

MAGAZINES CURRENTLY: A MATTER OF VIRTUALISATION

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Abstract:

Magazines are increasingly online and virtual and produce less material due to the different ongoing trends within the Portuguese magazine industry. Combining contributions from Organisational Communication Studies and the concept of virtual organisations with Magazine Studies, it is possible to inquire: how does the virtualisation of media organisations interfere with magazine production, circulation, and diffusion? The answer primarily refers to an increase of magazine virtualisation. Then, it points to a diversity of magazine trends: availability of press in digital editions, emergence of digital-native magazines, intensification of transmedia dynamics along with the development of digital technologies, or availability of websites of press-editions-based publications. Taking from international contexts and specificities of the national one, magazines, their virtualisation, and more wide-ranging magazine phenomena are under discussion in this essay, as well as challenges referring to current and future times.

Keywords: magazines, virtualisation, virtual organisation, digitalisation

Introduction

Press editions of magazines remain in circulation, but their online circulation and social media publishing have been increasing (e.g., Mattos, 2023), as well as their access and interactions (e.g., Cardoso et al., 2023). Recent data unveil a market share of smartphones surpassing 85% in Portugal, and, despite some variations in the last years, the number of purchased smartphones has been swelling (DN/Lusa, 2023). Rising numbers are also seen in social media profiles (We Are Social, 2023), and access to such platforms (Grupo Marktest, 2023). People use social media and interact with different media of a journalistic and non-journalistic nature online. Hence, magazine editorial boards and enterprises find opportunities for their stories and potential reach to thrive.

As organisations¹, media enterprises or conglomerates perform in their own way, both internally and externally, when considering their interaction with society and vice-versa (Ruão, 2016). Any organisation gathers goal-oriented groups of people towards certain common finalities; these individuals communicate interchangeably and communication happens through what they do under a social and a cultural context. Accordingly, communication is key for their daily basis and sustainability (e.g., Costa et al., 2022). Types of organisations may vary, but essentially consist of either companies, institutions, or associations, with lucrative and/or non-lucrative purposes. The literature hints at the context of movement towards their virtualisation.

Attempting to apply the notion of virtualisation to magazines and debate it, as well as list a set of challenges within the magazine field, this essay provides a link between Organisational

Communication Studies, virtual organisations, and Magazine Studies. Magazines are here understood as parts of organisations, and their editorial boards as organisations themselves. Thus, elaborating on the Portuguese magazine industry, the central question in this essay asks: how does the virtualisation of media enterprises interfere with magazine activity, meaning its production, circulation, and diffusion?

Notes on the Portuguese magazine panorama

Following Sousa and Lima (2020) from the nineteenth century onwards, industries began to grow stronger in Portugal, and magazines were not excluded from this. Such industry expansion led to the settlement of new ones, and photographs, infographics, and other resources were brought to their editions. After periodicals and previous magazines under strict government scrutiny such as *Flama* (Azevedo et al., 2021), followed by the end of a period of State censorship in 1974-1975, [A1] new magazines appeared, and some of them remain active nowadays. Inspired by the worldwide influential newsmagazine *TIME*, cover designing, a news stories approach, and personality highlighting (Cardoso, 2012)² *Visão* came into being in 1983. Shortly afterwards, some others took their place. Pursuant to Jorge (2008), by way of illustration, Portuguese-original *Máxima* released its first edition in 1988 on lifestyle topics and was demographically targeted at women. *Activa* and *Lux* came next. International magazines such as *Cosmopolitan*, *Maxmin* (later, *Maxmen*), *GQ*, *Elle*, *Men's Health*, or *Women's Health* were released later.

The decade of 1980 marks the beginning of a period of the "informatization of newsrooms" (Bastos, 2023, p. 54). This is due to the availability of new software in newsrooms, such

1 For instance, Holmes (2020) writes that "the provocativeness, pleasure, and creativity of the print front cover should raise awareness of the brand (and organization)" are important on 'generating engagement', on social media but also beyond that (p. 12). It becomes clear that magazines can be akin to organisations, contending for their proper brands.

2 Having featured one of the 2009's covers, Barack Obama returned to the cover of *TIME* in 2012 and got media coverage in Portugal by media such as the TV station *SIC Notícias* (Lusa, 2012). More recently, in 2023, the magazine has celebrated its 100-year-existence by compiling a set of covers that have become "iconic" and left a mark on the magazine and its course (Pine, 2023, p. 6).

those for photo editing, pagination, and, later, a service of video text. In what concerns to magazines, with previous roots on newspapers, *Blitz* was the first publishing online stories on a website. Today, it belongs to Impresa group, and it is exclusively available on a website and via social media. Moreover, Santiago (2013) researched the “specialised press in celebrities”, relating these to lifestyle topics. In addition, the author demonstrates how this trend was in line with magazines of the same nature in Spain and Brazil, promoting interactivity between the magazine and people who interact with it, in order to endorse the magazine itself. The newsmagazine *Visão* and the ‘specialised magazine in celebrities’ (Sebastião, 2013) *Caras* were the first to let their press editions available on iPad electronic devices (Santos-Silva, 2021).

In the last decades, accessible through several platforms and under various formats, other magazines emerged, while some others changed their configuration. There are the press magazines, digital magazines, magazines in websites, “megazines”, and “metazines” (Holmes, 2020; Silva, 2011). These were originally created for press editions, now available only in online editions or both; digital-native editions, possibly available to buy in many newsstands or of similar nature, app stores, online websites; or by ordering via mail, e-mail or other online platforms through devices such as mobile phones, smartphones, tablets, e-readers and others. According to Holmes (2020, p. 16), “megazines” consist of magazines that are present in many spaces, physically and digitally, with proper strategies, whose “organizations seek to create 360° brands”, such as *The Economist*. An example of a “metazine” is the British Motorcycle Mechanics Facebook group, whose name was previously a “magazine” (p. 15). It affords “a non commodified mode of information exchange and entertainment, often based around a commodified field (motorcycles, guitars) but operating beyond the usual mediated boundaries” (p. 16). In Portugal, with a press edition, a website, and investing on digitally highly engaged actors,

Women’s Health and *Men’s Health* magazines have been increasing their visits to the respective websites (Redação, 2023), which is a trend to account for. In line with Holmes (2020), these magazines are then akin to “megazines”.

Many media forms have been digitalising themselves or emerging as digital-native. Beyond those aforementioned, examples are those which are natively digital, such as the magazine *NiT*, among the most read online media in Portugal (Grupo Markttest, 2023). Recent statistics by the Portuguese large-scale market studies undertaker, Markttest group, have ranked the lifestyle digital-native magazine in fifth position as the most accessed online publication, among TV and newspapers which are also digital-native or simply present online (Ramalho, 2023). Others have been contesting dominant logics and business models, such as *Gerador* magazine. Available in press editions and dependent on memberships, it is “a Portuguese independent platform of journalism, culture, and education” that publish “a quarterly magazine” (Gerador, n.d.). Such approach is similar to others at an international level (e.g., Sivek & Townsend, 2014). A differentiating case is the digital-native newspaper *Observador* that released a “lifestyle” magazine in 2017, which remains under activity (Ferreira, 2017)³ *Observador Lifestyle* can exemplify magazinification: a newspaper that articulates certain magazine features to create one.

In times of media cultural convergence and transmedia due to the power of engagement through networks and activity production on them (e.g., Cardoso, 2023; Jenkins, 2006), the Portuguese media journalism is consolidating its presence on the digital (e.g., Mattos, 2023). The work of Ribeiro (2023a) underlines that the digital intensifies transmedia dynamics, considering the ability of people to consume and produce activity, from which magazines benefit. Additionally, according to the same study, drawing from the Portuguese recent editions of *Women’s Health*, the inclusion of

3 By the time of this article’s production, the last edition had been released in September 2023.

online personalities creates conditions for the magazine to get increased media and social attention. In another work, by exploring texts produced by newspaper first pages in its link to social media posts, Ribeiro (2023b) discusses how certain representations encourage negative representations about the self and, therefore, they strategically appropriate event negativity to attract attention and readers. Henceforth, magazines may promote themselves in several ways in relation to the digital and its activity.

The contemporary and current literature have been raising concern about the media landscape in recent years. Financialisation, dependence on circulation and advertising revenues, or high attachment to major media groups in Portugal, which involves companies of other media or even other sectors, portray a scenario of “crisis” for Portuguese media outlets (e.g., Fidalgo, 2021; Silva, 2017). The report of Camponez et al. (2020) mentions the exceptionality of the Coronavirus pandemic that has transformed the Portuguese media panorama, in many aspects, such as concerns as to the selection of information sources and covered topics. Professional trends, such as freelance work under a provision of services regime, sometimes even with no accordance, or working from other places that are not the newsrooms have also been contributing to different dynamics, as well as a “precariousness” of journalism, including “the low incomes” of those who work under a contract (Camponez et al., 2020, p. 15). This includes those contributors that are not journalists or media professionals, such as writers of opinion articles.

In 2023, according to the first semester data presented by the Portuguese Association of Circulation (APCT, n.d.), the national association for circulation, *Continente Magazine* was on the top of magazines in terms of circulation. This publication is of monthly frequency, mostly focused on food, and is produced and distributed by a hypermarket called Continente and its corporation. Distant from the third next with the

highest circulation, there are the ‘specialised in celebrities’⁴ weekly titles, *Maria*, *Nova Gente*, and *TV7Dias*. Regarding digital circulation, the newsmagazines *Visão* and *Sábado* are on the top of the list.

Magazine-related phenomena

The history of the Portuguese magazine industry reflects several international trends. Adopting Hesmondhalgh’s (2007) notion of “cultural industry”, magazines consist of “texts” produced by the ‘industry’ of “print and electronic publishing” (p. 12). Considering “texts” as the “products” that result from their production and circulation by “the culture industries”, the author underlines their influence power, including the one exercised “by entertainment” (p. 3). Indeed, an increased investment on advertising “has helped to fuel the spectacular growth of cultural industries” (p. 2). Since the eighteenth century, when magazines consolidated themselves as a genre in the United Kingdom (UK) (Cardoso, 2012), their editorial boards and enterprises have been seizing different technologies of analogic and digital natures at different speeds in various countries, to develop a sense of industry. Magazines are “text producers” (Hesmondhalgh, 2002, p. 2), which affects the “understanding of the world” through representing it and “reporting” what is produced within it (p. 3). Once conceived as industries, magazines relate to industrialisation, but also other phenomena, such as standardisation, globalisation, marketisation, tabloidisation, or magazinification.

Within a discourse studies perspective, Fairclough (1993) writes that “promotional” and “consumer culture” correspond to “a relative shift in emphasis within the economy from production to consumption” and “cultural consequences of marketization and commodification” (p. 141). These include “the incorporation of new domains into the commodity market (e.g. the ‘culture industries’) and the general reconstruction of social life on a market basis” (p. 141). Machin and van Leeuwen

4 This classification follows the work of Santiago (2013).

(2007) link marketisation to magazine advertising in several genres. To this end, the authors offer as examples the presence of “advertorials” of magazines and the burgeoning lifestyle sections of the print media” (p. 139). Therefore, the “discourse” turns out to be “a vehicle for ‘selling’ goods, services, organizations, ideas or people” (Fairclough, 1993, p. 141).

Any type of industry relates to standardisation. According to Horkheimer and Adorno (2002/1944, p. 109): “The ostensible content is merely a faded foreground; what is imprinted is the automated sequence of standardized tasks”. As “a key feature of [North] America’s ‘industrialisation’ of creative production”, standardisation implies rule tightening: “whether as a result of imposing more, and stricter, rules (for example, the style guides of modern news agencies) or as a result of technological restrictions on what is possible (for example, the standard ‘landscape’ format of film and television screens) (...)” (Machin & van Leeuwen, 2007, p. 24).

Standardisation enhances another phenomenon: magazinification, i.e., the appropriation of specific magazine features by the media, offering of a unique sort of publication, distinguishable from newspapers or others. Magazines share some particularities: periodicity, material quality (e.g., if “glossy”, they ‘connote’ “sophistication and glamour”), and story and composition “heterogeneity” (McLoughlin, 2000, p. 2). The magazine cover also assumes a relevant role as the first page to be presented of any edition. There is an investment on its creative dimension, with a both informative and seductive role, aiming to attract readers, buyers, and advertisers (Cardoso, 2012; Holmes, 2020). Magazinification is linked to the appearance of an increased number of ads and supplements on newspapers (Le Masurier & Johnike, 2014), aiming to attract advertisers (Conboy, 2005). It is associated to the combination of “news” with “magazine features”, which can be illustrated by the UK’s *Daily Mail* (Hobbs, 2012, p. 5). Ana Jorge details “the sectionalisation of newspapers on the 60s or (...) the bigger attention towards the design and graphism”

(2008, p. 25). Many other countries have adopted such procedures through globalisation. Briefly, globalisation draws on the assumption of “the world of nation states, with their national languages and cultures, and the global world with its emerging global language and culture carried, not by nation states, but by global corporations and international organisations” (Machin & van Leeuwen, 2007, p. 2).

After the II World War (1939-1945), a different “system” has flourished from a “consumption crisis”, which “relied upon flexibilisation, customisation, plurality of consumptions, and “niches”” (Jorge, 2007, p. 6). Such trends lead to conceive consumption as “a unique form of individual differentiation” and “a choice and a construction, and not an imposition”, following a trend for a “psychographic segmentation, more than a demographic market one” (p. 6). With the development of the industry, Holmes (2020) contends a sense of community emerging within magazines; the editorial boards of these magazines must pay attention to communities and interact with them in an attempt to maintain themselves under activity[A1]. In current times, Hartley (2020) refuses a vision of “a market”, arguing in favour of a “language community” in line with Niklas Luhmann’s view of people who interact with magazines “use and create new meanings within an *autopoietic* (self-creating and self-renewing) sense-making system” (p. 26).

Besides magazinification, journalism has been subjected to other magazine trends and conditionalities. Mentioned by Jorge (2008), Conboy (2005) refers to tabloidisation. The author describes “an increase in news about celebrities, entertainment, lifestyle features, personal issues, an increase in sensationalism, in the use of pictures and sloganised headlines, vulgar language” (p. 16), “above ‘high facts’” (p. xv). In a quest for survival, within “intense competition, broadsheets have become heavier with more lifestyle and consumer coverage” (p. 17). Tabloidisation trends suggest they have also left a mark on newsmagazines, but also allowed other types of magazines to strengthen themselves in the market,

reinforcing their legitimation to exist. On this matter, authors such as Conboy (2005) or Thussu (2015) acknowledge the emergence of infotainment and its expanded visions on entertainment and celebrities within journalism and magazines, raising ethical or journalism quality issues.

The digitalisation of media production has also been impacting how magazines are conceived, since they are produced, put under circulation, and diffused within social and cultural contexts and beyond. Currently, transformations on the business models cut across circulation and advertising revenues (Cornia et al., 2017; Teixeira & Jorge, 2021). Membership plans and crowdfunding initiatives are increasingly becoming part of them[A2], aiming at magazine sustainability, sometimes in the form of resistance. A study that compares magazine sales between 2005 and 2022 in the UK reveals that *The Economist* was the only one registering an increase (Sweney, 2023). New labour forms have been assuming an increasing presence throughout the last two decades, such as freelance or remote work, including within magazine production (Camponoz et al., 2020; Jenkins, 2017). The user experience has also been changing, bearing their digital force, complexity of the screens, multiple layers and stimuli, content design, and a specific and super layered “semiotic organisation of the screen” (Coelho, 2010, p. 28), with multiple modes of meaning production. It also may impact on text and discourse production, when acknowledging texts as communicative events that are produced under certain contexts and are potentially impactful on one’s daily life through discourses (e.g., Ribeiro, 2023a, 2023b).

Organisational Communication Studies and virtual organisations

Contemporarily, the word *virtual* is frequently employed as “the virtual”. In line with Shields (2003), it represents a place, a space, a whole world of graphic objects and characters who inhabit fictional domains, rituals, and digital-based ones

as representing people and real things. Any person is gifted with a virtual identity, once one has the ability to live, and to live is necessarily virtual. The virtual can be found in rituals, religious debate, architecture, or art. The digital virtuality of global, simulations, and virtual reality constitute the most recent embodiment of the virtual. Taking from the Literary Studies, Shields (2003) links the virtual concept to the following statement: “(...) real without being actual, ideal without being abstract” (p. 2). In addition, Trevisan (2006) suggests that to virtualise is to act: “It is about showing the self, opening up, presenting coherent information, a visual identity that is suitable to the institutional image towards constructing, and, mostly, giving rise to interactivity” (p. 2).

Virtual organisation is here contended as a concept used to identify companies, corporations, and, more broadly, profit-driven or non-profit-driven organisations that virtualise their operations. Their aim is to transfer their activity to software and digital platforms, enabling their power to expand boundaries and motivate new interaction and work models. Apropos, Costa et al. (2022) argue that “software and digital platforms are those which turn third party spaces (home, cafés, coworking offices) into organisations themselves, even temporarily” (p. 68). According to Larson (2020), a workspace corresponds to any place where work tasks or other activities are translated into practice. Under Cooren’s (2010) view, organisations take ownership of such spaces in order to deliver organisational actions, such as email messages sending and replying or setting up video conferences.

Among other attributes, any virtual organisation may be distinguished as a set of permeable, capable, and flexible interfaces, of which both internal and external boundaries have become undefined. Virtual organisations represent structures in constant changing, less hierarchised environments in which workers have deeper autonomy and independence to carry out activities (Davidow & Malone, 1992). Other features of virtual organisations include geographic spread and

decentralisation of those activities. According to Mowshowitz (1997), such structural changes within organisations allow those which go beyond their territories to boost virtuality, such as when print-based magazines begin to move towards social media by engaging trends and digital personae on these platforms. Such conceptualisation offers insights that point to a transformation of both public and private spheres, whose boundaries have been frequently redesigned. On this, Paul Jackson (1999) adds:

Organisations used to be places. They used to be things. However, as long as information technology leads us to the reality of an Einsteinian world, where old structures and organisation forms are dissolved, and sometimes become almost invisible, the old approach does not work anymore. Hence, virtual organisation is the attributed name to any organisation that is under constant evolution, redefining and reinventing itself for business practical purposes. (p. 10)

Therefore, virtual organisations follow the complex communicational structure of conventional organisations and operate in a continuous discursive flow (Costa et al., 2022). Its evolution considers the management of complex dimensions (collaboration, knowledge sharing, technology infrastructure, organisational processes, and integrated strategy), and therefore its knowledge is based on confidence (Kürümlüoğlu et al., 2005). Confidence is mentioned by Introna and Petrakaki (2007) as the basic element of any virtual organisation, once it allows the cooperation between people (Afflerbach, 2020). Such an organisational model also “emerges and is perpetuated as a network of events or communication processes, turning communication into a dynamic and interactive process itself” (Costa et al., 2022, p. 67).

Following Costa and colleagues (2022), the Communicative Constitution of Organisation (CCO) view acknowledges that communication constitutes organisation. One of its schools

is the theory of social systems. Conceived by Niklas Luhmann, the author elaborates on communication as being a system: any system shapes known things through action, communication and meaning production, varies from time to time, and prompts the risk of provoking acceptance or refusal. Any system has the ability to reproduce itself: it is gifted with “self-referentiality”, which is “a condition that allows production and reproduction of system’s operations”, and “autopoiesis”, meaning that “it refers to anything that happens in the system as an operation” (1998, p. 21). Among others, “cells, social structures, [or] society” belong to “conscience” within a basic system called communication (p. 21). By generating more communication, communication itself leads any system to be reproduced and then to preserve itself throughout time. From Luhmann’s perspective, Costa et al. (2022) highlight their sustainability applied to organisations once these are akin to systems within other systems, including the communication system.

Magazine virtualisation

Magazine editorial boards and/or enterprises are then akin to virtual organisations. Supported by online strategies, they define what to share on social media, such as Instagram, Facebook, or Twitter, how to do it, or their posting frequency. The same applies to their websites. This follows an increasing adoption of digital approaches both on production and content, in an attempt to compensate for the loss of revenues from circulation and advertising. They share the need “to stay relevant to readers and to monetize their assets (Silva, 2017, p. 45), which refer to awareness. Some of them remain prioritising their press editions, with almost no social media activity, and are successful (APCT, n.d.), such as *Continente Magazine*. These cases reinforce one of Abrahamson’s (2009) predictions stressing the notion of ‘separated businesses’ due to “the separation function between the print and the Web”, but also the “distinct profit center based on new business models” (p. 2). As aforementioned,

some magazines are doing it differently with different sources of revenue.

Interaction with magazines becomes increasingly virtual and press circulation of editions decreases throughout the years. Some of them resist, while some of them shut. As previously noted, *The Economist* is an exception due to its worldwide reach, media outlets coverage and opinion-making references. At the same time, the magazine's success relates to its online-focused strategy, memberships, digital editions, and a considerable presence on social media. Without disregarding other cases, such as the cultural journalism magazine *Monocle*, by articulating the readers and the digital or diversifying its revenue sources (e.g., Santos-Silva, 2021), both cases may inspire the Portuguese magazine industry to change their strategies to avoid a lack of readers, risk of closure, and/or prejudice of media diversity. For instance, the editor of *Elle Portugal* an international magazine with a national edition in circulation in Portugal since 1988, announced its discontinuation in 2021. The reason behind such a decision relied on "the deep transformations within the women's magazines market, accelerated by Covid-19 pandemic" (Agência Lusa & Gonçalves, 2021).

Under a scenario of growing virtualisation, magazines appear to be in need of developing new strategies suitable to the Portuguese media context, and fulfilling different unsatisfied needs shared by people and social groups with a variety of stories and compositions. In addition, the "internationalization of press" could be largely beneficial to Portugal's magazine landscape by attracting readers from Portuguese-speaking countries, as well as tightening links with these countries to bear the "cultural and social heritage bound by History" (Silva, 2017, p. 46) and taking advantage of globalisation. Unsatisfied readers and communities about the country's overall media landscape may be engaged within magazine industries as well, the same way magazine industries of other countries do with many others across the globe.

Magazines, their editorial boards and respective enterprises and/or conglomerates must invest in strategies to ensure their sustainability, offering pluralism and diversity and guaranteeing proper working conditions to media professionals. A recent study of the Portuguese Journalists' Union concludes that, among other factors, "digitalisation/datafication has led to profound changes in production routines in the old newsrooms (...)" (Duarte et al., 2023, p. 2). In addition, it describes a deterioration of a "precariousness and de-professionalisation of the sector" (p. 2), stating there must be a 'reconstruction' of "work safety and critical autonomy in the world of journalistic labour" (p. 3). Following Jenkins (2017), who advocates for more regulation for freelance workers, if virtualisation strengthens with no proper regulation, the future of magazines and their professionals may be at high risk. In regard of the growing number of Internet users and the Internet's fragile character in Portugal, Internet regulation must be taken into account as well (Silva & Lameiras, 2021). Healthy work environments must be also ensured in times of cumulative virtualisation, so internal communication needs more further attention and organisation (e.g., Ribeiro & Costa, 2022). Labour conditions suggest a need for a change to avoid their precariousness and closure of many more media outlets. A multi-regulated empowerment of virtualisation is suggested, including in what comes to the optimisation of resources and the engagement of media professionals with communities.

Some cases of success deserve to be mentioned, though, considering their specific dynamics of virtualisation. *Observador Lifestyle* appears to follow historic magazinification trends, while being released exclusively in print edition. Likewise, in the slow journalism segment, the alternative magazine *Gerador* has both a website and a print edition available. These examples can be inserted in a phenomenon of neo-magazinification, contradicting the historic trend of online emergence from an already existent print edition, but, simultaneously, seizing the potentialities linked to magazines (e.g., Holmes, 2020; McLoughlin, 2000). Adopting a strong social media strategy,

NiT remains exclusively online with its website and successful results of circulation (Grupo Marktest, 2023). According to Marktest group (Ramalho, 2023), websites that produce media contents have been boosting their visits. In some cases, the print and the digital tend to co-exist, even if they do so with a variable importance scale. Those successful cases emphasise Abrahamson's (2009) following prediction: "The Internet will have a profound effect, but it will not displace print", and "the print version of a magazine product will remain essential to the creation of 'brand identity'" (p. 2).

Drawing on Luhmann's perspective (e.g., 1998), the magazine industry operates under a system and is self-observing and changing, despite maintaining certain aspects from the past and reproducing its industrial setting. Following Lévy (1998/1995) and Costa et al. (2022): "What is virtual is all that does not actually exist and tends to be updated" (p. 74). Magazines manoeuvre a system and operate within a system which reproduces itself and changes too little in what concerns to its basis: the industrialisation of press has become to change it and to remain, by standardising, homogenising, and globalising magazines. On the other hand, segmenting it, offering different publications to different people and social groups, within different spaces. Any system remains active through its ability to point to itself and self-refer within its specificities (Costa et al., 2022; Luhmann, 1998), taking into account adaptations aligned with social and cultural changes and potential individual interference (Hartley, 2020). The conception of convergence culture here applies (e.g., Jenkins, 2006), empowered by user access and activity consumption and production across digital platforms (Cardoso, 2023).

In conclusion, the magazine industry is increasingly virtualised. It is suggested then to keep research active on this field. Some suggestions for further research are: to understand deeper the phenomenon of industrialisation in Portugal and other related ones; to explore the notion of

neo-magazinification; to conduct empirical research on the comprehension of transmedia dynamics and how can they impact on other social phenomena, such as Ribeiro's (2023a) work that relates transmedia dynamics with body objectification and self-objectification; and to study adopted global strategies online and offline by magazines editorial boards and their respective virtual organisations (e.g., Costa et al., 2022).

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