A Move Analysis of Travel Advertorials in a UK National Daily Newspaper

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ABSTRACT

With borders reopening after the Covid-19 pandemic, the travel industry has employed different methods to attract potential customers. One of the popular promotional strategies is advertorials. This study examines 75 travel advertorials from *the Telegraph*, a national daily newspaper in the UK, to address two objectives – 1) to identify moves and steps used in these advertorials and 2) to investigate the moves' typicality and cyclicity. The findings reveal six moves along with some steps. Apart from the headline to attract readers' attentions, key components in travel advertorials include descriptions of the destination and service, reasons to buy the product and advertiser's contact details. On the contrary, pricing incentives are not highlighted. The findings could be beneficial to both students and ESP practitioners especially those who are involved in writing promotional materials. Guidelines for travel advertorial writing could be developed for ESP classroom teaching and professional trainings whereby learners can grasp the organizational structure and be aware of the typicality and cyclicity of moves used in travel advertorials.

Keywords: advertorials, move analysis, genre analysis, travel writing

Introduction

During the recent Covid-19 pandemic, tourism was one of the hardest-hit industries due to closed borders and travel restrictions at both national and global levels. To rejuvenate the business, travel brands have tried to boost demand by increasing their advertising budget over the past few years. Glenday (2021) reported that the world's travel advertising spending was predicted to increase by 36% in 2022. Being of one of the world's largest advertising markets, the UK's advertising growth in the next few years was forecast to surpass that of the world's average (Dentsu, 2021). More importantly, the UK's travel sector was reported to experience the highest growth when compared with other key sectors (Fisher, 2021). With such growth, the ability to write effective and persuasive promotional texts has become an essential skill for both professionals and students of tourism.

Focusing on genre analysis and the teaching of English for Specific Purposes (ESP), Bhatia (1993, 2004) developed an extensive theoretical framework on the promotional genre. According to Bhatia (1995), genres tend to overlap and invade one another's territories due to technological and new media advancement. An example of overlapping genre boundaries can be seen in advertising discourse, which has successfully blended into a number of genres such as those of journalism and reporting (Bhatia, 2017; Deng et al., 2021). This thus gave rise to a hybridized genre known as the advertorial. With a similar appearance to news, advertorials appear more credible than traditional advertising (Cameron et al., 2000). On the other hand, when content is taken into consideration, advertorials tend to be intrinsically persuasive as marketers can control the message (Wilson & Baack, 2019). Advertorials can thus be referred to as promotional messages that share similar paralinguistic features with editorials but carry the main communicative purposes of advertisements (Zhou, 2012).

With the increasingly fierce competition in the age of consumerism, a large number of advertisers and media owners have turned to a novel kind of advertising which combines advertising and editorial characteristics to render a journalistic look and feel to the medium (Herman, 2016). Referred to as 'Advertorials', 'Advertiser Content', 'Promoted Content' and 'Native Advertising', these terms are often used interchangeably in the majority of newspapers and magazines, both online and offline.

Despite the escalating use of advertorials (Herman, 2016), genre research on advertorials is quite scarce. Following Bhatia's (1993) seven-step genre analysis methodology, Zhou (2012) applied the genre theory in comparing advertorials from three related genres: advertisements, news stories and editorials; and proposed classifying advertorials as a sub-genre of advertisements because they shared fundamental generic and linguistic characteristics with advertisements. Based on Zhou's (2012) study, Deng et al. (2021) examined 80 advertorials to uncover the rhetorical move structure. The two studies (Deng et al., 2021 & Zhou, 2012) demonstrated distinct similarities in two areas – data source and organizational pattern of advertorials. Drawn primarily from US publications, the data in both studies came from a variety of products and services such as broadcasting companies, government agencies, IT, investment banking, health and fitness, food and fashion. With regards to the move structure, Zhou (2012) first proposed a rhetorical pattern consisting of four moves – 1) introduction, 2) body text, 3) conclusion, and 4) soliciting response. The findings of Deng et al. (2021) later revealed a similar move structure with only a minor deviation in the second move.

With the limited number of genre-based studies on advertorial discourse, several issues remain to be investigated. First, the first three moves of Deng et al. (2021) and Zhou (2012) do not convey any clear communicative functions, and should instead be considered as different stages in the advertorial text. For instance, both Deng et al. (2021) and Zhou (2012) included Move 2, called Body text, as part of the generic structure of advertorials. Nevertheless, the move name does not express any specific communicative purpose. It merely indicates that the information in this move is the main part of the advertorial text. Moreover, as these studies

examined advertorials from a wide range of product categories, further research could be conducted to determine whether there is a general organizational structure for all product categories or each product type possesses its own rhetorical pattern. Finally, data sources in these studies were restricted in the US. More studies could be carried out on advertorials from other parts of the world to investigate national and regional differences.

The present study investigated travel advertorials drawn from *the Telegraph*, one of the leading national daily newspapers in the UK, to answer the following research questions:

1) What are the moves and steps used in travel advertorials in *the Telegraph*?
2) What are the typicality and cyclicity of moves found in travel advertorials in *the Telegraph*?

Literature Review

Genre Theory

Within the field of ESP, genre analysis was initiated in 1981 by Swales as a discourse approach focusing on academic writing. Swales (1990) describes genre as "a class of communicative events, the members of which share some set of communicative purposes" (p. 58). Swales's genre analysis, also known as move analysis, focuses primarily on the organizational structure and the lexico-grammatical features associated with a particular genre. That is, a text within a genre often follows highly structured and conventionalized constructs which can be identified as 'moves' and 'steps.' Each move conveys a communicative purpose which contributes to the overall function of the text. Steps are realized within a move to achieve the purpose of the move to which they belong.

Although move analysis places emphasis on writing conventions and rhetorical patterns of a text type derived by shared communicative purposes, genres are not fixed but subject to be modified according to the conditions of use (Berkenkotter & Huckin, 1995 as cited in Bhatia, 2004). Bhatia (2004) observes that experts in a discourse community often manipulate genre features to convey their own private intentions. This is evident in today's consumer culture whereby writers of various genres, whether in business or academia, are to some extent influenced by promotional concerns. Hence, it is common to encounter genre mixing (Bhatia, 2005), where generic boundaries are blurred.

It has been noted that the genre of advertising has made use of professional discourse in order to attract reader's attention, project an image of authority, and convince prospective customers to make a purchase (Fairclough, 1993; Bhatia, 2005; Deng et al., 2021). As advertisers are always searching for new strategies to attract customers, the use of advertorials has recently become popular (Bhatia, 2004). By combining advertising and editorial, a novel genre named advertorial, is formed. Bhatia (2004) further remarks that advertorials resemble editorials in that they are both informative and highlight the opinion of the author. However, they only demonstrate positive attributes of the products and never incorporate negative aspects in the description. That is, the informative purpose is often overshadowed by the promotional function (Bhatia, 2005).

Advertorials

Derived from 'advertising' and 'editorials', advertorials are defined as blocks of paid, commercial messages, featuring objects that simulate the editorial content of a publication in terms of design, structure, visual/verbal content and/or context in which it appears (Cameron et al., 1996). Advertorials provide in-depth branded content about a specific product or service in a news article format. With an appearance similar to editorials, advertorials are often perceived as having greater credibility (Wilson & Baack, 2019; Zhou, 2012). At the same time, marketers can control the message to make them persuasive to their target audience.

While advertorials often draw more attention and create longer-lasting impressions than advertisements in the traditional format (Kim et al., 2001), they can be complicated and confusing. The confusion lies in the fact that advertorial writers attempt to achieve credibility by using third-party endorsements that resemble the basic standards of journalism. It can be observed that the fundamental nature of advertorials stems from the disguised borrowing of editorial credibility (Cameron et al., 1996). To provide transparency to readers, terms such as 'paid for by', 'sponsored by', brought to you by' and 'advertiser content' are often used to label advertorials.

Despite their presence across various media platforms, advertorials mostly align with print advertising (Wilson & Baack, 2019). For example, advertorials in newspapers and magazines look distinctly similar to adjacent news stories with consistent colors and typefaces (Zhou, 2012). As most print media can now be accessed online, advertorials have made a similar transition. Unlike hard-copy publications, online advertorials do not face the limitation of space. In addition, many make use of images to grab the readers' attraction, or statistical information as a means of establishing credibility. Others may even include moving visuals or short video clips.

Similar to traditional advertisements, advertorials are employed as a marketing and communication tool in a variety of sectors namely travel, food, entertainment, entertainment, health, finance, retail, and education. How advertorials are presented differs according to the publisher's layout of content. Some publications put advertorials in one section whereby all product types can be found. Others may opt to group advertorials based on the product categories and place them in the relevant editorial content.

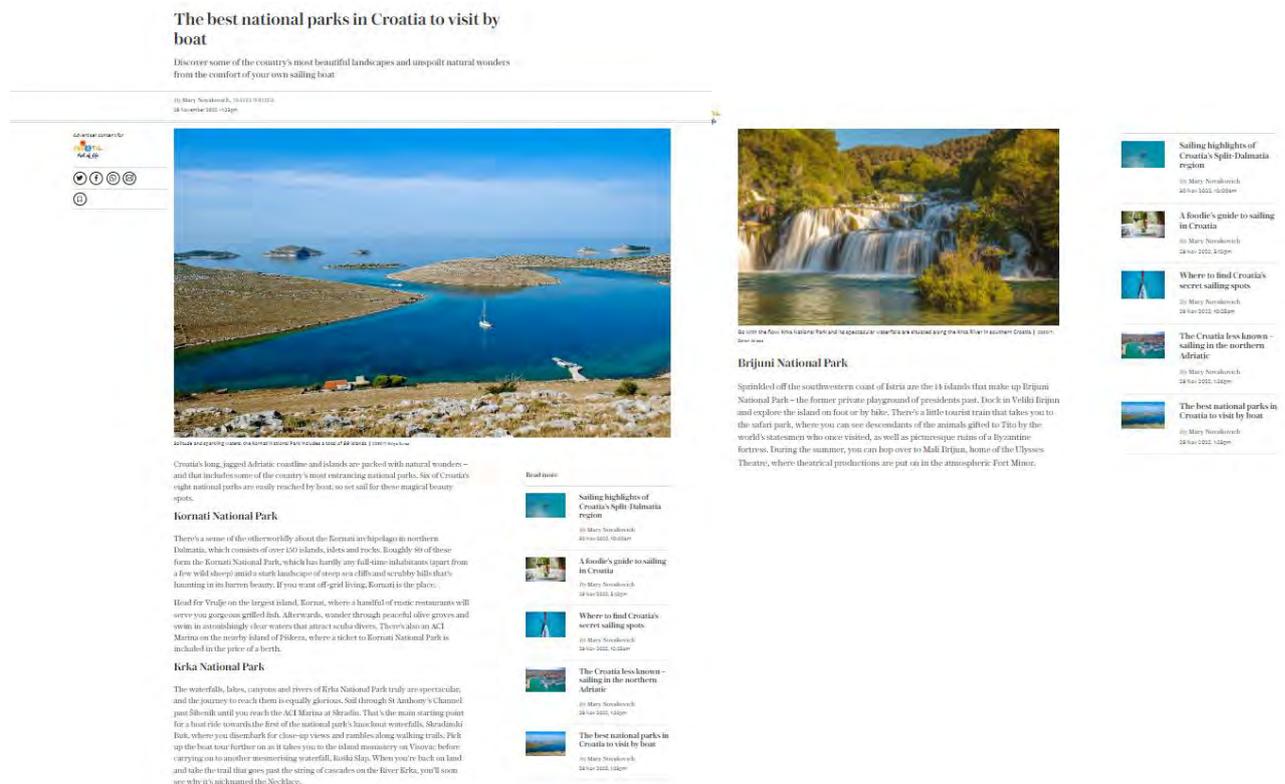**Figure 1**

An Advertorial Sample

Figure 1 shows an example of an advertorial taken from an online newspaper. It can be observed that the advertorial layout is strikingly similar to that of an editorial piece. Pictures are also used to arouse the readers' interest. However, it is distinguishable from a news article with

the term 'advertiser content for' followed by the advertiser's logo and different contact channels on the left side of the advertorial piece.

Previous Studies of Advertorials

Research in the genre of advertorials has been conducted as early as in the mid 1980's, but most studies were concentrated in the area of media and journalism (Stephen & Patra, 2015). For instance, Elliot (1984 as cited in Stephen & Patra, 2015) explored the idea of credibility of advertorials, while other researchers (Cameron et al., 1996; Cameron et al., 2000) focused on the labelling and design of advertorials and whether they complied to industry guidelines. More recently, Eckman & Lindlof (2003 as cited in Stephen & Patra, 2015) and Dix & Phau (2009 as cited in Stephen & Patra, 2015) examined the blurring boundaries between advertising and editorials to determine the effectiveness of advertorials. With an emphasis on mass communication, these studies demonstrate that research in advertorials has yet to be extended to the field of applied linguistics, particularly in the kind of information that is included in advertorials and how the message is structured.

It is evident that genre analysis has been extensively applied in various fields of professional communication such as job applications and sales letters (Bhatia, 1993, 2004), hotel responses to negative online reviews (Panseeta & Todd, 2014; Thumvichit & Gampper, 2018), and travel brochures (Luo & Huang; 2015). To the researcher's knowledge, genre-based studies on advertorials are, however, quite scarce. Applying Bhatia's (1993) genre analysis framework, Zhou (2012) made a comparison of advertorials with three related genres; namely, advertisements, news stories, and editorials. The advertorial samples in this study were of various types of products and services including non-governmental organizations, broadcasting and IT companies, advertised in major US-based publications. Categorizing advertorials as a sub-genre of advertisements, Zhou (2012) posited that advertorials served two basic communicative functions - to offer information and to persuade. The act of persuasion could be realized by three minor goals: 1) to arouse readers' interest; 2) to build positive images of the sponsors; and 3) to achieve audience responses. The study proposed a four-move rhetorical structure of advertorials as follows:

Move 1: Introduction
Step 1: Headlines (super-, main and sub-headlines, and captions)
Step 2: Lead

Move 2: Body text
Structure A:
Step 1: Targeting the market
Step 2: Justifying the product or service
    By indicting the importance of the product or service or by establishing a niche
Step 3: Detailing the products or services
    By introducing the companies or organizations that provide such products or services
    By identifying the product or service
    By describing the product or service
    By indicating the value of the product or service
Step 4: Establishing credentials
Structure B:
Step 1: Background information
Step 2: Introducing a company or an organization or a leader in a company
Step 3: Detailed information to construct a positive image
Step 4: Consequences/reactions

Move 3: Conclusion
Step 1: Summaries
Step 2: Evaluations

Move 4: Soliciting responses
Step 1: Signature and slogan of the company/sponsor
Step 2: Contact details

A noteworthy point about the move structure proposed by Zhou (2012) relates to move labelling. Move names; namely, introduction, body text and conclusion could be misleading because they go against the notion of genre analysis, in which a move serves a communicative function. Steps are realized within a move to contribute to the function of the move to which they belong. However, Zhou (2012)'s three moves – Introduction, Body Text and Conclusion – do not convey the two main purposes of advertorials claimed earlier: to provide information and to persuade. Similar to previous genre studies on professional discourse such as press conferences (Laosrirattanachai & Laosrirattanachai, 2023) and TED talks (Ratanakul, 2017), these moves should be considered as stages of the advertorial text. Only the last move – soliciting response – performs the function of persuading readers to respond. On the contrary, the steps of Move 2 perform different communicative functions. Therefore, they should be categorized as moves rather than steps.

More recently, Deng et al. (2021) employed genre theory to examine 80 advertorials. Similar to Zhou (2012), data samples were from a variety of product categories sourced from mainly US-based international magazines and newspapers. Based on the move structure proposed by Zhou (2012), the study revealed that all advertorials used Move 2: Structure A; hence, Move 2: Structure B was not considered. It can be seen that the move demarcation from these two studies is still unclear. It remains to be substantiated whether both structures can be found in advertorials or one particular structure is more commonly used.

With these two advertorials genre-based studies, a number of research gaps can be identified. First, move labelling deserves more attention in order to comply with the concept of genre analysis. Second, move demarcation should be further investigated to achieve a clearer organizational pattern. Third, since the data of both studies were from major US publications, an examination of advertorials from local or regional publications may reveal different moves and steps. Finally, samples from the two studies covered different products and services. Further studies could focus on specific types of advertisers to determine whether a particular product type has its own generic structure.

Methodology

Data compilation

This study examined travel advertorials from the *Telegraph*, a national daily newspaper in the UK. The UK has been chosen for this study due to its advertising trends and forecasts. The UK was the world's fourth largest advertising market in 2020, contributing more than US$27 billion, trailing behind the United States, China and Japan (Guttmann, 2021). While the world's overall advertising spending plummeted in 2020 due to the Covid-19 pandemic, Dentsu (2022) forecast that the UK's advertising growth over the next few years would surpass that of the world's average. In Dentsu's (2022) report, global advertising spending was estimated to grow by 5.4% and 5.1% in 2023 and 2024, respectively, whereas the UK would see an almost 6% growth in its advertising expenditures in the same period.

Selection of the Newspapers

According to Mediatique (2018), circulation of UK's daily national newspapers in the past decade has experienced a significant drop due to the availability of online content. This trend is, however, compensated by e-newspapers available to print subscribers. Mediatique (2018) stated that six national daily newspapers were among the top 20 online search sites for UK readership with The *Telegraph* being one of those sites. The *Telegraph* was selected for this study because its advertorials are grouped and laid out specifically in a special section called *Editorially Integrated Partnerships*, which is available online for free. Other newspapers place their advertorials alongside editorial content throughout different sections of their newspapers, thus making it difficult to collect adequate data. Moreover, advertorials in the *Telegraph* are categorized by their creative solutions such as text-based stories, visual stories, interactive maps, videos, and infographics. As this study focused only on advertorial texts, the grouping of the *Telegraph* advertorials made it possible to select only text-based advertorials and construct a sizable corpus.

Selection of the Advertisements

Within the UK digital advertising market, the travel sector was one of the top five spenders in 2019 (Fisher, 2019). Spending from this sector dramatically dropped in 2020 due to the Covid-19 pandemic. However, the recent availability of Covid-19 vaccines has allowed people to travel more freely. As a result, major travel brands have again invested heavily in advertising and promotions to recoup major losses caused by the pandemic. Fisher (2021) reported that advertising spending from the UK's travel industry was likely to experience the highest growth in 2022-2023 compared with other industries.

This study analyzed 75 travel advertorials appearing from August 2021 to May 2022. During the 10-month period, there were 239 advertorials from 20 advertisers of various product categories including investment/finance, cosmetics, health/fitness, automobile, telecom and travel. Almost 60%, or 142 advertorials were from eight travel brands, namely Brand USA, Tourism Australia, Switzerland, Visit Dubai, Seabourn, British Airways, Singapore Airlines and Disney. Out of 142 travel advertorials, 75 were selected due to their comparable length, as the length of a text determines its move structure (Swales, 1990). The length of all samples ranged between 600 words and 1,000 words per piece. A corpus of 75 advertorials with an estimated of 59,650 words was then formed. As the present study only analyzed written texts in the advertorial samples, pictures and visual stories were not taken into consideration.

Data Analysis

Move-Step Identification

To address the first research question regarding the identification of moves and steps used in travel advertorials in the *Telegraph*, Bhatia's (2004) genre analysis was applied to identify moves and steps in all advertorials following previous genre-based studies on tourism brochures (Ozturk & Siklar, 2014; Luo & Huang, 2015) and advertorials (Zhou, 2012; Deng et. al., 2021).

To answer the second research question regarding the frequency and cyclicity of moves found in travel advertorials in the *Telegraph*, this study used the cut-off frequency point of 60% proposed by Kanoksilapatham (2005) to determine the move status. That is, a move that occurs at least 60% in the corpus is considered a conventional move. If a move appears less than 60%, it is categorized as an optional move. Additionally, when a move is used in all advertorials, it is considered an obligatory move (Amnuai & Wannaruk, 2013; Pasavaravate, 2011). With regards to the cyclicity of moves, cyclical patterns were reported to identify cyclical moves and demonstrate how they were repeated.

Inter-Coder Reliability Analysis

One criticism of move analysis is its reliance on semantic components of the text in identifying moves and steps. This study thus employed an additional coder in cooperation with the researcher. This coder was a native-English speaking university lecturer who has more than 10 years of experience teaching English and media language. An inter-coder reliability analysis was conducted to demonstrate that two individuals, when employing the same analytical framework, can demarcate moves and steps of a text with a high rate of agreement (Kanoksilapatham, 2015). To provide operational criteria for identifying moves and steps, a coding protocol was developed to be used during the coding training, coding practice and the coder's individual coding. The inter-coder procedure included a 90-minute training of move analysis. As a practice, the coder was given some time to analyze one advertorial. Following this, findings and minor disagreements were discussed. After the training session, the coder was asked to independently code 19 randomly selected advertorials or 25% of the corpus within a month. To demonstrate the reliability of move identification between the researcher and the coder, the present research employed the percentage agreement rate and Cohen's Kappa as instruments. The percentage agreement rate was 90%. This shows that the two coders were in high agreement, as Graham et al. (2012) suggests that when using percentage of absolute agreement, values from 75% to 90% signify an acceptable level of agreement. To eliminate agreement occurring by chance, the Kappa coefficient between the researcher and coder was calculated and showed a value of 0.85, showing that both coders agreed on most points. According to Landis & Koch (1977), a Kappa value demonstrates the strength of agreement as follows: $k < 0.20$ = poor, $0.21 < k < 0.40$ = fair, $0.41 < k < 0.60$ = moderate, $0.61 < k < 0.80$ = substantial and $0.81 < k < 1.00$ = almost perfect. In short, both the percentage agreement and kappa value indicate that the move identification of the present study is reliable.

Findings

The results are presented based on the two research questions.
RQ1: What are the moves and steps used in the *Telegraph*?
A move analysis of 75 travel advertorials drawn from the *Telegraph*, one of UK's national daily newspapers reveals a total of six moves and their steps as follows:
Move 1: Attracting readers' attention
Move 2: Justifying the destination/service
  Step 1: Indicating the importance of the destination/service
  Step 2: Establishing a niche
  Step 3: Citing endorsements
Move 3: Introducing the destination/service
Move 4: Describing the destination/service
  Step 1: Detailing characteristics of destination/service
  Step 2: Providing information on activities or services
Move 5: Offering incentives
Move 6: Soliciting response

To provide a better understanding of the characteristics of the above moves and steps, their functions and realizations are illustrated with examples taken from the corpus. Moves and steps are provided with numbers. For instance, M2, S2 refers to Move 2: Justifying the destination/service, Step 2: Establishing a niche. In each example, a code is assigned to indicate its source and order. For instance, TA5 refers to the fifth sample from Tourism Australia. The linguistic signals used as key indicators for moves and steps are italicized.

Move 1: Attracting readers' attention

The main function of this move is to make the readers become interested in the advertorials and read further. This move is commonly found in the headline of the advertorial text. Linguistic realizations include the following strategies.

Imperatives
- *Raise* a glass to a new flight linking Margaret River to Melbourne (TA1)
- *Experience* the Golden City in style (US1)

Indirect questions
- *How* to go luxury island-shopping in the Canaries (SB1)
- *Why* Dubai is the perfect choice for your next romantic break (DB4)

Noun phrases with number modifiers
- *Six things* Switzerland is famous for (SW3)
- *The top 10 new experience* at Walt Disney World Resort in Florida (DN1)

Move 2: Justifying the destination/service

The main function of this move is to convince the reader to visit the destination or use the service by stressing the importance and niche of the destination and service. This move can be expressed in three steps.

Step 1: Indicating the importance of the destination/service – This step demonstrates the need for visiting the destination or experiencing the tourism activity. Salient features of the destination or activity are highlighted in order to make an impression on potential tourists. This step often employs adjectives, noun phrases and expressions that denote greatness, excitement and high quality such as *all the right ingredients, magic spell, world class*, and *to die for.*
- In Dubai, you'll find *all the right ingredients* for a sun-soaked trip. (DB2)
- The *magic spell* of Cactus Beach is cast not only by its breaks, of which several are *world class*, but by the sheer adventure of getting there. (TA3)
- "*To die for*" is a phrase that slips easily off the tongue, but when it comes to the Gotthard Pass... (SW1

Step 2: Establishing a niche – This step highlights unique selling points or superior qualities compared with others in the same category. The linguistic expression of this step may take the following forms.

Comparatives and superlatives
- Very few destinations *are better placed* to host a memorable occasion *than Dubai.* (DB5)
- Bells Beach is home to *the world's longest-running* surfing competition. (TA3)

Lexemes that signify the uniqueness of the product
- What *sets a Seabourn holiday apart from others* is the attention to details that goes into ensuring everyone's experience exceeds expectations. (SB3)
- Switzerland's rail network unlocks the country like *none other.* (SW2)

Step 3: Citing endorsements – This step uses celebrities, public figures, authorities in the field and users to show support or acknowledgement on the destination and service. This step is achieved by mentioning the name of the celebrities, authorities or positive consumer reviews.
- The emirate *has received the WTTC Safe Travels Stamp…* (DB3)
- With over *21,500 5★ reviews on Trustpilot,…* (TA2)
- Seabourn's entertainment partner *Sir Tim Rice* will be on board, appearing live on stage to share tales from *his Oscar, Tony, Golden Globe and Grammy-winning career* in musical theatre, alongside *West End leading lady Kerry Ellis, …*(SB1)

Move 3: Introducing the destination/service

The purpose of this move is to introduce a product, service or place through mentioning a name. This move generally begins with an expression with 'these' or 'here'. It is often followed by a list of destinations or activities.

   - *Here* are some of the best open-air places to savour the flavours of down under and shoot the breeze with the locals.

1. *Cockatoo Island*

   xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

2. *Arbory Bar and Eatery*

   xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

   (TA8)

Move 4: Describing the destination/service

This move is employed to provide details of the product, service or destination. It can be realized in two steps.

Step 1: Detailing characteristics of the destination/activity – This step shows general characteristics of the product such as location, history, natural features of the destination.

Direction words and place names are often used to indicate the destination location.

- It's beyond mobile phone reception range, at *the far western edge* of the remote *Eyre Peninsula*, just before it gives way to the notoriously stark *Nullarbor Plain*. (TA3)

To depict the history of the destination, years and key people who were involved in the construction or maintenance of the destination are mentioned.

- Built on ornate concrete arches, Deira Clocktower is the *work of architect Ziki Homsi. Built in 1963*, it became a navigational tool for visitors, …, but local legend holds that the original timepiece *was* a gift to *Sheikh Rashid bin Saeed, then ruler of Dubai*, to celebrate the country's first oil exports. (DB1)

Natural and physical features are sometimes described to let the readers construct a mental image of what the destination or attraction looks and feels like.

- Clifton Beach is backed by *dunes*, and *the big southern swells* produce a series of breaks along the beach. (TA3)
- Magic Kingdom Park *is sprinkled with pixie dust and fireflies dart around* the Tree of Life in Disney's Animal Kingdom. EPCOT's Spaceship Earth has incredible new *constellations*. (DN1)

Step 2: Providing information on activities and services – This step states what can be done and experienced at the destination. This normally refers to activities, dining and accommodation as seen in examples below.

- Seabourn offers *a clutch of Amazon itineraries, ranging from an intensive 10-day cruise focusing selectively on the river, up to an all-encompassing 22-day voyage that also visits the Brazilian coast*. (SB9)
- *Restaurant* and *beach club* Twiggy by La Cantine brings its brand of 'Riviera reverie' to Park Hyatt Dubai. (DB3)
- Fans of Disney animation Moana will appreciate the complex's Polynesian-styled Lapita *hotel*. Once it opens, it'll also be possible to book one of 250 Lego-themed rooms in the region's first Legoland *hotel*. (DB6)

Move 5: Offering incentives

The move aims to entice the readers by providing discounts or promotional deals. Pricing and benefits are mentioned in this move.

- Disney Magic Tickets now offer *14 days for the price of seven, giving you even more time* to create magical memories together. *You'll enjoy more Disney days and a host of exclusive extras, from Park Hopper access to explore multiple parks on the same day and Memory Maker, which offers unlimited downloads of the family pictures* captured by Disney PhotoPass photographers. (DN1)

Move 6: Soliciting response
The purpose of this move is to tell the readers where to find more information on the destination and attraction or buy the product and service. URL, hyperlinks and email addresses are employed in this move.

- Visit *disneyholidays.co.uk* for more information. (DN2)
- Book now *at ba.com/Portland* (BA1)

RQ2: What are the typicality and cyclicity of moves found in travel advertorials in *the Telegraph*?

Typicality of Moves

Following the practice of Kanoksilapatham (2005), Pasavaravate (2011) and Amnuai & Wannaruk (2013), moves in the present study are classified into three categories – 1) obligatory move (100% occurrence), 2) conventional move (60%-99% occurrence), and 3) optional move (less than 60% occurrence). Table 1 presents the frequency of occurrence of the six moves and steps found in the travel advertorials as well as the typicality of each move.

Table 1

Typicality of Moves in Travel Advertorials in the Telegraph

Moves and Steps	No. of occurrences	Percentage	Move Typicality
M1: Attracting readers' attention	75	100 %	Obligatory
M2: Justifying the destination/service	75	100 %	Obligatory
S1: Indicating the importance of the destination/service	74	99%	
S2: Establishing a niche			
S3: Citing endorsements	70	93%	
	43	57%	
M3: Introducing the destination/service	63	84%	Conventional
M4: Describing the destination/service	75	100%	Obligatory
S1: Detailing characteristics of the destination/activity	62	83%	
S2: Providing information on activities and services	74	99%	
M5: Offering incentives	37	49%	Optional
M6: Soliciting response	75	100%	Obligatory

Based on the frequency of occurrence shown in Table 1, M1, M2, M4 and M6 are obligatory moves as they appear in all samples. While M3 occurs less frequently at 84%, it is considered a conventional move. Appearing in less than half of the samples, M5 is categorized as an optional move.

With regards to the frequency of steps, it can be observed that M2, S1 and M4, S2 occur in almost all of the advertorials or 99%. M2, S2 and M4, S1 are used less frequently at 93% and 83%, respectively. M2, S3 has the lowest frequency of occurrence at 57%.

Cyclicity of moves

The analysis reveals that all samples begin with M1 and ends with M6. In addition, all advertorials have cyclical moves, whereby M2, M3 and M4 appear in cycles. The following example is a part of an advertorial which shows how M2, M3 and M4 are repeated in cycles.

(M3) The Great Ocean Road

(M2, S1) With jaw-dropping seascapes and ample wildlife spotting, the Great Ocean Road seduces at every turn. (M4, S1) Whether you're staring at soaring cliffs and crumbling sea stacks being battered by the Southern Ocean or pottering around laid-back seaside towns huddled around beaches and bays, there's plenty to fill a good few days. The spectacular coastal route can be done from Melbourne to Adelaide or vice versa. Linger a little longer to explore the lush hinterland too – (M2, S1) the fern gullies and gushing waterfalls of Otway National Park are sublime.

(M3) The Stuart Highway

(M4, S1) Linking Port Augusta in the south to Darwin in the north, the Stuart Highway cuts a route through the heart of Australia. (M2, S1) Driving along its length is the ultimate Aussie road trip. There's more to the magnificent and remote wilderness of the outback than red dust, roadhouses and 'roos (although you'll certainly see a lot of those): the landscapes are surprisingly varied and rich in indigenous heritage. (TA11)

Discussion

The analysis of travel advertorials reveals that M1 is prevalent and is used as the headline in all samples. This finding supports Zhou's (2012) study which reported that advertorial headlines not only introduced the services but also highlighted the topic of the whole text. In addition, it is in accordance with some previous studies on travel advertisements (Deng et. al, 2021; Shukor, 2003) which showed that this move not only presented the key information but also aroused readers' interest to further read the body of the advertisement.

M2, M3 and M4 appear in cycles to introduce and provide more details of the destination or service as well as to convince the readers that the it is worth visiting the destination or purchasing the service. This move cycle seems to be somewhat similar to Zhou's (2012) two steps in Move 2: Structure A: *Justifying the product or service* and *Detailing the product or service.* However, like Deng et al. (2021), Move 2: Structure B proposed by Zhou (2012) was not found in the present study. As the purpose of Move 2: Structure B was to build positive image of the sponsors (Zhou, 2012), the findings in the present study demonstrate that travel advertisers did not promote their own image but chose to focus on the details and value of the product being sold.

Despite being an optional move, the occurrence of M5 runs counter to previous studies (Deng et al., 2021; Zhou, 2012) which did not report the use of promotions or price incentives. However, its low frequency of 50% suggests that travel advertisers may not want to sound too commercial by highlighting discounts or special offers. Instead, they emphasize positive descriptions and evaluation of the product or service to make the advertorial text more reliable and convincing, with an aim to obtain the highest appreciation from target readers (Deng et al., 2021).

M6 was used in all advertorials. This supports Bhatia's (2004) statement that any promotional genre cannot be complete without soliciting response or some form of call to action. Therefore, travel brands employ this move to provide contact information and further convince potential customers to buy the product or service. However, the 100% frequency of this move

runs counter to the two previous studies on advertorials (Deng et al., 2021; Zhou, 2012). Examining advertorials from a range of product categories, both studies reported that not all advertisers provided contact details. Therefore, it can be noticed that soliciting responses is a vital component in travel advertorials whereas it may not always be necessary in other types of advertorials.

Conclusion

The present research examined 75 travel advertorials drawn from the *Telegraph* UK within the genre analysis framework proposed by Bhatia (2004). The findings revealed six moves, each of which performed a distinctive purpose. Steps were utilized in two moves to fulfill their communicative functions. It can be noted that the move labels do not closely align with those found in previous studies on advertorials (Deng et al., 2021; Zhou, 2012) which claimed four moves – introduction, body, conclusion and soliciting response. The only similar move is soliciting response.

Out of the six moves, M1, M2, M4 and M6 are obligatory as they appear in all advertorials. M3 is considered a conventional move with a frequency of 84%. Appearing with the least frequently at 47%, M5 is an optional move. Moreover, all advertorials possess a cyclical pattern whereby M2, M3 and M4 are used repeatedly. With the typicality and cyclicity of moves, it can be seen that all travel advertorials begin with a headline to attract readers' attention. Moreover, travel copywriters prefer to describe details of the destination or service rather than highlight the image of sponsors. Unlike advertorials from other product categories examined by Deng et al. (2021) and Zhou (2012), pricing and promotions are mentioned in travel advertorials. However, they may not be key elements in attracting prospective customers. Instead, contact details are provided in all advertorials in case interested readers may want to obtain more information.

The major findings of the present study may provide useful pedagogical implications to both ESP practitioners and learners, especially those who are involved with promotional discourse. As far as ESP practitioners are concerned, the salient characteristics of travel advertorials could be applied in the teaching of business and journalism discourse. The findings could also enhance ESP learners' understanding of the often unclear boundaries separating editorials and advertisements. When writing promotional materials, learners will be able to combine persuasive and informational elements to achieve the brand's purposes with increased efficiency. Apart from understanding the generic structure of advertorials, learners should be encouraged to become aware of the typicality of each move. Obligatory and conventional moves should be prioritized. It is important for learners to familiarize themselves with the writing of obligatory moves as they occur in all advertorials. Conventional moves should not be overlooked because they are used frequently by professionals. Moreover, learners can also benefit from linguistic features realized in different types of moves. As advertising has undergone an exponential growth in recent years, these skills may become essential for new graduates looking to succeed in today's competitive media industry.

Despite these findings, the current research has some limitations as it focuses on advertorial texts taken from only one newspaper in the UK. Consequently, the findings of this study cannot be generalized to represent the move structure of travel advertorials in the UK. Future studies should consider drawing data samples from various sources such as other daily newspapers in the UK. Additionally, further research could explore promoted content on social media. Visuals in advertorials could also be analyzed to see how they reinforce the textual elements. Furthermore, interviewing advertising professionals such as advertorial copywriters and brand management personnel could lead to a deeper understanding of advertorial writing. For example, a brand may have particular brand personalities that it wants to convey to its target customers. In-depth industry knowledge gained from professionals in charge of brand communication could help explain how brand messages are organized in an advertorial text as well as why certain words and expressions are chosen to reflect those messages.

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