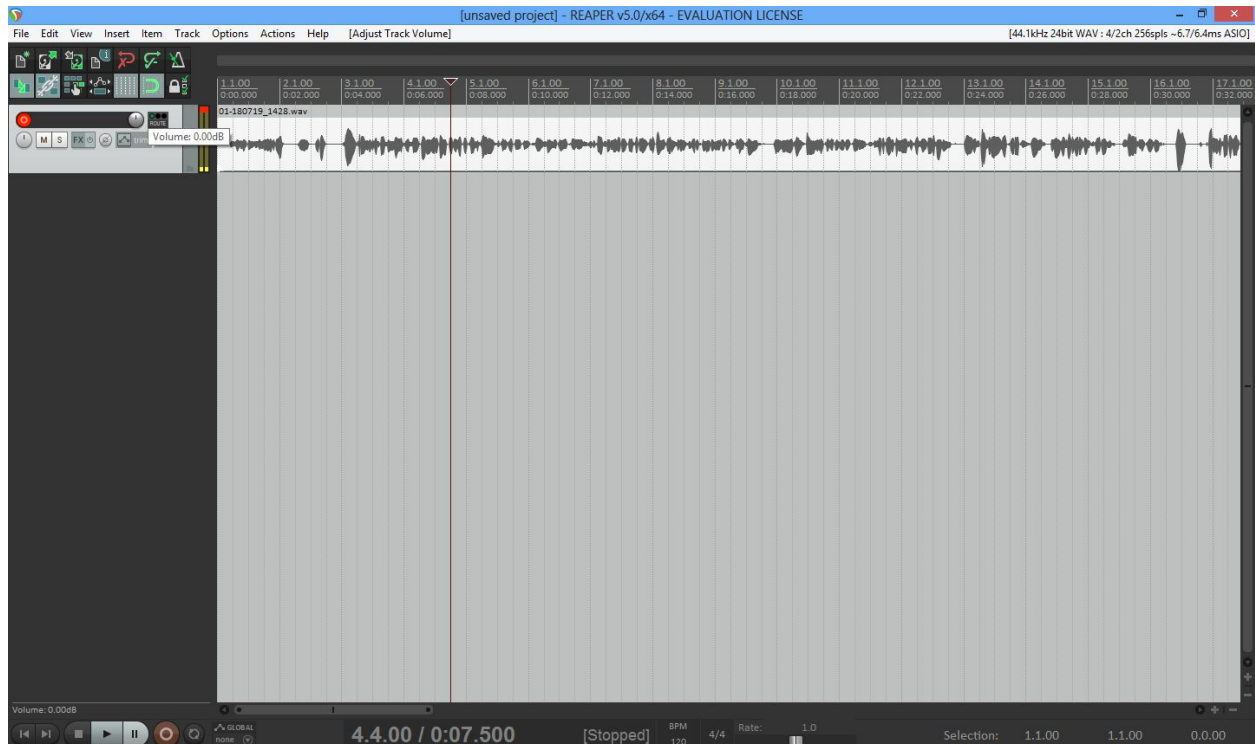


Select "Remove items" to send that piece to the shadow realm. Although it doesn't look like it on this drop-down menu, there *is* a hotkey for this action: *Delete*.

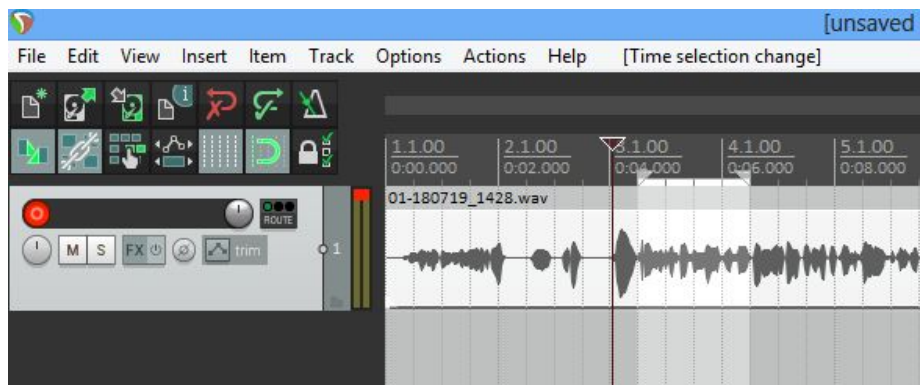


And after all that...you've effectively been left where you started: with around two seconds of dead air before you start speaking. But now we're able to fix that quite easily. grab the track and drag it to the left.

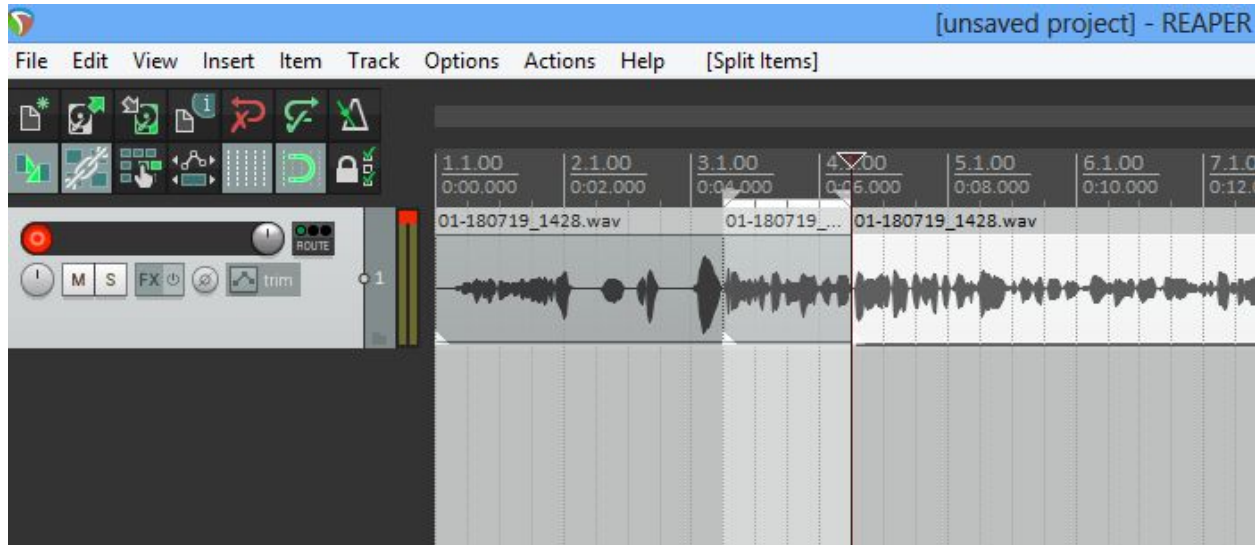




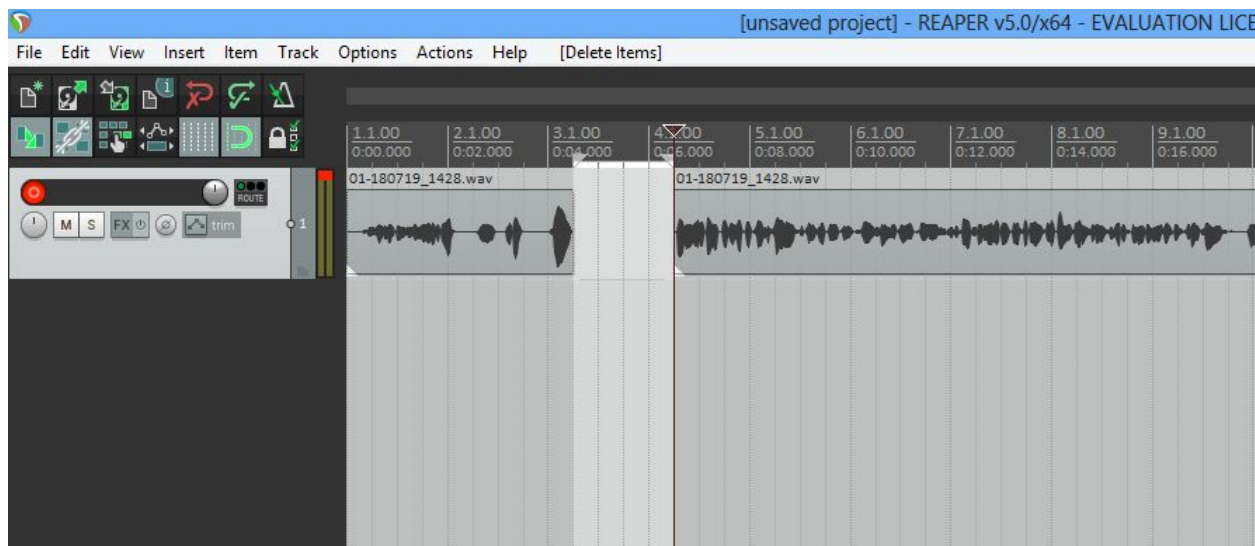
Great. If you've recorded a perfect track, all you need to do is the same thing at the end of your piece, and you're good to go. For training's sake, though, let's say that there's a mistake in the middle of your piece that you want to remove—an removable "um," or something of the sort.



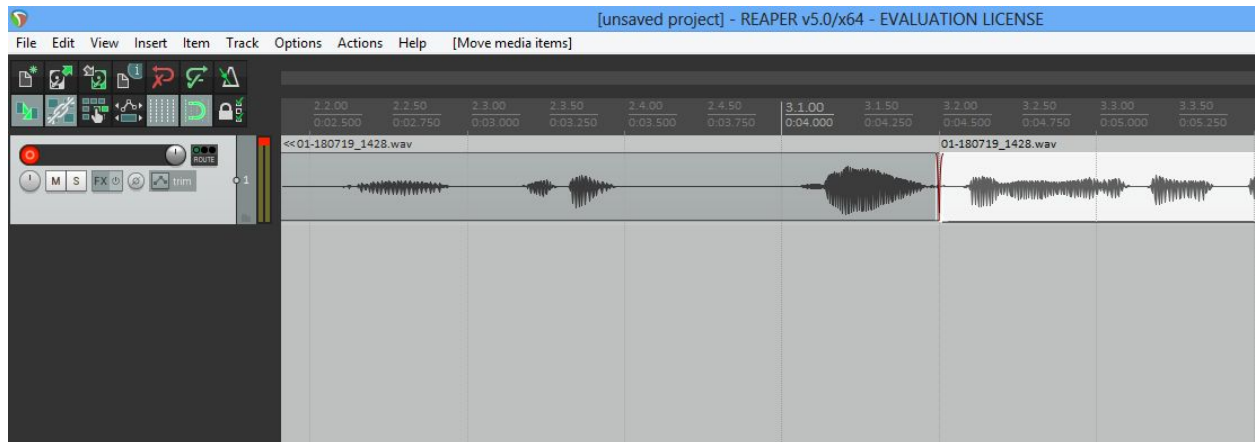
So in my stream-of-consciousness recording, I'm muttering something incoherent in the selected region; since the goal of the whole thing is well-enunciated incoherence, I want to take it out.



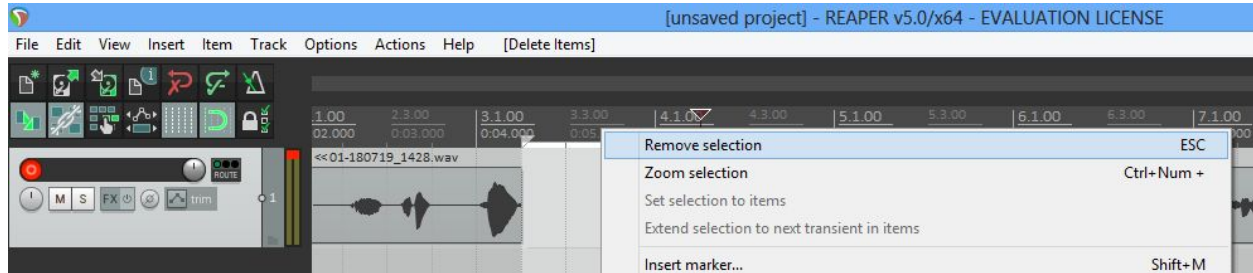
Let's start with what you've already learned: make cuts on either side of the selection and then remove this isolated audio.



Great. Now drag the section on the right to meet the left.



And finally you'll be left with this. Reaper will automatically add fades to either side of the cut, so—for simple edits like this—you probably won't have to do anything more to make it sound natural.



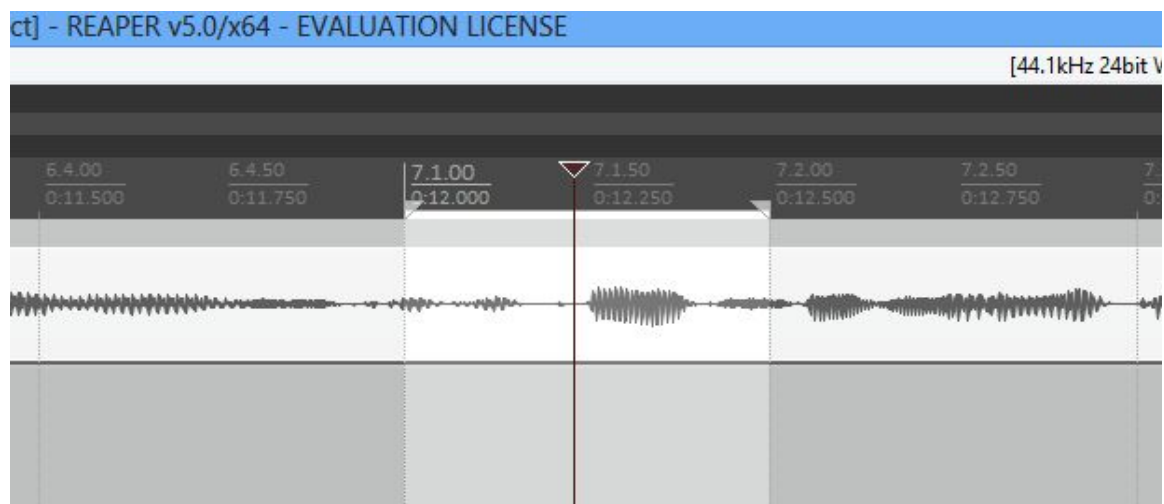
As a quick side note: the only time you'll ever use the area select tool will be by accident, so to get rid of it, either right click on the area then select "Remove selection," or hit Esc.<sup>5</sup>

Of course, this is predicated on the assumption that you'll be editing *with* the gridlines...

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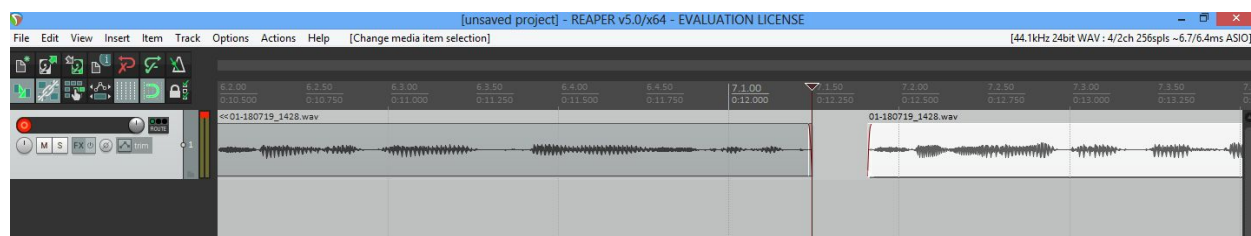
<sup>5</sup> Or I guess you might also want to use it to highlight areas for the reader's eyes to be drawn to, if you're ever updating the images in this manual.

## Editing Within Gridlines

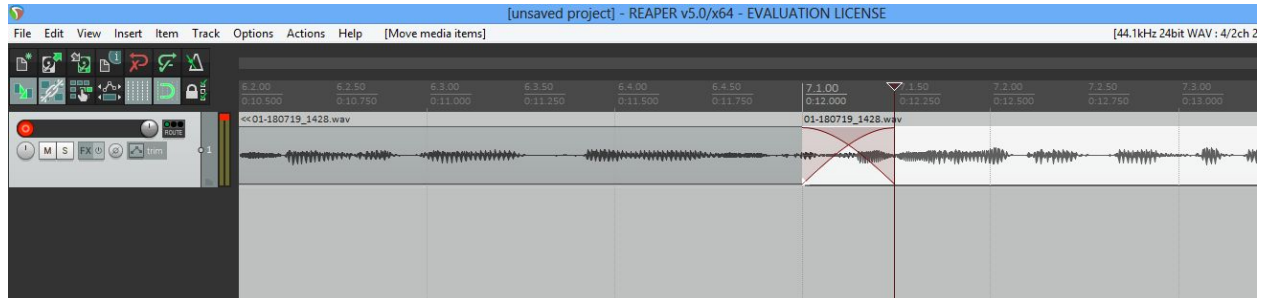


Editing between the gridlines, unfortunately, is a much less standard process, and it requires a little more finesse in order to get it right. Pretend that you're listening to an interview you've done and you hear a little 'um' all by its lonesome between two sentences—an easy, isolated target. But wait. As you zoom in, you notice that the following sentence starts in the same region. This makes things more difficult.

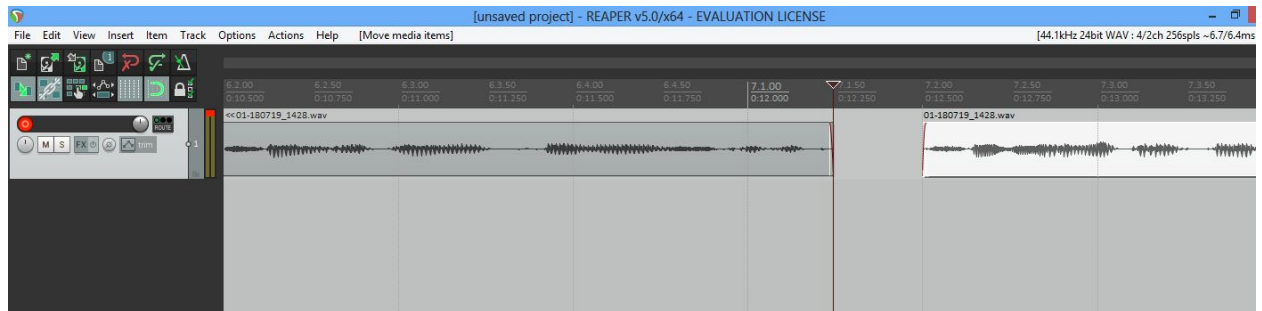
As long as gridlines are activated, any two audio sections that you try to bring together will tend to snap to the nearest gridline and add a long fade between the two sections if significant audio overlap ensues. Fairly often, this overlap will collapse two discrete words on top of one another. So how can we avoid this?



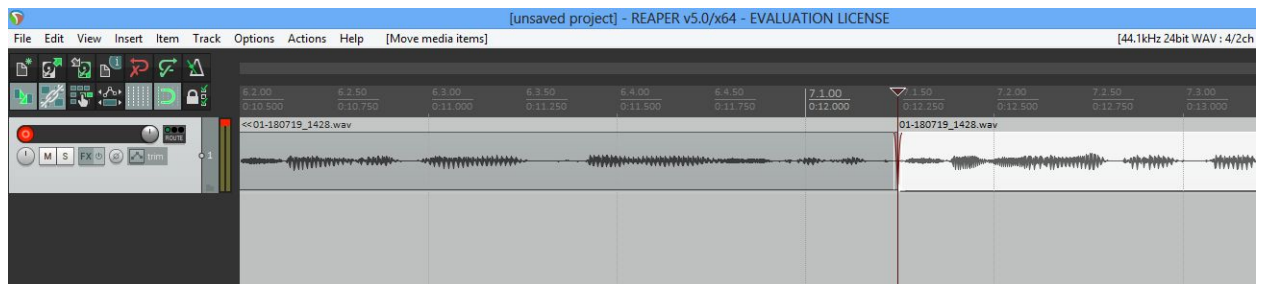
Firstly, let's remove that unwanted interjection. Now start dragging the second track back, exactly the same as if you were editing along gridlines.



And bam! Snap to gridline. See how it automatically applies those fades to the overlapped section? Although you can't hear this example track, what's happening is that now there are two sentences which are being played at the exact same time—if you could even make out what I was saying here, sentence A fades out before it ends and sentence B fades in after one or two words have already been said. Let's fix this.



Grab the second track and move it back until it snaps to the next gridline. Then continue dragging it to the right *slowly*. There is a small sweet spot in this theoretical area which will result in the second track being placed exactly next to the first as shown below.



This is a little difficult at first, but the more you do it, the faster you get at it.

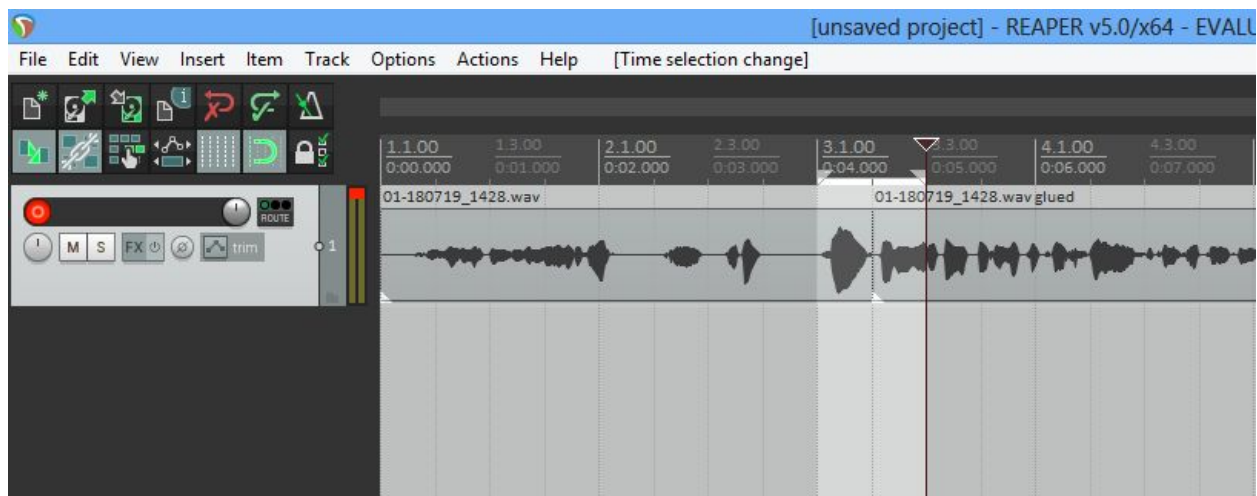
There is another way of doing this same task, but I tend to find that it's a lot slower once you've become practiced at the method above. The selection bar can act as a sort-of mobile gridline, so if you were to move it to the exact moment you cut off the first track, then the second track would snap to that point when you close the gap.

This little feature is also useful for if you do want a *little* bit of overlap. Perhaps you want the second track to start about a half-second before track one ends; simply slide the selection bar to that moment and drag as if it's a gridline.

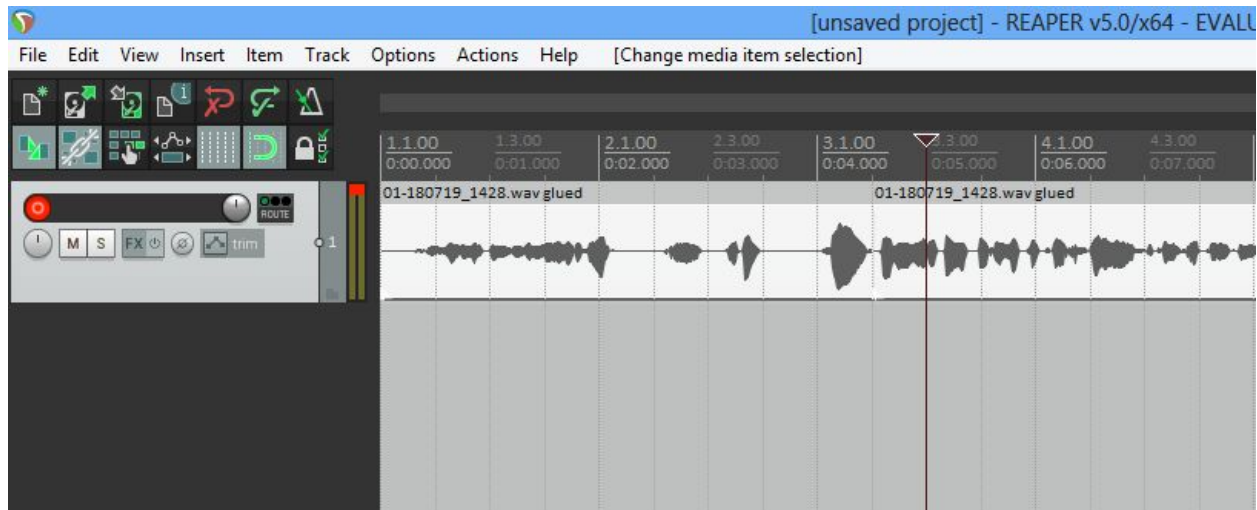
Generally, after carrying out these types of edits, you'll be done. However, in this case, let's pretend that after you've made a few mid-track edits, you decide that you want to add some music at the beginning of your report. In order to get the timing on that just right, you'll have to move the track around a lot. But since there are multiple cuts, that means that you'll have to realign every individual track after moving any of them. In this case, you'll want to *glue* all of these pieces together.



## Gluing tracks



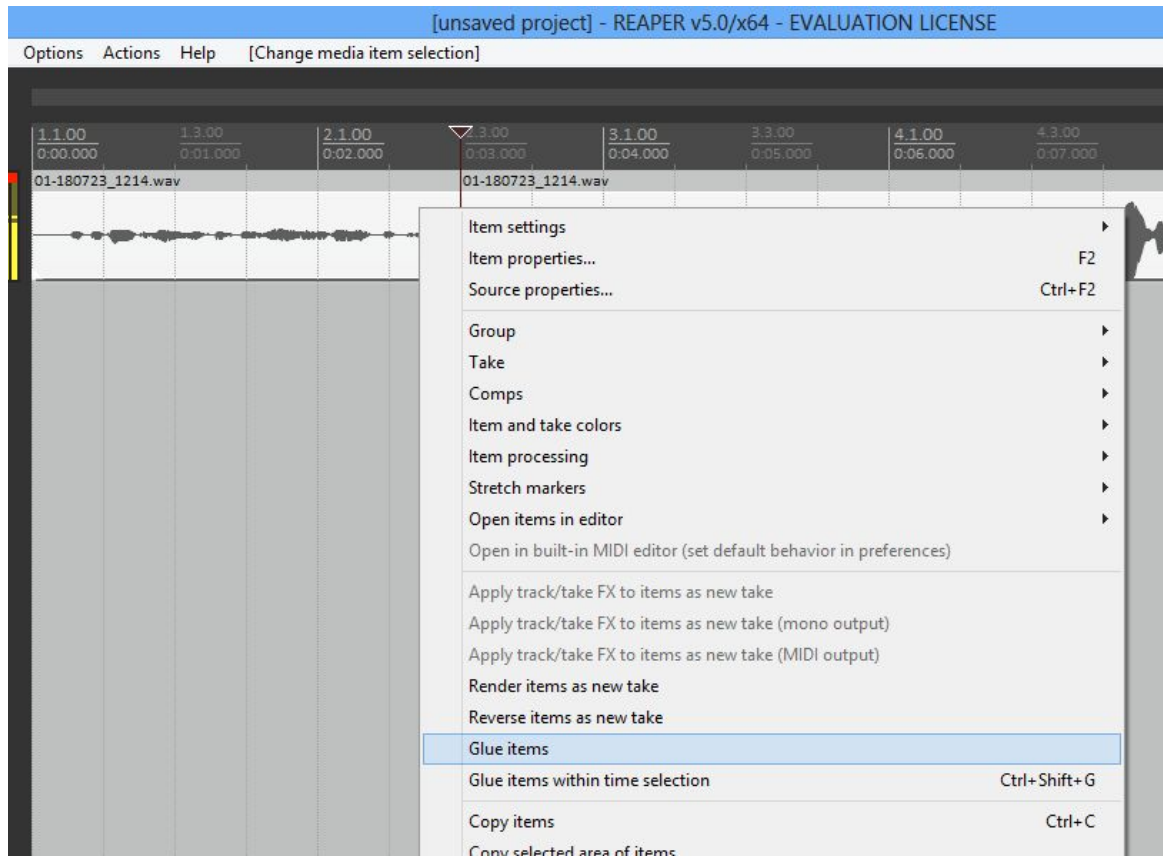
The advantage of gluing your cuts together is that the track will once again be movable as a single piece. I've highlighted a cut here. The eagle-eyed among you may notice that this is a mere cut and not an edit, and that's because I'm dedicated enough to write this but not dedicated enough to make the example track accurate, I guess.



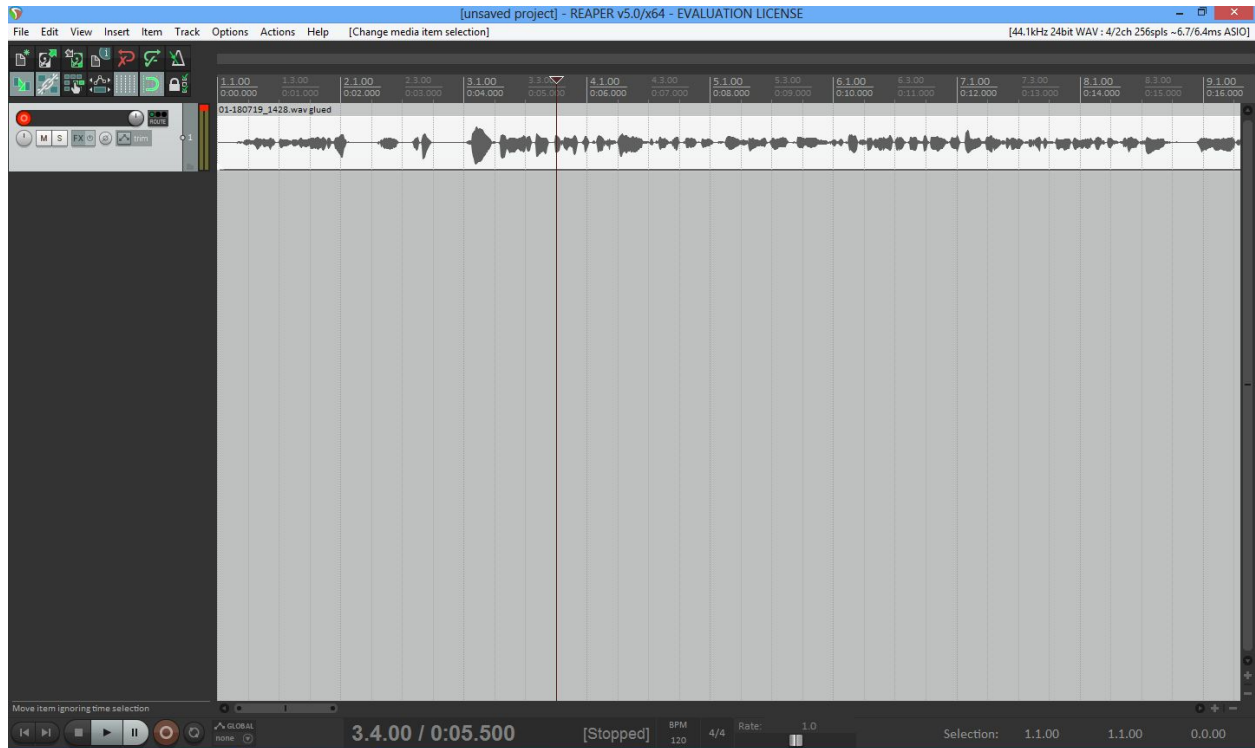
First you're going to want to be absolutely certain that you're happy with the edit, because this process will essentially set it in stone. After that, select both areas on either side of the cut by clicking one, then holding down Shift and clicking the other. The



track should then be highlighted as in the picture above.



Then you'll right click on any part of the highlighted track, and select "Glue items."



And there you go: an audio track once again made whole. Feel free to move it around as you will.

## *Audio Levels*

Normally, if you ever have to adjust your audio levels on a report, that probably means that you should just re-record the piece; however, we don't have this luxury when conducting an interview, so it's useful to know these tricks.

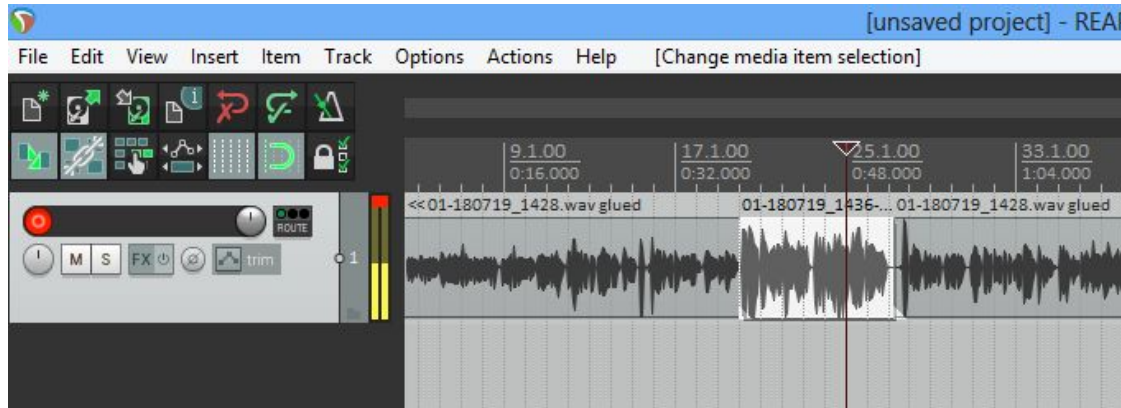
It is preferable to have your interviewee come into the studio (or call into the studio), so you can record on Mics 1&2, but if you must conduct a field interview, here are a few tips:

-It's totally fine to record on your phone. Although not all cellphones are created equal, most newish smartphones are more than up to the task of recording an interview. [Here's](#) an interview we did with then-Senate candidate Kevin de Leon on an Android; considering that this was conducted in the middle of an event where dozens of people, all talking, surrounded us, the quality of the recording continues to astound me.

-Before you start an interview, make sure that the recorder is picking you both up. You don't want to find out a day or two later that the interviewee was speaking too quietly for the phone to pick up.

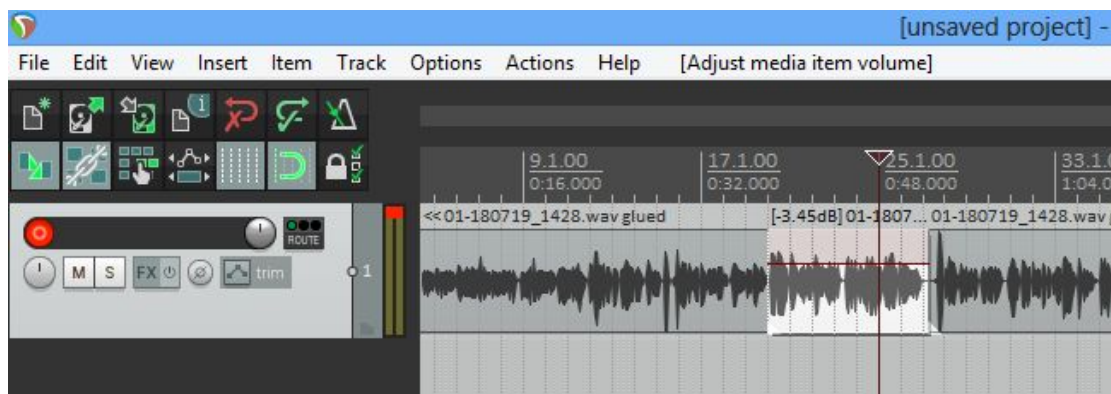
-Try to hold the recorder an equal distance between you and the interviewee. That way, even if the recording ends up being too quiet, you can boost the audio of the entire track rather than isolating the interviewee's speech.

After all of this though, you may sometimes still need to correct some things. And that's where Reaper comes in.



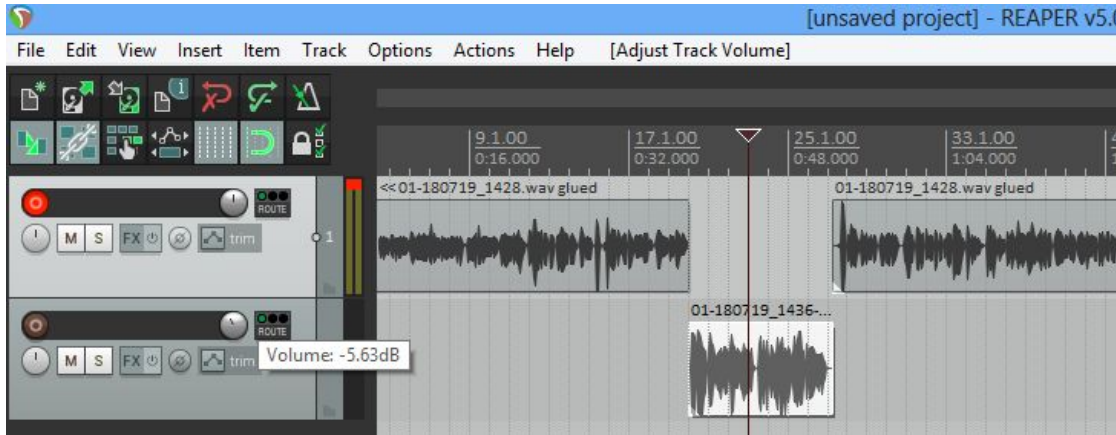
If you only need to make an edit to a single section of your track—perhaps you had to move the recorder closer or further, or the interviewee looked away while talking, etc.—then the easiest thing to do is make the edit in the original track. First, isolate the affected area.

Unfortunately screenshots on the Lower Freeborn computer don't pick up your cursor, so you'll want to look to where the big red arrow is pointing. Hover over that until your cursor changes into a (thing), and drag down.

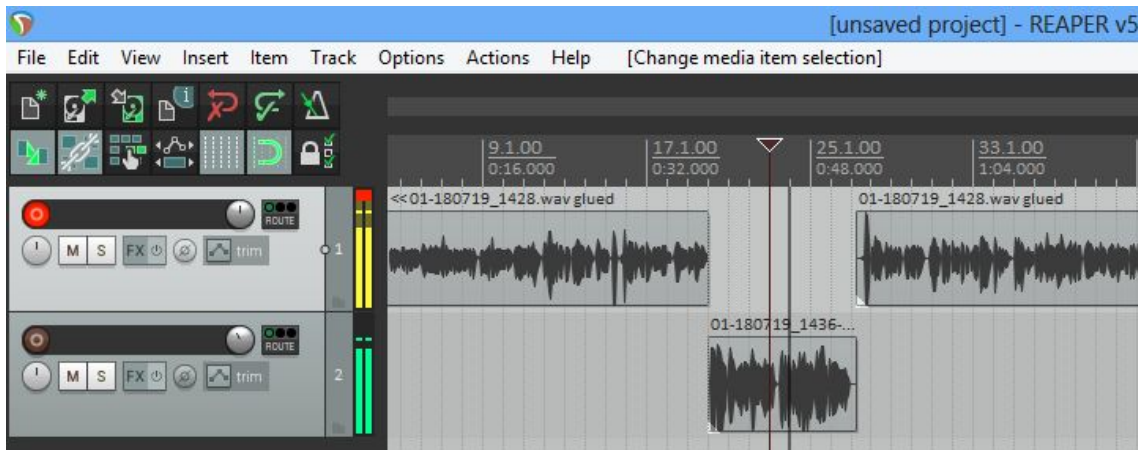


You can see the exact change you're making in decibels in the title of the isolated area—see the red arrow—but what you're really looking for is for the levels in the isolated area to be about equivalent with the levels in the surrounding tracks.

There is also a second way of achieving the same thing: right after you isolate the affected audio, place a second track. Then grab the isolated audio and drop it into the newly created track.

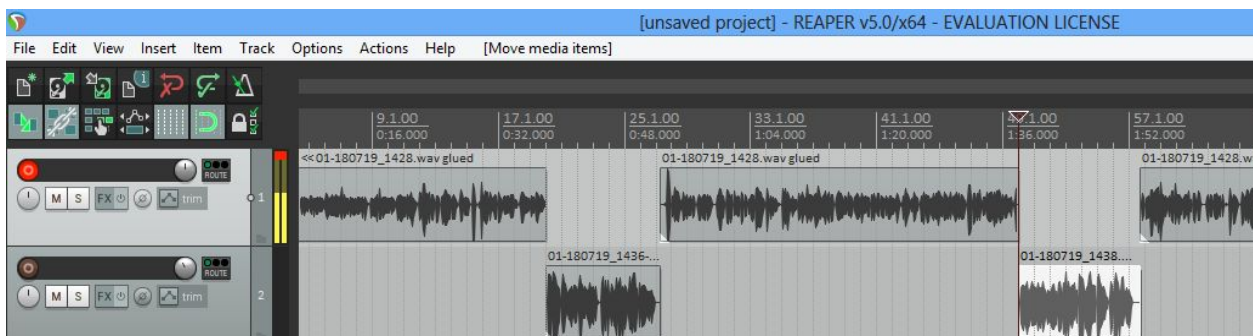


At this point, look back to the control panel and at the little knob I've marked. Turn it left, you turn down the decibels; turn it right, you turn them up.



Much like the first strategy we went over, this method also has a quick way of telling if you've set the audio levels to the correct place. Look at the yellow (or green, in the case of track 2) that show you the playback volume—you'll want the green bars to be hitting about the same average height as the yellow bars do.

That or you can just fine-tune by ear. It's your call.

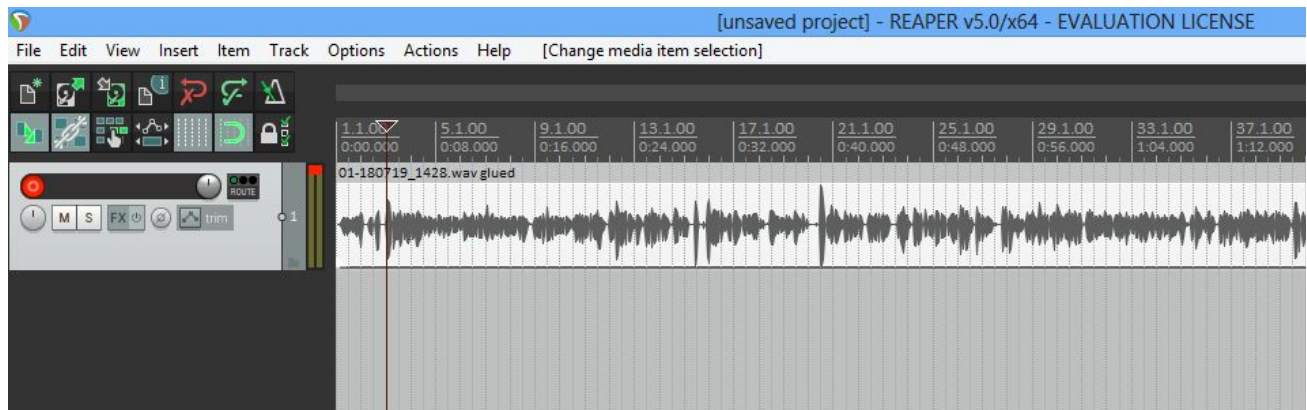


The advantage of using the second method is that it makes boosting (or lowering) a

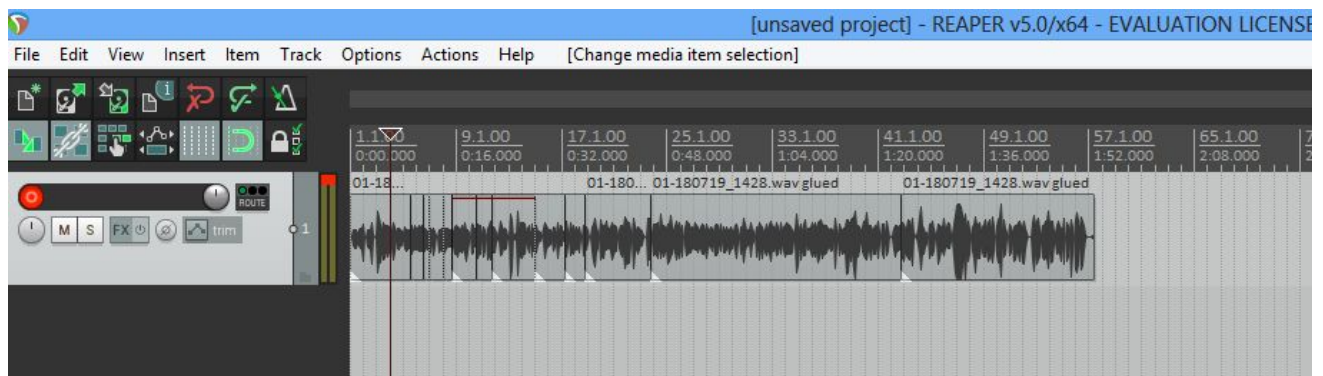
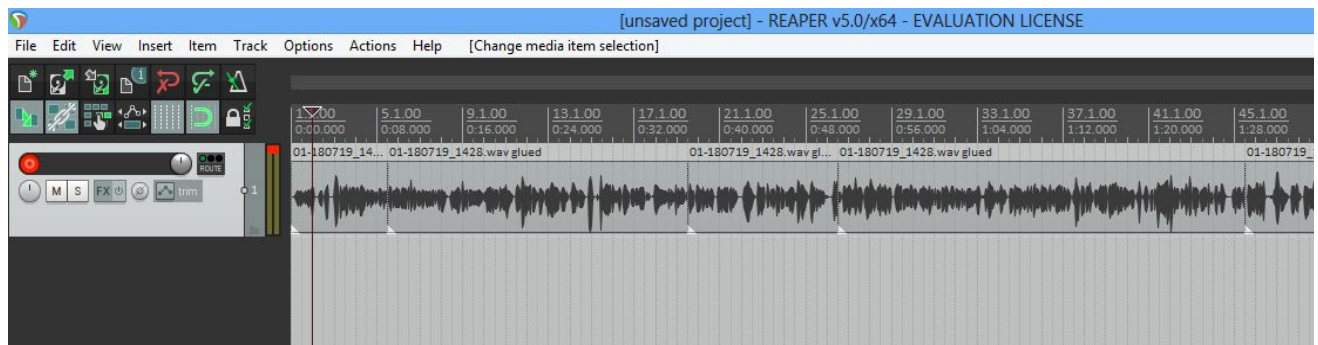
speaker whose levels are consistently mismatched with their partner's. Don't worry about this happening too much, though—checking audio levels beforehand should prevent it. I, myself, have only had to do this once because my interviewee was very soft-spoken.



## Total Number of Edits



On an unrelated note to the technical details of editing your report, I just want to take a moment to pass on some important, if already stated, advice: minimize the amount of edits you have to do. First of all, editing is a real time suck, and we understand that you have school, a social life, a job, etc. Second, if a recording is too full of errors, then, regardless of how much work you put into the editing, it'll still sound off in the end. How many edits is too many varies report-by-report, but a general rule of thumb is that you want your piece to look more like the first image below rather than the second.



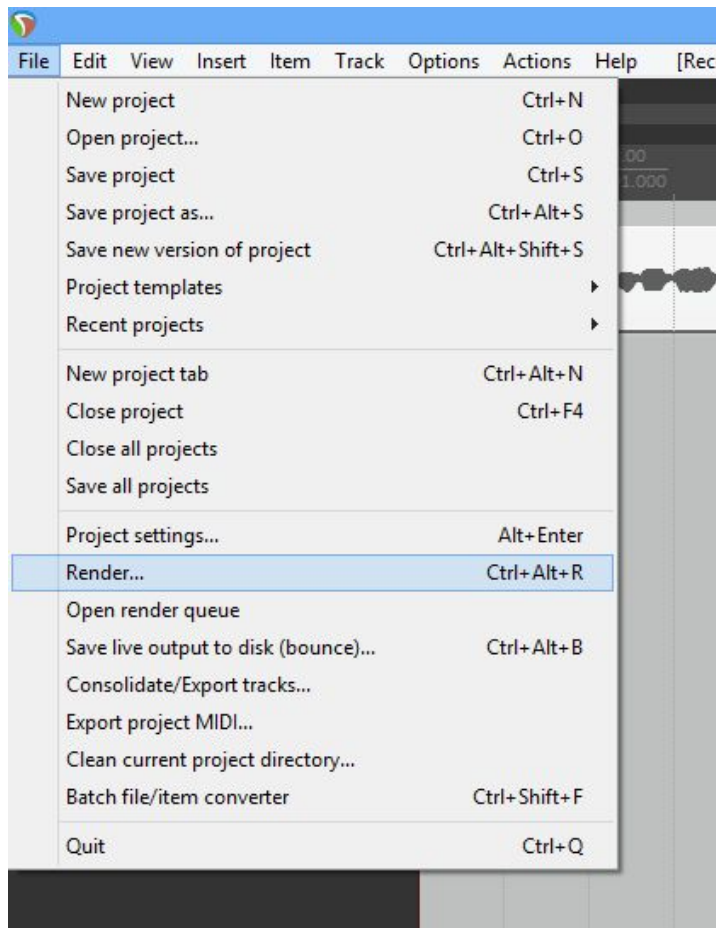


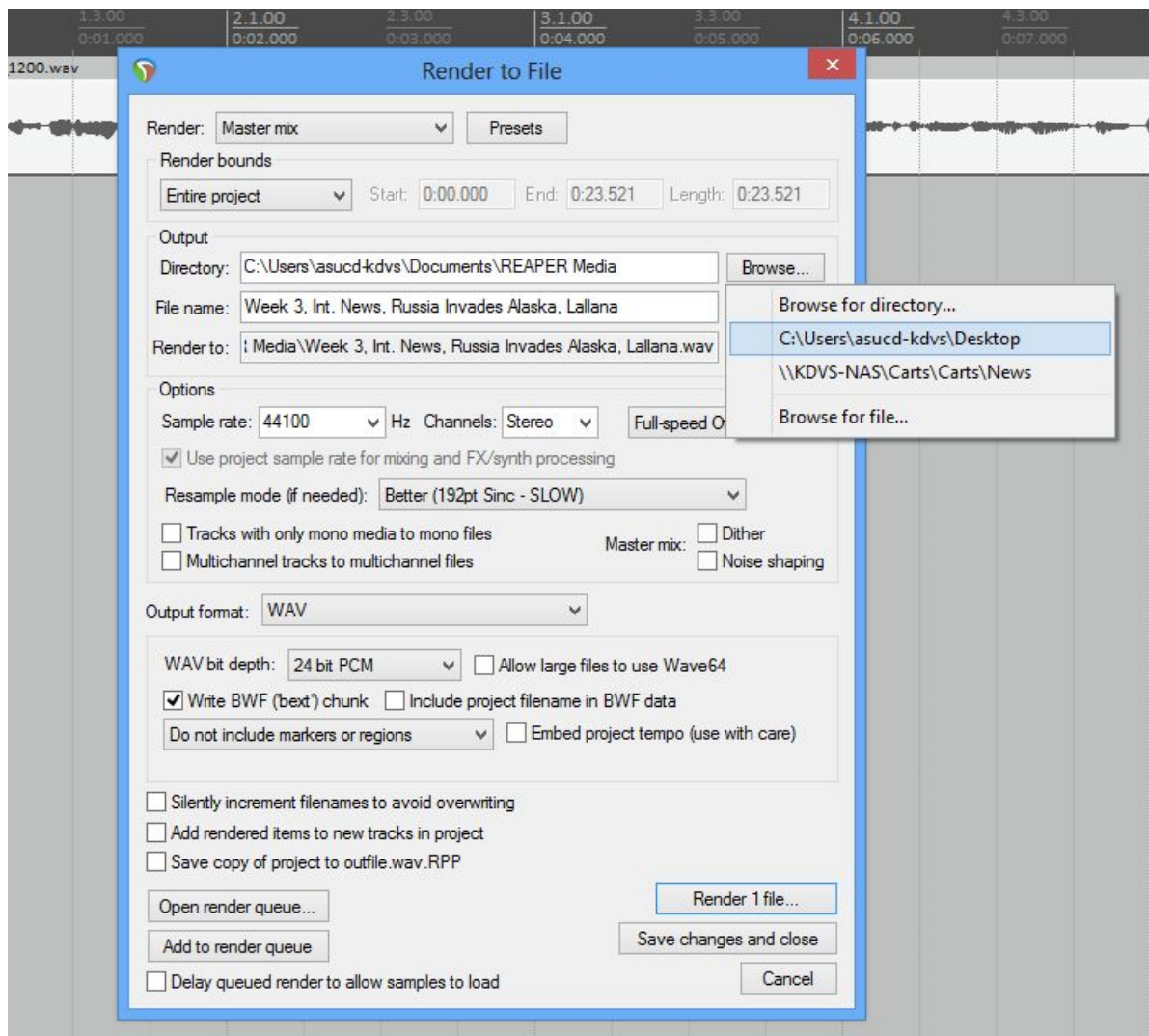
## Enhancing Edits

### Rendering

So you're finally done. Thank a non-specific higher power, powers, or the endless void because you're almost at the finishing line. Even if you've already hit the wall—don't feel bad, it happens—and just want to get out of the bunker and above ground, you're going to want to be really sure that you do this last bit right. I can recall at least two times that we realized a report hadn't been rendered correctly when we were already *on air*. So please spare us and pay attention.

Step one: go to file, then click "Render" in the drop down menu.



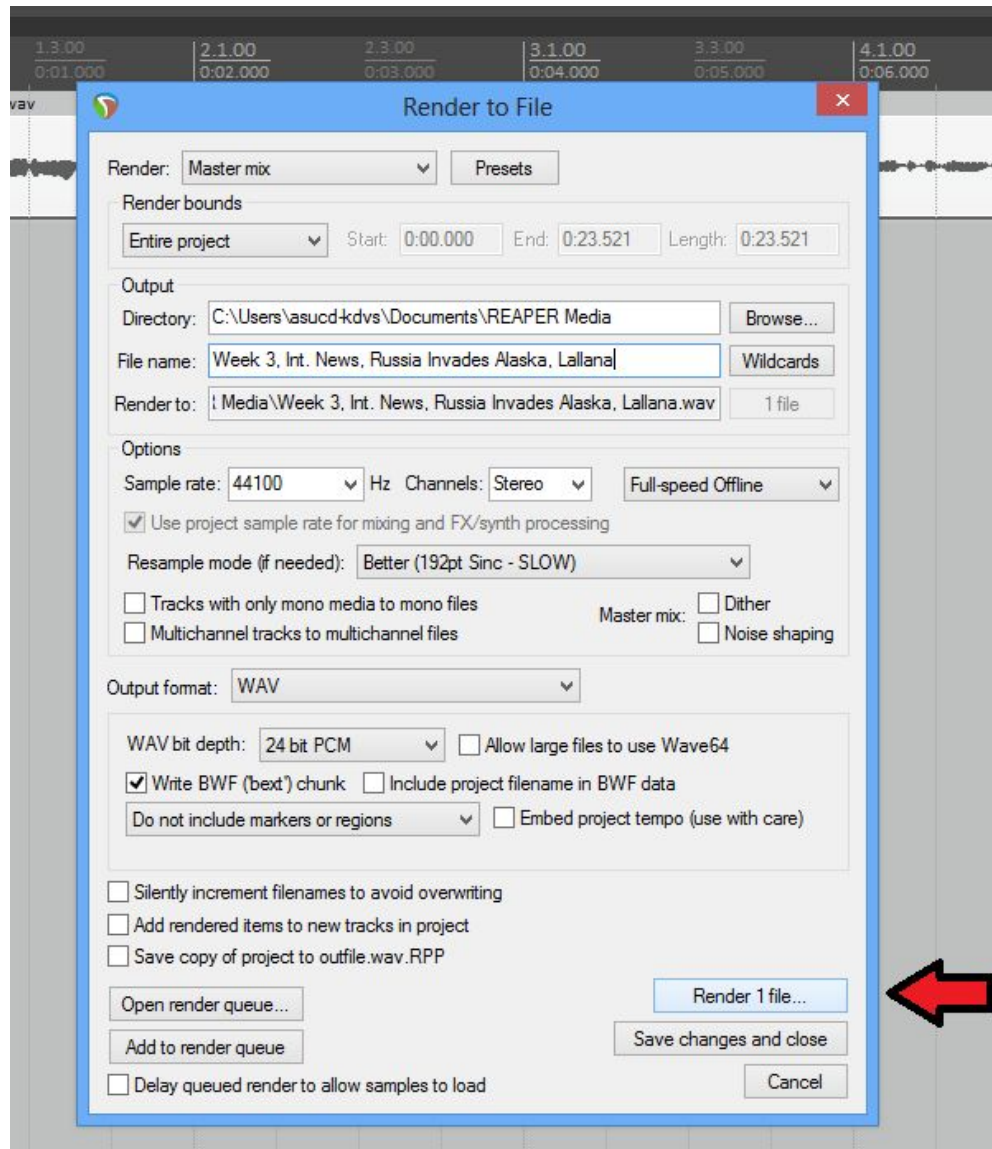


At this point this panel should spring up. You only need to pay attention to three features here.

One: "Directory." Change it to "C:\Users\asucd-kdvs\Desktop," which is where the file is going to save. We don't save directly into the carts because this has produced some technical issues in the past.

Two: "File Name." You'll want to follow the same template as I've demonstrated in the photo: Week, Division, Title, Name.

Three: "Output format." All you need to do is confirm that it is already set to "WAV," or change it to that format if it is not.



Finally, go ahead and hit render. Once it has been saved to the desktop, you're going to save this file to two places: the [Cycle News Drive](#) and the KDVS news carts. Make sure you've put the file in the correct month and week on the drive or it'll be impossible to find. Then, open up the [Written Summaries](#) file (sorry, did I say you were done? I mean you were coming around the last bend, but still had one final sprint to go) and log your report. See existing summaries for a template on how you should write and title your log. If you don't do this then your report doesn't go on the website and you don't get to show it to your proud parent(s), friend(s), SO(s?), potential employers(!), etc.

## Closing Notes

I've never believed in objective journalism — and no one who is a journalist in his or her right mind does — because all writing is about selecting what you want to use. And as soon as you choose what to select, you're not being objective.

—Nora Ephron, radio interview

What I bring to the interview is respect. The person recognizes that you respect them because you're listening. Because you're listening, they feel good about talking to you. When someone tells me a thing that happened, what do I feel inside? I want to get the story out. It's for the person who reads it to have the feeling . . . In most cases the person I encounter is not a celebrity; rather the ordinary person.

"Ordinary" is a word I loathe. It has a patronizing air. I have come across ordinary people who have done extraordinary things.

—Studs Terkel, *Touch and Go: A Memoir*

The people must know before they can act, and there is no educator to compare with the press.

—Ida B. Wells, newspaper article

Well. That's it. That's about all you need to know to get going. Of course, this may not cover everything that you would like to do, so I would encourage you to experiment with Reaper. You'll certainly be spending enough time with it that getting to know the program better is worthwhile. Please never hesitate to ask if you're confused about something.

As for the act of journalism, all I can say is that you should always be learning and always be mindful. Sometimes when we're on the air, playing reports, interviewing someone, conducting a roundtable, or so on, it can be easy to think that all this is just being thrown out into the meaningless vacuum of radio, that it doesn't really matter what we do or say because, in the end, we're a college radio station and not the New York Times. But people do listen. And much of what we record is saved online, a good deal accessible to the public. Even if we don't have a readership like *The Atlantic* or *New Yorker*, what we do isn't meaningless resume-filler. Because of our limited scope, we are free to almost whatever we want to do; be creative, be innovative, be the speaker for those who don't have a platform. We want nothing more than for you to be able to grow considerably as a person and reporter as we do as well. So take advantage of this tremendous opportunity and learn all you can about the world, about how journalism is done, and how these two interact.

And let us return to a moment about mindfulness. I don't mean this in a "new age-y" sense, but rather in the sense of an awareness of the power that you hold. Having a platform at any level is a privilege that few people have access to, and media platforms in the US tend to be characterized by demographics that are fairly out of sync with the demographics of America at large, especially at a management level. We are

proud to say that the staff of KDVS News is itself fairly diverse, but we should keep in mind our own limitations in this regard, both personally and organizationally. Take note of the first epigraph of this section. And remember: every time you write something, you are making an implicit choice not to write every other story that could have gone on air instead. Every time you choose one term over another, you're implicitly giving that term some sense of power by legitimizing its use. There is no easy way out of our own ignorance. Yet all the same, we must try. This is why we must learn. If we don't know the event exists, the story will never be written. Below I have included a number of style guides in the *Helpful Link* section to help you be more accurate with the language you use when reporting on LGBTQ+, religion, and disability-related stories.

And that's about it. If you've reached this point, then I'd like to thank you for sticking around. Go lay down and watch Youtube videos, read, play video games, whatever. As for me, I'm all typed out. Perhaps I'll finally go outside. Or to the doctor for the carpal tunnel I've developed.

## Helpful Links

### → [The KDVS News Recommended News List](#)

- ◆ Unsure where you should start when looking for a topic or researching a report? Maybe you're just looking to expand your repertoire of regular reading? Check out this list for a thorough, if by no means exhaustive, repository of sources that we regularly rely on and trust. If you feel that a site that you trust is missing from the list, feel free to add it in the correct section—and go right ahead and create a new section if your addition doesn't fit any existing categories—write a short caption explaining what the resource is and why you like, then let your Division Head know so they can confirm it.

### → [Making media literacy great again](#)

- ◆ The phrase “fake news,” since it came into the popular consciousness in 2016, has been used and misused into near meaningless in popular discourse; “fake news” is a descriptor, an attack, a slogan, a joke. Yet despite this frustrating devolution of the term, the phenomena of weaponized fictional news remains a pertinent problem for society, and especially for us as reporters, being one more everlasting issue to deal with. One way we can combat this, as people and reporters, is to improve our media literacy so we can approach mass media with a discerning eye for truth. This article from the Columbia Journalism Review (CJR) is an excellent introduction to how we are beginning to deal with the problem of “bullshit,” as one of the interviewed professors quite simply puts it. It may provide tools and ideas for how you yourself could improve your own media literacy.

- Since none of us, as of now, are native journalist majors, I wanted to draw your attention to one particular line: “*They looked at two subsets of study subjects: those with higher than average political knowledge but no media literacy training, and those who had little or no political knowledge but took media literacy courses. Having political knowledge “did not improve judgments of accuracy,” the authors wrote. Media literacy education did.*” Although, as the report notes, we should be



careful about drawing any wide-ranging conclusions about this, especially given that it was conducted in such a limited environment, the thought is still one that is worth chewing on.

→ [Center for News Literacy](#)

◆ Created by the Stony Brook School of Journalism, the Center for News literacy seeks to improve our world by bettering our ability to separate fact from fiction in the news we encounter in our day-to-day lives. The above link link is for the general site, but, as I've mentioned before, this is an internship and not a full-time job, so I'll make life easy for you and put a link to their Youtube Playlist page below; it provides both original content and recordings of other classes and presentations. If you're really interested in the topic, I will also provide the link to the Fall 2018 "Course Pack" which organizes some of the material that the Stony Brook University actually uses in their own courses into a 13 week program that includes readings, activities, and so on.

- [Their Youtube playlist](#)
- [Fall 2018 Course Pack](#)

→ [How to establish a media diet?](#)

◆ Another offering from the CJR—are my biases coming through yet?—which chronicles the path of the author as they tried to create a more efficient and effective news diet, and which also offers a set of questions that the reader should ask themselves about the manner in which they do, or the manner in which they should consume the news.

→ [On the Media Breaking News Consumer's Handbook](#)

◆ On the Media (OTM) is a long-running radio show released by WNYC that seeks to peel back the veil of journalistic practices and common "knowledge" about past events and re-evaluate what we think we know. The Consumer's Handbook series came out of a desire on help listeners become more savvy consumers as they listened to various types of news coverage. The handbooks are usually no more than about 15 minutes, and I can't recommend them all highly enough.

→ [Gay and Lesbian Alliance Against Defamation \(GLAAD\) Media Style Guide](#)

→ [The National Center on Disability and Journalism Style Guide](#)

→ [Religion Style Guide](#)

→ [A Journalist's Guide to Inclusive Reporting for Journalism Students](#)

