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MARKETING-TYPE AND RECRUITMENT ADVERTISING: A COMPARISON OF TWO GENRES

The present paper aims to discuss recruitment advertising as a promotional genre, as well as to investigate its rhetorical structure and provide a tentative comparison between job ads and the central promotional genre, i.e. marketing-type (or 'mainstream') advertising. Based on an analysis of a corpus comprising 400 online job advertisements, the study discusses the communicative purposes of the genre (juxtaposed with the general goals of promotional genres), and attempts to identify and describe the prevalent structural patterns found in the sample. It also offers a rough comparison between job ads and prototypical/marketing-type advertisements in terms of the rhetorical structure and other defining characteristics, following Bhatia (2004, 2005) and Cook (2001). The analysis confirms numerous similarities between job advertising and the central promotional genre, yet it also identifies major differences, particularly those pertaining to the communicative goals, structural elements (company identification, targeting the market, justifying the 'product', offering benefits/incentives, making use of testimonials and pressure tactics), as well as other significant features including the level of 'artistry', the number of voices involved, generic stability, provoking controversy, being parasitic upon other genres, occupying the space at the centre/periphery of attention.

1. Introduction

In today's competitive global market and rapidly changing business environment, corporate success largely depends on recruiting and retaining high-quality individuals whose contribution will add a considerable value to the employing company or institution. Among external recruitment methods, both employers and potential candidates invariably tend to choose *job advertising* whose high status is confirmed in a plethora of studies conducted in the field of Human Resources management (Byars & Rue 2000; Dale 2003; Ryan et al. 2000; Thoms 2005). Some organisational scholars contend that recruitment through advertising is probably the most frequently used method of attracting candidates

in the last few decades (Cooper et al. 2003; van Meurs 2010). In view of the above, employment ads should be regarded as socially significant texts, produced and/or consumed by a large proportion of job market participants. Despite its significance, the genre seems to have been neglected by both HR researchers and linguists, remaining "the poor relation to 'mainstream' advertising" (Asprey 2005: 268). Numerous scholars indicate that interest in job advertising as an academic pursuit is clearly insufficient, resulting in a lack of adequate empirical research and, consequently, limited amount of literature (Arcodia & Barker 2002; Arthur 2006; Asprey 2005; Brown & Swain 2009; Cooper et al. 2003; Dale 2003; Foster 2003; Hornberger 2010; Martin & Hetrick 2005; Rafaeli 2001; Ryan et al. 2000; Secord 2003; Taylor 2005).

Among the relatively rare examples of linguistic research related to recruitment advertising, Bruthiaux (1996), investigating the linguistic simplicity in the discourse of classified advertisements, proposes the core components of classified job ads. Bruthiaux (2005) offers some comments on the differences between classified job advertisements and other types of classified ads, indicating a markedly lower degree of text condensation and syntactic minimalism in the former text type. Bhatia (2004) classifies job ads as primary members of the colony of promotional genres, beside marketing-type advertisements, promotional letters and job applications. Fairclough (1995) discusses several interesting instances of academic job advertisements and the latter's propensity for becoming increasingly promotional. Wolny-Peirs (2005) examines the language of success in a variety of text types, including job advertisements. As regards the studies that place recruitment advertising at the *centre* of attention, Solly (2008) uses a small corpus of print ads advertising primary school teaching posts to investigate the way schools' identities are presented and shaped by the ads; Loth et al. (2010) apply state-of-the-art text-mining techniques to the analysis of a corpus of job advertisements, aiming to extract the 'ontological' features of the jobs announced; van Meurs (2010) investigates the use of English in job advertisements in the Netherlands from three perspectives: that of the sender of the job ad message, the message itself, and the receiver of the message. Łącka-Badura (2012a) examines the textual conventions of academic discourse reflected in academic job postings, whereas Łącka-Badura (2014) analyses English-language academic job announcements placed by higher education institutions in 5 Anglophone and 26 other countries, with a view to determining whether the job ads in modern academia may plausibly be regarded as acultural. Łącka-Badura (2012b) investigates the linguistic representation of an ideal employer reflected in job advertisements, as well as the *employer branding* potential of the genre.

The present paper seeks to contribute to the research and literature on job advertising and cast more light on this interesting and socially significant genre. In particular it aims to discuss the communicative purposes of the genre, investigate its rhetorical structure, and provide a tentative analysis of the similarities and differences between 'mainstream' and recruitment advertising.

2. Promotional genres

In simplified terms, *genres* are commonly defined as particular text or discourse types (Caballero 2008; van Dijk 1997; Paltridge 2006; Wang 2009). More elaborate conceptualisations see genres as "multidimensional artefacts defined by both formal-textual and functional features" (Caballero, 2008: 23), "standardised, recognisable, self-inforcing forms of communication" (Bazerman 2004: 317), or "recognisable communicative events which raise a set of expectations as to the communicative purpose" (Catenaccio, 2008: 17). The view of genre as a typified social action undertaken in response to recurrent rhetorical situations (Miller 1984) is particularly common within the domain of research into scientific, professional, and organisational discourse (Bargiela-Chiappini & Nickerson 1999; Berkenkotter & Huckin 1995; Bhatia 1993; Swales 1990; Yates & Orlikowski 1992).

Perhaps the most influential approach to *genres* understood as conventionalised forms of discourse use was proposed by Swales (1990), and further developed by Bhatia (1993). Swales describes genre as a class of communicative events with a set of communicative purposes recognised and shared by people establishing a particular discourse community; genres vary in their prototypicality, and their communicative goals establish constraints on what is allowable in terms of genres' content and form. Although researchers emphasise that the *goal(s)* of a class of communicative events may evolve over time and vary considerably across cultures (Bhatia 2004; Bazerman 2004; Halmari & Virtanen 2005; Swales 2004; Wang 2007), they are widely regarded as one of the most principal criteria for classifying a collection of communicative events as genre (Bhatia 1993, 2004, 2007; Caballero 2008; Dudley-Evans & St John 1998).

Genres within specific disciplinary domains can be subcategorised in a number of ways. *Genre sets* or *repertoires* refer to a range or collection of text-genres produced by a particular professional group in the course of their daily routine; genres within a set are individually distinct, but also intertextually linked (Bazerman, 2004; Bhatia, 2004; Orlikowski & Yates, 1994). Several genre sets used by "people working together in an organised way", often involving more than one occupational group, constitute a *genre system*, (Bazerman 2004: 318); g*enre systems (sequences* or *repertoires)* comprise all the discursive forms or interrelated genres interacting with each other in specific settings, invoked by all the participants involved in a professional activity (Bhatia 2004; Devitt 2004). In addition to genres within specific disciplines, Bhatia distinguishes *colonies* of related genres, defined as constellations of "individually recognised genres that display strong similarities across disciplinary and professional boundaries" (2004: 57). Such genres, albeit different in a number of respects, share, to a large extent, their individual communicative purposes.

The colony of *promotional genres*, comprising the genre of job advertisements constituting the subject matter of the present study, needs to be discussed more thoroughly. Promotional genres have become the most versatile and fast

developing area of discourse, a trend resulting from the invasion of promotional values in all forms of professional communication (including academic genres, long regarded as 'neutral'). Even genres that have traditionally been perceived as informative are increasingly colonised by promotional functions (Bhatia 2005; Fairclough 1995; Koester 2010, among others). The feature that genres within the colony (or family) of promotional discourse types have in common is that broadly understood *marketing* constitutes their most distinctive communicative goal; thus promotional genres share an overlapping purpose of "promoting a product or service to a potential customer" (Bhatia 2004: 60), or "'selling' commodities, brands, organisations and institutions" (Fairclough 2003: 33). They are inherently *persuasive*, in the sense that their addressers aim to "elicit a specific response" from the addressees (Bhatia 1993: 45). Along with sharing overlapping communicative purposes, promotional genres are also similar in terms of the use of lexico-grammatical and discoursal resources (Bhatia 2004; Catenaccio 2008).

Advertisement is seen as the most central/prototypical member of the colony of promotional genres, with job applications, sales promotion letters, job advertisements, book blurbs and reference letters regarded as *primary* members. Travel brochures, film reviews and public campaigns are granted a *secondary* status, whereas genres having *mixed* communicative purposes, "partly promotional, partly information-giving or opinion-giving", are considered *peripheral* members of the colony (Bhatia 2004: 62). The defining characteristics of the central promotional genre are not easy to pin down, an issue addressed both in marketing and linguistic research (Cook 2001; Goddard 1998; Kotler & Keller 2006; Yadin 2002). The commonly used definition of advertising as the promotion of goods and services for sale through impersonal media is considered a rather narrow one, failing to capture a variety of ads aiming to seek support, plead or warn, as well as texts (for example poems and songs) which may *become* advertisements although they were not initially meant as such (Cook 2001). Yet scholars seem to be in agreement that *prototypical* advertisements are generally viewed as messages aiming to build a favourable image of a product, organisation or idea, with the ultimate goal to encourage the audience to take action as intended by the communicators, i.e. to 'buy' the (broadly understood) 'product'. Marketing researchers also indicate that identification of the company or 'sponsor' offering the product or idea is indispensable for classifying a message as an advertisement (Kotler & Keller 2006; Lamb et al. 2008). Following from the above considerations, the definition of prototypical/ 'mainstream' advertising adopted for the purposes of the present study is that offered by Bhatia, who sees advertisements as "a form of discourse intended to inform and promote in order to sell ideas, goods, or services to a selected group of people" (2005: 214). The present study attempts to investigate *job advertising* as a distinct genre and tentatively compare it with the central promotional genre.

3. Material and methods

The analysis is based on a corpus of 400 online job advertisements. The decision to extract the material from the Internet was determined by the fact that researchers investigating the field of employee recruitment are quite unanimous about the growing importance and effectiveness of e-recruitment through online job ads (Arcodia & Barker 2002; Asprey 2005; Brown & Swain 2009; Cooper et al. 2003; Dale 2003; Foster 2003; Newell 2005; Taylor 2005; Torrington et al. 2005; Witte & Mannon, 2010). The corpus was extracted from five Internet sources: the job sections of the Internet editions of three British quality newspapers: www.telegraph.co.uk, www.guardian.co.uk, and www.thetimes.co.uk, as well as two popular British job search websites: www.jobsite.co.uk and www.totaljobs. com. In order to ensure sufficient diversity, balance, and representativeness of the corpus, an equal number of 80 texts were retrieved from each source, with great care taken to spread the sample evenly across various types of jobs and different sectors of the economy.

The study is methodologically grounded in the tradition of genre analysis, following the framework initially proposed by Swales (1990), commonly referred to as the *move-step analysis*. Well-established in linguistic research in the last two decades, the move-step approach has been widely adopted for investigations of structural/rhetorical patterns in professional and business genres (Bargiela-Chiappini et al. 2007; Bhatia 1993, 2004, 2005; Biber et al. 2007; Paltridge 2013, among others). This analytical paradigm is based on a top-down approach to analysing the discourse structure of texts viewed as sequences of 'rhetorical moves', where each move represents "a discoursal or rhetorical unit that performs a coherent communicative function in a written or spoken discourse" (Swales, 2004: 228). Moves have their own purposes, contributing to the overall communicative goal(s) of the genre. They may contain multiple components that together, or in some combination, realise the move. Swales (1990) refers to these elements as *steps*, whose primary function is to achieve the purpose of the *move* to which they belong.

The rhetorical (move/step) analysis of the corpus is preceded by a more general discussion of the *goals* and *features* of job ads as compared with prototypical/'mainstream' advertisements. The model of the defining properties of advertising adopted for the analysis is that offered by Cook (2001: 219-237), who proposes 26 characteristics of the genre, constituting a convenient reference point for the analysis of job advertising as a promotional discourse type. The rhetorical analysis is also complemented with a rough comparison between the *structure* of 'mainstream' and recruitment ads, following the generic model of advertisements proposed by Bhatia (2004, 2005):
1) Headlines (for reader attraction)
2) Targeting the market
3) Justifying the product or service (by establishing a niche and/or indicating the importance of the product or service)

4) Detailing the product or service (by identifying/describing the product or service and indicating its value)
5) Establishing credentials
6) Celebrity endorsement or Testimonials
7) Offering incentives
8) Using pressure tactics
9) Soliciting response
10) Signature line and Logo

The present study thus involves the following stages:

1) analysing and discussing the communicative purposes of job advertisements (drawing on the theoretical considerations arising from both HR and linguistic perspectives), and juxtaposing them with the general goals of promotional genres;
2) a tentative comparison of the defining characteristics of 'mainstream' advertising and recruitment ads, following the model provided by Cook (2001), to identify the areas of the most significant similarities and differences between the two genres;
3) identifying and describing the *move* and *step* types that occur in the sample, followed by the analysis of the distribution of particular structural elements, as well determining and describing the prevalent patterns found in the corpus;
4) a rough comparison of the rhetorical structure of job ads and the generic structure of prototypical/'mainstream' advertisements as proposed by Bhatia (2004; 2005).

4. Results and discussion

4.1. Communicative purposes

While the goals of attracting 'buyers' and projecting a positive image of the 'sellers' seem to be common to *all* promotional discourse, resulting in many of the theories and techniques of product and corporate advertising being shared by recruitment advertising (see section 2), the latter is specific in that it often seeks to simultaneously *discourage* the unsuitable 'buyers' who do not meet the 'sellers'' requirements. This very feature seems to place job advertisements farther away from the *centre* of the colony of promotional genres, leading to some discrepancies between the communicative strategies and techniques employed in job and 'mainstream' advertisements. Although prototypical advertising should in principle be directed at a particular market segment, it is usually viewed as effective if it appeals to the largest possible group of potential recipients/ buyers; it is hard to imagine a scenario involving a company that *refuses* to sell a product or service to a 'buyer' possessing sufficient financial resources but not being a member of the target consumer group. Even if by means of shocking or

apparently discouraging images, 'mainstream' ads are never intended to *deter* potential customers from purchasing the product, service or idea. By contrast, recruitment ads "need to attract the right people for the company and the role. They have to have the right fit" (Asprey 2005: 270). Thus detailed account of the job responsibilities and requirements included in a recruitment ad does not perform purely descriptive and promotional roles; it also acts as a trigger for candidates' preliminary self-selection.

4.2. Defining characteristics

Following Cook's (2001) selection of *features* commonly found in prototypical advertisements, the similarities and differences between 'mainstream' and recruitment ads are summarised in Table 1.[1]

Table 1. Features of marketing-type and recruitment ads – a comparison

FEATURE	'MAINSTREAM' ADS	JOB ADS
1. using variety of substances	+++	+
2. embedded in an accompanying discourse	+++	+++
3. presented in short bursts	+++	+
4. multi-modal	+++	+
5. multi-submodal in their use of language	+++	+
6. extensive and innovative use of paralanguage	+++	+
7. foregrounding connotational, indeterminate, and metaphorical meaning	+++	-/rare
8. making dense use of parallelisms	+++	+
9. involving many voices	+++	-
10. parasitic upon their surroundings and other genres	+++	-
11. often heard in many contradictory ways simultaneously	+++	-
12. merging the features of public and private discourse	+++	+
13. making extensive use of intertextual allusion	+++	+++

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[1]   It must be emphasised that the comparative analysis presented in Table 1 should be viewed as *based not only on the investigation of the corpus, but also on the author's intuitive judgement and knowledge of business communication*. The presence or absence of particular features is presented as being a matter of degree, ranging from (virtual) absence, marked with the symbol '-', through rare occurrences ('-/rare'), to presence ('+'), relatively strong presence ('++') and very strong presence ('+++').

FEATURE	'MAINSTREAM' ADS	JOB ADS
14. provoking social, moral, and aesthetic judgements	+++	-/rare
15. provoking controversy	+++	-
16. characterised by 'restless instability' of a new genre	+++	-
17. a discourse on the periphery of attention	+++	-
18. constantly changing	+++	+
19. following the principle of reversal	+++	-
20. inherently seeking to alter addressees' behaviour	+++	+++
21. identified by their position in accompanying discourse	+++	+++
22. using their space and time in an attempt to give pleasure	+++	-
23. indulging in code-play and manipulation of the code	+++	-/rare
24. making frequent use of communicative behavior reminiscent of display and ritual boasting	+++	+
25. unsolicited by their receivers	+++	++
26. often viewed as verbal art	+++	-

As is clear from the comparison, prototypical/marketing and recruitment advertisements demonstrate a very high degree of similarity in terms of the following features:

1) Both genres are embedded in an accompanying discourse (FEATURE 2); 'mainstream' ads usually appear in TV or radio programmes, within or beside newspaper articles, in mail deliveries, on Internet search engines; very much alike, recruitment advertisements are embedded in newspaper sections and job search websites.

2) Both genres make extensive use of intertextual allusions (FEATURE 13); perhaps 'mainstream' ads relate to a greater variety of texts and discourse types, whereas the repertoire of texts linked intertextually to job ads is more limited, yet the latter are usually drawn based on job descriptions, and their communicative purposes may only be achieved if addressees respond sending letters of applications and CVs.

3) Similarly to other persuasive/promotional discourse types, both genres inherently seek to alter addressees' behaviour (FEATURE 20): 'mainstream' ads encouraging prospective customers to purchase the products or services

advertised, and recruitment announcements influencing the right candidates' decisions to 'buy' the vacancy.

4) Being identified by their position in accompanying discourse (FEATURE 21) is another characteristic that 'mainstream' and job advertisements have in common; the former's presence is often made conspicuous and easily recognisable through clear signals announcing that certain time and/or space is devoted to commercials or other advertising messages; the latter also tend to appear (whether in print or electronically) as part of clearly marked sections, most frequently preceded by headings leaving no doubt as to the type of message communicated (e.g. *Jobs*, *Vacancies*, *Situations vacant*). Nonetheless, even if no such signals are found, the communicative intentions of both genres are easily interpreted by the very position of the texts within other discourse types (cf. Cook 2001).

5) Both genres may be classified as (mostly) *unsolicited* messages issued by companies and organisations to persuade the intended audience to take action as indicated by the communicators (FEATURE 25).

Beside common features, Table 1 also illustrates significant dissimilarities between 'mainstream' and recruitment advertising:

1) While 'mainstream' ads frequently involve many voices, lead to a number of simultaneous (often contradictory) interpretations, and are parasitic upon their surroundings and other genres, prototypical job adverts express the voice of the employer or a recruitment agency acting on employers' behalf, are usually meant to be read in a specific way, and do not tend to 'host' other genres (FEATURES 9, 10, 11). It would be very surprising (although probably possible) to find a job advert in the form of a poem, confession, or song, mechanisms that audiences are well familiar with in commercials.

2) Contrary to product or service advertisements, job announcements do not generally seek to attract attention by immediately changing the features that have only just become dominant in the genre (principle of reversal), and are thus significantly more stable and conventionalised than their 'mainstream' counterparts (FEATURES 16, 18, 19).

3) Recruitment ads are not normally meant to provoke controversy, and resemble acts of ritual boasting far less frequently than 'mainstream' ads (FEATURES 15, 24).

4) Although increasingly attractive in terms of visual and verbal features, job ads are not normally created with a view to giving pleasure, and are thus not often regarded as verbal (or other form of) *art* (FEATURES 22, 26). In 'mainstream' advertising, "*copy* is the verbal language of an ad, *art* is the body language" (Arens and Schaefer, 2007: 222; *italics* original). Even if this is true about any type and form of advertisements, including job ads (particularly in the times of an increasing role played by Internet technologies in employment marketing), there is undoubtedly some difference in the *degree* to which the artistic imagery is intended to have impact on the subconscious reception and interpretation of the message in both domains of advertising.

5) Rather than occupying the space on the periphery of attention, job advertisements tend to be searched for and read attentively; even if accidentally encountered, once they attract attention, they will often be read and analysed far more thoroughly than 'mainstream' ads (FEATURE 17).

Other features, although present in some recruitment advertisements, appear in the latter markedly less frequently than in product or service ads; the degree to which those qualities contribute to the overall functions of job ads is also significantly lower than in their 'mainstream' counterparts. For instance, although increasingly multimodal, recruitment advertisements continue to be seen primarily as *texts* operating through the content and language rather than other semiotic devices; job ads make only limited use of paralanguage and parallelisms, both between and within modes, rarely merge the features of public and private discourse, provoke social, moral, and aesthetic judgements, or resort to code-play and manipulation of the code. Connotational, indeterminate, and metaphorical meaning, although present and playing an important role in some job ads, are not normally *foregrounded* to degrees comparable with 'mainstream' advertising.

4.3. Rhetorical structure of job advertisements

Table 2 below presents a proposal for the move/step model of recruitment ads.

Table 2. Rhetorical structure of job advertisements – analytical model

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MOVE 0   Job identification (job overview/summary)

MOVE 1   Announcing availability of the position

        STEP 1:   Stating job title
        STEP 2:   Announcing job opportunity (*We are looking for…*) (optionally: repetition of basic information about the vacancy)

MOVE 2   Presenting the organisation – building credibility

        STEP 1:   Revealing the name of employing organisation
        STEP 2:   Specifying type of activity (products, services)
        STEP 3:   Announcing achievements
        STEP 4:   Communicating (referring to organisation's vision, mission, values, culture)
        STEP 5:   Providing links to other sources of information (website)

STEP 6:   Including Equal Employment Opportunity statement
STEP 7:   Employer's LOGO

MOVE 3   Specifying responsibilities and requirements involved

STEP 1:   Describing position and tasks involved
STEP 2:   Specifying candidate's personality
STEP 3:   Specifying requirements and competencies
           (qualifications and experience)

MOVE 4   Offering benefits

STEP 1:   Specifying the amount of salary (or salary range)
STEP 2:   Describing the salary as attractive/competitive
STEP 3   Salary depending on/commensurate with experience
STEP 4:   Promising other benefits

MOVE 5   Inviting applications / Instructing candidates how to apply

STEP 1:   Specifying contact method
STEP 1a: The *Apply here*/*Apply for this job* button generated by
           the website
STEP 2:   Deadline for applications
STEP 3:   Specifying requirements related to application process
STEP 4:   Urging responses/high pressure tactics

Based on the above model, Table 3 demonstrates the distribution of moves in the sample under study.

Table 3. Distribution of MOVES in the corpus

MOVE	**0**	**1**	**2**	**3**	**4**	**5**
% of JAs	93%	100%	98%	100%	95%	100%

As the analysis shows, MOVE 0 (job identification/review/summary) has been found in 93% of JAs in the corpus, being absent only in customised ads, where its function is often realised in other parts of the texts.

Although varying significantly and realised through different steps, MOVES 1 (announcing availability of the position), 3 (specifying responsibilities and requirements involved), and 5 (inviting applications/instructing candidates how to apply) are present in *all* the JAs, constituting the very core of recruitment ads.

MOVE 2 (presenting the organisation – building credibility) has been identified in 98% of JAs in the corpus, presenting employers from various angles; 354 JAs, accounting for 89% of the sample, include employers' self-presentation in a 'descriptive' form, i.e. *other* than merely communicating the company's name and providing its logo or link to the corporate website. Importantly, only 59% of the JAs identify the employing organisations, a result indicating a significant difference between job advertisements and prototypical ads (cf. section 3).

MOVE 4 (offering benefits) appears in 95% of JAs in the corpus, a remarkably high percentage confirming the importance of the benefit factor in all promotional genres.

A more detailed analysis reveals some interesting patterns of *step* distribution in particular moves, as demonstrated in Table 4.

Table 4. Distribution of STEPS in the corpus

STEP	% of JAs
1:1	100%
1:2	66%
2:1	59%
2:2	71%
2:3	80%
2:4	29%
2:5	30%
2:6	18%[a]
2:7	37%
3:1	96%
3:2	88%
3:3	96%
4:1	77%
4:2	22%
4:3	10%
4:4	73%
5:1	51%
5:1a	100%
5:2	23%
5:3	36%
5:4	11%

[a] Of these, over a third are 'anonymous' JAs where the 'Equal Employment Opportunity' clause refers to the recruiting organisation acting on behalf of the employer.

Table 4 clearly demonstrates that, consistently with the (more general) move analysis, the steps that appear obligatory in the job advertisements studied are: STEP 1:1 (stating job title) and STEP 5:1a (*Apply here/Apply for this job* icon). This is not surprising taking into account that the texts under analysis have been extracted from the Internet, i.e. naturally offer the possibility of online contact and/or application.

Among the most frequently occurring steps are also those contributing to MOVE 3; the fact that this move is realised in the vast majority of JAs through *all* three steps indicates that employers attach great importance to providing detailed descriptions of the responsibilities, qualifications, experience, and personal qualities expected from candidates. Further on the frequency list, STEP 2:3 (announcing employer's achievements) appears in 80% of JAs, aiming to project a positive image of the employing company, even if its name is not disclosed. A similar role is played, albeit often indirectly and implicitly, by STEPs 2:2, 2:4, 2:5 and 2:7, with the latter three steps present in a lower percentage of texts.[2]

As regards MOVE 4 (offering benefits), over three quarters (77%) of JAs specify the amount of salary or provide the salary range (STEP 4:1); only a slightly lower frequency (73%) has been found for STEP 4:4 (promising benefits other than the remuneration), confirming the salience of the *benefit factor* in all promotional genres. The salary is described more ambiguously in a lower percentage of JAs. The results seem to demonstrate that employers are well aware of the findings within the domain of HR management indicating that candidates highly appreciate recruitment messages unambiguously specifying the benefits to be expected.

Probably the most striking characteristic observed in the patterns of step distribution is their remarkable propensity for being embedded in and overlapping with other steps. The highest tendency for overlap and interwovenness is found between STEPS 2:2 (*specifying an organisation's type of activity*) and 2:3 (*announcing employer's achievements*), present in 60% of the sample, as exemplified below:

(1) Based in the heart of Manchester, we're one of the UK's leading Home Shopping and multi-channel retailers. We've been established for over 140 years, have a turnover exceeding £700 million, operate 25 catalogues and websites and are enjoying further success in new international markets. (JA10)

The extract clearly shows that the two above mentioned functions are not easy to separate: realising STEP 2:2, the text communicates that the company is a *Home Shopping and multi-channel retailer*, *based in the heart of Manchester*,

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2   It is worth noting that the occurrence frequencies of steps 2:4, 2:5 and 2:7 is relatively higher in ads disclosing the names of the employing organisations, a finding that confirms the *employer branding* potential of job advertisements (cf. Łącka-Badura 2012b).

operating through *25 catalogues and websites*. It simultaneously presents the organisation's achievements: a leading position on the UK market (*we're one of the UK's leading…*), long-standing market presence (*We've been established for over 140 years*)*,* healthy financial condition (*a turnover exceeding £700 million*), successful operations in international markets (*and are enjoying further success in new international markets*). The seemingly neutral expressions, explicitly realising STEP 2:2, e.g. *multi-channel*, *new international markets*, providing the number of catalogues and websites, as well as overtly positive expressions (*in the heart of Manchester),* create an image of a successful and expanding business and thus clearly contribute to the realisation of STEP 2:3.

The second of the most frequently interwoven pairs (STEPS 3:2 and 3:3) combines the communicative function of *describing ideal candidates' personality* (STEP 3:2) with the function of *specifying job requirements and competencies* (STEP 3:3). This combination seems quite natural in the discourse of job advertising; employees' personality features and competences are often intrinsically connected, as can be seen in the following extract:

(2) We see you ideally as bringing to the role knowledge of corporate and CSR sectors. You'll have the ability to think creatively, having developed tailor made proposals with a proactive approach to new business opportunities. Having a proven ability to negotiate and persuade, you'll have managed senior level relationships. Most importantly we are seeking a team player looking to join one of the most exciting environments imaginable. (JA14)

In (2) requirements pertaining to candidates' personal qualities (e.g. *the ability to think creatively*) are interwoven with the expected experience and qualifications (e.g. experience in performing managerial functions at a senior level and *developing tailor-made proposals*). Some of the requirements (*a proven ability to negotiate and persuade*, being *a team player*) may be regarded as both personality traits and qualifications. Other steps that are embedded in the combination of STEPS 3:2 and 3:3 presented in extract (2) are STEPS 2:3 and 4:4, realised in the last sentence; specifying the requirement (the candidate must be *a team player*), the sentence performs two acts simultaneously: that of presenting the employer's achievement of having created *one of the most exciting environments imaginable* (STEP 2:3), and offering successful candidates an attractive non-financial incentive: the opportunity to work in such an environment (STEP 4:4).

Further on, STEP 4:4 overlaps with STEP 2:3 in 32% of JAs, where the *announcement of employer's achievements* is combined with *promising benefits other than the salary*. Instances include the following:

(3) In return, we can offer a supportive team environment, good terms and conditions, and the opportunity to develop this new post as part of a respected and dynamic charity. (JA11)

(4) This is a highly reputable entrepreneurial market leading business who can offer you substantial financial rewards, excellent training and genuine career progression opportunities, … (JA219)

Extracts (3) and (4) realise the function of communicating employers' achievements (*a respected and dynamic charity, a highly reputable entrepreneurial market leading business*), as well as perform the acts of promising benefits other than the salary (*we can offer a supportive team environment, good terms and conditions, substantial financial rewards, excellent training and genuine career progression opportunities*). Some of the benefits, particularly *a supportive team environment, good terms and conditions*, simultaneously imply positive qualities that the employing organisation can boast about.

While the combination of STEPS 3:2 and 3:3 seems quite natural in the discourse of job advertising, due to employees' personality features and competences being intrinsically connected, the other combinations clearly confirm the promotional character of job advertising discourse. A significant percentage of employers appear to exploit every opportunity to praise (often implicitly) their organisations and promise benefits to prospective employees.

4.4. Comparison of the structure of job advertisements and prototypical ads

The present section offers a rough comparison between Bhatia's (2004, 2005) generic structure of prototypical advertisements and the moves and steps identified in the corpus of job ads (cf. section 4.3). The analysis demonstrates a high degree of overlap between some of the moves in 'mainstream' and recruitment advertising, yet it also indicates areas of considerable difference.

4.4.1. Similarities

1) MOVE 5 in JAs (inviting applications/instructing candidates how to apply) and MOVE 9 in 'mainstream' ads (soliciting response) may well be regarded as equivalent.
2) MOVE 1 in JAs (job title) may plausibly be viewed as the equivalent of MOVE 1 in 'mainstream' ads (headline), with the reservation that the latter does not necessarily comprise the product's name and may thus may be rather vague. Both, however, aim to attract the attention of potential 'buyers' and encourage them to read the body of the text. Regarded as characteristic of the genre of advertising, MOVES 1 and 5 appear in 100% of JAs; this indicates that recruitment ads are very similar to the central promotional genre in aiming to arouse the interest of the 'buyers' and instruct them what actions they are supposed to take to 'make the purchase' or take advantage of the 'seller's' offer.
3) MOVE 2 in JAs (presenting the organisation – building credibility) and MOVE 5 in 'mainstream' advertisements (establishing credentials) may also

be viewed as performing equivalent functions. Typical in marketing-type ads, this move is present in 95% of the corpus under study, corroborating the significance of building the 'sellers' credibility in promotional genres.

4.4.2. Differences

1) Targeting the market (MOVE 2 in 'mainstream' ads) is realised in job advertisements by MOVES 1 and 3. While announcing job opportunity (STEP 1:2 in JAs) may be seen as parallel to the function of targeting the market in prototypical ads, STEPS 3:2 and 3:3 in the JA corpus (describing desirable features of candidates' personality, specifying job requirements and candidates' competencies) apparently differentiate the two genres; beside specifying who the advertisement is targeted at, they also aim to *deter* candidates ('buyers') who do not meet the requirements. As indicated in section 4.1., the prospective customers targeted in 'mainstream' ads do not have to satisfy any conditions other than having enough financial resources and the willingness to make a purchase. In a job search situation the 'clients' need to be able to demonstrate that they *qualify* for the position advertised, which implies that they will only be allowed to 'make the purchase' provided they match the required 'customer profile'.

2) MOVES 3 and 4 in 'mainstream' ads (justifying and detailing the product or service), although seemingly comparable with STEPS 2:2 and 3:1 in JAs (indicating the importance of the job and employing organisation, describing the position and tasks involved), differ in at least one aspect: *product description* in marketing-type ads focuses on what the product will do for the prospective customers, whereas *job description* in JAs specifies what candidates, if successful, will be expected to do for the employing organisation.

3) MOVE 4 in JAs (offering benefits) and MOVE 7 in 'mainstream' ads (offering incentives), although similar at first glance, are also far from being equivalent: as opposed to the *benefits* in a job search situation, *incentives* in product or service advertising mostly denote *something extra* that customers can obtain for choosing this seller over another**,** rather than the core value of the product or service itself. They may thus be compared with some of the fringe benefits offered to employees in addition to the remuneration and bonuses.

4) Very common in product or service advertising, MOVE 6 (celebrity endorsement or testimonials) is very rarely realised in job ads. Testimonials have been found in merely 3 JAs (below 1% of the corpus), and deemed as contributing to the function of employer's positive self-presentation (STEP 2:3).

5) Significant dissimilarities between the two genres can be observed with regard to pressure tactics. Although STEP 5:4 in recruitment advertisements (urging responses/using high pressure tactics) can rather easily be identified

with MOVE 8 in 'mainstream' advertising, with presence in only 10% of JAs in the corpus this step cannot plausibly be viewed as characteristic of the genre of job advertising.

6) Finally, MOVE 10 in prototypical ads (signature line and logo) clearly corresponds with STEPS 2:1 and 2:7 in recruitment advertisements (the name of the employing organisation, company logo). However, in view of the fact that over 40% of JAs in the corpus remain 'anonymous', and given that the company logo appears in merely 37% of the sample, the comparison suggests a considerable difference between the two genres as far as the identification of the 'seller' is concerned (cf. section 3).

5. Conclusions

The analysis has demonstrated that recruitment advertising shares many functions and features with the central promotional genre. Both text types are *promotional* in nature, sharing the two primary communicative functions: to encourage potential buyers (applicants) to buy the product (apply for the job advertised), as well as to project the positive image of the organisation. As regards the 'general' features, the greatest similarities include: being embedded in an accompanying discourse, making extensive use of intertextual allusions, inherently seeking to alter addressees' behaviour, being identified by their position in accompanying discourse, being unsolicited by receivers. In terms of the rhetorical structure, both genres commonly contain moves realising the functions of arousing interest (signalling job opportunity), soliciting response (inviting applications), and establishing credentials (building credibility).

The most salient differences between recruitment and 'mainstream' ads stem from the communicative purposes that the two genres aim to achieve; while the goals of attracting 'purchasers' and projecting a positive image of the 'sellers' is common in both genres, job advertising is specific in that it aims to simultaneously *discourage* the unsuitable 'buyers'. With regard to the defining characteristics, significant discrepancies between the two promotional genres have been identified, including those pertaining to the level of 'artistry', the number of voices involved, generic stability, provoking controversy, being parasitic upon other genres, occupying the space at the centre/periphery of attention. Targeting the market, justifying the 'product', offering benefits/incentives, making use of testimonials, pressure tactics, and company identification are the areas of greatest dissimilarity in the rhetorical structure of the two genres.

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