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The Glocalist: The creation of an online cultural-travel guide to the city of Havana,
Cuba

A Capstone Project Submitted in Partial Fulfillment of the
Requirements of the Renée Crown University Honors Program at
Syracuse University

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and Renée Crown University Honors
Spring 2017

Honors Capstone Project in Magazine Journalism

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Abstract

Glo-cal-ist: one who is a local of several cities or regions.

Locally sourced and globally spread, *The Glocalist* takes the world and transforms it into your neighborhood.

The Glocalist is an online, interactive cultural-travel guide tailored to young adult travelers. This series of guides offers authoritative information for those looking to dive into the world's cultural scenes and emerge a local.

Much like the farm-to-table movement, this digital publication seeks to give you locally sourced, nitty-gritty travel information seasoned with cultural flavor. *Glocalist* readers can ride the local transportation like a pro commuter; sip on the signature drink at the neighborhood dive bar; and crawl through the underground night scene like a residential hipster.

In our very first installment, Havana guide, *The Glocalist* transforms you from a *gringo* to a *habanero/a*. Make *tostones* from an old family recipe; celebrate your African ancestors in the back alleys of Centro Habana; memorize the country's most well-known poem. Through local narratives and insider information, this guide presents an unparalleled glimpse into everyday Cuban life, exploring the tapestry that gives Havana—and Cuba—its timeless allure.

Access *The Glocalist* at theglobalistguides.com.

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Executive Summary

The Glocalist is an online, interactive cultural-travel guide tailored towards young adult travelers, offering authoritative information for those looking to dive into the world's cultural scenes and emerge a local.

Much like the farm-to-table movement, this digital publication seeks to deliver locally sourced, nitty-gritty travel information seasoned with cultural flavor. *Glocalist* readers can ride the local transportation like a pro commuter; sip on the signature drink at the neighborhood dive bar; and crawl through the underground night scene like a residential hipster.

This publication combines both traditional and digital storytelling techniques to express a city's most authentic character and spirit. Employing a variety of editorial styles, the stories that make up each guide capture the city's essence through video profiles, interactive maps and timelines, drinking guides, and long-form investigative stories.

Inspired by National Geographic reporter *Paul Saloupek's* Out of Eden Walk project, *The Glocalist* employs the same 'slow journalism' style in its content, which required extensive reporting and observation to create appealing scenes of narrative and dialogue.

In the first installment, a guide to Havana, Cuba, *The Glocalist* transforms you from a *gringo* to a *habanero/a*. Cuba's no longer America's mysterious next door neighbor. With mending relations, Cuba is once again open to American tourists. And curious millennials, a generation of travelers that has been barred their whole lives, are seizing the chance to discover the *real* Cuba. Through local narratives and insider information, this guide presents an

unparalleled glimpse into everyday Cuban life, exploring the tapestry that gives Havana—and Cuba—its timeless allure.

The project initially arose from my three-week stay in Havana to learn Spanish with my childhood friend in the summer of 2016. The topics tackled in the site's content are shaped by our observations and experiences in the streets and alleys of Havana. This collection of multimedia stories reflects what she and I, as a young culture-seeking travelers, found to be the quintessential aspects of true daily Havana life.

What distinguishes *The Glocalist* from other online travel publications is its varied and practical content. With its extensive journalistic reporting and storytelling approach, the content strikes a balance between both culturally-driven writing and service travel style, an overlap that I noticed has been only slightly utilized by existing publications. *The Glocalist's* multimedia, service-based stories fill that void, creating attainable experiences for its young and adventurous readers to take with them around the world.

Critical Statement

Origins

When I sat across from former *National Geographic* editor and Newhouse speaker Don Belt in The Mission restaurant at the start of my senior year, I was too busy scribbling down his advice to eat my dinner. Patiently waiting for his Slow Journalism lecture to begin only an hour earlier, I had no idea the impact our interaction would have in formulating my honors capstone project and my journalistic life path.

Only a couple months into the school year, Belt, now a journalism professor at the University of Richmond, spoke to Newhouse students about applying the techniques of traditional storytelling in the digital world, using Pulitzer Prize-winning *National Geographic* reporter Paul Saloupek's Out of Eden walkabout around the world as the case to his point.

In 2013, Saloupek began a 21,000-mile walkabout across the globe in a decade-long experiment in slow journalism, aiming to traverse the world to tell the human story. In a massive anthropological expedition, his route will follow that of the first humans to migrate and populate the planet during the Stone Age, starting in the horn of Africa and ending at the southern tip of Chile. Along his journey, Saloupek is continuously documenting his interactions with his surroundings and the people he encounters, tracing his path and conveying the tales of the modern world's civilizations. Belt demonstrated how the digital space worked to enhance Saloupek's storytelling experiences. This technology has enhanced his ability to convey his stories through a range of multimedia and interactivity platforms, especially the use of the interactive map software he used to plot his journey.

“There will always be a need for stories that move us,” said Belt at the end of his speech. Inspired and eager to learn more, I was grateful that my honors capstone and academic advisor Melissa Chessher had invited me and a small group of students to join faculty and the speaker for dinner the same evening. I sat across from him, eager to pick his brain, but also cautious to not overload him with questions while he enjoyed his meal. We discussed his global travel experiences, from overcoming language barriers encountered as a reporter in Eastern India to the editorial challenges he faced while working at *National Geographic*. All the while, I pieced together the foundations of my capstone project. That October night, I left the restaurant with the foundation to create *The Glocalist*, and the guidelines to complete it.

The final product will be a series of online, interactive cultural-travel guides that aim to turn the curious foreigner into a savvy local. Locally sourced, the guide highlights a city’s triumphs and adversities, capturing its genuine spirit.

The first guide is inspired by my three-week stay in Havana, Cuba. During July and August 2016, I went with my childhood friend to Havana for an intensive Spanish immersion program. During those three weeks, we submerged ourselves in the daily local culture and customs, from drinking rum on the city’s seawall-promenade at midnight, to confidently using Cuban slang in conversation. I discovered the vibrancy and the struggles of its people. After attending the slow journalism talk and viewing the Out of Eden Walk, I immediately knew that I wanted to center my project around Havana and tell the true story of the capital city and its people through a series of different lenses, incorporating the Eden project’s use of various interactive media.

The Glocalist captures the history and diversity of Havana and Cuban culture using a range of multimedia and traditional storytelling techniques. Topics range from drinking culture

to political ideology and artistic expression. With written stories like *Un Hombre Sincero* that examine the quintessential Cuban song “Guantanamera” and its relation to world peace, and interactive packages like *Native Navigation*, the reader is integrated into the flow of the city. Many of the most important and popular spots are highlighted to convey the authenticity of daily life in Havana.

The Nature of the Project

The Glocalist caters to inquisitive millennial travelers, ages 18 to 24, who seek to discover the world and its numerous and unique cultures. My targeted demographic stems from the audience I determined specifically for Havana. During the preliminary stages of developing the guide, I considered who I wanted to inform of Havana’s vibrant and authentic way of life, as well as who would want to discover it. Reflecting internally on my own reasons for visiting Cuba, I concluded that young Americans would benefit most from my project. As an entire generation that has been barred from the country their entire lives, it’s only natural to want to discover it.

Cuba and the United States severed diplomatic relations in 1962 during the height of the Cold War and the Cuban Missile Crisis that brought the world to the brink of nuclear war. Since then, the island has been considered America’s volatile communist neighbor. Finally, more than 50 years later, both administrations have made considerable strides to restore ties, reestablishing embassies in Washington D.C. and Havana, and slowly repealing travel and trade restrictions. With this new access and commercial flights resuming as of August 2016, American

tourists have been flocking by the hundreds of thousands to Cuba, taking advantage of the recently more lenient visa policy before the flood of American culture taints Cuba's authenticity.

With this spike in popularity, Cuba has also been the subject of the editorial world, being featured in countless publications such as *GQ*, *ESPN*, and *Time* magazines in the last year. My content had to stand out from the innumerable stories that were already published.

Travel is a major division of the editorial industry. With an abundance of print and digital publications like the *Lonely Planet* and *Trip Advisor*, travel has become a saturated niche market.

In my industry research, I noticed a lack of direction towards younger, less affluent travelers, especially in print. Magazines like *Travel+Leisure* reaches highly educated and wealthy middle-age adult readers, with the median age at 51. Their audience's affluence translates in their content, which primarily features luxury boutique hotels and upscale international restaurants, making it a more aspirational magazine. With post-graduation unemployment higher than ever, young people are excluded from a significant amount of the type of travel showcased within the pages of *Travel+Leisure*.

What distinguishes *The Glocalist*, especially from amateur travel blogs, is its varied and practical content. With its extensive journalistic reporting and storytelling approach, the content strikes a balance between both culturally-driven writing and service travel style, an overlap that I noticed has been little utilized. Like its parent publication *National Geographic*, *The Out of Eden Walk*, for example, is a cultural-focused project, primarily examining the global human condition. While I admired Saloupek's ability to capture some of the most crucial social issues of our generation, I wanted my publication to also offer the reader a chance to discover a place for themselves.

The added element of service also sets my publication apart from others. On several occasions, the guide combines listicles that offer expert tips on activities like rum tasting and recipes to recreate Cuban meals at home, with relevant service information such as addresses and hours of operations, and hyperlinks to recommended products. By adding elements of service throughout my guide, I made *The Glocalist* more accessible and, more importantly, more attainable for my readers, the millennial explorers.

In determining the editorial list that detailed every piece of the guide, I relied on my summer in Cuba. I reflected on which of my experiences best conveys the city's character and spirit.

During the brainstorming stage, I employed editorial concepts that I had learned in my various magazine journalism courses over the past three years to create the list of pieces for the guide. The three main factors I considered were timeliness, relevance, and interest, which I learned in my news and magazine writing courses. In finalizing my editorial list, I asked myself three questions: why do I care; why is it important; and why now?

Aiming to show editorial variety in my project, the final list of story types range across the editorial spectrum: from listicles, timelines, and interactive maps, to restaurant, food, and drink profiles, and long-form investigative pieces. I also included the multimedia elements of a video profile and photo essay.

One of my biggest challenges was determining timeliness. With launch planned for the end of the spring semester and the Cuban-American relations changing almost daily, I had to come up with ideas that would still be relevant more than six months in advance. Adding another level of complexity is Cuba's rapidly changing internal political atmosphere as well. Instead, I

identified themes that I wanted to further explore, like food, politics, business, history, and the arts. Keeping in mind the cultural component, I wanted to cover all aspects of Cuban life, from critical topics such as contemporary communism and resource shortage, to more historical and cultural topics like its ancestral roots and expressive artistic movements. I decided ten stories would effectively capture Havana's lively and profound personality. Continuing with the variation in multimedia, I decided that these ten stories would be editorially diverse as well, ranging from short listicles, timelines, and mini-profiles, to more long-form narrative pieces.

The Newhouse ICC 528 Multimedia Projects capstone course served as a crucial resource while I structured and finalized my honors capstone's editorial plan. Although it was double the work, it was a huge advantage doing two capstones at once.

I found out about Multimedia Projects while reviewing my spring 2017 course schedule with prof. Chessher, my academic and capstone advisor at the end of the fall semester. She informed me of the new capstone class she had developed, also based on Don Belt's talk in October. Working as an editorial team, the class aimed to tell the story of Syracuse through individual blocks around the city in a project called City Blocks. I found that, inspired by the same Out of Eden Walk, my Havana project was incredibly similar to City Blocks, with the project exploring some of the city's most popular and most unknown neighborhoods.

I harnessed my editorial plan to the class syllabus, serving as a working model to execute my own plan. I used the course's weekly meeting time and assignment deadline to enforce the structure I lacked from completing my project's tasks sooner.

The project's editorial list also helped me to finalize mine before my February trip back to Havana. I chose to incorporate some elements like the artifact profile and transformed it to

create my Cuba Libre drink profile. I was inspired by the Three Questions verticle to use a question-and-answer style to show the Julio Cabrera interview.

Contributors

Multimedia Projects assisted me in more aspects than one. While working closely with my partner Katie, as well as an editorial team allowed made me realize the advantage of collaboration.

I initially planned to build this project alone, but as the details became more focused, I realized that it was more achievable with the assistance of a contributing editorial team. In the beginning of spring 2017, I began recruiting other students, initially as copy editors and web builders, to tap into the strengths of others while I concentrated on writing and editing. I hired my friends as freelancers to transcribe the hours of interviews both in English and Spanish that I had, offering \$10 for every 10 minutes of audio.

I did not, however, expect to invite another reporter to accompany me to Havana in February.

I met Aline Martins, a Magazine, Newspaper and Online Journalism graduate student from New Jersey, in the magazine editing class I took in fall 2016. From her intelligently phrased comments, I immediately discerned her impressive multimedia journalistic abilities, and hired her as Feature Editor for the on-campus magazine that I managed. As the semester progressed, we became not only professional friends, but good personal friends too. I admired her tenacity as a reporter, drive to express the human condition, and overall passion for knowledge, and knew that her skills would be a vital asset to *The Glocalist*.

Her main responsibility was multimedia production, collecting the videos and photos of Havana that were needed for the site's visuals. Her two main focuses were the photos for the Callejón de Hamel photo essay (my text, her photos), and the poem video profile.

I also assigned her the Porto Habana restaurant profile and the look inside Havana's artist world, two written stories, after assessing her expansive portfolio. I determined that the more critical pieces would best suit her interests and writing style.

Of her many contributions, I was most amazed by and grateful for the video profile, which she went above and beyond my guidelines to create. I had the idea to have a video of several people reciting Cuban revolutionary José Martí's famous "Cultivo Una Rosa Blanca" poem. When reporting in Havana, locals were asked to recite the poem while Aline recorded them. She then took the footage and edited together a better video than I could have imagined: not only stringing the clips together so the people said it in unison, but also including an introduction explaining the poem's significance—stylistically similar to Business Insider's "Insider Now" news videos. She exceeded my expectations for this multimedia story, which is one that I consider to be among the strongest featured on the site.

In working with Aline, I practiced the editor skills that I learned in magazine editing, by assigning her pitches, reviewing and sending feedback on work, and creating headlines and subheadings for each of her stories. More importantly, through example, she taught me to be a more fearless reporter, encouraging me to not be afraid of interview rejection.

The Second Trip

When it came to producing my outlined content, one of my first challenges was research and reporting. In order to execute my intended content, I needed thorough local observation and research. Although I used my experiences from my summer trip for preliminary research to formulate the scope of the project, that one trip—without the goal of reporting—was not enough to gather sufficient information and interviews to bolster ten in-depth stories. Additionally, my vacation photos and videos captured on my iPhone would not satisfy my vision for the site's vivid and professional multimedia.

It was during my return trip to Havana at the beginning of February 2017 that I gathered the bulk of what I needed to write my pieces.

For preliminary research, I looked to Miami, a city known for having more Cubans than Havana itself, for information. Interacting mainly with experts on Cuban history and culture at institutions like Miami's International Rum Festival and Florida International University's Cuban Research Institute, I was able to accomplish the majority of my supporting research. For several of these, I was fortunate to have my interview subject refer me to others I could speak with, both in Cuba and in the United States. In preparation for this second trip, I compiled a rough itinerary to give structure and purpose to my four-day visit. I brainstormed a list of where I needed to go and who I planned to talk with, noting both random people in the street, and people in Havana that were suggested to me by previous interview subjects back States-side.

One of the most beneficial interviews was with Cuban bartender Julio Cabrera.

“So when you go to Havana, just say you're a friend of Julio Cabrera's back in Miami,” he said at the end of our 40-minute interview with instructions to call on the leaders Havana's

bar scene. I had been put in touch with him by another interview subject—the director of Miami’s International Rum Festival. Cabrera’s recommendations were the most helpful and successful, specifically in creating the Drunk Guide to Havana.

During my trip, I followed Cabrera’s instructions. As soon as I mentioned his name in a bar, I was immediately welcomed with surprise and a smile. Without Cabrera’s connections, my Drunk Guide would not have existed. Using his name, I was able to spend two hours speaking with the national president of the Cuban bartending association about the tradition of drinking in his home country. I also received an exclusive look at El Floridita, Havana’s iconic daiquiri bar, which I intended to profile for the package.

This second trip served as a huge learning curve for me, considering it was my first-ever attempt at international reporting. In four short days, I practiced the reporting skills that I learned in my major classes. The non-stop observation was tiresome but worthwhile. At the end of every long day, I synthesized who I spoke with and what I learned, and created a detailed schedule and to-do list for the following long day of reporting.

I also overcame the language barrier, conducting interviews in both English and Spanish. I hadn’t practiced my intermediate level Spanish since my previous trip to Cuba, so when I arrived, my comprehension was rusty. But with my fluency in French and affinity for picking up languages, my speaking ability and comprehension skills eventually returned.

The Creation Process

The bulk of this project was carried out in the writing and editing phases.

Each piece of content underwent several rounds of writing and editing before it was ready to post. I used a two-draft process, the first reviewed by my advisor and the final okayed by my reader, before being copy-edited and published to the web. Some stories like Navigating Havana were straight-forward and needed little edits, while others like, the text for the Callejón de Hamel photo essay, were much more laborious than I had anticipated, needing full restructuring and reassessing.

One of my biggest challenges during the content creation phase was playing the roles of both writer and editor. I enjoy doing both jobs in content creation, but found it difficult to not only write and edit at the same time, but also edit my own writing on top of that. When I switched back to writing mode after spending the previous few sessions editing, I found that I was more critical of what I wanted to say, which often left me with writers' block and stunted my overall progress. Again, having the near-identical Newhouse capstone class helped guide my progress. I noticed that my writing flow from working on the Syracuse capstone also translated into my Cuba capstone. So again, I am grateful to have been able to work on both project simultaneously.

I developed my editorial process from my previous experience working at on-campus publications. As *What the Health* managing editor in fall 2016, I oversaw that each story made it through the appropriate stages before publishing. I adapted the model to work for my more condensed publication. I also incorporated some elements of the health magazine's style guide, such as the Oxford comma and its Q&A formatting. Having a style guide was incredibly helpful in finalizing the text copy for upload, because it allowed me and my copy editors to maintain overall continuity in polished product.

One important element that I had to cut out of my editorial process was fact checking. With the bulk of my narratives based on interactions with unreachable Cubans in Havana, there was no way a team of fact checkers could confirm a lot of the encounters and insight I gathered while there. Instead, in the attempt to uphold my Newhouse training, I kept a detailed list of sources used for each story, and referenced as much as I could to maintain the journalistic integrity of the work.

The Power of Digital

My choice to build my publication online instead of in print was simple. In recent years, with the global shift to digital, magazines and newspapers have also made the move to online platforms—even abandoning their print edition altogether in some cases like Mental Floss and JET magazines. This, by no means, suggests that print is dead. According to the Magazine Media Factbook 2016/17, the top 25 print magazines reach more teenagers and adults than the top primetime television shows. And publications still acquire most of its revenue from circulation and print advertising sales.

What makes digital so appealing is the endless possibility of content creation and the ability to reach the consumer. This ‘blank canvas’ allows publications to create more channels in which readers and viewers can engage with content, like linking content to external information, and allows for the mixed use of photo, video, and interactivity to relate the message. Online magazines like *Business Insider*, *Now This*, and *Elite Daily* have successfully harnessed the multimedia movement with the instantly popular news-video style that is now recreated by other major news sites like *CNN* and *The Huffington Post*, driving content to be more and more visual.

The online platform allowed *The Glocalist* to better reach its millennial target audience, offering the chance to interact with the guide, especially on mobile devices. Its biggest advantage was allowing for the use of multimedia and especially interactive storytelling tools to tell Havana's story. I aimed to incorporate as much interactivity into the site as possible.

I made use of the Storymap JS software demonstrated during Don Belt's talk that Saloupek used to trace his progress, to create a virtual tour of the city of Havana. Developed by Northwestern University's digital storytelling Knight Lab, the embeddable software lets readers navigate through a series of marked points on a live map to discover a place. I also employed their Timeline JS to create the scrollable timeline of major moments in Cuban history.

When beginning to build the website, I had to make the initial decision between Squarespace and Wordpress, the two leading web builders currently available. Initially, I went with Wordpress because it offered more affordable premium plans. But from the beginning, I found that the software was too rigid for me to properly execute the vision I had for the site. After consulting with some of my digital-savvy classmates, I decided to move to Squarespace, which gave me more freedom to customize my chosen template design, and best present my content.

This switch in platforms, however, presented a dilemma with the domain name of my site. When I registered for my Wordpress account, I settled on the domain theglobalistguide.com. But during the transfer to Squarespace, I did not realize that domains are non-transferable within 60 days of registration. As a solution, I purchased a new domain, theglobalistguides.com as a placeholder, adding an 's' to 'guides' so as to not lose the brand I had developed. I had already established Instagram, Facebook, and email accounts with the first version of the name, so to maintain consistency and visibility across the digital platforms, I updated the usernames to

include the extra letter. I plan to revert to the original domain (sans ‘s’) once those 60 days are over.

Aesthetically, I wanted vivid photography to visually carry the site. I chose a simple layout that featured huge banner photographs, and kept the use of color to the site’s navigation bar, using the same lime green as the logo. Using a black and white color palette made the saturated photos pop, further showcasing the visuals. For the most part, I used the photos that Aline and I had gathered during our trip. But for the images I lacked, I turned to Creative Commons photo search to locate the necessary stock images. For stories where I had no specific image, like the Orientation page, I found stock photos that conceptually represented topics discussed in the post. They were most useful in finding an appealing replacement for the Julio Cabrera Q&A, for which I had not taken a headshot. I substituted the missing profile photo with an image of an upscale bar to reflect his job as an international bartender.

Building the Brand

Branding *The Glocalist* was the final stage in creating my online publication. As I finalized content and prepared to compile the final product online, I began to brainstorm branding ideas. I had determined that I wanted my Havana guide to be just the first of a series of cultural-travel guides, leaving me the possibility of expanding the concept globally.

I wanted to choose a name that allowed for that flexibility. I brainstormed a list of keywords that represented what I was trying to express. I intended to capture the idea of being a global citizen and a local at the same time. *The Glocalist* was a creative combination of both. I liked the idea of conceptualizing my own term because it further distinguished the unique

cultural-travel style of my guide. I also felt that it accurately expressed the essence of my project and the characteristics of my intended reader.

I would not have been able to develop *The Glocalist* without the help of my sorority sister Halle Cook's class assignment. As part of her digital writing class (WRT 302), Halle's task was to help develop an existing brand in any needed capacity. I approached her with the proposal of directing the publication's brand and social media presence and assist me in launching the website.

She was helpful in some respects more than others. I mainly appreciated her branding and social media work, where she created a site logo. Based on my direction, she created a symbol that incorporated the idea of local travel (a backpack) with the idea of global travel (a globe outline), successfully encompassing *The Glocalist's* mission. After presenting me with five different color schemes, I made the final decision on a bright lime green that I felt captured the youth and vibrancy of my target audience, also my chosen accent color.

For social media, Halle's chosen stock images also expressed the essence of the project, portraying individual people facing away from the camera into a cityscape. I really liked the adventurous aesthetic that the images presented, giving the feeling to the viewer of 'following' *The Glocalist* around the world.

When I assigned her to write the interactive map of Havana, she struggled to meet my expectations. Although she essentially completed the task, her article lacked the stylistic language I wanted to grip reader. Instead of alleviating the responsibility of writing something anyone was capable of, I still had to go back and rewrite the majority of her work.

In working with Halle, I learned to be a constructive and supporting supervisor. Rather than criticizing her work, I found other avenues that better suited her skills, having her focus on branding instead of content creation.

Although the launch plan we created got lost in the end-of-the-semester rush to finish, I now have a collection of stock posts for the Instagram and Facebook accounts, and I am grateful for Halle's assistance in the final stretch of successfully completing *The Glocalist*.

Post-project revelations

After completing the site, I realized my overarching goal with this publication, and as a journalist, is to revolutionize the way people travel. Having grown up in some of the world's most popular tourist destinations, I've grown a distaste for the global tourism industry. In places like Paris, London, and Los Angeles, with thousands of sightseeing bus and Segway tours a day aimed to satisfy vacationers' monument fix, there is a 'bubble' that separates visitors from a city's authenticity. Ultimately, I wanted to create travelers that are more like me: fascinated by the world's individual cultures and curious enough to set out and discover them first hand. With *The Glocalist's* locally sourced storytelling, I aim to burst that bubble, revealing a genuine discovery of a place. Unlike tourist-driven content, my publication's stories highlight a city's achievements while also deconstructing its hardships. You cannot completely understand the essence of a place without exploring both the good and the bad.

I also realized that as I am about to receive a degree in magazine journalism, I don't consider myself a 'journalist.' After reflecting on what I have accomplished over the last four years at Syracuse University, as well as what I was able to create with this site, I determined that

I am a multimedia content producer. Meaning: if there's an idea, I want to make it a tangible reality.

During the creation of this entire project, I proved to myself that I am entirely capable of working in travel journalism. I continue to think back to the travel writing class I took during my summer abroad in Madrid in 2015, when the professor read aloud the travel writer job description from *The Lonely Planet's Guide to Travel Writing*. To this day, running around a city, gathering every necessary scrap of information and talking to countless locals, still fills me with excitement and determination. *The Glocalist* is living proof, and something that I plan to develop further as I step into the next phase in my career.

Recently, I accepted a position as an English teaching assistant at the University of Strasbourg, France for the 2017-2018 academic year. And although teaching is not in my career interests, I plan to make Strasbourg the subject of my next guide for *The Glocalist*. The city's position on the French-German border has made it a pivotal capital of Europe for centuries, and continues to serve as headquarters for the European Parliament, among other international agencies. In addition to its political significance, Strasbourg is famed for its dedication to classical music, with one of the most acclaimed music conservatories in the world. With its mix of European history and culture, the spirit of Strasbourg is sure to speak for itself.

With this new project idea, I am increasingly looking forward to this next step in my life and career. And the more I develop *The Glocalist*, the closer I see myself achieving my dream career and traveling lifestyle.