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## The new Paradigm of Textual Content in Organizations: a Multi-dimensional Analysis in the Digital Landscape

Sandrine Lefebvre-Reghay  
CNAM, sandrine.lefebvre-reghay@lecnam.net

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## Introduction

Content marketing has become the cornerstone of organizational communication strategies in the 21st century. This strategic tool, which involves creating and distributing relevant and valuable content, has one main objective: to attract and engage a target audience. But what kind of value are we talking about? And more importantly, what is the impact of this continuous quest for attraction and engagement, one of the outcomes of which is the necessary ranking on the first page of search engines, especially for the content producers: the web writers?

In our research, our literature review allowed us to propose a broadened vision of professional writing as a document (Pédauque, 2003); activity document (Guyot and Dalbin, 2007) that focuses on documented business processes; screen writings (Jeanneret and Souchier, 2005) which examine digital content through the user interface; the notion of "*textiel*" (Després-Lonnet, 2020) referring to the "*woven*" nature of content; *hypertext* (Jean-Louis Weissberg, 2001) which focuses on non-linear links between texts; ECM that deals with overall content management, and archival approaches focusing on the preservation of digital texts with their *discoverability* as a corollary (Chartron, 2016); and methods for analyzing digital content in general and literary content (Bouchardon, 2011).

Nevertheless, when incorporating the ranking criteria of web pages by search engine algorithms into the discussion, this wealth of perspectives obscures the value created by digital content, and the quality, authenticity, and integrity of these contents.

From this observation, and as part of our thesis, we proposed to define organizational digital content, classifiable through their objectives determined by their positioning or lack thereof in an inbound marketing strategy — this having a corollary of an info-performative purpose characterizing the profile of the organization producing them (non-journalistic and non-scientific) —, but also by their medium of registration (text, image, audio, video). Indeed, the content glut of search engines and the *attention economy* (Simon, 1969) have led organizations to develop communication strategies where content performance is at the heart of the challenges of perceived value development and notoriety in search engines.

To illustrate our remarks, we studied the uniqueness of the *textiel* format that we defined as any written document or message created, stored, exchanged, and distributed electronically within the framework of professional activities (collaborative, commercial, informative, creative) made up of four main families, of which levels 1 to 3 fall within a transactional situation resulting in a semiotic production primarily anchored to a recipient, and whose components are a digital universe analyzable according to three criteria (framework of realization, personas, *textiel* strategy) and semiotic content analyzable according to two criteria (the power of evocation and potential effects), allowing us to highlight the ideal types

of publication by text genre, marked by the seal of economic performativity with the idea that a certain quality could be associated with it.

From this framework, we now propose to extend the application of digital literature analysis principles to the analysis of organizational textual content, which is a crucial aspect of communication and operation in modern organizations. This comparative study will, in turn, allow us to explore and define the full range of dimensions that result from it: marketing, technological, economic, media, social, and cultural. Finally, we will discuss the variability of textual quality that fits within the evolving logic of the Internet, search engines, and AI, with the consequent questioning of the "*all quantitative*" that was long the rule of the Internet, in favor of the *economy of quality* (Karpik, 1989).

## **I. Conceptual And Heuristic Approach To Organizational 'Textual' Content In The Digital Field**

Let's dismiss the intellectual reflex to ennoble the former, regardless of their quality, and to trivialize the latter. Moreover, what concerns us is not to compare the development of a plot with well-contrasted and described fictional characters in a very sustained style, we simply aim to propose a method of analyzing level 3 organizational 'textual' content through proven approaches. However, only digital literary works have elicited this interest, especially within the framework of the PRECIP project<sup>1</sup>.

### **I.1 A Highly Structured Creation Process**

To understand Bouchardon's approach, a stakeholder in the project, it is important to keep in mind that it is based on the notion of "computational reason", defined by Bachimont from the ethnographic work of Goody (1979), which outlines a rationality specific to the digital medium. Thus, according to Bachimont, ICTs produce a certain form of "digital ontology", i.e., a representation of the world that is created through all the digital data produced by different information sources. This digital ontology results from the construction of a vast database organized

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<sup>1</sup> The PRECIP project (PRactices of Interactive Writing in Picardy) is a research project on interactive and collaborative writing practices in different communities in Picardy, such as the youth, the elderly, and immigrant communities. It was initiated by the University of Picardy Jules Verne and involves the collaboration of researchers in information science and education, as well as professionals in culture and communication. The PRECIP project also aims to develop tools and methods to encourage and facilitate interactive and collaborative writing in these communities, in order to promote social and cultural inclusion, as well as the development of communication and collaboration skills.

according to categories and classifications, themselves produced by algorithms. However, it is not neutral: it reflects choices and values integrated into algorithms and classification tools. ICTs therefore have the power to create a representation of the world influenced by the economic, political, and cultural interests of the companies and governments that produce them. From these principles, Bouchardon's work tends to define digital writing and asserts the need to learn it. However, the researcher mainly focuses on digitalized literary writing. Bouchardon's theory indeed falls within the field of electronic literature and hypermedia. Professional writing is not integrated into the reflection. Perhaps because, as Labasse (2009) envisioned, "*in France professional writing is a natural pedagogical dependence by various disciplinary families without it constituting a scientific field for them.*" In fact, "*writing engineering and the applied research that could feed it seem nowhere to constitute recognized academic fields of study.*" However, as we have seen, organizational digital content is unique and go beyond the style, they incorporate various generic and technical elements (HTML language, paratext to optimize, to tag) which require mastering a number of digital technologies used to store, process, and communicate information, making these objects of study, an emerging and distinct academic field.

Having clarified this, we must return to the info-performative nature of organizational digital content whose components are in constant interaction, sometimes giving rise to tensions between the personas, each pursuing objectives that can differ depending on whether they are situated within an internal or external implementation framework.

To achieve this, we proposed categorizing various families of texts whose levels correspond to the degree of impact they can have on the organization's life; with level 0 being considered as the level of individual introspection, regardless of whether the texts have an impact on the organization (such as, for example, notes taken to disclose illicit practices).

Texts from levels 0 to 2 correspond to stages of textual maturation, having a relatively limited impact on the organization's activity. Meanwhile, level 3 texts embody an info-performative intention, which often necessitates designing engaging narrative content to enhance its visibility, allure, persuade, and convince someone to acquire the good or service designed by the originating organization. It's precisely these texts that we suggest studying for their performative variability. This variability stems directly from the productive variability of the textual content, with potential effects either combined or isolated in the case of level 3 contents (Table 1). Indeed, their creation is influenced by various factors: the context of issuance, target persona, and the chosen content formats of the documents (Table 2).

Level	Description	Function	Examples
0	Reflective texts	Ethopoietic function of writing according to M. Foucault's vision of 'hupomnêmata'	Drafts, annotated agendas, personal notes...
1	Routine texts	Function of monitoring activity by collaborators and organizations	Activity emails, acknowledgments of receipt, meeting minutes...
2	Analytical texts	Function of activity analysis for decision-making purposes	Audits, market analyses and competitor analyses...
3	Decision-making texts	Strategic function with a performative aim	Proposals, advertorials, clickbait content...

Table 1: The different textual levels

Type	Objectives	Examples of Contents	Purpose
Attraction texts	Attract visitors through their informative or educational value, generating quality traffic	Showcase websites, blog articles, infographics, videos, podcasts, netlinking, programmatic advertising	Info-performative
Conversion texts	Convert visitors into qualified prospects, i.e., voluntarily communicating their contact details (leads)	White papers, webinars, studies, comparative tools	
Maturation texts	Transform prospects into customers	E-mailings, segmented newsletters, customer cases	
Loyalty texts	Build loyalty among customers who will become ambassadors of the organization	VIP content, newsletters, social networks	

Table 2: Taxonomy of organizational digital content through the lens of inbound marketing

<b>Steps</b>	<b>Organizational textual contents</b>	<b>Literary works</b>
1	Planning	Linear writing
2	SEO writing or not	Scripting
3	Content revision	Prototyping
4	Text scenarization/non-text contents	Production
5	Approval by the order giver	Distribution
6	Publication and/or distribution (internal/external)	
7	Evaluation of the performativity of the content	

Table 3: Comparison of the various stages of the digital textile creation process

The creation of level 3 textual contents unfolds in seven major steps. It thus appears that the conceptual process of multimedia writing proposed by Bouchardon cannot be fully applied to our subject.

The comparison of the multimedia writing model serving as a theoretical and analytical framework (Table 3) takes into account the technical, aesthetic, and cultural aspects of new forms of organizational and literary writing; each in their field contributes to a better understanding of their meaning and their impact on contemporary culture and society. It appears that the different stages of the digital textual creation process highlights the particular peculiarities of level 3. On one hand, the writing process of these texts is part of a content strategy. Defining the targeted personas, the objectives (to inform, convert, etc.), the information to select, and their organization in the editorial calendar. On the other hand, they must be validated by the one commanding them. Moreover, they can be published internally, without leaving the organization, or externally with a constant concern for control aiming at creating financial value concerning the web ecosystem, which is not found in the publication of literary works. Finally, they are monitored to evaluate their performance associated with that of the pages' non-text contents in which they are integrated, but also the click-through rate on the links they are provided with. We thus call this triptych "digital gold" because of the info-performative value creation born from their fusion: the quality of the textile content creates informational value; the quality of the non-text contents creates structural value, especially by contributing to the page download speed, an extremely important relevance criterion for search engines; the quality of internal or external linking without broken links<sup>2</sup> creates notable value.

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<sup>2</sup> Broken links are links embedded in the content but do not lead to the address indicated in the HTML code. They are among the elements examined in the Google process for assessing the quality of a site.

## **I.2 A Re-Thought Heuristic Analysis**

As for the Bouchardian heuristic analysis used to understand this multimedia writing model, we note that it reveals three levels:

- The theoretical-ideal level corresponds to the idea that the aesthetic experience of any work is influenced by how the various elements of the work are integrated to create a coherent and immersive universe. It is an ideal towards which the work progresses, but never fully reaches, due to the complexity and subjectivity of the aesthetic experience.
- The techno-applicative level highlights the importance of technical choices and of production constraints in creating a literary or artistic work. This dimension must be considered in interaction with the other levels of the work to understand how the author's aesthetic choices were made through the available tools and technologies.
- The semio-rhetorical level emphasizes the importance of how the different elements of the work are combined to create meaning and a rhetorical effect on the reader or viewer. It underscores that this dimension must be considered in interaction with the other levels of the work to understand how the author's aesthetic choices were made through the signs and symbols used in the work.

Tensions arise from the friction of these three levels, themselves in tension: tension of implementation for the theoretical-ideal level; tension of manifestation for the techno-applicative level; tension of interaction for the semio-rhetorical level.

However, when applying these three levels of analysis to organizational digital content, it is observed that they do not cover all its stakes. Indeed, as soon as the organizational digital content integrates an info-performative purpose due to its inbound marketing approach, with the corollary of gaining spots in search engine pages, it contributes to the overall performance of an organization. This, therefore, implies integrating into the previously mentioned analysis a semantico-performative level, which means that any organizational textile content can potentially contribute to the performance of a page, a website. And, like all other levels of analysis in the Bouchardian model, the formatting of content - including media (web pages), visual and audio content added - according to the rules of search engine guidelines, and integrated links (or digital): this is the tension of optimization.

This heuristic approach, shaped by editorial intent and technology serving that intent, offers a deictic and broadened representation of organizational textile content in the digital domain, all designed to enhance user experience, strengthen engagement, and finally, increase the relevance and effectiveness of the organizations' content marketing strategy. Above all, it makes it possible to understand that their performativity is interdependent of non-text content and

associated internal and external links. In other words, if the digital environment cannot exist without text, the text alone does not guarantee the performativity of the page in which it is integrated. The performativity of a page can only be analyzed through the lens of digital gold.

## **II. The Six Dimensions Of Organizational Textual Content In The Digital Sphere**

Given the various features previously highlighted, it is clear that digital textile content produced by organizations can and should be understood through six dimensions. These dimensions serve as a multitude of digital impacts within the professional editorial paradigm.

### **II.1 The Technological Dimension**

The empowerment of organizations in the creation and distribution of digital content was one of the major shifts spurred by the digital transformation of businesses. This transition indeed democratized marketing and communication, especially allowing smaller organizations to develop impactful editorial strategies without resorting to traditional media channels. They effectively broadcasted their message by creating and posting content directly on their digital platforms, all at a reduced cost.

This newfound independence also accelerated the rise of infomediaries, such as search engines. These engines sort and rank online content using robust algorithms designed to prioritize the most relevant and popular material based on search criteria and user behaviors. As a consequence, there is a fluctuating quality of "digital gold," meaning online content deemed of high value. Specifically, content meeting the infomediaries' standards often gains the best visibility and the broadest audience, while other content tends to be overlooked or sidelined. This shift in quality has led to a paradigm change in textile content creation. Content now incorporates keywords related to the organization's activities or its target audience and performance indicators of engines and other tools used to optimize the editorial strategy, such as Semrush<sup>3</sup>, UpCity<sup>4</sup>, Ubersuggest<sup>5</sup>, Google Key Planner<sup>6</sup>, etc.

Therefore, organizations are increasingly urged to create content that aligns with the relevance and popularity criteria set by infomediaries, should they wish to

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<sup>3</sup> Online visibility and marketing analysis software used by SEO professionals as part of an SEO strategy.

<sup>4</sup> Website competitive analysis tool.

<sup>5</sup> Online visibility tool developed by one of the thought leaders in the SEO field, Neil Patel.

<sup>6</sup> Keyword analysis tool developed by Google.



enhance their online visibility and audience. However, one drawback of this approach is the potential uniformity of digital textile content, which may become indistinguishable, losing originality and creativity. This can adversely affect the perceived quality detrimental to the business. Another pitfall for internet users is the reliability of online information, given the spread of sensationalist or misleading content.

Today's challenge for organizations is striking a balance between adhering to infomediaries' criteria and producing textile content that is original, relevant, and of high quality. Additionally, beyond the aforementioned challenges, it is crucial for organizations to stay updated with the latest technologies and trends, such as artificial intelligence, machine learning, and new social media platforms, all of which can influence how content is created, distributed, and consumed.

## **II.2 The Marketing Dimension**

Digital textual content of organizations is now a crucial issue for companies seeking to effectively communicate with their customers and develop their brand image. In this context, the marketing dimension plays an important role in the creation of value, partly produced by these writings. Indeed, the act of writing and communicating in the digital realm implies taking into account the specifics of this medium, such as ease of sharing, virality, and the possibility of instant feedback. To create value, companies must be able to produce relevant and appealing writings that meet the expectations of their target audiences. Here, the structuring elements of the discourse, such as slogans, images, colors or typography, these non-text contents have an essential rhetorical function, because they reinforce the effectiveness of the discourse by capturing the attention of the public, by arousing emotions and promoting the memorization of messages. By associating these non-text contents with textual content, companies can create a strong and consistent visual identity that strengthens their market positioning and contributes to building the company's brand image.

Added to this ongoing identity construction is the liquid communication vision as developed by the Coca Cola brand, a trend increasingly present in corporate communication strategies. This vision places the consumer at the heart of the organization's concerns and implies prioritizing conversation and interaction with clients over simple unilateral message transmission. Organizational digital writings must therefore be designed to encourage customer engagement and elicit their active participation. This is what explains the growing importance of storytelling in digital communication: well-told stories have the power to engage, captivate, and persuade the public in a way that facts and figures alone cannot always achieve.

Finally, the marketing dimension of organizational digital writings must also deal with the challenges of programmatic advertising, which aims to broadcast targeted ads in real-time based on internet user behaviors. To avoid being perceived as intrusive or unwanted, companies must adapt their communication strategy using precise targeting techniques, personalization, and contextualization.

### **II.3 The Economic Dimension**

By creating quality content<sup>7</sup> which now takes precedence over quantity, a trusted value of content until the implementation of the Panda (2011), Penguin (2012), and Bert (2020) algorithms by Google, organizations optimize their financial performance. Indeed, their textual content contributes to their positioning on keywords in search pages<sup>8</sup>, resulting in an increase in click rates, and therefore sales opportunities. Furthermore, they can generate intangible assets, such as backlinks, incoming links from other websites. Backlinks are indicators of a website's quality and relevance for search engines, and their quantity and quality can have a significant impact on a website's positioning in search pages. Organizations can sell links to other organizations to generate additional revenue, or increase their partnership value by exchanging links with relevant websites.

Lastly, organizational digital content can also contribute to creating an online community around the organization by fostering user engagement and active participation. This can lead to the creation of fans and brand ambassadors, who strengthen the organization's notoriety and credibility, resulting in increased sales opportunities and revenue, as well as customer loyalty, a long-term economic value.

### **II.4 The Media Dimension**

We have already seen that digital content can take various forms, ranging from blog writing, videos, podcasts, infographics, etc. This diversity of media content intersects art, culture in all its forms, corporate and specialized press journalism, and advertising. It allows targeting both external personas (customers, prospects, potential users...) and internal ones (employees and partners) of organizations. The content created for these different personas can therefore have varying objectives, such as brand promotion, lead generation, customer loyalty, or employee motivation.

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<sup>7</sup> Here, we consider quality from any perspective taken: search engines, organizations, or internet users. We will elaborate further on the nuances to be added to this concept.

<sup>8</sup> This underscores the immense importance of measuring results and the exponential use of Google Analytics or other data analysis tools that help understand the impact of content on click-through rates, conversion rates, and so on.

In all cases, the organization will use marketing strategies sometimes focused on the user (content marketing) and sometimes on the brand (brand content). Content marketing is a strategy aimed at creating and disseminating relevant and useful content for external personas to attract them to the organization and convert them into customers or prospects. Brand content, on the other hand, is created to strengthen the organization's brand image and make its values and corporate culture known.

This fourth dimension of textual content is closely linked to the first, as it employs persuasion and allure techniques to achieve specific objectives, such as brand promotion, lead generation, or customer retention. However, it's worth noting that this requires organizations to invest sufficiently in skills and resources (human, technological tools...) to optimize their results.

## **II.5 The Social Dimension**

In their almost obligatory desire to integrate within society and enhance their brand image and Corporate Social Responsibility (CSR), organizations must recognize the worth of every individual as a holistic entity rather than just a potential buyer or an employee who doesn't contribute to the collective's success. Consequently, they adopt a broader perspective on their role and impact on society to meet the expectations and needs of all *stakeholders* : clients, employees, shareholders, suppliers, partners, and the local community (Freeman, Wicks, Parmar, 2004).

Digital textual content provides organizations with a medium to communicate about their social commitment and highlight their contributions to society. They produce content that emphasizes their social and environmental responsibility (CSR), sharing the initiatives they've undertaken to reduce their environmental footprint, promote diversity and inclusion in the workplace, support local communities, foster sustainable development, encourage training, and professional growth, and more.

This fifth dimension of organizational digital writing allows organizations to bolster their brand image and social responsibility while meeting the expectations and needs of the stakeholders. Indeed, in an increasingly connected world, organizations have not just the opportunity, but also the responsibility to engage in relevant social conversations and discussions.

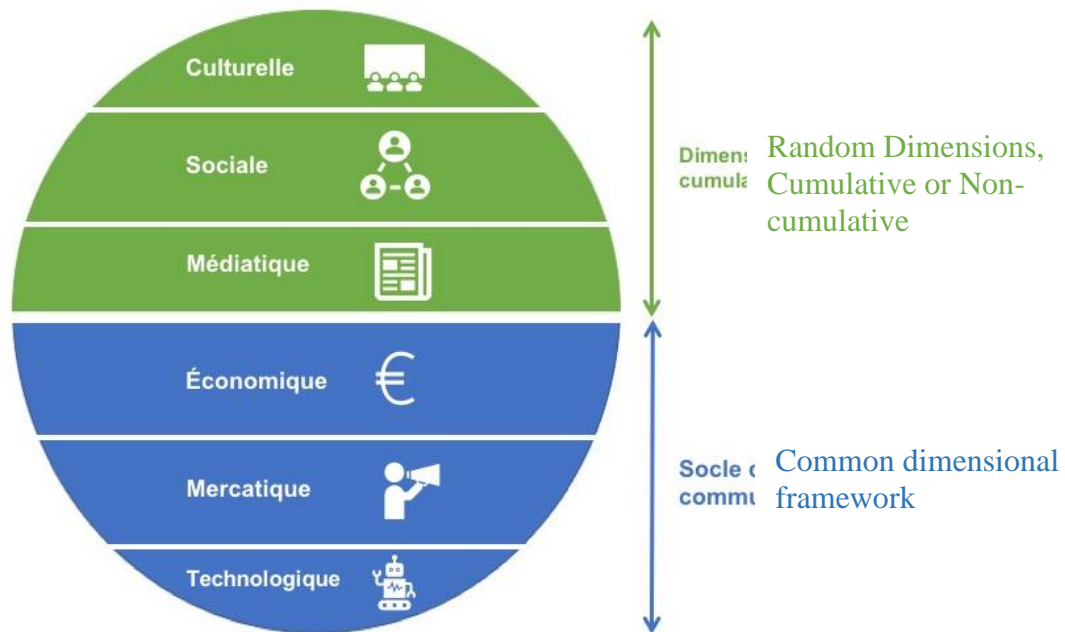
## **II.6 The Cultural Dimension**

Just as they can be media-focused, organizational textual content increasingly has a cultural dimension for both external and internal stakeholders of the organization. Indeed, these entities aim not only to create relevant and useful content but also content with cultural and aesthetic value by incorporating artistic, literary,

cinematic, or musical elements. These elements serve to promote an organization's culture and convey their values and worldview as part of a shared interactive narrative. This approach is not new. Print and television advertising had already adopted linguistic elements. However, the digital realm has significantly diversified the mediums and formats available for creating artistic or cultural content, reflecting their commitment to creativity and innovation.

These cultural contents are effective internally, promoting employee engagement and participation, strengthening the sense of belonging to the entity, and fostering creativity and innovation. As for external stakeholders, such as clients, prospects, or partners, they too can be drawn to the cultural content crafted by organizations due to its quality. Therefore, cultural content can offer real added value in terms of brand image, bolstering an organization's reputation and credibility, and fostering client engagement and loyalty through the creation of a strong emotional connection.

It differentiates between the three dimensions that form the common foundation for all textile contents with a performative aim and the so-called "random" dimensions, because they are not essential for the performativity of content. They therefore either accumulate or not with the dimensions of the common foundation.



**Figure 1: The Six Dimensions of Organizational Digital Content**

Thus, considering that the taxonomy of all digital content created by organizations is the same as that defined for textile content, it appears that the six defined dimensions are also applicable to them. However, in our view, it seems appropriate to distinguish between the dimensions that form the constant foundation of content due to the digital environment inherent in their creation, as well as their info-performative purpose — technological, marketing, and economic dimensions — and the random dimensions, which may or may not accumulate, and which can vary depending on the type of content and the publication medium: a three-minute film featuring an influencer with a product does not fit into the same dimensions as an article published in partnership with a press title to enlighten the reader on a specific topic, for example.

The distinction made between these dimensions is important to better account for the management and allocation of resources (time, staff, budget) when developing and implementing content strategy. And, to a larger extent, understanding these dimensions is essential to develop an effective and personalized digital content strategy; to grasp the interactions and influences on the performance of organizational digital content, especially textile content; and to understand the evolution of organizations' content strategies and the potential challenges they might face when navigating between these dimensions.

### **III. A Variable Geometry Quality**

A central element that transcends all the dimensions mentioned earlier is quality. This is not an additional dimension per se, but rather an omnipresent attribute that infuses every aspect of organizational digital content, and especially digital gold. It is inextricably linked to each of the established dimensions, ensuring coherence and relevance. Indeed, in an increasingly saturated digital world of information, where individuals are constantly solicited, quality emerges as a major distinguishing criterion.

For example, from a technological perspective, quality can relate to the ergonomics of the site hosting the content or the viability of viable links leading to it. From a marketing standpoint, it is manifested by the content's ability to reach its target audience, elicit engagement, and promote conversions. Regarding the economic dimension, it can be apprehended through the lens of value creation. In the media dimension, it can be judged based on the recency and informational relevance. In the social dimension, it can be assessed by its ability to stimulate relevant social debates. Finally, for the cultural dimension, quality can be measured by the content's ability to promote creativity and innovation. Thus, quality manifests in various ways, just as it is perceived differently depending on whether it is produced, broadcast, or received.

### III.1 Quality Through the Lens of Google

Until July 2023, Google was by far the most used search engine in the world. Indeed, according to StatCounter<sup>9</sup> data, Google held about 92.08% of the global search engine market share at that date. Its closest competitors, Bing and Yandex (a browser and Russian search engine), held about 2.98% and 1.36% of the market, respectively. In France, Google's dominance is equally pronounced, with a market share of 91.47%. These figures demonstrate Google's hegemony and justify our decision to base ourselves on this engine to illustrate expectations in terms of quality.

The success of the American giant in the current digital ecosystem is explained by the computational power of its refined algorithms, including PageRank. This algorithm ranks web pages based on their relevance and authority. Initially designed to measure the importance of web pages, it has evolved to include a complex set of signals and metrics aimed at assessing the quality of a page. In this constant concern, three Google algorithmic filters were launched to eliminate non-quality content, a persistent problem on the web for decades:

- Google Panda (2011), a filter aimed at penalizing duplicated content and keyword iterations;
- Google Penguin (2012), a filter intended to penalize sites using techniques to artificially increase their visibility using external links to the detriment of quality and relevance (overuse of the same link anchor, keyword stuffing, artificiality of incoming links, among others);
- Google Bert (2019), a filter relying on AI to improve the analysis of queries by establishing relationships between the words that compose them.

Thus, 91% of "business to business" companies utilized content marketing in 2019, and 86% in the "business to consumer" sector according to a study by Demand Metric<sup>10</sup>. With the backdrop of empowerment in content creation and dissemination by organizations, digital CSR (Corporate Social Responsibility) seems to prioritize quality over quantity today. Indeed, the qualitative demand from search engines, which differentiate between what they consider to be good or bad content, as highlighted by the launch of Helpful Content Update<sup>11</sup> by Google in 2022, compels them to produce more and better, at the risk of losing their positioning. To satisfy users' immediacy needs and search engines' insatiable demand for recent and truthful content, especially in text, organizations have developed editorial strategies

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<sup>9</sup> StatCounter is a web analytics tool that offers, among other things, statistics on operating systems, browsers, search engines, and social networks.

<sup>10</sup> Online infographic : <https://www.demandmetric.com/content/content-marketing-infographic>

<sup>11</sup> This Google algorithm was launched with the goal of highlighting quality content identified on the Web and aims to combat spam and automated content.

that birthed new types of web content increasingly aligned with the criteria of the quality economy (Lucien Karpik, 1989). This economy focuses on an economic field where products and services are primarily differentiated by their quality rather than their price. In the context of digital content creation, this implies that organizations producing high-quality content will be more visible in the digital landscape.

However, this ranking system has spurred many debates about the notion of authority, bringing forth the concept of informational authority (Broudoux, 2007). Cardon (2015) introduced the concept of web meritocracy, arguing that PageRank imposes a specific vision of web page quality. This meritocracy is the result of Google's dominance in online search, leading to an algorithmic interpretation of quality. The algorithmic interpretation of quality refers to how algorithms evaluate and interpret the quality of online content. These algorithms consider factors such as content originality, the authority of the website publishing it, the information's relevance to the user, and more. This evaluation directly impacts online content visibility: the algorithm influences how quality is perceived and executed by organizations.

Therefore, organizations must adhere to this interpretation if they want their content to be found and seen. In this context, the concept of "Google meritocracy" suggests that success on the web largely depends on the quality, relevance, and usefulness of the content a website provides. In this system, sites that best meet these criteria are rewarded with better rankings in Google's search results, leading to more significant visibility and a broader audience. We believe this approach represents a genuine form of meritocracy, as it assumes websites providing quality, relevant, and useful content are rewarded with higher rankings in Google's SERPs<sup>12</sup>, leading to more visibility and a larger audience. Nevertheless, this view of online success as Google meritocracy can be challenged since it doesn't consider socio-economic factors, inequalities in access to information and resources, and finally the algorithmic biases that can affect Google's ranking designed to ensure a certain quality. But what quality are we talking about? The one based on uniqueness, personalization, quality, and aesthetics of organizational digital content, products, or services: the opposite of mass economy and standardization? Seen from this perspective, quality cannot be reduced to a simple quantitative measure. It also depends on the perception and subjective appreciation of consumers.

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<sup>12</sup> "SERP is the acronym for 'search engine result page' or search engine results page." Definitions marketing. The illustrated encyclopedia of the web.

### III.2 Quality Through the Lens of Organizations

As we have seen, the quality of organizational digital content cannot be separated from the way it is presented and ranked. At the dawn of the Internet and search engine era, the "all-quantitative" approach was the norm. A paradigm shift occurred with the transition from media planning logic, which involves choosing between the most relevant media for communication, to audience planning, thanks to the cost per click (CPC) — the advertising cost calculated based on the number of people clicking on it — or the cost per thousand (CPM) — the advertising cost based on the number of people who viewed the advertisement. Later, with the advent of AI, programmatic advertising became central to Google's business model, highlighting the attention economy. This concept is closely tied to the organizational world and was defined by Herbert Simon in 1969 as follows:

In an information-rich world, the wealth of information leads to a poverty of another resource: the scarcity becomes what consumes information. What information consumes is quite clear: it's the attention of its recipients. Hence, an abundance of information leads to a scarcity of attention and the need to allocate that attention efficiently among the overabundance of information sources that might consume it.

In the attention economy, organizational digital content plays a pivotal role. Organizations strive to capture and sustain user attention in a digital environment inundated with information and content. To achieve this, they must produce content that not only grabs attention but is also sufficiently engaging to maintain it. Advanced recommendation algorithms, push notifications, targeted marketing strategies, and understanding user behaviors (psychological manipulation techniques) are just some of the tools used by organizations to maximize the focus on their content. This, in turn, boosts brand visibility, lead generation, audience engagement, or even direct conversions like sales. Websites, mobile apps, and social networks are prime examples that have incorporated this attention economy into their business models by offering free content and services in exchange for user attention and engagement.

A consequence of this paradigm shift is that organizations, originally content creators for advertisements and informational purposes, have also become, in some respects, genuine cultural agents. They've integrated the attention economy into their content strategy, aiming to appeal and instantly meet the informational demands of hyper-connected users. The content they create - one of the three links of the "digital gold" - contributes to the value creation of platforms, like search engines which are well-versed in programmatic advertising and infomedia. This mastery allows them to capitalize on this editorial windfall to enhance their own editorial and advertising inventories, thereby better monetizing their services to organizations. Thus, it's arguable that organizational digital content is somewhat



aligned with the "purple economy," as defined by the conclusions of the first inter-institutional working group on the purple economy. This refers to an economy that "acknowledges the cultural aspect in economics. It represents an economy that adapts to human diversity in globalization and leverages the cultural dimension to value goods and services."<sup>13</sup> By extension, one can also consider them an integral part of a company's intangible heritage, thereby part of its assets, which implies gauging their impact on an organization's results through the concept of value and editorial performance.

Nonetheless, this overabundance of content can lead to a focus on content that elicits an immediate response or draws clicks, at the expense of content quality or information relevance. The "snack content"<sup>14</sup>, which can be likened to the attention model focused on intensity (Boullier, 2009), widely used on social networks to create a "buzz", has shown its limitations on numerous occasions, like the Dolce & Gabbana brand launch video in the market where a voice explained to a young Chinese woman how to eat spaghetti and pizza with chopsticks. Moreover, this race for attention can also lead to information overload for users, who might be exposed to misleading, harmful, or inappropriate content, resulting in a deteriorated relationship and trust.

The major challenge for organizational digital content creators, especially text-based ones, is thus to find the right balance between the need to grab user attention and the imperative to provide high-quality content that genuinely adds value by emphasizing originality, relevance, accuracy, and information depth. Because, while content quality can lead to stronger user loyalty, a better brand image, and a better position in search engines, it can also deter the reader if the content is too lengthy or hard to access, resulting in a loss of attention. The quest for attention and that for quality must therefore coexist and influence each other in a balanced compromise. Indeed, content that doesn't meet users' expectations can damage the organization's reputation and its ranking in search engines even if its catchy title grabs attention. In other cases, attention can serve as a precursor to quality: content that captures attention can lead to greater visibility, prompting content creators to invest more in quality. Conversely, quality can be a means of getting attention. High-quality content can thus stand out in a saturated digital environment, attract and retain user attention, and generate positive word-of-mouth.

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<sup>13</sup> Online :

<https://www.diversum.net/fichiers/File/L'%C3%A9conomie%20mauve,%20un%20objectif,%20une%20opportunit%C3%A9.pdf>

<sup>14</sup> In content marketing, we differentiate between "snack content", which involves producing short, interactive, and viral pieces (hot content) that are consumed like a snack, and "smart content", which involves producing longer, but higher-quality pieces (cold content).

### III.3 Quality Through the Lens of Users

The perception of quality, especially in the context of digital content, is highly subjective and varies based on individual expectations, needs, and preferences of users. This subjectivity implies that the same content can be perceived as high quality by some users and low quality by others. Therefore, it's crucial to understand the factors that influence users' perception of quality.

The quality of textual content is initially assessable through the lens of meeting users' needs and interests. Thus, organizational content that specifically addresses a user's needs, discusses a topic of their interest, or provides a solution to a problem they face is likely to be perceived as high quality.

Similarly, if the presented content captures the user's interest, for example, with an engaging tone or a unique writing style, the perception of its quality can be enhanced. Readability is a key factor in quality perception. Textual content that is easy to read, well-organized, and written in clear and understandable language is more likely to be seen as high quality. The same goes for design and layout (these so-called non-text contents), which can also play a significant role. Well-structured content with clear headings and subheadings, bullet-point lists, or images to illustrate key points can improve readability and therefore the perception of quality.

Reliability is another key factor for textual content. Content that is accurate, up-to-date, regularly updated, and backed by reliable sources will be perceived as more credible and therefore of higher quality. Furthermore, if the author of the content is recognized as an expert in their field, this can also increase the perception of quality.

Lastly, the usefulness of textual content is also a determining factor. Content that provides useful information, helps the user understand a topic, accomplish a task, or directly addresses the user's needs or interests will likely be considered more valuable and therefore of higher quality.

In summary, users' perception of quality is a multifaceted evaluation that depends on several factors, highlighting the importance of defining user profiles for an organization.

Ultimately, online quality depends on numerous factors, and it cannot be reduced to a simple Googolian meritocracy. Based on this principle, it can be said that if an organization places attention and quality at the core of its editorial strategy, both of which are viewed through the lens of their personas, it's not enough. It's necessary for them to also design their textual content to include highly valuable links and integrate them into an environment with strong structural value, thus adhering to both the letter and spirit of Google's recommendations. Additionally, it's essential to keep in mind that while digital technologies have democratized corporate communication, allowing even very small businesses to communicate at an accessible cost, the potential diversity of these contents, which

used to be a refuge for value until recently, creates a form of economic and social inequality. In fact, it also favors organizations that have the means to invest heavily in strategies to capture attention, potentially exacerbating inequalities between large and small organizations.

In conclusion, we have presented a conceptual and heuristic approach to organizational textual content which, when combined with non-text contents and integrated links, forms a semantic-performative whole subjected to the tension of optimization. We have proposed to name this ensemble: digital gold. Then, we have highlighted the six dimensions of these unique contents in a context where the economies of attention and quality allow them to be considered as intangible assets that create value. Does this new approach allow us to envision a new ethical media paradigm through the "Googolian meritocracy" mentioned by Cardon? Or are we witnessing a transposition in the digital environment by Google of old publishing methods, resulting in the emergence of a communication proletariat embodied by the growing class of web writers who, despite their essential contribution to organizational value creation, often find themselves in precarious working conditions, with meager salaries and insufficient recognition for their work, which they cannot claim authorship of due to the absence of signature rights. In this context, it seems that only writers capable of producing native ideas for textual content, new, unique, and original ideas that add value, will still be able to stand out.

However, the rise of AI technologies and chatbots capable of generating text automatically and on a large scale also makes the future uncertain for these writers. Certainly, they cannot (at least not yet) compete with the human capacity to innovate and create new and interesting ideas. But the question remains open: how long can these professionals maintain their value in a constantly evolving digital landscape increasingly dominated by machines?

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