The Language of UK Operators: Customer Service and Means of Persuasion

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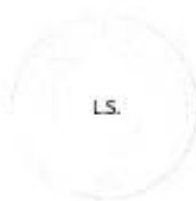
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ABSTRAKT

Bakalářská práce se zaměřuje na jazyk a ostatní přesvědčovací prostředky a služby zákazníkům u čtyř hlavních mobilních operátorů ve Velké Británii; O2, Vodafone, T-Mobile a Orange. Práce popisuje reklamu jako takovou, rozdíly mezi tištěnou reklamou a reklamou na internetu. Dále tato práce poskytuje nejdůležitější pravidla při tvoření reklam. Hlavním úkolem analýzy je zkoumat reklamy mobilních operátorů a jejich přesvědčovací metody z pohledu verbálního a visuálního. Analýza poté zkoumá použití těchto metod a pravidel u čtyř již zmíněných mobilních operátorů. Analýza ukazuje, že tito mobilní operátoři používají podobné verbální prostředky, ale liší se ve visuálních prostředcích. Závěr analýzy prokazuje, že k vytvoření úspěšné reklamy je potřeba využít přesvědčující metody.

Klíčová slova: mobilní operátoři, reklama, přesvědčovací metody

ABSTRACT

This bachelor thesis focuses on the language and other means of persuasion and the customer service of the four leading mobile operators in the United Kingdom: O2, Vodafone, T-Mobile, and Orange. This work describes advertising as such and the differences between printed advertisements and advertisements on the Internet. Furthermore, this work provides important rules on copywriting. The main task of the analysis is to examine the advertisements and their methods of persuasion from the verbal and visual points of view. The analysis then examines the application of these methods and rules to the four above-mentioned mobile operators. The analysis shows that these mobile operators use similar verbal aspects, but they differ in the visual ones they employed.
The conclusion of the analysis shows that to create a successful advertisement it is necessary to use persuasive methods.

Keywords: mobile operators, advertisement, means of persuasion

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INTRODUCTION

Modern civilisation cannot imagine life without mobile operators. 6 billion mobile phones are used by the world's population. Since the Internet can be used on mobile phones, they have become one of the most useful elements in people's lives. As the usage of mobile phones has risen, more mobile operators have appeared, and thus greater competition among them started. The tools that mobile operators use to gain more customers are strong persuasive means and alluring customer services; both can be situated in one very important tool -advertisements.

Advertisements are all around us and have an effect on our daily lives, whether consciously or unconsciously. Companies among the world hire professionals from advertising agencies to promote their product or service. The purpose is to have effective advertisements and thus to be successful in business. Advertisements appear both in more traditional places such as in newspapers, magazines or leaflets and in modern media, including TV, radio and the most significant one -the Internet, which is the fundamental type of advertising this thesis deals with.

The solution to creating a successful advertisement is the usage of affective persuasive means and alluring customer services. The aim of the thesis is to find out which persuasive signs and customer services are the most influential and most often used.

In the theoretical part, first, advertising as a whole is described; printed and internet advertising are described, the advantages and disadvantages of internet advertising are given, and marketing in connection with advertising is explained. Second, means of persuasion and advice about how to write successful advertisements are described, which is fundamental for the second part of this thesis, Analysis.

In the analysis part, four leading mobile operators are described and their advertisements are analysed. The main goal is to show the persuasive signs and customer services which are employed and compare the advertisements of those four mobile operators.

The conclusion should reveal which mobile operator relies on visual aspects and which relies on verbal aspects rather than on visual ones. A second aim is to find similarities and dissimilarities between those mobile operators. Another goal of the conclusion should include which customer services are the most alluring ones and most often used.

I.   THEORY

1 ADVERTISING

Advertising is a significant part of everyday life these days. When we look around advertising appears everywhere; on television, in newspapers, in magazines, on buildings, and especially on the Internet. The main reason is to catch people's attention and persuade them to buy some products or services. The trick is in making every product or service, no matter how small or how effective, seems not only attractive but also impossible to live without; consequently, a lot of advertising agencies have emerged in order to fulfil the goal. So the advertising agencies are experts in specific areas; they know what to use and, which language, and what kind of persuasive signs to use in order to succeed in business. Even though it might seem surprising, Vysekalová states that the first advertising agency was established at the beginning of the 19th century, in England in 1800. In the USA it was in 1840 and in the Czech Republic the first advertising agency was founded in 1927 (Vysekalová et al. 2012, 41). Further information about the persuasive style and type of language used in advertising will be analysed in more detail in this thesis.

1.1 Definition of Advertising

According to Fletcher (2010, 1), it is believed that advertising is firstly a process and the result of this process is called advertisements and secondly advertising is one type of marketing communication. However Fletcher (2010, 2) also claims that advertising is a type of communication intended to persuade a lot of people. A similar opinion on advertising is held by Moriarty, Mitchell and Wells (2009, 57), who wrote that advertising is communication in such a way that it is basically a message to a consumer about a particular product or service.

Advertising is not so much about the advertisers themselves but more about people, potential customers who would actually buy the product or services. Therefore some kind of communication between the buyers and sellers must exist.

On the other hand, the communication is not usually performed either personally or interactively and not even as a conversation. It is meant for a large group of people, as many as possible, so the communication is most probably indirect and complex, according to Moriarty, Mitchell and Wells (2009, 57).

Another theory of advertising is represented by Vysekalová (2012, 20) who states that advertisements are every paid form of impersonal demonstration and offer of ideas, products or services through identified sponsors. Vysekalová also agrees with Fletcher and

Moriarty, Mitchell and Wells as all of them pointed out that advertising is mainly performed through communication.

As Fletcher says, "all advertisements are addressed to people" (Fletcher 2010, 3). It can be for a small group (e.g. contact lenses), for a bigger group (e.g. mascara) or for a very large group (e.g. chocolate).

When thinking about advertising most people think of the mass media (Fletcher 2010, 3) but there are also smaller, classified advertisements that form a large advertising sector, basically in the print media and on the Internet. In Britain, advertising accounts for over 40% of the advertising revenue of the print media, even though this percentage is falling quite rapidly in favour of the Internet. It is known that the Internet has been winning out in advertising lately, to the detriment of the more traditional media, such as the print media for example. And advertising on the Internet is also what this thesis is about.

1.2 Advertising as a Part of Marketing

Advertising is a crucial part of marketing; as in the case of advertising, we are in touch with marketing throughout our whole life. Whenever you are in a shop or when you try a product or service or even buy something you are involved in the marketing process (Moriarty, Mitchell and Wells 2009, 80).

"Marketing is the process of planning and executing the conception, pricing, promotion and distribution of ideas, goods, services, organizations and events to create and maintain relationships that will satisfy individual and organizational objectives" (Kurtz and Boone 2006, 7).

The success of an advertisement is based on the marketing process; this is why some advertisements are so memorable and successful and some are just forgettable. As we can see, the relationship between marketing and advertisements is colossal. As Mark Twain (BrainyQuotes 2014) quoted: "Many a small thing has been made large by the right kind of advertising"

Marketing targets the needs of customers and tries to satisfy them in order to gain a profit. The needs of customers are diverse because every customer is different, so the marketing process must differentiate between customers' individual needs and requirements.

When considering advertising as a part of marketing, as already mentioned above, Vysekalová (2012, 20-30) lists what belongs to communications: the instruments used in marketing include all forms of communication, including advertising, personal sales, sales

promotion, public relations, direct marketing, sponsoring and new media, which are divisions used by Vysekalová (2012, 20). As Vysekalová points out, the main means of advertising include advertisements in print, TV spots, radio spots, outdoor advertising, advertisements in cinemas and audiovisual images. Personal sales are considered to be the most effective tools among the communication mix. Sales promotion basically gives information about the product in an attractive way in order to lure customers. Public relations aim to create a good atmosphere and gain the support of the public and institutions. Direct marketing has the convenient benefit of targeting a specific sort of public. As for sponsoring, it is based on the principle of service and return service. The last tools of marketing communications are the new media, which are spreading nowadays and may lead to a change in the communications mix (Vysekalová et al. 2012, 20-25). Regarding the first point, from the marketing point of view, advertising is considered to be one of the communication tools which enable advertisements to promote products through the use of all of the human senses. The most significant part of the new media is certainly advertising on the Internet, and this is also true for the purpose of this thesis. Apart from advertising on the Internet, this thesis will also describe the print media in order to point out the differences.

1.3 Printed Advertising

The traditional way of advertising is in the print media, which includes several ways of advertising. For example, Moriarty, Mitchell and Wells (2009, 279) divided the print media into newspapers, magazines, brochures and outdoor signs. But according to Beasly and Danesi (2002, 77), direct mails are also a form of print media, as are all those formats Moriarty, Mitchell and Wells pointed out. But of course, as Moriarty, Mitchell and Wells (2009, 279) state, some of those examples of print media are also available these days in electronic or digital form in order to reach more people. In general, printed advertisements provide more information, as Moriarty, Mitchell and Wells (2009, 279) claim, and also display colossal imagination, and the texts are usually much longer, unlike in other types of advertising, such as those on the Internet for example in broadcast.

Another advantage of printed advertising is that people can save those newspapers, magazines and other media in order to reread them later or can just cut out the advertisements which they are interested in and keep them (Moriarty, Mitchell and Wells 2009, 279).

As mentioned above, the print media are divided into different types for advertising, one of them being newspapers. This type of advertising is useful because, as Beasly and Danesi (2002, 77-78) state, newspapers are formed in such a way that one half of them consist of advertisements, which allows advertisers to make use of them for the promotion of their products or services.

Newspapers are also structured to reflect the region or the city the newspapers are issued in, which brings in another benefit, as Moriarty, Mitchell and Wells (2009, 279) stress, as it makes the advertisements for a certain product or service more accessible.

The disadvantage of newspapers is the same for all those printed advertisements and the disadvantage is called the Internet. As Moriarty, Mitchell and Wells (2009, 279) claim, these days most advertisers are moving on to the Internet for all the reasons which have already been discussed above.

Another way of advertising in the print media is in magazines, which are produced on the same principle as newspapers and this is to give information. The differences lie in the use of colour and the quality of the printing, which are better than in the case of newspapers, as Beasly and Danesi mention (2002, 78). The reason is to attract more young people, because newspapers are designed mostly for adults.

Moriarty, Mitchell and Wells (2009, 283) describe the percentage of people who read magazines among all American adults and they discovered that more than 90 per cent of them read one or more magazines per month and 80 per cent of them consider magazines the best way to find products or services because magazines are full of diverse advertisements; it is proven that people spend more time reading magazines than newspapers, so the chance of promoting the product or service is much better.

But magazines have to deal with the same issue as newspapers, and again it is the Internet, as more and more people tend to read news or find advertisements on their own directly on the Web. Not only does it save time but, more importantly, it saves money, which is still the most significant factor when choosing between the print media and the Internet. This issue will be discussed further below.

Another type of print media is direct mail, which is spread by the post office straight to people's letterboxes. According to Fletcher (2010, 60), direct mail is the fourth most used type of advertising in the United Kingdom these days and is used even more in the United States. As Beasly and Danesi (2002, 78) mention, direct mail includes brochures, catalogues and plenty of other advertisements, which are, unlike newspapers and

magazines, free of charge. Also free of charge are outdoor signs which people can see repeatedly because they are constructed in such a way as to catch people's attention in order to be engraved in people's minds. Outdoor signs can be found in the form of window displays, posters, billboards and many others, as Beasly and Danesi claim (2002, 78). Also included among the outdoor signs are posters, which are the oldest types of advertising in use, as Beasly and Danesi point out.

For the purpose of catching people's attention specific techniques are used; these will be discussed further below.

1.4 Advertising on the Internet

The world of advertising is changing quickly thanks to the new technologies. The Internet is exploring new ways of presenting advertisements; there are no boundaries any more. A printed advertisement can include only text and pictures but the Internet has completely erased the borders. It can use text and pictures, as in the print media, but the Internet can also include moving pictures, videos, sound and songs, which is a big advantage.

As Katz (2007, 89) writes, the Internet as a medium used by consumers went through quick growth in the 1990s; the breakthrough and importance of the Internet was the biggest in the history of media. The Internet was first used for communication among the academic community three decades ago and it was based on computer language and processing. It was the late '90s when it changed and the Internet became a real medium.

Within a period of five years the Internet reached the critical mass of 50 million people using it. Nowadays almost 70% of the whole population is able to access the Internet and as the Internet is still developing and making progress the media can take advantage of it and extend the advertising there.

On the Internet the user has real control which no other medium can offer. You click and type whatever you are interested in and read about it, unlike a magazine or newspaper, where you have to search for it. And the Internet remembers every site you visit, which has been proven to be priceless information for the evolution of the medium for advertising, as stated by Katz (2007, 90).

It offers advertisers the biggest advantage, as already mentioned; they are able to observe how many people are watching their web-sites and clicking on the advertisements.

1.4.1 Functions of Internet Advertising

Advertising on the Internet has a lot of functions and Moriarty, Mitchell and Wells (2009, 340-342) divided these functions into four roles, which include the informative, entertainment, social and dialogue roles. All of them are described in more detail below.

- The Informative Role

Advertising has a lot of important roles, with the informative role being the most significant one. According to Moriarty, Mitchell and Wells, the Internet has become something like an "online library for consumers", which is the perfect metaphor for the Internet. As Moriarty, Mitchell and Wells point out, people can find information about anything they need, whether it is a product, service or just information about daily life. Regarding products and services, there are a lot of e-business sites, such as eBay or Amazon. The informative part of the Internet is divided into online publishing and online encyclopedias. Online publishing includes, for example, travel sites, news and other information for use in daily life and the online encyclopedias include, for example, Wikipedia, one of the best-known sources of information about almost everything. It is unbelievably popular and so the sites have split into a few sites that specialise in something specific, such as *wikiHow*, where it is possible to find answers to How-to questions, or ShopWiki, for product research, and many other types of Wikipedia. It is available to everyone and everyone can put new information there, which is not very fortunate as the information is not checked.

- The Entertainment Role

A lot of people using the Internet are seeking rest or just to get away from daily life. Whether it is through listening to music, playing games, chatting with friends or online shopping, these activities are called entertainment. On the Internet there are plenty of sites which suit this purpose, such as *Heavy.com*, which is meant for teenagers and people in their twenties. There are animations, music, home movies, funny videos and more. Another example of an entertainment site is *TMZ.com*, which specialises in gossip about famous people. Then there is the well-known site called *YouTube*, which features music and videos shared by people.

- The Social Role

Websites that focus on communication among people are quite a new field on the Internet. These web-sites are used to express one's opinions and to make contact with friends and these web-sites are changing and evolving all the time. As Moriarty, Mitchell and Wells

point out, there are a few of them, such as MySpace, Facebook or Yahoo!; MySpace is meant for young people, especially musicians. Initially, MySpace allowed advertisements to be placed free of charge but now they are selling banner ads and sponsored pages.

Another social networking page is Facebook, which is something like an online journal for young people to share information about themselves. People from marketing put their advertisements onto these pages in order to get to the young population and initiate relationships, as they know it is very important in the customer's decision making.

- The Dialogue Role

The dialogue role of advertising is connected with social networks, as it is about two-way communication and advertisers take advantage of it. Advertisers start a dialogue with the customer and customers can also communicate with each other and share their comments, which can lead to new potential customers.

1.4.2 Advantages of Internet Advertising

Advertising on the Internet has several advantages, the obvious one being the huge increase in use among consumers, as agreed on by Moriarty, Mitchell and Wells (2009, 347) and Beasly and Danesi (2002, 91). It is also a win-win situation for both sides as far as advertisers and consumers are concerned. Apart from the obvious advantage, as agreed on by the above authors, Beasly and Danesi (2002, 91-92) divide the advantages into four main categories and those are flexibility, personalisation, reach, and measurability. Each of them is summarised further below.

- Flexibility

As Beasly and Danesi point out, there are many types of Internet advertising, whether it is pop-up advertisements or advertisers communicating with potential consumers by email or it may be one advertising site promoting another product or service in order to reach more consumers. The Internet, unlike other media, does not restrict advertisers in their imagination.

- Personalisation

The word personalisation stands for direct communication between advertisers and consumers through opt-in e-mail marketing. As Beasly and Danesi state, the Internet is the first medium to be able to offer this huge advantage, unlike other mass media such as radio, magazines and several others. Those mass media are able to communicate to their whole audience but not to target individuals.

- Reach

Even though the Internet might not have as great a reach as television, it still plays a significant part in advertising marketing. For example, home pages such as *mns.com* or *yahoo.com* can provide a large reach without the audience even noticing it, as the advertisements are all over the sites without the people choosing them.

- Measurability

These days advertisers have every opportunity to analyse the most important question, which is, it seems, who visits their advertising sites. However, this is not 100% true because the measurement of who is looking at their sites and when and for how long is rather misleading. The reason is that the measurement is able to recognise which computer looks at what sites but is not capable of recognising which person exactly is watching what, which leads to the conclusion that measuring information is rather inadequate and imprecise. But, no mistake, Beasly and Danesi claim this information is useful either way.

Those four advantages were described by Beasly and Danesi; however, Blakeman (2014, 105-106) divided the strength of internet advertising into four different groups and these are Cost, Targetable, Creative, and the last one, Personalisation, which is identical to Beasly and Danesi's division. The first strength, Cost, means that advertising on the Internet is basically free of charge and whenever change or improvement is necessary it is usually fast and simple. The second one, Targeting, states that with the use of databases it is simple to reach a specific group of people; a similar division was also provided by Beasly and Danesi in their division of the advantages of Internet advertising. The third strength, according to Blakeman, is Creative, which means that these days, with the new technologies, the creativity and novelty of advertisements on the Internet is getting continuously better. The last one is Personalisation, on which Blakeman and Beasly and Danesi agree. Altstiel and Grow (2010, 234) do not offer any advantages of Internet advertising directly but they do explain why advertisements should be on the Internet in the first place and why it is such an asset for advertisers. One of the most obvious reasons is that these days almost everyone is connected and it is on all the time and able to supply all kinds of information anywhere; the Internet is within reach through laptops, mobile phones and wireless desktop devices, which nearly everyone possesses. Altstiel and Grow provide numerous other reasons, one being that the Internet is considered to be the most personal medium, and another significant benefit concerns the fact that advertisers are able to see

who is visiting a specific site, which is an advantage that Beasly and Danesi point out as well.

1.4.3   Disadvantages of Internet Advertising

According to Moriarty, Mitchell and Wells (2009, 348), the biggest disadvantage of Internet advertising is, without doubt, the incompetence of the specialists who measure the rate of efficacy of the advertising sites. They also claim this issue concerns not only the Internet but also other mass media. From another point of view, Beasly and Danemi (2002, 93) split the disadvantages up into three basic areas, including consumer irritation, confusion and non-standard metrics, which will be dealt with further below.

- Consumer Irritation

One of the huge drawbacks of Internet advertising is the actual number of advertisements, which has been found to be irritating rather than appreciated. It is possible to remove some of the advertisements easily, unlike others, which are permanent, and the user is forced to look at them despite having no further interest in the product or services being promoted.

- Confusion

The Internet might be confusing, especially for older people who do not have any experience whatsoever with the Web. They wonder about questions which seem to be obvious for others, especially younger people. For example, 'When an advertisement pops up on the page and they click on it, will the page they are on disappear for good or is there a way to go back to it?' On the other hand, advertisers can benefit from some types of confusion, such as advertisements showing up as a message which people see as a source of some information instead of an advertisement.

- Nonstandard Metrics

Because of the fact that the Internet is quite a new medium for advertisements, marketing it has not quite explored the measurement function so deeply, in Beasly and Danesi's opinion, which is connected with the advantage of *measurability, w*hich is mentioned in more detail above.

A different point of view on the weaknesses of Internet advertising is offered by Blakeman (2014, 106), who names four others: Clutter, Intrusive, Technology and Fragmentation. Blakeman describes clutter as sites which are unkempt, full of unwanted ads and difficult to read in. Intrusive refers to the fact that people who are on the Internet looking for some

product or service see a site crowded with advertisements as irritating, which was also mentioned by Beasly and Danesi in their division. Another weakness, according to Blakeman, is Technology, even though most of the authors dealing with this topic include technology among the advantages, for example Moriarty, Mitchell and Wells or Beasly and Danesi. Blakeman pointed out that not every consumer is able to see Internet advertisements in the same way since all computers are different and offer various connectivity options. The last one, Fragmentation, was stated by Blakeman (2014, 106) to be uncertainty as to whether the requested type of customer actually sees the advertisements because of the lack of a useful database of both existing and potential customers.

As in the case of the advantages of Internet advertising, Altstiel and Grow (2010, 237), consider the disadvantages from a different perspective when considering, for example, the draining of the battery when using the Internet on mobile phones or laptops.

1.5 Advertising as a Discourse

Apart from analysing the actual language, discourse analysis also considers the issue of the context of the communication in the sense of who is communicating with whom and for what purpose, as Cook points out (2001, 3). When dealing with the context of the communication, some further questions must be taken into consideration, these questions being: "what kind of society and communication is the situation taking place in; through what medium; how different types and acts of communication evolved, and their relationship to each other" (Cook 2001, 3). Other focuses of discourse analysis, as Cook (2001, 3) states, include pictures and music, along with the language which endorses the meaning and gives more information about the product or service being promoted. Discourse in advertising is composed of text and context, as Cook states; text means linguistic form and it is used separately for the purpose of analysis. Context includes substance, paralanguage, situations, co-text, intertext, the participants (addresser and addressee) and function, in Cook's division (2001, 4).

1.5.1 Semantic vs. pragmatic meaning

When reading text there are two different points from which the words can be understood, as divided by Goddard (2011, 17): if the text is taken as a whole from the context, it is called pragmatics, and the opposite to pragmatics is semantics, which studies the exact meaning of the words. In terms of pragmatic meaning the reader should have previous

knowledge about the situation or culture in order to understand the text. Semantics analyses the words without considering previous knowledge about the events; in other words, it deals with words as separate units.

Moreover, as Horn, Ward and Ward (2006, 450) state, the readers cannot wager on semantic meaning only because the text itself can have different meaning when one considers also the pragmatic meaning as it can switch the objective perception of the text thus the situation. Furthermore, according to Horn, Ward and Ward (2006, 450), it depends on the readers how they understand the pragmatic meaning as it can differ individually; however, the semantic meaning is usually understand the same no matter who reads the text.

2   PERSUASION AND ITS USE IN ADVERTISING

Advertising achieved success among the population towards the end of the nineteenth century, as Beasly and Danesi (2002, 14) state, and to reach such an achievement in social media it is necessary to use propagation and, as advertising evolved, the discourse of persuasion came along. This is why persuasive signs have been found in advertisements since the beginning of the twentieth century, as Vysekalová points out (2012, 42). Vysekalová also refers to the whole evolutionary process of psychology, in other words persuasive signs used in advertisements down the ages, which will be briefly summarised further (Vysekalová 2012, 44-46). At the beginning of the twentieth century there were numerous surveys which analysed individual psychological phenomena connected with the effects of advertisements, even though the effects on the human psyche had not been proven yet. The second quarter of the twentieth century was focused mostly on classified advertisements as the most widely used means of advertising in that period. There have been found three essential research directions, these being perception, acquaintance and recognition. In the '60s and '70s the question concerning the communicative influence of promotion was dealt with. The time from the '80s until today has endeavoured to create a comprehensive approach, involving a system of the application of psychology as part of marketing communication and the whole marketing mix.

When considering the factors which influence or persuade customers to buy some product it is not reasonable to rely just on advertising, as Mackay (2005, 24) states; there are other factors which have an impact on the customer's decision, which implies that it is not possible to measure how much advertising really persuades people. Vysekalová (2012, 46) calls those factors the marketing mix, which comprises product, price, place and promotion. All of these factors influence decision making when choosing products or services but nevertheless advertising is still at the top.

2.1   Persuasion

When considering what the word persuasion actually means, first, it is useful to know that it comes from the Latin word *persuade,* which literally means persuasion or conviction; *persuadeo-ere* means to delude, wheedle or incite somebody, as Gálik points out (2012, 9). The first chapter in Gálik's book deals with plenty of theories about what exactly persuasion is, from which he draws a theory of his own; Gálik says it is not efficient to stick with every different definition but what is most beneficial is to focus on the

similarities between them. First of all, persuasion is intended as an attempt to influence; second, it is a form of communication between the communicator and the recipient; then there comes a change in the mental status of the recipient when the persuasion is successful; and the last point which connects most of the theories about persuasion is the fact that the necessary part of persuasion is free will, which should be emphasised. Gálik puts these four points into one sentence: "Persuasion is a specific form of communication aimed at influencing the mental status of the recipient in an atmosphere of free will" (Gálik 2012, 9-11). As Gálik mentions, there are several theories dealing with the theory of the word persuasion but Hogan (1996, 19) rather deals with the power of this word and how it actually influences the human mind. He goes even further in claiming that persuasion has changed the world, thanks to those who are able to use their persuasive skills superbly. The power to persuade someone and the effect on somebody's behaviour have, according to Hogan (1996, 20-21), been a significant part of human culture for as long as anyone can remember and those who excel at persuasion bring about the biggest changes in life. Hogan also gives a few exact names of those who succeeded in this field, for example Buddha, Jesus of Nazareth, Martin Luther King, Mother Teresa and many others who influence the mass of people to trust in their beliefs and visions. Those people did not use some unknown methods but they used the same persuasive techniques as today's managers, public speakers, political leaders and others. Of course, it has its negative sides when someone such as Adolf Hitler or Saddam Hussein, who were rather manipulators, is the greatest in this field (Hogan 1996, 22-23). Persuasion is a process in which people are most probably manipulated, whether in order to do something or, in this case, buy a certain product or service.

2.2 Means of persuasion in advertising

Regarding all the works referred to in this thesis, the most significant means of persuasion include language, humour, pictures, and colours; all of these factors affect people's minds and thus their decision making when choosing a product or service. A lot of others exist as well, but for the purpose of the thesis only those four will be analysed.

2.2.1 Language

In the case of written advertisements, which this thesis deals with, it is very important to understand the power of words, especially nouns, verbs and adjectives which are fundamental in advertising; as Lyons (2004, 109) states, those words can be put into

traditional definitions: "A noun is the name of any person, place or thing", "A verb is a word which denotes an action", "An adjective modifies a noun" (Lyons 2004, 109-110). Nevertheless, those words are usually found within a phrase, as Lyons (2004, 121-122) describes, for example, noun phrase *the wooden table* which is combined of definite article *the*, an adjective *wooden* and a noun *table* which is as Lyons says a typical example of a constituent structure.

However, according to Hogan (1996, 76-79), words do not have as significant an influence on the consumer's decision as nonverbal communication; nevertheless, Hogan lists the words which can be considered as persuasive, such as *Please* and *Thank you*, the *Name* and *Because*; obviously, these are mostly used in spoken advertising but, moreover, there are many other words which are used specifically for advertising purposes and Hogan lists them; nouns, which can be considered as influential in advertising, are *advantage, discovery, joy, security, health, fun, or benefit*, adjectives and adverbs such as *proud, improved, exciting, powerful, new, free, proven, easy*, and there are also verbs such as *save, deserve.*

Regarding persuasive signs, negation belongs here as well; as Hogan (1996, 86) points out, the word *don't* is quite effective as people's minds cannot picture this word and so the brain skips it. For example, when that word is deleted from "Don't buy the mobile too quickly" the rest of the sentence is what our brain gets and so this method is perfect for advertisers. But it works only in the case of imperatives.

Advertisements should also contain shorter sentences and monosyllabic words in order to be more understandable and brief, according to Crha and Křížek (2003, 23-25); nevertheless, sometimes it is beneficial to use something extra, metaphor, for example, in order to engage people's attention. For this purpose, figures of speech are used; however, only those which are easy to remember and catch people's attention are employed. McQuarrie and Phillips (2008, 87) list the figures of speech which are usually used in advertisements; rhyme, alliteration, assonance, anaphora and epiphora, epanalepsis, parallelism, anadiplosis, polyptoton, and ellipsis. **Rhyme** stands for repetition of the same sound; **alliteration** is when the same consonant sound is used at the beginning of the words in one or more sentences; **assonance** is the repetition of the same vowel within the words in one or more sentences; **anaphora** stands for the repetition of the first word or word phrase and **epiphora** is the repetition of the last word or word phrase; **epanalepsis** means that the same word is used at the beginning and at the end of the sentence as well;

parallelism repeats the linguistic patterns; **anadiplosis** is the usage of the same words or phrase from the previous sentence at the beginning of the new one; **polyptoton** employs a different form of a word twice or more times in one sentence; **ellipsis** means omitting words (McQuarrie and Phillips 2008, 87). In addition, there are other figures of speech which are used in advertisements, named by different authors; Dyer (1990, 152-153) describes five figures of speech which are usually used in connection with advertisements: **metaphor** is a word or phrase that usually means one thing and is used to describe another. **Personification** is when a human characteristic are assigned to something else, for example to an animal. **Synecdoche** is when one word or phrase is used in general (Paris) but the meaning refers to the individual parts of it (fashion, sophistication, good taste). **Metonymy** is used when one part (egg) represents the whole (breakfast) or the whole (breakfast) stands for a part (egg). **Homonymy** is a type of figure of speech where one word has two meanings in certain situations.

2.2.2   Humour

According to Vysekalová (2012, 178), humour evokes pleasant feelings and better moods. Humour is a way to catch people's attention and it makes an advertisement more memorable. On the other hand, humour does not support the persuasion process and it is inappropriate when the product or service is delicate. But Altstiel and Grow (2010, 225) claim that advertisements can be funny provided they are equally informative; otherwise, they are not considered to be commercials. What is more, Altstiel and Grow (2010, 225) go so far as to write down the elements which are used to make advertisements humorous. The first element is to use something unexpected, outside the box. There should be some kind of twist and the ending will most probably include physical or mental pain. The second element is connected with pain, or at least the possibility of some pain. The last one involves exaggeration in the way of making something enormously smaller, bigger, slower or faster than it actually is, or even abnormal behaviour, which leads to funny commercials. This thesis analyses the advertisements of mobile operators; most of them take advantage of humorous advertising, which will be examined later in the Analysis part.

2.2.3   Pictures

When means of persuasion are considered, pictures are the most influential one; pictures include both colours and humour, even music in some cases, and all of these factors evoke entirely different kinds of emotions.

Cook (2001, 42) deals with pictures in advertising and he points out that pictures can be illustrated in a motionless or moving state and pictures can be animated or photographic. According to Cook (2001, 54), nowadays pictures play one of the most significant roles in promoting advertisements, unlike in former times, when words and language played the most important role, and one on which advertisers relied.

A different point of view is offered by Vysekalová (2012, 167), who states that people pay attention to advertisements for an average of two seconds and are able to focus on seven units of meaning, of which one should be the brand being promoted and the second one attention to the essential text, which leaves advertisers with five units of meaning for pictures. Therefore the main pictures should be clear enough and the background should be inconspicuous. Nevertheless, when pictures of people or faces are involved the duration of people's attention is prolonged.

2.2.4   Colours

Colours can have a huge effect on influencing potential customers when used correctly, so consequently it is important for advertisers to have someone who understands the meaning of every colour. Knowledge of how to use colours in marketing communications is very important in order to make successful advertisements, as Vysekalová (2012, 170) points out. Colours trigger emotions which are crucial in business and Vysekalová describes the meaning of every colour and the most important will be analysed further (2012, 170-173).

- Red

From a basic point of view the colour red signifies happiness, dominance or activeness, so the association connected with the product includes adjectives such as loud, full or strong. Red also stimulates a feeling of warmth.

- Orange

When one considers the colour orange, friendly, exciting, and shiny are among the words that come to mind. In connection with a product the colour orange gives the impression of fragility, encouragement or dryness.

- Yellow

The colour yellow triggers associations with light, freedom, movement, and the sun and from the emotional point of view yellow means softness, warmth, sourness or even difficulty. But with regard to warmth, it depends on how light the yellow is; the lighter the

colour gets, the colder the feeling that appears. When yellow is used as a colour for a product it looks optically bigger.

- Green

When one looks at the colour green, calming, refreshing emotions come along. Green is the colour of hope. It is also cold, wet, poisonous and young. When one thinks of the colour green nature is the most common association to appear.

- Blue

The colour blue is quite passive, calm and peaceful, and represents security and trustworthiness and brings a feeling of carefreeness. Light blue conveys the idea of air, quietness and craving and as regards adjectives, blue stands for wet, strong, bright, enormous, quiet and deep.

- Pink

It is considered that the colour pink is very light, gentle and sweet and represents body temperature.

- Purple

The colour purple, especially its darker shade, is rather serious, gloomy and twilit but lighter purple is more soft, velvety and mystical.

3 THE TEXT OF SUCCESSFUL ADVERTISEMENTS

In order to write an advertisement which will be successful and properly persuasive, it is important to understand how significant part the text plays. So far only persuasive signs such as pictures, colours, music, language or humour have been analysed, but this chapter deals especially with understanding how to write the text of an advertisement in order for it to be comprehensible, and how to write headlines and slogans.

3.1 A Successful Advertisement

Apart from the visual part of an advertisement, the text itself plays a significant part as well and therefore the text needs to be written with certain knowledge and with the observance of specific rules, as Crha and Křížek (2003, 7) claim. These rules should manage to create a lively and effective advertisement and sell the product when used properly. Cook (2001, 149) has the opposite idea as he does not consider rules as such but he replaces them with regularities which are connected with understanding the use of words; without this sort of knowledge the advertisement is worthless. In addition Cook (2001, 149) explains the advantage of using nouns instead of adjectives in order to make the advertisement seem more precise and technical or, in other words, more trustworthy. And to consider another source, according to Vysekalová and Mikeš (2003, 59), verbs should also be used to give an impression of dynamism. Another feature of regularities is connecting with specific groups of people, and thus the text itself needs to adapt to the speech of the recipients so that they feel connected.

However, all of this advice on how to write a successful advertisement needs to work together with the information; the advertisement must be truthful, as otherwise it is useless or even illegal. As David Ogilvy (BrainyQuote 2014) quoted: "The more informative your advertising, the more persuasive it will be."

In spite of the law it is possible to use exaggerations in advertisements, as Crha and Křížek (2003, 27) state, under the condition that people will recognise when and how extreme the exaggeration actually is. On the other hand, according to the quote above, the more information that is provided, the more persuasive the advertisement is. It is connected with the fact that the advertisement needs to be not only highly informative but also intelligible in order for the recipients to get the message correctly.

3.2 Headlines

The whole meaning of headlines is to catch people's attention or, as Altstiel and Grow state, to "appeal to your self-interest" (2010, 149); headlines offer a bonus; they should force you to read more and make you interested in the advertisements. Sometimes readers focus only on the headlines, as Mitchell, Moriarty and Wells (2009, 438) point out, so the advertisers try to make the headlines unforgettable in order to appeal to the minds of customers. Or as Moris Hite (BrainyQuotes 2014) quoted: "The headline is the most important element of an ad. It must offer a promise to the reader of a believable benefit. And it must be phrased in a way to give it memory value"

Even though not all advertisements include headlines, it is still crucial to know how to create one (Altstiel and Grow 2010, 149). According to Crha and Křížek (2003, 65-66), headlines these days tend to be clichés, for instance, through the usage of questions or needless imperatives. Crha and Křížek (2003, 66) advise: "Keep It Short and Simple" aka the KISS method. Different advice is offered by Altstiel and Grow (2010, 149), who list four points which every advertiser should follow. "Gain the right attention; Select the right prospect; Lead readers into the next text; Complete the creative equation". In addition, Altstiel and Grow (2010, 150) also point out three styles which can make the advertisement better and those three styles are Questions, How to and Quote; when a question is asked people want to know the answer, when How to appears people want to know the ending and when quotations are offered they are usually linked with famous people or involve a story which attracts people.

To sum up the difference, Crha and Křížek claim that questions should not be used as much in advertisements but on the other hand Altstiel and Grow advise using questions in order to attract more people.

What is more, Altstiel and Grow (2010, 153) recommend using rhyme, rhythm and alliteration to make the advertisement more memorable.

3.3 Slogans

Unlike headlines, which appear in advertisements in order to attract and interest people, slogans express the purpose of the advertisement itself. Even though slogans and headlines have different functions in the advertisement, sometimes, as Crha and Křížek (2003, 66) state, it is possible to replace slogans with headlines and vice versa when the situation requires it. Slogans are usually shorter, so when they are being replaced with headlines,

these must be more informative, albeit longer, and when headlines are to be slogans, they must be shorter but high quality must be maintained.

Altstiel and Grow (2010, 150) write about the differences between slogans and headlines; slogans function together with the brand for a long time as the slogan puts together the whole marketing of the particular brand and headlines are created only for a specific advertisement.

Slogans are also considered as mottos, according to Crha and Křížek (2003, 42-50), and their main function is to stay memorable in people's minds and, more importantly, to sell the product or service.

Basically, slogans consist of one or a few words or sometimes even of short sentences whose main purpose is to be persuasive, memorable and catchy in order for viral marketing to take place.

To sum up the best way to write a successful advertisement is to use both headlines and slogans.

4   MOBILE OPERATORS IN THE UK

According to Dushinsky (2009, 17) the world we live in these days is a mobile one and he even goes so far as to state that mobile phones have changed the whole history of marketing and thus the whole business. Now, almost 90 per cent of the almost 8 billion people in the world are within the range of a mobile signal and more than 5 billion people have a "mobile connection" of whom 3 billion, or three quarters, are "unique mobile users"; the distinction between these two figures lies in the fact that one person may carry several devices, not only a mobile phone, but also a laptop, tablet computer, navigation and many others (Dushinsky 2009, 17-18).

As Dushinsky states (2009, 18), over 6 trillion text messages were sent in the whole world in 2009 and this is still growing, as is the usage of mobile phones. This is the reason why the number of mobile operators is expanding, and thus competition has grown as all of them want to have as many customers as they can.

In the United Kingdom there are plenty of mobile operators; however, there are four of them which are considered the chief providers: O2, Vodafone, T-Mobile and Orange. These mobile operators use numerous virtual operators, such as Virgin, GiffGaff, LeBarra and Lyca, Tesco and Asda (Anglie 2006-2013).

All of the mobile operators are trying to interest and attract people into using their network; all of them use persuasive signs but they differ in how they use them. What they differ in is the use of language, colours, pictures and even music when used. For instance, all of the mobile operators have their own colour, which represents them; O2 has blue, Vodafone red, T-Mobile pink and the last one, Orange, has orange, obviously.

In addition, Vodafone is, for example, well-known for its humorous advertisements, while, on the other hand, O2 prefers conservatism. T-Mobile relies on the textual aspect of advertising, as does Orange.

These influential factors will be analysed within the four mobile operators more deeply in the second part, Analysis. In this part, only basic facts about those four mobile operators, O2, Vodafone, T-Mobile and Orange will be described.

4.1   O2 Telefónica Europe

O2 is a trademark of Telefónica UK Limited and in terms of communications companies O2 stands in a leading position and as far as customers are concerned O2 has over 23 million satisfied customers (O2 2014). The full name of O2 is actually Telefónica Europe

but for the purpose of spreading the brand among customers and making people talk about it (viral marketing), O2 is a better choice as it is shorter and easier to pronounce and thus more memorable.

O2 offers the ordinary services, such as cheaper mobile phones and tariffs when using the O2 network, like every other network, but O2's special services relate to connections. O2 relies on the constant need of young people to stay online so its slogan for its service is: *We're better, connected*; O2 provide a unique app called TU GO which allows customers to use their number on a PC or tablet, so calls can be made or text messages sent anywhere, which makes O2 attractive, especially, as already mentioned, to young people (O2 2014).

4.2   Vodafone

Vodafone has been on the market for over 25 years and operates in more than 30 countries; it has around 360 million customers, with 19 million in the United Kingdom (Vodafone 2014). Like O2, Vodafone is among the leading communication companies.

Vodafone relies on the younger population and their need to stay online all the time. So almost all of its services have slogans: *Get Social with us* offering Vodafone on Facebook, Vodafone on YouTube, Vodafone on Twitter, Get in touch with us and other services ensuring constant connection with the online world (Vodafone 2014).

4.3   T-Mobile

T-Mobile began to spread in the UK as MercuryOne2One, which was later changed to One 2 One, and the brand T-Mobile came into existence in 2002. T-Mobile covers 11 countries including the United Kingdom, where it is the third largest network (T-Mobile 2014). In 2010 it was decided that T-Mobile and the other brand, Orange, should merge and create a new company, EE; however, both of them would continue as separate brands in the market (T-Mobile 2014).

4.4   Orange

The last of the leading mobile operators is Vodafone, which is the fourth largest network in the United Kingdom. It was founded in 2002 but its history goes back to 1993 (Orange 2014). Orange has over 17 million users and, together with the T-Mobile brand, is a part of the company EE; however, both brands remain separate on the market.

Orange is the only one among its competitors that is not only a mobile operator but also an internet service provider, which offers special services on its website (Orange 2014) in the

form of information, including news, sport, weather and TV channels; this is quite unusual and it is clearly something which attracts people thus potential customers.

II.   ANALYSIS

The analysis part is divided into four chapters which cover the four leading mobile operators in the United Kingdom: O2, Vodafone, T-Mobile, and Orange. For the purpose of the thesis, seven advertisements of each mobile operator will be analysed.

Each chapter analyses the means of persuasion and customer services which are employed. The persuasive means are analysed from three points of view: language, humour, and colours and pictures. The goal is to find similarities and dissimilarities between those mobile operators and which customer services are the most alluring ones and most often used.

Those advertisements are marked regarding the brand; O2 is marked as O, Vodafone is marked as V, T-Mobile is marked as T, and Orange is marked as Or, and there is a number associated with the letter which indicates the number of the advertisement which is given in the Appendices; for example, V2 means that it is an advertisement from Vodafone and it is the second one among the Vodafone advertisements shown in the Appendices.

The aim of the analysis part is to find out which means of persuasion among these four operators are used the most and whether the language itself has the biggest influence regarding decision making among people or rather pictures and colours do. Then, the differences between them will be described; they can differ in the usage of figures of speech, in the usage of colours or employing different pictures.

5   O2 TELEFÓNICA EUROPE- MEANS OF PERSUASION

When one considers means of persuasion in O2 advertisements, O2 is well-known for supporting England Rugby (O7) in order to connect with the people, show that it is sports-friendly and, of course, attract more customers, in this case, rugby fans; rugby players wear jerseys with the O2 logo on them, which creates an association between this sport and the O2 brand and it becomes unconsciously engraved into the minds of the fans and whenever they see a rugby match they might well think of the O2 network brand.

O2 uses all possible tools in order to influence as many customers as possible; those means of persuasion include colours, pictures, language, headlines and slogans, which is something all of the mobile operators use, and all of them will be analysed further below.

5.1   Language in O2 Advertisements

O2 primarily relies on the language aspect rather than on the visual aspect as the pictures are quite simple or even primitive (O1, O2, O4, O5, O6). Its main concern is to catch people's attention using attractive words and phrases, such as the adjective *free* or *lower* with several nouns: *free calls* (O2)*, lower cost* (O1)*, free calls and texts* (O5)*,* and *free music* (O6), and phrases, including: *keep costs down (O2), profits up* (O2)*, O2 home* (O1)*, only for O2 customers* (O4)*, loyalty rewarded* (O5)*, O2 treats* (O5), or, unusually, *free pint* (O7). O2 also takes advantage of the patriotic aspect of England when using patriotic words such as *proud of England* or *For England* (O7).

Basically, the language in O2 advertisements is quite simple, as are the pictures or colours, in order for customers to understand properly; it is proven that the easier text it is the easier it is for customers to remember it. The text is divided into headlines and slogans, and, in some cases, filler sentences, which will be analysed below.

5.1.1   Headlines and Slogans in O2 Advertisements

As mentioned in the theoretical part of this thesis, headlines are supposed to be as informative as possible and the main purpose is to influence people to read more. O2 sticks with the KISS method, which stands for Keep It Short and Simple, as they mainly just use headlines and slogans with a short additional sentence. The text in the headlines is usually in bold and of a bigger font size than the rest of the text; in some cases headlines can be replaced by slogans: *We're better, connected* (O4) but there is no rule explaining that; the assumption draws on the fact that in other advertisements, where it is clear what is a slogan

and what is a headline, it is obvious that *We're better, connected* is one type of O2 slogan (O2, O3). O2 Home (O1) contains no slogan and *O2 Home* is considered to be a headline even though, it is not very catchy or influential; on the other hand the noun *home* can evoke pleasant thoughts, a feeling of safety and curiosity to read more about it. The additional informative sentence explains the service which is offered: *the only Pay and Go to offer lower cost mobile calls from home*; it contains the persuasive adverb *only,* which indicates that O2 is the only one making this offer. It also contains assonance as there is repetition of the same vowel, and thus it sounds rhythmic.

In headlines, O2 shows people what they can gain from using the O2 network by the usage of the adjective *free*: *Your business can talk to 1/3 of the UK for free* (O2), *O2 Treats. Free calls and texts every month* (O5), *Free music video downloads.* (O6); the adjective *free* is persuasive in itself and it appears a lot in O2 advertisements even in the additional sentences: *We give you free calls to everyone on O2. It helps you keep costs down. And profits up.* (O2); *To join text SURPRISE free to 61202.* (O3); O2 employs not only the adjective *free* but also noun, such as *surprise*, in capital letters, which is also a strategy to catch people's attention, noun phrase *profits up*, which indicates that customer will gain better profits in case of using O2 network; or verb phrase *keep cost down*, which also indicates better terms for users of O2; Those words and phrases are, according to me, the most influential as people will always want something better and gain better terms.

When analysing figures of speech in O2 advertisements, synecdoche and personification can be found in the second example (O2): *Your business can talk*, where a noun *business* stands for the people from the business (synecdoche), and there is a human characteristic *talk* connected to the noun *business* (personification). Another example of figures of speech can be found in the advertisement with the rugby player (O7) with the slogan: *Proud of England Rugby*, where there is omitting of a person and an auxiliary verb, which is called ellipsis.

In addition, there is a second type of slogan: *It's yours O2. See what you can do.* (O6); this one is more complex than the other as the first one contains only one sentence. On the other hand, a two-sentence slogan in this case is not too much because O2 uses monosyllabic words, which are better for memorising. Either of the sentences could stand alone to make two different slogans, and therefore the effect is doubly strong. As far as the first part is concerned, using the possessive pronoun *yours* evokes a feeling of responsibility, which is related to the second part, where the particular sentence also

indicates a feeling of free choice, as well as the mystery of endless possibilities which the user can explore.

As far as the last example of O2 advertisements goes, very short headline is used: *FOR ENGLAND* (O7) which does not contains any tariff offers; this particular commercial is only for supporting England Rugby team and gain new customers as it was analysed above. The letters are in capitals which signifies the importance of the statement and it is also connected to the unique slogan used only here *Proud of England Rugby* which includes touch of nationalism and traditions.

5.2   Humour in O2 Advertisements

As far as humour is concerned, O2 prefers advertisements with a single simple picture and one or two sentences rather than humorous advertisements which might seem over decorated and clichéd these days. This particular brand puts its money on authentic commercials and awareness of being one of the best mobile networks in the United Kingdom. Nevertheless, there is one exception when humour and colours are included in an advertisement (O3) and the reason is, as already mentioned, to meet the needs of younger people. The humour consists of one sentence evoking the metaphor *Surprises of all sizes every time you top up* and pictures of a man catching ducks of abnormal sizes-exaggeration, as a funny explanation of the metaphor.

5.3   Colours and Pictures in O2 Advertisements

When one focuses on the brand itself, O2 is practically a chemical element called oxygen, which is a significant part of the atmosphere, and thus the colour is usually depicted as blue, which also became the colour of the O2 brand. Furthermore, O2 built its whole marketing on the colour blue, since it evokes a peaceful and calm mood and a feeling of safety and home, and hence the O2 brand appears to be very trustworthy, which is a significant business strategy. Nevertheless, O2 operates with various shades of blue, which can make a difference in translating the meaning; the gradations of blue (O1, O2, O4) indicate an ocean or a sea as the colour is very deep, almost black, which emphasises quietness and darkness. The colour goes progressively into a lighter blue in order to seem like air and evokes a feeling of craving, which is also the aim of the advertisement. In addition, O2 plays with many shades of blue, grey or black as the colours themselves represent credibility and tradition; nothing risky, which is convenient, especially in

England as traditions and history are substantial there. In some cases, O2 comes out of its comfort zone and employs some vivid colours, for instance, yellow and red (O2, O3) or green (O3) but in a limited amount. The reason is most probably an effort to get closer to the younger population as the traditions and dark colours are more for the elderly; to sum up, O2 makes, two kinds of advertisements, one constructed to interest older people, adults, and the second one to attract the younger population.

When analysing pictures, it was already mentioned above that O2 uses simple images; a perfect example is the first advertisement (O1), where there is nothing but a silhouette of a house, which indicates a comfortable feeling of home, security and a healthy atmosphere as there are also bubbles of air coming out of the chimney. It also signifies that O2 is family-friendly and offers better terms and tariffs for families. The advertisement with a picture of credit card (O4) works on the same principle; a blue background and a blue Visa card, which evokes feeling of available money and connection. Both advertisements are clear, simple and memorable and thus successful.

However, there is one advertisement which is a little more pictorial (O2), where there are series of people in a line, of whom one quarter are in full colour. The background stays the same: greyed-out blue, as in the previous two (O1, O4). The reason for the people being in colour is to show how many people the user can call free of charge. As O2 employs the colours yellow and red, two very active and outstanding colours, the amount of people depicted in colour, and thus of free calls, seems to be more than there really is.

Another type of advertisement (O5) also uses a single simple picture in the middle, a deck-chair, but it is slighty more complex as the background is situated outside in the real world; in this case it is by the sea. This situation evokes feeling of freedom and happiness, which is even magnified by the headline *O2 Treats*; the headlines and slogans will be analysed more below.

However, not all of the O2 advertisements are that simple; with regard to the meaning of the picture, the last three examples of O2 advertisements (O3, O6, O7), which have not been mentioned yet, are well-illustrated and more attractive for the eye. Without using any other colours but blue and white O2 managed to create abstract and very mysterious advertisements (O6) involving a huge bubble flying across a busy city and using metaphor when depicting high-rise buildings as large pianos. This particular metaphor indicates that the advertisement is about music or music videos, as it is stated. Blue colours give an impression of modernity and luxury. The advertisement with the rugby player (O7) is

created on the same principle as only shades of blue and white are involved, with the single small exception of a little rose pictured on the player's shirt, which represents the England rugby team. As far as the man himself is concerned, O2 chose a very attractive and muscular young man in order to show the world that all of the players are like him, with the purpose of alluring women and thus new customers.

The third example of an original and well-prepared advertisement (O3) is set in a natural environment and employs all the colours which belong there, which is unusual for O2 advertisements, as already analysed above. In the picture there is a waterfalls with abnormally-sized rubber ducks, which indicates a metaphor in connection with the headlines and a man sitting on the a rock bellow the falls and catching the ducks; the metaphor can indicate that the customers get a free mobile game whenever the customers "top up" as is stated in the advertisement.

6 VODAFONE- MEANS OF PERSUASION

In general, Vodafone is the opposite of O2; in other words, O2 relies on a conservative style but Vodafone builds its whole advertising approach around humour and funny pictures and in most cases these represent something famous. Vodafone uses very colourful pictures, as well as backgrounds.

6.1 Language in Vodafone Advertisements

The language in Vodafone advertisements is similar to that of the O2 ones; it is simple rather than complex. From the point of view of linguistic figures, comparatives are used (V2) in order to magnify the influence and indicate that they are better than any other mobile operator; adjectives and adverbs are often used in general (V1, V2, V3, V4, V5, V6, V7) and in most cases they modify the noun, verb or adjective.

6.1.1 Headlines and Slogans in Vodafone Advertisements

When one analyses the text of Vodafone advertisements, it is clear that they use one simple strategy; the advertisements consist of one picture and one red box, as it is the brand colour, which is a great strategy even though it does not take up much space; the red-coloured box with bigger-sized letters always catches the attentions the most. The red box comprises headlines, slogans, a logo and an additional sentence or phrase. As far as slogans are concerned, Vodafone employs two kinds of slogans, one being *power to you* (V1, V2), where the noun *power* is very persuasive in itself as it signifies power and strength and the pronoun *you* is considered to have a bigger influence than the imperatives used in the second slogan: *make the most of now* (V4, V5, V6); both of them evoke a feeling of some kind of pressure and responsibility by using imperatives and the pronoun *you*; there is a feeling of an unfinished sentence. The second one also includes the superlative *the most*, which increases the influence, and also the adverb *now*, which signifies immediacy, and a subtext meaning that the offer is time-limited; the slogan also has a good rhythm as a result of the repetition of the same vowels which stands for assonance. All of this causes customers to actually do something, preferably buy a new tariff or mobile phone.

The headlines used in Vodafone advertisements are very simple, and usually contain a phrase (V1, V3, V4, V5, V6) or, in some cases, a short sentence (V2, V7); these headlines are persuasive precisely because of their shortness and simplicity, as the advertisers try to use words that are attractive as possible, as the recipients pay only a limited amount of

attention. *Big movies, mobile size*, with a picture of the film Titanic, implies that there can be such a big film in your mobile as well. An example of a synecdoche can be found in the advertisement *Happy to help* (V7), where it is illustrated as medical care but what it really means is that Vodafone can help you with its services. However, not all the headlines are quite understandable and they may require the whole text to be read in order to fully understand what the meaning is, for example the headline *Vodafone RED Box* (V3); the headline says nothing informative so further reading is required; this particular headline is not very attractive or interesting but this role is played by the Star Wars' character pictured next to the red box; the language in the additional sentence *We'll transfer your contacts to your new phone in store* is written in an informal form in order to connect with customers and seem friendly, by using a shortening of the auxiliary verb *will- We'll* and using the possessive pronoun *your*; another purpose of the sentence is to make it look as if the staff in the store are willing to do anything to help their customers.

A perfect example of simplicity is the headline *Vodafone 3G is here* with the text of three comparative adjectives: *Faster. Smarter. Better* (V2); the message is pretty clear; the mobile internet 3G is available through Vodafone's network, and it is *better* than others, which is modified by the picture next to the box, which shows a white figure who broke the wall with his hands as a sign of strength and Vodafone's logo, which looks like the logo of Superman as a symbol of heroes, and is also emphasised by the fitting slogan *power to you*, as it looks as if the white figure is pointing at *you*. Another simple headline, *Work naked*, with the text *Mobile Broadband and email* (V4), offers the comfort of working naked from anywhere, as long as the mobile is present as well. The phrase *work naked* is quite unusual and certainty attracts attention. Moreover, another simple headline is *Happy to help*, with the initial text *Vodafone Customer Care*" (V7), which includes alliteration because there is repetition of the similar-sounding letter H in the headline and the letter C in the additional text.

Nevertheless, a more complex text can be found, for example in the advertisement with the headline *Fully Loaded* (V5), which comprises one complex sentence: *We've bundled more into our mobile Email price plan, so your staff can bundle more into their day*. The persuasive function is achieved here by the use of the possessive pronouns *your* and *our*, with the result being the impression that they are connected, then by the repetition of the verb *bundled* in both parts of the sentence and the word *more* for the reason already mentioned above.

In conclusion, Vodafone employs slogans and additional information about the services Vodafone offers and the language is rather informal in order to connect with customers.

6.2   Humour in Vodafone Advertisements

As already mentioned, Vodafone advertisements are based mainly on humour, which is their strategy. In every advertisement there is at least a sign of humour, which makes its advertisements very popular, especially among the younger generation; people are interested, which ensures huge viral marketing.

Among the most entertaining advertisements are those with one picture and headlines which explain the humour (V4, V5, V6); *Work naked* with a picture of a large naked person, indicates that the customer can work at home naked as they can be connected from home as well; *Fully Loaded*, with its picture of a huge hamburger with a Union Jack on top indicates that the user's tariff offers more than everything they need; *Unlimited talktime*, with its picture of a chicken and an egg, indicates endless calls because the question of what came first, the chicken or the egg, is still unresolved and it acts as a humorous expression through irony. Another demonstration of irony and personification is in the advertisement *Happy to help,* where a dog carries a medical bag as a metaphor for Vodafone's services. Another type of humour is rather sentimental, as it concerns films such as Titanic (V1) and Star Wars (V3), which makes customers smile and read information in the red box next to it. The Star Wars commercial requires pragmatic meaning in order to be humorous for customers, as the character from Star Wars is performing his well-known movement which shows that something is transferring, *contacts to your new phone*, as it is explained in the red box.

6.3   Colours and Pictures in Vodafone Advertisements

The Vodafone brand is known by the colour red, which appears in every advertisement. The colour red features only as a box including headlines and additional sentences or words. In other words, red is not dominant in the Vodafone advertisements. In particular, red is a very beneficial colour as far as a mobile brand is concerned as people are more likely to react to it and pay more attention to it than to any other colour. Generally, Vodafone's advertisements can be defined as very original and humorous and they use the strategy of a background in one colour with a simple but funny picture in a totally different

colour (V3, V4, V5, V6), which stimulates the need to learn more about the picture and read the text included in it.

Another strategy is involving pictures from very famous and popular films, such as Titanic (V1) and Star Wars (V3); when one thinks about these two films, success and strength and popularity come to mind, which is what Vodafone is aiming for. It can also be a metaphor, as Vodafone tries to illustrate that, like Titanic and Star Wars, it is superior to others, in Vodafone's case, superior to other mobile operators. It also takes advantage of a picture of a dog together with the need to help medically (V7), which triggers emotions and the desire to help as well, even though it is not really about medical care but Vodafone's services.

As far as the colours of the background are concerned, Vodafone does not use glaring colours but rather ones that are calming and pleasant to the eye.

In conclusion, Vodafone uses humorous and colourful advertisements with one picture and a red box with a headline, slogan and additional information about the service Vodafone offers and the language is rather informal in order to connect with customers.

7   T-MOBILE- MEANS OF PERSUASION

Among the population, this particular brand is very popular, especially for its original, emotional, friendly and pleasantly light commercials, where the colours pink and white predominate. T-Mobile is also well-known for its cooperation with, and sponsoring of football championships (T5), which is a great strategy as the football players wear jerseys with the T-Mobile logo on them, so it is unconsciously engraved in the memory, or using famous people (T7) to promote its brand.

7.1   Language in T-Mobile Advertisements

T-Mobile relies on the written part of the advertisements as the words evoke the right feelings. The persuasive function is covered by imperatives: *Join the millions* (T3), *Stay Connected now!* (T3), *Let people communicate* (T6), *Be part of the UEFA* (T5), or negations: *You won't find more minutes* (T1, T2), *You don't have to serve a two-year sentence* (T4).

7.1.1   Headlines and Slogans in T-Mobile Advertisements

It is quite hard to recognise what is meant as a headline or as normal text; T-Mobile does not follow any rules in case of the text. In the advertisement with the woman in the concrete pipe (T1) and a man in a lion's mouth (T2), it is obvious what the headline is, because there is only one statement situated in the pink box, which indicates its importance. The headline *You won't find more minutes for £30. Guaranteed.,* is very rhythmic as a result of the use of assonance, repetition of the same vowel. The repetition of the same vowel can also be found in the advertisement with the text *Join the millions...who've switched to T-Mobile*! (T3) and the sentence itself encourages people to join T-Mobile as the *millions* have already done, which creates a feeling of team spirit, and its headline *Stay Connected NOW!,* in which an imperative is included and the adverb *now* is in capital letters, which indicates urgency and thus is more influential; its slogan *Stick Together* only exaggerates the feeling of a team or even a family, which makes it even more persuasive.

Another rhythmic commercial is the one with the picture of a padlock (T4), where there is one sentence in bold letters and in two colours: *You don't have to serve a two-year sentence to join T-Mobile*, where the part *to join T-Mobile* is in pink and the rest in black in order to highlight the more important subtext, *Join T-Mobile*, as the rest of the sentence is

not very relevant, even though the first part seems very influential: *You don't have to*, which probably catches people's attention because people are interested in something they do not have to do.

In addition to team spirit, a perfect example is the headline *Be part of the UEFA Champions League with T-Mobile* (T5), where it is literally stated that the reader can be part of something, in this case UEFA; it creates an association between football and T-Mobile, so whenever people see a football match they might well think of the T-Mobile brand.

As already mentioned, T-Mobile does not create its advertisements according to some specific rules, so two absolute opposites can be found among its advertisements; the first one uses a mosaic of pictures with a lot of text (T6) and the second one uses nothing but a picture with the logo of the brand (T7). When analysing the first type (T6), it is obvious that the majority of people will not read all of the text, so the biggest and more highlighted words are what count. Its headline *Let people communicate like never before* is an unusual expression because in most advertisements headlines are used as direct communication with the recipients, potential customers, with the usage of the pronoun *you*; however, in this case, the message is indirect yet still clear with the help of the additional text *by sharing all our media space with them*; here it is obvious that the users are in the position of advertisers and again, part of the team, which is a typical strategy and persuasive sign used by T-Mobile.

7.2 Humour in T-Mobile Advertisements

As far as humour is concerned, T-Mobile advertisements are not based on it; the advertisers rely on emotions and connecting people rather than on humour. Nevertheless, there are some exceptions (T1, T2, T4), where signs of humour are involved. The advertisement showing a woman in a concrete pipe (T1) and a man in the lion's mouth (T2) are perfect examples of irony; they are situated in extraordinary places, a concrete pipe and the lion's mouth, where they "are looking" for "more minutes"; the absurdity of the situations is to show that there is no better offer than T-Mobile's one. The second example of humour in its advertisements with a picture of a padlock (T4); as in the previous example, here too irony can be found, which is shown as a part of a sentence *You don't have to serve a two-year sentence to join T-Mobile.*; this is clearly a metaphor for prison: *two-year sentence*,

which is usually used for the amount of time convicts have to stay in prison. The irony is even modified with the picture of the lock.

The rest of the commercials are rather serious ones.

7.3   Colours and Pictures in T-Mobile Advertisements

As is well known, the colour of this brand is pink; however, there is no stated amount of this colour used in its advertisements. Usually, the colour pink is not dominant and its usage is employed only as the background of the text or headline (T1, T2, T3), or just for some words and pictures (T4, T7); nevertheless, the colour pink is exceptionally used as the entire background of an advertisement (T5, T6).

Furthermore, T-Mobile's advertisements employ three colours: pink, white and black, and with those colours it creates the whole advertisement. The advertisements rely on simplicity and words rather than on pictures. The pictures are quite simple, and mostly photos of people are involved (T3, T6, T7) as a sign that T-Mobile connects people, which evokes a feeling of a team and friendship. The picture in *Stay Connected NOW!* (T3) of a lot of people running suggests that those people are running for the same reason: to join T-Mobile, which makes them part of a team, which can be very influential among lonely people who want to be part of something. Another advertisement with people involved, *Life is for sharing* (T6), even magnifies the purpose of a team; T-Mobile offers its users the chance to communicate with everyone they want through its media space through the publication of text messages on TV or at the cinema, on the radio, on billboards or print for free, which obviously guarantees viral marketing among the population and whenever a pink-coloured message appears in the media, people unconsciously think of T-Mobile, which makes it a perfect strategy. The last advertisement that includes people is an advertisement showing Catherine Zeta Jones (T7); this particular commercial contains only the logo of T-Mobile and the face of Catherine Zeta Jones in order to let people know that even such a famous actress uses T-Mobile as her mobile operator; in addition, when thinking about Catherine Zeta Jones, ideas such as 'famous' and 'successful' come to mind, which was the purpose; people subconsciously connect popularity and success with the brand. Advertisement *UEFA* (T5), where a SIM card with the T-Mobile logo is illustrated as a football field, works in a similar way.

When one looks at the advertisement with a picture of a woman in a concrete pipe (T1) and a man in the lion's mouth (T2), it is possible to notice the obvious similarity to the

Vodafone advertisements: one box in the corner in the colour of the brand and one simple picture with a touch of humour. The woman has red heels and a yellow dress in order to make the picture more noticeable and thus more memorable as these colours are quite shiny and are considered very active.

In some cases, only a one-coloured picture is included (T4) as proof that T-Mobile does not need colourful advertisements to make itself visible; the pink-coloured padlock which is unlocked represents freedom and the free decisions which T-Mobile offers, which is very appealing for people as everyone wants to be free and without liabilities.

To sum up, T-Mobile has various types of advertisements and relies more on the text itself; T-Mobile takes advantage of people's emotions and uses friendship and connection to do so; and the visual part of the text rather than on the pictures or originality; they manipulate people through a promise of connection and being at "team".

To sum up, T-Mobile has various types of advertisements and relies more on the text itself and the visual part of the text rather than on the pictures; it manipulates people through a promise of connection and being part of a "team".

8 ORANGE- MEANS OF PERSUASION

As far as persuasive signs are concerned, Orange uses the attractive an adjective *free* and exaggeration of adjectives. In general, Orange does not particularly stand out and its advertisements mostly focus on the advantages of its tariffs, such as free calls.

8.1 Language in Orange Advertisements

The text in Orange advertisements is a fundamental part of them; moreover, the advertisements rely only on the text and its visual aspect. Like the other mobile operators considered here, Orange also takes advantage of attractive words such as adjective *free* (OR1, OR4) and adjective *more* of something (OR2, OR3) which appeal to potential customers.

8.1.1 Headlines and Slogans in Orange Advertisements

In general, Orange relies only on the headlines, which explains the lack of slogans. The whole strategy is to use as big a headline as possible and, in some cases, additional information under it in a smaller font size. The advertisement *Free evening calls for life* (OR1) is very persuasive because it includes the adjective *free* and also the prepositional phrase *for life,* which is the most influential as people seek a lifetime guarantee because these are not commonly offered any more these days. In this advertisement there is additional information placed on a billboard by the road: *Another reward to be Orange*, which is a nice example of a metonymy as *orange* is used as an adjective or as a noun, and in this case, Orange stands for the Orange brand. The second example focuses on the customer's endless needs: *Get more from Orange for you* (OR2), which is an example of a direct message to the recipient by using the pronoun *you* and the imperative *get*. The additional information: *More time with your friends. More calls. More movies. More fun*. only modifies the unlimited offer which Orange provides; from the linguistic point of view, it includes a nice example of anaphora as there is repetition of the word *more* at the beginning of each sentence, which makes it rhythmic and thus very memorable.

The advertisement with the two figures wearing one t-shirt (OR3) contains the headline: *Chat for ages for less with your bestest friends*; the persuasive signs are the usage of the imperative verb *chat* in connection with the enhancement noun *ages*, which is an example of hyperbole. Another quite frequently used sign is the possessive pronoun *your,* which is used in order to connect with people and to seem more friendly. Then there is the usage of

the double superlative word *bestest*, which is very informal and commonly used by children and young people; the purpose is to adapt to the customer's language.

The advertisement with the text or maybe headline: *Try downloading a game, ringtone and video clip. Free for a month.* (OR4) uses the influential technique of a non-binding offer to try something for *free*, which appeals to customers or potential customers.

One advertisement from the chosen ones is very unique as it is without any pictures, headline or slogan; there is only one sentence in the middle: *I'm gunA mKe him an OFr he cnt rfs* (OR5) is written in the kind of language used in text messages, mostly by young people; Orange creates it by omitting some letters, which is typical in spoken language. This advertisement makes people smile because it is not usual for a mobile operator to promote itself in this way and especially young people can appreciate it.

The last two examples of Orange advertisements are very different from the previous ones. They include only one monosyllabic verb, make (OR6) and share (OR7); those verbs would not make sense without the pictures which are involved.

In conclusion, Orange creates two types of advertisement according to the example; they do not stand out from those of other mobile operators and rely on the text to be the most influential.

8.2   Humour in Orange Advertisements

Surprisingly, there is nothing humorous about Orange advertisements, which is something in which it differs from the other networks. The only thing which can be considered remotely humorous is the picture of paper animals (OR1), which is a metaphor for people talking or it can be considered as a type of personification.

8.3   Colours and Pictures in Orange Advertisements

From the chosen examples of Orange advertisements it is clear that Orange employs two different types of the advertisements. The first one includes a dark background with orange headlines and an additional white text (OR1, OR2, OR3, OR4) and the second one employs light background with orange headline and simple picture (OR6, OR7). The brand colour is orange; however, this colour is not dominant and usually serves just for headlines or as a secondary colour in pictures. As far as pictures are concerned, Orange uses very small and simple pictures (OR2, OR3, OR6, OR7) or slightly more complex but still simple ones (OR1) or it does not employ pictures at all (OR4). The more complex one (OR1) includes a

group of assorted paper animals sitting by the road in the evening and "talking", which represents the mobile services of free calls in the evening; the background of the picture is dark, with a shining lamp as a sign that it is evening.

Furthermore, the rest of the pictures are very simple, for example the picture of popcorn (OR2), which stands for films, as Orange offers them online via your mobile phone. The second example is the picture of two figures sharing one t-shirt (OR3) as a sign of friendship and connection, which are two very influential factors. The last example of an Orange advertisement does not include a picture (OR4); however, there is the verb *try*, which is written in an abnormal size and typed with colourful bubbles and which represents joy and playfulness as it is connected with games and video clips.

The last two examples of Orange advertisement include very simple pictures which, however, leave us many ways of interpretations; the first one includes the verb *make* (OR6); there are screws which seem to be flying and building a wall which has a similar shape as a honey, so the screws can be taken as bees *making* the honey; the assumption can be that the Orange is as hardworking as the bees, or, that everyone who uses Orange is one piece of a big puzzle, and thus each user of Orange network is *making* a community. The second one includes the verb *share* (OR7); there are two clippers which look like two parrots talking and *sharing* information which can be considered as personification.

CONCLUSION

The purpose of this thesis was to find out which persuasive means are used and what kinds of services are the most effective ones among four selected mobile operators in the United Kingdom: O2, Vodafone, T-Mobile, and Orange. The thesis proved that both verbal and visual means of persuasion are needed in order to create a successful advertisement.

Each of the mobile operators employs a different visual strategy; however, similarities in the verbal usage of language were discovered.

From the analysis I found out that each of the mobile operators takes advantage of figures of speech as they are very helpful and influential because they make the advertisement memorable. Metaphor, alliteration, assonance, personification, and synecdoche are the most common ones. Metaphor makes the advertisements humorous, alliteration causes the text to be attractive to the eye, and assonance gives rhythm to the text, meaning that the advertisement is catchy and thus successful.

When one considers language as a whole, simplicity and influential words are used; most of the advertisements contain the adjective *free*, which is connected with the customer services as all of the networks seek to attract customers by offering something for free.

Perfect examples can be seen in O2 and Orange advertisements, as they are based on customer services which offer alluring deals, for example, *free calls, lower cost, profits up, free evening calls, or chat for less.*

Apart from offering something for free, O2 and T-Mobile have discovered other ways to attract customers – through sports fans, as both brands are big supporters of sport; O2 supports the England rugby team and T-Mobile the UEFA Champions League, which shows people their friendly face and connection with them.

Another aspect used in verbal persuasion is creating a feeling of direct communication with the customers, which is created by the use of the pronoun *you* or the possessive pronoun *yours* and imperatives; those are considered to be very influential and often used.

T-Mobile and Orange are the providers which rely most on the text itself, which might be because they are owned by the same company, EE. They do not employ a lot of pictures; on the other hand, pictures are significant influential factors among Vodafone advertisements in connection with humour and colourfulness as the target group is, above all, the young segment of the population. However, O2 uses unique advertisements which rely on text and on pictures as well. O2 uses two kinds of advertisements, one constructed to interest older people, where O2 prefers a more conservative style of commercials and relies on individual

words which interest and evoke feelings of safety and tradition, and the other one to attract the younger segment of the population by using more colourful advertisement. On the other hand, the rest of the mobile operators mainly focus on the younger generation, above all, especially Vodafone, as mentioned above. T-Mobile has various types of advertisements and relies more on the text itself and the visual part of the text rather than on the pictures; it manipulates people through a promise of connection and being part of a "team".

As far as humour in the advertisements is concerned, the analysis discovered that it is not as common as I expected. The most humorous one is Vodafone as it uses humorous pictures and text as well. A hint of humour can also be found in the rest of the advertisements, but the humour there is not as commercial as in Vodafone's advertisements.

From the visual aspect, each of the mobile operators has a different brand, which they use to a different extent. O2 built its whole marketing approach on the colour blue, since it evokes a peaceful and calm mood and a feeling of safety and home, and hence the O2 brand appears to be very trustworthy, which is a significant business strategy. The Vodafone brand is known by the colour red, which appears in every advertisement. The colour red features only as a box including headlines and additional sentences or words. In other words, red is not dominant in the Vodafone advertisements. In particular, red is a very beneficial colour as far as a mobile brand is concerned as people are more likely to react to it and pay more attention to it than to any other colour. The colour of the T-Mobile brand is pink; however, there is no stated amount of this colour used in its advertisements. Usually, the colour pink is not dominant and its usage is employed only as the background of a text or headline, or just for some words and pictures; nevertheless, the colour pink is sometimes exceptionally used as the entire background of an advertisement. The brand colour of Orange is orange; however, this colour is not dominant and usually serves just for headlines or as a secondary colour in pictures.

To sum up, in my opinion, no advertisements would be successful without either visual or verbal manipulation and the advertisers are fully aware of this fact as each of the mobile operators employs the means of persuasion in every advertisement. Moreover, advertisements should be created by professionals in this field in order to be certain to create successful ones.

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APPENDICES

O2:

O1   O2 Home

O2   Business

O3   Ducks

O4   We're better, connected

O5   O2 Treats

O6   Bubble

O7   Rugby

Vodafone:

V1   Big movies, mobile size

V2   Vodafone 3G is here

V3   Vodafone RED Box

V4   Work naked

V5   Fully Loaded

V6   Unlimited talktime

V7   Happy to help

T-Mobile:

T1   Concrete pipe

T2   Lion

T3   Stay Connected NOW!

T4   To join T-Mobile

T5   UEFA

T6   Life is for sharing

T7   Catherine Zeta Jones

Orange:

Or1   Paper animals

Or2   Popcorn

Or3   Two figures

Or4   TRY

Or5   Text message

Or6   Make

Or7   Share

O1: O2 HOME

O2: O2 BUSINESS

O3: DUCKS

O4: WE'RE BETTER, CONNECTED

O5: O2 TREATS

O6: BUBBLE

O7: RUGBY

V1: BIG MOVIES, MOBILE SIZES

V2: VODAFONE 3G IS HERE

V3: VODAFONE RED BOX

V4: WORK NAKED

V5: FULLY LOADED

V6: UNLIMITED TALKTIME

V7: HAPPY TO HELP

T1: CONCRETE PIPE

T2: LION

T3: STAY CONNECTED NOW!

T4: TO JOIN T-MOBILE

T5: UEFA

T6: LIFE IS FOR SHARING

T7: CATHERINE ZETA JONES

OR1: PAPER ANIMALS

OR2: POPCORN

OR3: TWO FIGURES

OR4: TRY

OR5: TEXT MESSAGE

OR6: MAKE

OR7: SHARE