Writing in Marketing Practice: Voice and Textual Identity

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Candidate Declaration

I hereby declare that:

1. I have not been enrolled for another award of the University, or other academic or professional organisation, whilst undertaking my research degree.
2. None of the material contained in the thesis has been used in any other submission for an academic award.
3. I am aware of and understand the University's policy on plagiarism and certify that this thesis is my own work. The use of all published or other sources of material consulted have been properly and fully acknowledged.
4. The work undertaken towards the thesis has been conducted in accordance with the SHU Principles of Integrity in Research and the SHU Research Ethics Policy.

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Abstract

The aim of this thesis was to explore the writing experiences of individuals engaged in the marketing of a university. The rationale for doing so was to take a lens to the 'inside reality' (Cook, 2006) of the discipline as social practice and reveal aspects of the backstage work that produces the externally-facing texts that make and monitor the identity of the organisation. From a critical perspective, this is important because it helps to illuminate how market making is shaped by the discursive practices of its actors. A university is an appropriate site for a field study of this nature because the global higher education sector is increasingly subject to a marketisation agenda which works to re-position knowledge production as a commodity and applies the logic and rules of market competition to what previously was primarily part of public sector provision. The thesis is based on the findings from a six-month linguistic ethnographic field study that investigated the experiences of nine marketing practitioners who wrote regularly in their jobs. Linguistic ethnography is an interpretive approach to socio-linguistic research that studies situated practices from the perspective of the actors involved. It is aligned with social constructionism which holds that social realities and identities are created and maintained in communication with others and not in pre-existing structures (Berger & Luckmann, 1967). The study took a cyclical 'talk around texts' (Lillis, 2008) approach to exploring marketing writing as social practice in the relational exchanges between stakeholders. The findings conclude that marketing writing emerges through a dynamic interplay of four textual selves. In view of the humanistic management movement that calls for a re-thinking of business practice, I argue that it is time for a marketing literacy that recognises the relational and responsible aspects of marketing writing, as well as its agentic possibilities.

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I am grateful for the enthusiasm for my doctoral studies that my family Darran, Gianna, and Gabriella, have provided from the start and to my parents for enabling my passion for reading from an early age.

Finally, I would like to acknowledge the numerous voices that are folded into this text, including those of my nine willing research participants and Ros Ivanič and Amy Burgess, whose theoretical framework has proved invaluable in my analysis. All reinterpretations and misinterpretations are mine.

‘An utterance is never just a reflection or an expression of something already existing and outside it that is given and final. It always creates something that never existed before, something absolutely new and unrepeatable, and, moreover, it always has some relation to value (the true, the good, the beautiful, and so forth).’

(Bakhtin, 1986, pages 119-120)

'I find often the battle of ideas . . . the battle of opinions . . . of different people is actually fought out through the communications piece . . .'

Steven, Research Participant

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Glossary

List of terms referred to in the thesis	
CBI	Confederation of British Industry
CIM	Chartered Institute of Marketing
HEI	Higher Education Institute
ONS	Office for National Statistics

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1. THESIS OVERVIEW

1.1. Introduction to chapter

As the opening chapter in the thesis, this overview serves to explain to the reader why I am interested in the topic of textual identity and voice in marketing writing and how I came to that subject in the first place. I take the reader through my own personal career journey and my struggles with moving from a techno-rationalist and structural approach to writing to one that is appreciative of how it functions to materialise meaning between people in inter-subjective relationships of the kind that are typical in marketing practice. I discuss the events on my doctoral journey that caused me to reflect on and refine my research question and I emphasise how my teaching has been a part of this interpretive process. Finally, I provide a chapter-by-chapter outline of the core content of the thesis.

1.2. Personal research journey

At the start of this thesis it seems apt for me to explain the roots of my interest in studying writing in the workplace and within the domain of marketing practice. In fact, this thesis is a culmination of what has been a lengthy and eye-opening personal journey for me that started back in 2012 when I first enrolled on the EdD programme. It has shifted me from a position of editorial snobbery for exacting and uniform standards of grammar and punctuation, to one that is far more tolerant of flux and contingency and the practical wisdom of the writer to choose the words that are appropriate for the situation at hand. In short, I have become a far more tolerant practitioner all round and a convert to context.

1.2.1. Early career experiences

I was drawn to this topic many years ago when I started my first job post-graduation as an editorial assistant in the publishing department of a global corporate organisation in the travel industry. Back then, armed with a post-graduate qualification in publishing studies and an undergraduate joint honours degree in history and Spanish literature, I was determined to learn the rules that I had been told were a necessary component of ‘good writing’ and, having been an avid reader since childhood, I assumed these would come naturally to me. I was soon proved wrong. I did not have the attention to detail that was required of a proof reader, one of the key tasks I was given in that first year, and I was ushered off to various short training courses to learn the specifics of punctuation, grammar, and syntax. It later transpired that I was more suited to the marketing and business development side of the industry than focused editorial work but in the intervening period before anybody, including me, recognised that, I was subject to some embarrassing and toe-curling moments when I was ‘told off’, in my words, for ‘getting it wrong’. To make amends, I surrounded myself with style guides, copies of which still line my bookshelves at home today, and I invested hours of my personal time in trying to sharpen my editorial pencil. This experience lasted four years before I slowly moved my career in another direction. Over the subsequent years I have worked as an in-house and a freelance marketer, finally moving into academia full-time in 2011. I have commissioned copywriters, delivered copywriting courses, produced marketing literature for off-line and on-line purposes, and tutored very many people through their professional Chartered Institute of Marketing (CIM) qualifications. Over these years, I have often been surprised by what I would have described as ‘unfocused’ or ‘muddled writing’, and by how frequently very few people except me and a close-to-retirement managing director or chief executive would rail against this exclaiming that ‘people do not know how to write anymore!’. Suffice to say that, as time went by, I became more and more intrigued by the question of what counted as ‘good’ writing, and once digital technology was firmly embedded on the scene and the barriers to publication were down (Graddol, 2006), I was ready to immerse myself in the world of a workplace marketing writer and enrol on a doctoral programme of study to explore the topic further.

1.2.2. Early research interests

When I first enrolled on the EdD course I was not sure where to position my research interest so I used the first assignment to map the field and consider different perspectives. This introduced me to the world of New Literacy Studies and the concept of writing as social practice (Barton & Hamilton, 1998; Gee, 1996; Heath, 1983; Street, 1984), something my peers from the field of education studies seemed to grasp with ease but which was new territory for me. I battled in those early days to grasp concepts like 'post-structuralism' and 'literacy as social practice'. I read volumes of texts and journal articles to position in my mind the key linguistic and philosophical thinkers such as Sausurre, Derrida, and Wittgenstein, and it took me quite some time to separate out the work of Chomsky from the social constructionist and socio-linguistic approaches to language that I was encountering in my reading on New Literacy Studies. I felt all along that my interest was in the personal challenges people faced when they tried to put a text together, rather than an emphasis on specific linguistic features of a document, but it took time to locate that within the literature. Eventually, a window opened when I came across linguistic ethnography and found a research approach which was concerned with how people use language to go about doing things in the world, rather than studying the structure of the language as a system. Gradually, this led me to key texts by thinkers such as Bourdieu and Bakhtin and to associated work in the fields of socio-linguistics, sociology, and management studies.

1.2.3. Learning from my pilot study

In 2015 I designed a pilot study which was both part of my EdD training programme and also an opportunity to experiment with ways to operationalise a linguistic ethnography. This was a learning experience. It took a while to build up the contacts necessary to secure a site and I made two 400-mile return journeys to the organisation's head office before I even started the research. When I did, however, it was eye-opening. I spent three days observing the day-to-day writing experiences of two marketers and developing a deep insight into how their work was dependent on relationships and encounters with others. Sometimes those touchpoints made their writing easier, and sometimes they created challenges. The experience helped me gradually to refine my initial stab at a research question, which had been more generally around how marketers negotiate and renegotiate literacy protocols, to 'How do marketing actors use writing as a tool in their relational exchanges with stakeholders?' This was refined further still along the line, as I explain later, and opened my eyes to how, in a study of an inductive nature, the research question can emerge gradually from the analysis.

1.2.4. Time in the field

As with the pilot study, it took a while to get to the point of securing a site for the full field study in an organisation that would permit me to spend an extended period of time with its marketing practitioners and allow me access to their written documents. Nevertheless, I persevered between January and November 2015 and by the end of the year I had nine willing and very enthusiastic research participants ranging from junior marketers at the start of their careers to one of the most senior people in the organisation responsible for corporate communications. The pilot study had been situated in a manufacturing organisation but I chose a university for the full field study for a number of reasons – because the higher education sector is currently being pulled in a new direction due to the global marketisation agenda, because I anticipated that such an institute would be amenable to supporting my research, and because I work in such a setting myself and I felt that investigating the environment that I encounter daily would be informative for my own continuous professional development and future career as an academic leader.

My time in the field was rewarding but intense. My approach was inductive with an ethnographic perspective and I allowed my research participants to speak freely about what they were working on each time we met, encouraging them to share with me the approaches they had taken to their writing and how they had overcome difficulties. I discovered, as with the pilot study, that what they were not bringing to the table were concerns about functional language use (in fact, this was not mentioned once by any of the nine); instead, their discussions centred on how they had shaped the text around the needs, interests, objectives, and so on, of other people, whether that was the final, intended reader or the colleagues with whom they worked. Sometimes this had run smoothly for them and sometimes the research participants found themselves crafting their writing in anticipation of the expectations of others. I pondered this during the data collection period and, after much searching backwards and forwards, I found two relevant bodies of literature to help me think through what

I was experiencing and to add to my awareness of literacy as social practice: one drew from concepts of writer identity and the other from the field of technical communication and articulation theory. I synthesised these and used them to dig deeper into the broad categories that emerged from my first-stage of data analysis. This exploratory work led me to my final overarching research question: ' How do textual identities shape marketing writing in a university?' and from there I developed the concept of the textual selves of marketing writers.

1.2.5. Learning from my students

Along the way on my EdD journey, I have been fortunate enough to be invited to develop my own elective module for final year marketing students on the subject of 'Communication Concepts for Marketers'. I have taken this opportunity to introduce the students to the ideologies inherent in marketing messages and the types of tools and practices used to develop them and to construct the reader. The module has proved popular, numbers have grown year on year, and the feedback has been positive. For the end-of-module task, the students have to analyse a single literacy event from a marketing campaign and use concepts from the module to analyse how it has been received and reinterpreted. Students seem to find frequent examples of controversial campaigns that have been heavily criticised by audiences once they have hit the public domain and which have sometimes forced an apology from the company afterwards and/or have led to the withdrawal of the product. Examples include Gucci's 'Blackface' jumper (Young, 2019), Victoria's Secret Perfect Body (Akbareian, 2014), and Asda's 'mental patient' Halloween costume (Urquhart, 2013). It is this aspect of marketing writing that intrigues me and that has taken shape as my thesis has developed and moved more towards an exploration of writing as relational social practice that constructs our world.

In this thesis I do not offer an answer to the questions that the students and I ponder when we consider how and why these messages were released in the first place, I simply use them as a reference point to ask what we can explore if we look 'inside' the organisation at the relational work of marketing practitioners as the output of material social practices, of which writing is a part. My hope is that we can gain a better understanding of literacy practices in the workplace and what they accomplish and that this takes us beyond a fixation on people's functional and technical linguistic abilities and stretches our understanding of what it means for a marketing practitioner to write 'well'.

1.3. Research aim

In light of everything I have said so far in this chapter, and by way of summing up, the aim of this thesis is to explore the writing experiences of individuals engaged in the marketing of a university. This is addressed by means of the following overarching research question for the field study: How do textual identities shape marketing writing in a university?

1.4. Organisation of thesis

To address the research aim, I start with Chapter Two, 'Mapping Intersecting Fields'. This is a discussion of the fields of literature that are relevant to the research topic and the points at which they intersect to reveal gaps in our knowledge of the work of marketing practitioners. From there, I cover the research design in Chapter Three, including methodology, the sampling process, methods of data collection, and the ethical framework which is necessary to an inductive study of this nature and one with an ethnographic perspective. In Chapter Four I explain the detailed three-stage approach I took to analysing the data and I then move on to present the findings in Chapters Five and Six. So that I could explain my findings within the context in which they applied, I have chosen to present them by means of a dialogical data analysis which works through the key moments relevant to acts of textual identity that arose in select literacy events. I do this research participant by research participant, starting with the most senior person. The scope allows me to present very human experiences and show the breadth at which the findings apply. Finally, I discuss the overall findings from the study in Chapter Seven and explain how the framework of the textual selves of marketing writers at work arose from the data. The label 'textual self' helps us to conceptualise how subjective positions, or acts of textual identity (Ivanič, 1998), are dynamically enacted during the negotiation of meaning between the biological writer as 'agent' (Sanchez, 2017, p. 3) and the others they encounter in the production of marketing-related texts. The term 'others' refers to the relational landscape of multiple voices, or 'discourse', that the writer encounters, or has encountered previously, and which influence them in the crafting of the text. The notion of textual selves is a contribution to our understanding of workplace literacy with respect to the actions of marketing writers and the inter-subjective social constructionism by means of textual identity practices that articulate marketing ideology. I end by considering the implications of the findings and then conclude in Chapter Eight with a statement of how the thesis provides a contribution to knowledge.

1.5. Chapter summary

In this chapter I have provided a bridge into the main body of the thesis by explaining the rationale for the study and taking the reader through my personal journey and the learning experiences along the way which led me to refine and focus in on what I wanted to achieve. I have described how my research question evolved, starting with the aftermath of the pilot study when I reflected on the nature of literacy as social practice to my experience in the field and my early data analysis, which led me to address how acts of identity were shaping the texts that were shared with me. I end by outlining the theoretical model I developed from the research findings and explain its significance. Also, and key to shaping my doctoral journey, I discuss how I have shared my learning along the way with my students and how my interactions with them, and the questions they chose to probe, have encouraged me to keep digging.

In the next chapter I take the reader through a mapping of intersecting fields to discuss what is already known about marketing writing and what we still need to explore.

2. MAPPING INTERSECTING FIELDS

2.1. Introduction to chapter

In this chapter I consider the topics that are relevant to exploring the research aim and the ways in which they intersect to reveal an under-explored area that is suitable for a primary research study. To do this, I address the extant literature on definitions of marketing and its applicability to the higher education sector, who the marketing actors are in higher education and in whose hands the writing is concentrated, what role writing plays in the marketing that is enacted in higher education and, finally, what theoretical tools are appropriate for designing an empirical study that addresses the research question arising from this mapping of the field. I will ground this discussion in what the literature reveals about marketing writing in higher education as a relational and social practice that makes and shapes ideological imaginaries.

2.2. Aim and structure of chapter

As discussed in the previous chapter, the research aim for this study is to explore the writing experiences of individuals engaged in the marketing of a university. The benefit of doing so is to explore how marketing actors use writing as a tool in their role as a conduit in the relationship between the organisation and its stakeholders. This involves studying the experiences of the writers themselves as they go about their business of making and monitoring the texts that materialise the marketing intent of the university.

The research aim encompasses two broad areas: one is around marketing and higher education and the social actors involved in materialising that relationship, and the second is around the role of writing in forging those linkages. To map these areas, I am working at the intersection between the fields of marketing, higher education, and literacy, each of which encompasses an established, substantive, and mostly geographically international body of literature. The aim of this particular chapter then is to explore the relevant literature in these areas and to consider the ways in which they interact and the spaces they reveal as pertinent to the research aim. Furthermore, I will consider theoretical tools that are suitable for exploring those fields. Finally, the chapter ends by summarising the issues raised and identifies a research question for the field study.

2.3. Marketing and its materialisations

In this section 2.3, I consider definitions of marketing and the relevance of studying the writing practices of marketing actors by contrasting the mainstream, techno-rational view with critical perspectives.

2.3.1. Marketing and ideology

The Chartered Institute of Marketing (CIM), the UK's national professional body for marketing practitioners, defines marketing as:

> The management process responsible for identifying, anticipating and satisfying customer requirements profitably. (Chartered Institute of Marketing (CIM), 2018).

This is the mainstream view of marketing which has held sway since the early 1960s and which identifies the discipline as a profession and, as such, as instrumental, technical, and the provider of an ideologically neutral toolkit to service the needs of the organisation and the marketplace in which it sits (see, for example, Kotler & Keller, 2016); Yet there is a small field of cultural and critical marketing social scientists who argue that marketing is ideology and it must accept the role it plays in imagining, materialising, and shaping markets *in the first place* (Applbaum, 2004; Callon, 2010; Dholakia, 2016; Eckhardt, Varman, & Dholakia, 2018; Varey & Pirson, 2014; Varman & Belk, 2009; Zwick & Cayla, 2011). As a semiotic tool that materialises meaning between people, writing is instrumental to market making: '. . . ideology is not a matter of consciousness, false or otherwise, but its distortions are inscribed in our everyday life situations of reading, writing, teaching, or publishing' (Eckhardt et al., 2018, p. 309)

The 'distortions' referred to in this statement from Eckhardt et al. are grounded in the idea of consensual power, or ‘hegemony’ (Gramsci, 1971), which, when it was first conceptualised, drew on Marxist accounts of class to show how ideologies express the values, interests, and beliefs arising from the positions that classes occupy within the relations of production. In Gramscian theory, what seem like common-sense ideas about societal norms are rooted in consensual power. The traditional Marxist account of a hegemony anchored in units of class and in the economy, however, has been critiqued by cultural theorists as reductionist and has been re-conceptualised along discursive, or post-structuralist, lines to epitomise how ideology is articulated by people through language and linguistic practices (see, for example, Hall, 1980; Laclau, 1977; Williams, 1973). Through this lens, ideology and language form the social consciousness which then structures the socio-economic order. According to Frow (1995), working in the field of cultural materialism, it is this simultaneous interplay of economic, political and ideological forces, that shapes the processes of class formation, as opposed to the traditional Marxist approach which sees socio-economic class formation as objectively given and determined by economic forces. Frow, who is interested in institutional forms as they shape, and are shaped by, discursive conditions, claims that we make these symbolic representations to ourselves daily.

In light of the above, and bearing in mind the argument that marketing is, in fact, about marketing making, it can be argued that marketing contributes to cultural production and marketing actors assume a role in this through their practice (Eckhardt et al., 2018). That said, academic research in marketing actually focuses mainly on consumer behaviour and consumption whilst little scholarly attention has been paid to the practices of marketing actors and the material reality of their work, particularly within specific organisational contexts (Cook, 2006; Mason, Kjellberg, & Hagberg, 2015; Slater, 2002; Tadajewski, 2010; Zwick & Cayla, 2011). This thesis therefore takes what Cook (2006) calls an 'inside view' of marketing to consider: 'the worlds of professionals whose jobs involve the fabrication of images, texts and semantic associations intended to result in the creation of social meanings which will serve as vehicles for the realization of economic exchange value and, ultimately, profit' (p. 534). In addressing this quest from Cook to explore the inside reality of marketing actors' work, particularly in relation to how they fabricate texts, we can also usefully turn to discussions amongst literacy researchers on the composing process and how, by eliciting the writer's account to research how texts come to be inscribed, we can capture: ‘exchanges that are missed; the writer’s thoughts, feelings, and sense-making; contexts that do not appear in the text' (Prior, 2004, p.179). In combining these two areas we have a lens that will help to reveal the 'backstage work' that is done by marketing writers as they produce the exterior-facing text or 'script' (Billig, 1996, p.45) that performs the market making of the university.

In the next section I will consider why a university is a particularly apt context to explore the writing experiences of marketing actors as they inscribe the texts that contribute to cultural production.

2.3.2. Marketing and higher education

In the UK, universities are now subject to a marketisation agenda that emphasises 'value' for students in return for their tuition fees. This has occurred against the backdrop of the emergence of the neoliberal knowledge economy which has given rise to expansionist policies in the global education industry that have resulted in the 'massification' of higher education as access to universities and enrolment figures have moved from elite, to mass, to universal (Trow, 1970; 2010). This creeping change, which has been dated to the post-Fordist era in the US (Shumar, 2008; Shumar, 2013) and to the rise of Thatcherist ideology in the UK from the 80s onwards (Olssen, 2016), re-positions knowledge production as commodity production and applies the logic and rules of market competition to what previously was primarily part of public sector provision. Universities across the world have thus become subject to increasing commercialisation and re-imagined so that the language used to describe them is couched in key words such as 'enterprise', 'human capital', and 'the skills agenda', to align with the market-driven values of the knowledge economy (Holborow, 2015). Thus, it can be argued, universities have been repositioned to suit an ideology that understands education as a private good, its students as consumers, and its academics as service providers (Yarrow, 2019).

To meet the demands of the income generating targets on which universities are now modelled, they must apply marketing strategies to secure and hold their positions in competitive environments. This has led to a growing critical literature on the commodification of higher education globally which includes questions around what exactly its consumers are buying (Urciuoli, 2014) and the implications of repositioning the student as 'consumer' (Nixon, Scullion, & Hearn, 2018).

Universities are also subject to an accountability culture and increased levels of corporate governance. To satisfy these requirements, they must generate internal documents that justify and explain their expenditure and their marketing actions, the impact being that the writing of these texts 'takes up more and more time of those working in the university' (Holborow, 2015, p.111). Additionally, there is an argument that the individual actors within the university who are responsible for these texts have become themselves a site for neoliberal performativity and commitment (Ball, 2012).

Komljenovic and Robertson (2016) have adopted the term 'market making' to describe this aspect of the activities of the higher education sector. They are interested in the 'microwork' and, what they refer to as 'lubricating strategies' that persist in these processes, arguing that much of the literature on the commodification of higher education takes the rational economic view of markets as 'simple' and 'static', whereas in their experience the reality is much more dynamic, diverse, and difficult (p.623). To build their argument, Komljenovic and Robertson draw on work from Beckert (2013) who argues that capitalist dynamics depends on the shaping of imaginaries at the political and economic level which then unfold through the social interactions of the actors embedded in the institutional and cultural networks of the system as the product of 'endogenous social processes'. In light of the points raised in 2.3.1 above about the role of writing as an inscriber of cultural production and the practices of marketing actors as they compose those texts it can be argued, along with Robertson and Komljenovic (2016), that by considering agentic processes as the micro-foundation of capitalist dynamics we can examine the relations that help to bring and maintain a sector like higher education into the economic field as a commodity.

This brief overview of economic developments and social changes in the infrastructure of the global higher education sector has served to provide a context for the study and to emphasise the ideological repositioning of universities and the part that marketing writers play as complex social actors in the shaping of that imaginary. In the next section I will discuss who these actors might be and the nature of their work.

2.3.3. Marketing relationships

Despite being the UK's national professional body for marketers, the CIM cannot be said to represent everybody working in the sector because it is not necessary to be a member of the organisation to practise; membership is a voluntary undertaking and marketing is an unregulated practice. For example, approximately 900,000 people work in sales, marketing, and related professional associations in the UK (Statista, 2017) but of these only [1]30,000 (i.e. 3%) are CIM members. The CIM serves as a useful signpost for what is required to 'do' marketing, but to unearth the machinations of the market-value ideologies that are at the very roots of the higher education neoliberal agenda and marketing's 'inventive role of identifying and engaging relations between the individual and the collective' (Deleuze & Guattari, 1996; Muckelbauer, 2009), it is necessary to look beyond mainstream definitions of the discipline to a broader conceptualisation. We might usefully begin that task by placing marketing against the backdrop of the knowledge economy.

The term 'knowledge economy', which was popularised by management theorist Peter Drucker in his book 'The Effective Executive' (1967), is a descriptor for the economic changes that have gradually taken place under neo-liberalism, the political force which has dominated the developed world since the 1970s (Harvey, 2007; Prasad, 2006; Reich, 1993). Neo-liberalism is a market-driven approach to the economy which is sustained by knowledge and innovation in the format of new products and services, new discoveries, and new markets. The drivers of neoliberalism are economic and financial and it stands on the key pillars of marketisation and consumerisation (Eckhardt, Dholakia, & Varman, 2013; Eckhardt et al., 2018). A market-driven approach to the economy is, in turn, underpinned by the ethos of the value exchange

[1] This figure includes worldwide membership so the number of UK-based members is likely to be slightly less.

process through which the organisation offers something to the customer, in the shape or a product or a service, which they perceive as providing a relevant and distinct benefit that exceeds the cost they have made to acquire it (Kelly, Johnston, & Danheiser, 2017). This exchange relationship is facilitated by what is described in scholarly marketing as 'relationship marketing'.

The ethos of exchange relationships at the heart of the marketing endeavour is characterised in mainstream academia as 'relationship marketing', a school of thought that emerged in the 1980s amongst scholars in Northern Europe and has come to be known as the ‘Nordic school’. In relationship marketing, everyone in the organisation is considered a ‘part-time marketer’ (Berry, 1981; Gronroos, 1990; Gummesson, 1987). The market-oriented paradigm, characterised principally by an emphasis on service known as ‘service-dominant logic’ and the pursuit of a ‘co-creation of value’ between a firm and its customers (Vargo & Lusch, 2004) has gradually, since around the 1950s, come to replace the hegemony of a goods, or product, orientation. The language that has accompanied this market-based approach speaks of how service, as the application of an aggregated set of competences for the benefit of the consumer, should be at the core of the firm’s mission so that ‘All employees are identified as service providers, with the ultimate goal of satisfying the customer’ (Vargo & Lusch, 2004, p.14).

Proponents of relationship marketing argue that for an organisation to sustain itself and remain competitive in the longer term, it needs to focus more on the relational webs of exchange that take place between all stakeholders who contribute to the buyer’s experience and not solely on the short-term, transactional, and immediate exchange process between seller and customer. This extended stakeholder network includes actors and institutions both within and without the firm.

The bedfellow of relationship marketing is ‘internal marketing’, which places an emphasis on developing a service culture and a focus on how to ‘get and retain customer-conscious employees’ (Gronroos, 1990, p.8). At the heart of internal marketing lies a theory of competition in which knowledge is endogenous (Hunt, 1999) and the firms with a marketplace advantage are those that can learn quickly in a dynamic and evolving environment how to collectively co-ordinate diverse skills for the ultimate prize of sustainable competitive advantage. Competitive advantage, based around the principles just outlined, is now central to most organisations' business goals, and strategies for sustaining it are core to mainstream marketing pedagogy. In the next section I discuss the role of writing in marketing practice and where it is concentrated.

2.4. Writing in marketing practice

Before I start to address this topic, let me first define what we mean when we talk about 'writing'. Writing can be understood as a noun, in terms of a piece of writing that has been produced, or a verb, in terms of the act of 'writing'. The more generic noun, 'literacy', is the dominant, umbrella term that embraces both reading and writing (Duncan & Schwab, 2015; EU High Level Group of Experts on Literacy, 2012).

Writing is now a mass practice that has been appropriated into the knowledge economy, or information age. As such, it is valued for its contribution to commercial practice whereas reading, and the kind of literary authorship that has always been associated with books, is now more largely valued for personal development and citizenship (Brandt, 2014). Scholars often use the terms 'writing' and 'literacy' interchangeably but in this study I emphasise 'writing' as the productive side of literacy practice.

2.4.1. Marketing writers

In order to address the research aim to explore the writing experiences of individuals engaged in marketing, it is necessary to acknowledge the breadth of the heuristic 'marketing actor' and to then isolate the people within that whose writing is of influence. This is not necessarily straightforward when the principle of the 'part-time marketer', introduced earlier in section 2.3.3, suggests that everyone in the organisation is 'doing' marketing. Also, as articulated by Zwick & Cayla (2011), the people who are directly involved in marketing do not always go by that title: 'Of course, what "working in marketing" means exactly is often unclear, as the label appears to describe an ever-growing and increasingly fuzzy set of job titles, tasks, and skills.' (p. 3). Nevertheless, there is a helpful typology from Judd (1987; 2003) of employee roles which categorises *contactors* and *influencers* as the people who are more directly involved with the creation and implementation of marketing activities as they impact on customers. This typology (see Table 2.1) was expanded in 2003 to cover the non-profit / service sector, which is where we would place a university.

Table 2.1: Employee influence on customers via involvement with marketing mix:

	Directly involved	**Indirectly involved**
Frequent or periodic customer contact	**Contactors (industrial products manufacturer example):** Sales people; Sales management; Customer service Sales service; Technical service; General management; Marketing management; Design engineers; Sales engineers **Contactors (non-profit / service sector example):** Professional staff; Volunteers	**Modifiers (industrial products manufacturer example):** Receptionist; Billing department; Switchboard personnel; Credit department **Modifiers (non-profit / service sector example):** Receptionist and / or switchboard; Some volunteers
Infrequent or no customer contact	**Influencers (industrial products manufacturer):** R&D; Staff marketers; Production scheduling; Production workers; Shipping department; Process engineers **Influencers (non-profit / service sector example):** Executive director; Board members; Public relations staff; Marketing staff; Some volunteers	**Isolateds (industrial products manufacturer):** Personnel department; Purchasing; Receiving department; Accounts payable; Data processing **Isolateds (non-profit / service sector example):** Clerical staff; Some volunteers

(Judd, 1987; 2003)

Judd's typology is useful in identifying, albeit loosely, the people within an organisation who are likely to have more involvement in enacting the market-driven values of the organisation than most. They can therefore be classified as 'marketing actors' for the purpose of this thesis. The question then arises of who is bearing the weight of the writing that contributes to the performativity of marketing. It is most likely to still be the people in Judd's typology of contactors and influencers but to add conviction to this I find it helpful to turn again to the literature on the 'knowledge worker'.

In theorising the types of individuals required for the knowledge economy, Drucker had said that there were two main types: manual workers, who work with their hands and produce stuff, and knowledge workers, who work with their heads and produce or articulate ideas, knowledge and information (Drucker, 1967). Reich, however, took this further when he identified that the knowledge economy is sustained in its endeavours by three categories of workers: poorly paid service workers, knowledge workers, and those engaged in symbolic-analytic services (Reich, 1993, p.175-177).

In 'Writing Workplace Cultures', Henry (2000) placed professional writers in the category of symbolic-analyst because, using Reich's description as a reference point, they 'solve, identify, and broker problems by manipulating symbols' (Reich, 1993, p.178). Since then, however, the label 'knowledge worker' has come to more or less encompass work that involves the use of a reasonable amount of tacit and contextual and/or abstract conceptual knowledge as Drucker had originally described it (Hislop, Bosua, & Helms, 2018), so knowledge work seems to encapsulate, more or less, the very things identified by Henry and to carry a similar definition to symbolic-analytic work. This implies that people who will work in the knowledge economy need to prepare to be knowledge 'makers', or knowledge 'producers', rather than simply knowledge 'users' (Kalantzis, Cope, Chan, & Dalley-Trim, 2016). The number of knowledge workers in the economy has been growing since the 1980s and it is now estimated that one quarter to a half of workers in advanced twenty-first century economies are in roles of that nature with the primary task of the manipulation of knowledge and information (Hislop et al., 2018). This has led to the phenomenon of 'upskilling' whereby jobs are reclassified as ones that now require high-level skills (Green & Henseke, 2016, p. 28). In the UK, the Confederation of British Industry (CBI) has reported that: 'Most recently we have seen a 'new middle' emerge; where middle skilled, middle-paying jobs require higher skills than they have previously.' (Confederation of British Industry (CBI), 2016, p.12). Universities UK, which defines the core high-level skills as literacy, numeracy, and IT, reports that we need a more granular understanding of how these skills are used (Universities UK, 2015).

High-skilled jobs are defined by the UK Office for National Statistics (ONS) as Standard Occupation Classification (SOC) codes one to three (Office for National Statistics, 2018). Marketing and marketing associated roles fall into these classifications, as shown in Table 2.2 overleaf.

Table 2.2: ONS Standard Occupational Classification (SOC) hierarchy for high-skilled jobs	
Major group one	**Managers, directors and senior officials**
Major group two	**Professional occupations** *Sub-major group 24 includes:* Business, media, and public service professionals *Sub-group 247 includes:* Media professionals which covers roles such as public relations professionals; advertising accounts managers and creative directors
Major group three	**Associate professional and technical occupations** *Sub-major group 34 includes:* Culture, media and sports occupations *Sub-group 341 includes:* Artistic, literary, and media occupations; design occupations *Sub-major group 35 includes:* Business and public service associate professionals *Sub-group 354 includes:* Sales, marketing, and related associate professionals which includes business sales executives and marketing associate professionals such as fundraisers, market research analysts, marketing consultants, and marketing executives.
Source: (Office for National Statistics, 2018)	

A further look at the three classifications above shows that they align with the labels in Judd's descriptors of contactors and influencers. In short, I argue that Judd's contactors and influencers comprise the roles where the writing that underpins the value exchange at the heart of the knowledge economy is concentrated, whether or not the individual's job title includes the word 'marketing'. These are the people who are more likely to be involved in what Brandt (2014) calls ‘deep writing’. The people whose job titles fall into the categories of modifiers and isolateds in Judd's typology can also be classified as part-time marketers in the spirit of relationship marketing, but the writing that drives the marketing effort is initiated by, concentrated in the hands of, and therefore mostly the responsibility of, the contactors and the influencers.

In the next section I consider the role of writing in marketing practice, with particular reference to the higher education environment.

2.4.2. Marketing's textual outputs

The writing that materialises from marketing relationships does so via a diverse mix of digital and traditional media texts. Furthermore, the bodies of literature that address this are mutually exclusive, depending on whether the object of concern is to look *outwards* at marketing communication tools that attract and manage customer relationships, or *inwards* at the texts used in business writing practices between stakeholders. Also, higher education is a relatively under-researched area concerning the contextualisation of the tools associated with integrated marketing communications (IMC), the umbrella term associated with marketing promotional activities (Elken, Stensaker, & Dedze, 2018; Foroudi, Dinnie, Kitchen, Melewar, & Foroudi, 2017). So, all in all, there is no one single source that combines all of this into a list of the texts that a marketing actor would encounter in their practice in a university.

Nevertheless, a synthesis of recent and HEI relevant literature from the field of integrated marketing communications (Keller, 2016; Zook & Smith, 2016), HEI marketing (Inge, 2018; Royo-Vela & Hünermund, 2016), the press (Guardian, 2018; Rogers, 2017), Business English and workplace writing (Bargiela-Chiappini & Nickerson, 2014; Bremner & Costley, 2018; Nickerson & Planken, 2016), and a UK major jobs recruitment site for marketing and communication roles in higher education (Times Higher Education (THE) Unijobs., 21 May, 2019) results in the overview in Table 2.3 on the next page:

Table 2.3: Overview of communication tools and writing practices used in HEI relational marketing activities	
Communication tools	**Writing practices applied to:**
Advertising	Online and offline advertisements; posters; leaflets; film scripts and captions in video production
Events and exhibitions	Leaflets; posters; exhibition stands;
Public relations, publicity, and sponsorship materials	Press releases; speeches; annual reports; targeted publications; newsletters
Online and social media marketing	Managing accounts and posting updates on platforms such as Facebook, Twitter, Instagram, and LinkedIn. Writing copy for website pages, including CMS (content management) systems Blogging
Mobile marketing	Text messages; apps
Direct and database marketing	CRM (customer relationship management) database systems
Sales promotion	Materials such as postcards for targeted campaigns
Personal selling	Call centre scripts
Internal communications	Proposals; reports; emails; copy for stakeholder intranets and microsites, presentations, writing on collaboration apps

In the next section I will argue that writing is often conceptualised as part and parcel of an individual's cognitive skill set, which is different from addressing it as a social practice that occurs in the relations between people. The latter is the focus of this study and an under-researched area when it comes to addressing the role of writing in marketing practice in a higher education context.

2.4.3. Critical perspectives on writing

The emphasis on market-place values and competition that has become a characteristic of the higher education sector as discussed in section 2.3.1 has had an impact on how writing is valued in the workplace. This can be said to work as follows: writing is a linguistic practice that is materialised as an 'object'; this object then serves as a resource that is amenable to the notions of efficiency and productivity which are central to the workings of the knowledge economy (Brandt, 2014). This means that whereas language practices in the traditional goods-dominant economic model used to be part of the means of production, in that wage labour went into the production of material items which were then sold as commodities, under neoliberalism language practices are conceptualised as skills and re-categorized as working knowledge.

This new emphasis on linguistic performativity and language use for participative practices has been broadly interpreted as a 'textualisation' of the workplace (Iedema, 2003; Jackson, 2000). Brandt (2014) describes this as writing that is embedded in contexts of production, publicity, profit, and control and done by 'workaday writers'. The term 'workaday' is particularly apt here because, as Brandt goes on to point out, whilst writing is helping to keep the economy afloat, it is attributed to the capabilities of the knowledge worker where it remains anonymous and beneath the concern of copyright regimes (Brandt, 2014).

The case for a skills-based, or 'techno-rational' perspective on workplace writing, can be traced back to Taylorist approaches to management science at the turn of the last century which are concerned with segmenting labour into standardised, repeatable tasks in order to maximise efficient production (Holborow, 2015; Urciuoli & LaDousa, 2013). Furthermore, this skills-based approach embodies the notion of the writer as human capital (Darville, 1999).

It can be argued that as a consequence of the creeping performativity associated with the textualisation of the workplace, the linguistic practices of workers have become a tool for organisations to use for their own ends (Cameron, 2005; Heller, 2010). As explained earlier in section 2.3.3, that argument seems to be supported by the marketing literature where the market-oriented organisation is said to build sustainable competitive advantage through the value it provides to its customers in the shape of ‘deeds, processes and performances’ that are the manifestation of working knowledge and skills as bundles of specialised core competences (Vargo & Lusch, 2004, p.2).

The more a text is standardised, the more it meets the neoliberal economic dogma of utilitarian efficiency, self-improvement, and a striving for perfect communication. This is delivered through an expectation that texts should be clean and clear of impurities to best channel meaning (Silverstein, 1996). Urciuoli and LaDousa (2013) define standardisation as ‘the explicit, top-down, ideologically informed imposition of norms for correct, appropriate, or valued language form and use’ (p.177). These norms are central to the scientific marketing discourse where, for example, it is claimed that brands are more likely to succeed in the marketplace if they are communicated in ways that are ‘clear, credible, and consistent‘ (Fahy & Jobber, 2012) so that they represent the 'one voice’ of the brand (Dall'Olmo Riley, Singh, Blankson, & Riley, 2016; Roper & Fill, 2012).

What has come to be described as 'the neoliberal commodification of language skills' (Holborow, 2018) suits a functional approach to literacy pedagogy whereby norms can be broken down into constructs that can be described and imposed in the pursuit of 'good communication skills' (Clark & Ivanič, 1997, p.53). This functional approach is very much embedded in the deficit model of literacy, which is the predominant pedagogical approach. This is mainly because literacy is always high on the political agenda (Ball, 2017; Street, 1997) and is nearly always a contentious subject often described through a discourse of ‘crisis’ (Barton, 2007; Gee, 2015). The current socio-political context for literacy sits within what is known as a ‘deficit’ narrative (Hamilton, 2014). This label is used to describe an approach that treats literacy as a cognitive skill that can be assessed through testing and is subject to statistical analysis to compare abilities across individuals and groups. A deficit model is the result of a binary classification which separates literates from illiterates at some point on a spectrum of abilities, but the risk inherent in this is that individuals are pitched against each other in a competition of intelligence and those on the wrong side of the bar suffer the societal consequences (Duncan & Schwab, 2015). The deficit model is usually applied to an evaluation of functional literacy at basic skills level which falls under the radar of education and government directives. The deficit model predominates because its methods are suited to measurement, target setting, and hence educational objectives. Indeed, the term 'knowledge economy' is considered by some to be an ideological and misleading term that derives from the idea that education can be treated as an enabler of human capital development instead of something of social value (Ball, 2017; Holborow, 2015).

Critics of the deficit model argue that literacy is a social act in that what people do with their reading and writing depends on their circumstances, which are contingent and contextual, and it is therefore not possible to standardise uses of reading and writing that will be applicable in pre-defined situations. In short, the deficit model assumes that people who do not hit a certain literacy target are somehow lacking in skills, whereas critics argue that the model is measuring something artificial to begin with.

These two arguments make more sense when we consider more closely definitions of the term 'literacy'.

The National Literacy Trust (2018) defines literacy as follows: 'Literacy is the ability to read, write, speak and listen in a way that lets us communicate effectively and make sense of the world.' Whilst the European Commission (2012) draws a distinction between three levels of literacy and describes high level, or 'multiple' literacy as:

> The ability to use reading and writing skills in order to produce, understand, interpret and critically evaluate written information. It is a basis for digital participation and making informed choices pertaining to finances, health, etc. (EU High Level Group of Experts on Literacy, 2012).

These definitions, whilst slightly different from one another, are concerned with literacy as 'the ability to use written language', so they are concerned with an ability to *use* the semiotic system of writing, rather than the system itself (Ivanič, 1998). This is the popular meaning of the word ‘literacy’ and the one that lends itself to measurement and statistical analysis across population groups within a positivistic paradigm that accepts that the word ‘ability’ can be operationalised, or broken down, into a construct with a spectrum of levels. However, this is the heart of the problem and the point at which literacy theorists diverge. The ‘ability’ construct I have just described is associated with the ‘literacy myth’ which is a term associated with the deficit model of perceiving literacy to be a cognitive skill which rests with the individual and can be transported from one situation to another (Graff, 1991). This is the dominant model. The alternative approach is the sociocultural one which views literacy as a tool that is interwoven into our everyday life so we can only make sense of it if we understand how and why we are using that tool. Texts are contextual and are produced and interpreted within the frame of the situation in which they occur, and the perspective of the people involved. This is a social practice view of literacy and it illuminates how texts are produced, valued, interpreted and exchanged by social actors within a shared discourse community (Gee, 2015).

The social practice view of literacy is appropriate for this thesis as the research aim is to explore the writing experiences of individuals engaged in the marketing of a university and, therefore, with marketing as social practice and as a relational activity. I will now develop that rationale further in the next section.

2.4.4. Marketing writing as social practice

As I have explained in the last section, from a social practice perspective literacy is a relational concept which cannot be understood in terms of absolute levels of skills (Hamilton, 2002). Instead of measuring skill levels, researchers in the social practice field find the concept of ‘discourse community’ pertinent because it refers to the pool of resources that a person may draw from to represent themselves discursively. These are resources that are influenced by the person's membership of a particular group, such as their professional role in the workplace (Gee, 2010).

So, a different way of defining what we mean when we talk about ‘literacy’ is one that considers the ‘*ways’* of using the written language (Ivanič, 1998). In doing so, the social practice view allows us to speak of ‘literacies’ in the plural instead of just ‘literacy’ because it recognises that there are different social practices around literacy that are peculiar to discourse communities. Furthermore, in exploring the *ways* in which people use literacy, we gain insight into *why* and *how* they use it in a particular way in a professional context.

It is this second meaning that I am concerned with for the purposes of this thesis because it allows us to explore how texts are interwoven, as the relational activity that is so important to marketing, into the social practice of a discourse community; in this case a community of marketing actors in a university. It also goes some way to making visible literacy practices that are submerged by the dominant, techno-rational view but that the actors apply to navigate their social world.

Now that I have presented the social practice view of literacy as a relational activity, and argued that marketing practice is, first and foremost, a relational activity too, I move on to consider what tools might be useful for designing an empirical study that explores the relational writing experiences of marketing actors. In doing so, I introduce the constructs of 'voice' and 'textual identity'.

2.5. Theoretical concepts to explore marketing writing

To provide a context for 'voice' and 'textual identity' as theoretical tools which are appropriate to this study on marketing writing as social practice and, thus, on marketing writing as an 'inscriber' of ideology, I refer back at this point to Henry's (2000) study of workplace writing and ideology which I introduced on page 17 in section 2.4.1. In 'Writing Workplace Cultures' Henry sought to explore the 'discursive selves' (p. 17) of professional writers and the interplay of symbolic representations and institutional forms which emerged from the writing they produced. Drawing on Frow (1995), he described this as a ‘process paradigm’ and defended its importance with the argument that the problem with using language and its metaphors to form common sense conceptions of the world is that we are liable to accept our suppositions as ‘how things are’ and collectively forget that they are material constructs that were formulated by people. Henry also argued that researching the discursive self has rarely been a project undertaken by organisations, possibly because of broadly held views that consider 'so-called instrumental' writing as 'authorless' – and hence devoid of discursive selves'. (p. 18).

Henry was interested in how the textual subjectivities of professional writers shape their own and others' realities. This is encapsulated in the model in Figure 2.1 below, 'The domain of professional authorship', which Henry adapted from literary studies, and which positions the professional writer as the maker and monitor of the 'implied author' (Booth, 1961) as a textual representation of the voice of the organisation. In this model, the professional writer also collaborates with other real authors (of which there may be many) to produce the text. From this perspective, each text is the result of a medley of voices.

Figure 2.1: The domain of professional authorship

ITEM REMOVED FOR COPYRIGHT REASONS

Henry, 2000, adapted from Chatman 1978

2.5.1. Voice

The process paradigm which Henry describes encapsulates a social orientation to voice in that the writing which emerges in the text is the outcome of an intersecting and mingling of voices to produce a 'heteroglossia' (Bakhtin, 1934). Bakhtin is the originator of the idea that people shape meaning together through dialogue, in the form of speech or writing (Bakhtin, 1981). He argued that everything that is said or written acquires its meaning because it is infused with past, present and future voices.

Bakhtin was working against the idea of a monologic (one voice) ideology whereby the truth was something external to the moment of communication and no response was necessary. Instead, he believed that every moment of communication is a creative act where the speaker or writer draws on the multitude of voices around them to put words together in a new way. He called this creative mixing of words an ‘utterance’:

> ‘An utterance is never just a reflection or an expression of something already existing and outside it that is given and final. It always creates something that never existed before, something absolutely new and unrepeatable, and, moreover, it always has some relation to value (the true, the good, the beautiful, and so forth).’ (Bakhtin, 1986, pages 119-120)

According to Bakhtin, it is through these utterances that we act in the world relationally and negotiate meaning inter-subjectively. Every utterance is a negotiation of meaning and is communicated through a position of contextualisation and difference. Moreover, although each utterance is unique, the words it comprises are value-infused with prior meaning and sit within a dialogical chain of meaning (Jones, 2016).

Cunliffe, working in the management field of knowledge and learning within organisations, explains this as a 'relationally responsive ontology' whereby there is no fixed, universally shared understanding of social reality because people shape meaning between themselves in the rhetorical practices and utterances that occur between them (Cunliffe, 2001; Cunliffe, 2008). This formative shaping of meaning results in a dialogical epistemology where knowledge is acquired by means of an utterance that is value-laden with meaning from its constituent parts and that is interpreted within the context that it is absorbed. This transcends Cartesian, essentialist ideas of a core and fixed meaning and puts an emphasis, instead, on writing as a semiotic tool that is used to shape meaning that is emergent and constantly open for negotiation between people in each rhetorical encounter.

In the next section I argue that a theoretical framework of textual identity can be used alongside the concept of voice from Henry's domain of professional authorship to explore how marketing actors craft and shape texts within a relationally responsive ontology.

2.5.2. Textual identity

Identity practices are about the role one enacts in a linguistic orientation (speech or writing) towards a set of emblematic resources. The term 'emblematic resources' refers to, for instance, music choices, dress codes, food preferences, forms of language, and so on (Blommaert & Varis, 2011). Seen from this light, identity is perceived as the product rather than the source of linguistic and other semiotic practices and therefore is a social and cultural rather than a primarily internal psychological phenomenon (Bucholtz & Hall, 2005). To describe how a person enacts their identity when writing marketing texts in the workplace, we can use tools that help us to examine their 'textual identity'.

A sociocultural view of voice and textual identity recognises how individual and social conventions are mutually constitutive because utterances, although unique on every occasion in that they are always in response to shifting rhetorical contexts, rely on the resources of previous utterances and in the same way influence future utterances by becoming part of this discourse pool (Matsuda, 2015). Therefore, the writer's identity 'does not singularly reside in the writer, the text, or the reader; rather, identity is part of the interpersonal meaning that is negotiated through the interaction among the writer and the reader mediated by the text.' (p.145). So, although 'voice' has traditionally been represented as either personal and individualistic, or socially as a discourse system, it is, in fact, in the spirit of the socio-historic theory of Bakhtin, simultaneously personal and social (Prior, 2001).

2.5.3. Aspects and relationships in the construction of textual identity: Burgess and Ivanič (2010) framework

Burgess and Ivanič (2010) developed a framework to analyse how identity emerges in acts of writing. In doing this, the framework draws attention to how writer identity comprises different aspects that weave together across timescales in a structuring of discourse relationships. Although the framework was developed for the field of academic literacy, I find it very useful for an analysis of writing in marketing practice because it illuminates the rhetorically responsive and relational ways in which research participants interact with and are shaped by the voices in Henry’s domain of professional authorship to bring a text into being. Indeed, Burgess and Ivanič themselves suggested that their concept could be applied more widely (Burgess & Ivanič, 2010). Therefore, given that the discussion so far in this chapter has emphasised marketing writing as a relational social practice that materialises ideologies, the framework developed by Burgess and Ivanič, alongside the concepts of voice inherent in Henry's model, will be key to my empirical study. I will adopt the terminology 'textual identity' in place of 'writer identity', however, to encapsulate Henry's point about the multiplicity of real writers that contribute to a workplace text whereas the Burgess and Ivanič framework, in having been developed for an academic context, focuses on the input of one biological writer.

The approach taken by Burgess and Ivanič is underpinned by four timescales proposed by Wortham (2003) as necessary to understanding the development of social identity. The four timescales comprise: sociohistorical time, ontogenetic time, mesolevel contexts, and microgenetic levels (see Table 2.4 on the next page).

Table 2.4: Timescales that a writer draws on in the production of a text (Burgess & Ivanič, 2010)	
Timescale	**Description**
Sociohistorical:	Widely circulating categories of identity such as ethnicity, gender, or social class, which endure and develop on the sociohistorical timescale of decades and centuries.
Ontogenetic:	The unique identities individuals develop over the months and years of their lives. In developing these identities, individuals draw on, and may also contribute to, the development of sociohistorical categories.
Mesolevel:	Processes of distinctive activities, structures, and styles through which individuals adopt and adapt sociohistorical and ontogenetic categories over weeks, months and years.
Microgenetic:	The seconds, minutes, and hours through in which the mesolevel processes exist empirically and can be inferred from particular events and acts. According to Wortham, sociohistorical, ontogenetic, and mesolevel regularities exist empirically only in events at the microgenetic level (Wortham, 2003, p.6).
Adapted from Wortham, 2003	

Wortham argued that individuals' identities are entextualised within events at a microgenetic level and then emerge across trajectories of events, in an intertextual process. He said that analysis into identity must take account of these trajectories and the relationships between them, rather than concentrating on a simplistic micro/macro dualism (Wortham, 2009). Similarly, Burgess and Ivanič point out that they 'do not view identity construction as taking place in discrete, isolatable 'moments' but rather as a continuous process in which any given moment is temporally extended by its integration with other processes to include the past and the future'. To my mind, this is similar to the notion of 'discourse histories' by which, as Irvine (1996) explains, the Bakhtinian notion of multivocality focuses on the forms of discourse that cannot be attributed simply to the act of an individual author:

> 'A communicative act has a relation to other acts, including the past, the future, the hypothetical, the conspicuously avoided, and so on, and these relations – interesting frames, if you will – inform the participation structure of the moment' (Irvine, 1996, p.135)

In applying Wortham's ideas around identity to the material production of writing, Burgess and Ivanič drew on Lemke (2000). Although identities are multiple and constantly shifting, Lemke argued that people use 'timescales' and 'meanings' to organise social systems and construct the sense of a coherent and recognisable identity in the interactions they have with others and their sociocultural context. From this, Lemke extrapolated that people use material objects to co-ordinate timescales and meanings and proposed the metaphor of 'heterochrony' to capture this concept (2000). In their framework, Burgess and Ivanič adopt Lemke's position but replace the term 'meaning' with 'discourse'. In applying Lemke's tools to the act of literacy, they classify written texts as heterochronous artefacts because they are written over relatively short periods of time but have the capacity to exist for longer timescales, to be affected by larger-scale events, and to construct the writer's identity in the process. In exchanging 'meaning' for 'discourse[2]', therefore, Burgess and Ivanič are able to use their framework to explore how different timescales come into play, through discourse, in the production of a text.

Burgess and Ivanič were concerned with how different timescales contribute to a writer's sense of a coherent self as they construct a text. Their framework is therefore a suitable tool to conceptualise the experiences of a marketing writer operating within a relational landscape of multiple voices.

Now that I have presented conceptual tools that can be used as a heuristic to explore the writing experiences of individuals engaged in the marketing of a university, I turn to a summary overview of extant literature on workplace writing

[2] Discourse' is a broad and fluid term that goes by different names depending on the theorist (Ivanič, 1998, p.17). For instance, Gee refers to 'Discourses with a big D' (Gee, 2015, p.684) as configurations of social practices that are culturally recognisable as, and shaped by, signifying worldviews. Swales (1990) uses the term 'genre' in this same abstract sense. Ivanič acknowledges the term as having the same meaning as Bakhtin's more evocative noun 'voices' (Ivanič, 1994).

and map that against findings from this chapter to formulate a research question that can be applied to the empirical study.

2.6. Summary overview of studies of writing in the workplace

A synthesis of extant literature from the intersecting fields that are relevant to this topic suggests that little work has been undertaken specifically on the writing practices of marketing practitioners in higher education but there are numerous studies of workplace literacies that are relevant. For example, from the broad areas of literacy, writing in technical communication, and the sociology of the workplace there are studies that are concerned with literacies-in-use as part of the weaving together of work processes (Belfiore, Defoe, Folinsbee, Hunter, & Jackson, 2004; Brandt, 2014; Farrell, 2006) and others that bring closer attention to the ideological texture of workplace writing in general and the ways in which writers interpret their social contexts (Brandt, 2009; Dias, 1999; Doheny-Farina, 1986; Ede & Lunsford, 1990; Gowen, 1992; Henry, 2000; Hull, 1997; Jackson, 2000; Jameson, 2004b; Nikolaidou, 2015; Odell, 1985; Slack, Miller, & Doak, 1993; Smith, 2006; Spilka, 1998). Then there are those that consider the experiences of writers within specific sectors such as engineering (Winsor, 1993); IT (Doheny-Farina, 1986), social work (Mcdonald, Boddy, O'Callaghan, & Chester, 2015; Pare, 2017), and educational workplaces (Tusting, 2015). Whilst there are some studies based in the higher education sector (Cloutier, 2016; McCulloch, Tusting, & Hamilton, 2017; Tusting, McCulloch, Bhatt, Hamilton, & Barton, 2019), they deal with the literacy practices of academics and not of marketing practitioners.

Another category, albeit closely related to the ones I have just listed, belongs to those works that focus on pedagogy and the writer’s transition from an educational setting into the workplace (Beaufort, 1999; Dias, 1999; Katz, 1998). None of these texts focuses solely on marketing as a workplace setting.

I have drawn also on literature on writer identity and voice but that is concentrated in either the academic field (Burgess & Ivanič, 2010), the field of composition studies (Elbow, 2007; Sanchez, 2017), or the domain of second language writing (Matsuda, 2015; Prior, 2001). There is literature on text generation and workplace writing overall (Bazerman & Paradis, 1991; Bremner, 2018; Prior, 2004), and on genre analysis in professional settings (Bhatia, 1993; Bhatia, 1999), but this is more concerned with the texts and less with the experiences of the agents who produce them, and it does not focus on a marketing context.

In the marketing field more specifically, I have already made the point that the 'inside' work of marketing practitioners has received little scholarly attention in terms of the performance of marketing work as material social practice. There have been some studies on writing skills and marketing professionals (Dacko, 2006; Hartley, Routon, & Torres, 2018; Wright & Larsen, 2016), and these do argue the case that marketers need to be competent writers, but they are in a positivistic paradigm and adopt the deficit approach to literacy. Instead, the 'work' of the consumer and of consumption itself, in the name of research into consumer behaviour, has been the target of meticulous academic and professional scrutiny (Zwick & Cayla, 2011). Consequently, Zwick and Cayla agree with Cook (2006, p.534) that 'Little scholarly work has been directed at inspecting the beliefs and practices of advertising and marketing professionals, particularly as these are enacted in organisational contexts.' Additionally, and most importantly for the purpose of this thesis, recent contributions to the literature on the performativity of marketing have concluded that little is known about how different marketing 'devices', such as discourses and expertise, become assembled by multiple actors to imagine new market configurations (Mason et al., 2015; Roscoe, 2015; Storbacka & Nenonen, 2011a).

2.7. Research question

To remind the reader, the research aim for this thesis is to explore the writing experiences of individuals engaged in the marketing of a university. I have built up an argument in this chapter that this is an important object of study because marketing, through its exchange relations, is involved creatively in the production of culture and yet we know very little about the writing practices that support the social interactions of the marketing agents engaged in this microwork. It is important to stress at this juncture that this thesis is not concerned with a critique of marketing as a mechanism for the expression of neoliberalism; instead, its purpose is to use marketing as a gateway to investigating how social relationships interact and are manifested through outputs of workplace writing. This position acknowledges that creative marketing practices can be harnessed for social good to improve health, protect the environment, contribute to communities, and so on (Lee and Kotler, 2011). I argue that a university is an appropriate context for a study of this nature because the sector is subject to increasing commercialisation as it works to apply market-driven approaches to re-positioning knowledge, which was primarily a part of public-sector provision, as a commodity product. Therefore, the research question that arises from this literature review and which will be investigated in this thesis, is as follows: How do textual identities shape marketing writing in a university?

2.8. Chapter summary

I started this chapter with a contextual overview to position the thesis in the field of critical marketing and argued the case that marketing performance is ideological. I also pointed out that little research exists on the social practice of marketing practitioners as the emphasis has tended to be placed on consumers and consumer behaviour. I then explained that marketing is a relational activity between stakeholders and that the rationale for positioning the study within the higher education context is that the sector is dynamic and undergoing the pressures of adopting a market-driven approach to transforming education from a knowledge-based to a commodity product whilst there is little research on the actors that are engaged in that process. I then theorised the concept of marketing writer and summarised the types of texts that might circulate in marketing practice in a university. Next, I presented critical perspectives on literacy, in terms of approaches to researching writing practice, and argued that a social practice view of literacy is an appropriate lens to adopt when studying marketing as a relational activity. From there, I put forward the concepts of 'voice' and 'textual identity' as theoretical tools for an empirical study.

In the next chapter I will develop a rationale for the methodology I adopted to explore the research question.

3. RESEARCH DESIGN

3.1. Introduction to chapter

This chapter is concerned with the research approach and design that guided the study. I begin by exploring linguistic ethnography as a research methodology aligned with social constructionism and I present the benefits of using this as a lens through which to approach the research aim and research question and to observe how the research participants use writing to materialise their subjective interpretations of their relational exchanges with others. I also address decisions that were made in the design of the study and I explain the actions that were taken to select and recruit research participants and the methods used to collect data in the field. Finally, there is a detailed description of the ethical framework which was pertinent to the study.

3.2. Research methodology

In this section I define linguistic ethnography and justify it as an appropriate methodology for exploring the writing experiences of the marketing actors involved in this study and the way in which their textual identities are shaped by, and shape, the texts for which they are responsible.

Firstly, and as a reminder to the reader, the aim of this thesis is as follows:

- To explore the writing experiences of individuals engaged in the marketing of a university.

The research question which will investigate this, and which will be addressed through the empirical study, is as follows:

- How do textual identities shape marketing writing in a university?

3.2.1. Linguistic ethnography

Linguistic ethnography is an interpretive approach to socio-linguistic research that studies situated practices from the perspective of the actors involved and considers how those are embedded in wider social contexts and structures (Copland & Creese, 2015). Linguistic ethnography aligns with social constructionism which holds that social realities and identities are created and maintained in communication with others and not in pre-existing structures (Berger & Luckmann, 1967). Social constructionism draws from phenomenology to show how individuals construct their own social reality through their subjective interpretation of their relations with others and the world as their object of attention. Social constructionism is a philosophy rooted in post-structuralism and postmodernism and it rejects the kind of essentialist interpretations of existence that are founded on the rational, scientific, and positivistic approaches that emerged from the Enlightenment.

In the case of this research, I focus on the semiotic system of writing as a realisation of the subjective interpretations of marketing actors through their relational exchanges with others. In section 2.5.1 on 'Voice', I argued that this means that the writing that emerges from these exchanges has a relational, inter-subjective, ontology. A relational, inter-subjective ontology conceives of social reality as being neither ‘out there’, nor in the minds of individuals, but a social dimension that emerges in, and is intimately interwoven into, the interactions between people. Thus, there is no ‘*I’* without a ‘*you*’. The *I* and the *you* shape reality between each other (Cunliffe, 2011; Shotter, 1993). To explore how this happens, a dialogical epistemology is appropriate as it focuses on how people negotiate meaning together through their dialogical activities – in this case, writing – in what Shotter referred to as a rhetorical context (Shotter, 1993). For the purpose of this study, the rhetorical contexts are located amongst a discourse community of marketing actors in a university.

A linguistic ethnography provides insights on how research participants interpret the actions of others with whom they interact through language and how they then act on the basis of those meanings (Blommaert & Jie, 2010). This supports the inter-subjective ontology and dialogical epistemology that I have argued above is appropriate to a study of writing as social practice.

Ethnography is a research methodology that provides rich data because it is concerned with the collection and analysis of empirical data drawn from real-world contexts rather than being produced under experimental conditions created by the researcher (Hammersley & Atkinson, 2007; Lillis, 2008), whereas a linguistic ethnography focuses on language and language artefacts as specific aspects of ethnography. Linguistic ethnographies are usually described as adopting an 'ethnographic perspective' rather than taking a traditional ethnographic approach (Copland & Creese, 2015; Green & Bloome, 2004) because they draw from encounters with research participants that are more likely to have been formally scheduled than impromptu. This is particularly the case in a study based in the workplace because it is necessary to formally schedule meetings in advance to fit around busy workplace schedules.

The language artefacts relevant to this study are instances of writing in the shape of workplace texts, or 'literacy events'. Heath originally defined a literacy event as 'any occasion in which a piece of writing is integral to the nature of the participants' interactions and their interpretative processes' (Heath, 1983). Literacy events are instantiations of 'literacy practices', that is, cultural and power structures which act upon instances of writing to produce texts (Street, 2003). Literacy practices are shaped by, and shape, a person's textual identity (Ivanič, 1998), so the theoretical concepts of literacy practice and literacy event are applicable to exploring the research question: How do textual identities shape marketing writing in a university? Literacy practices can be explored though literacy studies which adopts a practice perspective to observe what people do with their writing

3.2.2. Literacy studies and linguistic ethnography

Literacy practices as the ways in which people engage with events that involve texts. Literacy studies therefore approaches writing as a situated social practice (Barton, 2007; Barton, Hamilton, & Ivanič, 2000; Tusting, 2015). There are shared perspectives and conceptual overlaps between literacy studies and linguistic ethnography (Rampton et al, 2004; Tusting, 2013). Tusting (2015) describes these shared perspectives as, amongst other things: 'an understanding of language in terms of practices specific to social groups and domains, rather than as universal systems.' (p. 4). Furthermore, as Tusting explains (2015, p.6), literacy studies draws on linguistic ethnography's interest in 'interactional and institutional discourse' (Rampton et al., 2004, p. 6) to address the textual practices that are involved in the mediating, co-ordinating, regulating and authorising of activities in the workplace. This is important because texts and documents are ‘essential to the objectification of organisations and institutions and to how they exist’ (Smith, 2001, p.160).

Rampton has spoken of ‘the contradictory pulls of linguistics and ethnography’ and applies the metaphor of ‘tying ethnography down’ and ‘opening linguistics up’ to describe the effect of combining the two disciplines as linguistic ethnography (Rampton et al., 2004, p. 4). Although linguistic ethnography as it is applied to writing can lean towards a top-down, text-based analysis of discourse, and thus towards the interactional socio-linguistics side of the scale, it is now recognised that literacy studies can offer rich insights from the bottom-up by exploring the contexts, processes, and interpretive practices that produce written materials (Gillen & Siu-Yee Ho, 2019; Lillis, 2008). This illuminates 'peoples' situated understandings, purposes and values as well as the various kinds of pressures on their capacity to pursue their own interests.' (Gillen & Siu-Yee Ho, 2019, page 41).

Researchers who adopt a linguistic ethnographic perspective in literacy studies use written texts and ethnographic approaches to explore how those texts are produced in practice (Tusting, 2015; Lillis, 2008). This reveals how cultures and organisations are instantiated and the part that powerful discourses play in producing, co-ordinating and re-producing patterns of behaviour (Copland & Creese, 2015, p. 53). In Chapter Four I explain the analytical framework I adopt to explore the practices and discourses the research participants in this study use to ‘orient’ their writing. As Lillis (2008) argues, ‘orientation’ is an important notion in linguistic ethnography that helps us to understand how language use is mediated through ‘contextually sensitive categories that link directly with ethnographic understandings’ (p. 376). It is by this means that literacy studies which take a linguistic ethnographic perspective illuminate the ‘productive emic/etic tension of the kind that is central to making sense of context in anthropological work’ (Lillis, 2008, p. 376).

3.3. Pilot study: experiences and reflections

I eventually settled on a university as an appropriate site for the full study, mainly because it was more closely aligned with my own professional life and because the higher education sector is currently subject to a marketisation agenda, which made it an interesting space in which to explore the role of writing in marketing practice. But on my way towards reaching that decision, I carried out a pilot study in spring 2014 in a very different setting – a small manufacturing firm in the south-east of England. The purpose of this exercise was to acquaint myself with ethnography as a research method, to consider ways to operationalise my later full field study, and to consider how to collect and analyse data acquired during a linguistic ethnography.

The key literacy event I encountered during the pilot study was linked to the production of a flyer which the two research participants were designing and writing together for some new equipment. Discussions about this took up most of my time at the site and when I analysed the data from the transcripts it was clear that the production process behind this simple leaflet had been fraught with time delays, different interpretations of meaning around the purpose of the document and what it was meant to portray, and differences of opinion amongst key stakeholders about the emerging design. This informed my understanding of texts not as 'objects', but as ‘relational things’ that are constructed inter-subjectively through, what Shotter (2015) describes as: ‘the unfolding temporal organisation of a person’s actions in relation to their circumstances’ (p. 66). After reflecting on this, my main research question became: 'How do marketing actors use writing as a tool in their relational exchanges with stakeholders?' I entered the full study with this question but it evolved in the early stages of my analysis into the current question: How do textual identities shape marketing writing in a university? I explain how that took place in Chapter Four on research analysis.

3.4. Full study design

The sampling approach I adopted for the field study was a purposive one as it involved recruiting participants who were appropriate to addressing the research question (Bryman, 2016). The selection process I applied comprised two levels: one to select a field site, and one to select research participants. A purposive sampling method is appropriate for ethnography that is grounded in theories of culture (Cresswell, 2013).

I established criteria for each level, to ensure that I selected an appropriate site. These criteria are detailed in the following two sections.

3.4.1. Selecting a field site

I had three criteria for selecting a university for the field site: firstly, all gatekeepers and research participants involved in the study needed to value my input sufficiently to commit to the study for the full period. Secondly, I needed a university with a large enough pool of marketers from which I could recruit some volunteers. Thirdly, I needed somewhere that was geographically accessible to me, a factor which is not uncommon to an ethnographic study (Hammersley & Atkinson, 2007). The organisation I selected is a UK university that is categorised as a post-92[3], or a 'modern' university. It is a large university based in a city centre location in the North of England in the UK and it employs over 4,000 staff and has circa 30,000 students across all of its schools, which are geographically dispersed throughout the city. About 2,000 of these students are international. At the time of this research study, the university employed circa 115 people in its marketing function and these individuals were spread across numerous departments that were oriented towards specific audiences. Like most modern universities, this one puts an emphasis on vocational subjects but also offers courses in traditional subjects across all the sciences, the humanities, and the social sciences. Also, in a similar fashion to other modern universities, the organisation relies on relationships with multiple external stakeholder groups to deliver and manage the student experience.

3.4.2. Selecting research participants

The selection of the research participants comprised the second level of my purposive sampling approach. In this case I chose to research an identifiable group of people within a single workplace. The criteria for selecting these individuals were that they had to be engaged in marketing-type roles that fell into one of the three groups in the ONS Standard Occupational Classification (SOC) hierarchy for high-skilled jobs in Table 2.2 (see page 19) and that were in

[3] A post-92 university is one of thirty-five UK polytechnics that became universities amidst changes to the Further and Higher Education Act in 1992.

the categories of contactor and / or influencer in Judd's typology (See Judd, 2003, p.22). I then adopted a snowballing sampling approach (Bryman, 2016) to recruiting the actual research participants in that I contacted an initial group of gatekeepers at the field site – university directors as senior leaders – and then I used these to establish contacts with others, as detailed in the next section.

3.4.2.1. Recruiting research participants

To recruit research participants, I started by approaching university directors with areas of responsibility for marketing. I did this from July to September 2015 and held meetings with those who responded to my email request to tell them more about my intentions. Each director was enthusiastic and supportive and asked me to prepare an email which they could circulate to their staff to invite them to a briefing session to find out more about the research. I ran two separate briefing sessions in early November 2015 to accommodate people who could not make the first one because of diary commitments. Both were held in a university classroom and comprised a presentation from me, along with a copy of the research proposal and the participant consent form for each person to take away and reflect on. In these sessions I told people who I was, why I was doing the research, and how they might benefit from taking part. Eleven people attended the first session and two attended the second one. By the end of the following week, nine people had come forward to say they wanted to take part in the study. I then sent each of these people an email to thank them for their enthusiasm and to book an introductory meeting. Table 3.1 on page 43 summarises the timeline of key activities that led up to the start of the full field study. All nine people remained in the study to the end and meetings took place regularly from November through to the end of June 2016.

Table 3.1: Key activities leading up to full field study	
Date	**Activity**
Early July 2015	Met with Marketing Director who endorsed the study and recommended that I speak to six other directors to ask their permission to contact their teams.
July to October 2015	Met with six additional directors across the university. Each director was interested and agreed to circulate the email brief to staff.
October 2015	Circulated email brief to directors and asked them to forward it on to their teams. In the email I provided an overview of the study and invited staff to attend one of two briefing meetings.
Early November 2015	Ran two separate briefing sessions of one-hour duration each. I showed people a Powerpoint presentation of my research rationale, aim, and method along with a copy of the research proposal and participant consent form. Eleven people attended the first session and two attended the second.
Mid to end November 2015	Seven people had come forward by this day to say they would like to take part in the research. Two more people had emailed by the end of the month. I invited the participants to an introductory meeting where I asked them to sign the participant consent form.
Mid November 2015 to end June 2016	Introductory meetings started here followed by regular meetings as 'conversations' until the end of June 2016. All initial nine interested participants remained with the study.

3.4.2.2. Biographical details of research participants

Table 3.2 overleaf lists the research participants by pseudonym and provides some brief biographical data by means of their year of birth and a description of their area of responsibility.

Table 3.2: Biographical details of research participant (all names are pseudonyms)		
Name	**Born:**	**Role**
Olivia	1990	**Junior officer – Alumni** (*New to her role. Responsible for alumni engagement. Based in Kerry's team.)*
Maria	1989	**Officer – Alumni** (*New to her role. Responsible for alumni engagement. Based in Kerry's team.)*
Joanne	1988	**Administrator – Student Admissions** (*In post for a year. Responsible for administering student applications for specific courses, including teacher training. Based in the student recruitment team.)*
Kerry	1987	**Senior Officer – Alumni** (*In post for several years. Responsible for networking and building relations with alumni as external stakeholders. Led a small team and had to engage internally with a broad remit of people at different levels of responsibility.)*
Liz	1985	**Officer – Partner Organisations** (*Involved in a project tracking student progression. Based in student recruitment team.)*
Sean	1981	**Copywriter** (*A newly structured position with a remit to find creative ways to address the university's various marketing objectives. Time was spent mostly interviewing people and then writing the follow-up copy. Based in the marketing team.)*
Kevin	1974	**Social Media Manager for the University** (*A new role for the university with a focus on reputation management and awareness raising. Advised and supported colleagues in all areas. Worked closely with Michael; reported to Steven.)*
Michael	1974	**PR specialist** (*Part of a team responsible for media affairs. Remit was to enhance the profile of one of the schools in the face of an increasingly competitive and commercial environment. Worked closely with Kevin and reported to Steven.)*
Steven	1971	**Director level – Communications** (*A senior and highly influential role at directorate level with responsibility for writing, commissioning, and overseeing strategic documents for internal audiences, external stakeholders, and the media.)*

3.4.3. Data collection methods

A linguistic ethnography draws upon rich data sources (Geertz, 1973) to build up a productive heuristic over time with the intention of identifying patterns in the writers' accounts (Lillis, 2008). For this reason, I decided to carry out my study over a six-month period so that I could adopt the data collection approach of 'cyclical dialogue around texts' (Ivanič, 1998; Lillis, 2008). This is a method that allows the researcher to become more familiar with the context in which people are writing and gather rich data (Geertz, 1973). In the following section I explain this in more detail and then go on to say how I applied the method to the collection of data.

3.4.3.1. Cyclical talk around texts

Cyclical talk around texts foregrounds the individual writer's experiences and creates an exploratory space in which the researcher and the research participant can discuss details in relation to specific textual meaning making and associated practices. It therefore sits at the *writer*-focused end of the *text-writer* continuum (Lillis, 2008) in that it requires sustained engagement in participants' writing worlds using multiple data sources that are relevant to the production of a piece of writing.

Practically speaking, and for the purpose of this study, cyclical talk around texts meant that I met with the research participants frequently over the six-month period and asked them to share with me their experiences of whatever writing they were working on at that point in time.

To this end, I gathered data from the following sources: unstructured conversations; textual artefacts; and researcher notes. Table 3.3 overleaf summarises this data set and in the next three sub-sections I provide a brief description of each type of source.

Table 3.3: Data sources used in data collection over a six-month period	
Unstructured conversations	91 conversations held between December 2015 and June 2016 (the longest conversation lasted 47 minutes and the shortest 5 and a half minutes). *See Appendix G for a full list of all conversations including the date and duration of each.*
Textual artefacts	77 literacy events were presented during the six-month period. Some of these comprised nested literacy events. Artefacts were collected from 57 of these 77 literacy events. *See Appendix H for a full list of all literacy events.*
Reflective notes	I made notes during the six-month period and typed those up electronically in the format of a reflective diary. *See Figure 3.1 on page 51 for a sample page of reflective notes.*

3.4.3.2. Unstructured conversations

In total I held 91 meetings with the research participants over the period of the study. These are best described as 'interviews as conversations' (Cunliffe, 2011; Maybin, 2007). A conversational approach is fitting for an ethnographic study that allows for talk around texts because it is concerned with open-ended, collaborative, writer-focused talk that encourages fluid comments, perspectives, and reflections that may go beyond the researcher's own *etic* agenda and foreground the insider or *emic* perspectives of the participant. As Lillis (2008) states, emic perspectives are central to understanding what is relevant to participants and therefore to the context. Furthermore, frequent conversations with research participants are crucial to a dialogical epistemology because they help to reveal how a person's writing activities unfold in relation to their circumstances.

An ethnography moves forward as a partnership so the purpose of the first conversation I had with each research participant was a 'familiarisation' exercise (Angrosino, 2007) for us to get to know each other, to explain the process for future meetings, and to gather some background biographical data that would help to contextualise their experiences. In Table 3.4 below I list the topics I covered in that introductory meeting.

Table 3.4: Introductory meeting with research participants as part of scoping exercise	
1	Job role/team
2	Background before current role
3	Interest in writing - home and work
4	Responsibilities in role
5	Broader team
6	Wider interactions with colleagues beyond immediate team
7	Literacy protocols in role
8	Literacy elements of role
9	Future meetings - practicalities re. venue and times / dictaphone and examining materials / me to type up notes and give them to participant to check / anonymity

After the introductory meeting, I then met with research participants regularly so that I could build up a sustained engagement in the site. To do this, I met them approximately every two weeks although the time between some meetings was shorter and in other cases, because of work and personal commitments, there were longer intervals. Although I set aside one hour for each meeting, I told the research participants on each occasion that I would fit around their time schedule. For that reason, conversations were of varying length. The longest one lasted 47 minutes and the shortest 5 minutes and thirty seconds.

To stimulate the conversations and to orient to questions relating to the literacy event and associated literacy practices, I had a list of ‘areas for discussion’ (Copland & Creese, 2015, p.32) – see Table 3.5 on page 48. The questioning approach I adopted was very fluid. On occasions I had to use leading questions to probe an issue and sometimes I left the participant to speak at length on a topic that had engaged them. This fluidity and interviewer intervention is acceptable in ethnography where it is necessary to respond to the context and to sometimes use baits to take the conversation in a particular direction and to explore further a participant's interpretation of an issue (Agar, 1996; Spradley, 1979).

Table 3.5: Prompt questions for unstructured conversations	
1	What writing are you doing currently? (Further prompt: what is the purpose of this text?)
2	Where did you get your ideas from? (Further prompt: do you picture the reader when you are writing?)
3	Who helped you?
4	Who did you show your writing to before sending it?
5	How did you know what to write? (Further prompt: which parts of this writing, if any, have you created yourself?)
6	What other channels did you consider for getting this message out?
7	How did you feel before you sent your message/writing?
8	How did the response to this piece of writing make you feel?

At the start of the interviewing process I chose not to record the conversations because I was concerned that in doing so I would force the participants into an unnatural setting, which I did not think was conducive to an ethnographic study. I soon learnt, however, that it is impossible to take impartial and detailed notes at the same time as listening carefully to what interviewees are saying so, and on the guidance of my supervisors who stressed the importance of keeping an original record of the conversations, I started to use a dictaphone not long into the process. All participants agreed to being recorded and I have noted in the list of interviews in Appendix G the few early conversations that were not recorded. I found that once I had built up a rapport with the participants following the first few meetings and we had acknowledged the existence of the dictaphone, it was not intrusive and the discussions unfolded, as Speer and Hutchby (2003) advise, as a natural interaction involving a recording device.

In the early conversations, when the research participants and I were still working through the familiarisation period, I did have concerns that I was asking too many prompt questions to stimulate the conversation and that my etic perspective was intruding too much. It was the fact that I had used the dictaphone, however, and could listen to the recordings of what had been said, that led me to reflect on this. In fact, Hammersley (2003) argues that the presence of the recording device raises methodological questions which researchers should counter by adopting a reflexive approach. Through further reading I then encountered 'dialogical epistemology' and the perspective that research conversations are not about discovering what managers *really think* or what *really happens* but about momentarily constructing a sense of meaning in a two-way dialogical process (Cunliffe, 2001).

3.4.3.3. Textual artefacts

As I explained above, I asked research participants to talk to me in each conversation about the piece of writing they were working on at that point of time. Each text they discussed constituted a literacy event which, as explained on page 38, is 'any occasion in which a piece of writing is integral to the nature of the participants' interactions and their interpretative processes' (Heath, 1983). So, by way of example, a research participant might have chosen to talk to me about writing they were working on for an all-staff newsletter, in which case the newsletter was the literacy event. In many cases, the research participant introduced chains of writing, such as email threads, that spread out from the main literacy event as the focus of the issue that had triggered the initial email. I have interpreted these chains as 'nested events' (Barton & Tusting, 2005) in that they supported the networks of relationships around the main text production. Acknowledging that pieces of writing were entwined in a thicket of nested events helped me to expand the exploratory space to build a 'thick description' of literacy practices and their meanings in context (Tusting, 2013).

I asked research participants to show me their writing so that I could gather artefacts to take away from our conversations. In some cases the material was sensitive and for ethical reasons it was not possible for me to retain a copy. In the literacy events I have listed in Appendix H, I have clearly marked which have been scanned and stored as artefacts. Of the 77 literacy events I encountered, I retained textual artefacts from 57.

After each conversation I redacted the texts I had been given to remove all personal details and confidential information. I then sought the research participant's approval before filing the redacted text. Samples of the redacted texts are presented in Chapters Five and Six on data findings.

3.4.3.4. Reflective notes

I captured my thoughts during the data collection period by means of researcher notes (I jotted down notes during the conversations and immediately afterwards and then typed them up for reference). As is appropriate to a linguistic ethnography (Copland & Creese, 2015), this helped me to adopt an interpretive process to note issues arising that I found puzzling and then to reflect on how those findings related to the academic literature. In doing this I was allowing the dynamic interplay between the emic and the etic to generate a productive heuristic (Lillis, 2008). My reflective practice also helped me to build the confidence to develop relationships during the study and to talk openly to participants during data collection so that I could work from *within* the conversation (Cunliffe, 2001).

It was my experience of this productive heuristic, and my reflections on it, that slowly moved me towards the philosophical position of inter-subjectivity that underpins this thesis. It is my belief that the very relational nature of the study meant that the participant and I were sensing and feeling our way around the hermeneutical task of gathering fragments of experience together to understand ‘something that already lies open to view’ (Wittgenstein, 1953, no.89). This is a fluid and ceaseless process where meaning is forever being brought into view through what Shotter describes as 'embodied sensitivities to previously unnoticed aspects of circumstances troubling us' (Shotter, 2015, p. 56). Figure 3.1 below is a sample page from my reflective notes.

Figure 3.1: Sample page from reflective notes

	then asked me if I was therefore thinking of going back to the linguistic analysis perspective rather than looking at the participants' experience of literacy in their job. I said it was the latter. As we spoke I then raised the issue of whether I should look at **interpretation of meaning**, i.e. how they interpret what they are doing, in the study. X seemed interested in this. I got the idea from remembering my conversation with X where he said that there are various interpretations of a what a module leader's role should be.
20th January 2016	End of day of four interviews with X, X, X, and X. Met with X yesterday. Seeing X and X tomorrow. Am feeling very tired although the interviews are stimulating. How will I keep this up for the rest of the semester? I have concerns that the research participants may get bored before I do. Having said that - X was very enthusiastic yesterday and keeps telling me that he will be very interested to read what comes out of the study - he likes the idea of us following the written materials that are generated in his social prescribing study. Had a good chat with X and X earlier on. X's comments about how she got ideas for her proposal template by just looking at how other people had done it was interesting. Similarly, when I was with X just now she talked about how the email she wrote was influenced by a previous experience in PR and that she wrote certain things in the email to try and influence an outcome several stages into the future. Walking back from my conversation with her I thought about how X had told me that he helped X to write his introductory email. It seems that there are multiple voices behind the writing although on the surface it appears to have come from one person only (this makes me think of textual chains and Silverstein - if that is the correct name). I wonder, too, about the fact that X and X had to write one message that was actually going to 4,500 people. Have booked Nvivo training for 20th April. However, if I start dwelling now on the multiple voices thing then could that influence how I code my data later in the spring/summer? How can I be really objective when I code without creating codes that are a result of what I have been reading?
27th January 2016	Met with X. Had sense suddenly of window to social world opening up. They took notes in their meeting but X still felt a need to send a follow-up email to reiterate what they had discussed. Why did she carry out this behaviour? Why do we all do that? Once the dictaphone had been turned off we had a chat and she almost said the same thing herself. She

3.5. Ethical framework

The design of the ethical framework for the full field study was based on learning and personal reflections from the pilot study, the ethical submission for the ED1 process, and feedback received from the ethics committee following acceptance of that submission.

This section is a comprehensive statement of the issues relevant to the study and the framework I developed to manage them.

3.5.1. Arrangements for selecting and briefing participants

The step-by-step process I carried out to select and brief participants has been detailed in section 3.4.2. The associated ethical considerations are explained below:

3.5.2. Arrangements for obtaining consent from the organisation

When seeking permission to carry out the research at the organisation in question, I provided each of the seven senior directors who agreed to meet me with a research proposal that explained the rationale, design, and ethical framework for the study. This proposal also stressed that the name of the organisation would be made anonymous in all future documents issuing from the study. After reading the proposal, the seven directors gave me permission to go ahead with the field research and invite their staff from their marketing teams to attend a briefing meeting voluntarily.

See Appendix C for a copy of the research proposal for the field study organisation.

3.5.3. Arrangements for obtaining participants' consent

I emailed staff within each of the marketing teams headed up by the directors who had given me permission to go ahead with the research. In the email, I clearly outlined the purpose of the research and that I would be running a briefing session for anyone interested in being involved. I provided two alternative dates for the briefing session to increase the chances to attend of those who were interested.

So that I could be confident that participants were not co-opted into the research by their manager, I made sure that the email invite to the briefing went to all staff and made it clear that attendance was voluntary. I also explained that volunteers would be able to withdraw their involvement in the research at any time. I felt it was important to make a point of this because the seven directors I had met had been helpful but I did have concerns about the ethical implications of staff feeling obliged to engage with the study.

At the briefing meeting I circulated copies of the briefing letter and participant consent form to make people fully aware of the purpose of the study and the commitment involved in taking part. I invited staff to write their name on a list, or to email me privately after the meeting, if they wished to take part in the study and I said that I would then invite them to an introductory meeting.

At the first meeting with each of the nine research participants, I provided a personalised copy of the briefing letter and participant consent form and asked the person in question to either sign the form there and then or to send it back to me after they had had more chance to read it. These documents made it clear that the research participants were giving their consent to participate in regular discussions with me about their literacy practices and to have those conversations recorded. Furthermore, there was a statement saying that participants needed to be mindful that although their contributions would be anonymous to people outside of the organisation, they could be recognised by colleagues.

The participant briefing letter made it clear that the data might be used to disseminate information through channels appropriate for an academic study.

The documents referred to in this section are located as follows:

1. Email invitation to staff briefing session: see Appendix D
2. Participant briefing letter: see Appendix E
3. Participant consent form: see Appendix F

3.5.4. Arrangements for debriefing the participants

Every participant was given the opportunity to check and approve the transcripts from each of our conversations. They were clearly told at that point that they had the right to withhold information from the study within three weeks of approving the transcript. Furthermore, I offered each participant a follow-up meeting in the period after the analysis to discuss the findings and how I had reported them.

3.5.5. Arrangements for ensuring participant confidentiality

To maintain anonymity from the outset, I specifically did not ask individuals to express their interest to me in front of the rest of the group at the initial briefing meeting; instead, I asked them to write their name on a list, or to email me separately, if they wanted to find out more.

Each participant was given a pseudonym and that was applied to all documents arising from the research. All names referred to in our discussions were also anonymised and redacted from textual artefacts. I also made it clear to the participants that the name of the organisation would be made anonymous.

In some of the conversations during the data collection period I was shown texts in the format of email chains of conversation that included writing from other people. I have not stored any of those pieces of writing for the purpose of my analysis.

Furthermore, and in response to feedback from the ethics committee following my ED1 research proposal, I made it clear on the participant information sheet that whilst contributions from the participants might be anonymous to those outside of the organisation, they needed to understand that they may be recognised by their colleagues. I stated that if this was something that would concern the research participant, they needed to consider whether it was appropriate or not for them to take part in the study before it began.

All data from the study has been kept in accordance with the Data Protection Act. This means that all electronic data (both audio files and text files) has been stored on a password protected PC in my personal directory on the server at

Sheffield Hallam University and all paper based notes (and any memory sticks that were used to store and transport data) have been kept in a locked office at Sheffield Hallam University. Conversations recorded on a dictaphone were deleted from the hard drive of that dictaphone once the files had been saved to my PC.

3.5.6. Arrangements to make participants aware of their right to withdraw from the study at any time

Participants were advised at each step of the field research data collection process that they had the right to withdraw from the study at any point. They were also given the right to withhold information from the study within three weeks of approving the transcript.

3.5.7. Possible negative consequences of taking part in the research and mitigating strategies

I was aware that the research could reveal tensions between individuals and their colleagues and that it could also reveal power conflicts. To avoid issues arising from this, I made sure that participants had the opportunity to review and approve all transcripts of conversations. I also redacted all sensitive information, such as names, job titles, organisation names, and contact details, from transcripts and from textual artefacts that I took away from meetings and I showed these redacted textual artefacts later to the research participant and asked for their approval to store the documents and to use them in the thesis and any other relevant publications.

Finally, I asked the research participants where they would like to meet and gave them the option of doing so on- or off-site and, if on-site, I asked quite specifically if they wanted to meet at their place of work, in a coffee area, or in a pre-booked meeting room. Although most participants opted for a coffee area, they had their own criteria as to which one and why, so that some people wanted to be close to their place of work so they could return to their desk as quickly as possible after our conversation whilst others preferred a more physically distant location. One, the most senior member of the study, preferred that we met in his office. At the beginning of the study I wondered if I should put parameters around where we met, but after reflecting on the literature I decided that I needed to let the research partner choose a meeting place where they felt most comfortable because ethnography should be treated as a kind of partnership which is open-ended in nature, flows conversationally and accommodates digressions (Angrosino, 2007).

3.5.8. Possible benefits for research participants in taking part in the research

At the initial briefing session I explained that one of the research participants from the pilot study had told me that he had found our conversations to be 'cathartic' because it had helped him to work through some issues at work. I advised the research participants, therefore, that they would find taking part to be beneficial to their continuous professional development.

3.5.9. Details of how data from the study might be used

I made it clear in the participant briefing letter that the research would be part of a field study for EdD research that I was carrying out as a student at Sheffield Hallam University. I stated that data from the study would be used for journal articles, book publications, conference presentations, and other channels that are appropriate for disseminating findings from an academic study.

3.6. Chapter summary

In this chapter I have explained that a linguistic ethnographic methodology, based on a relational, inter-subjective, social constructionist ontology, is the most appropriate lens through which to explore the social practice of marketing writers in the workplace. This is because linguistic ethnography is an interpretivist approach that considers how individuals construct their own social reality through their subjective interpretation of their relationships with others. This is important because marketing, as I explained in the literature review, is a relational activity. I then went on to argue that a dialogical epistemology, by means of cyclical talk around texts, is a necessary approach to the design of the empirical study. This is because the shaping of workplace texts is a dialogical activity that takes place within a rhetorical context.

I explained how a specific university was selected as a site for the full field study and in doing so I drew on learning from the earlier pilot study. I also detailed the actions that were taken to recruit the nine research participants and I described the approach to collecting rich data. I then presented my data set along with a description of each of the three data sources that contributed to a thick description of the literacy practices I observed.

I ended the chapter with a statement of the ethical framework for the study.

4. RESEARCH ANALYSIS

4.1. Introduction to chapter

In this chapter I outline the approach I took to the data analysis starting with a recap of the research question, the data collection methods used to address it, and a description of the data set itself. I then provide a summary, followed by a detailed rationale, of the three-step approach I took to the data analysis. I illustrate my step-by-step analysis by means of images that evidence my reflective practice during this process. I end the chapter by outlining the approach I have taken to present the findings in Chapters Five and Six.

4.2. Purpose of data analysis

To recap so far, the aim of the field research was to focus on the personal writing experiences of nine research participants engaged in the marketing of a university. As explained in the last chapter, the study was underpinned by a social constructionist methodology with a relational inter-subjective ontology. Thus, I took the perspective that the research participants were constructing their own social reality through their subjective interpretation of their relationships with others in a rhetorical context that was materialised in writing. This gave the research a dialogical epistemology.

The method I adopted was a six-month linguistic ethnography with a research design based on cyclical talk around texts. At the end of the study, the data collection comprised the transcripts from 91 unstructured conversations, textual artefacts arising from 57 literacy events and their associated nested literacy events, and reflective notes from a research diary.

The field research addressed the research question which I presented in Chapter Two, Mapping Intersecting Fields (see page 34), as follows:

How do textual identities shape marketing writing in a university?

I developed this question in response to issues arising from the literature review and my reflections on the relational exchanges I witnessed during the pilot study (see page 39 for more detail). Before I started the full field study I had initially expressed the question as 'How do marketing actors use writing as a tool in their relational exchanges with stakeholders?', but as I carried out the stage one thematic coding it became clearer that the issues and experiences that the research participants had shared with me were better described as 'acts of identity'. In the following section I explain how this thinking developed and how it shaped my approach to the subsequent stages of the analysis. All in all my experience, which reflects the very cyclical and dynamic characteristic of analysing qualitative data (Bryman, 2016), was one of refining the research question as I went along in an abductive and reflective process of studying the literature, doing the data analysis, and then going back into the literature to synthesise my findings with what I had read.

4.3. Approach to data analysis

Ultimately, I took a three-stage approach to the data analysis. Here is a summary overview of that process, followed by a detailed account from section 4.4 onwards.

For the first stage, and to address the first version of the research question, 'How do marketing actors use writing as a tool in their relational exchanges with stakeholders?' I carried out a thematic coding analysis of the transcripts which led me to the three umbrella 'categories' (Saldaña, 2016), of 'Constructing', 'Contributing' and 'Collaborating'. I define these as acts of identity which illuminated the multitude of voices that contributed to each piece of writing.

For the second stage, which required a closer examination of the findings from the first because I wanted to penetrate further into how they weaved together, I referred to the four conceptual categories of the Burgess and Ivanič (2010) framework which I introduced in Chapter Two (see pages 29 to 33) and which was designed for the purpose of exploring textual identity. I used this to map textual identities and, thereby, the range of voices, past and present, that shaped the writing.

For the final stage, I applied a dialogical data analysis (Sullivan, 2011) to focus in on data from the previous two stages by exploring conversations that supplied rich examples of the dynamic interplay of voices and textual identities that materialised in an act of writing. It is my deep analysis from this final stage that is presented in the findings Chapters Five and Six. Figure 4.1 below illustrates how the three stages fit together whilst Figure 4.2 on page 61 outlines the iterative process I undertook during the data analysis period and which I will explain in more depth in the rest of the chapter. In the discussion in Chapter Seven I explain how I have developed a conceptual framework which synthesises the three umbrella categories of constructing, contributing, and collaborating with the findings from the second and third stages of the analysis.

Figure 4.1: Three-stage approach to data analysis

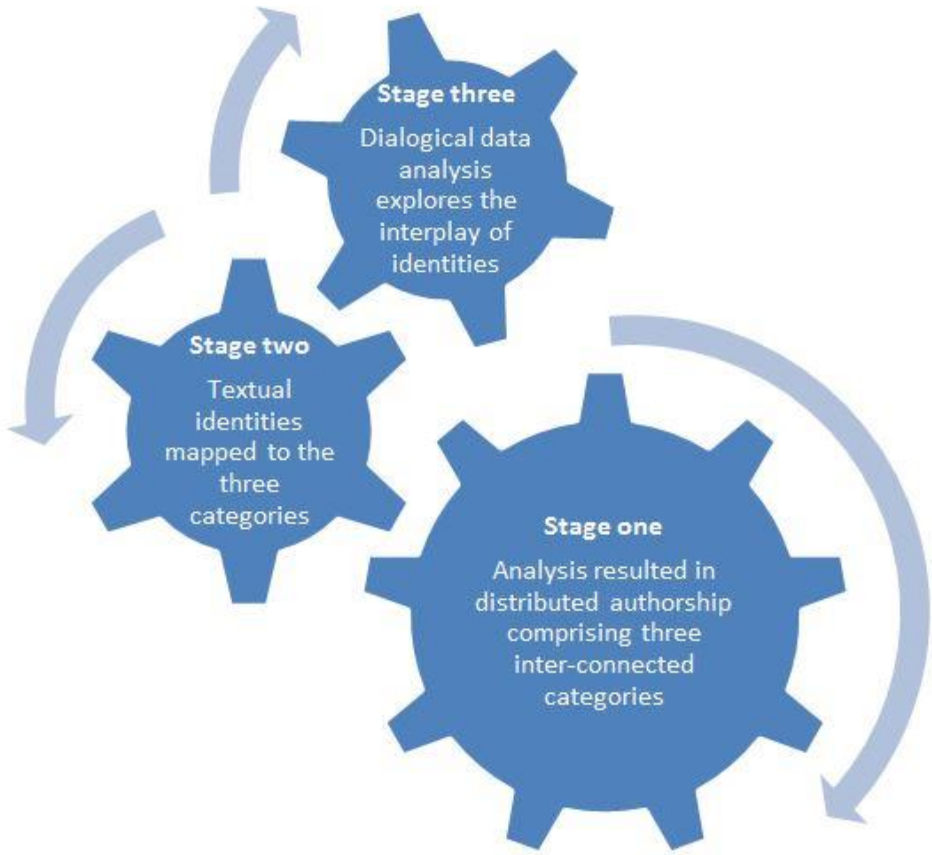


Figure 4.2: Process of qualitative data analysis adapted from Bryman (2016)

1. Initial research question	1.How do marketing actors use writing as a tool in the negotiation of meaning between stakeholders?
2. Selection of relevant site and subjects	• February to November 2015 • HE setting; nine research participants • Cyclical 'talk around texts' linguistic ethnography research method
3. Collection of relevant data	• December 2015 to June 2016 • Transcribing June to December 2016
4. Interpretation of data	• Stage one initial thematic coding: January to August 2017 • Findings synthesised with extant literature and research question evolves to: How do textual identities shape marketing writing in a university?
5. Conceptual and theoretical work	• Stages two and three: September 2017 to August 2018 • Dialogical data analysis to explore how textual identities shape the marketing writing in the study
6. Writing up findings/conclusions	• August 2018 to August 2019 • Findings and interpetation presented in final thesis submission

4.4. Stage one: thematic coding

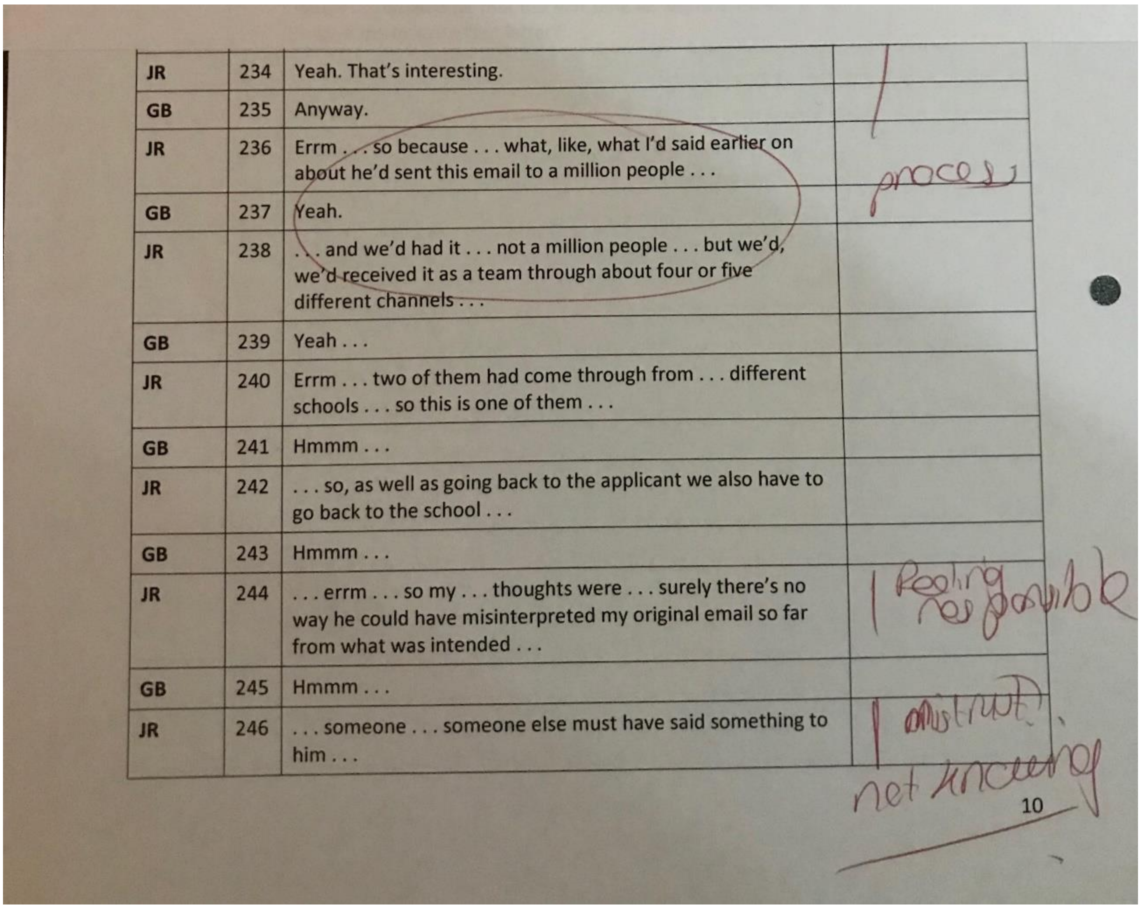
I started the data analysis by applying a thematic coding approach to each transcript. This was a step-by-step inductive and open-ended process that allowed for the tentative and provisional development of codes from the bottom up into heuristic patterns and categories (Saldaña, 2016).

The approach I took to identifying these codes and reducing the data was one of searching for ‘key moments’ in the transcripts. Sullivan describes these as 'units of meaning' that represent ‘an utterance of significance’ (Sullivan, 2011, p.72). Key moments shed light on the experiences of the people in the study but they have fuzzy boundaries and can be of variable length so they may not be immediately obvious to the researcher on the first reading of the data. When I first approached the coding I found it challenging to determine exactly what criteria to use to identify significant utterances so I narrowed my search by using two points of reference. The first was to focus on the research question and look for comments that illuminated it, the other was to look for what Barton et al. (2000) describe as the 'invisible resources' of literacy practices (p. 18), that is, expressions of values, feelings, knowledge, and purpose from the research participants as they spoke of their experiences of putting together a text.

This process of extraction was an iterative process whereby my skills of detection improved after repeated readings of the transcripts. I found the best approach at this stage was to listen to the recordings and code a hard copy print-out of the transcript as I went along. I then repeated this exercise to be sure of my analysis and for 'data intimacy' (Saldaña, 2011, p. 95). On some occasions, the key moments were like gold nuggets that I had to hunt down in that they were very short value statements embedded in copious description of process; on other occasions, they spread over many lines of dialogue as a research participant explained in depth particular issues they had confronted with their writing.

Figure 4.3 below illustrates how I have marked 'key moments' on the page for one particular transcript:

Figure 4.3: Extract of hand-coded transcript

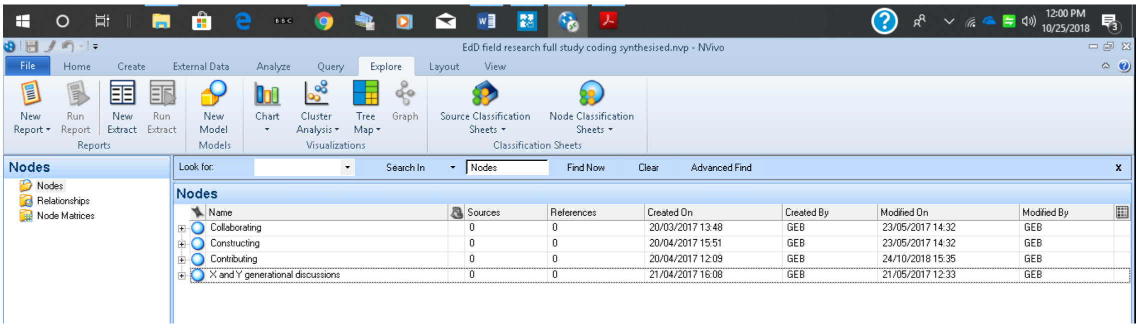


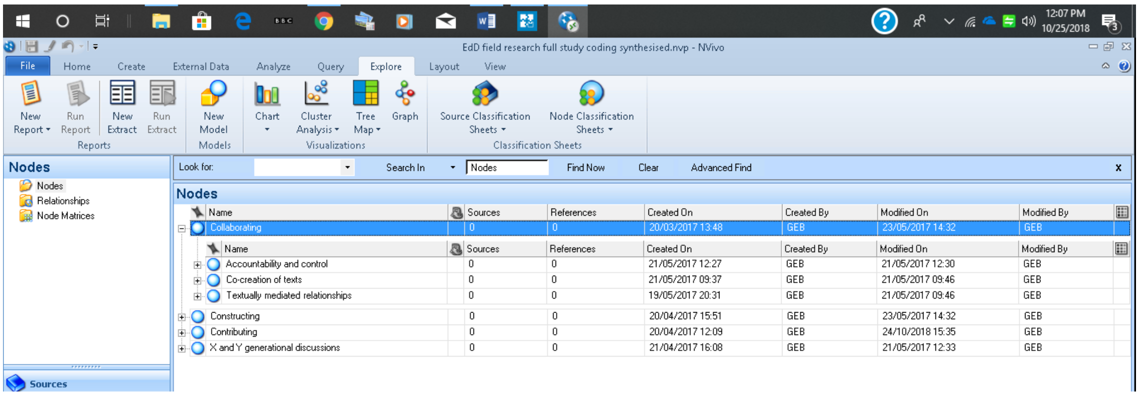
JR	234	Yeah. That's interesting.	
GB	235	Anyway.	
JR	236	Errm . . . so because . . . what, like, what I'd said earlier on about he'd sent this email to a million people . . .	process
GB	237	Yeah.	
JR	238	. . . and we'd had it . . . not a million people . . . but we'd, we'd received it as a team through about four or five different channels . . .	
GB	239	Yeah . . .	
JR	240	Errm . . . two of them had come through from . . . different schools . . . so this is one of them . . .	
GB	241	Hmmm . . .	
JR	242	. . . so, as well as going back to the applicant we also have to go back to the school . . .	
GB	243	Hmmm . . .	
JR	244	. . . errm . . . so my . . . thoughts were . . . surely there's no way he could have misinterpreted my original email so far from what was intended . . .	Feeling responsible
GB	245	Hmmm . . .	
JR	246	. . . someone . . . someone else must have said something to him . . .	mistrust. not knowing

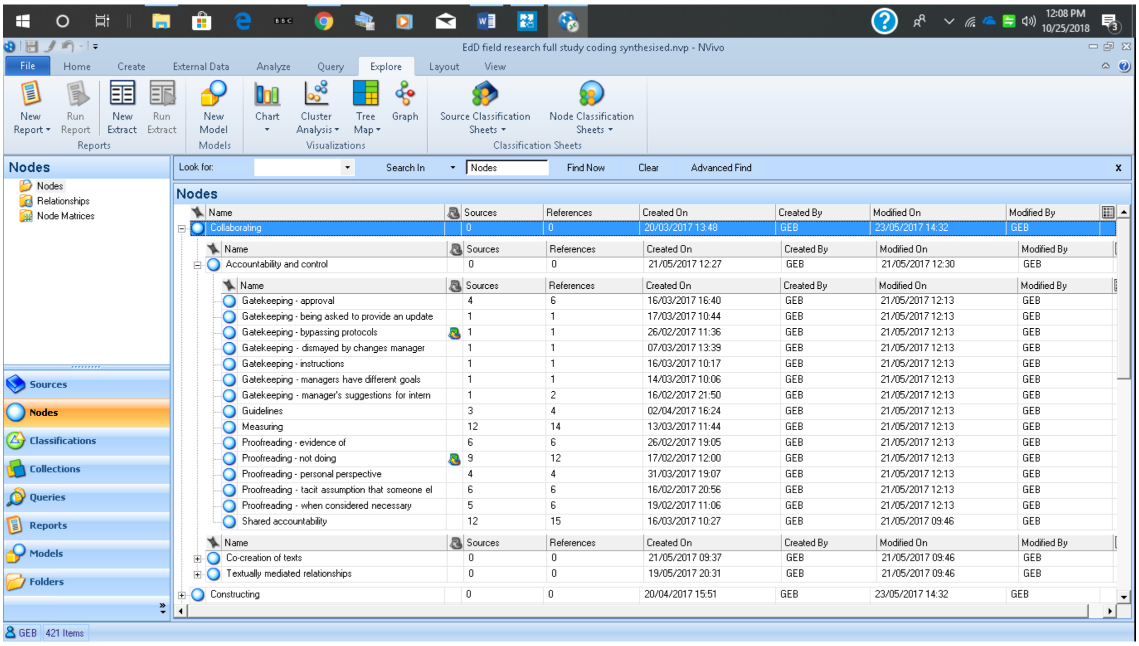
10

For the next stage in this process, I uploaded these first-cycle codes to Nvivo and gradually categorised them into codes and sub-categories that built up into the three main categories of constructing, contributing, and collaborating. Figure 4.4 below contains three screenshots of the Nvivo database coded at the three-level hierarchy of categories, sub-categories, and codes.

Figure 4.4: Screen shots illustrating Nivo categories, sub-categories, and codes

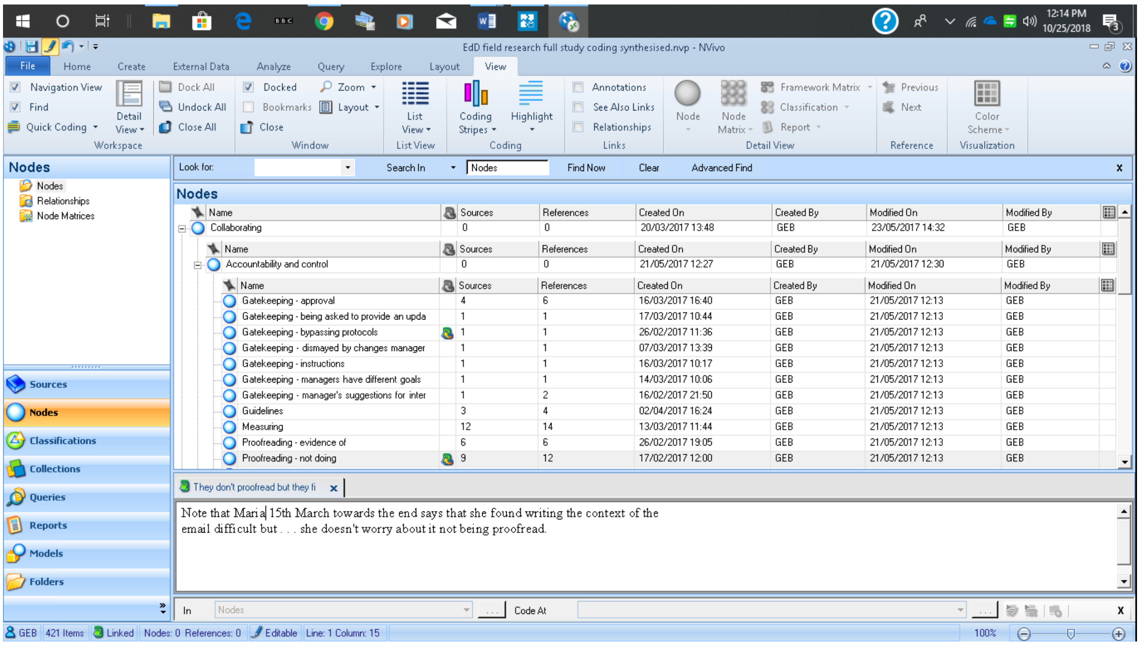






Throughout this process I kept analytic memos to query what I was observing and inferring from the data and I merged these with my thoughts from the reflective notes I had compiled during the field work, thereby allowing for a hermeneutic cycle of interpretation as I worked through the analysis. By way of illustration, Figure 4.5 below is an example screenshot of an Nvivo memo.

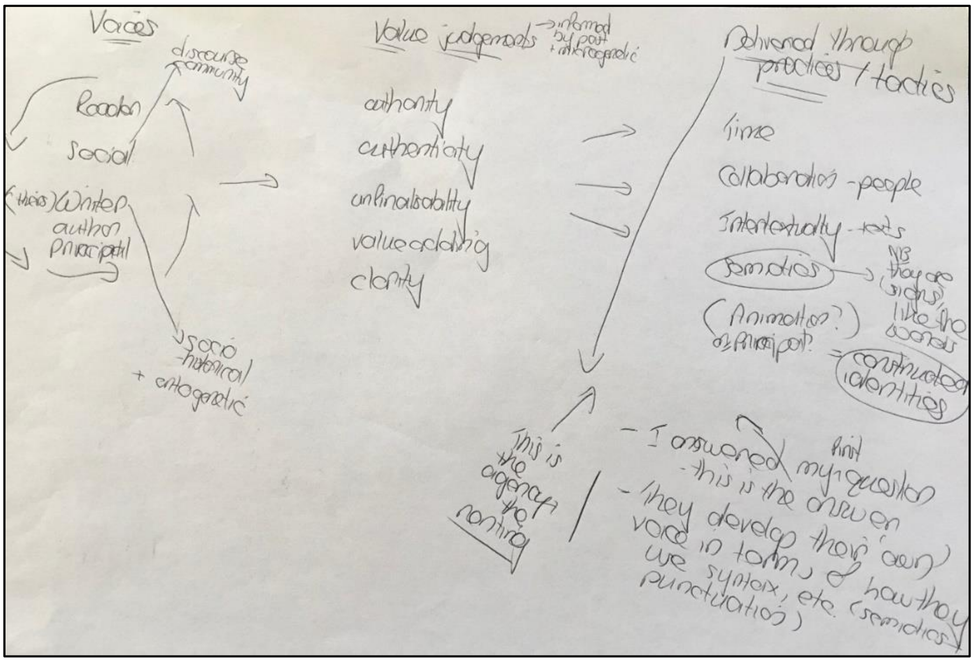
Figure 4.5: Screenshot of memo

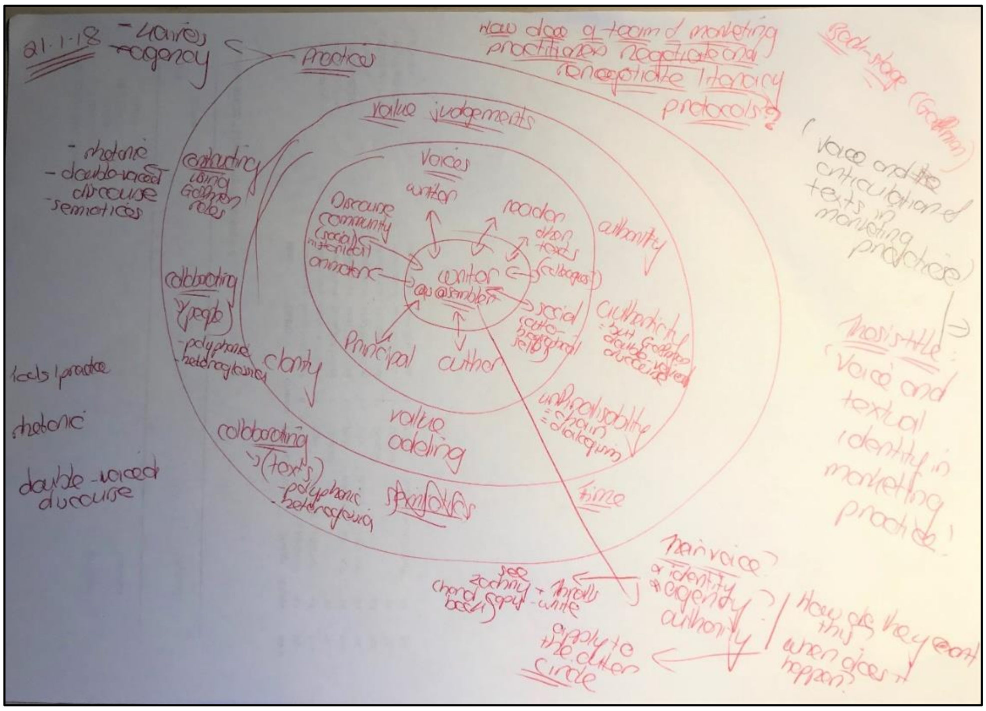


This task of first cycle coding took from January to May 2017 and by the end I had 895 codes. In mid-May I presented my findings to the Literacy Research Discussion Group, Lancaster Literacy Research Centre, at the University of Lancaster and this helped me to reflect on my categories, re-immerse myself in the data, and synthesise the codes further by refining them and reducing them to 402 by August. During this process I continued to use Nvivo memo notes to help with my thinking and I also used the Microsoft Word template of the chapter headings and sections of my draft thesis template (see Figure 4.6 overleaf) as a tool to develop my thinking in conjunction with the literature, whilst also constantly playing with sketches of what I was finding and how it might fit together (see Figure 4.7 on page 66). This process is characteristic of the iterative nature of inductive research.

Figure 4.6: Stages in the synthesising of codes using Microsoft Word

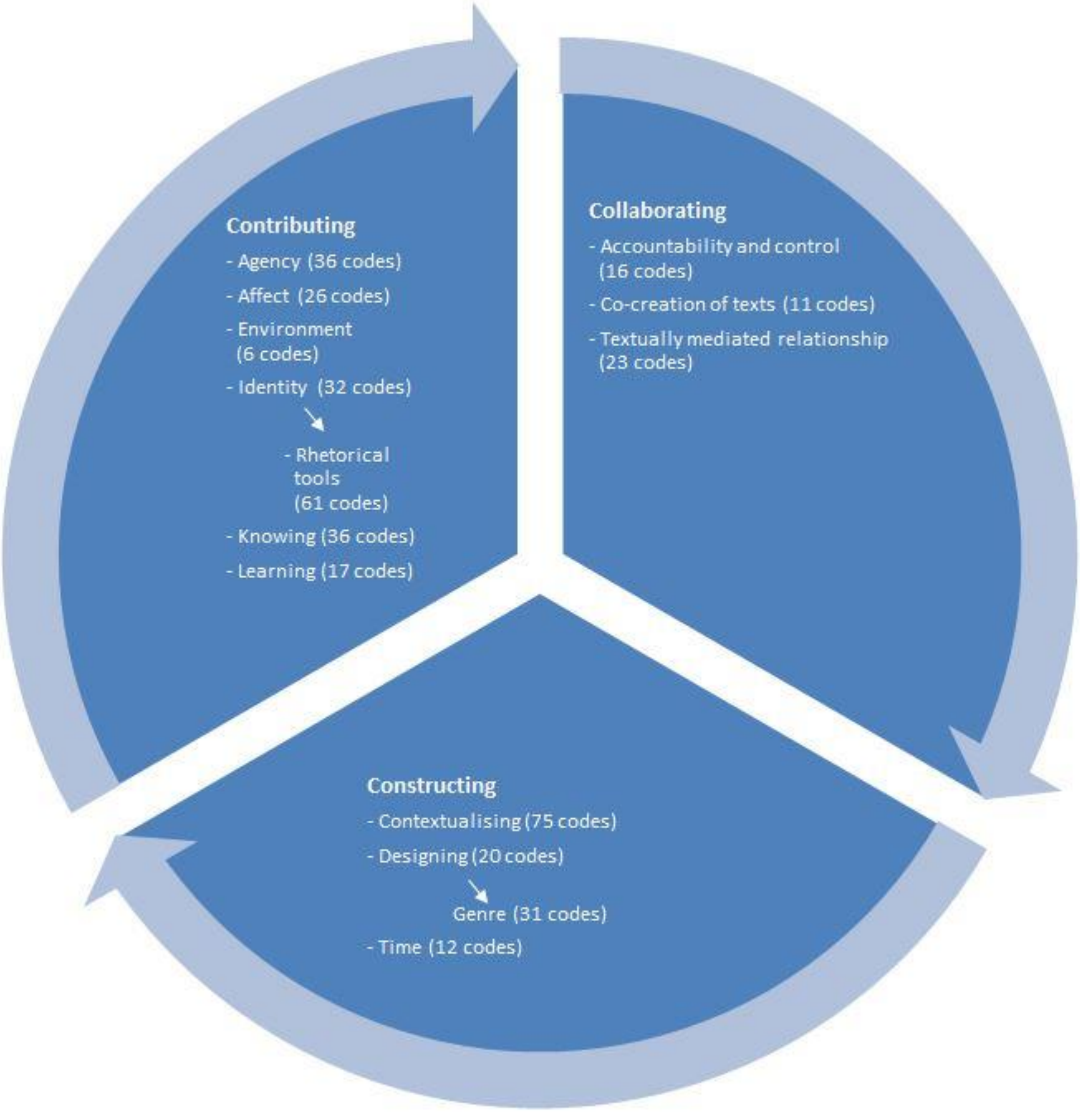
Figure 4.7: Sketches illustrating the process of interpretation from initial coding





Finally, Figure 4.8 below illustrates the categories, sub-categories, and codes that I had identified by the end of the stage-one process of analysis (see also Appendix I on page 274 for a sample extract from the full list of Nivo categories and codes).

Figure 4.8: Categories, sub-categories, and codes following stage one initial coding



These three broad areas of activity (contributing, collaborating, and constructing) that I identified in my data analysis synthesise with Prior's (Prior, 2004, p.170) description of how texts are produced institutionally through a combination of lone authorship; collaborative authorship; and intertextuality.

My analysis suggested a complex structure of distributed authorship that is held together by a web of relationships and I felt at this stage that I was at risk of creating a dualistic object/subject divide by picking apart and separating the data simply for my own purposes. I was also intrigued by the heteroglossia (Bakhtin, 1981) or, mingling of voices, which contributed to each act of writing I observed.

I therefore felt that I needed to analyse the participants' experiences further to illuminate ways in which the three areas inter-connected and shaped marketing writing. At this stage in the exercise I moved from a process of induction to one of abduction, or 'analysis after coding' (Brinkmann, 2014) whereby I entered the data again and learned to take a 'thinking with theory' perspective (Jackson & Mazzei, 2011, p. 717) to explore theoretical tools. It was at this point that I re-immersed myself in the literature and encountered the Burgess and Ivanič (2010) writer identity framework as a suitable tool to probing further into the first-cycle codes I had identified. As a result, I refined the research question to: How do textual identities shape marketing writing in a university? I expand on how I approached this in the next section.

4.5. Stage two: analysis of textual identities

Burgess and Ivanič conceptualise writer identity as 'multifaceted and constructed in the interaction between a person, others, and their sociocultural context' (Burgess & Ivanič, 2010, p.232). This maps against the three main themes that emerged from my stage-one data analysis in that research participants talked about their personal contributions, their experiences of collaborating with others in the writing act, and the process of constructing texts within a specific rhetorical context. I therefore perceive textual identity to be an appropriate analytical approach to exploring further my findings from the stage-one analysis.

I introduced the Burgess and Ivanič framework in Chapter Two on pages 29 to 33 and illustrated how it draws from the four timescales proposed by Wortham (2003) as necessary aspects of social identity. I also argued that these timescales demonstrate how individuals draw on voices from their own lifetimes and beyond to materialise texts. When texts are produced relationally through collaborative workplace practices, they are therefore infused with the voices of others. In 4.5.1 below I explain how I synthesised each aspect of the framework with my stage-one findings from the thematic analysis in a heuristic and interpretive process that aimed to examine in more detail the processes of identity construction that lay below the surface of what I had observed.

4.5.1. Synthesis of stage-one codes with textual identity concepts

The Burgess and Ivanič (2010) framework comprises the following five aspects: socially available positions for selfhood; the autobiographical self of the writer; the discoursal self; the authorial self; and the perceived writer. I summarise those aspects below by drawing on their positioning paper (2010) and then at the end of each summary I explain how I applied the aspect to a synthesis of the codes arising from my stage-one analysis. Figure 4.9 on page 73 illustrates the position at the end of stage two.

4.5.1.1. Socially available positions for selfhood

These are conventions that are drawn upon in communicative practices. They exist as discourses which circulate in the contexts within which the writer has participated. A writer can draw on these voices to construct a position within a given context, but the resources can also be a constraint on their possibilities for selfhood in that they can only draw on those to which they have had access, some discourses are preferred over others, and some are riskier than others.

Application to data:

I have coded this aspect of the framework to the socially available tools which the research participant drew on in *constructing* the text. So codes that I placed in the sub-categories of contextualising, designing, and time all fall into this area because they can be described as socially available possibilities.

4.5.1.2. The autobiographical self of the writer

This comprises the personal experiences that a writer brings to bear on their identity formation and it draws from the ontogenetic timescale, or lifespan, of the individual. This aspect of identity changes as an individual experiences life and it is shaped by their interests, values, beliefs and social positioning. Burgess and Ivanič explain that the autobiographical self will be sustained by and sustain a range of writing practices that relate to factors such as time, place, feelings, comfort zones, tools, technologies, materials, ways of working with others, and so on. They also state that many aspects of a person's self at the point of writing, such as their sense of authoritativeness and agency, will also have consequences.

Application to data:

I have coded this aspect of the framework to prior knowledge and learning that the research participant drew on as an autobiographical reference point when *contributing* to the writing.

4.5.1.3. The discoursal self

This relates to the self that the writer inscribes in the text through their choices of wording and semiotic means of communication. It is important to point out here that the discoursal self has two dimensions: that of the identity the writer brings to the text and their anticipation of how they will be read. The discoursal self is therefore both autobiographical and relational and, as such, there can be a tension between the way the writer would like to be read and the way they think the reader would actually read them.

Application to data:

I have coded this aspect of the framework to matters that seemed to influence decisions about how the writing should be positioned. These are matters that arise through the research participant's own judgement when they are *contributing* personally to the text and also through their relations with others who are *collaborating* in the activity. So, codes in the 'contributing' category cover 'affect', in terms of how the research participant felt emotionally about what they wanted to write, 'environment' in terms of how their surroundings were a factor in what they chose to write, and 'identity' in terms of how they thought the reader might perceive them as a result of what they wrote and how they wanted to be perceived.

Codes in the 'collaborating' category cover what I have labelled as 'textually mediated relationships' in so far as they are relational exchanges between stakeholders that shape the writing as it materialises.

4.5.1.4. The authorial self

Burgess and Ivanič separate this category out from the previous one 'the discoursal self' because they conceive it as being associated with the interpersonal aspects of identity as enacted at a microgenetic level, such as 'how authoritative the writer feels, how strongly she asserts her position(s), the extent to which she stamps her authorship on the text, and the authoritativeness she conveys to the reader' (Burgess & Ivanič, 2010, p.240). In a workplace setting, this category is particularly relevant to social relationships of power. To summarise, the authorial self is the writer's sense of herself as a writer whereas the discoursal self is the impression she creates of herself as a person (p.247).

Application to data:

I have coded this aspect of the framework to matters relating to who had responsibility for, or who was accountable for, the writing at its various stages. This aspect therefore applies both to the individual research participant when they were *contributing* personally to the text and to other stakeholders, such as designers, managers, and proof-readers, when they were *collaborating* as gatekeepers in the production of the text.

4.5.1.5. The perceived writer

This is the way in which the reader constructs the writer when they read their text. The reader may 'read' the writer over and over again and although the act of reading will take place at a microgenetic level, the impression the reader has of the writer may last considerably longer.

Application to data:

This is not relevant to the study because I only interviewed the research participants in their role as a producer of the writing. I did not interview any of the recipients of the writing. It is important to make the point, nevertheless, that in a workplace context, which constitutes a rhetorically responsive relational landscape of multiple voices, a text has many ‘readers’ in the shape of each person who is *collaborating* in its production, as well as the implied 'end' reader at which it is aimed.

For practical reasons I have so far described each aspect of the Burgess and Ivanič framework as if it were a separate and fixed construct in the enactment of textual identity. It is, instead, a heuristic device that sheds some light on the dynamic interplay of voices, past and present, that come into play as a text is materialised. Figure 4.10 on page 74, titled 'The discoursal construction of identity', goes some way to illustrate that dynamism. In the final stage I put this heuristic to work by focusing in further on the practices I observed and applying a dialogical data analysis to closely examining several conversations and the texts that emerged from their associated literacy events.

Figure 4.9: Burgess and Ivanič (2010) Writer identity framework applied to stage one codes

Figure 4.10: The discoursal construction of writer identity

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(Burgess & Ivanič, 2010, p.235)

4.6. Stage three: dialogical data analysis

I decided to carry out a dialogical data analysis on specific texts arising from the literacy events that I experienced during the field study because that was the most appropriate way to illustrate the dynamic interplay of identities for the purpose of this thesis. It also allowed me to focus in on the research participants' unique 'microgenetic', experiences of writing at work and how these emerge inter-subjectively through relational communicative acts that integrate with past and future voices. Furthermore, it allowed me to avoid the kind of essentialist approach that might have occurred if I had organised the chapters around aspects of textual identity as so-called 'themes' arising in the data. This is about plunging into the processes that constitute the event rather than trying to rise above my perception of it (Bergson & Andison, 1946).

A dialogical approach to data analysis takes a close view of the practices that materialise in the relational encounters between people in a rhetorical context. In a workplace context, it helps us to understand how people act as authors of organisational realities through their linguistic devices (Cunliffe, 2001). It is appropriate for a study of contextualised acts of textual identity because it provides an aesthetic view of discourse which illuminates the social poetics between people as they navigate everyday situations and simply 'know how to go on', as Wittgenstein put it, through their relations and connections (Shotter, 1995).

To do the dialogical analysis, I applied the theoretical concepts of 'voice' and 'textual identity' to explore the relational assemblage of the key moments I identified from the stage one interpretation of the data. These concepts helped me to interpret the experiences of the research participants from inside the research event as 'withness-thinking' (Shotter, 2006). In doing this, a challenge I encountered was that research participants did not necessarily confine their descriptions of these literacy events to unique conversations; rather, they would sometimes return to them at later meetings, so I had to weave in and out of the data to link key moments to the writing they referenced. Again, this was all part of the iterative process of the data analysis and my constant honing of the findings. Similarly, it was owing to this experience that I identified entanglements of 'nested events', as discussed on page 49.

Another matter that arose from this analysis was that my own subjectivity sometimes influenced the research participant's response, or perspective on how to go forwards. I discuss this in the concluding chapter of the thesis in the section on professional reflection on page 213.

In section 4.8 I explain how the analysis is presented in the findings chapters. Before doing so I will now provide a summary overview of the key concepts employed in this thesis.

4.7. Overview of key concepts used in the thesis

Table 4.1 below is an overview of the key concepts that are pertinent to this chapter so far and which will inform the discussion in Chapter Seven.

Table 4.1: Overview of key concepts	
Concept	**Description**
Textual self	Textual selves are subjective positions which are dynamically enacted during the negotiation of meaning between the biological writer and the other voices they encounter in the production of the text. These are not essentialised and unified selves; rather, they are fluid and negotiated in interactions with others. These textual selves represent the ways in which 'different social forces enter into discourse' (Henry, 2000. 20). From the data, I identified four aspects of textual production that shaped each piece of writing; that is, four ways in which the biological writer interacted with other voices as a textual self. I have already presented three of these aspects (contributing, colllaborating, and constructing) in this chapter (see Figure 4.9, page 73). I explain the fourth aspect, the contextual self, in the discussion in Chapter Seven. I have developed these textual selves by mapping them against the Burgess and Ivanič (2010) aspects of a writer's socially available possibilities for selfhood (see Figure 4.10, page 74).
Textual identity	I use this term to describe how textual selves are enacted through identity work. That is, how writing emerges through a process of identification that is 'not unitary or fixed but has multiple facets; is subject to tensions and contradictions; and is in a constant state of flux, varying from one time and space to another' (Burgess & Ivanič, 2010, p.232). This multifaceted *process* of identity construction shapes each of the four textual selves present in the data. The four textual selves also work together to produce the textual identity of the piece of writing as a whole.
Voice	This term refers to the relational landscape of multiple voices, or 'discourse', that the writer encounters, or has encountered previously, and which they identify with through their textual selves.

4.8. Presentation of data findings

The presentation of data findings in the next two chapters shows how textual identities shape the writing that materialised during the field research study. In adopting a dialogical approach, I take a close look at how the research participants have acted in a relational context to manage the confluence of voices that have contributed to the writing. I do this by working through the conversations I had with research participants in relation to writing that emerged during certain literacy events and applying the Burgess and Ivanič (2010) heuristic as an interpretive frame.

The conversations in question are associated with texts from the data set (see Table 3.3 on page 46) which met the following criteria:

1. Writing produced by both 'contactors' and 'influencers' (see Judd typology on page 16) to represent a breadth of marketing practices
2. Writing materialised in different genres; again, to represent a breadth of marketing practices
3. Writing that was richly representative of 'key moments' from the stage one data analysis

Table 4.2 on page 79 is a list of the artefacts that were selected and their associated literacy event. The next two chapters take the reader through the key moments arising in the conversations associated with the literacy events for which these texts were produced. Chapter Five contains data from conversations with 'influencers' (Steven, Michael, Sean, and Kevin) and Chapter Six presents data from conversations with 'contactors' (Olivia, Maria, Joanne, Kerry, and Liz).

In Chapter Seven, the discussion chapter, I discuss what the findings reveal about the rich network of identities and voices that constitute the three broad categories of contributing, collaborating, and constructing which manifest as marketing writing.

4.9. Chapter summary

In this chapter I have explained the three-stage process I took to analysing the data collected during the field study period. I described how I started with an inductive, bottom-up approach using a thematic analysis to address the first version of the research question on how marketing actors use writing as a tool in their relational exchanges with stakeholders and that this resulted in three inter-twined categories of textual identities in marketing writing: the contributing, lone writer, the collaborating stakeholders, and the socially available tools for constructing the text. I stated that although this showed that there are multiple and relational voices at work in the text, I wanted to probe deeper into the data to see how they interacted inter-subjectively. I recommended that a theory of textual identity is an appropriate lens through which to understand this and I explained how I applied the Burgess and Ivanič (2010) framework to further synthesise the data codes whilst also revising the research question to: How do textual identities shape marketing writing in a university?

Finally, to illuminate the dynamic interplay of voices at work as textual identities come together to materialise writing in a literacy event, I outlined how I applied a dialogical data analysis to a small number of texts. In the next two chapters I will present the rich and detailed findings of that analysis.

Table 4.2: List of artefacts selected to present data findings			
Text	**Literacy event**	**Genre**	**Research participant**
Text 6.1	Intranet copy for the refreshed university leadership structure	Website copy	Steven
Text 6.2	Press release (first draft)	Press release	Michael
Text 6.3	Press release (final tidied-up version)	Press release	Michael
Text 6.4	Infographic and tweet to promote key messages from press release	Infographic and tweet	Michael
Text 6.5	Copy produced by Sean for the student guide for prospective students	Booklet	Sean
Text 6.6	Copy produced by students for the student guide	Booklet	Sean
Text 6.7	Copy produced by Sean for the student guide for new arrivals	Booklet	Sean
Text 6.8	Infographic on LinkedIn regarding outcomes of research collaboration with national housing charity	Infographic	Kevin
Text 6.9	Audience responses to infographic	Social media comments	Kevin
Text 6.10	University response to audience comments	Social media comments	Kevin
Text 6.11	Social media guidelines on tone of voice	Intranet copy	Kevin

Text 6.12	Extract from alumni newsletter	Newsletter	Olivia
Text 6.13	Copy for internal all-staff newsletter	Newsletter	Olivia
Text 6.14	Initial email to colleagues to plan an event	Email	Maria
Text 6.15	Follow-up email	Email	Maria
Text 6.16	Email exchange with an external stakeholder	Email	Joanne
Text 6.17	Invitation to an alumni event – pages one and two	Invitation	Kerry
Text 6.18	Page one of proposal (first draft)	Proposal	Liz
Text 6.19	Page one of proposal (final draft)	Proposal	Liz
Text 6.20	Extract from page two of proposal (first draft)	Proposal	Liz

5. REAL WRITERS AT WORK: INFLUENCERS

5.1. Introduction to chapter

This is the first of the two chapters which present the findings from the dialogical data analysis. I have separated these out so that Chapter Five contains data from conversations with Steven, Michael, Sean, and Kevin – the 'influencers' from Judd's (2003) typology on page 16, and Chapter Six contains data from conversations with 'contactors' – Olivia, Maria, Joanne, Kerry and Liz. I start here with the four influencers as they were the more senior-level research participants and, as per Judd's typology, although they tend to be more senior in the hierarchy and have little direct contact with customers, their work is around developing and sustaining the organisation's customer orientation. As a heuristic device, Judd's typology helps to separate out the writing that influences and shapes the environment in which the contactors operate.

I present the findings from my conversation with Steven first of all because he was the most senior member of the nine participants and then I work through the conversations with Michael and Sean before ending with Kevin who took a more holistic view of marketing writing across the university because he was responsible for implementing social media guidelines for all staff. The literacy events I have selected for each section of this chapter are those which contained rich examples of the Burgess and Ivanič (2001) writer identity framework and which were illustrative of the various genres I encountered during the field work.

As explained in the previous chapter on research analysis, I present the findings by means of a dialogical data analysis which involves working through key moments from the conversation I had with each participant with regard to the selected literacy event. I took this approach so that I could set the key moments within the context in which they occurred and 'link the groundwork done in the analysis of the data set to the lived experience and subjectivity of the participants (Sullivan, 2011, p. 174). As I work through each conversation and its associated literacy event, I suggest how the different elements of the Burgess and Ivanič (2010) framework of writer identity shape the writing and the writer identity of the research participant in a dynamic interplay of voices. In so doing, I also draw on the concepts of textual selves inherent in Henry's domain of professional authorship (Henry, 2000, p. 148).

I use these theoretical tools as a heuristic and, whilst I ground my analysis in the data at every opportunity, it is important that I acknowledge that these findings chapters are based on mine and the research participants' interpretation of events.

5.2. Steven (Director Level – Communications)

As a senior member of staff in charge of corporate communications at the university, Steven was responsible for writing, commissioning, and overseeing an array of documents for internal audiences, external stakeholders, and the media. Many of the texts that fell under his remit included formal documents, such as board reports and business planning documents.

Steven pointed out to me in our first meeting that he approached workplace writing in the same way he would media writing: he first gathered answers to the 'who', 'what', 'when', 'where', 'how' elements of the story then he framed his findings in a formal tone; his maxim being to balance formality and deference of tone with brevity. This is a technique Steven had been practising since the early stages of his career when he worked for a government department and a senior minister had encouraged him to always err on the side of brevity when writing formal texts. Steven told me he had brought this style with him into his current role and adapted it for a higher education environment.

Steven had studied English literature at university and had read passionately as a child. Books were now an occasional pleasure, but he was a prolific consumer of media and read the national newspapers daily. The features he pursued were all news- and job-related.

As a university student himself, Steven had enjoyed and excelled at specialist subjects in language, such as the language of persuasion and of advertising. He had gone on to study a postgraduate course in mediaeval studies and for his dissertation topic he had looked into how the Plantagenet kings adopted

Arthurian discourse to legitimate themselves. This kindled his interest in the link between storytelling and persuasion and contributed to him pursuing a career in the media.

Before he joined the university, Steven had mainly worked in public sector organisations affiliated to the government. It was this experience that had taught him to be very studied in his written language so that he learnt how to balance delicate subject matter, some of which was confidential, with a plain English approach. He also learnt how to do this whilst remaining neutral as the go-between in the symbiotic relationship between a government department and the press.

Now that he was working in higher education, Steven enjoyed being a guardian of the university's reputation and influencing people towards its mission.

5.2.1. Intranet copy on the refreshed university leadership structure

When we met to discuss this literacy event, Steven was in the midst of a very busy writing period at work because of initiatives being generated by the senior directorate. The literacy event we discussed, which appears in Text 6.1 overleaf, related to communications about the refreshed university leadership team.

Text 6.1: Intranet copy for the refreshed university leadership structure

University leadership structure

[redacted] is large and complex. Academic research and teaching is of good quality and transforming the lives of the individuals we teach and work with. Administrative processes are robust, and the financial position remains strong. There are excellent people throughout the University and strong shared commitment to its success.

Nonetheless, the University faces challenges. The admissions market is highly competitive, the financial position is tightening, and as we will see this week with the publication of the HE Bill/White Paper, the regulatory environment will change.

Under [redacted] the University is on a path to take it from 'good to great' and become the UK's [redacted] by 2030. The refreshed University Strategy currently under development will take us on that journey together.

The Vice-Chancellor has today published plans for the creation of some new executive leadership roles which will help implement that Strategy and ensure the University will adapt and thrive in a changing environment.

University leadership structure

The principal elements of these plans are:

- the appointment of [redacted] who will address a significant area of the University's activity in continually enhancing the student experience for our community of students;
- the **enlargement of the current** [redacted] **roles** to each include a University-wide responsibility, while continuing to lead their faculties as now;
- the appointment of a [redacted] who will facilitate a more cohesive approach to the provision of support to the University's academic activities; help with prioritisation, both in day-to-day activities and in the selection and implementation of change projects; and promote the 'one university' approach amongst the various support departments;
- establishing a [redacted], with a remit covering governance, would reflect the increasing emphasis – from [redacted] and other regulators – on the role of university governing bodies in ensuring policy compliance;
- establishing a new role of [redacted] to replace the post of [redacted] and formalise links between [redacted] to integrate planning and resource allocation, helping the University to foresee and respond to patterns of student demand and competition from other universities;
- replacing the role of [redacted] to continue leadership of the University's communications, marketing, recruitment and fundraising functions, and formalise links with international recruitment and employer engagement; and
- adding a **Director of Policy & Projects** to the Vice-Chancellor's Office to lead and develop specific strategic projects, providing high level senior co-ordinating capacity for the Vice-Chancellor.

Recruitment to these roles will be conducted in stages, starting in the summer semester and aiming for appointments to be taken up during the autumn semester and beyond.

The new leadership roles will necessitate a degree of movement for some teams, functions and staff in order to align them within the new service areas. This is not anticipated to occur until the new appointments have been made, and therefore current line management arrangements will remain in place until that time.

The principal intentions of these changes are to increase organisational effectiveness and enhance cohesion. Should any consequent formal change be necessary, this will be implemented in accordance with University change principles and with the minimum of disruption to the staff concerned.

Structural changes

Download a PDF of the organisational chart to view: Organisational Chart

Steven introduced the piece by describing it as all his own writing, unlike a previous literacy event he had shown me on academic work-planning:

> I suppose what was tricky or the . . . the challenge in this particular piece of writing was that, errm . . . it was all my own . . .
>
> (Steven, LE 76, line 14)

He then expanded on what he meant when he spoke of a 'challenge':

> Errr . . . so this was all my own writing . . . errm . . . but I had to . . . errm . . . make sure I satisfied . . . a number of audiences right across the university.
>
> (Steven, LE 76, line 18)

Steven seems to be suggesting that his authorial self has a strong presence in this text and the duty for that role lay in meeting and managing the expectations of more than one real reader. He went on to tell me that the first audience he had to satisfy was that of the vice-chancellor because the message inherent in the text was his vision for the leadership team. So in a single text the vice-chancellor was both a real reader and the implied author of the work, a dynamic which Steven had to manage. At the same time, Steven had to consider how the message inherent in the text would be received by the staff as the implied readers. Furthermore, there was an additional voice to accommodate in the crafting of the implied author – that of human resources. Steven described all of this as follows:

Steven (line 24):	. . . so we've got to land it correctly in the eyes of staff but also in the eyes of X (vice-chancellor*'s name)* coz it's a very . . . this is . . . you know the, the appointment of your own senior team is a very personal thing for the vice-chancellor . . .
GB (line 25):	Yes. Yes.
Steven (line 26):	. . . so . . . I had to write it with him in my mind. Had to write it with, errm . . . HR in mind . . . make sure all the 'i's are dotted and the 't's are crossed from an HR context but also write it, errm . . . as sensitively as I could for . . . staff . . .

(Steven, LE 76)

As our conversation continued, Steven detailed at length the practical changes that would occur as a result of the new leadership structure and summed up his message in the writing as follows: '. . . I just needed to make sure that the language I used was sensitive but was also . . . very clear.' (line 48). Here Steven is using the metaphor 'clear' to frame his message. I would argue that 'clear' writing is part of the management discourse that Steven is drawing on as a subject position. His description that the writing must be 'sensitive but clear' is illustrative of the balancing act he must perform by means of his discoursal self.

At this point I asked Steven to revisit what he had said at the start of our session when he had told me that he had written this piece himself. I wanted to understand in what way it was different from the earlier writing we had discussed, especially given Steven's account up to this point in our conversation of the various voices he had had to accommodate. He replied that this was a message that was not constituted by the diverse perspectives that had shaped earlier pieces, such as the one on academic work-planning; rather, in the case of this text the vice-chancellor had simply given Steven some notes he had made and told him to craft the message from those:

Steven (line 66):	To write this. Errr . . . X (*vice-chancellor's name)*, X trusts me to write in, in the appropriate style. Errm . . . and there was, errm . . . quite a bit of source material from him . . . he had written his own background notes on how all this would happen . . .
GB (line 67):	Okay
Steven (line 68):	. . . so I could draw on a lot of that but really it was just, 'Here's my notes Steven, you write what you think you need to write' . . . run it past him, and there we are.

(Steven, LE 76)

I pressed Steven on this so I could understand exactly what he had brought to the piece by means of this authorial self. I suggested that his role had been to pull together and present what had already been decided. He agreed with that and said that his job had been to put decisions that had already been made into context for the reader, given the chain of events that preceded and followed the message:

Steven (line 72): I suppose where . . . I brought . . . clar . . . I brought clarity to the meaning, errm . . . because, errm . . . for me it, it was important that we errm . . . set these changes in the right context . . .

I pressed this point further to really understand Steven's role. I queried whether Steven was contextualising the message or developing the meaning:

Steven (line 86): I wasn't . . . no, I wasn't augmenting it . . . I was, errm . . . I was setting the . . . changes to the leadership structure in the context of . . . the . . . internal environment . . . the, the changes to the university strategy that are coming up . . . errm . . . and making a link between a refreshed leadership team and a refreshed strategy . . .

GB (line 87): Yes.

Steven (line 88): . . . you need, you need both together . . .

GB (line 89): Yes.

Steven (line 90): . . . errm . . . but also wrapping around that the, the context of the external environment.

(Steven, LE 76)

Here Steven makes reference again to the concept of 'clarity' as a tool in the design of his writing. His account suggests that his authorial self was present in the act of contextualising the piece and of therefore linking the vision of the implied author with the values of the implied readers. He said a little more on this as our conversation drifted and he showed me some graphics his team had developed as brand positioning statements for social media:

Steven (line 128): I would say in this role eighty percent of my role is . . . errm . . . about positivity . . . errm . . . putting forward the university in the best light . . . of course always backed up by evidence and facts . . . I don't do puff, spin, whatever else you want to call it . . .

(Steven, LE 76)

Our conversation then came back to the copy he had written for the intranet (LE 76) and which we had focused on at the start of our session. Steven remarked that he had produced eight different versions of it. The reasons for this were as follows:

Steven (line 255):	. . . because, errm . . . for the staff that were . . . partic . . . the functions that were particularly affected by these changes . . . I didn't want their first news of it to be . . . errr . . . this cold posting on the intranet . . .
GB (line 256):	Okay
Steven (line 257):	So . . . I . . . took relevant parts of the text and re . . . re-edited them into personal emails . . .

(Steven, LE 76)

Steven had done this so that the vice-chancellor could send a tailored message to each of the affected areas. He elaborated further:

Steven (line 277):	. . . it's generally . . . that's generally my style . . . I'll, I'll errm . . . construct what I term a, a 'core narrative' . . .
GB (line 278):	Hmmm . . .
Steven (line 279):	. . . at first which, which covers the full range of the errr . . . of, of what needs to be said . . .
GB (line 280):	Hmmm . . .
Steven (line 281):	. . . and then yes, I will edit pieces out, cut and paste to, to construct and tailor, tailor the commentaries . . .

(Steven, LE 76)

I see this as Steven first applying his authorial self to the contextualisation, what he refers to as the 'core narrative' and then drawing on his discoursal self to accommodate the voice of the vice-chancellor as the implied writer.

Towards the end of this conversation I asked Steven if he ever felt apprehensive about his writing. I wanted to know if crafting the voice of the university at the most senior level was daunting in any way. He said that although he felt his answer should be that he preferred to write collaboratively, he did in fact feel less apprehensive and more in control if he had written a piece himself. He described writing collaboratively as an ‘art of compromise’ (line 297) compared to writing independently which he found more satisfying because he felt less compromised if he had written something himself. He said that his reassurance in his writing comes from asking people to check it, not from writing collaboratively to start with. He would write the copy, check with the people who had commissioned it, and then go ahead and release it once he had been given the green light. It could be argued that the copy Steven has produced for this literacy event is by and large a collaborative piece, given the mix of voices that have contributed to its materialisation. On the other hand, Steven is describing a process here whereby he has materialised the text and been responsible for weaving the other voices into that and directing them on their onward journey.

As our conversation reached its natural end, Steven reflected further on the nature of collaborative writing:

Steven (line 311):	Yes . . . can be lost in translation or, or, or errm . . . competing messages . . . or even conflicting . . . you often find conflicting messages coz I find often the, errm . . . the battle of ideas . . . the battle of opinions . . . of different people is actually fought out through the communications piece . . .
GB (line 312):	Yeah
Steven (line 313):	. . . it's actually quite rare in a large organisation that . . . however many staff that are involved in a decision have . . . agreed that decision before they come to the communication . . . they, they come to it about eighty percent ready and then they fight it out through the communication. . . and I find that quite frustrating at times.

(Steven, LE 76)

This closing statement suggests that the meaning of a workplace text is shaped and emerges in microgenetic time in a rhetorically responsive act of social constructionism involving multiple players. In his writing capacity Steven's task is to set up, control and direct that activity. The more control he has over that, the more confidence he has in the outcome.

5.3. Michael (PR specialist)

Michael had trained as a journalist and graduated in 1996. He had various roles in the early years post-graduation, including journalism, PR, and social media work when the technology was still in its infancy. He put his early career success down to his ability to express complex political positions in plain English, and to do so quickly.

English and grammar were subjects that had always interested Michael. He spoke in our first conversation about his fascination with the rules but said he often fell foul of these and had an interest in developing his own style of writing. He referenced the BBC as an organisation that he admired for its high standards of pedantry but stressed that he perceived language to be constantly evolving.

At the university Michael was part of a team responsible for media affairs. His remit was to enhance the profile of one of the schools in the face of an increasingly competitive and commercial environment. When I asked Michael about the challenges of writing in his role, he emphasised his current conflict between promoting messages about the university’s research into economic deprivation in the geographical area where the university was based and whether that might be received negatively by parents of prospective and current students. He added that there were risks in weighing up these two messages. At a more routine level, Michael said that his challenge was to produce stories that are weighty and capture the attention of the national press, whilst also concentrating on material that might be relevant to 16-18 year-olds as the main target audience for the university.

When he had first started at the university the press office had felt cut off to Michael but now it seemed that communication between departments and schools was much more fluid. He described his team at work as a ‘compact’ group of people who readily shared information. Michael’s work required him to liaise internally with key stakeholders but, in the main, externally with journalists and press offices in local and national organisations.

The following literacy event centres on the production of a press release.

5.3.1. Press release on social prescribing

This was a press release that related to research the university had done into social prescribing which Michael described as ‘doctors prescribing social activities for people that are in long-term illnesses rather than medical interventions’ (LE56a, line 22). The university had, at an earlier point, been involved in the evaluation of a pilot study and the research findings suggested that there could be cost savings around referring people to social activities instead of long-term medical care.

Michael was responsible for bringing these research findings to the attention of those who might be interested to know more. I asked Michael to start from the beginning and tell me how this project had come to his attention. He replied that he had been aware of the project when it was in its infancy two years earlier and he had kept in contact with the academic concerned. Michael’s efforts to keep this relationship warm had borne fruit: '. . . and then eventually “Oh, I’ve got something”, so I’ve had a look at this research today and I quite like it.’ (LE 56a, line 26).

Although Michael went on to say a little more about the importance of relationship building and keeping an ear to the ground, he made it clear early in our conversation how PR differs from journalism:

> I’m very clear that we do a lot less of actually finding stories, you know, that we are told what stories are a lot more or we're kind of . . . because of the strategic direction of the university we’re kind of pushed in a certain direction which might mean that things about social prescribing might fall through the cracks because it’s not a 'corporate thing' . . .
>
> (Michael, LE 56a, line 28)

Here Michael seems to be describing how the rationale for the text emerges from the crafting of the implied author and the vision of how that identity needs to be shaped.

In the case of this press release, Michael said that the idea for the context had arisen after his academic colleague had seen an article on social prescribing in the national press. This suggested that the topic was of interest to a broader readership, so the university saw an opportunity to add to the discussion by sharing the findings from the research that one of its academics also happened to be doing in this area; in the university's case this research was on the effectiveness of interventions, so it could contribute by adding another dimension to the ongoing discussion. Michael described this as follows:

> So I guess it's kind of evolved a little bit from that first introduction: "I think I've got a story", "Great, let's work with it", it didn't work out then it . . . and then something happened to kind of make it into a story, now it's got a bit more possibility; that's probably the journey of it, if you like.
>
> (Michael, LE56a, line 30)

The words Michael used here to describe what happened suggested a story that slowly emerged with time. He used the metaphor of a 'journey' to suggest movement and a forward trajectory. However, he acknowledged his agentic self as being party to the process of materialising the story when he said that his decision to present the research as a press release was a judgement call: '. . . it's going to be a press release this one more than an infocard or a podcast because you always make those judgment calls about what . . . how you're going to communicate this' (Michael, LE56a, line 32). He qualified his decision by putting it down to the story being information heavy and more suited to a written format. He then added that he would need to get approval for his first draft from an external partner in the research. At that point, he advised me that he was aware that this could take some time and that the text that would be returned to him might have been changed considerably:

> So we might end up with a press release that doesn't look like the one that I originally sent, so that process might take a week or so

> or maybe two weeks. And then we've got something tangible to go out with . . .
>
> (Michael, LE56a, line 32)

This comment from Michael emphasises the collaborative nature of the authorial input to the text. Although the press release will have as its point of reference a past event, Michael is using language that shows how the telling of that event will be a story that will be gradually shaped and reshaped by the input of various voices that build it up over time. There is a sense of movement here, as the story passes from one real writer to another. Michael organises for this to happen but he shares the authorship with others.

Furthermore, Michael had a very open mind about how the feature might be positioned after it had been reviewed by this first external partner: '. . . at this point I don't know what that will be; I've just got to write it and see where we go really.' (LE56a, line 32)

Michael seemed to be saying here that he was happy for the story to evolve and to share ownership for it with others. I asked for clarification on that and he replied by saying it was a way of working he accepted and had become used to with experience:

> I've been like that in the past probably where you agonise over every word and, kind of, you want it to be presented in a certain sort of way, but a big organisation you have to accept that it's going to go . . . it's going to evolve through a number of different permutations to get to the final outcome.
>
> (Michael, LE56a, line 34)

As he reflected further on his comment, Michael then said that he is often not an expert in the subjects he is writing about, so he has to remain vigilant to how other people's reputations are at stake in the claims he makes. He felt that this relationship between the PR specialist and the source of the material was different to how a journalist experienced the writing process. He summed this up as follows: 'It's a much more collaborative process. I think the journalist process was often quite a solitary one.' (LE 56a, line 38). Here, Michael seems to be articulating how the PR specialist is working collaboratively with others to craft a message that represents the organisation in the way in which it wishes to be seen. He is drawing on his autobiographical self to inform his judgement.

Despite this, Michael has a sense of authorial agency in how he has used his initiative to bring the press release to fruition. I asked him if he felt more responsibility for writing as a PR specialist than he had done as a journalist:

> . . . in this particular case, you know, because it's involved a certain amount of me hustling and tracking it down and writing it and finding the time to write it there's more of me in it, I suppose, than just sort of doing what I'm told to do.
>
> (Michael, LE 56a, line 40)

I met Michael again a week after this conversation when he had drafted the press release. He described his role in the initial process as follows:

> Now, I've written it from a kind of slightly dispassionate view as a PR operator with the academic involved over in X (*university research department*). So, I've assessed it for what I think the main angles are and what I think the strong hooks of the story are.
>
> (Michael, LE 56b, line 02)

This comment reveals that Michael's authorial self has influenced which aspects of the event should be presented and, secondly, that his discoursal self has given priority to the voice of the implied writer, or the university.

I asked Michael for more detail on the resources he had drawn on to craft the first release. He replied:

> Well, I guess . . . the first article . . . the first thing I sent to you was my kind of initial thought process really with it. So before I wrote a first draft I did a bit of horizon scanning; I looked at how it had been reported in the media a couple of years ago, I looked at our previous press release about it, and I just did a bit of an assessment based on the new report of what might . . . the main story might be. I'd also got in the back of my mind the academic; I'd asked him for a steer over email, you know, "Do you think it's about the money saving, X, or do you think it's about the working in collaboration angle?" And he came back and said he felt it was important to stress X and the fact that a lot of these services were run by the voluntary sector, and perhaps a secondary message

> around investment, and then another message around “This is saving the local X £1 Million over the next five years potentially”. So I’d got a few things bubbling around in my own mind. The report was quite short really and it was fairly easy to kind of . . . to pick stuff out; that’s not always the case, but we had the benefits of there being a fairly well-written exec summary that kind of summed up what a lot of the key information was so I was fairly comfortable given all that background that I’d done that I could do something fairly . . .
>
> (Michael, LE 56b, line 06)

The report that Michael refers to in this last quote was written by the academic. Overall, Michael's comment illustrates the very inter-textual nature of the first draft of the press release and, therefore, the many voices that contributed to it. His authorial agency lay in deciding what aspects of these existing texts to draw on and how to thread them together. Michael could be described as making his own decisions about what to frame in the press release and how.

I was curious to know more about the ways in which Michael had contributed to decisions about how the release should be framed. I asked if the positioning of the message had been crafted by him. He said that he was ' always conscious of the university’s strategy and its key priorities' and then added:

> So, I’m kind of mindful that I’ve got that university hat on, but also I’ve got a responsibility to make sure the story works as well. So those things are in your mind really, I suppose.
>
> (Michael, LE 56b, line 10)

Here Michael described a juggling act of expressing the vision of the university as implied writer, whilst also engaging the implied reader.

It seemed to me that the agreed vision of the implied author was subject to various forces in a collaborative project of this nature so I asked Michael to provide more detail about the power balance in the relationship; his answer suggested this was still evolving, a factor that would also influence the shaping of the story that materialised in the text:

> . . . there might be a little bit of toing and froing based on the criteria I’ve already said about “Yeah, we want to please

> everybody" but then everyone might have different objectives and rationales for what they want to get in, and then overriding that is, you know, are you left with a story at the end of it, because there have been times when I've written something from a news perspective and then by the time it goes through reworking it bears little similarity to what you end up with. And sometimes it's not a story by the end of it because people talk around things and say "Well, yeah, you could say that that's a fall by 20% but, you know, there's are all these mitigating factors. It's only a 1.1% fall year on year, blah, blah, blah". So we're at that limbo stage I suppose a bit really.
>
> (Michael, LE 56b, line 14)

The word 'limbo' suggested that Michael was at an impasse with his attempts to blend together the utterances that had been shaping the text so far. I was interested therefore to hear about whether this had impacted on his personal attachment to and enthusiasm for the text:

> I like the sense of doing something from scratch; you know, the fact that it wasn't something so much as . . . In the job that we do there are times where we have to respond to a directive from on-high, you know, to get a marketing message out there or something that is against my newsier instincts but you just have to put it out, whereas on this occasion I knew that there was media interest and it was something that could develop into a story.
>
> (Michael, LE 56b, line 16)

This statement suggests that Michael felt his authorial licence lay in his freedom to decide what to select from prior inter-textual and multi-vocal sources, how to weave them together, and how to frame them. This was clearer further on when Michael added:

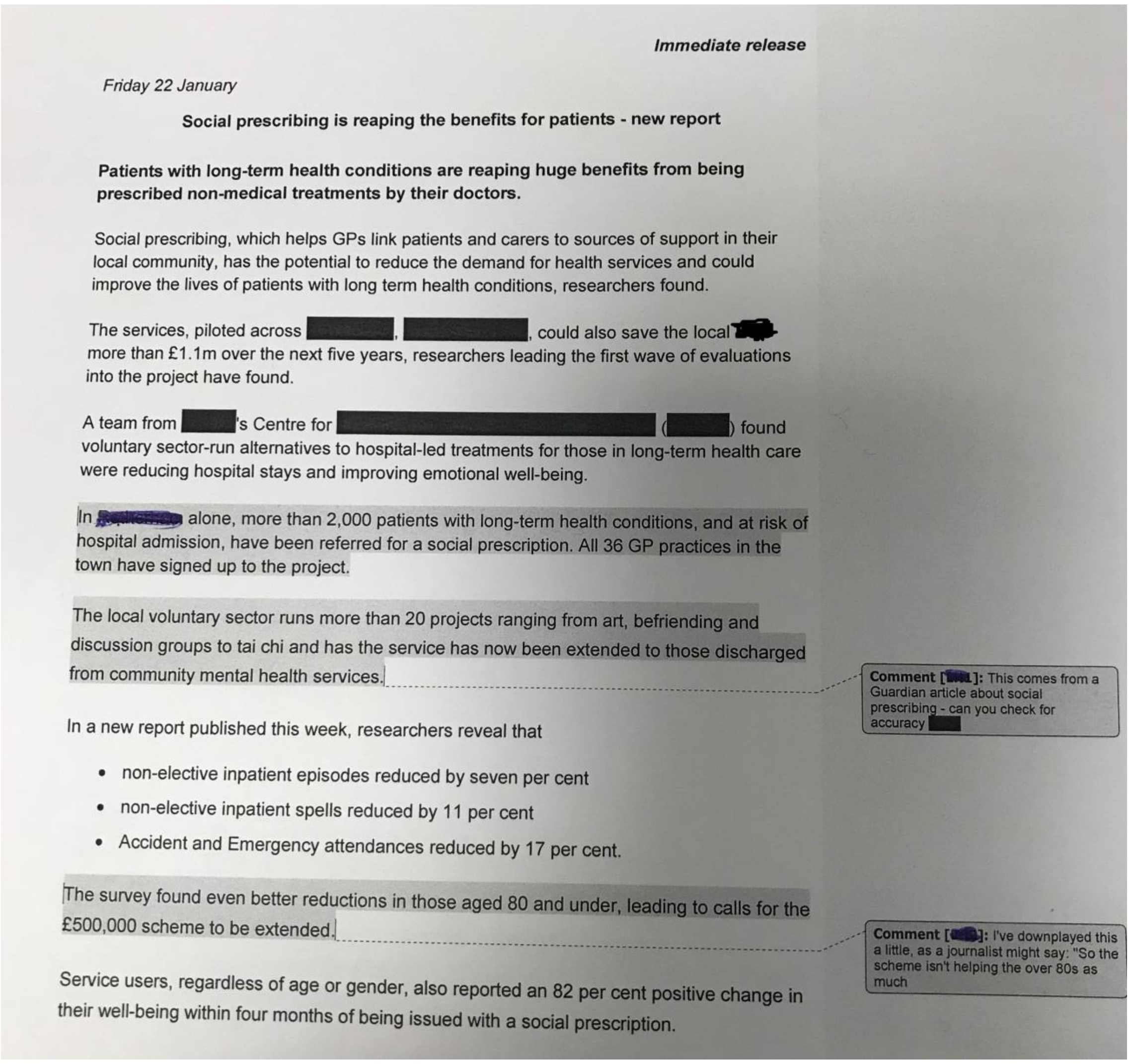
> . . . so it involves a bit more of a kind of individualistic process than perhaps some of the other work that we do where it might be a box-ticking exercise or it might be a briefing note or it might be an awards submission or something like that, you know . . . it feels a bit truer I suppose.
>
> (Michael, LE 56b, line 16)

He explained to me that these sources comprised a previous press release, material from a previously published article in a national newspaper, and material from the report; he had created the headline and the introduction himself: ' . . . the headline and the intro are definitely things that I've written that are new.' (LE 56b, line 20). So Michael had selected and recontextualised the extant writing, chosen a press release format as a communication channel, and further framed the text by writing the headline and the introduction himself. He further explained that he had taken a journalistic approach to the introduction:

> So you'll see in this version that the intro is new, that's something I've written and written with a very journalistic kind of . . . so things like "Reaping huge benefits" is quite a journalistic term I suppose. But in the second paragraph I don't think I can better . . . the one that I wrote the first time around where I described what is social prescribing; so I've lifted that pretty much because it works and it seems to be okay and it's been approved before. This stuff is pulled from the report, the third paragraph, but it's also written in a more journalistic way; so I've pulled a message out and then highlighted what I think is the big thing, the fact that it is more than £1 Million.
>
> (Michael, LE 56b, line 24)

Text 6.2 on the next page shows the first draft press release that Michael refers to above with the phrase 'reaping huge benefits' in the opening sentence in bold.

Text 6.2 Press release (first draft)



Immediate release

Friday 22 January

Social prescribing is reaping the benefits for patients - new report

Patients with long-term health conditions are reaping huge benefits from being prescribed non-medical treatments by their doctors.

Social prescribing, which helps GPs link patients and carers to sources of support in their local community, has the potential to reduce the demand for health services and could improve the lives of patients with long term health conditions, researchers found.

The services, piloted across [redacted], [redacted], could also save the local [redacted] more than £1.1m over the next five years, researchers leading the first wave of evaluations into the project have found.

A team from [redacted]'s Centre for [redacted] ([redacted]) found voluntary sector-run alternatives to hospital-led treatments for those in long-term health care were reducing hospital stays and improving emotional well-being.

In [redacted] alone, more than 2,000 patients with long-term health conditions, and at risk of hospital admission, have been referred for a social prescription. All 36 GP practices in the town have signed up to the project.

The local voluntary sector runs more than 20 projects ranging from art, befriending and discussion groups to tai chi and has the service has now been extended to those discharged from community mental health services.

Comment [redacted]: This comes from a Guardian article about social prescribing - can you check for accuracy [redacted]

In a new report published this week, researchers reveal that

- non-elective inpatient episodes reduced by seven per cent
- non-elective inpatient spells reduced by 11 per cent
- Accident and Emergency attendances reduced by 17 per cent.

The survey found even better reductions in those aged 80 and under, leading to calls for the £500,000 scheme to be extended.

Comment [redacted]: I've downplayed this a little, as a journalist might say: "So the scheme isn't helping the over 80s as much

Service users, regardless of age or gender, also reported an 82 per cent positive change in their well-being within four months of being issued with a social prescription.

I see this as Michael working with an existing genre and applying his understanding of that, and the aspects of it that work well, to frame his approach to this press release. He did this to attract the attention of the implied reader, who would be a journalist. A few lines later in our conversation he expresses his agency to select what he thought was appropriate from the report, one reason being, again, because he felt that was what a journalist would want to hear but also because he had an eye on the next stage in the journey of this message: '. . . at a later stage if I do an infocard or some kind of graphic you could see those things being pulled out with a nice image behind' (LE 56b, line 28). Again, there is a sense of movement here and of the text always ready to be picked up again and channelled through to the next stage. To Michael, this is a characteristic of the genre:

> I mean the idea is that press releases have a life and a forward momentum of their own, that you don't just write a press release at the end or full stop of something or you just do it to keep somebody happy but that it's then the building blocks for some other kind of work to come off the back of it.
>
> (Michael, LE 56b, line 32)

Michael said that he and his team need to produce content that will work across a variety of channels because that is how things work now in the media and marketing. I asked Michael how he kept abreast of changes in the external environment; he replied that he went on the occasional training course but mainly it was a matter of observing what other organisations were doing and noting best practice. He was pleased that his organisation gave him and others the freedom to try things out new ideas. On the one hand, Michael seemed to be expressing here that he felt he had the authorial licence to be experimental. On the other hand, he also put this down to the lack of structure in his department:

> When I first started there were no real rules to what I should be doing. I think I probably said to you I had to go out and find stuff and I wasn't sure whether that was the right stuff, and I didn't have anybody to . . . when I came back with that material I had nobody to say "Well, I like this, this, and this, but I don't like that and that"; I kind of had to do it all and kind of hope it was the right thing.
>
> (Michael, LE 56b, line 38)

I asked Michael how he felt about this. He replied: 'So it's not all great . . . that relentless experimentation, but it does also allow you that freedom to try new things and to give things a go.' (LE 56b, line 38). He went on to say that it is easy in PR to pontificate about how far you have distributed a message but it is less clear to anyone how your message has been received by the reader. However, he ended with a summing up of the need to keep trying new things and how that was what he particularly liked about his job:

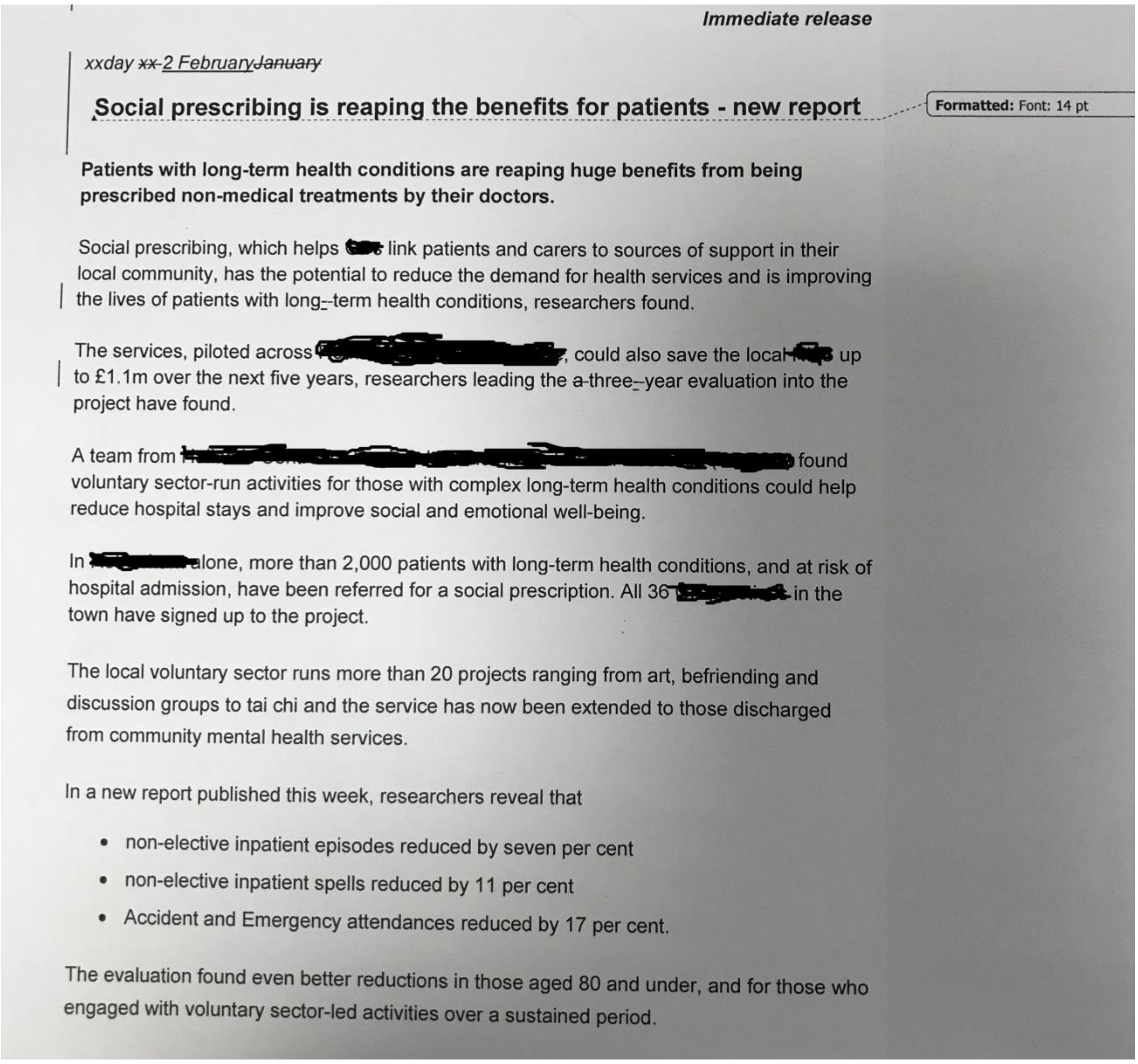
> You are allowed to learn. There are times when you think “Enough learning, let’s find a kind of like a . . . the best way of doing it on a regular basis”, and also “Let’s hold onto best practice when we have done things well” so that they can be used or held up as an example of best practice. But I think we’re continually evolving that best practice, but that can be quite a nice thing as well.
>
> (Michael, LE 56b, line 44)

I next met with Michael again about ten days after this conversation. He reported that the press release had been picked up by both a regional and a national newspaper, a result that he and his team were very pleased with, not only because of the media coverage but also because it had contributed to relationship building with the partner organisations contributing to the feature. He went on to explain that he had shared the first draft of his release with the partners and although it had taken them a while to reply to him with their thoughts, he was pleased that when they did they had made very few changes. He talked me through those changes:

> So they made very slight changes. So some of it is grammatical so “improving” rather than “could improve”, so being more assertive in that really; then “a three-year evaluation” I’ve said “the first wave of evaluation” so again they’ve tightened up the language there about how long it is; again changing from “improving” to “improve”, “conditions could help reduce”. So, all in all - because I was thinking “Are we going to have a lot of changes?” because sometimes you can find that with a press release, hundreds of changes so it bears no kind of connection with what you first had – and of course a lot of it was off my own back doing this so it was my interpretation. I don’t live the project. .. . I don't live it . . . so I just took my best understanding of it to do that first draft. So I was really pleased that it didn’t change all that much in the interim.
>
> (Michael, LE 56c, line 10)

Text 6.3 overleaf is the final, polished-up version of the release that was sent to the press:

Text 6.3 Press release (final tidied-up version)



Immediate release

xxday ~~xx~~ 2 February~~January~~

Social prescribing is reaping the benefits for patients - new report

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Patients with long-term health conditions are reaping huge benefits from being prescribed non-medical treatments by their doctors.

Social prescribing, which helps [redacted] link patients and carers to sources of support in their local community, has the potential to reduce the demand for health services and is improving the lives of patients with long-term health conditions, researchers found.

The services, piloted across [redacted], could also save the local [redacted] up to £1.1m over the next five years, researchers leading the ~~a~~ three-year evaluation into the project have found.

A team from [redacted] found voluntary sector-run activities for those with complex long-term health conditions could help reduce hospital stays and improve social and emotional well-being.

In [redacted]lone, more than 2,000 patients with long-term health conditions, and at risk of hospital admission, have been referred for a social prescription. All 36 [redacted] in the town have signed up to the project.

The local voluntary sector runs more than 20 projects ranging from art, befriending and discussion groups to tai chi and the service has now been extended to those discharged from community mental health services.

In a new report published this week, researchers reveal that

- non-elective inpatient episodes reduced by seven per cent
- non-elective inpatient spells reduced by 11 per cent
- Accident and Emergency attendances reduced by 17 per cent.

The evaluation found even better reductions in those aged 80 and under, and for those who engaged with voluntary sector-led activities over a sustained period.

From here the story of events that Michael helped to materialise in the press release continued on its journey and was re-contextualised in the form of an infographic for the social media site, LinkedIn. The objective on Michael's part was to continue to engage journalists and build awareness. He encountered a challenge in trying to source an appropriate image for the piece and he faced a tight deadline so he eventually opted for a colourful, generic image that would stand out but not detract from the bullet points which were the key messages designed to reach out to the reader. He consulted first with the stakeholders who had been involved in the media coverage from the start and everyone was in agreement with his approach. The infographic, which was then accompanied on a separate occasion by a tweet to carry the message further, is shown in Text 6.4 below:

Text 6.4 Infographic and tweet to promote key messages from press release

Michael felt that the three points in the image above ultimately summarised all the writing that had been produced to materialise this feature: 'Everything is really nice like the quotes from people and the talk about the report and the three-year evaluation and everything, but it comes down to that really.' (LE 56c, line 34).

Michael and I returned to this literacy event in a conversation we had the following month, when he was telling me about how the press release had progressed. I asked him again how he would define his role in the process and he reiterated his agency in materialising the story:

> I think I kind of defined it. I think I enabled it to kind of go on a bit of a journey in terms of the public perception. I kind of provided the script for it; that it existed out there but it was like a silent movie or something, and without having something to actually define what the key messages were or what the key kinds of elements were or what would be of interest to a journalist then that report would've just sat there.
>
> (Michael, LE 56d, line 32)

A little later in this conversation Michael described the skill set he had applied as the: 'digesting of a lot of very complex documents into stuff that kind of makes sense', adding that: 'That's probably what's most pleasing about it, that I saw something in it and made it live.' (LE 56d, line 34).

5.4. Sean (Copywriter)

Sean was a copywriter within the function that provided central marketing services to the university. He had been at the university for ten years, six as a copywriter, and had very recently been promoted into a more senior position.

At school, Sean had enjoyed writing and had aspired to be a journalist, which had resulted in some short-term work experience positions with local newspapers. Although he performed consistently well in his English qualifications, he was less enamoured of writing at university because of its academic slant. However, his passion was rekindled once he started work in a marketing role and could see the potential for creative writing. From a junior position as a marketing assistant he soon made the move into copywriting as his career focus.

In his new role at the university, Sean had been given a greater level of autonomy, a deliberate change that was the result of a restructure and an intention to reduce bureaucratic barriers to creativity and team working. Sean explained to me that one particular outcome he enjoyed from this was the freedom he had to develop ideas without the constraints of a prescribed brief.

The core of Sean's remit was to find creative ways to address the university's various marketing objectives. As a result, he spent about 30% of his time writing and the rest interviewing people. He defined his role to me as that of a 'creative', rather than a marketer, adding that was how he would describe himself to people outside of work. To Sean, marketers were more concerned with looking strategically at the market than with coming up with creative ways to reach audiences.

There were aspects of Sean's role that were changing, such as the increasing need to write copy for online channels and to consider how to incorporate audio, video, and pictures into content. To manage these developments, Sean and his colleagues now sat together in an open-plan area, whereas before they had been physically quite far removed from one another, which was not conducive to ad hoc conversations about matters arising on specific projects.

Internally, Sean liaised with academics, current students, alumni, and other colleagues in the various marketing teams across the university. Externally, most of his work was directed at prospective students, although he stressed that this was still mainly in the form of a one-way communication, something he was hoping might gradually change.

5.4.1. Hard copy student guide and companion website page for prospective students

This was a project whereby Sean was writing a guide to the university city for prospective students. The guide was produced in hard copy print and the aim was to distribute it at UCAS conventions (generally attended by 16- to 18-year-olds in sixth-form education). There was a second purpose to the guide and that was to re-contextualise some of the information by putting it onto a university microsite. This activity therefore comprised both a main and a nested literacy event.

The need for the guide had arisen from market research which suggested that prospective students knew little about the university city. The guide would therefore help them to use geographical location as a deciding factor in which university to choose (research had shown that once students had decided upon a course, the next biggest selling point for this university was its geographical location, so that could be leveraged to help students narrow down their choices).

Sean said that a lot of the copy in the guide had been written by students to give: ‘a voice to our students and our alumni’ (line 44). In addition, the cover design, which took the format of a cartoon, was the work of an alumnus. This suggests that Sean had foregrounded these voices to generate the implied author. I asked Sean if the students had done all the writing:

> No, we commissioned students to write specific articles that we wanted to feature in it so we sent a student off to . . . see where she could get best food for under a fiver in X (*university city*) and stuff like that. So, we were kind of the editors of it, if you like, and they were the writers, but then we did end up sub-editing the stuff quite a lot as well.
>
> (Sean, LE 49, line 52)

I asked Sean to expand on the phrase ‘sub-editing’, so that I could understand what he meant by that, to which he replied: ‘The spelling, grammar, clarity and space, we had to cut most of them down.’ (line 54). I asked for further clarification:

> A lot of them are journalism students who weren’t so bad, some of them weren’t necessarily journalism students. The ones that weren’t journalism students, you know, they needed a bit of work in terms of just punctuation and stuff like that. It wasn’t dire but it just needed subbing . . .
>
> (Sean, LE 49, line 56)

I asked Sean if he had given the students any direction to help with this writing; had he offered them a style sheet, for instance. He said that his manager had been involved in the initial meeting and that he hadn’t provided a style sheet because: ‘. . . we wanted their voice to come through, so we wanted it to be in their own words’ (line 60). Sean said they had subbed the work after it had been written. He described this as: ‘making it correct’ (line 62). When I asked what he meant by this, he replied:

Sean (line 68):	Correcting typos, removing commas, spaces, things like that.
GB (line 69):	Okay.
Sean (line 70):	Just minor . . . yeah, grammar and punctuation and spelling.

(Sean, LE 49)

In this situation, Sean and his colleagues appear to be drawing on the student voices as material for the voice of the implied author, and then refining and crafting what they have through the editing process. Sean told me that doing this was a part of his job that he enjoyed. A little later in the conversation he added:

> They supplied it and we … I mean, when I say 'we edited it a lot', the main . . . the only ones that we changed quite a bit was where we had to cut it down to one page rather than two and that was based on page count and other considerations that came in the design stage later on . . . it wasn't . . . we weren’t rewriting stuff for them.
>
> (Sean, LE 49, line 76)

Sean and his colleagues therefore appear to be taking the students’ writing as material, but their authorial selves are working collaboratively to shape those words editorially to fit the context. This is their labour. I asked Sean if this process was worthwhile, given the amount of time he had invested in the sub-editing process:

> Yeah, it’s the authenticity that we wanted that comes from it being written by students where each one it says this was written by so and so who was an arts student, or whatever, and there’s the list of all the people that were involved, or some of them.
>
> (Sean, LE 49, line 78)

The word ‘authenticity’ is pertinent here as it draws on the neoliberal marketing discourse and this is why the students’ voices are particularly valued. Furthermore, Sean explained that with a print publication it was possible to know the audience and how they would behave as readers, in the main, because the text would be aimed at a pre-selected target group of people and it would be framed within the linear format of the booklet. Here, the traditional genre of the booklet is familiar to Sean and so it helps to stabilise the composing process and reassure him of who his implied readers might be. However, when Sean extracted copy from the text to populate a website page, he was less sure of who would read it or what they might have read prior to arriving at this piece of information so it was more challenging then to infer the implied reader. To illustrate this further, Sean gave me an example of a piece of writing from the booklet that provided information about several festivals that took place in the city (see Text 6.5 below).

Text 6.5 Copy produced by Sean for the guide for prospective students

In doing this exercise, Sean found that he could not simply copy and paste what he already had, instead he needed to change the heading and write an introduction to contextualise the meaning. This was because when the writing appeared in the hard copy, it would be clear to the reader that it was a city guide; however, once it left that framing, a person could stumble across it on the internet and not grasp the context:

> And there's a lot of that in terms of when you get the stuff online you have to think about …because you don't know how people have got to it and you don't know what they know . . .
>
> (Sean, LE 49, line 100)

The writing about the festivals, as it appeared both in the guide and on the website, had been written by Sean but he described it to me as 'the voice of the university' (line 116), compared to the copy he had described earlier which was quite clearly meant to come across to the reader as the voice of the students. He added that the articles the students wrote were 'a bit more personal' (line 118). The finished 'student' articles can be seen in Text 6.6 below.

Text 6.6 Copy produced by students for the student guide

FREE COSTS NOTHING

THINGS YOU CAN DO FOR ZERO POUNDS IN AND AROUND [redacted].

BY [redacted]

HISTORY STUDENT

52

THE [redacted] PRICE £0.00

Almost a third of [redacted] is covered by the [redacted], some of the most beautiful 355,000 acres in the UK. Whether you prefer to look at the vast, untouched countryside or want to explore the many hidden rural treasures, the [redacted] are a winner for anyone looking for a cheap day out.

[redacted] GARDENS PRICE £0.00

When the sun is out and the sky is blue, the [redacted] Gardens is a place to sit back and relax. It's also an excellent study space if you want to get outdoors and enjoy the weather.

BROWSING PRICE £0.00

Browsing the treasures in local independent shops can take several hours. [redacted]s independent spirit means we don't just have the usual high street chains. Wander around [redacted] Street in the city centre and [redacted] near [redacted] for local boutiques and vintage shops.

MUSEUMS PRICE £0.00

The [redacted] and Times exhibition at [redacted] Museum tells the story of [redacted] from the perspective of those who have lived in the city. It's a great way to find out about the city from those who know it best, the local residents. The museum also boasts an impressive [redacted] worth a visit on its own, surely?

53

[redacted] AT THE GARDENS PRICE £0.00

Every spring, the [redacted] Championship comes to the [redacted] just next to our City Campus. And you don't need a ticket to watch the action – there's a big screen outside the theatre. Or if you fancy appearing on TV, you can watch the BBC's analysis live in the [redacted]

SOAK UP SOME ART PRICE £0.00

[redacted]s got one of the biggest art scenes outside [redacted] and there are countless galleries and studios you can visit for free. But you only really need to walk around the city to catch some fine street art on the buildings and walls. See pages 22-23 for more.

I quizzed Sean on the difference in look and feel between the website and the guide. He commented:

> . . . this is a lot more corporate whereas this is deliberately not corporate because it's meant to be as I said the voice of our students more.
>
> (Sean, LE 49, line 184)

The copy we were discussing was designed to have a long shelf-life: 'the idea is to create evergreen content that we can repurpose and reuse' (line 202). The purpose here was to create copy: 'that we can use for other things and that will still be as relevant in a year's time' (line 206).

Sean had found this project reasonably straightforward and 'quite fun compared to some other stuff' (line 214). However, what he did find hard was writing the introductory section of the guide which set the context: '. . . in the booklet where we had to kind of . . . so yeah in the booklet so, you had to explain what this was and how it was different to a prospectus' (line 220) and then he adds: 'So that one was probably more challenging, we spent a bit of time on that but when it comes down to can you write a list of festivals that's a bit easier because you know what you're doing' (line 224). This seems to reinforce the earlier point I made that Sean's discoursal self is challenged by the hybrid genre.

Sean was enthusiastic about working collaboratively with the designer for the hard copy guide (this was a sentiment that he reiterated at our later meeting in June when he talked me through his work for literacy event 53):

> . . . you can sit down with them and talk about that side of things as well whereas as I said there was no question of what the design of this web page would look like because it was just…the template that we've got (*laughs*) it went into that template and that was about it (*laughs*).
>
> (Sean, LE 49, line 228)

I asked Sean if he would know how his readers had responded to his copy. He replied that he wouldn't because he did not get involved in the analytics and reporting for the website: 'Well, I would hope that we were planning on doing that but I don't know because again that kind of the planning of the logistics of it I don't really tend to get involved in and I'm just writing it' (line 246).

Although Sean refers to himself as 'writing' in 'I'm just writing it', his emphasis on 'just' suggests that he does not consider himself to have authorial responsibility for the trajectory of the broader piece. His authorial self is weak in this exercise.

Sean told me that he would be taking the rest of the copy from the guide and putting it onto the website pages. He described this as: ‘copying and pasting things into the new website and then updating it as appropriate’ (line 268). When I described Sean’s interventions as ‘editing’ his reply suggested that he felt his authorial role to be quite low key:

> But only in terms of like the stuff I said about that festival page, only in terms of making sure that it’s appropriate for the website, so giving a bit of context if necessary.
>
> (Sean, LE 49, line 274)

5.4.2. Hard copy student guide for new arrivals

This literacy event was another hard copy print guide that would be sent to first-year students in their welcome pack, about two weeks before they were due to arrive at university. Amongst other things, the first edition of the guide had included a personal account from current students about life at university. This was the second year that the university had published the guide, with the current version having been changed following market research findings which showed that readers were less interested to hear about current students’ personal experiences and more interested in specific issues they might encounter themselves at university, such as money saving tips.

I found Sean referring again in this conversation to how much he had enjoyed working collaboratively with a designer on this project:

> Yeah, which is also fun working with one other person, I mean obviously there’s plenty of stakeholders involved and they are channelled through our marketing colleagues who we meet with but, generally, we’ve had quite a lot of free rein which is another nice thing about it.
>
> (Sean, LE 53, line 56)

I asked Sean if he had written the copy for the guide himself. His reply suggested that he had exercised a high degree of authorial licence in this piece, which was different to what he had said earlier when he had put more emphasis on simply editing the copy:

Sean (line 58):	Yes. To be honest I've written everything that the students have supposedly written, pretty much.
GB (line 59):	Oh that's interesting.
Sean (line 60):	But in tandem with the student. And then we got them to agree it. So for this one, for example, one of the things in the feedback was a larger proportion of students these days don't drink.
GB (line 61):	Right, no alcohol required.
Sean (line 62):	So . . . and the something was missing last time was what do we do if we …coz people are worried before they come here that it's all going to be about drinking as a student at university so it's reassuring them that it's not, so we've got X who's a student who doesn't drink and I met her and spoke to her basically about what she does and made an article out of that. So, it is her words, but it's based on a conversation with her.
GB (line 63):	Okay, so you interviewed her and then *you* wrote the copy?
Sean (line 64):	Yeah, that's the same for all of them. So, we've met the students and we've written down what they've said but they haven't actually like sat and typed up their own articles.

(Sean, LE 53)

I observed that the copy was signed 'by' the student. Sean replied: 'She's read the copy, signed it off, but she hasn't seen what it looks like and we probably won't show it to her before we go to print but she'll see it once it's done' (line

68). What Sean appears to be doing here is what Bakhtin referred to as 'double-voicing' (Bakhtin, 1984) that is, he is quoting others indirectly and blending their voices. But by asking the student to sign off the copy, even though it was not directly written, by her, Sean is adding authority to what he has double-voiced.

I then went on to ask Sean if he would liken his work to ghost-writing:

Sean (line 72):	Yeah probably, I guess it is ghost writing, yeah, and some of them have been more ghost written than others to be honest. Some of them have added things that we wanted to say into what they said and combined the messages that . . . certain things that we had to put in which fitted nicely with what the student was saying. But on all those occasions I've checked with the student and they've said 'yeah, I'm perfectly happy to say that and also actually I'd add this' so it's collaborative.
GB (line 73):	So, there were no … well, I think I already know the answer to this but why did you not ask the student to produce some copy? Why did you…?
Sean (line 74):	Well we have done that before, we did a city guide for people who are at a much earlier stage in their journey that UCAS had mentioned when they're just thinking about different cities.
GB (line 75):	Yes, you told me…
Sean (line 76):	And a lot of the stuff in that…a couple of them have been re-purposed in this actually but on that occasion we did ask people to write their own piece but we ended up re-writing them quite substantially and it's just easier and quicker to do it this way for both us and for the student, the students don't necessarily want to sit down and write 400 words about something.

(Sean, LE 53)

Sean explained to me that he interviewed the student for this piece and the conversation took over an hour and generated two sides of A4 notes. His comment that the student approved his copy suggests that they were happy to be double-voiced. Sean's approach was to make notes as the student spoke, rather than record her voice and transcribe afterwards, which he had learnt from experience was far too time consuming. Sean says:

Sean (line 98):	But I was writing in her words, I wasn't paraphrasing as I was typing it out.
GB (line 99):	Oh, okay.
Sean (line 100):	I was cutting it down and taking only the things that were relevant for the feature, but I was trying to keep her voice because that's important because otherwise every student feature would sound like me and that would be a bit obvious (*laughing*).
GB (line 101):	Yeah, yeah, no that's interesting.
Sean (line 102):	So, I'm trying to use phrases that they use.

(Sean, LE 53)

He goes on to say that the words might be edited, not paraphrased. But Sean did exercise his authorial self in making choices about what words to use:

> So that's not everything she said but the words that she used and the phrases . . . although I didn't end up using the phase 'getting pissed' which she used a few times because that wouldn't be appropriate

(Sean, LE 53, line 106)

At this point I asked Sean how confident he was that he was really allowing the student's own voice to be heard and not filtering it through an organisational voice. I inferred from his answer that he was crafting the voice in the text in line with a corporate vision and to manage the expectations of the implied reader:

> Well, it's something that we try to avoid but at the same time I imagine to some small extent it's unavoidable especially because I've got my marketing hat on and I want them to say certain things.

> And the reason we've talked to them about certain topics is because based on student feedback it's a feature they wanted to hear about so . . . it's a combination probably of genuine one student's experience but trying to bring it out into something more relevant to more people.
>
> (Sean, LE 53, line 110)

Sean explained the heart of the problem, which seems to be that the students' voice did not align with the voice that he was crafting for the implied author of the text:

> Whereas if they're talking, you're getting their voice a bit more strongly. But when they have to sit down and write it's probably not a very natural way of …
>
> (Sean, LE 53, line 116)

A little further on in the conversation, Sean alluded to his autobiographical self when he referred to how he used to approach his writing: 'I think it's just that they're not copywriters and so you wouldn't expect them to … a lot of the stuff they wrote was quite clichéd, as well and, you know, just obvious copy pitfalls that somebody who isn't a copywriter would fall into as I would have done before I was in this job' (line 122). Sean goes on to explain to me that he is more concerned with what the audience wants to hear, rather than with the student's voice being eclipsed by that of the organisation:

> I mean I always am thinking about the audience and to some extent the corporate. When you say, yeah, the balance between the corporate voice and the student voice . . . I'm more worried about the audience and what they want to read and . . . sometimes, I think …well, I wouldn't say we know best, but we're basing it on research and we're basing it on evidence and you can't expect a student who has none of that information to, to know exactly what . . .
>
> (Sean, LE 53, line 124)

This statement suggests that the implied reader and the implied author of the text are prioritised over the authentic student voice. Sean countenances this when he returns to the findings of the market research, saying that: '. . . in a way we've toned down the voice of the student as a result of the research.'

(line 130). At this point I shared with Sean my understanding of Barthes' (1967) concept of the death of the author in literature. He said:

> 'Well that's definitely true in marketing stuff . . . because we're not writing literature, so it is just the reader that matters, or rather, it's persuading the reader of what we want to persuade them that matters more than whose voice it is in a way.'
>
> (Sean, LE 53, line 134)

Text 6.7 below is an image of the final version of the writing I discussed with Sean in this section.

Text 6.7 Copy produced by Sean for the student guide for new arrivals

THE CITY

By
[redacted]
FINE ART STUDENT

NO ALCOHOL REQUIRED

I don't drink alcohol. Before I came to uni, I was worried the social scene would be about going to bars and drinking. But instead I've found that lots of people, from all cultures, aren't into that. It's really opened my eyes.

1 IN 5

The number of 16-24-year-olds who don't drink alcohol

THE [redacted] GUIDE

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If you're not a big drinker, my advice is to go to the societies fair in Welcome Week and meet people who are into the same things as you. I'm in the Knit Like Your Nana society, and while we do knit, we also meet up socially and go round each other's flats for meals.

MY FAVOURITE THINGS TO DO IN [redacted]

GO FOR A MEAL

[redacted] has loads of restaurants with food from all over the world. [redacted] is my favourite – their chicken nachos are so good.

GET THE TRAM TO [redacted]

It's only 10 minutes away from the city centre. You can go bowling, play pool, see a film, play crazy golf and go to [redacted].

HANG OUT AT [redacted]

This is an ice cream place on [redacted] Road. It's a nice chilled environment where you can just go and hang out. Rassam's is just down the road too – they do good mocktails.

THROW A PARTY

Me and my friends often have parties without there being lots of drink. We play PlayStation, get everyone to bring some food and make a night of it.

THE [redacted] GUIDE

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5.5. Kevin (Social Media Manager for the University)

Kevin worked in the division of communications and development at the university in a new role which he had started just three months before our first meeting. Previously he had been a Senior News and PR Officer and when we met he still had a foot in that role as his successor was not yet in position.

Before moving into his new role, Kevin had been a PR Officer and before that a Media Relations Officer.

Kevin had completed a combined studies degree that incorporated film studies, media studies and communication studies. During this period he also studied a script writing module and in the second year of his course he and a friend started a magazine. Kevin found that the writing for this came easily to him. Following graduation in 2001, Kevin started writing a monthly film column for a local magazine and he also did some music reviews, and wrote for a website. All of this allowed him to build up a portfolio, and his confidence.

Kevin started working at the university in 2005 as a temporary PR assistant. The position was repeatedly extended until an internal communications job arose which was permanent and full time and Kevin was encouraged to apply for it. He was in this role for one and half years until another job came up for a Media Relations Officer. Kevin secured this opportunity and it eventually evolved into Public Relations Officer and then to Senior News and PR Officer, Kevin's most recent role, as explained above.

Kevin's current position as Social Media Manager was a completely new role to the university. It was similar to a PR role in that it was about reputation management and raising awareness through social media but Kevin was tasked with doing this across a range of platforms and with collaborating, advising, and guiding teams in other schools and departments. Kevin had been involved in the development of the new role and a key objective for him was to maintain consistency and tone of voice on social media. Kevin was looking forward to working with images and graphics, including managing what he described as the 'Twitter avatar', and developing content. He would also be producing videos. Kevin added that using video would allow the university to do more showing than telling and that through Twitter he would be able to produce more personalised, or 'narrowcast', as he described them, messages. In addition, Kevin's role included the handling of crisis communications, and he had experienced this just a few days before we first met when he had been called upon to manage some tweets associated with the tragic death of a first-year student. He said that this was a reactive, not a proactive, tweet and he had given a lot of thought to what tone to use, adding that 'there is no handbook' for this kind of situation. I interpret this statement as an example of how Kevin has to apply his discoursal self at a microgenetic point of writing because he does not have a framework from his other writer identities to fall back on.

Kevin reflected in our first meeting on the tension he senses when he has to market the university city as an outdoor place with lots to offer the students, whilst right outside his place of work there are rough sleepers and people suffering the effects of excessive amounts of drugs and alcohol. Kevin wondered if perhaps through his communications he could find a way to balance spin and honesty and come up with an approach that could be interpreted as 'good communications'. I see this as a vision for how he would like the voice of the implied author of the organisation to be received.

At our second meeting, Kevin fed back to me that the response to how his team had handled social media during this period of crisis was very positive (they had issued a series of posts throughout that week saying the university was shocked and saddened by what had occurred and urging people to contact the police if they had anything to report that could help with enquiries, whilst also calling off all promotional posts). Here Kevin appears to be endorsing collaborative authorship around a literacy event and its nested and associated events. He measures 'positivity', in this context, in terms of higher than average levels of engagement with the writing on the part of the real readers. The levels of engagement are evidenced by means of thumbs up, likes, comments, shares, and an absence of negative points.

Kevin's priority in his new role was around trying to work with colleagues in marketing with a view to being strategic in digital communications and trying to help them and people in the wider university community to be proactive rather than reactive by helping to deliver strategic aims and not just reacting to whims when posting online. He wants to further a shared investment in the crafting of the voice of the implied author of the university by urging colleagues to consider 'the priority story' (LE 58) before they post.

5.5.1. News release on LinkedIn regarding outcomes of research collaboration

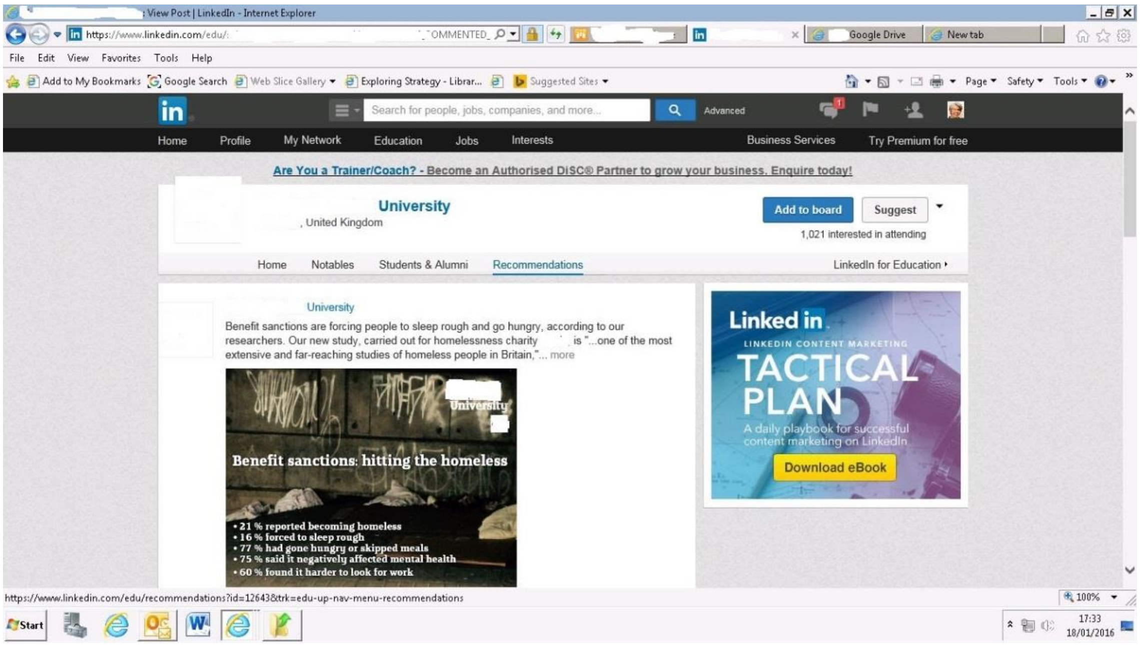
This was a piece of research involving collaboration between the university and a national housing charity on how people had been impacted by benefit sanctions. Michael, with whom Kevin worked closely, had been involved in writing and issuing the press release and he had created an infographic to publicise some of the top-line statistics from the study; Kevin's responsibility was to post this, along with a link to the report, to the news release section of the university’s LinkedIn page, their least used social media channel at that point. The research centre at the university had commissioned the work and it was considered a substantial piece of hard-hitting research with real-world impact. The point in publicising the results was to show that the university did research of that nature. They felt they had achieved this so far as Michael's press coverage had been warmly received and promoted by the BBC and this had led to a reasonably high level of engagement on Twitter.

Kevin had been surprised, nevertheless, by how the information had been received on LinkedIn where the target audience comprised mainly alumni. Overall, readers had been critical either about the research method, or about the stance the university had taken, or about both, and had reflected some quite personal political views. On reading these comments, Kevin had held back from replying straightaway and had instead discussed them, particularly those around how the research had been conducted, with Steven, who was then his director of communications. Together they had agreed that Kevin would go back to LinkedIn, explain the university's rationale and respect for the work, and encourage a debate. On reflection, Kevin wondered if the piece had included too many facts and statistics and had not done enough to illustrate the personal stories of the people involved. Although the experience had reinforced his approach to digital communications, which he saw as being very much about just trying out posts to see what worked 'Because it's new, there's a need to give things a go, see what works and what doesn't' (LE 58), he had also decided to get his team together to think about LinkedIn as a channel and what they could do with it (he referred to this as a 'working group'; LE 58). This was because he thought that perhaps there was a different audience on there to what they had become used to on other platforms, adding that it did not surprise him that people may troll where there is anonymity, but he was surprised that people were prepared to be so vocal on a professional site. At that point he added that if this is what the community is then he cannot change that – it is a platform for anyone to air their views.

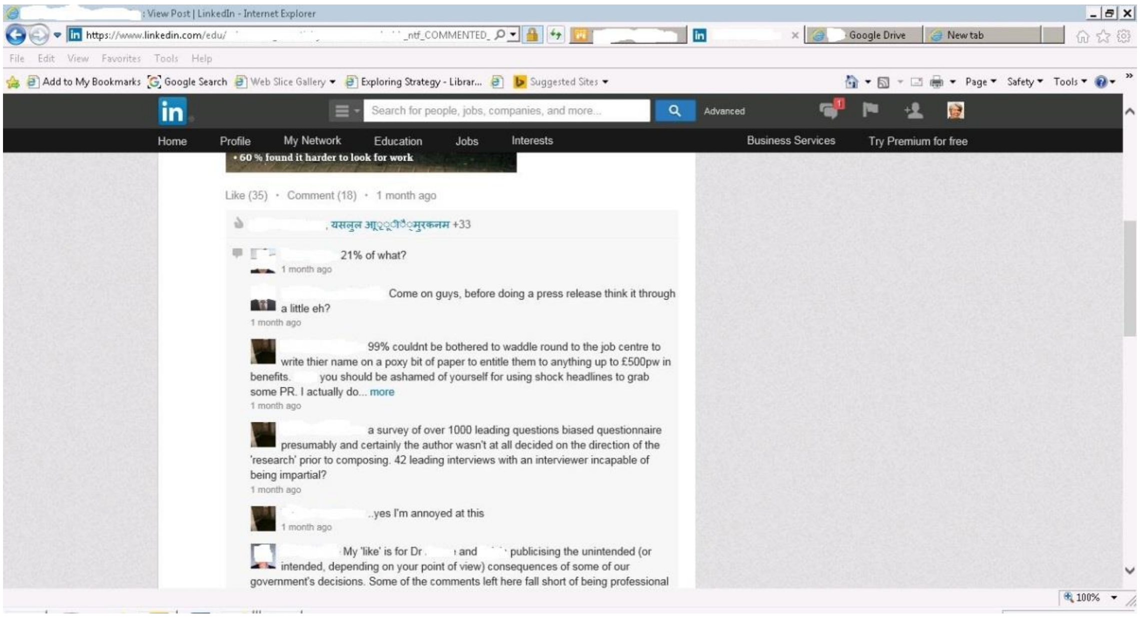
It seems to me that what Kevin and his team are experiencing here is, first of all, an exercise on the part of their discoursal selves of testing and tweaking the voice of the implied author of the organisation to see what emerges and, secondly, a response that suggests that the readers inferred that voice differently from how Kevin had anticipated they would.

Below are images from LinkedIn which depict Kevin's initial posting with the infographic, followed by a snapshot of audience reactions, and then a further image showing Kevin's response on behalf of the university:

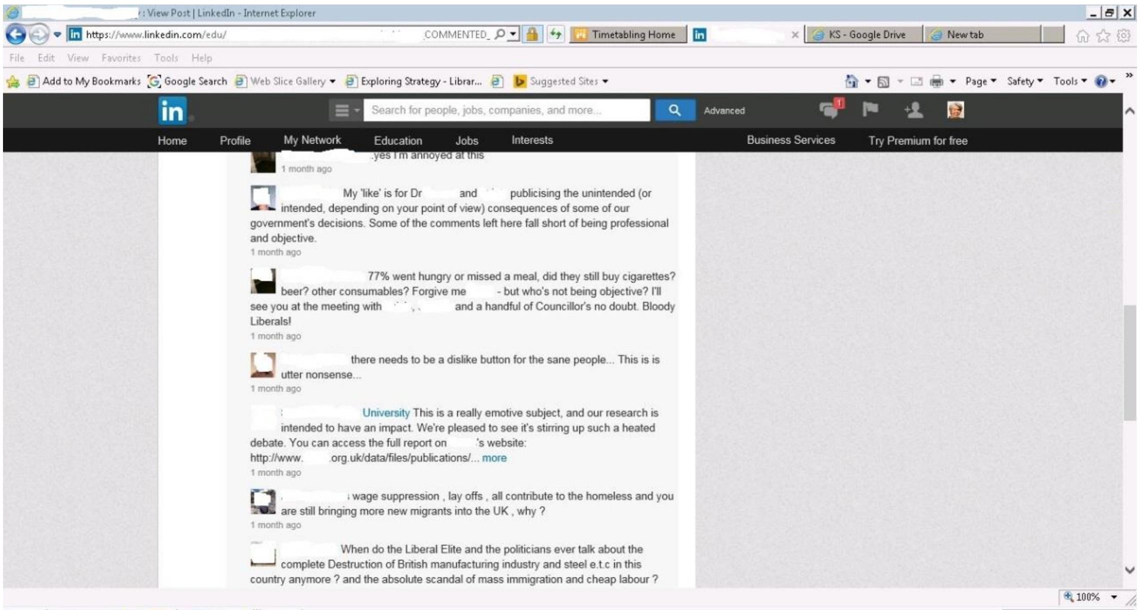
Text 6.8 Infographic on LinkedIn regarding outcomes of research collaboration with national housing charity



Text 6.9 Audience responses to infographic



Text 6.10 University response to audience comments



5.5.2. Social media guidelines for the university

This literacy event refers to work Kevin had just started when we met for the fourth time. He explained that he was writing the social media guidelines for the university. These were: '. . . for the university, so for the people we want to use it in any kind of way that supports the university strategy or supports their own objectives.' (LE 59, line 6). I asked him how he felt about what seemed like a very responsible task:

> I think it is not really challenging. For me, a lot of the content in the guidelines so far comes from things that have been in my head for a long time anyway, or that I have put down on paper in some kind of format, in the last couple of years. Really our approach needs to be strategic, that is why the role was introduced, so with that in mind, I have focused on core functions for social media that support the strategy, things like customer service, promotional things, so the kind of the more broadcasty sort of stuff that we want to do. But also community management which is a common social media function for organisations . . . for a university that means supporting and celebrating the student experience really.
>
> (Kevin, LE 59, line 08)

This comment from Kevin initially seemed to suggest that he felt prepared for the task because of what he brought to it via his autobiographical self but the second part, where he draws on discourse from the management community, such as 'strategic' and 'community management', emphasises how the task has a shared purpose.

Kevin then explained how he uses pronouns in the first person plural ('we' and 'us') to craft the voice of the university as the author of the document (a document which provides guidance to staff on how to present their digital selves). In doing so, he is also able to speak directly to colleagues and invite them to share in what he sees as a collaborative exercise:

> . . . my approach is fairly open in that I believe these guidelines need to be a living document, so they need to not exist as a Word document, on the staff intranet somewhere, but they should somehow … they should probably be . . . it is written for the web, that is what I mean by that. So the tone is very direct so I use . . . I forget the words, pronouns? So I use language like ‘you’ and ‘we’ and ‘us, instead of the ‘university’ and ‘staff’.
>
> (Kevin, LE 59, line 10)

He emphasises this again a little later, when we discuss the appropriateness of using the document as a wiki:

> I would quite like to see that happen because that enables the information to live and breathe and evolve, as social media

> evolves. It also means that it can be collaborative, which I think is really important.
>
> (Kevin, LE 59, line 16)

Although Kevin was inviting shared ownership of the document, it seemed that its purpose was to direct and encourage colleagues towards expressing themselves on social media in a certain way, thereby constructing the voice of the implied author. This was illustrated when he said in the following extract that the guidelines would be about 'How to respond in terms of tone of voice, but not the messages':

> Yes, it really is about things like tone of voice, and then simple protocol like if there is a customer service function to an account, okay, is it clear when that account is staffed? Because if you are a student and you have grown up with this technology and you tweet, say, the library, perhaps they kind of expect a response within a couple of hours, or certainly within a day, so things like that. How to respond in terms of tone of voice, but not the messages. The messages are not kind of … it is not … it doesn't get into the nitty-gritty of that, and to be fair I think business unit accounts, so the library, X (*university faculty name*), faculties, will have different things that they want to communicate, so it is really helping them communicate in the right way.
>
> (Kevin, LE 59, line 22)

In ending this utterance with a reference to helping colleagues to communicate 'in the right way', Kevin appears to suggest that they should adopt the preferred voice of the university. He came back to this point later in our conversation:

> . . . so if we are going to use it smartly, we need people who are employed to do it. You can't have amateurs and people doing it for just goodwill. And it can't just be one person doing it all.
>
> (Kevin, LE 59, line 40).

Text 6.11 on page 123 is an extract from the section of Kevin's social media guidelines on tone of voice:

Text 6.11 Social media guidelines on tone of voice

TONE OF VOICE

Tone of voice

Social media is a personal space. Conversations happen on mobile phones while people wait for buses, sit in cafes, or while they're watching TV. So, when you interact with people online, it pays to be personal, friendly, positive and enthusiastic.

It also helps if you can adjust your tone to match the audience. For instance, you might use emojis when you're replying to a positive tweet from a student – but if you're replying to a business partner on a LinkedIn discussion group, emojis might not be appropriate.

In general, talk about the organisation in the first person plural ('we', 'us' and 'our') and not in the third-person singular ('the university'). We want to be friendly and approachable, and formal language doesn't translate well to social media.

Speak directly to people, think of your audience as one individual, and personalise your responses. If you're addressing all of your followers, say 'you' instead of 'all of you'. Stay away from phrases like 'All students must be aware'.

If someone asks for a response, definitely don't 'mention' them in a quoted tweet directed at all of your followers. It looks weird (imagine someone doing that in person – it would come off as quite a strange way of interacting).

These three tips are from the University's copy style guide. They work pretty well here too.

- Clear, concise, intelligent and adult (but never pompous or stuffy).
- We use evidence to back up our messages.
- Copy is engaging but not overly familiar.

Here are some tips:

- Avoid unnecessary superlatives (not everything needs to be 'amazing'). You're better off sticking to facts.
- Don't use slang, jargon or clichés. And try to avoid acronyms. Use plain language.
- Don't overuse phrases like 'cutting edge' or 'world-class'. Stick to facts.

I asked Kevin if his new role would require him to police colleagues' use of social media:

> There is, yeah. I think it is quality control rather than policing. I want people to be confident to get on with it and to do good things. But that needs some strategic thinking, just in terms of what we are trying to achieve with an account, what is the purpose, who is the audience, and then how is it administrated and we also … we just need … we need that kind of protocol set somewhere centrally that we have all agreed to.
>
> (Kevin, LE 59, line 42)

Kevin's use of the word 'protocol' seems to be a further reference to how the document will be used to encourage certain communication behaviours online, that is, behaviours that have been agreed upon collectively beforehand as being appropriate to the manufactured voice of the implied author of the university.

A little further on in our discussion, Kevin came back to this point about wanting to encourage colleagues to feel confident about using social media in their job. He stressed his desire to encourage them to adopt a natural style online:

Kevin (line 46):	. . . my approach is very much about keeping it human, I wouldn't want people to feel like they had to have a X (*university name*) Twitter account and then a personal account. I would rather people were who they are, and felt that they could switch off at 5 o'clock and post about the Great British Bake Off or whatever it is they want to post about, because that is how people are. And our audiences, our stakeholders, are people as well. I think separating things out too much will –
GB (line 47):	Complicate?
Kevin (line 48):	. . . will complicate, and it will also make things really boring. We don't want to be an army of drones, that is not who we are. We are people and you come to university because you want to expand your horizons and expand your mind and learn new things, meet new people, so there is really nothing to be ashamed of, there is nothing to hide, but because we haven't had this formalised approach, we haven't had permission, so there are quite a few times over the last couple of weeks we haven't had permission to be human online before, so people are scared to take that step.

(Kevin, LE 59)

Here I would suggest that there is a contradiction between Kevin wanting colleagues to be authentic, real writers online and his desire to assist them to craft an online voice that reflects the vision and strategy of the university. Kevin went on to say that users need to make their own judgement about how to use tone of voice online. But whilst he was accepting that people may have their own style online, he said that he would not want them to consistently write informally:

> . . . it comes down to tone of voice, I guess, in terms of what people might be trying to achieve on social media. If your audience are comfortable with a lack of punctuation and grammar, then that is okay. But I would say if you are representing a part of the university, in terms of reputation and profile we *are* an educational institution, so we should probably be getting that stuff right.
>
> (Kevin, LE 59, line 52)

So Kevin seems to be saying here that he wants colleagues to be skilled in managing dialogues on-line but to do so in a tone of voice that represents the university appropriately. I believe this is a question of Kevin wanting colleagues to have authorial agency but to know how to use that as representatives of the university.

Kevin and I came back to this literacy event in our next conversation a few weeks later. Kevin reported that he had released his guidelines but had not received feedback, which he thought was odd. He had expected some negativity: 'I was expecting some negative feedback just on the basis that it's kind of telling people how to do it' (LE 59B, line 04). There was one comment, however, from a colleague who had said that it was unfortunate that the university had felt it necessary to create such guidelines in the first place. Kevin told me how he had reacted to that: 'I went back to that person and said, you know, my role is about creating consistency and helping people to do it better' (LE 59b, line 10). Kevin expanded on this for my benefit by saying that one of his objectives was to position himself as a person who is an expert in these matters so that he could build up trust and understanding:

> Yeah, so I'm doing a lot of work to, first of all to make sure that I am, that I do know what I'm talking about, that doesn't mean that I know everything, it means that I'm willing to learn, but also that I'm there to advise people.
>
> (Kevin, LE 59b, line 12)

He sheds more light on this:

Kevin (line 14):	'So, this isn't a strategy, I'm not in a position to write a strategy for how we communicate, but tactically that's what my role is, to talk about the tactical use of these things in order to achieve the strategy. And maybe some clarity on that is helping people to understand what we're doing with it and what their role in it is.'
GB (line 15):	Yes, yeah.
Kevin (line 16):	Kind of get everyone to toe the line a little bit.

(Kevin, LE 59b)

Here Kevin seems to be suggesting that he sees his role as trying to advise colleagues on how to manage their own textual identities online. To my mind, Kevin is crafting both his own textual identity so he can gain the trust of colleagues and be perceived as an expert and he is simultaneously moulding the textual identities of colleagues to align with the vision for the voice of the implied author of the organisation. He uses the metaphor 'toe the line' to emphasise how he wants them to adhere to discourse community conventions: 'I'm not saying we're going to do it in this new amazing way that has never been thought about before, I'm saying . . . this is the best practice, is this how other organisations use it, we need to get up to that level.' (LE 59b, line 18).

From here, Kevin goes on to say that he thinks this is all a matter of culture change. In particular, he feels that colleagues have inherited a culture of talking about acronyms that do not make any sense to the outside world. He tries to align with what he perceives to be the outside world by suggesting that colleagues need to write more naturally:

> What I'm advocating is that we break down those barriers and show the people, the community of the university . . . and just make it human, make it about communities and that, that requires a little bit of confidence.

(Kevin, LE 59b, line 20)

Kevin stresses this 'human' aspect again a few moments later in our conversation when he says that: 'we want genuine, authentic content' (LE 59b, line 26). I would argue, on the other hand, that by the very fact that Kevin is directing colleagues to write in a certain way, albeit in an unadorned and 'human' style, Kevin is trying to craft an implied author that he thinks will meet with the expectations of the implied reader.

5.6. Chapter summary

In this chapter I have presented key moments from conversations with the four influencers in the study, starting with Steven as the most senior research participant and ending with Kevin whose remit was to support writing practices university-wide. These conversations related to writing for specific literacy events which the four research participants shared with me during the six-month period of data collection. The purpose of the chapter was to explore how textual identities shape this writing and to do this I applied the Burgess and Ivanič (2010) theoretical framework of writer identity and the concept of textual selves inherent in Henry's domain of professional authorship (Henry, 2000, p. 148). I used these approaches as heuristics for the analysis. The findings illustrate the very collaborative and relational nature of the research participants' writing, and how their authorial agency lies in developing and managing that relationship to pull together and blend voices from different sources into the monological voice of the implied author of the organisation. They do this across time, as when Michael takes of taking his writing on a 'journey', and space, when their labour involves contextualising writing for a different purpose. In doing this they face tensions, as can be seen when Kevin and Sean express a desire for writing that is 'authentic' and 'human', and yet are tasked with channelling this so that it reflects the strategic intent of the university, and when Steven explains how competing messages are often fought out in meetings at the point of crafting the text. Overall, the findings in this chapter demonstrate how the writing that represents the monological voice of the university emerges in a rhetorical context through a dynamic interplay of the textual selves of the research participant and their relational exchanges with others either at the point of writing or from earlier encounters.

6. REAL WRITERS AT WORK: CONTACTORS

6.1. Introduction to chapter

The data I present in this chapter is from the five research participants who are 'contactors' according to Judd's (2003) typology of employee influence and engagement in marketing activities. Contactors have frequent or periodic customer contact and are responsible for planning and executing marketing strategies. They are expected to 'reinforce a favourable image of the organisation' (Judd, 2003, p. 1308).

The contactors in this chapter are Olivia, Maria, Joanne, Kerry, and Liz. Although some of them were younger and more junior than the influencers in Chapter Five, the differentiating factor was more along the lines of their contactor role which afforded them frequent and direct interaction with the stakeholders within their remit. Broadly speaking, their roles were impacted by the marketing messages that were articulated and transmitted by the influencers in the university.

As with the previous chapter, I present the findings from my conversations with the five contactors by means of a dialogical data analysis which foregrounds key moments from the conversation I had with each one in relation to the literacy event in question. Again, I have selected literacy events that are rich in key moments applicable to writer identity and I have taken a step-by-step approach to analysing the conversations so that I set the findings against the context to which they apply and illustrate the dynamic interplay of identities that contribute to the construction of the text. I have carried out the analysis using the Burgess and Ivanič (2010) writer identity framework as a heuristic along with the concepts of textual selves inherent in Henry's domain of professional authorship (Henry, 2000, p. 148).

6.2. Olivia (Junior Officer – Alumni)

Olivia was born in 1990 and when we met she was an assistant officer in the alumni relations team, a role she had held for just one month. Prior to this position, Olivia had held a paid internship in the PR team at the university for eighteen months and before that she had been employed for short periods in administrative and customer service roles at another university and at a national bank. She had also worked in a coffee shop on and off since being a teenager.

Olivia was a graduate of English and Philosophy and in her spare time she enjoyed numerous creative pursuits such as sewing, painting, making jewellery, and writing blogs. When I asked her why she blogged she said she did it for herself and to express herself creatively in writing. She also said that she found the blogging a creative outlet when she was in her PR role because the writing she was responsible for then was constrained by its corporate context.

Her responsibilities in the alumni relations team were to keep alumni engaged, make them more aware of how the university could help them, and make them feel part of the alumni community. In addition, Olivia's role involved fundraising duties.

6.2.1. Alumni newsletter

Here I present the findings from a conversation I had with Olivia around a digital quarterly newsletter she was composing that week for an alumni audience. An extract from this newsletter is in Text 6.12 overleaf. This was part of Olivia's remit to engage alumni by showing them the benefits of keeping in touch with the university and building a sense of community.

Text 6.12 Extract from alumni newsletter

[redacted] Half Marathon (All UK)
Sunday 10 April 2016
Thousands of runners will head to [redacted] on Sunday April 10th for the [redacted] Half Marathon. Boasting a fantastic atmosphere, city centre start and finish and a picturesque route offering superb views of the [redacted], why not join them? Go to http://www.[redacted].com to enter.

Make a difference to our students' lives: take on the half marathon for [redacted] Care Leavers.
Did you know you can now raise money to support students at [redacted]? Our Care Leavers fund helps to ensure that more students from foster care backgrounds can get the financial support and security they need to transform their lives through University education. If you'd like to run the Half Marathon for the [redacted] Care Leavers Fund you can create a fundraiser for [redacted] at [insert JustGiving campaign link here] or contact us at [redacted] to find out more.

Comment [redacted]: Make a difference to our students' lives: take on the half marathon for [redacted] Care Leavers Our Care Leavers fund helps to ensure that more students from foster care backgrounds can get the financial support and security they need to transform their lives through University education. If you'd like to run the Half Marathon for the [redacted] Fund you can create a fundraiser for [redacted] here or contact us at [redacted] to find out more.

Being a successful collaborative leader: an Unconference ([redacted])
Wednesday 10 February 2016 10am–4.30pm
[redacted] and [redacted] would like to invite you to the 'Being a successful collaborative leader' Unconference. The event will bring together a diverse community of business executives, consultants and academics to explore how collaboration benefits you as a leader, and the value it brings in and between organisations. Find out more.

Assuring Sustainability: London 2012 Olympic and Paralympic Programme ([redacted])
Tue 23 February 2016
As we approach the Rio 2016 Olympics and Paralympics the [redacted] is delighted to announce that [redacted] OBE, [redacted] and [redacted], will be joining us on 23 February to deliver the [redacted] memorial lecture. Find out more.

Catalyst: Festival of Creativity (All UK)
March - November 2016
Catalyst: Festival of Creativity is an opportunity to celebrate the wealth of creative ambitions of all staff and students at [redacted], through a series of events, performance, projects and exhibition. The festival will run alongside [redacted]' and create opportunities to engage [redacted] wider community. More information coming soon.

Comment [redacted]: to our website soon

Postgraduate Study Fair (All UK)
Wednesday 2 March 2016 4–7pm
Studying with us can change your future. It can help you begin or progress your career, change paths and move into a new job. Come along to our postgraduate study fair to meet tutors and students from across the university in a relaxed and informal environment. Chat to them about your options and learn everything you need to know about our postgraduate courses. Find out more.

[redacted] Festival (All UK)
Saturday 27 February 2016
[redacted] is a brand-new, one-day festival dreamed up by the organisers of [redacted]. Expect a genre-spanning mix of established names and breaking talent, as artists take to the stage at venues across the city. [redacted] are proud to be sponsoring the first [redacted] Festival which will give students first-hand experience of working in the events industry. Find out more.

Comment [redacted]: Delete and replace with: [redacted] are proud to be sponsoring the first [redacted] Festival and we have a couple of tickets to give away to a [redacted] graduate. To be in with a chance of winning, send a message to [redacted] - be sure to include your full name, year of graduation and subject of study. Find out more.

Comment [redacted]: Delete

Comment [redacted]: Delete

Comment [redacted]: 'free and'

[redacted] Symposium ([redacted])
Wednesday 24 FebruaryÂ 2016Â 2–5pm
[redacted]'s annual [redacted] Symposium is open to students, academics and practitioners. This year's topic is Tourism in difficult areas revisited and will begin with a retrospective recalling what it was like back in the 1980s as [redacted] and other European cities

There were five different versions of the newsletter to cater both for the various schools within the university and for an international audience. Olivia pulled together the features for the newsletter by gathering text from other sources so in this sense she was operating as an animator of existing words. She then had to decide which 'segments' (line 22) of text would be incorporated into each version of the newsletter. Olivia explained to me that the term 'segment' referred to story types, such as news, events, opportunities, and so on. Olivia's task was to pull together a first draft of the copy, send that to the production team who would drop it into a design template, and then review the template and make editorial changes before sending it back to production. The text Olivia showed me was at the design template stage and she talked me through her editorial comments.

Olivia began by showing me some copy she had changed:

Olivia (line 32):	Okay, so, err, this, this copy was sent to me by . . . I don't know who it was sent by actually.
GB (line 33):	The event 'International Women's Day'?
Olivia (line 34):	Yeah.
GB (line 35):	Yeah.
Olivia (line 36):	So this had pretty much already been written.
GB (line 37):	So somebody . . . you got that from somebody else?
Olivia (line 38):	Yes.
GB (line 39):	You can't remember who, yeah, doesn't matter.
Olivia (line 40):	And I chopped it down to this.
GB (line 41):	You'd made that decision?
Olivia (line 42):	Yeah.
GB (line 43):	Okay.
Olivia (line 44):	And once it came back I realised that it was still a bit rambly, still a bit too long so I chopped it down even still.

(Olivia, LE 13)

In this example Olivia did not know the author of the copy and she did not feel she had a need to know. Olivia edited or 'chopped down' the copy to suit what she perceived to be the needs of her readers and this was a judgement based on the need to be concise as opposed to 'rambly'. I asked Olivia if anyone had checked the work once she had edited it – she explained that she showed the edited copy she had put together to another colleague and she received a comment back about the need for a photograph but there were no suggestions to change the copy in any way.

I asked Olivia if she had faced any challenges in deciding which parts of the copy to edit out, she replied: 'It wasn't really that challenging, no, I just chopped it . . . (line 60). I then asked her why it was necessary to reduce the copy in a newsletter that was being sent in digital format. I suggested the copy could simply run on and that the reader could scroll down the screen. Olivia replied with a reiteration of her point about the need to be brief and clear: 'It could have but I get the impression that people are bombarded by emails these days and there's so much guff to get through basically you need to get to the point of the matter as quickly as possible.' (line 66). She then explained that the source of her thinking on this was a newspaper article she had read at home that was written by someone in a similar role to her at another university:

Olivia (line 76):	. . . and the title of the article was 'Would they switch off Game of Thrones for this?' So basically the point it was making was that you need to make your copy engaging and relevant and to the point because basically people get bombarded by information and they're only going to read the things that most support them so you need to make it short and snappy.
GB (line 77):	Yeah.
Olivia (line 78):	So it was . . . I try to go by that article when I'm thinking about how to write things and what to write about.

(Olivia, LE 13)

I asked Olivia if she had deliberately sought out this newsletter article, but she said she came across it by chance in her own time. What this appears to be illustrating is that Olivia's decisions about criteria to apply to her writing at work have been influenced by something she has read in her personal time.

In making these judgements about the length of copy for a newsletter, it would seem that Olivia's values are influenced by her autobiographical self, in that she has formed an opinion about how the implied reader might behave, but that self has been shaped by a socially available possibility for selfhood that Olivia has adopted from a discourse community that extends beyond her immediate workplace. In this example, I see Olivia as applying that discourse in two ways: firstly, in that she is acting on a discourse of brevity in her decision to edit the copy; and, secondly, in that she has applied the discourse to her understanding of how the implied reader might interact with her digital newsletter.

In the section above, Olivia was animating the already-written words of other people. She had not written the words herself but the sections of copy, or utterances, were, to my mind, her tools for putting together the newsletter. It is Olivia's discoursal self which makes decisions about how to use the tools, given her expectations of the implied reader. However, Olivia had a degree of agency in making these decisions and that is when her authorial self comes into play. I would suggest that Olivia had the agency in this example to articulate the text by deciding what to include and what to edit in its assembly. This agency is limited, however, and that is illustrated in the next part of our conversation where we moved on to discuss the link that Olivia had put into the copy in the call-to-action sentence at the end of the first paragraph in the newsletter. She explained that the link, which said *'you can look at some of the profiles for 2015 here',* took the reader to the International Women's day site which she did not have any control over because it was external to the university. She also did not know anyone involved in that event but: '. . . I was told it would be good to include it.' (line 94). Here, then, is a lessening of agency where Olivia is now acting on an instruction from a colleague. Olivia is animating other people's words throughout this newsletter but the decisions around how to do that, whilst heavily influenced by her, are also part of a dialogical process amongst colleagues.

Next, we looked together at Olivia's newsletter feature on the half marathon. She explained how the purpose of the marathon was to raise money for a particular student fund but she did not want to be explicit about that, so she separated out the two items. She explained her tactic: '. . . so I'm trying to just drop little hints in here and there just to plant the seed . . . ' (line 104). Olivia then said that the fundraising initiative would be promoted later so it was not appropriate to announce it at this point in time. Again, this is Olivia's discoursal self that is making decisions about how to arrange copy on the page and, again, Olivia is not applying her own words in this copy; she is animating the words of others. However, through her discoursal self, Olivia is determining what messages the reader should receive now and at a future point. She knows what the future message will be but she is controlling at what point the reader will know that.

As the conversation drew to a close, I commented on the lack of images in the newsletter and Olivia told me that this was the way it had been done using the template, but she thought that 'in the future we might look to make it a bit more interactive' (line 150). She then added that she was doing a photography course of her own volition because she anticipated that:

> . . . because basically online communication is changing, people don't want to read stuff anymore so you need to grab their attention with images and digital content.
>
> (Olivia, LE 13, line 150)

This is another example of how Olivia's autobiographical self, and the values that influence it, is formed by a synthesis of observations and experiences from her personal life with her textual identity at work. In this example, Olivia is imagining and preparing for the future texts that she will assemble.

6.2.2. Internal all-staff newsletter

In this literacy event I present findings from a conversation I had with Olivia, subsequent to the one described above, around a 'piece', as she described it (line 02), that she was producing for an internal, all-staff newsletter. This piece (see Text 6.13 on page 135) was about a call campaign that involved students calling alumni to build relationships and encourage donations for projects.

Text 6.13 Copy for internal all-staff newsletter

Last week the Development and Alumni Relations team launched a telephone appeal to alumni to raise money for the newly established [redacted] *Fund.*

A team of 25 enthusiastic student callers have been fundraising for the [redacted] *Fund which will provide additional support for our student and academic community. The campaign, which will run annually, aims to raise £250,000 over five years through regular donations.*

Donations will help students from under-represented or disadvantaged backgrounds, enable current students to access opportunities to develop their career paths and provide additional funding for applied research.

Postgraduate [redacted] *student and* [redacted] *is part of the* [redacted] *Fund calling team, she has been inspired by the positive conversations she has had with alumni and has been sharing her story about how coming to University was made possible for her:*

"The reason I wanted to become a student caller for the [redacted] *Fund is because I received a donation whilst studying my undergraduate degree. I know first-hand how much a donation can make a real difference to students' lives, therefore I wanted to help ensure more students can benefit from the same opportunities that I have."*

As the campaign enters the second week of calling our students will continue to exchange stories with our alumni and encourage them to support the University through donations and advocacy.

If you would like to find out more or make a donation visit - [redacted]**/giving**
or contact the Development and Alumni Relations team on [redacted] or email [redacted]

Olivia had been working on this exercise prior to our meeting. The purpose of the copy was to inform staff about the alumni engagement team and the work they were doing. The implied author in this text was the university in that this was an internal newsletter designed to keep staff involved in current affairs. Olivia described her actions in constructing this piece as: '. . . storytelling and gathering information . . . ' (line 10).

When I asked Olivia how she pulled together the information she needed for this piece of text, she replied:

> So a lot of it I knew myself . . . errm . . . but there was also a piece that my other manager, X, wrote in an internal presentation to our department about it which I took various things from. And also the student callers were actually given some questions with which to talk about themselves and their reasons for getting involved, and that's where I got this quote from.
>
> (Olivia, LE 20, line 18)

I asked her next what the basis of her decision was for choosing a particular quote:

> I wanted to make it more about the students rather than "Make a donation now" because I still think we're at the early stages of staff giving, because I think it's a big ask to ask staff to raise money for their own university.
>
> (Olivia, LE 20, line 24)

Olivia's authorial self is assembling copy from three sources here: one is her own interpretation of events for which she has employed her own words; another is text she has taken from another source (her manager's presentation); and a third one is a quote from a student.

I commented on the fact that Olivia's copy only took up half a page of A4 and I asked her if she found it challenging to get her core message across in that amount of space:

> Well, I think because we've got a link to the website where they can find out more I just knew that they only really needed to understand the key points, which was . . . errm . . . how much we aim to raise and what we're raising the money for. So . . . yeah, I knew that it didn't have to be too long.
>
> (Olivia, LE 20, line 32)

I was intrigued to know how Olivia had settled on these 'key points' so I asked her if she had planned out what she wanted to say in advance. She replied that she did not:

Olivia (line 34):	No, I just went for it.
GB (line 35):	Okay. So when you mentioned the key points you didn't map those out before you typed?
Olivia (line 36):	No. And I wasn't sure whether to make it timely or whether to make it . . . because obviously it's an on-going thing . . . but I wasn't quite sure if I was to make references to, "We're entering the second week of calling", or just to talk about it in general terms.

(Olivia, LE 20)

Olivia explained to me that she discussed this issue of timing with her manager because she was puzzled about what tense to use given that the copy would sit on an intranet site and people may read it after the event. In the end, she and her manager agreed to write in the present tense. Their reasoning for this, in Olivia's words, was because:

> But as it's a targeted communication, it's an email, you generally assume people are going to read it as soon as they get it so that was my manager's reasoning.
>
> (Olivia, LE 20, line 42)

In her phrase above: 'you generally assume', I would say that Olivia is making her decision about how the implied reader might behave based on her understanding of social norms of behaviour around the email genre. Therefore, she is adopting a socially available subject position. This is reinforced by her reference to 'you' as a sort of third-party endorsement which Olivia seeks as she hears herself speak. As I understand it, this is what Bakhtin meant by his use of the term 'super-addressee' (Bakhtin, 1986, p.126). Olivia's discoursal self has been influenced by this subject position in that she has made two decisions about her text: one is to summarise by only highlighting key points; the other is to write the text in the present tense, even though it will still be in circulation after the event has passed.

Olivia seems to have had a degree of agency in assembling the text above, particularly given that she exercised her authorial self in making very quick and responsive decisions about the key points it would include ('I just went for it'; line 34).

The Olivia as authorial self that I have described above, however, faded into the background when I asked my next question about whether her text would sit on the intranet site and what would happen to it once it was there. Her answer: 'Yeah. I'm not sure if it's going to get taken off though; I'm not sure how that works.' (line 44), suggest a lack of agency. Instead, I have an image of the utterances coming to Olivia from various sources, some of her choosing and some being given to her, her assembling them into a new articulation, and then that new articulation moving out of her hands to lodge in a new place that she will not visit.

This waxing and waning of agency appeared again later in the conversation when I asked Olivia if she had struggled over any of the wording for the copy. She gave a specific example:

> 'Under-represented in disadvantaged backgrounds". Can you have an 'under-represented background'? It should be, like, "Under-represented groups", or something. I was debating about that.'
>
> (Olivia, LE 20, line 60).

When I asked her how she dealt with this ambiguity, and whether she discussed her dilemma with anyone else, she replied, using the same phrase she had used earlier: 'I just went with it.' (line 62). Again, this suggests a lack of agency as Olivia is adopting a phrase of someone else's choosing. Then, there was a point at which Olivia showed the copy to her manager, who edited it down:

GB (line 71):	Did she give you a reason why she cut it down?
Olivia (line 72):	No, she just went for it. Errm . . . and I think she added a bit more detail here, "Which will run annually"; she added that. And she added, "Through regular donations" as well.
GB (line 73):	Okay. But how did you feel about her changes? Did they make sense to you?
Olivia (line 74):	Yeah, yeah, they did; apart from her cutting this down, I thought mine . . .
GB (line 75):	The second paragraph?
Olivia (line 76):	Yeah. I thought mine added just a bit more colour and background to it. But if she wants it simple, then that's fine.

(Olivia, LE 20)

This instance illustrates the dialogical nature of the text in that when we examine it closely, as I am doing here, we see that Olivia's manager had a role in shaping the utterances. This is not something that the reader may ever be aware of, but it shines a light on the multiple voices that go into workplace writing. I would suggest that Olivia is doing two things here: she is orientating towards a subject position of simplicity ('But if she wants it simple, then that's fine'; line 76); and her discoursal self is accepting of her manager's decision, her manager being, in this instance, the reader of her copy.

As our conversation went on, I began to see that Olivia's level of involvement with the text was affected by how prominent her own voice had been in its creation. In response to my prompting, she told me that she had not asked her manager her reason for making the changes above and that she had not asked about the copy since it had been released in the sense that she did not know what responses it had received since it had been posted on the intranet. I asked her if she did not consider it a part of her responsibility to investigate what had happened to the copy. Her reply: 'I probably should (laughs) but, no, I haven't thought about doing that.' (line 86) suggests that she simply did not feel a need to follow it up. She went on:

> It's not really a campaign; it was just sort of a . . .an update. But I suppose if we wanted to go deeper into whether this has worked that would be a good thing to do.
>
> (Olivia, LE 20, line 88).

I was interested to explore further this sense of detachment from the text that I was perceiving from Olivia so I asked if she had felt daunted by sending copy that she had been responsible for pulling together to four thousand members of staff. At first, she replied that she hadn't worried about it because her manager had checked it over and signed it off. She then added that: 'I didn't send it. I just sent it to the team that does send it.' (line 102), followed by:

> Yeah, I just think because I didn't really . . . yeah, it's just standard; it's what we've already written just re-worded. I didn't really worry about it, no.
>
> (Olivia, LE 20, line 104).

A few lines later Olivia asked me a rhetorical question: 'Do many people read X? I'm not sure.' (line 108). I asked her to expand on her feelings:

> I was just a copy person for this but whereas in PR I was researching, I was interviewing, I was thinking what stories I wanted to pursue, so it was more of myself in that work . . . whereas this is just . . . copy writing. That's how I felt about it.
>
> (Olivia, LE 20, line 112)

This stretch of dialogue I had with Olivia at the end of our session together suggests that she perceived her part in the production of this newsletter text as that of an animator. She describes herself as 'just a copy person' and her writing exercise as 'just copywriting' which suggests to me that she sees herself as what Slack (1993) would describe as a transmitter, or a translator, of someone else's words. She makes it clear that she does not feel that she has a strong authorial self in this exercise compared to how things were when she worked in the PR team. This is a subject position she has adopted and it has influenced her judgement, that is, her autobiographical self, about the essential nature of copywriting (and, for that matter, the nature of PR). The impact this seems to have had is that her discoursal self is not apprehensive about communicating with over four thousand people, nor does she feel a responsibility to track her copy once it has left her hands.

6.3. Maria (Officer – Alumni)

Maria was born in 1989 and, like Olivia, was one of the younger members of the study. She had A-Levels in English, history, and politics and a degree in history. She explained that she had enjoyed her degree course but had since felt that she has had to work harder to explain its worth to an employer than she believes would be the case for graduates of vocational subjects. Immediately post university Maria had secured a place on a graduate training scheme with a major high-street retailer and worked in their on-line team for two years. Following that, she worked for a much smaller organisation. These experiences taught her that she would feel more at ease being part of a larger team and that was what appealed to her about the role at the university. At the time of our conversations, Maria had recently started a postgraduate course in public relations which she perceived to offer transferable skills for the workplace and she was an alumni officer working in the corporate communications team where her role was to build relationships with graduates. Maria had been in her current post for six months when we first met. At her interview she had to evidence that she could write a piece of copy independently. Maria liked to read books but stated that she did so slowly and usually at bedtime. As a norm, she read magazines and social media posts, using her iPhone to access news reports.

6.3.1. Initial email to colleagues to plan an event

This literacy event is taken from the first conversation I had with Maria. The text (see Text 6.14 over the page) is an email that she had sent to five colleagues who were in charge of course management and who she wanted to gather together to discuss ideas for an event in which graduates of the courses would be invited back to the university to speak to current students.

Text 6.14 Initial email to colleagues to plan an event

[redacted], [redacted]

Subject:	Media Arts Grad Talk 2016
Location:	[redacted]
Start:	Thu 21/01/2016 10:00
End:	Thu 21/01/2016 10:30
Recurrence:	(none)
Meeting Status:	Meeting organizer
Organizer:	[redacted], [redacted]
Required Attendees:	[redacted], [redacted]
Categories:	Meeting

Hi [redacted]

My name is [redacted] and I work within the [redacted] and [redacted] team as the senior alumni relations and giving officer for [redacted]. I hope all's well.

I recently met with [redacted] to discuss the comms courses' Grad Talk event. This year's is scheduled for 10 February and graduates of journalism, PR and media are to return to speak to current students about their post-university experiences and offer careers advice and support. The overall aim is for the graduates to pass on valuable tips on how to get work experience, a foot in the door, and ultimately get a job. The idea is for undergrads to be inspired rather than overawed and intimidated. A lot of students don't realise what jobs their skill-sets make them eligible for, and they may be worrying about what their degree will make them qualified to do. Grad Talk shows students how many options they have and how transferrable their skills are. It is also a good exercise in re-engaging the graduate speakers and provides an opportunity for them to enhance their own CVs with this mentoring work.

<u>In light of this</u>, we are proposing a very similar event for media arts and it would be good to meet with you to discuss this further. We've tentatively suggested Wednesday 2 March as the event date to ensure it falls before the Pathways event, Easter, and coincides with the [redacted] survey. It'd follow the same format as the comms Talk (arrival refreshments → Grad Talk → networking) and both second and third year students would be invited to attend. The Grad Talk would be divided into four 20 minute themed panel discussions, with perhaps two recent graduates from each media arts course. The themes for the comms Talk are

1. How to get the most out of social media (in networking, self-promotion, and your job search)
2. Making your CV look mint. Standing out in the crowd... (work experience, volunteering, etc)
3. Preparing for the interview and nailing the interview
4. What jobs can I go for, what job is right for me? (and what's it really like in a proper job)

I'd expect that not all of these will be relevant to the students of your course, therefore it'd be good to hear your suggestions for topics of discussion as well as graduates to approach to speak. I will be working with Philo on the logistics of organising the event.

Please let me know if the meeting time doesn't suit you as I'll look to reschedule.

Many thanks
[redacted]

[redacted]

The purpose of Maria's email was to encourage her colleagues to be involved in the project by inviting them to a meeting to discuss plans:

> So it was just kind of introducing myself and, and, kind of introducing the event that we were proposing because it will need their involvement to, to kind of work, so . . .
>
> (Maria, LE one, line 03).

Maria explained to me that she could have simply put a meeting invite into colleagues' calendars, but she opted to send this email first to introduce herself, explain the purpose of the meeting, and encourage people to start thinking about it. Here, Maria is managing the readers' impression of her and trying to present herself in a positive light. This is Maria's discoursal self. She is also trying to persuade her readers into action and this is illustrated by her point that she wanted colleagues to have the email in advance of the meeting so that it would also serve as a future point of reference to what was discussed. I would also describe this email as 'scaffolding' in that it helped to build a platform for the meeting.

Maria's discoursal self is also evident in the opening paragraph of the email where she introduces herself and, in the second sentence of that paragraph, she uses small talk, by means of the informal greeting: '*I hope all's well.*', to establish a collegial tone.

Before writing the email, Maria had carried out background research by speaking to another academic colleague who was by then in the seventh year of running a similar talk for students from a different course. She gathered information from him which she then used to inform her text. This background information is encompassed in the second paragraph of the email. Here, Maria is agentic both in that it was her decision to do background research before writing the text, and in the fact that she has structured this summary and decided how to put the information together. This is Maria's agentic and authorial self. However, the information she has gathered together and presented here is a synopsis of what her colleague had told her when they met and some information he emailed to her afterwards. In that sense, whilst being agentic in her editorial decisions, Maria is animating the words of others.

In the third paragraph, Maria had inserted arrows into her text to illustrate the flow of events. She explained that this technique was her way of summarising and in this case she had used the arrows to 'reassure' colleagues. To my mind, this is an act of persuasion on behalf of Maria's discoursal self; she is trying to minimise any sense of risk her colleagues may have towards the event:

> I think it's just coz I wanted to cut down . . . cut down as to . . . I described, I felt like it was being, it was almost . . . quite a, quite long-winded what I was trying to get to, the point I was trying to get to, which was just that it would . . . it was almost to just reassure them that, errm, it wasn't going to be anything that hadn't been, we weren't . . . we were looking to replicate what already exists rather than trying to create something new . . .
>
> (Maria, LE one, line 33)

I had not seen arrows used in this way before in the middle of a sentence, so I asked Maria if she had done this before:

> Yeah, err . . . yes. I think, for myself . . . I've . . . errm . . . I think to just summarise, yeah, if I'm writing . . . if I'm making, taking notes and I want to just clarify, you know, rather than, errm . . . say in terms of like so that was to follow the same format, instead of just assuming they knew what the format was I just kind of tried to quickly . . .
>
> (Maria, LE one, line 39)

I see this as Maria's authorial self in that she has been agentic and innovative in her technique for clarifying her message. It is also an aspect of her autobiographical self in that she is applying a behaviour from the past. However, Maria's purpose in using these arrows draws on a discourse from the field of marketing around the necessity to 'clarify' and 'summarise'. (Similarly, she added later that she had underlined 'In light of this' at the start of the third paragraph for fear of being too verbose and not having got to the point.)

To explore this further, I asked Maria how she had envisaged her readers as she put together the text. She then outlined in some detail a portrait of these colleagues as busy academics who had a lot to do at the start of term. She wanted to reassure them in her email that she would handle the practical management of the event, but she needed their co-operation because they were the ones who had the relationship with the graduates, not her. In addition, she says she was afraid they might 'switch off' if she went into too much detail:

> Err . . . yes, because I felt that . . . as academics they're, they're obviously focused on teaching students over research and this whole, and this is where I'm like employability and I don't know if they'd have seen it as like an add on, you know 'is this more work?'. So that was what I was trying to get across in this email that it, we're not asking, I'm not asking them to suddenly put on a grad talk, it's to try and . . . I need their support coz they're the ones that have the relationship with the, with the graduates and the students, however, in terms of the nitty gritty and the, like, logistics, that that won't be their remit, you know, that, that won't be their . . . so that's what I was conscious of . . . errm, when I was, when I was writing this email that I didn't want to turn them off from it straight away . . .
>
> (Maria, LE one, line 51)

At this point she added more background to her initial rationale for pre-empting the meeting invite with an explanatory email by saying that she feared that colleagues would perceive her request to get involved as necessitating some input on their part when all she wanted them to do was help her with the contacts.

> So, I just . . . which is why it ended up being quite long because I was like, I didn't want them to think that . . . coz I just, err, yeah, my, my assumption was that they've probably got other things that (*laughs*), that are more pressing, and that they maybe don't have the time to be, putting . . . especially with it . . . yeah . . . in February . . .
>
> (Maria, LE one, line 57)

I asked Maria what else had influenced her writing. She paused to reflect on this and then explained:

> I think how I write to people in emails isn't always . . . strictly, you know, strictly in a professional style, so like I wanted to keep it quite professional but, also not too kind of stand offish either . . .
>
> (Maria, LE one, line 61)

Maria went on to describe what she was striving for in this piece of writing as a ‘balance’ (line 63) because she is trying to appear professional, to allay any perceptions the reader may of her as young and inexperienced, whilst also trying to project a friendly demeanour. Through the text then Maria is orienting towards the notion of professionalism from her professional discourse community whilst also managing her discoursal self as approachable:

> . . . but that’s just my preconceptions . . . I don’t know . . . it’s just something I’m always conscious of . . . that people might, because of the number of times . . . I’ve been here for like over two years now but there were, there’s been many times when people . . . you know, you just introduce yourself ‘oh, so are you are student here then?’ you know ‘oh, are you doing an intern, or something?’ which is fine, but I’m , it’s more that, I think you treat people slightly differently when they . . . you know, errm . . .
>
> (Maria, LE one, line 65)

In this key moment, Maria illustrates how the way she wants to present herself in the text has influenced her choice of words:

> . . . you know if I was just writing to, errm, a colleague, maybe, errm, that sits on the desk next to me I would have . . . done it differently . . . err . . . yes, yeah . . . I don’t think I would have been quite so . . . I think I might have just put, you know . . . I don’t know how I would have phrased it actually . . . I definitely wouldn’t have gone into quite, like you know ‘the overall aims for graduates pass invaluable . . . ’ I probably wouldn’t have gone into that amount of detail, I might have just . . . probably would have been like, half of this . . .
>
> (Maria, LE one, line 70)

I would argue that Maria is trying to project an image of herself in her writing that reflects how she wants to be perceived as the implied author of the email that is as a member of the community of professionals that comprise the university. She is trying to balance that identity with what she sees as her own friendly and approachable style.

Maria’s textual self is also influenced by the fact that she has not met these colleagues before, a point that is evident in the opening line of the email where she introduces herself, and also in how she frames the whole text as a means of incrementally building up a relationship with her readers:

> . . . I didn't want to make pre . . . you know . . . pre-assumptions around, what, what would be appropriate for media art . . . I don't know, I think I was just . . . having not met with them, I didn't want to just go in there and go 'right we're doing this event, please can you just do this' and then have them go 'actually, it's not . . .
>
> (Maria, LE one, line 75)

I asked Maria about her personal involvement with the event. She replied that her remit was to facilitate it but that she also felt quite engaged with the project 'I find myself being quite drawn into it' (Maria, LE one, line 77) because she believed it was beneficial to both students and graduates. She illustrated this by explaining that the last sentence of paragraph one ('It is also a good exercise in re-engaging the graduate speakers and provides an opportunity for them to enhance their own CVs with this mentoring work.') is text that she has added because she felt it was necessary to be explicit about how the graduates would benefit from the talk:

> . . . that's his angle, that's where he's coming from, whereas for me, yeah, I just, I felt like it needed, you needed, we needed to draw out what the graduates would benefit, would gain from doing it. So, yeah, that's, I've just added that in . . .
>
> (Maria, LE one, line 83)

When I ask Maria to expand on where this idea of hers had come from, she said it was from her own reflection on the practices she had observed at the university since working there:

> I think, it was when I was in the first year here, I had to re-do a lot of the collateral and the messaging around coming back and giving a guest lecture, or, errm, mentoring a student was, it was . . . the angle was more, errm, come back, come back and help *us*, and we can help the student, whereas, I just, I just shifted it so that it was, it was like enhance your CV by coming back in and . . . you know, so that they would see the benefit that they would gain.
>
> (Maria, LE one, line 89)

Maria was drawing on her autobiographical self here. She had reflected on earlier work, including work where she was involved in writing marketing collateral, and she had decided herself that the graduates needed a stronger reason for giving up their time and helping the university. She says that she 'shifted' the angle so that she put emphasis on how the graduates would benefit from the experience of mentoring, and not just on how the current students would benefit from meeting the graduates. Through her authorial self, Maria has also been agentic here and in doing so she has added her own voice to a section of the message. I asked Maria why she hadn't used a contraction in that sentence when she had done so earlier on (she had started it with 'It is also a good . . . '). She reflected on that in our conversation and said that it was because she added that sentence in later and it was in her own words. So, it seems that Maria assembled the text as a bricolage of voices and this is why there were diverse approaches to punctuation and register.

I asked Maria if she felt comfortable making the decision to articulate the text in this way and she said that she did and that she did not need to seek anyone's approval. She then went on to explain how another way in which she had asserted agency through this text was in how she had used it to move the meeting on in time by adding a date and time:

> Yeah, and I think as well, like the . . . errm . . . around like the date and timing that's now always something in my mind when, when things, if you have, if I have a meeting with someone and, they go 'oh, that would be great, we should do that' and I'm always, and that, whereas I think, I've realised that unless you kind of crack on with it things do just kind of drift, so unless you put tangible, like a date in, or something to work to . . .
>
> (Maria, LE one, line 97)

Here Maria is using the text to generate an action. She told me that two of her readers had emailed her back and said that it sounded like a good event. She is pleased with this outcome as it is what she had been hoping to achieve.

As the conversation moved on, I asked Maria about her use of underlining in the third paragraph of the text. She explained that this was to help draw the reader's eye to that section. She embellished this by saying that she was concerned she might have been a bit ‘waffly’ at the start of the message. So, she had written a lengthy section to set the scene but then if the reader wanted to skim her message they could jump straight to the underlined section. As she thought more about this, she came back to the fact that she did not know these people and she was conscious that they were very busy so she was trying to help them to move quickly through the text. This is an example of how Maria’s anticipation of the implied reader’s response has influenced her discoursal self.

Towards the end of our conversation, Maria says that overall the text was not challenging to write because she had already discussed the contents of the first section in a previous meeting. This is an example of the polyphonic nature of writing at work. She says that two recipients of her email replied to her and said that the event sounded like a good idea. For Maria, this reaction was ‘kind of what I’d hoped for’ (line 141) because she had tried to ensure a balance in the copy of professionalism and friendliness towards the reader and she felt that this friendly response was what she had anticipated.

Before closing, I asked Maria about the phrase ‘making your CV look mint’. She said these were not her words, they were her colleague’s words and she simply pasted them in to the text without changing them. She added that the phrase ‘makes her toes curl’ (line 169) and then drew on her autobiographical self by referencing her sister, who was at university herself, and saying that she did not think that she would use that phrase. This is an instance of Maria being an animator of someone else’s words and not feeling that it is appropriate to change what her colleague has expressed through his own textual self:

Maria (line 163):	Oh that was . . . erm, yeah, that wasn’t . . . I’ve pulled that, lifted that from X’s . . . (*laughs*) . . . I wouldn’t normally . . .
GB (line 164):	He’d written that?
Maria (line 165):	Yeah (*laughs)* which is, coz I think he said that he’d written it coz it’s his for, I think this is for the students, so I was like, ‘I’ll leave that’ because that’s some . . . see how he feels . . .

(Maria, LE one)

Finally, I asked Maria about the alternations in her text between contractions, as in ‘it’d’, ‘it is’ and ‘we’ve’ and whether there was a specific reason for that; her reply suggests that she is managing her textual identity in the eyes of the reader:

> I think so, yeah. I think I probably put ‘we’ve’ because I didn’t want to come across like ‘I’ve decided’ but, because there was a discussion, that was a con . . . , I probably did consciously put ‘we’ve’ pensively as a kind of, to open it out, to say that it is a . . . it is a . . . because I know . . . this has been addressed as well because there is, errm . . . something on that date, so it wasn’t to say ‘this is when I’ve decided it’s going to be’ it was just, again, I think to just kind of make it, the tone of the email, hopefully come ac . . . , you know make it seem like it is a forum for discussion rather than to say, errm, this is what we’re going to be doing, so, errm . . .
>
> (Maria, LE one, line 183)

Given this response, I was then interested to know why, in the last sentence of the second paragraph, she had written ‘it is also a good exercise’ instead of writing ‘it’s also a good exercise’. She replied that she had written that sentence last of all and had not reflected on her use of contractions in the document as a whole: ‘. . . I think it’s because I didn’t write it all . . . ‘ (line 189).

As we close the conversation, Maria ponders again how beneficial the event will be to the students and how much she would have appreciated something like that herself when she was at university: ‘. . . I kind of believe in it, what we’re trying to do . . .’ (line 207). This is Maria’s autobiographical self in that her enthusiasm for the content of her writing rests in her own earlier experiences in her personal time.

6.3.2. Follow-up email to colleagues

This literacy event (see Text 6.15 overleaf) is from the conversation I had with Maria about the follow-up email she had sent after the meeting discussed above.

Text 6.15 Follow-up email

[redacted]

From:	[redacted], [redacted]
Sent:	26 January 2016 10:53
To:	[redacted]
Subject:	Media arts Grad Talk 2016
Attachments:	Media Arts Grad Talk 2016.docx
Importance:	High

Hi to you all,

Thank you for meeting with me last week and sharing your thoughts on the proposed Grad Talk. Please see attached document which details the event information and a timeline of activity for the next four weeks. I have booked [redacted] for Wednesday 24 February 2-5pm, for a 2.30pm start. The capacity of this room is 60, so I've booked two reserve rooms with 90 and 162 capacities if demand exceeds expectation. I will create an Eventbrite registration page for students to register to attend so that we can keep an eye on numbers. [redacted] has agreed to chair/host the Talk, however he has suggested that it might be good for the course [redacted] to introduce their graduates to the students, and we've agreed to a format of five 20 minute panel discussions (detailed below).

Please can you identify and approach graduates from your course that you think will be able to pass on valuable tips and advice to current students about the world of work after University, aiming for **two** graduates from each course speaking at the event. The graduates don't necessarily need to be working in the field of their study. If you know of an individual but don't have their contract details, please let me know and I can check our alumni database to see if we hold an email or telephone number for them. Please also flag the discussion themes below to them and advise that it will be a panel discussion rather than individual presentations, and ask that they identify the discussions that they would like to contribute towards:

1. How to get the most out of social media (networking, self-promotion, and your job search)
2. Making your CV look mint - standing out in a crowd (work experience, volunteering, etc.)
3. Preparing for and nailing the interview
4. What jobs can I go for - what job is right for me (and what it's really like in a proper job)
5. How to start out as a freelancer (hints and tips to succeed straight out of university)

Here is the copy that [redacted] sent to his graduate speakers:

The overall idea is to get you to pass on VALUABLE TIPS on how to get work experience, get your foot in the door, and ultimately - get a JOB.

We want the undergrads to be INSPIRED not overawed and intimidated.

A lot of students don't realise what jobs their skill-sets make them eligible for. They are sat worrying about what their degree will make them qualified to do.

What Grad Talk does it show students how many options they have. How transferrable their skills are. How a photography degree can get you a job in Marketing or Advertising. Or how a games design degree might lead to a job in Teaching.

Please also emphasise the personal development benefits that the graduates will gain from speaking at the event as it is an opportunity to enhance their CVs.

As the event is only four weeks away, please ensure that your have your two graduate speakers lined up by **Monday 8 February**, and let me know when you have a graduate confirmed.

(emailed ended with 'Best wishes', and name)

Maria had sent this email to the people who attended the meeting along with an attachment that summarised the decisions that had been made about the outline plan for the event. There was a lot of text in Maria's email and she explained that its purpose was to summarise the content of the attachment and what had been discussed at the meeting, her rationale being that people could still absorb the key points even if they chose not to go so far as to open the document.

Maria commented to me that the email looked quite long now she was looking at it with me as a printed document. She said she had been aware that it had become lengthy when she was writing it but she still felt it was appropriate. She was comfortable with the length because she felt it allowed her to show colleagues that she had turned their ideas into action. So the email served as a tool for Maria to build social capital and practise impression management:

> Errm . . . it's . . . it's a summary, so, I've not lifted it from the document, it's just if they were to open it they would find that . . . the way that, because again I haven't just . . . it's not just a chunk a text . . . the Word document, it's, errm, broken down into errm . . . yeah, like I say, it's a summary and then some objectives and then dates, location, da, da, da, so, it's, and then, errm . . . and then a grid of activity that needs to be done, so, it's about two pages so I just thought, well, I'll just summarise the kind of, what I felt were the key things which were the date, the time, the rooms booked, so that they know that it's, it's, errm . . . as opposed to it just being theoretical, which is what we were talking about the week before there's been some movement, I suppose on that . . . errm . . .
>
> (Maria, LE two, line 50)

Here, Maria is expressing her authorial self in that she has the agency to decide to send a follow-up email and in that narrative she summarised what *she* thought were the key points.

I noted that the word 'two' in the second line of the second paragraph (*'. . . aiming for two graduates from each course . . . ')* was in bold. Maria's response was that the graduates, as the guest speakers, were key to the event and she was relying on her colleagues to invite them. She chose to request at least two graduates only to lessen the impact of her request on her colleagues:

> I think it's because, it's probably the most important of the event, is having some graduates there, and that relies on these guys acting on emails . . . so . . .
>
> (Maria, LE two, line 54)

Similarly, I commented on Maria's repeated use of the word 'please' in the second paragraph. Her response was that she did not know these colleagues very well and that she was conscious that she might be encroaching on their teaching and research time with her request. She wanted to present herself as helpful and polite in anticipation of their assistance:

> . . . I'm just conscious that I'm asking them to do something out of, you know, by approaching graduates and having them to, I think it's just . . .yeah, I didn't want it to be just, them to think that I just assume that they'd just do it . . .
>
> (Maria, LE two, line 70)

Maria told me that in the first email (LE one above) she had been very conscious of how she phrased things because she did not know the people she was writing to, whereas by the time of this later email she felt this pressure less because by that point she was familiar with her audience. However, she did stress her desire to maintain a professional outward appearance in the text:

> . . . I don't know, again, just trying to remain professional because, errm . . . yeah.
>
> (Maria, LE two, line 80)

I ask her about her list of five points after the second paragraph. She said that she had taken those from her colleague's copy for a similar event 'I thought, well . . . if that's, you know, if that was good enough to send to X' (line 94), and that she had checked in the meeting that people were happy to apply those five points to this scenario. Her rationale for presenting the points in a list format was that the copy could be lifted again from her email and pasted into any communication material her colleagues wanted to send. Maria described her purpose here as being to 'steer' what her colleagues said in their writing:

> . . . but I think also, I didn't want to just, errr . . . I wanted to steer how they, you know what they said to the graduates so that they weren't . . .
>
> (Maria, LE two, line 94)

She then added that she was also trying to make light work for her colleagues, so they could copy and paste her text rather than having to come back to her for more detail of what to say:

> . . . rather than just saying 'oh, can you go and ask some graduates to come back and speak' it was more so it was quite clear in the sense now that if they want to, take some information it's easy for them to do, rather than ring me up or . . .
>
> (Maria, LE two, line 98)

Another reason for Maria being so keen to make life easy for her colleagues apropos this activity was because she wanted to turn something that had long been discussed into some action:

> . . . oh well they've talked about how they've wanted to run something like this for a few years, but no-one's actually gone ahead and done it . . . So again, I think that's perhaps . . . influenced how I'm phra . . . you know word . . . phrasing things, almost to reassure them that I am acting on it rather than just talking about it . . . so . . .
>
> (Maria, LE two, line 122)

Later in our conversation, Maria returned to her reference to 'steering'. She said that she makes a point of providing colleagues with text that can be picked up and pasted into another platform, rather than giving people a vague outline and expecting them to do the writing themselves. She describes this as 'spoon feeding' and her aim is to try and make things easy for her colleagues:

> . . . coz again I'm conscious that I'm not . . . if you just . . . I suppose if you spoon feed people 'please say here's . . . ' I just think they wouldn't like it if you asked someone to tweet about an event it's easier to just give them exactly what you want them to put coz then they'll do it . . .
>
> (Maria, LE two, line 150)

> . . . I'm sure they would go out and do it off their own backs but, I think it's just to, again, to try and make it as . . . errm . . . straightforward for them as possible.
>
> (Maria, LE two, line 154)

In describing her actions as 'steering' I suggest that Maria is directing matters by the very fact that she has constructed a text which has then become an articulation (Slack et al., 1993) that can impact other people in the workplace and beyond.

6.4. Joanne (Administrator – student admissions)

Joanne was born in 1988 and this role was her first full-time permanent position since graduating in modern languages. Immediately after university she had worked as an intern for a translation company where she had administrative duties and some writing responsibilities due to her involvement in producing newsletters and carrying out marketing activities using on-line channels. After this, she worked for six months in an administrative role at another university and used the income from that position to fund a twelve-month expedition to South America where she did some temporary work, including teaching.

Joanne had been in her current role for a year when we met. She was responsible for administering student applications in the university's pre-enrolment admissions team. Her remit covered admissions for a few different courses but, in the main, for a teacher training programme which required her to liaise regularly with schools and a national organisation responsible for managing the teacher trainer process on behalf of the government. Joanne told me that she can operate on autopilot for about half of the writing she has to do but she finds herself having to be more attentive when she writes to international students and to external school partners. In particular, she feels that each situation with these stakeholders is different and she needs to take a bespoke and more caring approach to her communications in contrast to other relationships she manages. Joanne had not had any writing training in her role and had not been made aware of any manuals or style guides within the university that she might turn to for assistance with her writing. Finally, Joanne said that in previous roles and situations she had enjoyed writing and that in her translation work she enjoyed using it as a communication tool although she did not feel particularly drawn towards creative writing. Rather, she considers herself to be a person who enjoys communicating and roles that involve communication skills.

6.4.1. Email exchange with an external stakeholder

This literacy event (LE 28) comprises a short chain of email exchanges Joanne had with an external colleague in the national teacher training body. The context was a brief discussion around a batch of candidates whose applications had been approved recently by the national provider and could now be offered a place on the teacher training programme run in conjunction with the university and the school. The external colleague had initiated the discussion by emailing Joanne to say that the candidates' applications had been approved and shortlisted. She had opened the email with the salutation 'Morning!' followed with an enthusiastic 'please!' after her request that Joanne process the shortlisted offers.

Joanne told me that she perceived this first email as 'light-hearted' (line 20) and the colleague as: 'absolutely lovely. She puts loads of smiley faces in her emails' (line 34). Joanne said she had received other emails of a similar nature from this person and had simply brought this one along to show me because it was so recent. Joanne had started to 'build this relationship' two to three months earlier and told me that it was 'nice' and 'there's a familiarity between us . . .' (line 36). Here Joanne appears to be orientating towards a discourse of relationship building at work, through which she values friendly encounters with stakeholders.

Joanne said she perceived this familiarity as 'a positive thing' (line 38), but then told me that the colleague used phrases that she would not choose herself or: 'Errm . . . or certainly wouldn't put in writing . . . or not in a professional context.' (line 46). As the conversation unfolded and I explored this further with Joanne, she commented, in line 48, that she also would not put smiley faces in an email, as the colleague was doing. What is more, she described this colleague as: '. . . always comes across as quite, errm . . . yeah . . . just . . . energetic . . .' (line

66), adding the adjectives ‘happy’, ‘friendly’ and ‘verging on OTT’ to colour this in further for me.

Joanne’s sentiments suggest that her colleague’s textual behaviour was at odds with her understanding of what it means to be a professional workplace writer. It also perhaps suggests that Joanne values familiarity in workplace relationships but has a code of conduct for that and in using a smiley face this colleague has gone too far.

Joanne had never met this colleague in person or spoken to her on the phone and she knew nothing about her background, other than what appeared in the email signature, and from which Joanne had deduced that they held similar levels of responsibility in their roles. When she had first started in her role, Joanne had assumed that the power in their relationship was more heavily weighted towards her colleague but as she became more experienced, she perceived the power to be balanced and put her earlier anxieties down to being nerves associated with being new to her role: '. . . being new to it made me quite nervous.' (LE 28, line 146)

Joanne adds that the relationship is now about a year old but that in the last three months since Christmas it has changed. She ponders why this could be the case:

> . . . just someone . . . it’s making me think . . . did I say something that, sort of opened the gates to her and made her see . . . I’m open to some friendly exchange here . . .
>
> (Joanne, LE 28, line 164)

What Joanne means, by her reference to ‘opening the gates’ is that the relationship between her and her colleague has moved to a level of familiarity which is expecting more of her than she feels comfortable to give at work. Joanne thinks this started with a scenario about two months earlier where she had prioritised an email from this colleague and dealt with its contents very quickly. She said the two of them made light of that and: ‘. . . that was like a personal best . . .’ (line 170). After this exchange, Joanne felt that the colleague was almost taunting her to respond quickly:

> . . . and then after that the next email that she sent with offers in . . . she was like 'right . . . errm . . . stop, stop it . . . the clock's been started, kind of thing . . . let's see how . . .
>
> (Joanne, LE 28, line 172)

Joanne felt she was not in a position to ignore this invitation but as time went on she opted, on occasions, not to reply to messages from this colleague and to leave them for one of her team members to deal with instead. She said this was because she 'can't be bothered' (line 198) and that the emails were having the effect of making her 'uncomfortable' (line 212). She tried to explain this further to me:

Joanne (line 214):	. . . I think as a pers . . . I wouldn't say I'm reserved . . .
GB (line 215):	Hmmm . . .
Joanne (line 216):	. . . but I'm not, errm . . . wildly gregarious or . . . errm . . .
GB (line 217):	Hmmm . . .
Joanne (line 218):	. . . sort of over . . . ov, overt . . . I don't know . . . I'm not . . . I've got a lot to say . . .
GB (line 219):	Hmmm . . .
Joanne (line 220):	. . . when it matters . . . or when it interests me . . .
GB (line 221):	Hmmm . . .
Joanne (line 222):	. . . or when it's, when it's with a friend
GB (line 223):	Yeah.
Joanne (line 224):	. . . or somebody that I'm close with . . .
GB (line 225):	Yeah.
Joanne (line 226):	. . . errm . . . but otherwise I don't feel . . . I'm not trying to fill silences . . . do you know what I mean?
GB (line 227):	Yes. Yeah.
Joanne (line 228):	. . . I'm not saying things needlessly.

GB (line 229):	Yes. Yeah.
Joanne (line 230):	And often that . . . that's not a conscious thing . . . it's often just I don't, I don't have anything . . .
GB (line 231):	Yes . . .
Joanne (line 232):	. . . to say . . .
GB (line 233):	Yeah.
Joanne (line 234):	It's who I am.

(Joanne, LE 28)

This is a relationship which is completely textual in nature because the correspondents have never met. As a result, Joanne seems to be saying that she has had to assume a textual identity that does not fit with her idea of herself. As Joanne spoke favourably at the start of our conversation about the need to build good rapport with colleagues, she appears to accept this situation. However, the effect that the relationship has had on her has made her uncomfortable to the extent that she has asked colleagues to share the load.

I asked Joanne to be more specific for me in explaining what unsettled her about the email. She said that she did not like the way in which her colleague had used exclamation marks, particularly after the word 'please' (line 244) in the first text. She did not like the effect this had on her:

> . . . but still . . . it's, it's, it's, it's, it's a difficult area because . . . yeah, If I'm . . . if I'm honest I don't like it . . .
>
> (Joanne, LE 28, line 246)

But Joanne was unclear why she felt that way and expressed her thoughts aloud to me:

> . . . but why not . . . what's it an indication of . . . it's . . . I guess it is how she's presenting herself . . .
>
> (Joanne, LE 28, line 248)

I ask her if this is a sentiment she has towards workplace emails in particular but she says not and goes on to tell me that she's not very comfortable either when she sees punctuation used in this way in emails or texts from friends but she does not know why: 'I don't really know where I sit . . . I don't really know which side of the fence I sit . . .' (line 256).

Joanne said that she did not see this use of punctuation as a measure of someone's intelligence but as how they were choosing to represent themselves. However, she felt that people should know how to conduct themselves in the professional world:

> . . . coz that's where presen . . . representing yourself does matter because that's where you're getting paid and the implications are much greater . . .
>
> (Joanne, LE 28, line 274)

Joanne could not decide if she was in the wrong for thinking in this way, describing herself as possibly being a 'snob' (line 282). I suggested that the problem was that there were still no rules as to how a person should behave using digital communication channels at work, but Joanne disagreed:

Joanne (line 300):	Well except there are, aren't there? But I guess they're more, errm . . . they're unspoken, aren't they . . . they're just known.
GB (line 301):	Hmmm . . .
Joanne (line 302):	. . . ideas of professionalism and . . .
GB (line 303):	Hmmm . . .
Joanne (line 304):	. . . errm . . . it's the stuff you're socialised with as a child . . . like simply saying please and thank you . . . I know . . . that's not what's going on here . . .
GB (line 305):	Hmmm . . .
Joanne (line 306):	. . . but, errm . . . a lot of our communication is just . . . picked up from . . . from around us . . . just from . . . it just is . . . just is . . . and I guess as things change perhaps it isn't anymore . . .

(Joanne, LE 28)

Joanne seemed to be drawing on her autobiographical self to articulate her understanding of how a person should apply themselves to writing at work. I asked Joanne how she knew how to present herself on email. Did she go on a training course, for instance? Her reply was that she had learnt by observing others and she gave me an earlier example where she had carefully read the messages from an academic colleague who she initially found intimidating:

> There's an interesting . . . scenario that's played out this year where one of the . . . tutors that I work with . . . I was actually quite intimidated by her initially . . . coz her written . . . command of English is . . . like . . . pretty spot on . . . pretty old school . . .
>
> (Joanne, LE 28, line 338)

Again, Joanne is expressing her autobiographical self here in her endeavours to explain what she does and does not like about her colleagues' rhetorical tactics. She is suggesting that people know how to present their textual self at work because of a tacit awareness of what is appropriate. Her suggestion is that people should just know how to do this implicitly and through observing others.

For Joanne, a characteristic of 'old school' was that the person had continued to greet her in email exchanges with the salutation 'Dear', even after they had met face to face and built up a working relationship. Joanne, on the other hand, consciously chose to greet people she knew with a 'Hi' on email. Joanne had accepted from this that the 'Dear' was the person's personal 'style' (line 368) but felt that if she had never met the colleague in the flesh she would have continued to perceive her as 'standoffish' (line 352).

At this point in our conversation, Joanne paused to reflect if her teacher trainer colleague might also be quite a different person if she met her in the flesh from the one she had conjured up in her mind but despite this acknowledgement that she might be drawing conclusions about a person she had never physically met, Joanne was still unhappy with the email exchange:

> . . . this makes me feel uncomfortable at times . . . errm . . . I feel like sometimes she's . . . trying to elicit a response out of me almost . . .that I don't want to give . . .
>
> (Joanne, LE 28, line 426)

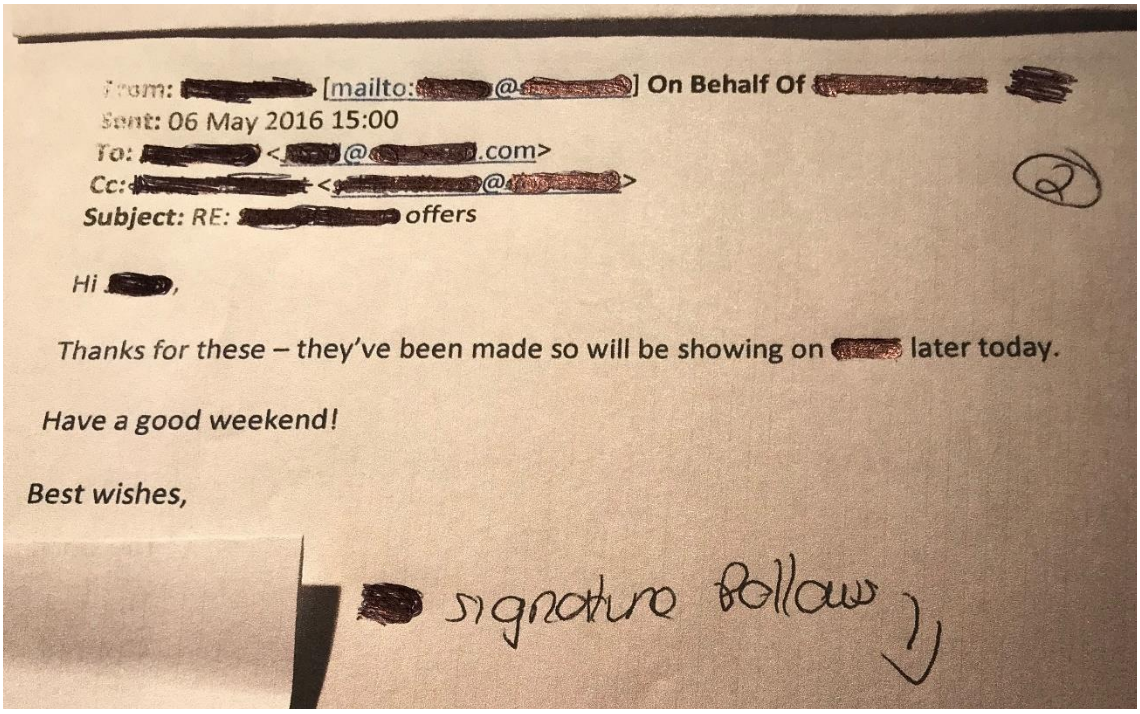
She adds that this is because it is not who she is: ‘as an individual’ (line 434). She feels that her colleague is ‘warm’ because she makes her smile and ‘feel good’, and she believes there is a place for that in workplace exchanges: ‘I can’t see how that would be a bad thing . . . for the customer . . . for, for a customer . . .’ (line 444). And yet she is not at ease with her relationship:

Joanne (line 458):	So, I think that . . . adds a pressure here . . . perhaps that’s why it makes me feel uncomfortable . . .
GB (line 459):	Yeah . . .
Joanne (line 460):	. . . because I feel like I should . . . errm . . . errm . . . I need to be going outside of how I feel and think about the needs of the organisation . . .
GB (line 461):	Yeah . . .
Joanne (line 462):	. . . and what . . . what my role actually requires me to do . . .

(Joanne, LE 28)

Joanne says that her way of managing the relationship with this colleague has been to mimic her behaviour by using punctuation in the same way. This can be seen in Text 6.16 on page 163 which is Joanne’s reply to her colleague and in which she has ended the message with an exclamation mark in ‘Have a good weekend!’. Joanne says this is because: ‘I’m trying to . . . sort of come to her level . . .’ (line 473). I suggested to Joanne that she is perhaps trying to be the kind of person that she thinks her colleague has imagined her to be; she agrees that this may be the case.

Text 6.16: Email exchange with an external stakeholder



From: [redacted] [mailto:[redacted]@[redacted]] On Behalf Of [redacted]
Sent: 06 May 2016 15:00
To: [redacted] <[redacted]@[redacted].com>
Cc: [redacted] <[redacted]@[redacted]>
Subject: RE: [redacted] offers

2

Hi [redacted],

Thanks for these – they've been made so will be showing on [redacted] later today.

Have a good weekend!

Best wishes,

[redacted] signature follow

When I asked Joanne if there were other ways of managing the relationship, perhaps by using the phone, she replied that: 'We like to have everything in writing . . . just for clarity' (line 505).

As we drew the conversation to a close, Joanne speculated on how she had built a picture in her mind of her colleague as an older woman who was behaving towards her with something of a maternal approach. This led to Joanne's final comments to me:

Joanne (line 603): . . . there's two sides to it there's the individ . . . there's our individuality, isn't there . . . and then there's the front . . . the façade of the organisation as well which . . .

GB (line 604): Hmmm . . .

Joanne (line 605): . . . is what we're meant to be delivering but that will be controlled by who we are as individuals . . .

(Joanne, LE 28)

As she expanded on this, Joanne said that at times in the relationship she:

> . . . felt this pressure to respond and keep up the 'smiley, smiley, let's have some fun . . . let's have some banter, whey!
>
> (Joanne, LE 28, line 619)

The feeling this need to conform to marketing discourse provoked in Joanne was so strong that she asked another team member in the office to deal with the email:

> It was just like . . . oh X please can you respond to the next offer . . . please can you just take that? . . . and he did, and that was fine . . . errm . . . but before that . . . *(pause on recording*) I vaguely do remember . . . having conversations with myself . . . like . . . should I be going back and giving more? Should I be responding to that? Should I be giving more?
>
> (Joanne, LE 28, line 621)

Joanne seems to be disowning this textual workplace identity of herself but as our conversation drew to a close, she was conflicted by this action as she asked herself whether it was her responsibility to ultimately accept a workplace persona: 'this is my employment . . .' (line 627); and then: 'Am I required to do it?' (line 629). And finally she asks: 'Should I be doing this for the . . . for the teams?' (line 631).

6.5. Kerry (Senior Officer – Alumni)

When I met her, Kerry was 28 years old and employed as an alumni relations officer within her faculty. Her remit was to increase alumni engagement with the university.

Kerry was a graduate of the university, having studied a management subject there, and had been working for five years since acquiring her degree. She had worked in a marketing role during her placement year at university and had held a position with the national students' union immediately upon graduation (she opted to return to the business field after doing this for a year). Kerry did not have any formal advanced level qualifications in English; she enjoyed reading but found it difficult to make time for it.

In her current role, Kerry had to engage internally with a broad remit of people at different levels of responsibility, an aspect of her job that she said she found challenging, and she had to network and build relations with alumni as external stakeholders.

Kerry had to do quite a bit of writing in her role, mainly to colleagues or alumni. In our introductory conversation, she said that she felt there is a trade-off sometimes between thinking carefully about the writing before it is released and releasing it on time to meet deadlines. She added that until recently she had used copywriters to produce content and she felt that this had helped to keep writing 'on brand' and consistent across the team as it tended to be the case that one copywriter would be responsible for a range of related materials. Now, when she writes copy her line manager checks it over for her before it is released. In using the expression 'on brand' I see Kerry as crafting and monitoring the voice of the implied author of the university.

6.5.1. Invitation to an alumni networking event

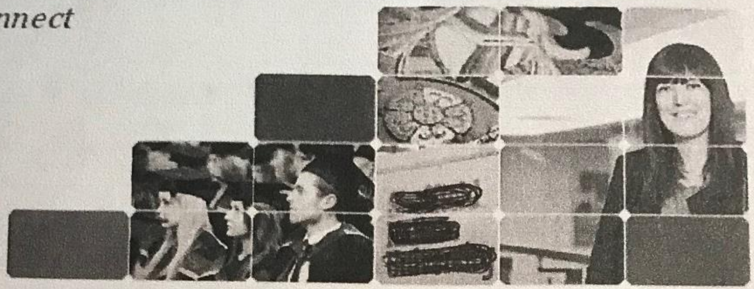
In this literacy event Kerry was writing an invitation to invite alumni to a sector-specific networking event organised by the university. This was a student-led event that was supported by academic colleagues and Kerry was working with both parties to help them to promote it. Some academic colleagues had already sent out personal invitations for the event to their close contacts and Kerry had been separately tasked with producing copy for an invitation that could be distributed to a broader audience. The invitation, which extended to two pages, appears in Text 6.17 on the next page:

Text 6.17: Invitation to an alumni event – pages one and two

[redacted]

From:	[redacted] - [redacted] <[redacted]@[redacted]>
Sent:	28 January [redacted] 14:24
To:	[redacted]@[redacted]
Subject:	Your invitation to the Food Alumni Networking Event
Categories:	Red Category

Alumni *Connect*



Dear Pref. Name

Sent on behalf of the [redacted] Food and Nutrition Society

We are delighted to invite you to our exciting Food Alumni Networking Event at [redacted].

Date: Thursday 10 March [redacted]
Time: 17:30-20:00
Venue: [redacted]
Building, 12th floor, room 1239
Cost: Free

> Manage your graduate profile...

...with us so we can send you news, events and opportunities relevant to you. Add your business details and location so we can keep you informed about industry and regional opportunities. Your Alumni ID is ID.

You will have the opportunity to support and inspire our current students through the sharing of your experiences in industry to date. Alongside this, it is a great chance to meet up with fellow graduates and staff of the Food Marketing Management and Food and Nutrition courses and network with like-minded leaders from organisations across the region.

Our keynote speaker for the evening is [redacted] graduate who is now the Commercial Director for [redacted].

Event programme

17:30 Drinks reception with alumni and students
17.55 Welcome - [redacted] and student society presidents
18:00 Keynote – [redacted]
18:35 Networking and Buffet
20:00 Close

There will be the opportunity at the close of this event to stay with staff and the society committee for drinks.

[redacted] staff will be attending, including: • [redacted] student engagement and employability lead • [redacted], head of student engagement and employability •

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[redacted] course leader for food and nutrition and food marketing management • Dr [redacted], senior lecturer in marketing • [redacted], subject group leader food and nutrition • [redacted] senior lecturer in food and [redacted] • [redacted], course leader for nutrition • [redacted], senior lecturer in nutrition • [redacted], senior lecturer in food • [redacted], senior lecturer in food.

If you would like to stay over in [redacted], you can get discounts at hotels here.

Book your place now by completing our online booking form. Places are limited so please confirm your attendance by **Thursday 3 March** [redacted].

We look forward to welcoming you to the evening,

[redacted] - Student Engagement and Employability Lead
[redacted] & [redacted] – President and Vice President; [redacted] Food and Nutrition Society

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To move the project along, Kerry had started by providing colleagues with a template 'of the types of invitations we usually send out' (Kerry, LE 41, line 20). Kerry said that all parties (students and academic colleagues) had then '. . . kind of worked together . . . to kind of get it, get it to this point (Kerry, LE 41, lines 20 to 22). Kerry explained why academic staff had been involved in the project, even though it was an event managed by a student society:

> . . . errm . . . and I suppose, like, staff are just involved to try and help that to be as smooth, as smooth as possible and for it to like as kind of . . . professional as possible as well, I suppose.
>
> (Kerry, LE 41, line 30)

Here Kerry appears to have a degree of authorial licence in how she facilitates the co-construction of the invitation between staff and students and thus blends together voices in an act of collaboration, whilst aligning to a socio-historical discourse of professionalism. The resulting text is multivocal and yet Kerry's aim is to try and manage the message as the one voice of the implied author. So, whilst she affords her colleagues a degree of influence her expectation, conveyed to me through her choice of the word 'tweak', is that this input is limited:

Kerry (line 36):	Errm . . . so, because I didn't want to give them . . . like a total blank . . . sheet . . . I thought, if I send them an example of what we've done before . . .
GB (line 37):	Hmmm . . .
Kerry (line 38):	. . . then they can tweak it, errm . . . so it . . . so I, I created that . . . for this.

(Kerry, LE 41)

Kerry is using a tactic of intertextuality to merge into the new text the voices that were extant in the previous one, but she is allowing for the creation of something new in the agency she gives her colleagues to 'tweak' the text. I see this as Kerry inviting the others to be co-authors.

I asked Kerry about the source of her template and she said that it came from a similar event she did the previous year. She explained that her intention had been to give her colleagues an 'example' of something she had done before and she described this as a time-saving device:

> We did a similar event. Errm . . . and I created the invitation then, so . . . I've just thought I'll keep that on file and then, you know, it's been . . . become quite handy for this because I can . . . you know, not start from scratch every time, really, I suppose.
>
> (Kerry, LE 41, line 42)

I see this as Kerry drawing on the social voice of the professional discourse community to which she belongs as a source of tools to construct her text. These tools comprise both the genre of the invitation, and the utterances contained in a previously assembled text, as a point of reference for the redesigned text.

Later in the conversation, Kerry gave more justification for having provided colleagues with a template that they could tweak or from which they could lift copy: '. . . it's just to make sure we're all kind of saying . . . a similar . . . thing . . . ' (Kerry, LE four, line 50). In doing this, Kerry seems to be storing utterances so that she has a bank of them to draw from at a later point. Her reason for doing this is grounded, again, in the notion of a monological and essentialist corporate voice, or implied author. This is further realised by Kerry adding a 'banner' (line 58) to frame the message and make its source, the university's alumni network, clear to the recipient:

> '. . . we've gone down the route of . . . just one . . . errm . . . so that it becomes . . . a bit more recognisable . . .'
>
> (Kerry, LE 41, line 60).

Kerry describes this as an 'umbrella banner' (line 64) that links the message to the broader university school as the addressor.

As our conversation goes on, Kerry pauses to consider how adaptable her message would be to a different platform.

> . . . but, I was thinking, you know, maybe if someone was gonna just sit . . . drop someone a message on LinkedIn . . . they might not wanna use all of this and that's . . . and that's fine, errm . . . coz it's, if someone was sending someone a personal message I wouldn't necessarily expect them to be signing it off, you know . . . like this . . . they'd probably sign . . . you know, put a little bit more person . . . you know, personal stuff in . . . errm . . . but I suppose it would just everyone a bit of a . . . coz there's some things that . . . everyone would expect in an event invitation I think, like, you know 'when', 'time', 'where', a kind of a bit of a breakdown of . . . you know, what, what the event programme is . . . errm . . . and who, you know, who's gonna be talking . . . and then, errm . . . we know from past experiences that alumni like to know . . .
>
> (Kerry, LE 41, line 66)

Here her discoursal self is considering the fluid nature of the genre of an invitation and she is satisfying herself about the appropriateness of that to her implied reader. She is also drawing on the shared knowledge of the team about what alumni like to know to make assumptions about the needs of the audience.

As Kerry and I continued to talk about the nuances of producing the text, she said that she had changed the message a little this year to make it more appealing to the implied reader: '. . . we included this bit this time . . . which starts 'you will have the opportunity to support and inspire our current students' (Kerry, LE 41, line 76). She went on to explain that her challenge lay in trying to write a compelling message that would give the alumni a reason to attend the event, whilst she felt personally that the event itself was more of a networking and professional development opportunity for current students. As she had reflected on the copy, whilst she was writing it and again during our conversation, she had questioned the shared meaning of the phrase ‘alumni event’:

> . . . I think, as well . . . errm . . . it’s maybe not . . . a true alumni event in terms of . . . if I was thinking about . . . an alumni event that I would go to, I’d be thinking . . . ‘what’s in this for me though?
>
> (Kerry, LE 41, line 80)

Our conversation continued in this vein for several lines of the dialogue while Kerry considered the various ways in which ‘alumni event’ could be interpreted. Eventually, she explained the heart of her challenge:

> . . . so I suppose it’s trying to, kind of, put enough . . . hooks in for enough . . . for a wider audience . . . if that’s makes sense . . .’
>
> (Kerry, LE 41, line 112)

As Kerry embellished on this for my benefit, she used the first-person plural ‘we’ to describe the understanding she and her colleagues had of alumni expectations of networking events:

> . . . we do know that alumni, that’s the type of thing they want . . . they want kind of networking opportunities and to hear from keynote speakers about what’s happening in industry so . . . it’s trying to get that balance between . . . yeah . . .
>
> (Kerry, LE 41, line 120)

I see this as the collaborating aspect of the discoursal self where Kerry has worked with colleagues to decide how to position the meaning in the text.

I went on to ask Kerry to tell me more about her experiences of writing this text. In line 128 below she explained her struggle to co-construct the message with her colleagues:

> . . . my bigger kind of concern was making it clear to the other parties involved that . . . you know, getting their agreement on how

> we position it . . . coz it is their alumni . . . their . . . they know, they know those personal contacts more than me . . .
>
> (Kerry, LE 41, line 128)

Kerry was trying to write one invitation that merged the multiple voices, or intentions, of her colleagues into the single voice of the implied author (hence her subject position of 'clear') whilst also anticipating the potential multiple ways in which her assemblage of words could be interpreted by the range of possible readers who will receive it. For Kerry, trying to be inclusive in this way had resulted in a lengthy text:

> . . . it does feel quite long . . . and it's because I . . . I'm trying to . . . trying to . . . include everything for every . . .
>
> (Kerry, LE 41, line 130).

Later in the conversation, Kerry took the discussion back to the negotiated meaning of 'alumni event' and said that this had troubled her before. She explained that it was an issue when she ran the first iteration of the event, a year before, but she opted to release the copy and see what happened:

> . . . so I think . . . I'd kind of . . . become a little bit concerned about that last year but we were just in a position where it was the first time I was doing it . . . errm . . . and I was just like . . . 'I'm just gonna have to . . . I'm just gonna have to kind of run with this and kind of see what happens' . . . errm . . . but having kind of been through the whole kind of cycle now, I suppose, I've seen . . . and I've seen that event . . . and it was a great event . . . and it's very valuable to both parties . . .
>
> (Kerry, LE 41, line 138)

Towards the end of our conversation, Kerry said she was happy enough with her invitation for it to be released:

> Yeah . . . and I would say then, I, I would use it . . . you know, this may be the version that ends up going for this time round.
>
> (Kerry, LE 41, line 200)

However, she quickly pointed out the indeterminate nature of her text and how it could just as easily be re-articulated in future:

> No, I mean . . . I'll go back to it and . . . look at it. Errm . . . and then kind of tweak it . . . and, you know . . . coz obviously I think . . . quite a lot of this will . . . will change anyway as people move on . . .
>
> (Kerry, LE 41, line 203a)

From line 210 onwards of this transcript I identified various grammatical, syntactical, and presentational features of Kerry's text and asked her what the rationale was for her approach, what she thought of the appearance, and so on. At one point I asked Kerry about her choice to opt for a block of text instead of a list of bullet points and she presented to me her personal reasons for doing so which drew on the tacit awareness of her autobiographical self to make style decisions. I then went on to ask her why she had used lower case for job titles and in her response she slipped into the third person plural to explain how 'we', as in the university, used to have a copywriting resource where she could run material past colleagues:

> . . . and check that it's kind of within, on brand . . . you know, just a second pair of eyes, I suppose, to kind of say, 'does that really make . . .does that really make sense to you'; 'could you use better words than that?' Ermm . . . and, yeah . . . when we were running . . . I suppose it's something I picked up on because when, errm . . . when that resource was still kind of available they always used to . . . uncapitalise kind of job titles . . ."
>
> (Kerry, LE 41, line 233)

Kerry's points here suggest that her autobiographical self, in the sense of the style decisions she has made, has been shaped by her previous encounters with colleagues. She is also anchoring her point once more in the monological voice of the organisation when she expresses a keenness to check that material is 'on brand'.

6.6. Liz (Officer – Partner Organisations)

Liz told me that during her childhood her mother had experienced poor health, so she had spent more time talking and reading to Liz than playing with her. Liz put this down to the reason for her very strong vocabulary by the age of three.

She said that she devoured books as a child and recalls reading a lot on car journeys.

Liz had gone on to study performing arts at university and had enjoyed the academic writing side of her course. Nevertheless, she also explained that she was frequently told during her studies that her writing was too concise and she thinks this contributed to her difficulty to meet word counts, adding that she often writes the content of what she wants to say first and then adds in later what she described as the ‘fluff’.

Immediately after her course, Liz had worked in hospitality for a brief time before moving into a sales and marketing role for a year. From there, she joined the university in a junior officer role with the pre-enrolment team for which she was required to be educated to degree level. When we met Liz was 30 years old and had been in her current role for six months and at the university overall for almost four years. She was involved in a nationally funded project to track student progression from school to higher education. For this work, Liz’s writing was focused on producing proposals and then questionnaires and reports to monitor and evaluate progress. Alongside this, she used emails to communicate with key colleagues and to manage activities. A lot of Liz’s contact was with external stakeholders in schools, universities, and other local partner organisations with an interest in the project, as well as with internal stakeholders both from within her own team and from various other departments and schools across the university.

6.6.1. Proposal for data collection

This literacy event was a proposal that Liz was putting together to collect data off-site. She explained that the proposal was based on an idea to develop an app to collect the data and that the app would have a dual purpose, to collect data for research and monitoring and for marketing purposes. It was a complex IT project and the intention was that the proposal would help Liz to think through the details:

> . . . it was more identifying the things that we actually really do need rather than cobbling together and making do with what we've had . . .
>
> (Liz, LE 29, line 25)

The genre of the proposal format exists for Liz as a socio-historical resource but the way in which she develops it, which is discussed later, reflects her discoursal self who adapts the tool for her own purposes.

Liz produced a first draft of the proposal, but her boss then asked her to revisit the background section to make sure that it covered both areas; these were amendments that led to a much lengthier second draft: '. . . so, now it's like double or triple the size (*laughs*) . . .' (line 55). Here, Liz's authorial self is working in collaboration with a colleague.

These changes were necessary because Liz had written the document originally from the perspective of her remit only and had omitted to include in any depth the fact that the app would have another purpose, which was an area that fell under the responsibility of other team members. This is a common challenge when the writing is a collaboration between people with different goals for the text:

> . . . whereas actually . . . it is a dual purpose one and I was slightly more focused just on my area because that's . . . the point where I was coming from . . .
>
> (Liz, LE 29, line 61)

Liz went on to explain to me that the purpose of the proposal was to collect both data for evaluation and research and short-term recruitment data for marketing purposes.

The first and second drafts of the document are overleaf in Texts 6.18 and 6.19. These show the extent to which the background section changed once Liz had collaborated with her colleague on its content.

Text 6.18 Page one of proposal (first draft)

[redacted] 1st draft. December 2015

Data Collection Application Software Proposal

Proposal

The creation of multi-functional, secure, locally managed data collection mobile application software for the [redacted]

Background

Due to the implementation of the [redacted] ([redacted]) database in the [redacted] [redacted] are required to collect personal and sensitive data from participants. This can be both on and off site. Currently collection is via paper forms and when off site, processes to ensure the data is secure can be arduous and lengthy. In order to reduce the risk of a breach in data security and to improve efficiencies, a more secure collection method is required. This would also benefit the collaboration on events across the whole [redacted] team.

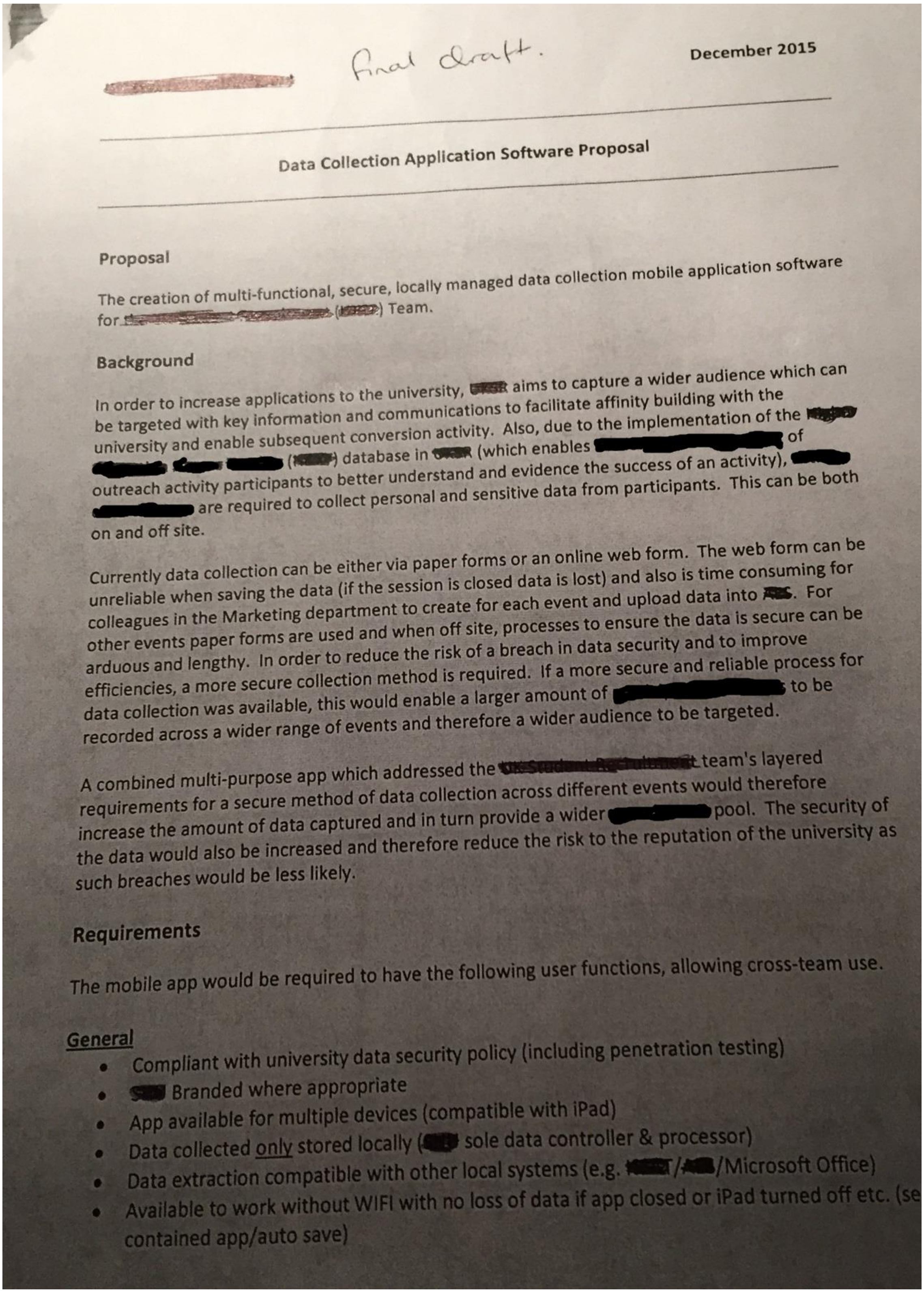
Requirements

The mobile app would be required to have the following user functions, allowing cross-team use.

<u>General</u>

- Compliant with university data security policy (including penetration testing)
- [redacted] Branded where appropriate
- App available for multiple devices (compatible with iPad)
- Data collected <u>only</u> stored locally ([redacted] sole data controller & processor)
- Data extraction compatible with other local systems (e.g. [redacted]/[redacted]/Microsoft Office)
- Available to work without WIFI with no loss of data if app closed or iPad turned off etc. (self-contained app/auto save)
- Individual data security (one participant complete, submit and pass on - no way to access other responses during the collection phase)
- Manager settings dashboard - manager screen prior to collection (and after) to enable questions to be set (i.e. can be dictated if collection is for [redacted], [redacted], both etc. which would in turn show the required questions). Manager dashboard to sign off/end session (with stats?).
- Data protection statement agreement (with email user option with the DP info)
- Auto-populate certain information (linked to information inputted by manager via dashboard/set up screen)
- Some mandatory fields/some optional with 'Prefer not to say' option
- Adaptable to different questions requiring a mixture of standard answers
    - Single choice
    - Multiple choice
    - Free text fields
- Amendable/changeable questions and answers (with manipulation on assigning mandatory status) both in the questions and answers themselves and how many/which ones are shown with option to create additional questions/answers as necessary. This should be editable locally.

Text 6.19 Page one of proposal (final draft)



[redacted] final draft. December 2015

Data Collection Application Software Proposal

Proposal

The creation of multi-functional, secure, locally managed data collection mobile application software for [redacted] ([redacted]) Team.

Background

In order to increase applications to the university, [redacted] aims to capture a wider audience which can be targeted with key information and communications to facilitate affinity building with the university and enable subsequent conversion activity. Also, due to the implementation of the [redacted] ([redacted]) database in [redacted] (which enables [redacted] of [redacted] outreach activity participants to better understand and evidence the success of an activity), [redacted] are required to collect personal and sensitive data from participants. This can be both on and off site.

Currently data collection can be either via paper forms or an online web form. The web form can be unreliable when saving the data (if the session is closed data is lost) and also is time consuming for colleagues in the Marketing department to create for each event and upload data into [redacted]. For other events paper forms are used and when off site, processes to ensure the data is secure can be arduous and lengthy. In order to reduce the risk of a breach in data security and to improve efficiencies, a more secure collection method is required. If a more secure and reliable process for data collection was available, this would enable a larger amount of [redacted] to be recorded across a wider range of events and therefore a wider audience to be targeted.

A combined multi-purpose app which addressed the [redacted] team's layered requirements for a secure method of data collection across different events would therefore increase the amount of data captured and in turn provide a wider [redacted] pool. The security of the data would also be increased and therefore reduce the risk to the reputation of the university as such breaches would be less likely.

Requirements

The mobile app would be required to have the following user functions, allowing cross-team use.

General

- Compliant with university data security policy (including penetration testing)
- [redacted] Branded where appropriate
- App available for multiple devices (compatible with iPad)
- Data collected only stored locally ([redacted] sole data controller & processor)
- Data extraction compatible with other local systems (e.g. [redacted]/[redacted]/Microsoft Office)
- Available to work without WIFI with no loss of data if app closed or iPad turned off etc. (se contained app/auto save)

When I commented on the responsibility of the task, Liz added that the work made her feel nervous because if there was a data breach it would affect the university’s relationship with its stakeholders. Liz said she felt better able to deal with the project because of her previous experience of working on Freedom of Information requests:

> . . . so I've, I've already got . . . knowledge of that . . . which is helpful . . . because if I was coming to this just straight from . . . I . . . you know, it's not the kind of thing that people think about on a normal day-to-day process . . .
>
> (Liz, LE 29, line 103)

The nervousness affects Liz’s discoursal self and how she feels about the writing. The fact that she is drawing on past experiences to decide how to go on shows her drawing on her autobiographical self.

Liz provided some more background information when she explained that the task was new to her:

> . . . it was more of a . . . it's an internal . . . request or requirement . . . I wasn't sure about the format . . . coz I've not written a, a proposal in these . . . in this format before . . .
>
> (Liz, LE 29, line 107)

She then reiterated that this was the first proposal of this nature that she had written so I enquired how she knew how to approach it. She replied:

> Hmmm . . . Hmmm . . . errm . . . having a look at what previously other people had done (*laughs a lot*).
>
> (Liz, LE 29, line 115)

Then she added:

> . . . I, I don't see the point in writing something from scratch . . . I'm not reinventing . . .
>
> (Liz, LE 29, line 119)

She went on to say that she looks at the ‘structure’ (line 127) of other’s work. In this case, she studied the writing that her reader had previously composed:

Liz (line 133): Errm . . . so the person this was going to . . . I looked at some (*laughs*) . . . thing that they'd previously done . . .'

GB (line 134): Yeah. Okay . . .

Liz (line 135): . . . but then I also . . . errm . . . was . . . errm . . . minutes secretary for the university recruitment board . . . previously . . .

GB (line 136): Right.

Liz (line 137): . . . errm . . . so I saw a lot of papers . . .

(Liz, LE 29)

There are a number of things happening here. Firstly, she is drawing on the socio-historical practices of another to know how to proceed when writing a proposal, but she is also combining that with auto-biographical knowledge of her own from an earlier role. Liz's authorial self provides another layer here in that she has the agency to research these areas and draw on them to assemble her copy. This is different to her comment later in the conversation when she has pasted bullet points and does not categorise that section of the document as 'proper writing' (see pages 180 to 181).

Whilst still on this topic, Liz went on to say that she didn't know if it was necessary to be 'that formal' in a proposal (line 147); but she had used Word and that had made her think 'slightly more formally' (line 151). Here, it seems that the technology, as a socio-historical practice, has affected how Liz approaches the document, in this case with a degree of formality.

She added that she had ended the document with 'next steps' but that her boss had wanted her to call this 'actions'. To her mind the two terms meant the same thing, but she allowed her colleague to add the word 'actions':

> Yeah . . . but she . . . so I, I wrote that . . . sent it to X . . . she requested some changes verbally . . . I rewrote it . . . and sent it back, cc'ing in X . . . and then C spoke to L and asked, you know, where are the actions . . ? Literally, she made two changes (*laughs*) and errm . . .
>
> (Liz, LE 29, line 177)

Here Liz's authorial self appears to cede agency to her boss, although she does not fully understand the rationale for the changes, and yet she had exerted quite a degree of authorial agency over the text at the start because she had taken the notes a colleague had made in a meeting and restructured those to draft the proposal. She could not see the value, ultimately, in her colleague's input and felt that it would have been better if she had been involved herself from the start:

> . . . so, actually I could have done it better starting from scratch myself because I had to do a lot changing . . . errr . . . and re . . . organising and everything. So, yeah . . . errm . . .
>
> (Liz, LE 29, line 197)

I asked Liz what aspects of the writing the document she had found most challenging. She replied that it was the structure (line 199), in terms of how to present a proposal, as she had previously discussed with me, and then:

Liz (line 203):	And . . . I suppose the hardest thing for me to write was the background . . .
GB (line 204):	Right . . .
Liz (line 205):	. . . because that was a bit more like storytelling . . .

When I asked Liz to expand on this she said that it had been difficult to write it in a way that was: '. . . professional and . . . errm . . . explanatory, I suppose . . .' (line 211). I asked Liz what she meant by 'professional' in terms of her own writing and her response was:

Liz (line 217):	Errm . . . I think . . . well, what I mean by 'professional' is . . . 'to the point, concise and not woolly . . .
GB (line 218):	Yeah
Liz (line 219):	. . . and with, you know, extra information that's not required . . .

(Liz, LE 29)

She also said that she found the writing difficult because she didn’t want to be too negative:

> . . . but I didn't want . . . that you know, that's colleagues in the university so I wouldn't want to, to present that in a negative light . . . but then you do need to be able to say . . . 'this isn't working so I need to . . . ' you know . . . possibly outsource something . . . or whatever, or . . . errm . . . so that . . . that was to make sure that wasn't quite negative . . . errm . . .
>
> (Liz, LE 29, line 235)

In the next few lines Liz went on to say that she had found it hard to add the context to the background overview (line 237). She said that was because she had been focused on her perspective and her project until it was pointed out to her that she needed to include other aspects.

It is possibly hard for Liz to craft this background section because the words she is working with are the voices of others from the meeting she attended, and she must allow different perspectives on the project, some of which do not immediately involve her, as she said earlier. Added to that is the need to weave these aspects together into a coherent one voice of the university as the implied author. This is about contextualising and persuading readers of the purpose of the project, which Liz describes as ‘storytelling’.

As our conversation closed, I asked Liz if anyone had proofread her work. She said that it had gone to her boss, but that she had only commented on the parts that needed fleshing out; she had not said anything about spelling or grammar. Liz had added style points such as different font size and underlining to make headings stand out, but she had not received any feedback on that. These style points reflected Liz’s autobiographical self. Where possible, she had chosen sub-headings and bold font instead of underlining because she associated the latter with something she used to do at school.

Finally, I asked Liz, with reference to the second page of the proposal, why she had used an ampersand in one her bullet points instead of spelling the word ‘and’ out in full (see Text 6.20 overleaf). Her answer was that the bullet points were not what she defines as ‘proper writing’ (line 289).

Liz (line 285): I think it's because they're bullet points . . . that I've done it . . . no, I don't always write like that. If I was writing I wouldn't have put it in the this section . . .

GB (line 286): You wouldn't . . . ahh that's . . . you wouldn't have put it in the background?

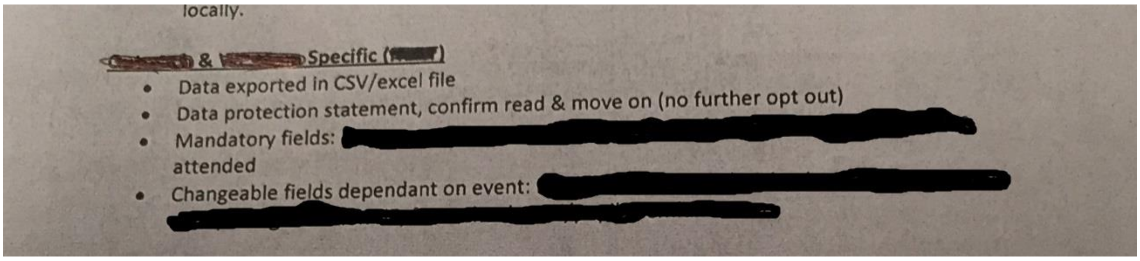
Liz (line 287): That would have been an 'and' . . . yeah . . .

GB (line 288): That's interesting . . .

Liz (line 289): I wouldn't have put it in that section because that's proper writing (*laughs*) . . . for wants of a better word . . . these are more in-depth, errm . . . bullet points, you know, more of a, a sentence . . .

(Liz, LE 29)

Text 6.20 Extract from page two of proposal (first draft)



locally.

[redacted] & [redacted] Specific ([redacted])

- Data exported in CSV/excel file
- Data protection statement, confirm read & move on (no further opt out)
- Mandatory fields: [redacted] attended
- Changeable fields dependant on event: [redacted]

I suggested to Liz that perhaps she had put her effort mainly into arranging the structure, layout, and context, and that she felt more comfortable to simply cut and paste the bullet points as existing facts. Her reply suggested that she had, indeed, felt a greater need to author those three aspects of the document:

> Yeah . . . maybe . . . maybe . . . because it was slightly more constructed to write . . . those bits . . . yeah . . .

(Liz, LE 29, line 307)

For this part of the document, then, Liz’s autobiographical self seems to have drawn on her experiences from school to make conclusions about what constitutes ‘proper writing’; this interpretation has influenced her discoursal self in that she has chosen to simply transmit, almost unchanged, some aspects of the document from other sources.

6.7. Chapter summary

In this chapter I have presented the findings from the conversations I had with the five contactors in the study: Olivia, Maria, Joanne, Kerry, and Liz. In doing so, I used the same theoretical frameworks to analyse the data that I applied to Chapter Five on the influencers. The findings were similar in each chapter. Like the contactors, the influencers are tasked with blending the voices of other contributors to the text and from earlier extracts of writing to shape the monological voice of the university as the implied author of the piece. They do this through a process of 'double-voicing' (Bakhtin, 1984). It is this weaving, chopping, cutting, and so on of extracts of writing, or 'utterances' that is both their labour and their craft. But this is a craft that they do not feel is wholly their own, as the writing is shaped by relational exchanges with others, and their authorial self waxes and wanes in its influence. This was expressed by Olivia when she said that she did not feel there was much of herself in her writing.

On the other hand, the contactors' authorial selves can 'spike' at times and there is a creative brush to their work, as was the case with Maria who used semiotic tools such as arrows and underlining to make her point and shape how her readers might perceive her, something which I see as being similar to Sean's editing of the student voices in Chapter Five. They sometimes have to draw on their autobiographical selves to make judgements about the appropriateness of the content of their writing, as Olivia did when she drew from a newspaper article she had read in her own time, and Liz when she defined a section of her writing as 'not proper' because she had pasted it from elsewhere. Finally, there is the recognition, as with the research participants in Chapter Five, that the monological voice they are crafting as the implied author of the text is not their own and this creates what I would describe as a 'split' in the discoursal self – this can be seen in Joanne, who shares her textual self with the identity she believes she should project in representing the university, and with Kerry, who does not feel that she really understands the nature of the phrase used to describe the event she is promoting in her invitation, thus causing her to toil over her writing for longer than she had intended.

7. DISCUSSION

7.1. Introduction to chapter

In this chapter I address the research question of how textual identities shape marketing writing in a university by drawing on the points raised in Chapters Five and Six which present the findings. In doing so, I present a theoretical framework of the textual selves of marketing writers at work. Textual selves are subjective positions on the part of the writers who negotiate meaning to produce a text. In this chapter I argue that the writing that emerges is therefore an act of identity.

The theoretical framework comprises four textual selves and I explain how they have developed from the analysis of the data in the study building on the Burgess and Ivanič (2010) framework of writer identity and the concepts of voice in Henry's domain of professional authorship. I also acknowledge the relevant literature from extant sources as I explain each 'self' and how that is grounded in the data. I end by discussing the implications of the findings and their relevance to professional practice.

7.2. Overview of findings

The aim of this six-month linguistic ethnographic study was to explore the writing experiences of individuals engaged in the marketing of a university. I wanted, therefore, to ‘elicit the writers’ accounts’ so that I gained an insight into their goals, contexts, processes, feelings, the meanings they perceived in the texts, and the issues that influenced their writing (Prior, 2004). I was interested in lifting the veil on the monological front-facing texts of the university's communications to reveal the relational voices and processes that constitute the multivocal ‘backstage work’ that ‘has to be done to produce the script' in its multiple and layered processes of composition (Billig, 1996, p.45).

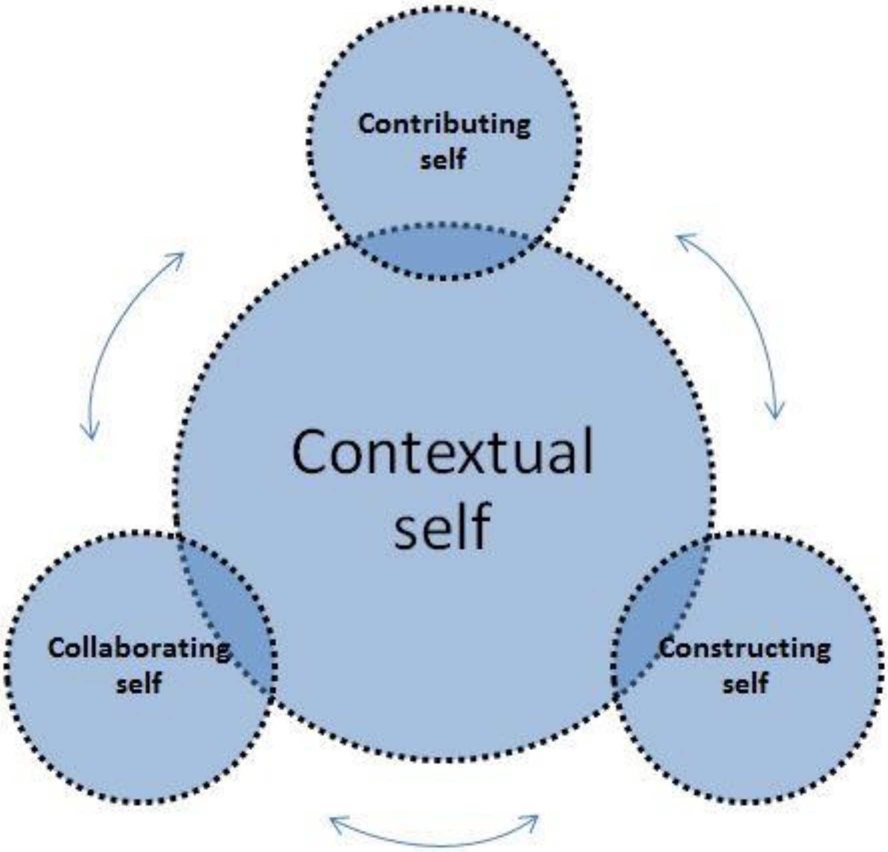
The over-arching research question for this study was: 'How do textual identities shape marketing writing in a university?' In answer to this question, I first identified that the research participants in the study described experiences of writing which fell into three broad categories: that of 'contributing', whereby they were personally responsible for aspects of the writing, 'collaborating', whereby they liaised with others to shape the writing, and 'constructing', whereby they drew on socially available 'tools' to craft the writing. These findings synthesised with an existing body of awareness that institutional texts are produced through a combination of lone authorship, collaborative authorship, and intertextuality (Prior, 2004). In the case of this study, these were the three inputs that came together to materialise the meaning making that produced each stage, or draft, of the text and, where relevant, its nested counterparts. The point I make here is that these three inputs were a manifestation of the textual identities of the *contributing* research participant and the others with whom they *collaborated* to make decisions about how to *construct* the text.

To explore these three areas further, and to see what they revealed more specifically about the experiences of the research participants, I first organised the data from each into the categories of the Burgess and Ivanič (2010) writer identity framework and then I applied a dialogical data analysis to a select number of literacy events from the study to produce rich descriptions. I approached the analysis through a lens of inter-subjective social constructionism that understands language to be practice-based and that allowed me to investigate the dynamic interplay that occurred between each research participant and the other voices that contributed to the texts for which they were responsible. This perspective helped me to see how voices come together to relationally construct the world (Cunliffe, 2001; Cunliffe, 2011). More specifically, and for the purpose of this thesis, it allowed me to see how a dynamic interplay of textual identities shapes the writing that contributes to the market making activities of the university. The process of analysis is explained in Chapter Four. The rich descriptions are presented in Chapter Five and Chapter Six.

What I encountered in this exercise, and what will be the focus of the discussion in this chapter, was the complexity of what Henry (2000, p. 20) described as the 'textual selves' of the real writers who compose and manage the monological voice of the implied author which serves to project the values and cultural norms of the university. Textual selves enact textual identities. Textual identities are not fixed and are subjective positions which arise during the negotiation of meaning between the biological writer and the others they encounter in the production of the text. Writing is an act of identity (Burgess, 2004; Ivanič, 1998) but the term 'subjectivity' is often preferred to 'identity' to describe what happens when people write because it focuses on processes of construction from sociocultural factors rather than the stable, perhaps biologically determined essence of a person (Burgess & Ivanič, 2010; Scott, 1999).

The textual selves which were present in the data are illustrated in Figure 7.1 on page 186, the theoretical framework I have developed to illuminate the experiences of marketing writers at work. I have named the framework: 'The textual selves of a marketing writer at work'. What this shows is that the textual selves of the marketing actors in this study were enacted in four ways: firstly, as contributing selves, whereby they had personal responsibility to make decisions that shaped the text; secondly as constructing selves whereby they adopted socially available positions to shape the writing in ways that supported the market making activities of the organisation; thirdly; as collaborating selves, whereby they worked with others to shape the text and, fourthly, as contextual selves, whereby the exchanges they had with other stakeholders in the production of the text, and the responsibility they had to craft and control the voice of the implied author of the organisation, impacted formatively on their own textual identities.

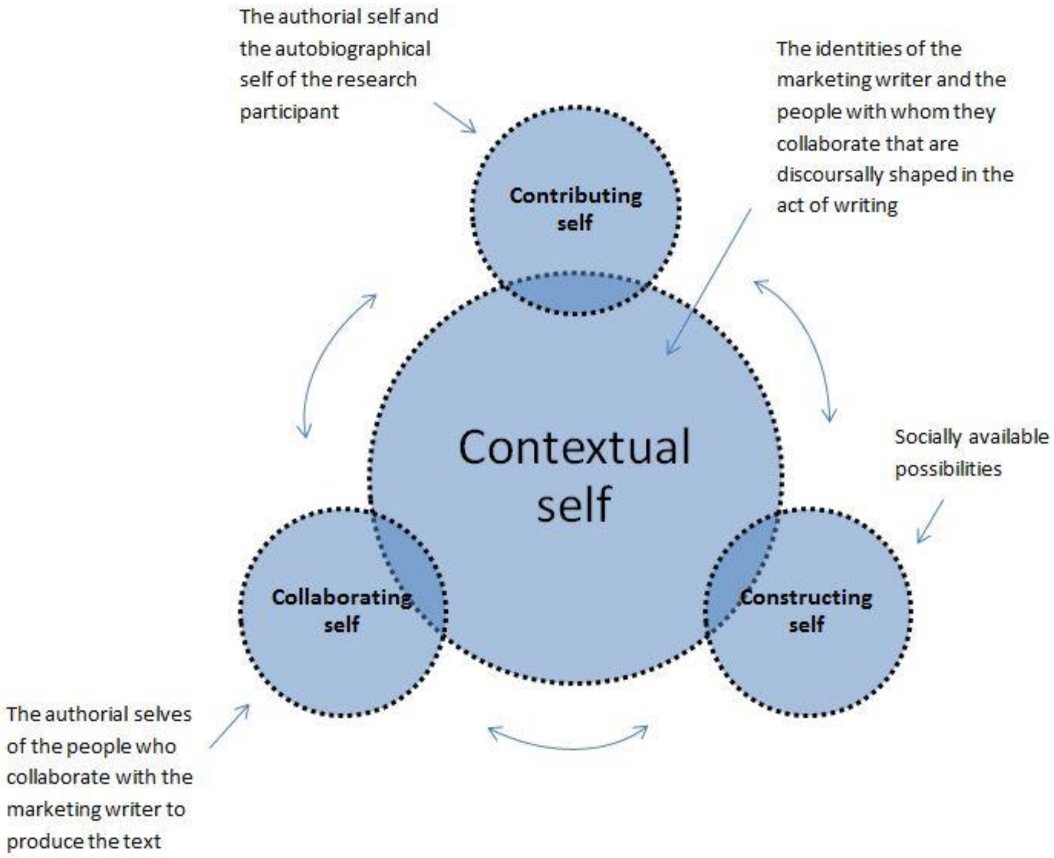
Figure 7.1: The textual selves of a marketing writer at work



The textual selves in the framework are open and fluid and are dynamically enacted as identities in microgenetic time at the point of writing. To emphasise this, and to avoid any suggestion that I am proposing thematic categorisations of textual identity that could be deemed 'essentialist and reductive' (Burgess & Ivanič, 2010), I have deliberately used broken lines for the circular shapes and double-headed arrows. My choice of words for the title 'marketing writer *at work*' is designed to emphasise the situated and dialogic nature of the research participants' writing (Bakhtin, 1981; Bakhtin, 1986).

In the following four sections I will describe each of the four textual selves present in the data in more depth. As I do so, I will also explain how they are grounded in analysis carried out using the Burgess and Ivanič (2010) writer identity framework and the concept of voices from Henry's (2000) domain of professional authorship. By way of illustration, Figure 7.2 below shows how the writer identity categories of the Burgess and Ivanič (2010) framework which I used in the presentation of findings in Chapters Five and Six map to the four aspects of the textual selves model of a marketing writer at work.

Figure 7.2: The textual selves of a marketing writer at work mapped against the Burgess and Ivanič writer identity categories



7.3. Contributing selves

I begin with the 'contributing selves' aspect of the model in Figure 7.1. This is the part of the data analysis that related to the individual, and therefore agentic, role of the research participants. I feel it is appropriate to start to explain the textual selves model at this point because, where writer identity is concerned, 'the multiple streams of discourse, data, and symbols' that inform an act of writing do so by passing "through" the agent who carries it out' (Sanchez, 2017, p. 3).

Textual identity is shaped here both by each research participant's autobiographical self that exists in ontogenetic time within the lifespan of the individual and by their authorial self. As explained on page 70, a writer's authorial self is constructed in microgenetic time in particular acts of writing and is dependent on how much authorial license they feel they have for the text (Burgess & Ivanič, 2010).

I have chosen to use the label 'contributing selves' because of the particular aspects of marketing writing that emerged from the data. Those aspects concerned the research participants' agency to craft a text for a particular literacy event by *assembling* ideas, voices, and earlier pieces of writing, and to draw on their own subjectivities in moulding that pastiche. I expand on this in 7.3.1. and 7.3.2.

7.3.1. Authoring the textual assembly

To illustrate the point I wish to make here about the research participants being agentic in the assemblage of the text, I refer to the literacy event I discussed with Liz (see pages 173 to 181), which was a proposal for data collection. This was the result of a collaboration of voices from various sources and Liz applied her authorial agency to weave them together to produce a textual articulation that expressed the intent of the document. The shadows of earlier authors were present in that the scaffolding for the writing had been provided by discussion with others at a meeting and then, later, when Liz's colleague provided input to the background section, without which Liz’s take on matters would have been the primary perspective. Liz’s role in the creation of this text was to blend the voices that she drew on to assemble the text and then to position the text itself within its broader context when she developed the background section to align it with the bigger ‘story’, as she described it, to which this piece of writing contributed.

There were many similar examples in the data of the research participants describing their individual role in shaping the text. For instance, Michael spoke of making the decisions about what the 'strong hooks' of the story should be (page 94), and of 'defining' something that already existed (page 103). He was given direction on the vision for a story and he hunted it down and then pushed it along so it gathered momentum. Sean spoke of writing down and editing the students' words (page 113); Olivia spoke of taking someone else's text and deciding independently how to 'chop' it (page 131); and Maria spoke of information gathering and blending writing from earlier sources to write her email to colleagues (see page 143).

These examples show how the marketing writers in the study have meaning-making agentic possibilities in the ways in which they mesh together voices and words in what Prior calls a ‘dialogic bricolage’ (Prior, 2001, p.62) that is oriented towards the context of a new situation and thus creates a new socio-material artefact in the shape of the next version of the text. In doing so, I see them as participating in what Morgan, writing in the management literature about how culture is enacted in an organisation, describes as ‘an ongoing, proactive process of reality construction’ (Morgan, 2006).

7.3.2. Drawing on autobiographical knowing and learning to shape the text

A further agentic self present in the data was how the research participants drew on their own personal resources, in the shape of what they knew and had learnt from earlier experiences, to craft the textual assemblage. This resonates with Brandt's (2014) findings where government writers infuse the gaps in their documents with aspects of their own subjectivities in the form of language resources and life experience (p. 86). Liz illustrated this when she explained that because she had never written a proposal before and did not know what one should look like but, equally, had decided not to write something 'from scratch' (page 177), she turned to examples of similar documents that other people had composed and used those as a benchmark. Furthermore, she had her own preconceptions about what constituted ‘proper writing’ (see page 181) which, to her mind, lay in the 'storytelling', or contextualising, narrative piece that set the scene at the start of her document. Liz seemed compelled to channel more attention into the sections that fitted her description of 'proper writing'.

Maria provided a strong example of how she applied her personal subjectivity to foreground elements of her text when she spoke of using arrows to 'reassure' colleagues and to 'summarise' her points (page 144), and adding a sentence at the end of paragraph one of her email (page 147) based on her autobiographical experiences as a student that reinforced the benefits to graduates of attending the event.

Further examples of personal subjectivities being employed in the creative shaping of the text came from Michael who said he often took a 'judgement call' (page 92) about what genre to use to communicate a message, and Olivia who said that a newspaper article she had read in her personal time had influenced her approach to making the copy she wrote for alumni 'short and snappy' (page 132).

7.4. Constructing selves

I now turn to the 'constructing selves' part of the model. In terms of the Burgess and Ivanič (2010) framework of writer identity, this is where the writer draws on conventions for communicative practices as socially available positions for selfhood. These conventions are semiotic resources, or tools, which 'persist and change over sociohistorical time' (Burgess & Ivanič, 2010, p. 243).

As contactors and influencers, to draw from Judd's typology (1987; 2003), the writers in the study were responsible for what Henry (2000) describes as the 'making and monitoring' of the textual identity of the university as the implied author of their writing. In Henry's domain of professional authorship, the implied author is the manifestation of the ‘I’ of the text which emerges to play its part as an instrument of production in the knowledge economy. But this is a manufactured voice and, thus, not wholly the voice of the research participant, even though they may have responsibility for the writing. This is a characteristic of workplace writing, where people must constitute themselves in texts that they do not wholly control (Winsor, 1993, p. 194).

The marketing actors in this study took various approaches to crafting and controlling the identity of the university as the implied author of their texts – an identity that is separate to their own identity as a writer. How they did that by drawing on socially available subject positions, and the challenges it presented, are matters that arose in the data and which I will discuss below.

7.4.1. Making and monitoring the implied author

Booth (2005), working in the field of literary studies, describes the implied author as a 'creation', a 'textual mask' that the actual writer designs to present 'a realer, truer, more genuine version of their selves' (p.85). Alongside Henry (2000), the concept has been picked up in studies of workplace writing by Jameson (2004a) who explores how it is used in business texts to combine multiple visions and voices in the quest to achieve a writer-reader relationship.

I describe the research participants as 'constructing selves' because they were drawing on socially available semiotic tools to assemble pieces of writing and produce a bounded object that constituted the 'external corporate identity' and 'internally facing corporate self' (Gunnarsson, 2014) of the university – also described as its 'brand'. Brands are semiotic formations that cannot be evaluated on their truth content because they do not represent existing states of affairs in the world. Instead, brands bring social facts into the world to accomplish something (Lury, 2004; Nakassis, 2012). In so far as they entail the social facticity of 'the market', brands are ideological formations (Nakassis, 2012).

There are examples in the data of how the voice of the implied author is used to construct the identity of the university. For instance, Sean said that although he had encouraged the students to express matters in their own voice in the interest of authenticity, he had later intervened in the copy because he had his 'marketing hat on' (see page 113). He added that he had the reader in mind at this point and was responding to findings from market research but he then concluded that the balance of power lay more on the side of the implied author, '. . . it is just the reader that matters, or rather, it's persuading the reader of what we want to persuade them that matters more than whose voice it is in a way.'

Similarly, Michael talked about pursuing stories that fitted with the strategic direction of the organisation (see page 91).

What is more, in safeguarding the voice of the implied author of the university, the research participants needed elements of their writing to be 'iterable' (Derrida, 1988), meaning that it could be grafted into a new context in a way that would assure that the identity of the implied author would still be recognisable. In terms of the marketisation agenda of the higher education sector, this is necessary to the 'imagining and materialising' of the capitalist endeavour (Beckert, 2013). Examples of the intent to standardise writing for this purpose can be seen in Sean's desire (see page 109) to create 'evergreen content', Kerry's comment about how the copy for her invitation needed to be 'on brand' (see page 172), and Kevin's efforts to establish a 'tone of voice' (see page 122).

What I have described in this section are quite overt ways in which the research participants drew from their discourse community to adopt socially available positions in their crafting of the voice of the implied author. They also used more implicit methods in their market making, as I will discuss next.

7.4.2. Semiotic tools for crafting the voice of the implied author

In the data I identified three main ways in which research participants crafted the voice of university as the implied author of the texts for which they were responsible: one was by blending a multiplicity of heteroglossic voices into a monological 'I' through intertextual acts; another was by using genre as a cultural configuration to hold the writing together in a recognisable and socially acceptable way, and a third was by drawing from socially available discourses for meaning making.

7.4.2.1. Blending voices and texts to contextualise

To construct the text, the research participants were synthesising a multiplicity of voices to articulate a hybrid 'I'. As the monological voice of the university, this 'I' was a *social voice* (Holborow, 2015) which acted as a centripetal force to overcome the multiple and diverse centrifugal voices which constituted it as an entanglement of 'dialogical human relationships' (Bakhtin, 1981; Jameson, 2004a).

In the data research participants blended voices to craft a hybrid 'I' through negotiated meaning, through reworking existing text, and through directly quoting someone else. For example, negotiated meaning can be seen in Michael's statement on page 94 that in writing a press release in collaboration with others 'by the time it goes through reworking it bears little similarity to what you end up with'; in Sean's reference to having 'toned down the voice of the student as a result of the research' (see page 114); and in Liz's account on page 179 of how she found the blending of voices to be a necessary but challenging part of the 'storytelling' section of her proposal where she had to consider the perspectives of other colleagues in setting the context. An example of reworking existing text can be found in Olivia's comment on page 139 that, 'it's what we've already written just re-worded'; and an example of the words of someone else being directly pasted into the text to form a pastiche can be found in Maria's statement that she 'lifted' a phrase from another text and pasting it into her own copy (see page 149).

These practices on the part of the research participants are 'inter-textual'. The notion of intertextuality is part and parcel of the post-structuralist turn which questions the integrity of the author as essentialist and suggests that, rather than being original, texts draw from an existing discursive field and the shared cultural resources that have gone before them (Allen, 2011; Bazerman, 2004). Bakhtin was referring to the same concept when he used the phrase 'double-voiced' (Bakhtin, 1984; Ivanič, 1998, p. 49).

Until approximately the 1960s, traditional approaches to analysing writers and their readers had tended to rest within the disciplines of school and academic literacy and in the analytical fields of rhetoric, philosophy, and literary studies. Along with this was a structuralist perspective that, on the whole, viewed texts as unified and fixed objects (Bazerman & Prior, 2003). According to this perspective, writing was the servant of the author. See through the lens of post-structuralism, however, texts are not part and parcel of a rational, scientific and stable system of meaning but the product of subjective drives and desires; as such, each text is an ‘inter-text’ that is affected by, and will affect, other texts in a network of relationships (Allen, 2011).

Moreover, Kristeva (1980), who first introduced the concept of intertextuality, claimed that not only is the text in a constant state of production, but so also are the subject, the author, and the reader. Therefore, Kristeva saw the author and their reader as co-producing the meaning of the work in a constant, co-operative and emerging process. This means that the act of composing can start as a concept in the mind or a conversation piece, before it is ever inscribed in a written format (Prior, 2004), a point which is illustrated in Liz's comment on page 179 that she used notes from a meeting as scaffolding for her proposal. What is more, this recognition of writing as an emerging process that gradually transmutes into text form allows for contributions from multiple people on the journey from mental conception to written sign and onwards into each new textual contextualisation. This sense of writing as constantly on the move and morphing into new configurations was evident in the data when, for example, Michael referred to 'the journey' of his press release (see page 92), Steven spoke of taking parts of the copy he had written for the intranet and re-editing it into personal email messages (see page 88), and Kerry spoke of sending colleagues an example of a previous invitation she had written so they could 'tweak' it for their purposes (see page 168).

7.4.2.2. Drawing from socially available discourses to contextualise

The identity of the university was constructed in the way that the research participants drew from socially available discourses to represent and situate both the 'I' of the organisation and their own writer identities. These discourses included words such as 'authenticity' (see, for example, Sean, page 106; Kevin, page 127), 'clear' or 'recognisable' (for example, Maria, page 154; Kerry, page 169) 'narrative' and 'storytelling' (Steven, page 88; Michael, page 92; Kevin, page 117; Olivia, page 135; Liz, page 179). These words and phrases are social forces that enter the discourse at the point of the 'I' in that they are socially available discourses that research participants drew on during the study and which are described by Burgess and Ivanič (2010) as the 'possibilities for selfhood' that both enable and constrain writer identity (p. 236).

What the metaphors above foreground are some of the normalising and representational writing practices that contribute to a shared, inter-subjective process of social construction within the university; that is, the 'normative literacy' that organisations rely on to run smoothly (Brandt, 2014, p. 33). More specifically, markets are created by market actors who populate and link resources in a specific context (Storbacka & Nenonen, 2011b) and these words are examples of how semiotic tools are used in such articulations.

With regard to the data, an illustration of a socially available discourse being used to normalise an activity within a specific context can be found in the words 'authentic' and authenticity' as a desire to privilege the student voice in a text (see, for example, Sean, page 104). This echoes the current discourse in UK higher education of students as partners, rather than consumers or apprentices (Wenstone, 2012), with ‘authenticity’ considered one of the underpinning values of the relationship (Healey, Flint & Harrington, 2014, p.14). Similarly, Kevin's desire for his colleagues to present as 'authentic' and 'human' on social media (see pages 126 and 127) can be associated with discourse from management literature about authentic leadership and the values of trust, respect and credibility as the ‘foundation of a positive working environment’ (Thompson, 2015, p.xxix).

Like 'authenticity', 'clarity' is another socially available position which the research participants applied to their idea of how their writing should *be*. A definition of ‘clear’ writing is hard to pin down and there does not appear to be a stable understanding of what constitutes the clear/unclear binary although people speak about the phenomenon as if its meaning should be obvious to us all (Barnard, 2010; Kreuter, 2013). According to Kreuter (2013), clarity is a notoriously elusive term (much like ‘authenticity’), the problem being that it is a ‘rhetorically contingent quality’ in that it is always dependent upon a unique relationship between author, text, and audience, so it is not possible to point to particular formal qualities in a piece of prose and isolate them as features of clarity.

For what seems to be an innocuous sentiment, much has been written on the ideology lying behind the intent to make a piece of writing clear. Whilst on the surface, choices about clear writing appear to be a rhetorical decision on the part of the writer to help the reader to grasp the implied meaning of the message, ‘clarity’ can also be a foil for duplicity or obscurity, whereby the author uses the term to free themselves from the interpretations of others. Moreover, the practice of writing clearly can also be usefully employed as a mechanism to commodify language to increase its exchange value in the knowledge economy (Barnard, 2010; Prendergast, 2009).

There are arguments that the pursuit of clarity is an ideology that arose from the conventions of rationalist, positivist twentieth-century scientific discourse and that it is a hegemonic discourse that allows certain values and institutions to be privileged (Perelman & Olbrechts-Tyteca 1971). For instance, as Barnard claims (2010), the problem with ‘difficult’ writing is that it resists efficiency and utilitarianism which are needed to enact functional views of higher education. It is interesting to note in the data, therefore, that Steven, Michael, and Kevin all value the ability to write clearly.

There are also ethical implications of clear writing. In their attempt to economise, the writer has to make decisions about what to omit and take responsibility for deciding how to filter meaning for the reader, a decision which is affected by ideological intent and the conventions of the discourse community. As Albrecht-Crane (2003) points out, we cannot justify the decisions we make about what to write because language does not represent an underlying reality. Instead, writing is always positional and partial because it can be constantly deconstructed as a set of signs behind which lies further signs and not an essential reality (Derrida, 1976). Instead of an underlying reality, marketing performativity relies on 'storytelling' (see, for example, Michael, page 92, Kevin, page 117, Olivia, page 135, Liz, page 179).

In the examples given above from the data, the research participants' adoption of the socially available position to write clearly can be traced to a recurring theme in the marketing field, that of the tension between the marketing practice and the scientific discourse of marketing scholarship. Miles (2018; 2010) writes that marketing scholarship, ‘embodies the Platonic, bureaucratic conception of rhetoric as the dialectical establishment of administrative truth and knowledge boundaries', whilst actual marketing practice:

> '. . . is still far more strongly attached to the Sophistic, Gorgian obsession with the performative, magical power of language, with crafting the object of attention (Cassin, 2014), with crossing boundaries, or dissolving them'.
>
> (Miles, 2018, p.187)

7.4.2.3. Using genre as a design tool to frame the social voice

The literacy events I encountered during the study involved the composition of texts in a range of genres such as brochures, emails, proposals, press releases and so on. 'Genre' is a word which is 'extremely slippery' (Swales, 1990, p.33) because it is based on 'typified social action' (Miller, 2015) that is recognised and reproduced as a socially constructed process by a community and is therefore context specific with some universal features. As such, genre is a mediating resource through which multiple utterances come together to be framed as a social voice. It is that social voice which then links collective subjects in society (Prior, 2001, p.60 to 61).

Kerry discussed with me in some depth her experiences of crafting the textual identity of the university in the genre of an invitation (see page 169). As she worked on the text, she was trying to integrate and synthesise the voices of her colleagues so the whole piece would bear a family resemblance to similar correspondence from the university. Her tactics included using a banner to anchor the text and to signify the university as the authoritative and professional voice behind the invitation, the intention being that this referent would encourage the implied reader to engage with and trust the message and then consider responding to it.

Further examples of how writing is altered to fit recognisable genre conventions were provided by Sean. Firstly, on page 106, when he spoke of changing what the students had written to fit the considerations of the page template for the hard copy print guide and, secondly, when he discussed how he had extracted copy from that publication to re-use it on a website page. Rather than simply copy and paste what he had, he found that he needed to change the introduction to contextualise the meaning and provide direction for the reader (see page 108). In the first example, Sean does not describe his action as 'rewriting', calling it a process of cutting and editing instead, but in our later conversation (see page 112) he referred back to that episode and said that 'we ended up re-writing them quite substantially'.

Writing in the knowledge economy emerges through a process of 'synthesis' which is the textual-transformation of content to do 'symbolic-analytic work' (Reich, 1999). This symbolic-analytic work takes effect through genres as 'fluid and dynamic' text types (Freedman & Medway, 1994, p.10) which are recognised as forms of social action, rather than static texts (Miller, 2015). Fairclough (2002, p 163 to 166) describes genres as 'know-how' and 'know-what' commodities to be exchanged in the knowledge economy of new capitalism. The implication therefore is that each text in this study has been constituted as an item of exchange with a cultural configuration, or 'genre', that its recipients use as a framework for meaning making in their figured world. This cultural configuration works because it allows the writer to frame meaning within a socially recognised 'identity kit' (Gee, 1989).

Genres provide people with the pathways they need to guide them through their lives:

> 'When we are put on the spot, we must act, and in acting we must act generically if others are to understand our act and accept it as valid. Without a shared sense of genre others would not know what kind of thing we were doing. And life is mysterious enough already.'
>
> (Bazerman, 1994, p.84)

So, in reframing their writing to accommodate genre conventions, the marketing writers in the study are helping to validate the university's corporate self.

7.5. Collaborating selves

From contributing and constructing selves, I now turn to the collaborating selves aspect of the model in Figure 7.1. This reflects how marketing writing is shaped not just by the authorial self of the research participant but also by the authorial selves of their colleagues who they interact with to produce the text. Authorial selves emerge in microgenetic acts of writing, depending on the degree of agency they are afforded by the literacy event.

7.5.1. Co-creation of texts

Brandt states that the texts of workplace writers forge connections in webs of stakeholder relations and that their writing is embodied in and emanates from the experiences, personalities, knowledge, and histories not only of themselves but also of the other people with whom they have collaborated to create it (Brandt, 2014). An example of this occurring can be seen in Liz's proposal for data collection. After producing the first draft of her proposal, Liz had to revisit her writing to accommodate other voices in the 'storytelling' section because she had written it from her perspective only when she should have taken on board the dual purpose and, hence, the dual implied audience for whom the text was intended; she found that difficult and was less certain of how to proceed than she had been in other parts of the task when she was able to reflect on her earlier practice for guidance or fall back on socially available tools as reference points. Similarly, Steven commented that people often fight out their ideas 'through the communication piece', no matter how well prepared they think they are before they come to the meeting (see page 89). A further example of texts being co-created can be seen in Kerry's writing for the invitation. The core message of the text is co-constructed by Kerry and her colleagues and their vision of the implied reader. Kerry has the authorial responsibility to lead this assemblage and in doing so she is endeavouring to synthesise people's various ideas into one coherent message for the reader. She expresses a struggle though to pin down the essence of the phrase ‘alumni event’ and is concerned that her understanding of it, based on her own experiences as a graduate, might be different to that of her colleagues, or to the real reader’s interpretation (see page 170).

These examples from the data show how, through their social practice, the research participants are assembling and re-assembling linguistic resources in the 'design of meaning' (Cope & Kalantzis, 2000) for each rhetorical encounter and because these assemblages are the results of webs of relationships which differ from one rhetorical context to the next, each future configuration of semiotic resources will be different.

7.5.2. Accountability and control

The research participants acted as gatekeepers to control the monological voice of the university but they were also subject to their writing being controlled by someone else. Examples of the former practice can be seen in Kerry's desire to keep her copy 'on brand' (see page 172) and Kevin's point about helping colleagues to communicate 'in the right way' on social media (page 122). A further example can be found in the case of Sean who acted as gatekeeper to the writing produced by the students. For instance, whilst on the one hand Sean told me that he had commissioned students to write articles for the hard copy guide to give them a 'voice', on the other hand he had made changes to their writing which he described as 'making it correct' (see page 105). Despite this, he did not perceive his intervention as having detracted from his goal to present the work as ‘authentic’ (page 106). I would argue that this is because in a workplace context the individual writer is a member of a professional group, or community, so they perceive the voice they are crafting as being representative of a collective; again, this is what Prior would describe as ‘voice as social’ (Prior, 2001, p.60) – voice channelled through a collective subject, as the monological voice of the organisation, but representative of a complex of identities, social relations, topics and discursive forms that are associated with a sphere of activity (in this case, the higher education sector). Like Bakhtin’s (1984) idea of ‘carnivalisation', the example provided by Sean features the student voice and then something of Sean’s voice, as the editor, who makes interpretative choices about how to present the work to the reader as the next person in the chain of meaning.

Examples of the research participants' writing being subject to control by someone else can be seen in Olivia's comment on page 138 that her manager wanted to check the copy for the internal staff newsletter before it was released. Olivia was not exactly in agreement with her manager's decision and could not see the rationale for it: 'I thought mine added just a bit more colour and background to it. But if she wants it simple, then that's fine' (see page 138). In this example, Olivia's authorial agency is over-ridden by her manager's action, thus underpinning the point that balancing tensions between control and creativity is a constant rhetorical pressure for workplace writers (Brandt, 2014, p. 42).

7.5.3. Textually mediated relationships

What the examples from the data illustrate is that whilst the research participants might be responsible for producing the text, theirs was not necessarily the one, main voice that was foregrounded in the writing. Instead, the writing usually emerged from a dialogically rhetorical and relational process that determined what was said and what was left out. These writers brought to the process the ideas, values, and beliefs of their social and autobiographical selves and were then discoursally constructed at the time of writing not only by their own visions of the implied author and implied reader for whom the marketing message was being designed but also *by each other as real readers in the process*. Seen from a critical marketing perspective this network of relationships can be described as the 'political economy of marketing' (Zwick & Cayla, 2011, p.7). That is, the monological voice of the university is an articulation that results from the jostling and positioning of subjectivities that shape each text.

My purpose in this section has been to draw attention to the multiple voices that shape a marketing text, even if only one person is responsible for its production. In the next section on biographical selves I will consider how those voices shape each other in a constantly emerging and ceaseless inter-subjective process of social constructionism.

7.6. Contextual selves

In this final part of the textual selves model of marketing writers at work, I consider how the polyphonic voices that contribute to the text discoursally construct each other. The data for this section arises from the 'discoursal self' practices and experiences of the contributing marketing writer and the 'discoursal selves' of the others with whom that writer collaborates in the shaping of the text.

Discoursal selves are constructed in microgenetic time in particular acts of writing and the ways in which their expectations of, and experiences of engaging with, their reader shape what they write. As I have stressed elsewhere in this chapter, in marketing workplace writing these readers are multiple and include the other stakeholders who have authorial licence to contribute to the text. In taking this position, I am defining the contextual self as part of 'an active organised and organising assemblage of relationalities . . . produced even as they 'articulate' the 'facts' or individualities and relations that make them up' (Grossberg, 2010, p.30-31).

There are numerous examples in the data of the research participants shaping, and being shaped by, the voices of the various people who contribute to the making and monitoring of the implied author of the text. Kevin is shaping when, despite expressing a desire that colleagues keep it 'human' (page 124) when writing online, he also speaks of the importance of adhering to 'tone of voice' (page 122), 'strategic thinking' (page 123) and the 'purpose' (page 123) of the text.

In terms of the research participants being shaped by others as they manage the voice of the implied author, an example can be seen in the case of the proposal that Liz is writing. She wants to construct the background section of the document in a manner that reflects well on her perception of herself as a professional writer, but she finds this difficult because she is trying to channel the sentiments of multiple real authors who are using the text as a vehicle for different ends, whilst also crafting a persona that does not come across as negative to her colleagues, the implied readers of the end result. This is a juggling act on Liz's part and it was the part of the text that she had found most challenging to compose (see page 179). Research participants who expressed similar sentiments included Steven, who described writing collaboratively as an 'art of compromise' (page 89), and Joanne whose email exchange with an external partner she had never met put her under pressure to behave textually in a way that made her feel 'uncomfortable' (page 158). In some cases, research participants felt the voices of others far outweighed their own. This can be seen when Olivia commented that the text she had produced for the internal all-staff newsletter was 'just copy writing' (page 140) and she did not feel a strong attachment to the work.

Ivanič (1998) argued that in academic writing, the discoursal self is similar to Goffman's concept of 'character' in identity performance and is useful for exploring the backstage tensions and conflicts that a writer encounters when they are engaged in an act of self-representation, that is, when they construct themselves according to reader expectations. I argue that in the context of marketing writing in a workplace environment, the readers who have a shared investment in the text alongside the marketing actor can be multiple and their influence weaves in and out of the writing as it is crafted. The experiences of the research participants that I have cited above are constitutive of an inter-subjective ontology whereby language activity between people can be described as 'an aesthetic human project that gives form to the other while being authored by the other' (Cunliffe, 2001; Shotter, 1993; Sullivan, 2011).

Thus, the marketing writers who make and monitor the texts that represent the implied author of the university are themselves shaped by the voices that they interact with and anticipate at the time of writing. I prefer to name these 'contextual selves', rather than use the Burgess and Ivanič term 'discoursal self', to recognise how, in an inter-subjective ontology writing, like conversation, is a formative process for the producer of a text and it never ceases (Jones, 2016). This is because the self of the writer is always, as Bakhtin claimed, dialogic, polyphonic and unfinalisable: ’I am conscious of myself and become myself only while revealing myself for another, through another, and with the help of another. The most important acts constituting self-consciousness are determined by a relationship towards another consciousness.’ (Bakhtin, 2003, p.287).

7.7. Summary of findings

In addressing the research question for this empirical study: 'How do textual identities shape marketing writing in a university? I identified four textual selves which contribute to reality construction and, thus, market making, as they interact dynamically to materialise the writing which articulates the corporate identity of the university. This corporate identity can be located in Henry's (2000) domain of professional authorship as the implied author which is the manifestation of the 'I' of the text that emerges to play its part as an instrument of production in the higher education knowledge economy.

I propose that the four textual selves of the marketing writer at work, as shown in Figure 7.1, reflect the mapping of identities to articulate marketing ideology, in this case in a higher education context. These identities reveal the dynamics of the shared world that people craft together through their inter-subjective relations (Shotter, 2005). Opening up this shared world to reveal its back-stage relations leads to a dissolution of the unitary 'I' of the implied author of the organisation and shows how language and writing practices are 'shot through with semiotic and intertextual sources' so that the authentic 'I' has a 'socially split existence' (Allen, 2011, p.54). Thus, the writing I observed in this study was produced by marketing actors as dialogical selves who co-create meaning in an open system of 'human-beings-in-relation with themselves' (Cunliffe & Eriksen, 2011, p.1430).

7.8. Chapter summary

In this chapter I have identified four textual selves that shape the experiences of marketing writers at work in a university. These are contributing selves, by which the marketing writer has authorial license to assemble and craft the text; constructing selves, by which the marketing writer draws on socially available subject positions to craft, frame, and shape the corporate identity of the university as the monological implied author of the text; collaborating selves, by which the marketing writer works with others in each shifting rhetorical context that constitutes the crafting of the text; and, finally, contextual selves, which is a recognition that the marketing writer is shaped discursively by their rhetorical encounters. The dynamic interplay of these textual selves reveal the spaces and relational encounters in which common acts of writing contribute to the ideology of the university and the broader higher education environment of which it is a part. This is because the research participants, through a process that is both negotiated with others and therefore dialogical, are shaping a text that is itself fluid and dialogical and is an articulation, that is, a clustering of identities that have come together to create a bounded object that may or may not remain whole but that has the power to forge new possibilities and practices.

8. CONCLUSIONS

8.1. Introduction to chapter

In this chapter I summarise how the thesis has addressed the research aim and research question by means of the conceptual framework of the textual selves of marketing writers at work. This model is a synthesis of key issues arising from the mapping of the intersecting fields and the data analysis. I then provide an overview of the implications and go on to explain the contribution that this thesis makes to knowledge. I then discuss the limitations of the study, with a separate but necessary focus on the limitations of the model, and I move on to suggest areas for future research. Finally, I end where I started the thesis with a note of professional reflection.

8.2. Addressing the research aim

The aim of this thesis has been to explore the writing experiences of individuals engaged in the marketing of a university. After mapping the intersecting fields of knowledge that were relevant to the topic, and identifying a gap in the literature on the writing practices that support the social interactions of marketing actors within a higher education environment, I generated a research question that would be suited to a primary research study. The question, How do textual identities shape marketing writing in a university?, was then addressed by means of a six-month linguistic ethnographic study involving nine research participants based in a UK university.

The findings from the study were synthesised with the extant literature to reveal four textual selves inherent in marketing writing. Textual selves are subjective positions and therefore acts of identity which arise during the negotiation of meaning between the actual writer and the others they encounter in the production of the text. These textual selves contribute to reality construction as they interact dynamically to materialise the writing which supports the making, shaping, and monitoring of the monologic, manufactured, single voice of the university.

The four textual selves I present of marketing writers at work are as follows: the contributing self, which comprises agentic identity acts and is shaped by a person's autobiographical experiences as a writer in their own lifetime and by their authorial possibilities at the point of writing; the constructing self, which comprises socially available semiotic resources which circulate in sociohistorical time and which the writer draws on to produce the text; the collaborating self, which reflects the relational aspect of workplace writing so that the text that arises may be the product of relations between multiple contributors; and, finally, the contextual self, which acknowledges that each act of writing aesthetically shapes the 'you' and the 'I' of the contributors as they engage with each other dialogically. The four textual selves come together as an articulation of voices, not just of the actual writers who are present in the crafting of the text, but also of the voices they draw on from the earlier timeframes described above.

8.3. Implications of findings

The concept of textual selves which I present in this thesis draws attention *towards* a dialogical and co-creative understanding of writing in marketing practice and *away* from the instrumentalist and dialectical approach characterised by a monological, persuasive rhetoric – a matter also raised by Miles (2013; 2018) who writes about the tensions between the two. Marketing texts are therefore not a self-contained structure or a monolithic real but a network of other texts and voices. The role of the marketing writer in this is to join the texts and create an, albeit temporary, articulation. The four textual selves in the model in Figure 7.1 shows how individual and social voices are always in dialogue in marketing writing and that market making and monitoring arises *between* people.

What I have tried to show is how marketing writers at work have agential affordances to articulate texts in a rhetorically responsive relational landscape of multiple voices. By drawing on the Burgess and Ivanič (2010) framework of writer identity across timescales, I have tried to demonstrate that these agential actions fit into the social traces of discourse, that they are a living response to circumstances, and that they are tied in complex ways to a sense of self and who we are in relation to others (Cunliffe, 2001). In doing this I have drawn attention to Bakhtin's notion of answerability by which our roles in life become what they are in relation to others (Bakhtin, Holquist, & Liapunov, 1990). That is, our responses, or 'utterances' at every communicative context in which we find ourselves are always directed at *someone* and it is our responsibility to decide how to respond.

This has an implication for professional practice because it shifts the emphasis to marketing writing that is produced relationally rather than being the creative output of one author. The latter is an idea which is rooted in the traditionally Western perspective that privileges the writer's voice as an individual accomplishment (Sperling & Appleman, 2011). It is a perspective that is based on the presupposition of a self that is 'stable, coherent, unitary, and autonomous' – a concept associated with traditional Enlightenment thinking (Lensmire, 1998, p. 264), whereas I have argued that we need to view things differently and understand that the monological 'self' of the marketing text emerges at the point of writing from a pastiche of subjectivities that are funnelled through the writer as conduit. This means that marketing writing, as illustrated by the examples in this study, is typically ownerless, and articulated by actors who do not profit individually from the words they produce in the more traditional and romantic sense of authorship; rather, they write as 'willingly enlisted corporate voices' (Brandt, 2014, p.20). As such, these marketing actors can be described as 'ghost-writers' in that they are mostly 'people who compose words for which some other named individual takes the credit' (Brandt, 2014, p. 30). What is more, the writers themselves are subject to the short-term and precarious conditions of the global knowledge economy (Standing, 2016) and so their interventions in the workplaces that comprise their career portfolio are ephemeral, along with their texts. Seen from this perspective, workplace texts are 'vapours of the moment, blown by political, ideological, cultural, or idiosyncratically personal winds' (Bazerman, 1992) and the marketing writer is a discourse worker 'almost always located at the nexus of data, language, and meaning, trafficking in expanding economies of information within organisations' (Wilson & Wolford, 2017, p.7). These are roles where the marketing writer may be much less involved in original writing and more active in creating articulations through citation, sampling, cutting and pasting (Brandt, 2014), all of which are evident in the data from this study.

This begs the question of what needs to be done to prepare people to work as marketing writers, or to support those already in practice.

Like Prior, I recommend that our approach to teaching 'voice' in writing is taken beyond the *personal* and *social* binary and towards a dialogic, sociohistorical theory that takes a ‘complex view of agency as distributed across persons, practices, artefacts, and cultural activity systems’ (Prior, 2001, p.79). My quest is to extend this to a pedagogy of 'marketing literacy' whereby we reduce the emphasis on marketing writing as a creative and individual act and support people, instead, for the task of being the agent through which the articulation is forged and for being alert to the ideological implications of that. This would emphasise marketing writing as: ‘a site for political, aesthetic, and intellectual stirrings in the people who carry it out’ (Brandt p.52).

This means accepting that, whilst marketers may come and go in the workplace, they leave behind textual traces that contribute to the socio-political tapestry of the organisation and its stakeholder network. With a marketing literacy pedagogy that embraces this, we can prepare people to enter the workplace with a responsible awareness of their textual selves and how they impact on them personally, the people they encounter in each rhetorical context, the organisation, and the broader society in which and through which the organisation performs its market making.

The practicalities of how we design a responsible marketing literacy need to be thought through but in the very week in which I write this the Times Higher Education weekly magazine carries a feature on the role and value of management schools which calls for students of business to be given more exposure to ethical behaviour, ideologies, and interdisciplinary research bases through which they can explore how organisations, and the working lives of those who inhabit them, are intertwined with the wider society (Tourish, Lockett, Sturdy, Hope Hailey, & Skrabec, 2019). I see this as a need for a humanistic (Varey & Pirson, 2014) take on marketing literacy which might look more closely at the dialogical relations and implications of market making and monitoring, with writing being a part of that, and not just at the dialectical marketing communication tools needed for sustainable competitive advantage.

8.4. Contribution to knowledge

This thesis makes a direct contribution to knowledge in that it provides a conceptual model of the textual selves of marketing actors that dynamically interact as these writers make and monitor a textual identity that is not wholly their own. The model is the result of a synthesis of what is known in the extant literature on workplace and, where possible, marketing writing, and the findings of a primary field study that focused specifically on the experiences of nine individuals over a six-month period.

The model illuminates the back-stage work that takes place inside the organisation to craft and re-craft the front-stage materials. There has been very little research into this field, and none that I am aware of which considers the writing experiences of marketing actors over a period of time and within a higher education context. The model emphasises the contextual, social, and dynamic nature of writing and how it emerges through identity work as something we *do* and not something we *have* so that 'almost everything we say or write . . . says something about us and the kind of relationship we want to establish with others' (Hyland, 2015, p. 44). In the case of marketing literacy, the model draws attention to how identity performances through writing construct and shape organisational reality and ideologies. By drawing on the aspects of time, and relationships, which contribute to performances of writer identity in the workplace, the model is useful for revealing the possibilities, constraints, and decisions that a marketer faces in each act of writing and, equally, how those challenges and opportunities may discoursally shape them. As such, the model is a useful foundation for a pedagogy of marketing literacy that extends beyond functional and technical criteria with their emphasis on 'voice' and creativity as a personal ability and responsibility.

8.5. Limitations of study

As this was a work-based study, it was dependent upon the goodwill of the research participants and the time they had available in their busy schedules to meet with me. Whilst all research participants embraced the opportunity to take part in the research, some had more time than others, and more control over their time, and that is reflected in the slightly uneven spread of conversations over the six-month period (see Appendix G). Furthermore, one person left the study to take up a position in another organisation just before completion. A further characteristic of the study is that I did not specify to participants that I wanted to explore a particular genre; I simply asked them to bring along to our next conversation whatever piece of writing was front of mind that day.

These experiences lead to the sorts of claims that ethnographies are 'inherently interpretive, subjective, partial' (Heath & Street, 2008, p. 45). This is an epistemological matter, however, not a methodological one, in that 'as long as ethnographers do not claim that their research can meet what are essentially positivistic characteristics then such challenges are largely irrelevant' (Pole & Morrison, 2003, p. 15). Equally, there is ontological acceptance in linguistic ethnography of fragmentation, contingency, inter-determinacy, ambivalence, and hybridity (Rampton et al., 2004).

In assuming an inter-subjective ontology and dialogical epistemology for this research study, I have positioned the work in a field that accepts that reality is fluid, fleeting, dynamic and relational and therefore always contextual and, as such, we cannot attempt to 'uncover pre-existing facts about independently existing things as they exist frozen in time like little statues positioned in the world' (Barad, 2007, p.91). Rather, we can only understand ourselves from the requirements made upon us from within a constantly moving and unfolding situation and not as an objective observer of regularities that we can never actually 'look down on' as a whole (Shotter, 2014). To embrace this, I adopted the recommendations made by Lillis to achieve a research goal of contextualisation. These recommendations, discussed in Chapter Three, included a sustained engagement in the site, longer conversations whenever possible, cyclical dialogue around texts, and the collection and analysis of a range of data types in order to build holistic understandings (Lillis, 2008).

8.5.1. Limitations of the textual selves model

The theoretical framework I have developed from this thesis in the shape of the 'Textual selves of a marketing writer at work' model depicted in Figure 7.1 on page 186 is a guiding heuristic that captures key issues that arose in the data analysis which I then synthesised with relevant discussions and extant research findings from the literature. As such, there are some aspects of the data which sit on the peripheries of the model and which, for reasons of word count, I could not explore in great depth in this thesis. These areas could be probed separately by means of a closer inspection of the issues that fall under each of the four selves in the model. For example, there were issues of power embedded in the notion of contextual selves, along with a wide range of linguistic tools that research participants employed for purposes of politeness, control, reputation management, and so on. Perhaps some of these areas could be considered under the category of 'writing strategies' along with questions of discourse choices and the wider field of genre. There is also the vexing and much broader question of what constitutes a 'marketer' although I have tried to manage this head on by using Judd's (2003) typology. I could continue with this list but instead I will return to the research question which was to investigate how textual identities shape marketing writing in a university and the model is a first-step in that direction. I look forward to future discussions with peers in the literacy field on the suitability of the model and to fine-tuning it for professional practice and pedagogical purposes.

8.6. Areas for future research

The main findings from this research are captured in the textual selves model which is a first-step into the unchartered territory of marketing literacy. That is, an approach that reflects the diversification of literacy practices and moves away from a simplistic definition of literacy as functional. This has implications for pedagogy and particularly in the ways in which marketing writers are trained and supported. I feel there are exciting opportunities ahead to make inroads into this field. The textual selves model itself could be applied in other higher education contexts and it would be interesting to see how it fits in quite a different context, such as the private sector. To relate the model to professional practice it would be useful to see how it could be developed as a pedagogical tool that would be suitable for both educational environments and for practitioners in the field.

Another matter arising from the data lies in the gender differences which became apparent once I arranged the findings by means of Judd's typology. The research participants each volunteered to take part in the study following an open process of recruitment but once the data was sorted into contactors and influencers there was a clear gender split with all the males falling into the category of influencer and the females into that of contactor. The questions this raises fall outside the scope of the research aim for the thesis and it is simply beyond the confines of the word count to address them. Nevertheless, they are significant because they reflect broader patterns of employment in higher education (ECU, 2019) and could therefore be the theme of a further study, using a gendered lens, into textual identity.

Finally, there were other issues arising in the data that I simply could not cover within the remit of this thesis but that would make for a very interesting analysis further down the line. These include a closer look at time, especially considerations of future time, and how they informed writing decisions, and the less commonplace uses of punctuation and other semiotic design tools, such as underlining, as markers of identity performance.

8.7. Professional reflection

I discussed my personal research journey in some length in Chapter One but here I would like to end the thesis with a deeper consideration of matters that I have reflected on both during this research journey and afterwards during the stages of analysis and writing up.

What I have illuminated in this thesis, and I make reference to this earlier in section 8.4 on my contribution to knowledge, is how writing occurs as a *process* in a workplace context. This lifts the lid on any perceptions we have of a workplace text as something that is monological, fixed, and final and allows us to see, instead, the myriad, albeit fleeting, voices that are called upon in the encoding of the message. In doing this, my purpose was not to critique the writing activities and meaning making actions of my research participants as purveyors of a neoliberal ideology but to look at how workplace literacy is experienced and construed as a social construction. And I argue that we can do this best through a marketing lens because that is the handmaiden of the neoliberal economic philosophy that pervades most organisations. All language is ideological but ideology is not all bad and we can argue that marketing can be a force for good providing we are aware of the moral responsibility for what we are marketing, and to whom.

In acknowledging the responsibilities of professional writers, Henry (2000) had called for them to be recognised as 'discourse workers' instead of 'knowledge workers' or 'information workers', suggesting that the term would recognise both the discursive roots of professional writing and the subjectivities and agential possibilities of its actors (2000, p.119). Earlier, and in a similar vein to Henry, Slack, Miller and Doak (1993), working in the join between technical writing and communication theory, drew on articulation theory, a generative concept rooted in cultural studies and the work of Stuart Hall (see Grossberg, 1986; Hall, 1996) to recommend that workplace writers should be perceived as authors because they are complicit in articulations and re-articulations of power. Hall had argued that ideologies 'free-float' to become disarticulated from one social unit and articulated onto another by discursive means, so that instead of the social world being comprised of stable points of reference that articulations latch onto, it is understood as a constantly shifting network of discursively constructed possibilities (Bennett, 2008; Hall, 1996). Epistemologically, Slack argues, articulation helps us to think of structures as a play of correspondences, non-correspondences, and contradictions and, thus, as fragments in the constitution of what we take to be unities. Articulation is therefore not a 'thing' and not just a connection but a process of making connections in the same way that hegemony is not active domination but a process of creating and maintaining consensus (Slack, 1996). Articulation is more of a practice and less of a theory. It allows us to take a lens to the text as the materialisation of the knowledge that has arisen from processes of negotiation and interpretation between people.

I found Henry's (2000) text a most appropriate starting point when I was looking for a means to explore workplace literacy from a marketing approach. It was this text that led me to Slack and the concept of networks of articulation materialised in writing. From there, my mapping of the intersecting fields in Chapter two was a slightly unorthodox approach for a thesis as it was not so much a literature review as a drawing together, or an articulation, of extant literature from several fields that was suitable for framing a study of marketing writers at work. One of these fields lay in academic literacy, a heavily researched area that presented me with the Burgess and Ivanič (2010) framework for researching textual identity which I lifted and applied to a workplace setting. All in all I did a lot of borrowing and adapting but I found that necessary in the absence of extant approaches to studying marketing literacy. A particular challenge I faced with this lay in my aim to investigate the experiences of the people crafting the texts, rather than the texts themselves. It is for this reason that I bore witness during my six-month field study to texts representing a plethora of genres, all of which contributed in some way or another to the marketing activities of the organisation. If I had approached my work from the text end of the writer-text spectrum (Lillis, 2008), I may have concentrated on the genres, such as advertising copy, that are more typically associated with marketing practice, but I chose instead to ask volunteers to self-identify as being engaged in writing marketing-related texts and so I witnessed, first-hand, the broad church and variable interpretations of the marketing discipline.

I started this section by saying that this thesis contributes to our understanding of how writing occurs as a *process* in a workplace context and I would like to now return to the emphasis I placed on 'process' with a note on the dialogical epistemology at the heart of this research.

I explained on page 37 that a dialogical epistemology holds that people negotiate meaning together through in a rhetorical context. I then expanded on this on page 49 when I said that research with a dialogical epistemology is not about what managers *really think* or what *really happens* but about momentarily constructing a sense of meaning in a two-way dialogical process (Cunliffe, 2001). This occurred in my six-month period of data collection when the research participants and I, during our unstructured conversations, built knowledge together about an issue they had faced in their writing. Beyond that, however, the process brought about instances of professional reflection on the part of the research participants. This happened with Maria in LE one (see page 150) where it might not have occurred to her that she had used a patchwork of contractions and non-contractions in her writing if I had not raised the question in our conversation. It also happened with Liz in LE 29 where she thought aloud about her understanding of what it means to be accepted as 'professional' by means of her writing (see page 179) and Joanne, in LE 28 (see pages 163 to 164), where she pondered whether it was her responsibility or not to adopt a workplace persona. Where I think this leads is to a reflexive hermeneutic where 'researchers work with research participants from within conversations to explore how we ongoingly interpret, understand, and relate with others and our surroundings' (Cunliffe, 2011, p. 658). This is research as 'craft' which allows the researcher and the research participant to discover and explore together the emergent possibilities for constructing the social world. By means of illustration of this point, and as a closing note, I return to the pilot study where one of the participants contacted me after the event to say he had found our conversations 'cathartic'.

8.8. Chapter summary

In this chapter I have concluded the thesis by summarising how it addresses the research aim to explore the writing experiences of individuals engaged in the marketing of a university and the research question to consider how textual identities shape that writing. I have reminded the reader of the key issues emanating from the mapping of the intersecting fields relating to this study and the findings from the data analysis and explained how they are manifested in the conceptual framework of the textual selves of marketing writers at work. I have proposed that this is a heuristic device that can be used as a starting point from which to develop a literacy pedagogy for marketing practice with a humanistic, dialogical and relational standpoint as opposed to one that is functional and centred on the individual writer as creative author of the text. I have also addressed the limitations of the study, and of the conceptual model, and suggested areas for future research. Finally, I have considered how the dialogical epistemology at the heart of this study resulted in instances of professional reflection amongst some of the research participants.

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Appendix A: Ethics approval letter

Sheffield Hallam University

Our Ref AM/RKT/D&S-50
7 October 2015

Giovanna Battiston
Sheffield Hallam University
Sheffield Business School
Room ST/7241
City Campus

INTERNAL

Dear Giovanna

Request for Ethical Approval of Research Project

Your research project entitled "**How does a marketing team negotiate and renegotiate literacy protocols?**" has been submitted for ethical review to the Faculty's rapporteurs and I am pleased to confirm that they have approved your project subject to these issues being resolved within the supervision team.

I wish you every success with your research project.

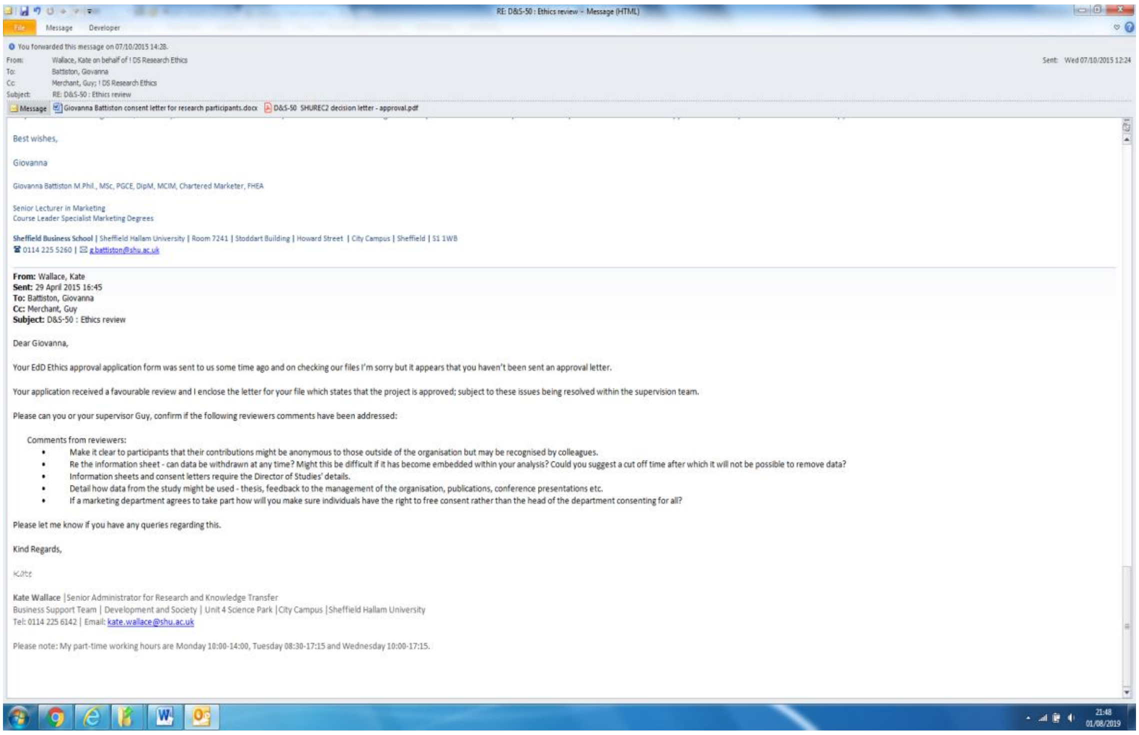
Yours sincerely

Ann Macaskill

Professor A Macaskill
Chair
Faculty Research Ethics Committee

Office address :
Business Support Team
Faculty of Development & Society
Sheffield Hallam University
Unit 4, Sheffield Science Park
Howard Street, Sheffield, S1 1WB
Tel: 0114-225 3308
E-mail: DS-ResearchEthics@shu.ac.uk

Appendix B: Ethics approval conditions



RE: D&S-50 : Ethics review - Message (HTML)

You forwarded this message on 07/10/2015 14:28.

From: Wallace, Kate on behalf of ! DS Research Ethics
To: Battiston, Giovanna
Cc: Merchant, Guy; ! DS Research Ethics
Subject: RE: D&S-50 : Ethics review
Sent: Wed 07/10/2015 12:24

Message | Giovanna Battiston consent letter for research participants.docx | D&S-50 SHUREC2 decision letter - approval.pdf

Best wishes,

Giovanna

Giovanna Battiston M.Phil., MSc, PGCE, DipM, MCIM, Chartered Marketer, FHEA

Senior Lecturer in Marketing
Course Leader Specialist Marketing Degrees

Sheffield Business School | Sheffield Hallam University | Room 7241 | Stoddart Building | Howard Street | City Campus | Sheffield | S1 1WB
0114 225 5260 | g.battiston@shu.ac.uk

From: Wallace, Kate
Sent: 29 April 2015 16:45
To: Battiston, Giovanna
Cc: Merchant, Guy
Subject: D&S-50 : Ethics review

Dear Giovanna,

Your EdD Ethics approval application form was sent to us some time ago and on checking our files I'm sorry but it appears that you haven't been sent an approval letter.

Your application received a favourable review and I enclose the letter for your file which states that the project is approved; subject to these issues being resolved within the supervision team.

Please can you or your supervisor Guy, confirm if the following reviewers comments have been addressed:

Comments from reviewers:

- Make it clear to participants that their contributions might be anonymous to those outside of the organisation but may be recognised by colleagues.
- Re the information sheet - can data be withdrawn at any time? Might this be difficult if it has become embedded within your analysis? Could you suggest a cut off time after which it will not be possible to remove data?
- Information sheets and consent letters require the Director of Studies' details.
- Detail how data from the study might be used - thesis, feedback to the management of the organisation, publications, conference presentations etc.
- If a marketing department agrees to take part how will you make sure individuals have the right to free consent rather than the head of the department consenting for all?

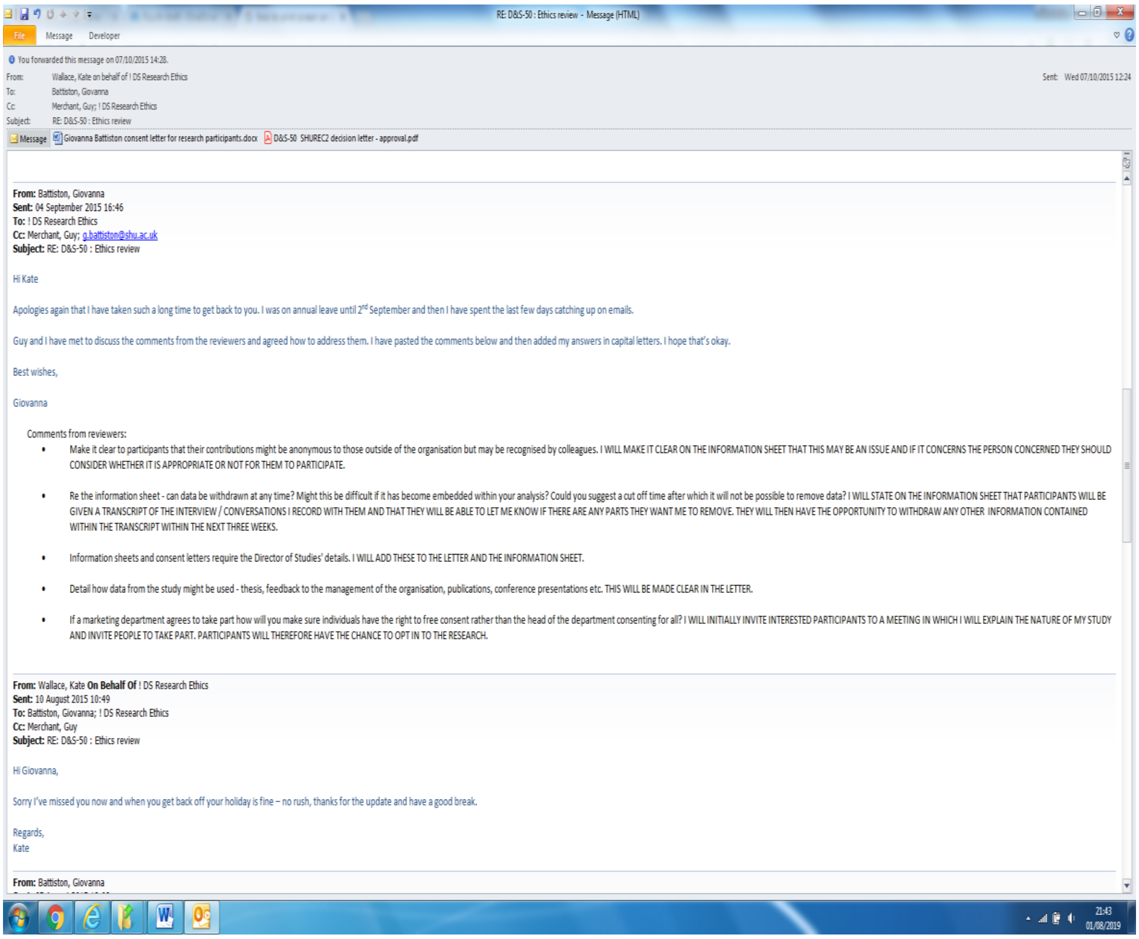
Please let me know if you have any queries regarding this.

Kind Regards,

Kate

Kate Wallace |Senior Administrator for Research and Knowledge Transfer
Business Support Team | Development and Society | Unit 4 Science Park |City Campus |Sheffield Hallam University
Tel: 0114 225 6142 | Email: kate.wallace@shu.ac.uk

Please note: My part-time working hours are Monday 10:00-14:00, Tuesday 08:30-17:15 and Wednesday 10:00-17:15.



RE: D&S-50 : Ethics review - Message (HTML)

You forwarded this message on 07/10/2015 14:28.

From: Wallace, Kate on behalf of ! DS Research Ethics
To: Battiston, Giovanna
Cc: Merchant, Guy; ! DS Research Ethics
Subject: RE: D&S-50 : Ethics review
Sent: Wed 07/10/2015 12:24

Message | Giovanna Battiston consent letter for research participants.docx | D&S-50 SHUREC2 decision letter - approval.pdf

From: Battiston, Giovanna
Sent: 04 September 2015 16:46
To: ! DS Research Ethics
Cc: Merchant, Guy; g.battiston@shu.ac.uk
Subject: RE: D&S-50 : Ethics review

Hi Kate

Apologies again that I have taken such a long time to get back to you. I was on annual leave until 2nd September and then I have spent the last few days catching up on emails.

Guy and I have met to discuss the comments from the reviewers and agreed how to address them. I have pasted the comments below and then added my answers in capital letters. I hope that's okay.

Best wishes,

Giovanna

Comments from reviewers:

- Make it clear to participants that their contributions might be anonymous to those outside of the organisation but may be recognised by colleagues. I WILL MAKE IT CLEAR ON THE INFORMATION SHEET THAT THIS MAY BE AN ISSUE AND IF IT CONCERNS THE PERSON CONCERNED THEY SHOULD CONSIDER WHETHER IT IS APPROPRIATE OR NOT FOR THEM TO PARTICIPATE.

- Re the information sheet - can data be withdrawn at any time? Might this be difficult if it has become embedded within your analysis? Could you suggest a cut off time after which it will not be possible to remove data? I WILL STATE ON THE INFORMATION SHEET THAT PARTICIPANTS WILL BE GIVEN A TRANSCRIPT OF THE INTERVIEW / CONVERSATIONS I RECORD WITH THEM AND THAT THEY WILL BE ABLE TO LET ME KNOW IF THERE ARE ANY PARTS THEY WANT ME TO REMOVE. THEY WILL THEN HAVE THE OPPORTUNITY TO WITHDRAW ANY OTHER INFORMATION CONTAINED WITHIN THE TRANSCRIPT WITHIN THE NEXT THREE WEEKS.

- Information sheets and consent letters require the Director of Studies' details. I WILL ADD THESE TO THE LETTER AND THE INFORMATION SHEET.

- Detail how data from the study might be used - thesis, feedback to the management of the organisation, publications, conference presentations etc. THIS WILL BE MADE CLEAR IN THE LETTER.

- If a marketing department agrees to take part how will you make sure individuals have the right to free consent rather than the head of the department consenting for all? I WILL INITIALLY INVITE INTERESTED PARTICIPANTS TO A MEETING IN WHICH I WILL EXPLAIN THE NATURE OF MY STUDY AND INVITE PEOPLE TO TAKE PART. PARTICIPANTS WILL THEREFORE HAVE THE CHANCE TO OPT IN TO THE RESEARCH.

From: Wallace, Kate **On Behalf Of** ! DS Research Ethics
Sent: 10 August 2015 10:49
To: Battiston, Giovanna; ! DS Research Ethics
Cc: Merchant, Guy
Subject: RE: D&S-50 : Ethics review

Hi Giovanna,

Sorry I've missed you now and when you get back off your holiday is fine – no rush, thanks for the update and have a good break.

Regards,
Kate

From: Battiston, Giovanna

Appendix C: Research proposal for field study organisation

Giovanna Battiston email: g.battiston@shu.ac.uk

Research Proposal:

How does a marketing team negotiate and renegotiate literacy protocols?

Research overview

I am studying for a Doctorate in Education (EdD) at Sheffield Hallam University and I would like to carry out an ethnographic study to understand the issues and challenges that marketers face when they use writing to communicate with key stakeholders such as customers, suppliers, colleagues, and distributors. I particularly want to study the practices of marketers working in an organisation that has stakeholders based internationally so I can explore the challenges of using literacy to communicate with both first- and second-language speakers of English.

Purpose of research

My interest in this subject stems from my early career as an editor and marketing executive within the publishing department at the Thomas Cook Group and my later experience of running copywriting training courses for marketers and the conversations I had then with managers and chief executives which led me to believe that the ability marketers have to write marketing collateral is a contentious issue. In addition, the national press often cites scare stories about declining standards of literacy and I am keen to explore how (and if) this applies in a marketing context.

My aim is to look below the surface of technical language matters and identify how deeper issues such as culture, interpretation of meaning, and the blurring of formal and informal literacy styles, might create challenges for marketing teams as they communicate through writing.

Method and practicalities

For my ethnographic study I hope to spend time with a marketing team observing how literacy is used in the production of marketing messages from initial ideas through to written output. In doing this, I will observe how words and ideas are interpreted and changed by those involved in projects and the issues and challenges that these create along the way. My research will involve a combination of observation and unstructured interviewing as initiatives unfold.

The practical aspects and management of the process would be carefully discussed and agreed beforehand with the organisation involved in the field study. I will also ensure I have full ethical approval to go ahead with the study from both the ethical approval board at Sheffield Hallam University and from the organisation concerned.

Please note that I will cover all costs for this project myself.

Potential benefits of the research

I would hope that my research findings would be illuminating for the organisation and the individuals involved and that I would be able to provide a deep insight into how literacy can impede or enhance the effectiveness of marketing messages. This information should then be informative for future marketing activities. The purpose of my EdD will be to help educators and trainers to understand the written communication skills that marketers need to enter the profession and develop their career.

1st June 2015

I would also hope that my findings would be of interest to the higher education research community working in a range of subject areas such as education and training of marketers, marketing communications, international marketing, literacy, language, and so on.

About me

I have been a Senior Lecturer in Marketing at Sheffield Hallam University since 2011 and I am currently also the course leader for BA Marketing and BA Marketing, Communications and Advertising students.

I was the Regional Chair for the Chartered Institute of Marketing (CIM) in Yorkshire from January 2010 to January 2015 and I currently hold an academic position on the CIM's Learning and Advisory Group. Since 2006 I have also been a tutor for practising marketers studying CIM qualifications across all levels and I am an examiner for the CIM Professional Diploma in Marketing.

In addition to the above, I am an external examiner for BA (Hons) Business Studies students at Liverpool John Moores University.

Contact details

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Supervisory team

Director of Studies:

Professor Guy Merchant, Sheffield Hallam University:
http://www.shu.ac.uk/research/ern/sp_guy_merchant.html

Second supervisor:

Professor Cathy Burnett, Sheffield Hallam University:
http://www.shu.ac.uk/research/ern/sp_cathy_burnett.html

Appendix D: Email invitation to staff briefing session

Dear Marketing team member,

I am studying towards an Education Doctorate (EdD) in the Faculty of Development and Society at Sheffield Hallam University under the supervision of Professors Guy Merchant and Cathy Burnett. The research explores writing in the workplace, specifically amongst a team of marketers, and the field study will be a linguistic ethnography. I would like to carry out my research amongst members of the teams responsible for marketing activities at X and the purpose of my email is to invite you to take part and share your experiences of using literacy to carry out your marketing role.

This will be the first time that a research study of this nature has taken place so your input would be contributing to knowledge about the literacy challenges that marketers face in their work and how we can prepare people to enter the profession. The themes arising from the study will also be valuable learning for your department and you may find the personal experience of taking part to be very helpful for your own professional development; a marketer who participated in my pilot study reported to me that he found it cathartic to reflect on his literacy challenges.

I am holding a briefing on 3rd November so that you can find out more about my research and decide for yourself if you would like to participate. The session will be repeated on 5th November for anyone who can't make the first date. If you would like to attend one of the briefings please email me at g.battiston@shu.ac.uk so I have an idea of numbers and can book some refreshments. I would also like to stress that participation in this research study is **voluntary**.

Briefings (the two sessions are the same so choose whichever date is most convenient for you):
Tuesday 3rd November
2pm to 3pm
Room XXXX

Thursday 5th November
3.30pm to 4.30pm
Room XXXX

Here is my LinkedIn profile so you can find out more about me:
https://uk.linkedin.com/in/gbattiston. I am currently a Senior Lecturer in Marketing at Sheffield Hallam University and a course leader for three undergraduate specialist marketing degrees.

If you would like to find out more about the research but can't make the two dates please let me know and we can arrange a separate time to meet.

Best wishes,

Giovanna

Giovanna Battiston M.Phil., MSc, PGCE, DipM, MCIM, Chartered Marketer, FHEA

Senior Lecturer in Marketing
Course Leader for: BA (Hons) Marketing; BA (Hons) Marketing and Retailing;
BA (Hons) Marketing, Communications and Advertising

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Appendix E: Participant briefing letter

[Space allowed for Sheffield Hallam University letterhead]

[Participant name]
[Participant job title]
[Organisation name]
[Address line one]
[Address line two]
[Address line three]
[Postcode]

[Date]

Dear [Participant name]

Invitation to participate in a linguistic ethnography field study

Further to our conversation, I would like to invite you to participate in a piece of educational research that looks at the literacy issues and challenges that members of a marketing team face in their professional lives.

The research will be part of a field study for EdD research that I am carrying out at University. Data from the study will be used for journal articles, book publications, conference presentations, and other channels that are appropriate for disseminating findings from an academic study.

The study will be ethnographic meaning that I would like to spend one day per week (or a few hours at different times in the week, depending on the practicalities of the exercise) observing how you use literacy in your job and talking to you about your literacy processes and the issues and challenges you face in managing these. I will take field notes during my visit and I will record our conversations using a dictaphone.

It would help if you could illustrate some of the issues that arise in our discussions by providing me with examples of writing that you have produced.

I will show you a copy of the transcription of my notes and / or recorded conversation once I have written them up after our meetings. When I do this I will ask you to check that what I have written is an accurate account of what you said. Once I have heard back from you, you will have the right to withdraw any information contained within the transcript within the next three weeks.

Participation in this research is voluntary and you will have the right to withhold any information. Any information that you do give will be made anonymous and treated with the strictest confidence. Although this means that the information should not be recognised by people outside of your organisation, it is always possible that it could be recognised by your colleagues inside the organisation. If this is something which particularly concerns you then please reflect carefully before agreeing to take part in the study.

I hope you will be willing to participate in this field study. If you are, then please sign the attached consent form.

Best wishes,

Giovanna Battiston

Researcher:
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Director of Studies:
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Email: g.h.merchant@shu.ac.uk

Appendix F: Participant consent form

Sheffield Hallam University | Sheffield Business School

Participant consent to take part in a linguistic ethnography study from November 2015 to October 2016

Researcher:
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Email: g.h.merchant@shu.ac.uk

Please give your consent to the following:

I am willing to participate in a piece of educational research into literacy issues and challenges. I understand that this study involves:

- Allowing the researcher to spend short periods of time each week with me discussing my literacy uses.
- Participating in discussions with the researcher on my literacy uses, issues and challenges.
- Allowing the researcher to record our discussions.
- Having phone calls with the researcher instead of face-to-face meetings if the need arises.
- Checking the researcher's transcription of our meetings and field notes from her observations to make sure they are an accurate account of what was discussed and events that occurred.

Please initial next to the statements below to indicate your consent to participate in this research.

Statement	Your initials stating consent
• I consent to participation in the observation and discussions.	
• I consent to the discussions being recorded.	
• I understand that my participation is voluntary and I have the right to withhold information from the study within three weeks of approving the transcript.	

Signed: ______________________________

Date: ______________________________

Name (PLEASE PRINT): ______________________________

Appendix G: List of conversations held with research participants

Table 10.1: List of conversations held with research participants during data collection period (November 2015 to end June 2016)

Name	Date of interview	Length of interview
Kevin	24th November 2015	Not recorded
	16th December 2015	Not recorded
	28th January 2016	31 minutes 5 seconds
	8th February 2016	29 minutes 56 seconds
	24th February 2016	27 minutes 54 seconds
	10th March 2016	21 minutes 21 seconds
	19th April 2016	40 minutes 38 seconds
	18th May 2016	39 minutes 23 seconds
	28th June 2016	31 minutes 31 seconds
Joanne	16th November 2015	Not recorded
	25th November 2015	Not recorded
	18th December 2015	Not recorded
	21st January 2016	11 minutes 7 seconds
	28th January 2016	23 minutes 31 seconds
	4th February 2016	12 minutes 1 second
	11th February 2016	17 minutes 34 seconds

	18th February 2016	22 minutes 59 seconds
	15th March 2016	13 minutes 34 seconds
	11th April 2016	9 minutes 20 seconds
	19th April 2016	24 minutes 24 seconds
	12th May 2016	36 minutes 20 seconds
Liz	9th December 2015	Not recorded
	20th January 2016	23 minutes 52 seconds
	5th February 2016	43 minutes 37 seconds
	12th February 2016	34 minutes 8 seconds
	23rd February 2016	30 minutes 49 seconds
	2nd March 2016	18 minutes 26 seconds
	15th March 2016	25 minutes 10 seconds
	11th April 2016	40 minutes 9 seconds
	27th April 2016	20 minutes 36 seconds
	13th May 2016	47 minutes 4 seconds
	27th May 2016	27 minutes 35 seconds
Michael	27th November 2015	Not recorded
	19th January 2016	28 minutes 38 seconds
	27th January 2016	24 minutes 32 seconds
	8th February 2016	19 minutes 31 seconds
	4th March 2016	14 minutes 39 seconds

	18th March 2016	19 minutes 1 second
	13th June 2016	10 minutes 44 seconds
Kerry	19th November 2015	Not recorded
	25th November 2015	Not recorded
	21st January 2016	25 minutes 33 seconds
	27th January 2016	29 minutes 39 seconds
	2nd February 2016	34 minutes 13 seconds
	9th February 2016	22 minutes 58 seconds
	24th February 2016	28 minutes 24 seconds
	18th March 2016	22 minutes 59 seconds
	14th April 2016	41 minutes 2 seconds
	25th April 2016	34 minutes
	14th June 2016	33 minutes 54 seconds
Olivia	12th November 2015	Not recorded
	17th November 2015	Not recorded
	1st December 2015	Not recorded
	17th December 2015	Not recorded
	20th January 2016	24 minutes 14 seconds
	26th January 2016	17 minutes 25 seconds
	4th February 2016	15 minutes 35 seconds
	1st March 2016	10 minutes 3 seconds

	15th March 2016	19 minutes 32 seconds
	11th April 2016	25 minutes 31 seconds
	6th May 2016	15 minutes 21 seconds
	13th June 2016	18 minutes 36 seconds
Maria	12th January 2016	38 minutes 40 seconds
	20th January 2016	37 minutes 29 seconds
	28th January 2016	16 minutes 48 seconds
	4th February 2016	5 minutes 29 seconds
	18th February 2016	13 minutes 48 seconds
	1st March 2016	11 minutes 44 seconds
	17th March 2016	14 minutes 12 seconds
	18th May 2016	13 minutes 12 seconds
Sean	19th November 2015	Not recorded
	25th November 2015	Not recorded
	23rd December 2015	Not recorded
	21st January 2016	18 minutes 16 seconds
	29th January 2016	7 minutes 15 seconds
	5th February 2016	9 minutes 19 seconds
	19th February 2016	12 minutes 36 seconds
	11th March 2016	31 minutes 8 seconds
	14th April 2016	35 minutes 48 seconds

	25th April 2016	37 minutes 47 seconds
	10th May 2016	30 minutes 39 seconds
	14th June 2016	29 minutes 56 seconds
Steven	8th December 2015	Not recorded
	20th January 2016	34 minutes 11 seconds
	27th January 2016	17 minutes 32 seconds
	5th February 2016	36 minutes 31 seconds
	15th February 2016	26 minutes 46 seconds
	24th February 2016	18 minutes 35 seconds
	9th March 2016	27 minutes 22 seconds
	5th May 2016	21 minutes 20 seconds
	24th May 2016	21 minutes 17 seconds

Appendix H: Literacy events listed by research participant

List of literacy events (Note that texts highlighted in bold are those that were provided as artefacts)					
Maria: Officer – Alumni					
Literacy event	**Transcript reference**	**Labelled in thesis as**	**Description of literacy event**	**Text**	**Audience**
1	20/01/2016	1	Initial email to colleagues to plan an event	**Email**	Internal
2	28/01/2016	2	Follow-up email to colleagues	**Email**	Internal
3	18/02/2016	3	Email to placements lead with regard to art and design engagement campaign.	**Email**	Internal
4	18/02/2016	4	Writing an award submission.	**Award submission**	External
5	18/05/2016	5	Email to colleague regarding follow up from an alumni engagement call centre campaign.	**Email**	Internal

Olivia: Junior Officer – Alumni					
Literacy event	**Transcript reference**	**Labelled in thesis as**	**Description of literacy event**	**Text**	**Audience**
6	12/11/2015	6	Letter to a lady who had attended an alumni reunion and contributed her old uniform from the 1960s when she was a teacher trainer at the university.	**Letter**	External
7	17/11/2015	7	Email to an alumnus who wanted help to promote his summer camp.	**Email**	External
8	17/11/2015	8	Email exchange with a graduate who wanted replacement rubber wristband.	Email	External
9	01/12/2015	9	Email exchange with commercial manager to source gifts to give to donors.	Email	Internal
10	17/12/2015	10	Writing copy for the new website.	Copy (for website)	External
11	20/01/2016	11	Email exchange regarding bursary.	**Email**	Internal
12	20/01/2016	12	Email exchange regarding care leavers' bursary.	**Email**	Internal
13	26/01/2016	13	Alumni newsletter	**Newsletter (digital)**	External

14	04/02/2016	14	Letter to the first chancellor of the university.	**Letter**	External
15	01/03/2016	15	Email to staff encouraging them to raise money by running for the Care Leavers.	**Email**	Internal
16	15/03/2016	16	Email to colleague regarding a meeting about how outreach funds would be spent.	**Email**	Internal
17	11/04/2016	17	Email conversation to members of staff in student support about the copy being used for the care leaver's fund.	**Email**	Internal
18	11/04/2016	18	Internal email to encourage people to donate in some way to the half marathon.	**Email**	Internal
19	06/05/2016	19	Email with an internal colleague in careers to source students for a case study on how they have benefitted from a global mobility bursary.	**Email**	Internal
20	13/06/2016	20	Internal all-staff newsletter	**Newsletter (digital)**	Internal

Joanne: Administrator – Student Admissions					
Literacy event	**Transcript reference**	**Labelled in thesis as**	**Description of literacy event**	**Text**	**Audience**
21	25/11/2015	21	Email to a school regarding the UCAS site.	**Email**	External partner
22	18/12/2015	22	Networking email to a colleague regarding professional development.	Email	Internal
23	21/01/2016	23	Email to a prospective architecture student who is enquiring about the nature of his portfolio submission.	**Email**	External
24	28/01/2016	23	Email exchange with a prospective Romanian student.	**Email**	External
25	18/02/2016	25	Email exchange with US student wanting to apply for teacher training.	**Email**	External
26	11/04/2016	26	Email regarding interview schedule for students applying to study architecture.	**Email**	Internal
27	19/04/2016	27	Email exchange with a student enquiring about teacher training for computer science.	**Email**	External
28	12/05/2016	28	Email exchange with an external stakeholder	**Email**	External partner

Liz: Officer – Partner Organisations					
Literacy event	**Transcript reference**	**Labelled in thesis as**	**Description of literacy event**	**Text**	**Audience**
29	20/01/2016	29	Proposal for data collection	**Proposal**	External partner
30	05/02/2016	30	Legal agreement of sharing principles with partner college.	**Agreement**	External partner
31	05/02/2016	31	Monthly bulletin	**Newsletter copy**	Internal
32	12/02/2016	32	Email discussion and attachment regarding classification of outreach versus recruitment.	**Email and Spreadsheet**	External partner
33	02/03/2016	33	Data protection statements	**Statements**	External partner
34	15/03/2016	34	An overview for the submission of the access agreement for 2017 to 2018.	**Overview**	External partner
35	11/04/2016	35	Networking email.	Email	Internal

36	11/04/2016	36	Managing an external relationship to negotiate data sharing.	**Email**	External partner
37	13/05/2016	37	Co-creation of a data sharing agreement with the local authority.	**Email**	External partner

Kerry: Senior Officer – Alumni					
Literacy event	**Transcript reference**	**Labelled in thesis as**	**Description of literacy event**	**Text**	**Audience**
38	25/11/2015	38	A follow-up email for an alumni hospitality event.	**Email**	External
39	21/01/2016	39	Progress report in the form of a Powerpoint presentation to a group of senior colleagues.	Presentation (Powerpoint)	Internal
40	27/01/2016	40	Email summary of actions discussed in a meeting regarding careers and alumni accreditation requirements.	**Email**	Internal
41	02/02/2016	41	Invitation to an alumni networking event.	**Email**	External
42	24/02/2016	42	Email to hospitality alumni inviting them to a hospitality event.	**Email**	External
43	18/03/2016	43	Call scripts for students involved in a telephone engagement campaign to alumni (plus voicemail script and follow-on email as nested events).	**Copy for call scripts**	Internal
44	14/04/2016	44	Email exchange with a student regarding alumni support for an event.	**Email**	Internal
45	25/04/2016	45	An alumni chapter for a self-assessment report for EPAS accreditation.	**Report**	External
46	14/06/2016	46	An email follow-up to alumni contacted during the telephone campaign.	**Email**	External

Sean: Copywriter					
Literacy event	**Transcript reference**	**Labelled in thesis as**	**Description of literacy event**	**Text**	**Audience**
47	23/12/2015	47	Writing content for the university hard-copy prospectus.	Prospectus	External
48	05/02/2016	48	Uploading and rewriting copy for new website.	Website	External
49	11/03/2016	49	Hard copy student guide and companion website page for prospective students.	**Hard copy guide and website**	External
50	14/04/2016	50	A series of emails targeted at different categories of prospective students.	Emails and linked webpages	External
51	25/04/2016	51	A series of digital adverts to promote open days.	**Adverts for digital platforms**	External
52	10/05/2016	52	'Why Choose Us?' website page for prospective students.	**Website page**	External
53	14/06/2016	53	Hard copy student guide for new arrivals.	**Soft copy booklet**	External

Michael: PR Specialist					
Literacy event	**Transcript reference**	**Labelled in thesis as**	**Description of literacy event**	**Text**	**Audience**
54	27/11/2015	54	A tweet after two university academics had appeared in a BBC television interview talking about their research	**Tweet**	External
55	19/01/2016	55	Infographic on LinkedIn regarding outcomes of research collaboration with national housing charity	**Infographic**	External
56	19/01/2016 27/01/2016 08/02/2016 04/03/2016	56a 56b 56c 56d	PR activity around research on social prescribing	**Press release drafts, final version, and infographic**	External
57	04/03/2016 18/03/2016	57a 57b	PR activity around research on welfare reform	**Press release**	External

Kevin: Social Media Manager for the University					
Literacy event	**Transcript reference**	**Labelled in thesis as**	**Description of literacy event**	**Text**	**Audience**
58	16/12/2016	58	News release on LinkedIn regarding outcomes of research collaboration with national housing charity.	**LinkedIn / digital platform**	External
59	28/01/2016 10/03/2019	59a 59b	Social media guidelines for the university.	**Guidelines in a Word document initially**	Internal
60	10/03/2016	60	Instagram story	Instagram	External
61	19/04/2016	61	Varsity conversation on LinkedIn	**LinkedIn**	External
62	19/04/2016	62	World Instameet day	**Instagram**	External
63	18/05/2016	63	Student recruitment campaign		
64	28/06/2016	64	Statement regarding university's position on the outcome of the referendum to leave the EU.	Social media statement	External

Steven: Director Level – Communications					
Literacy event	**Transcript reference**	**Labelled in thesis as**	**Description of literacy event**	**Text**	**Audience**
65	20/01/2016	65	Written statement in response to an enquiry from a journalist.	Press statement	External
66	20/01/2016	66	Working with new Vice-Chancellor to craft introductory message to staff.	Email	Internal
67	27/01/2016	67	Business planning overview.	Technical planning report	Internal
68	05/02/2016	68	All-staff email on interim leadership arrangements.	Email	Internal
69	05/02/2016	69	Email to family of Indian student explaining the legal position of the university.	Email	External
70	05/02/2016	70	Reviewing a substantial technical document regarding university procedures in the event of the outbreak of an infectious disease.	Word document. Technical writing	Internal
71	15/02/2016	71	Rewriting and editing an award entry.	**Online award entry**	External

72	24/02/2016	72	Internally commissioning the writing of an in-depth public affairs strategy for the new Vice-Chancellor.	Public affairs strategy document	Internal
73	24/02/2016	73	Internally commissioning the writing of a new set of change and consultation principles for staff.	Web-text and stand-alone document to be downloaded	Internal
74	09/03/2016	74	All-staff email from the Vice-Chancellor announcing moves amongst the university leadership team.	**All-staff email**	Internal
75	05/05/2016	75	All-staff email on academic work planning.	**All-staff email**	Internal
76	24/05/2016	76	Intranet copy on the refreshed university leadership structure.	**Intranet copy**	Internal
77	24/05/2016	77	A citation to be read out at the Vice-Chancellor 's installation.	**Speech**	External

Appendix I: Sample extract from list of Nvivo categories and codes

	A	B	C
1	**List of categories and codes identified following stage one thematic data analysis (data coded to Nvivo10)**		
2			
3	**Categories and sub-categories**	**Codes**	**Number Of Sources Coded**
4			
5	COLLABORATING:		
6			
7	**Authorial selves:**		
8	Collaborating\Accountability and control	Gatekeeping - approval	4
9	Collaborating\Accountability and control	Gatekeeping - being asked to provide an update	1
10	Collaborating\Accountability and control	Gatekeeping - bypassing protocols	1
11	Collaborating\Accountability and control	Gatekeeping - dismayed by changes manager makes to copy	1
12	Collaborating\Accountability and control	Gatekeeping - instructions	1
13	Collaborating\Accountability and control	Gatekeeping - managers have different goals	1
14	Collaborating\Accountability and control	Gatekeeping - manager's suggestions for internal checkpoints	1
15	Collaborating\Accountability and control	Gatekeepoing - protecting the brand	1
16	Collaborating\Accountability and control	Guidelines	3
17	Collaborating\Accountability and control	Measuring	12
18	Collaborating\Accountability and control	Proofreading - evidence of	6
19	Collaborating\Accountability and control	Proofreading - not doing	9
20	Collaborating\Accountability and control	Proofreading - personal perspective	4
21	Collaborating\Accountability and control	Proofreading - tacit assumption that someone else will do it	6
22	Collaborating\Accountability and control	Proofreading - when considered necessary	5
23	Collaborating\Accountability and control	Shared accountability	12
24		**Total codes: 16**	
25			
26			
27	Collaborating\Co-creation of texts	Ghost writing	9
28	Collaborating\Co-creation of texts	Inernal colleagues - Co-create ideas	4
29	Collaborating\Co-creation of texts	Internal colleagues - Agreeing the purpose	1
30	Collaborating\Co-creation of texts	Internal colleagues - Battle of ideas	1
31	Collaborating\Co-creation of texts	Internal colleagues - Co-create messages	16
32	Collaborating\Co-creation of texts	Internal colleagues - Shared meaning	1
33	Collaborating\Co-creation of texts	Internal colleagues - Team work	21
34	Collaborating\Co-creation of texts	Internal colleagues - Views on a dialogical approach	5
35	Collaborating\Co-creation of texts	Multiple voices	28
36	Collaborating\Co-creation of texts	Personal message works better	1
37	Collaborating\Co-creation of texts	Selected to position message	3
38		**Total codes: 11**	
39			
40	**Discoursal selves:**		
41	Collaborating\Textually mediated relationships	Conflict	3
42	Collaborating\Textually mediated relationships	Deference	1
43	Collaborating\Textually mediated relationships	External colleagues - Building rapport	7
44	Collaborating\Textually mediated relationships	External colleagues - Concerns about harming the relationship	1
45	Collaborating\Textually mediated relationships	External colleagues - Dialogical responses to emails	1
46	Collaborating\Textually mediated relationships	External colleagues - Manage expectations	1