Spring 5-5-2015

Macaronic, a Digital Travel Magazine about Chile

Leanna Garfield
Syracuse University

Follow this and additional works at: https://surface.syr.edu/honors_capstone

Part of the Nonfiction Commons

Recommended Citation
Garfield, Leanna, "Macaronic, a Digital Travel Magazine about Chile" (2015). Syracuse University Honors Program Capstone Projects. 889.
https://surface.syr.edu/honors_capstone/889

This Honors Capstone Project is brought to you for free and open access by the Syracuse University Honors Program Capstone Projects at SURFACE. It has been accepted for inclusion in Syracuse University Honors Program Capstone Projects by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.
Macaronic, a digital travel magazine about Chile
by Leanna Garfield
A Capstone Project Submitted in Partial Fulfillment of the
Requirements of the Renée Crown University Honors
Program at Syracuse University

Candidate for Bachelor of Science

S.I. Newhouse School and Renée Crown University Honors
May 9, 2015

Honors Capstone Project in Magazine Journalism

Capstone Project Advisor: Melissa Chessher, Professor

Capstone Project Reader: James Shahin, Professor

Honors Director: Stephen Kuusisto, Director

Date: May 5, 2015
**Macaronic, a digital travel magazine**  
**Issue 1: Chile**  
**www.macaronicmagazine.com**

Abstract

*Macaronic*, a digital travel and culture magazine, features stories about people and destinations across the world, with each issue spotlighting a new country. The first issue chronicles stories across Chile. As a digital native magazine, *Macaronic* encourages its users to connect with stories across borders. It appeals to curious millennials who strive for an authentic experience when they travel.

For this project, I traveled to ten different locations outside of Santiago to report stories from across the country, including Valparaíso, Concepción, Chiloé, and Patagonia. *Macaronic* includes four main “categories,” or sections: “Guides,” “People,” “Travels,” and “Culture.” It features a wide range of stories told in a range of formats, from recipes to video profiles to Q&As to photo stories. To develop the site, I used WordPress.

I created *Macaronic* for the Internet. Unlike traditional magazines, it does not have a print legacy. It exists solely online. As the future of journalism shifts beneath our feet, *Macaronic* addresses the divide between print and online. *Macaronic* provides a space for its audience to not only read its content—but to meaningfully engage and interact with it.

Users can access *Macaronic* at www.macaronicmagazine.com.
Executive Summary

*Macaronic*, a digital travel and culture magazine, chronicles people and destinations across the world. Each issue spotlights a different country. Coined by fifteenth century Italian poet, Tifi Odasi, the word "macaronic" refers to a mix of two or more languages in prose. Since language is tied to a particular sense of place, *Macaronic* encourages its readers to not just be a tourist, but to experience the multi-faceted aspects of a country. Although its users will speak English, I hope that, through thoughtful storytelling, they will engage with Chile. *Macaronic*’s audience is curious, millennial travelers who want to discover places that TripAdvisor and Lonely Planet don’t cover. They want to avoid tourist traps, promote cultural understanding, and experience an authentic connection with stories across time zones.

The first issue, which premiered this May, features stories from Chile. Before I even set foot on the plane, I reached out to locals on Twitter and Reddit to conduct story research. I made several contacts across the country, who provided starting points for stories. Before I left, I also secured a Nikon D7000 from the S.I. Newhouse School, which I used to shoot video and photo content. For five months, I lived and studied in Santiago, Chile. I attended La Pontificia Universidad Católica de Chile, where I took classes, which helped me gain historical context for many of my stories. I learned about Chile’s devastating past, most notably under the dictatorship of the late Augusto Pinochet, who killed thousands of innocent Chileans. However, Michelle Bachelet, Chile’s first female president who was reelected in December 2013, plans to overhaul Pinochet’s Constitution, which many consider an oppressive piece of legislation. In celebration of Chile’s bicentennial, the Chilean government invested millions of dollars to rebuild areas of
northern Chile after an 8.2-magnitude earthquake and to support art initiatives across the country in the past five years. Macaronic, as a digital magazine, will attract travelers from the U.S. who want to immerse themselves in these kinds of stories and in the cities they visit. They want to hear the story of a Chilean woman whose husband was murdered by the Pinochet regime. They want to learn about the New Year celebration of one of Chile’s indigenous populations, the Mapuche. They want to go to local music shows. They want to learn Chilean slang.

With the support of the Crown-Wise Award, I ventured to ten locations outside of Santiago (Valparaíso, Isla Negra, Puerto Varas, Frutillar, San Pedro de Atacama, Chiloé, Concepción, Punta Arenas, Puerto Natales, and Torres del Paine). From the inception of the project, it was important to feature guides, stories, and other content from outside of the metropolitan capital. This idea reverts back to Macaronic’s central mission: to help its audience gain a broader perspective of experiences from around the country.

Macaronic includes four main categories, or sections: Guides, People, Travels, and Culture. “Guides” acts as a list of frugal recommendations of restaurants, bars, and activities, across six different regions and cities. The “People” section includes mostly Q&As and profiles, such as an interview with a Concepción-based pop-rock band, Mantarraya. The stories in the “travels” section are narratives about cities throughout Chile, while the “culture” section explores elements of daily life, such as a recipe for Chilean beef stew.

I created the site with WordPress and customized a premium theme, called “X,” focusing on usability and an intuitive user interface. It also has a responsive layout, meaning it is optimized for desktop, tablet, and mobile users. They can find content multiple ways, by either browsing via categories in the navigation, using the search bar at
the top, choosing popular tags or the suggested headlines on the sidebar. After a user consumes a story, he or she can also choose to click the arrow above it, which will bring him or her to another article within the same topic. All of the stories incorporate search engine-optimized headlines and keywords, allowing users to stumble upon them and the site organically through Google. I created Macaronic for the web, and unlike traditional magazines like Condé Nast Traveler or The New Yorker, it does not have a print legacy. As the nature of magazines and media shifts underneath our feet, Macaronic addresses the divide between legacy magazines and digital natives. It lives on the Internet, a natural, transnational home for a magazine that encourages its users to engage with cultures across boundaries.
# Table of Contents

Abstract .................................................................................................................. i

Executive Summary ............................................................................................... ii

Reflective Essay ..................................................................................................... 1

I. Introduction ......................................................................................................... 1

II. *Macaronic*, a Digital Native, Is Born .............................................................. 2

III. Is This a Magazine? .......................................................................................... 4

IV. *Macaronic’s* Millennial Audience ................................................................. 5

V. Users Versus Readers, the Death of the Homepage, and Sharing Stories Across Transnational Lines ................................................................. 6

VI. Planes, Buses, Ferries, and Subways: Countrywide Travels ..................... 9

VII. Goodbye to Pinch and Zoom: *Macaronic’s* Layout and Responsive Design .......................................................................................................................... 11

VIII. Muchas Gracias: Acknowledgments .............................................................. 12

IX. Conclusion ....................................................................................................... 13

Appendix ................................................................................................................. 15

Works Cited ........................................................................................................... 20
Reflective Essay

I. Introduction

Two summers ago, midway through my internship at Smithsonian magazine, I sat in my modest cubicle, scrolling through preview PDFs of the September print issue. When I reached the feature well, my phone rang. Alan Chu, the manager of Smithsonian Enterprises, greeted me on the other side of the line. “Can you come into my office?” he asked.

“Of course,” I said. “I’ll be right there.” I minimized the Adobe Acrobat window and walked over to the corner office. After some small talk, Chu asked me about my plans for the future. “What do you see yourself after graduation?” he asked.

“I would love to report for any forward-thinking print magazine—especially Smithsonian,” I said. He paused for a few seconds, tapping his pen. “I’m going to be honest with you,” he said. “If I were in your shoes, I would head straight for the door.” To my surprise, he asked if I had considered exploring digital journalism and working for a digital native magazine. As the manager of the Smithsonian New York office, he analyzes the magazine’s finances and studies the trajectory of the media industry. Unlike magazines like The New Yorker, Time, and Smithsonian, digital native magazines do not have a print legacy. They exist solely on the Internet. Although he admitted journalists (even millennial ones like myself) still have a lot to learn about building great digital magazines, they provide the best model for the industry. He expressed frustration that print legacy thinking often stunts the growth of magazines like Smithsonian.

From that moment, I realized that, although digital presents several challenges, journalists need to shake up the print model and fearlessly try new approaches. I like the
smell of old books as much as the next person, but I’m also excited about the possibilities of the Internet. As a journalism school graduate, I feel privileged to have the opportunity to make awesome digital work—but I also believe, like Chu, that journalists can’t do that if they’re constantly mourning print. The print model may have served journalists for hundreds of years, but that’s not the case anymore. Industry-wide, print circulation declines and digital usage soars, especially in the area of mobile. Vice, a digital native, launched their News section in March 2014 and, as of early 2015, cites more than a million subscribers and 175 million video views (Mitchell). Even The New Republic, a magazine with a century-old legacy, made headlines when publisher and Facebook co-founder Chris Hughes fired two editors with the mission of re-creating it for the digital era (Mitchell). Disruption of the print model causes chaos, but chaos is also good for creativity. I headed straight for the door.

II. Macaronic, a Digital Native, Is Born

After I left Smithsonian, I started to explore how I could create a magazine that addresses the divide between print and digital. The Internet, as a medium, gives journalists the opportunity to play with multimedia tools to discover the best way to tell each story. In addition to the audiences’ ability to explore a story through multiple means, digital magazines are promoting the revival of longform narratives. As opposed to print, there is no space restriction, offering journalists more freedom to tell in-depth stories without the fear of revenue—and therefore page—constraints. Short and snappy pieces may have defined early web journalism, but digital content has since evolved beyond that: to deeply reported literary journalism. While many in the media industry have feared the death of
longform on a digital screen, online pieces, like The New York Times’ “Snow Fall,” a six-part multimedia story about a life-threatening avalanche in Washington, are proving them wrong.

Many successful emerging digital magazines, like Longreads and Grantland, have shown that readers want to engage with meaningful content beyond the printed page. Readers may have loved print magazines’ ability to showcase high-quality images, but now digital magazines are able to do that and more. The Internet as a medium did not bind Macaronic’s stories to photos and words. For the Chilean slang guide, I could include an interactive graphic, a drop-down menu, mimicking flashcards, that would encourage users to learn the meaning of words, like weón and carrete (Figure 1).

However, for this project, what was most interesting to me wasn’t only developing longer stories and video content, the bells and whistles, of a digital magazine; more so, it was thinking about how creating a digital native differs from a legacy magazine. Some magazines, like The New Republic and The Atlantic, hold a long legacy behind their brand. The process of creating a digital magazine does not have all of those attachments to “a certain way of doing things.” And in a lot of ways, I felt more free to create a brand that did not fit into the print mold. However, I realized that digital natives come with their own associations as well. Digital natives, like Slate, Vice, and BuzzFeed, are inherently hipper and forward-thinking because they attract a younger audience and use the Internet to their advantage. Their staffs unapologetically use gifs. They embrace emoticons. Some even Snapchat.

I created Macaronic to live on the Internet. One of my favorite words, “macaronic,” was coined by the 15th century Italian poet, Tifi Odasi, to signify the use of two or more
languages in prose or poetry. Since language is inherently tied to a sense of place, Macaronic as a travel magazine encourages its English-speaking, U.S. American audience to intermingle with cultures that are different from their own. Macaronic’s audience wants to engage with the destinations they travel to. They are curious millennials who do not want to be a tourist in Chile. They want an authentic experience and to feel like a local. Since Macaronic attracts millennials, I decided to meet them where they are and where they are already looking for this type of content: online.

The Internet serves as a natural platform to facilitate this kind of transnational exchange and, thus, a natural home for Macaronic. As opposed to a print magazine, which would only attract local Syracuse readers, Macaronic attracts an English-speaking audience from across the U.S. They can also access it from anywhere (both here and abroad) and at any stage of their trip—from the moment they leave their doorstep to their flight home. For me, this is one of the most exciting things about the future of digital journalism: We can now reach a broader audience than ever before.

Unlike legacy magazines, Macaronic also does not include traditional print sections, such as front-of-book or a feature well. Instead, its navigation features four “categories” at the top of the screen: Guides, People, Travels, and Culture. The “Guides” section includes restaurant, bar, and to-do recommendations in six different locations across Chile: Santiago, Valparaíso, Los Lagos, Patagonia, the Atacama, and Concepción. The “People” section features Q&As and profiles, while “Travels” encompasses narratives about cities and towns. The “Culture” section explores elements of daily life. The link to the contact page and Macaronic’s Facebook page and Twitter handle lies in the footer.
I developed Macaronic through WordPress, a content management platform. Every piece of content serves as a post. WordPress allowed me to categorize and add tags for each post to create an intuitive user-interface.

III. Is This a Magazine?

Within the last few years, many media powerhouses, such as Condé Nast and Time Inc., have transitioned to the title of content companies, rather than producers of magazines and newspapers. Therefore, from the beginning, I considered whether to even call Macaronic a magazine. The term “content” carries a connotation of usability. Audiences of digital natives come to their sites to not only read the stories but also for a particular service. I liked the idea of Macaronic having a practical function to my audience, but I ultimately realized that, due to the constraints of this project, it seems to be caught somewhere in the middle between a magazine and a content platform. Since I traveled across Chile independently and conceived Macaronic from start to finish, I hold about 95 percent of the bylines. Besides a few royalty free photos and work with another Newhouse student to shoot and edit video content, I produced everything else: the concept, the stories, the visual elements, the design. Because I didn’t have a full staff behind me, Macaronic does not update daily, a central difference between other digital natives. Like an issue of a traditional magazine, it premiered all at once, which I hope will encourage its audience to explore all of the content. The first issue, which includes 93 pieces of content, is similar to a print “special issue,” which features stories about Chile. Theoretically, Macaronic will spotlight a new country with each new issue. Although I don’t consider my capstone completely a content platform or a magazine, I believe it leans more toward the
latter. It still holds a core characteristic of a magazine, even if it only lives on the Internet: a distinct editorial voice and brand.

IV. Macaronic’s Millennial Audience

*Macaronic*, as a brand, appeals to millennials who want an authentic travel experience. They want to break out of their comfort zone. They travel on a budget and want to know what Chileans do on the weekends. When the reach a new city, they seek out the local thrift shops and museums rather than the overly-saturated touristy spots. They don't want to spend a lot of money on dinner and want to eat what Chileans eat. So they come to *Macaronic*. Every story in *Macaronic* encourages its users to experience and learn about Chilean culture. The stories and recommendations found in “Guides” receive little attention from other travel magazines and sites. Chile, as opposed to England or France, may not be a destination that travelers might consider initially. Future issues of *Macaronic* would spotlight more obscure destinations like these, for travelers who strive for a more unique and down-to-earth experience. Digital native aside, this brand and mission sets it apart from other aspirational travel magazines, such as *Conde Nast Traveler* and *Travel + Leisure*.

V. Users Versus Readers, the Death of the Homepage, and Sharing Stories Across Transnational Lines

The very nature of *Macaronic* as a digital native means that its audience will use and engage with it in a variety of ways. Throughout the process of creating my capstone, I focused on how they would discover, consume, and interact with the content, not just how they would *read* it. Therefore, I decided to use a broader term to define the audience I’m
targeting: users. For the majority of my editorial and design decisions, I considered ease of usability. I made sure I included a wide breadth of stories in topic, region, and format—from recipes to longer features to lists to photo stories. *Macaronic* also contains a great deal of service stories and guides, another characteristic with *Macaronic’s* users in mind. I wanted to create the best user experience I could, so that users will stay longer while, at the same time, not sacrificing serious journalism. While the feature about the impact of the construction of a bridge from the Chiloé islands to Chile’s mainland isn’t exactly the sauciest story, I hope users will engage and interact with it.

A big part of the mission of *Macaronic* is to encourage its audience to engage with Chile as travelers, but also to serve a practical function. For example, all of the guides include an address that is hyperlinked and connected to a Google Map (Figure 2). I imagined that most of *Macaronic’s* audience will have Wi-Fi access either before they leave the U.S. or in their hostels. During my travels for this project, I quickly realized that *Macaronic’s* users would also lack Internet access after they leave their hostel or homestay for the day. If users are on their smartphone, they can save this marked location on their Google Map app, and then access it offline. Underneath the addresses in the Santiago guide, I listed color-coded metro stops, again helping the user learn the metro system and get where they want to go.

In addition, since one-fourth of millennials spend between four to six hours of their day online already, I wanted to meet my audience where they are looking for travel journalism about Chile (Hahn and Puybaraud) As they travel to Chile, *Macaronic’s* audience will likely discover the magazine not through the homepage—but when they Google for this type of content. Most of the time, it will be through search engines or social media, the
most common traffic drivers for magazines and newspapers. In February, *The New York Times* Executive Editor Dean Baquet announced that editors will no longer pitch stories for A1 (Mullin). They would instead consider the best pitches for premium digital slots. In a memo to the staff, he retired the old print pitching system and declared that the paper will “compete for the best digital, rather than print, real estate,” nicknamed the “Dean’s List.”

Likewise, with *Macaronic*, I want users to discover stories organically. All of the stories are search-engine optimized (SEO), which means that they include keyword tags so that users can discover them from a search engine. Although it may take a few weeks for stories to reach the first page of a Google search, I will be able to track this through analytics after *Macaronic*’s launch.

The advent of social media has opened up possibilities for journalists to reach a broader audience than ever before. To take advantage of this, *Macaronic*’s includes social media sharing options under every piece of content. When users hover over the “Share” plus icon, it allows them to share the story on Facebook or Twitter. Even at *Smithsonian*, whose readers have an average age of 56, week after week, social media proved to be the primary driver of traffic to the site. Another percentage of users, who we can’t track, arrive to magazine sites from dark social, which are links in personal emails and messages. Since users will likely not enter *Macaronic* through the homepage, each post lives successfully on its own, through SEO settings.

After users discover *Macaronic* through Facebook, Twitter, or a Google search, I hope that they will linger to consume the other content. Despite the constant lament of media audiences’ attention spans, *Macaronic* encourages its users to stay on the site. For example, all of the stories include hyperlinks to other stories. The sidebar, labeled
“Discover,” invites users to check out more related pieces of content (Figure 3). While print magazine consumption is typically thought of as a linear experience (readers work their way through the issue from front to back cover), I like to think of Macaronic having more of a circular, sporadic experience. Users may come to learn about what Chilean music they should add to their playlist, but they’ll stay for the guides on what to do in Santiago. Again, in terms of aiding user experience, Macaronic allows multiple ways for users to search for stories once they are on the site. They can filter the categories in the navigation bar, ranging from all of the stories about people to regional guides. If users click the search bar on the top right, they can search for broader categories, such as “music” or “film,” or specific keywords, such as “Pablo Neruda” or “Merced Street” (Figure 4). In addition, they can explore the stories in the carousel above the navigation bar and the large featured stories that automatically rotate below the navigation bar (Figure 5). Each post features “previous and next” arrows below the feature photo that skip from story to story, an experience similar to flipping the page of a print magazine—but with a digital upgrade (Figure 6). Its audience will discover Macaronic stories at every stage of their trip, whether they want to gain a more historical understanding of the effects of Pinochet’s dictatorship or they want to find the best bar in Santiago for a terremoto.

VI. Planes, Buses, Ferries, and Subways: Country-wide Travels

Although Macaronic’s users may fly into Santiago, I hope that it will encourage them to venture outside of the metropolitan hub. Last spring, I lived and studied in Santiago, a city recently revitalized by a million-dollar investment in the arts, but also a city that, at times, feels heavily Americanized. And like anywhere, the capital does not represent the
entire country. From the beginning, it was important to include stories from a range of cities and towns across Chile, in order to give Macaronic’s audience a broader perspective. I want them to discover new bands in Concepción and to taste asado in Chiloé, to explore beyond Santiago. With the financial help of the Crown-Wise Award, I traveled to ten locations outside of the capital: Valparaíso, Chiloé, San Pedro de Atacama, Punta Arenas, Puerto Natales, Puerto Varas, Concepción, Colchagua Valley, Frutillar, and Isla Negra.

Before I even stepped foot on the plane, I researched ideas for stories. Instead of consulting other travel magazines or TripAdvisor, I reached out to Chileans on Twitter and Reddit. For other stories, I gained ideas from my own travel experiences. To be honest, it was challenging to solidify stories or the guides before I reached Chile or before I traveled to the specific destinations. For many stories, I couldn’t understand what I should cover until I understood what it felt like to actually be in Chile. I could anticipate that readers might want to understand Chilean slang, but I would have never imagined I would be able to interview Dënver, one of the most popular indie bands in Chile. Until I lived there, I didn’t know what sopaipillas were, let alone how to make them from scratch. Many times, I would gain tips from people while I traveled. Constantly, I was asking young Chileans I met: “Where do you hang out on a Friday night?” “I have a weekend here. What do I absolutely need to see?” My first time travel writing, the genre forced me to be flexible in my reporting. And often, I found that my best stories were ones that I didn’t plan beforehand. For example, when I traveled to Valparaíso for the second time, I walked downtown from my hostel, planning to merely shoot some shots from the dock. Little did I know, hundreds of Mapuche, one of Chile’s indigenous groups, were celebrating the new year with a
massive parade. I grabbed my camera from my bag and took photos that would eventually turn into a photo story about Wenxipantu celebrations.

Although the site doesn’t update daily, I built a readership and brought future Macaronic users along with me for the ride. While I traveled, they could follow me on Facebook, where I promoted stories. I wrote all of the stories, shot most of the photos, and designed the logo in the header. Because I was the only person behind this project while I was abroad and I needed to edit when I returned to the U.S., I reported the stories a year before they would appear on the site. When I planned the content, I needed to ensure that users would care about the stories now and would continue to care about the stories as more people discover the project. The editorial process of gathering and reporting the stories a year before I would publish them works against the inherent nature of the Internet, a medium made for content that magazines publish immediately and constantly.

For all of these stories, I interviewed all of the sources in Spanish, a language in which I had an elementary-level proficiency before I left the U.S. Although I greatly improved my Spanish proficiency, I still experienced a language barrier. So I wasn’t able to report as in-depth as I usually do in English. For some stories, I wish I would’ve been able to gain more details or phrase questions differently. If I was entirely fluent in Spanish, I would have liked to report more longform stories. There was also an ethical dilemma about how to translate the quotes, for which I made the best jurisdiction.

VII. Goodbye to Pinch and Zoom: Macaronic’s Layout and Responsive Design

When I returned to the U.S., I worked with Professor Melissa Chessher and Professor Jim Shahin to edit the content. I bought the domain and hosting for the site, which will last
for three years. Because digital storytelling, rather than the logistical coding of the site, served as my primary focus for this project, I purchased a premium WordPress theme, called X. Within X, I chose to use a “child theme,” or specific layout, called “Ethos.” The bulk of the coding was developed by the creators of X, and was included in the theme. However, I highly customized it to fit the Macaronic brand. Most of the layout and design changes I performed were more cosmetic. For example, I added background colors to the maps and chose a minimalist color palette sitewide (Figure 7). The site’s design looks clean, with a white background and light gray navigation and sidebar, because I wanted to place most of the emphasis on the content, the stories, and the photos, which I also edited and optimized for web to cut down on load time. Although visual hierarchy in terms of design exists on the homepage, again, it wasn’t as much of a concern as SEO. In this regard, Macaronic’s users possess a fair amount of control over how they navigate their way through the site.

The site’s design is also completely intuitive. Millennial readers will know immediately how to navigate through the content when they visit the site. The only directions are embedded inherently in the site’s design. For example, many stories feature slideshows, which have arrows to scroll between photos (Figure 8). When the site switches to mobile, the navigation bar turns into a stacked-line icon.

As I mentioned, mobile usage continues to grow, especially among millennials. According to Pew Research Center’s State of the News Media 2015 report, 39 of the top 50 digital news websites experience more traffic coming from smartphones rather than from desktop computers (Mitchell). This fits inherently with the nature of Macaronic’s readers: travelers who are on the go. Since they have the basic means to travel to Chile, I assume
they will have smartphones and even possibly tablets. *Macaronic’s* site is completely responsive and optimized for desktop, tablet, and mobile use. This means that it anticipates how the user is using it and responds accordingly. Since I was deeply invested in user experience, this is a vital part of *Macaronic’s* design framework. Otherwise, users would be locked to a desktop layout, even when they tried to view it on a smartphone. They would need to pinch and zoom, which would create a terrible user experience. Instead, *Macaronic* knows when a user is on an iPhone. Every story switches to a mobile design and expands to the width of the screen; the right-hand sidebar moves to the bottom of the page; the typeface grows in size to make it easier to read on a smaller screen.

**VIII. Muchas Gracias: Acknowledgments**

I would like to thank a number of people for their help with this project. Without them, it would have not been possible. First, I want to, as a whole, thank the Renée Crown Honors Program for granting me the financial freedom to pursue this project. And I would especially like to thank Kate Hanson, who greatly helped me during the conceptual stages of this project as I sat in her office wondering how to turn my interest in digital storytelling into a concrete project. I owe a big thank you to fellow Newhouse student and my dear friend, Shawnté Wright, who collaborated with me to shoot and edit all of the video content. Thank you for spending countless hours in the editing suites to show a magazine major how to make jump cuts and Spanish subtitles.

In addition, I want to acknowledge the S.I. Newhouse School and Vince Cobb, the manager of the Cage, who provided me with a Nikon D7000 to capture striking photos for the magazine. He trusted me to travel with this equipment for six months across Latin
America. Otherwise, it would not look this beautiful. I also feel completely grateful for Melissa Chessher, the chair of the magazine department, who worked with me to edit all of my drafts and consider much of the theoretical framework. I want to thank Professor Jim Shahin, my reader, who helped me with micro-edits and provided me with feedback on Macaronic’s site as well. Lastly, I would like to thank Professor Jeff Passetti, who worked with me develop a way that Macaronic’s users could access content offline.

**IX. Conclusion**

In an era where the future of journalism and media seems to shift beneath our feet, creative risk-taking has become a core journalistic skill. We may not know what future storytelling platforms will look like, but the Internet provides an opportunity for us to try to figure it out. Macaronic, as a digital travel magazine, embodies all of these ideas. It embraces the global nature of the Internet and encourages its users to engage with the places they travel.

I consider Macaronic not only a journey of professional growth, but also a personal one. The process of making Macaronic was all about risks, from traveling independently outside of the U.S. to learning a language that’s not my own—all for the first time. In a lot of ways, the process of creating Macaronic felt like a series of firsts: my first interview in Spanish, my first time coding in CSS, my first experience conceptualizing a magazine from start to finish. But on a broader scale, Macaronic provides a new look at and contribution to the future of digital journalism.
Appendix

Figures

How to Talk the Talk: A Compilation of Chileanisms

Compiled by Leonna Garfield
Illustration by Leonna Garfield

If you study Spanish at your English-speaking university, you understand that Spanish varies depending on the country you visit. No matter how many courses you take, it's almost impossible to learn the colloquial terms. Impress your new Chilean friends with this exhaustive list of chilenismos. Gathered from the locals, this guide covers the most common Chilean words or phrases travelers will hear—especially in the main metropolitan hub of Santiago.

Figure 1
Figure 2

“Que me llevé el tigre?” (“Take me away”) and “déjame tranquilo, señora local” (“leave me alone, you crazy woman!”). There’s an outside patio out back with strung lights and two other inside spaces, but this place fills up quick on weekends. A movie theater plays indie films and a space for shows connects to the right side of the bar.

Open: Monday to Saturday, 12:30 p.m. to 3 a.m.
Address: Monjitas 578, Santiago
Metro: Bellas Artes
Price: $6 for a terrrano, $4 for a piscos

Figure 3

The Red Chilla
An award-winning filmmaking collective, WATT, creates a series of short documentaries that capture extraordinary moments of everyday life in Chile. A camera-savvy, multi-ethnic student with pre-medical and a turns around baseball capsures the eyes of the eyes of soldiers wearing...

Recipe: Chilean Beef Stew
Chilean soldiers started eating this beef stew during the Chilean War of Independence in the early 19th century. The word, chilpacu, originates from the Native South American word ch'e' be' (ch'ephe) and caoces (dry roasted meat). Today, Chileans make the modern ...

GRIT AND GLITTER

Eyes to the Skies in San Pedro de Atacama

MACARONI ON THE STREET: DEFINING MEMORIES IN CHILE

Pepe uses Leona Garfield's photos by Angus...
Figure 4

The Real Chile

An award-winning filmmaking collective, MASI, create a series of microdocumentaries that capture extraordinary moments of everyday life in Chile. No—something, main college student with ponytail and a turned-around baseball cap stares into the eyes of a line of soldiers wearing ...

Figure 5

Macaronic

Culture / April 27, 2015

7 CHILEAN ARTISTS TO ADD TO YOUR PLAYLIST

VIEW POST
EAT: Deli House

Story and Photo by Leanna Garfield

If you’re looking for empanadas the size of your head, you’ve come to the right place. Three brothers own Deli House, a Chilean adaptation of an Irish pub. The pub’s signature three-leaf clover icon

---

Open: Monday to Tuesday, 5:30 p.m. to 2:30 a.m.; Wednesday to Friday, 12:30 p.m. to 2:30 a.m.; Saturday, 1:30 p.m. to 2:30 a.m.; Sunday, 1:30 p.m. to 1 a.m.
Address: Las Universitas 56, Santiago
Metro: Las Univesitas
Price: $5 for a pint, $10 for nachos
Grape Expectations

Story and Photos by Leanna Garfield

Within the last decade, Chile has transitioned from a country known for cheap table wine to one with a reputation for producing some of the world’s best reds. Viu Manent, a family-owned vineyard in “Chile’s Napa,” helped raise the country’s global reputation, producing award-winning Malbecs that ship to 40 countries.

![Vineyard scene]

Plum, marigold, and emerald green grape vines extend across Viu Manent, a 600-acre vineyard in Colchagua Valley, dubbed “Chile’s Napa.” Even in autumn, the harsh sun beams down from the cloudless sky. Nets cover the west-side of the vines to capture the morning light and beat the grapes. A group of growers work in wide-brim hats for protection. To demonstrate how Viu Manent brings their wine from grape to glass, our guide points to the youngest rows of grapes, which will transform into one of their signature vintage Malbecs. Perched in a horse drawn carriage, I feel like royalty.

Figure 8
Works Cited

