

PAPER AND SCREEN: AN ANALYSIS OF THE MULTIPLATFORM JOURNALISM OF *ELLE* *BRASIL* MAGAZINE

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Abstract

This study examines the dynamics between multiplatform and print formats within the context of media convergence by comparing two distinct versions of the same journalistic brand: the printed *Elle Brasil* and the digital *Elle View*. The research adopts a qualitative approach, combining documentary and bibliographic analysis with a comparative case study, supported by a semi-structured interview with the magazine's editor-in-chief. Two pairs of editions published in 2022 were analyzed, focusing on four axes: text, section, theme, and convergence. *Elle View* was also assessed using criteria specific to digital-native magazines—hypertextuality, interactivity, and multimodality. The findings show that while both formats share the same team and editorial line, they serve different purposes: the print edition takes on an analytical and collectible character, targeting the luxury market, whereas the digital version emphasizes current topics, accessible language, and ephemeral consumption. The study reveals that these differences reflect strategic positioning rather than just format variation, and highlights the untapped potential of digital features. Although limited in scope, the study remains relevant and opens new avenues for research on multiplatform journalism.

Keywords: *Elle Brasil*, *Elle View*, multiplatform journalism, magazine journalism, media convergence

Introduction

Magazines, traditionally associated with credibility and editorial curation (Scalzo, 2006), have in recent years faced a structural crisis driven by digital transformation. According to the Instituto Verificador de Comunicação (IVC), the circulation of printed magazines in Brazil dropped by 28% in 2021, and even digital versions experienced a 21% decline (Yahya, 2022). These figures reveal not only a decrease in consumption but also the need to reconfigure editorial models in light of new habits and technologies.

In Brazil, the trajectory of *Elle Brasil* magazine has become exemplary within this transitional context. After more than three decades of uninterrupted circulation under Grupo Abril, the publication was discontinued in 2018, surprising both the editorial market and the fashion industry (FFW, 2020). In 2020, however, *Elle Brasil* was relaunched under new management with an editorial strategy that combines two distinct fronts: a collectible print edition, published quarterly, and a native digital edition, published monthly and designed for mobile environments. This editorial decision represents a unique case of the resistance and reinvention of a traditional brand within the Brazilian media ecosystem.

Given this context, this article examines the dynamics between multiplatform and print formats within the framework of media convergence, using *Elle Brasil* as a case study. The proposal intersects with the fields of magazine journalism and digital communication by investigating how language, editorial design, segmentation strategies, and temporality are articulated across two products managed by the same team and editorial line. Based on a qualitative approach that combines comparative analysis, a bibliographic review, and an interview with editor-in-chief Renata Piza, we analyze two

pairs of editions from *Elle Brasil* and *Elle View*¹ published in 2022. The study also incorporates the criteria for analyzing digital-native magazines (Dalmonte, 2009; Dourado, 2014), focusing on the pillars of hypertextuality, interactivity, and multimodality.

As a contribution, this study fills a gap in the literature by offering an updated perspective on the challenges and opportunities of magazine journalism in Brazil—especially in a context where hybrid models have become an alternative response to audience fragmentation. By focusing on a title with strong symbolic and historical appeal, the study allows us to understand not only a specific case but also broader trends of adaptation and innovation in the national publishing sector.

Although the discussion around multiplatform journalism has been gaining ground in the field of communication, there is still a lack of studies specifically focused on segmented magazines within the Brazilian context, especially those adopting hybrid formats such as *Elle Brasil*. In this sense, although this study does not aim to propose a theoretical advancement, it seeks to contribute empirically to the field by analyzing a concrete case of editorial activity across platforms, offering insights for future research.

Methodologies

The case study (Gil, 1999) was conducted using *Elle Brasil* magazine in both its digital and print versions, aiming to achieve the main research objective². This investigation also employed the comparative method (Schneider & Schmitt, 1998) with primary documents, defined by Gil (2008) as those that have not undergone prior analytical treatment.

1 *Elle View*. (n.d.). www.elle.com.br/elleview

2 The *Elle Brasil* website www.elle.com.br was not analyzed in this research.

This study analyzed four *Elle Brasil* publications to form two comparative pairs: two printed editions, published quarterly, and two digital *Elle View* editions, published monthly. The selected printed editions—numbers 7 and 8—were chosen based on the availability of physical copies. The corresponding digital editions were those released in the same months as the print issues: *Elle View* number 21 (March 2022) and number 24 (June 2022).

The pairs were analyzed using four main axes: text, section, subject, and convergence. The choice of these criteria is justified by their role as the foundational elements of editorial practice in contemporary magazines. The text allows for the observation of differences in language, depth, and narrative construction across both formats; the section reveals how content is organized and structured; the subject highlights thematic focus and editorial positioning; and convergence makes visible the articulation between platforms. Together, these criteria interconnect form and content, providing a clearer overview of the strategies adopted by *Elle Brasil* and *Elle View*.

The selected editions were chosen due to their full availability for comparative analysis. Although these issues date back to 2022, the decision is justified by the editorial stability observed in the period immediately following the brand's relaunch, marking a consolidated phase in *Elle Brasil*'s multiplatform strategy. Nevertheless, it is important to acknowledge the relevance of future studies that revisit the material to reflect any editorial shifts that may have occurred since that period.

The texts were examined following the criteria established by Scalzo (2006), while the categorization of subjects was informed by Joffily's framework (1991, as cited in Flores, 2018). The analysis of the digital editions also drew on the perspectives of Bressan and Belda (2015) and Costa (2016), particularly regarding multimodality, hypertextuality, and interactivity—key features of digital-native media.

Based on this structure, the comparative analysis was carried out through detailed content mapping for each edition—both print and digital—always applying the four defined axes and considering the three core dimensions identified by Schneider and Schmitt (1998). Along with that, an interview was conducted with Renata Piza, *Elle Brasil*'s editor-in-chief, exposing her testimonial as a daily character of the vehicle's journalism, since it's a very useful resource to “gather answers from the subjective experience of a font” (Duarte & Barros, 2005, p. 62).

The Object: Elle Magazine

Elle, whose name translates from French 'she', is a French fashion magazine that was founded by Hélène Lazareff, on November 21, 1945. After coming back from a work season in New York, where she wrote for magazines such as *Harper's Bazaar* and *Vogue* (Lévêque, 2017, s.p.), Lazareff decided to put her skills into practice to work on her own goals (Bethke, 2020).

According to The Fashion Law - TFL (2018), the new publication innovated many aspects: ad-free editions, as an attempt to move away from the advertising industry; long, consistent journalism; and a new tone, putting “a particular emphasis on freedom, feminist demands, and consume society” (TFL, 2018).

Under the motto *Seriousness in frivolity and irony in graveness* (Elle Boutique, 2022), Lazareff combined style and substance in her articles, which became a tool for French women to claim notoriety in the job market and in relation to reproductive rights, for example (TFL, 2018). To do so, “it combined practical and feminine topics (fashion, beauty, horoscopes, cooking) and more feminist ones—such as sex education and abortion—with a view to informing women of their rights and leading them towards greater liberty and equality” (Lévêque, 2017).

Exactly 25 years after releasing its first French edition, *Elle* started its international expansion to Japan, in 1969. In 1985, it was time for the USA and United Kingdom to have their own editions (Dougherty, 1985). Three years later, Brazil also had its own edition. It is possible to define *Elle Brasil* in two phases: the first, while it belonged to Grupo Abril from 1988 to 2018, and the second after 2020, when it was purchased by Grupo Papaki.

Magazine Journalism

In printed journalism, there is the magazine genre, which aims for a specific section of the public, standing out for its visual strategies, thematic segmentation and periodicity not linked to the urgency of the information (Natansohn et al, 2013). Vogel (2013) details that magazines have a greater temporality than newspapers due to being less frequent—weekly, fortnightly, monthly, among others. The magazine “covers social functions that go beyond and below reporting” (Azubel, 2013, p. 25), aggregating the format functions of entertainment, analysis, reflection and reading experience, which meets Vogel’s (2013) definition. Therefore, it is not expected that magazines will provide everyday news but an elaborate point of view, relating to aspects beyond the fact itself: historical, social, political, economical, cultural, educational, etc., so as to relate them to the possible consequences of the news to the reader (Baptista & Abreu, 2022).

Scalzo (2006) conceives the magazine as a brand, a product that synthesizes information, education and entertainment. This is confirmed by Tavares and Schwaab (2013), affirming that the informative compromise has the addition of other components. These publications cover functions that are “more complex than the simple news broadcasting; they entertain, bring analysis, reflection, concentration and reading experience” (Scalzo, 2006, p. 13), highlighting the capacity to store information that is “more substantial and less punctual” (Tavares & Schwaab, 2013, p. 310).

For Berger (2011), in opposition to newspapers, the magazine reader expects to receive the information in a pleasant way. According to Sodré (1992, p. 45, apud Berger, 2011, p. 28), “the magazine is made for entertainment or consumer’s evasion. And the evasion demands the reporter or writer to always write shiny, light things”. It is perceived that magazine journalism has the challenge of, beyond canvassing information correctly and searching for the best fonts, building a more interesting text than just reporting data, and searching for ways to involve the reader (Ali, 2009).

Printed Magazine

There is not a unique definition of what is, in fact, a magazine. Vogel (2013) sees it as a memories archive through the image collections in its pages, a vision shared by Azubel (2013) when saying that it’s possible to better comprehend a determined period when searching for previous editions. On the other hand, Scalzo (2006) affirms that it is an invisible thread that unites a group of people, helping to build an identity.

Bringing in a more material concept, Dias and Machado (2022) detail that a magazine is also identified by the aspects of its composition: shape, thickness, and binding. The shape is related to the magazine’s dimensions, having as standard 27 centimeters of height and 20 centimeters of width. A larger magazine, however, provides more sophistication and prominence, carrying more impact with big images (Ali, 2009). The paper’s thickness, thinner or thicker, also denotes quality. The heavier, the more expensive, generating more expenses during transportation, for example (Ali, 2009). The paper finishing can be matte or shiny. The binding brings in two elements: the core—i.e., the internal part of the magazine—stapled, glued, or sewed, while the cover can be hard or flexible. All of this contributes to making it pleasant when touching its pages, making it a durable and collectable object (Ali, 2009); all characteristics must be considered when thinking of the product quality.

The magazine must also be periodic, whose frequency must be constant, whether weekly, monthly, annually, or otherwise (Scalzo, 2006). It must also have its own identity, defined by Ali (2009) as the reader's habit, whose trademark should be the balance between surprise and familiarity: fixed sections, columns, and number of pages. The sections, according to Scalzo (2006), are a tool used to determine the magazine's content, usually positioned on the first pages, whose title indicates clearly what the subject is. The columns bring heavy-weight names, notorious people or specialists, which gives an aura of authority and influence to the vehicle (Ali, 2009). Every magazine should have, according to Ali (2009), a minimum number of pages in each edition, so the reader knows they're paying a fair price for the product. Some vehicles—usually the more frequent ones, for example, weekly—have a maximum number, so as not overwhelm the reader with content, due to the smaller space of time, but it does not apply to other types: “fashion magazines readers, for instance, like when the magazine has many pages” (Ali, 2009, p. 57).

Digital Magazine

Magazines in the cybernetic scenario are not new: the first known content adaptation of a Brazilian magazine to the internet was made by *Manchete* in 1995 (Natansohn et al, 2013). Since then, many changes have permeated this scenario—initially, they were mere copies of the printed content, then it started adapting to the digital language, including videos, maps and complements to the text (Natansohn et al, 2013). Finally, we come to the present era in which this research is set. Dourado (2014) delimits digital magazines into six categories—magazine website, webzine, portable magazine, expanded magazine, digital native magazine and social magazine—, among it was selected the concept of a digital native magazine for the present research.

Digital native magazines are exclusively developed for the digital environment. This model aims to, “in an innovative

and unprecedented way” (Dourado, 2014, p. 120), renovate the magazine without necessarily reproducing the printed format. Independently of the model, Dourado (2014) defines hypertext, interactivity, and multimodality as the mains elements of digital magazines because “they allow the embedding of different writing styles and formats” (Freire, 2013, p. 48).

Hypertext, also called hyperlink, is a tool used to connect different complementary pages to the one being read (Dalmonte, 2009); they complete each other but do not necessarily need to be read to comprehend the main content. About interactivity, it is comprehended by Dalmonte (2009) as the reader's participation, and as the partner of the constructive method of the own vehicle's speech. “By interacting with a journalistic product, the reader aggregates to the informative piece not only their impressions, but their personal data” (Dalmonte, 2009, p. 193).

Multimodality is defined by Lenzi (2019) as the utilization of two or more media in the same informative production, either with texts, audios, or videos, and it's considered by Hill and Lashmar (2014) to be one of the main advantages of digital vehicles for bringing in a variety of formats that can be easily updated throughout the day.

Multiplatform And Convergence Journalism

According to Rodrigues (2019), the internet has provided journalism with a prompt to make many changes, such as the faster and more practical obtaining and broadcasting of information, in addition to the “possibility of converging in one single support texts, photos, videos, audios, maps, and also the easiness to interact with content consumers” (Rodrigues, 2019, p. 13). This format and content convergence rises in communication conglomerates to deal with the new fluxes in production, based on multiplatforms (Barbosa, Silva & Nogueira, 2013).

This way, Costa (2016) comprehends that multiplatform magazines publish on different access platforms, adapting the content and/or graphic project “to the different potentialities offered by new technological devices and the practices associated to them” (Costa, 2016, p. 32). Among the most utilized fonts for news consumption, Barbosa, Silva and Nogueira (2013) cite mobile devices, including cellphones, smartphones, tablets, and e-readers such as Kindle.

Jenkins (2009) affirms that convergence does not occur in the device itself but in the brain of who is doing the consuming. Meaning, it is said that convergence is less connected to the physical process of news broadcasting and more to the reader’s comprehension and consumption, connecting different media.

Following this convergence line of reasoning, Caperuto (2011) analyzes that each one builds its own personal mythology,

formed by information fragments “extracted from the mediatic flux and transformed in resources from which through we comprehend our own everyday life” (Caperuto, 2011, p. 20). This means that our own personal referential, built from the contact with media and information, is transforming knowledge into comprehended facts day by day.

Salaverría et al., (2010) conceptualize journalistic convergence from a multidimensional process, eased by the general implantation of communication digital technology. Specifically relating to communication media’s editorial scope, the authors cite that convergence allows for an integration of tools, work methods and languages that didn’t have any rules previously.

In this meaning, Jenkins (2009) says that convergence causes media companies to rethink old mediatic consumption concepts. In fact, it represents “an expansion opportunity

Table 1 Comparison of editions *Elle View* 21 and *Elle Brasil* 07.

CRITERIA/EDITION	ELLE VIEW EDITION 21	ELLE BRASIL VOLUME 07
Text	Longer but with a more youthful language; very tuned in with the target audience	Shorter texts with a more analytical language, using a greater variety of fonts in the articles
Section	It does not present any sections	The name of each section is related to the content format—Interview, Feature, Biography—, complemented by the kicker, in the case of Fashion, Beauty, Society, and Culture
Subject	Even though it brings analyses in from present time, it also presents services, giving practical tips	An in-depth analysis, complemented by the authors’ personal reflections
Convergence	They converge on the central theme of their editions—aging—and in the writing team	

to media conglomerates, since a successful content in one sector can spread through other platforms" (Jenkins, 2009, p. 47). That is, news that reaches great engagement in digital social networks might lead, consequently, to a bigger access number to the vehicle's website. This is confirmed by Assis (2021), declaring that, sometimes "traffic in news websites comes, inclusively, more from popular social networks than the journalistic vehicles' homepages" (Assis, 2021, p. 16).

Data Analysis

To comprehend the characteristics of each of the *Elle* formats—printed, here approached as *Elle Brasil*, and digital, named *Elle View*—, we analyzed the contents of each edition according to the criteria of text, section, subject and convergence. We found, in *View*, which way that the three main digital magazine characteristics appear—hypertextuality, interactivity and multimodality. Tables 1 and 2 below present this analysis.

From observing the table, the characteristics of *Elle View* edition 24 and *Elle Brasil* 7 are similar when addressing deepened content, which is pertinent to the greater time taken to elaborate and canvass the subject, and exploring the different angles and theme itself, as pointed by Azubel (2013). Among the perceived characteristics in edition 7 is a very defined positioning when approaching fashion, culture and beauty from a political and social perspective. In the same way, even the more shallow, ephemeral content, such as in the Preview section, looks for greater subject deepening, searching for a historical or fun fact to complement the theme. It is possible to assert that momentaneous facts are just a starting point to help decide the subjects—the search of which is for long, durable narratives.

Regarding the second magazine pair, the same comparison, with the same criteria, is presented in Table 2.

Table 2 Comparison of editions *Elle View* 24 and *Elle Brasil* 08.

CRITERIA/ EDITION	ELLE VIEW EDITION 24	ELLE BRASIL VOLUME 08
Text	Longer but with a more youthful language; very tuned in with the target audience. Many bring just one opening image	Shorter texts with a more analytical language and using a greater variety of fonts in the articles. Great to highlight images
Section	It does not present any sections	The name of each section is related to the content format—Interview, Feature, Biography— complemented by the kicker, in the case of Fashion, Beauty, Society, and Culture
Subject	Even though it brings in analyses from present time, it also provides services, giving practical tips	Deep analyses with many personal experiences and touches from the authors; bigger amount of content, almost double the number of subjects
Convergence	They converge when approaching similar themes in some reports depending on the writing team	

In this table, we found a very similar result to Table 1, with the difference that the edition's central theme is not the same, and the adding of a kicker, Society has confirmed once again that the positioning of *Elle Brasil* is not just as a mere fashion magazine but as a historical record of time, exactly according to what Vogel (2013), Azubel (2013) and Scalzo (2006) use to define a printed magazine.

Regarding the characteristics observed in the above-mentioned tables, it is possible to delimit the similarities and differences between the *Elle Brasil* and *Elle View* editions. It is undeniable that both are products that portray their own historical period, reinforcing their role as a memory album, just like Vogel (2013) describes, when bringing various contexts into its reports. Piza confirms the following: "political, economical, environmental, generational—generation Z thinks differently, people's relation with consumption is other—and how it all converges" (Piza, 2022, interview). It is very interesting to see that, despite auto proclaiming itself to be a fashion magazine, *Elle* is much more than that. It presents technology, health, and behavior reports, always trying to tie it down to facts that catch the reader's attention, looking for new angles to unexceptional day by day situations, and explaining the consequences and impacts of phenomena, corroborating what Baptista and Abreu (2022) affirm.

This is perceptible through the deepening of the content. Even though *Elle View* generally has longer texts than *Elle Brasil*, both concentrate on aggregating fonts, characters, stories and narratives that don't exclusively stay in the shallows, meeting what Scalzo (2006) stated. With that, *Elle Brasil* in particular has become more "big-headed" (Piza, 2022, in interview), meaning more analytical and almost scientific when presenting a great number of articles, along with highlighted images—this is extremely important when building a magazine of this kind, according to Ali (2009).

It is valid to regard *Elle Brasil* as a much more luxurious product than *View*. This is mainly due to the specific characteristics of it being printed: it's durable, it has a format of great dimensions, uses heavy weight paper, and has a great number of pages. As Ali (2009) punctuates, it is conceived to be visually beautiful and a decoration item, as observed in Figure 1. In addition to this, the contents relate to luxurious brands and to international trips; the ads themselves, even though are not the object of study of this research, prove this when bringing in worldwide brands.

However, instead of focusing just on consumption and the exaggeration of a frugal life, *Elle* also brings in more earthly and conscious content in *View* as in the print version: racism, transsexuality, sexism, social inequality, sustainability, just like Lévêque (2017) says its mother-magazine did in 1945, in France. An important point is that fashion is constantly debated, whether in an excerpt or question, from the point of view of conscious consumption and sustainable practices to expose the path that the industry takes in this direction.

Curiously, the digital edition has much longer texts than the printed, which goes against what Piza herself says in an interview. "[...] it [*printed*] got more 'big-headed' [...]. [*in View, the texts*] are going to be shorter and more focused on the now" (Piza, 2022, interview). This way, it is possible to interpret that *Elle Brasil* being 'big-headed', i.e. complex, relates more to the amount of content and the way each is approached, bringing in philosophers, anthropologists and other scientists, for instance, rather than the size itself as observed in Figure 2.

The convergence phenomenon can be observed between the two comparative pairs in a less expressive way. It occurs through the integrated newsroom, something already pointed out by Sica (2017) as one of mediatic convergence consequences, in such a way that *Elle View* reporters work at *Elle Brasil* and vice versa. "They resemble for being produced by the same team, so the rational line is the same" (Piza, 2022,



Source: The author (2022)
Fig. 1 The luxury perceived in *Elle Brasil*'s content. Volume 08, page 56.

interview). Comparative pair number 1–View edition 21 and *Elle Brasil* edition 07–has the same central theme in their editions, aging. To confirm whether this is a frequent phenomenon, a more in-depth study in this regard will be necessary, comparing a larger number of editions, since comparative pair number 2 does not share the same central theme. In fact, the only similarity found regarding this aspect is that both bring in content related to the series *Euphoria*, address drug use, and the impact that the series' make-up has had on the internet, especially TikTok.

An interesting aspect to observe is that *View* and *Elle Brasil* have very different temporalities and frequencies. While the first one is monthly, the second one is quarterly. This reflects on the quality of each material: *Elle Brasil* is a magazine with no flaws found in the texts and no need for proofreading, which is related to having more time for production. *View* is a product under construction that has not managed to consolidate itself perfectly, as several formatting errors were found in the texts, with many unnecessary text breaks as well as hyperlinks that do not work and errors in the texts. These are



Source: The author (2022)
Fig. 2 Feature story *The pain and the pleasure of being a trans woman*—loosely translated as trans woman—brings a complex theme. Volume 07, page 170.

small items that disrupt the user's navigation and reading experience.

In such a way, the resources of hypertextuality, interactivity and multimodality defended by Dalmonte (2009) could be better utilized, as observed in Figure 3, making reading much more differentiated from the printed format. It's positioned this way, as Piza (2022, interview) states, and Dourado (2014) details this in the digital native magazine model.

In Figure 3, some suggestions from the author can be observed to improve the reading experience based on the pillars established by Dourado (2014) and Dalmonte (2009). In hypertextuality, a hyperlink pointing to the interviewee's Instagram profile could be included. In interactivity, a frame could be made with an image that, as the user hovers their mouse over the screen, exhibits another image, side by side, comparing the series' make-up with an inspiration from real life. In multimodality, the series soundtrack could be used, since it's entirely instrumental and so wouldn't disturb, in a general way, the reading experience.



Source: The author, from a screenshot (2022). **Fig. 3** Proposal of better resource usage in *Elle View*.

With the data collected, it is possible to establish a table of similarities and differences between the two publications, as observed in Table 3.

From Table 3, it is possible to determine that *Elle Brasil* and *View* share many more differences than similarities. This is because they are different products with different audiences, meaning that the content construction cannot be the same. As Piza (2022, interview) states, they have unique positionings in a way where the observed phenomenon is justified.

We chose to analyze the most recent edition of *Elle View*—issue 56, published in May 2025—to identify any changes since the previous analysis. This edition demonstrates a more advanced use of multimodality, incorporating a variety of content formats. It introduces sections dedicated exclusively to

video reports, presented in a 9:16 aspect ratio, native to digital platforms such as Instagram Reels and TikTok (Zehra, 2025). The edition also enhances interactivity. For example, one article features six photographs of singers that users can click on to reveal explanatory pop-ups about each artist. Notably, unlike the 2022 editions, this issue did not exhibit any formatting problems.

Final Considerations

In a media landscape still marked by uncertainty regarding the viability of print journalism, the coexistence of two editorial products—*Elle Brasil* and *Elle View*—reveals not a contradiction but a strategic adaptation. This study aimed to examine the dynamics between multiplatform and print formats within the context of media convergence, drawing on

Table 3 Table of similarities and differences between *Elle Brasil* and *Elle View*

SIMILARITIES	DIFFERENCES
Shared newsroom	Frequency: View is monthly and Elle Brasil is quarterly
Texts with a variety of fonts	Format: View is a digital native magazine and Elle Brasil is a printed magazine
Highlighted images;	Audience: View has more accessible content, while Elle Brasil focuses on the high-luxury market
They have similar advertising strategies on Instagram, albeit at different frequencies	Language: View is more youthful; Elle Brasil is more analytical
	Fonts: View brings in real-life cases and market professionals; Elle Brasil brings in market professionals but in leadership roles, and also scientists from different areas
	Positioning: Elle Brasil is a collection item; View is single consumption

the comparative analysis of print and digital editions and an interview with the editor-in-chief.

The findings show that *Elle Brasil* operates through two distinct products, each with its own editorial identity, frequency, language, and target audience. While *Elle Brasil* takes on an analytical, collectible, and high-end positioning, *Elle View* embraces a more immediate, accessible, and digitally native logic. The analogy of vinyl versus streaming illustrates the complementarity rather than substitution between formats. This distinction has implications not only for content strategies but also for how audiences relate to the different journalistic experiences across platforms.

Beyond the empirical comparison, the study highlights the relevance of multiplatform thinking in magazine journalism, particularly in markets with segmented readerships and strong brand legacies. It also reinforces the potential of digital-native formats to expand the storytelling capacity of journalism through hypertextuality, interactivity, and multimodality.

This is precisely why printed *Elle* was relaunched: to not leave abandoned those who seek out fashion journalism focused

on contemporaneity and society behaviors, in such a way as to bring in more durable content that makes sense for a longer period, just like the historical portrait proposed by Vogel (2013) and Scalzo (2006). In order to not become anachronic, *Elle* invests in its exclusive digital format, not to merely reproduce the magazine but to create a way of producing it within digital media, a phenomenon described by Dourado (2014).

However, this is an exploratory and time-specific case study focused on four editions from 2022. Future research may build on this foundation to examine long-term strategies and explore the editorial decisions behind platform-specific choices.

In 2022, we concluded that *Elle View* held significant potential for investment in the three pillars identified by Dourado (2014) as foundational to digital-native magazines and characteristic of web journalism: hypertextuality, interactivity, and multimodality. To assess the evolution of these elements, we analyzed the most recent edition—issue 56, published in May 2025. We observed that *Elle View* made greater use of interactivity, notably through an article in which users can click on images to reveal explanatory text. This feature enhances user

engagement and reflects a more dynamic approach to content presentation. Furthermore, this edition did not present any formatting issues, suggesting a clear improvement in digital production quality compared to the 2022 editions.

In sum, this research contributes to the field by documenting and interpreting how multiplatform practices are implemented in a concrete case study, offering a basis for comparative studies and for the theoretical deepening on the hybridization of formats in magazine journalism.

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