

SEEING THE SUPPLEMENTS: A RHETORICAL VISUAL ANALYSIS WITH  
FITNESS ADVERTISEMENTS

Michael Joseph Harvey

Submitted to the faculty of the University Graduate School  
in partial fulfillment of the requirements for the degree  
Master of Arts  
in the Department of Communication Studies,  
Indiana University

August 2014

Accepted by the Graduate Faculty, Indiana University, in partial  
fulfilment of the requirements for the degree of Master of Arts.

Master's Thesis Committee

---

Catherine A. Dobris, Ph.D., Chair

---

John Parrish-Sprowl, Ph.D.

---

Ronald M. Sandwina, Ph.D.

## ACKNOWLEDGEMENTS

I would like to extend many thanks to my thesis committee: Dr. Parrish-Sprowl, Dr. Sandwina, and especially to my thesis advisor, Dr. Dobris, for all of their help, encouragement, and support with my thesis. I would also like to thank the entire IUPUI Communication Department for the opportunities and education that they have provided me during my undergraduate and graduate terms.

## DEDICATION

This thesis is dedicated to my son, Cruz. It is the love from him that has enabled me to be a better student and a better man. Everything that I work towards in this life is for him, for there is no greater joy than being able to give to your child. With that said, Cruz, this is for you.

Michael Joseph Harvey

SEEING THE SUPPLEMENTS: A RHETORICAL VISUAL ANALYSIS WITH  
FITNESS ADVERTISEMENTS

This study uses a rhetorical visual analysis to investigate supplement advertisements within the top three fitness magazines, according to circulation, to provide a richer understanding of the message construction within the visual images the advertisements contain. The advertisements were selected at random over a time span of a year and a half within each of the magazines, totaling nine separate advertisements for analysis. The purpose of this study is to determine to what extent, if any, the construction of advertisements in men's fitness magazines operates as ideographic images establishing legitimacy as determined through application of Sonja Foss' rhetorical visual analysis methodology. Previous research has identified various analyses of visual images within the fitness culture, however, rhetorical visual analysis of supplement advertisement does not appear to have been investigated prior to this project which is the primary concern for the initiation of the current research. Employing rhetorical analysis in order to understand visual images provides a perspective that is imperative to identification of elements and functions of visual images. The current findings indicate that images in advertisements in men's fitness magazines do not establish rhetorical legitimacy, as understood from a rhetorical perspective. However, when examined through a traditional aesthetic intentionalist perspective, the construction of the advertisements operates as ideographic images, establishing legitimacy through the image. This information provides us with the understanding that advertisements within current muscle magazines are operating under a traditional viewpoint, and as such, produce traditional perspectives. The advertisement

industry within this genre is reliant upon the consumer first knowing what the product is and then realizing how the image fits into that function. The limitation within this perspective of the advertisement industry is the consumer's knowledge base concerning the product, the product being explained through text and the time the consumer is willing to spend on correlating the intent or function with the images presented.

Catherine A. Dobris, Ph.D., Chair

## TABLE OF CONTENTS

CHAPTER ONE: INTRODUCTION.....	1
Evolution of Bodybuilding .....	2
Steroids as a Precursor to Supplements .....	7
Overview of the Supplement Industry .....	9
How “Muscle Magazines” Evolved.....	13
Direct to Consumer Advertising.....	14
CHAPTER TWO: THEORY .....	22
The Origin and Development of Rhetoric .....	22
Visual Analysis .....	24
Literature Review.....	25
The History of Visual Rhetorical Analysis and Prior Studies .....	32
CHAPTER THREE: METHODOLOGY .....	37
Overview of Methodology.....	37
Data Collection .....	42
Application of Methodology.....	43
CHAPTER FOUR: RESULTS .....	45
Introduction.....	45
Advertisement One .....	45
Judgment 1: Nature of Image.....	45
Judgment 2: Function of Image .....	46
Advertisement Two.....	49
Judgment 1: Nature of Image.....	49

Judgment 2: Function of Image .....	50
Advertisement Three.....	52
Judgment 1: Nature of Image.....	52
Judgment 2: Function of Image .....	54
Advertisement Four .....	55
Judgment 1: Nature of Image.....	55
Judgment 2: Function of Image .....	56
Advertisement Five.....	58
Judgment 1: Nature of Image.....	58
Judgment 2: Function of Image .....	59
Advertisement Six.....	60
Judgment 1: Nature of Image.....	60
Judgment 2: Function of Image .....	61
Advertisement Seven .....	61
Judgment 1: Nature of Image.....	61
Judgment 2: Function of Image .....	62
Advertisement Eight .....	63
Judgment 1: Nature of Image.....	63
Judgment 2: Function of Image .....	65
Advertisement Nine .....	66
Judgment 1: Nature of Image.....	66
Judgment 2: Function of Image .....	67



CHAPTER FIVE: ANALYSIS.....	70
Insight to Real World Motivations .....	70
Summary and Conclusions .....	71
Limitations .....	72
Implications for Further Research .....	74
APPENDIX 1.....	76
APPENDIX 2.....	77
APPENDIX 3.....	78
APPENDIX 4.....	79
APPENDIX 5.....	80
APPENDIX 6.....	81
APPENDIX 7.....	82
APPENDIX 8.....	83
APPENDIX 9.....	84
WORKS CITED .....	85
CURRICULUM VITAE	

## CHAPTER ONE: INTRODUCTION

The prevalence of bodybuilding has increased dramatically in previous years with 100 million American males currently working out three times or more weekly (Johnson). As such, the opportunity to sell “necessary” supplements to enhance these workouts, as well as results of those workouts, has forged the manufacture of countless products, many of which attract a significant following among loyal customers. According to the Centers for Disease Control and Prevention, more than half of U.S. adults use dietary supplements (Park, 2011). This has fueled the growth of the supplement industry to a \$27 billion dollar a year business (Park, 2011), roughly accounting for 50 million males who are “bodybuilders” purchasing supplements on a regular basis (census.gov). With the tremendous growth of this market, advertising of these products has become not only essential, but vital, in order for companies to remain competitive and viable in an oversaturated industry. One such outlet for advertising is what many refer to as “muscle magazines.” These are magazines within the genre of fitness, but which specifically emphasize bodybuilding, although the target audience of supplement sales is the same demographic more general fitness magazines. The study of such advertisements within these magazines will provide a more expanded understanding of the rhetorical messages embedded in these images. Therefore, this thesis will apply the methodology used in a visual rhetorical analysis, as outlined by Foss, to determine the legitimacy of the visual images selected from the top three “muscle magazines” (according to circulation) in order to identify the process and properties whereby visual images are employed for rhetorical purposes. Specifically, I will address, to what extent, if any, does the construction of advertisements in men's fitness magazines, *Muscle*

*and Fitness, Muscular Development* and *Men's Fitness* (cissus.com), operate as ideographic images establishing legitimacy as determined through application of Foss' rhetorical visual analysis methodology?

In this chapter, I will provide background on the evolution of bodybuilding, including steroid use, the history and use of supplements and vitamins, the birth of “muscle magazines,” and how direct-to-consumer advertising (DTCA), past and present, has dictated regulation of supplements. In chapter two, I will provide a review of relevant literature specifically centered on rhetorical visual analysis. In chapter three, I will examine the research question, explain the methodology for analysis and discuss data collection. I will address the application of methodology and report my findings in chapter four. Finally, in chapter five, I will discuss limitations of this research and suggest implications for further work in this area.

### Evolution of Bodybuilding

Bodybuilding is defined as the act or practice of exercising, lifting weights, or other physical movement, so as to develop the muscles of the body (bodybuilding.com). For purposes of this thesis, this definition will be utilized. The connotations of the word “bodybuilding” have virtually replaced the denotative meanings, however, therefore it is important to go beyond a dictionary definition in order to understand language use in context. According to bodybuilding.com, “. . .in the minds of many the word bodybuilding invokes visions of chemically enhanced freaks, popping veins and looking like alien life forms” (bodybuilding.com). Bodybuilders, who adhere to its proper definition, have contended with this mindset of others in the past and still struggle today with the justification of bodybuilding as a sport.

The human physique is something that has been astonishing within a continuum of anorexic, extremely fit and ending at obese. It is not surprising that contemporary American culture celebrates one (fitness) and condemns the other (obesity), though certainly this polarity has played out differently in different cultures over time. This viewpoint is dominant in current American culture and displayed throughout many mediums. Television programming such as *The Biggest Loser* and *Extreme Makeover: Weight Loss Edition* celebrate individuals losing weight and becoming fit (imdb.com) The President's Council of Fitness, Sports and Nutrition encourages America's youth to be "fit" and "active" (presidentschallenge.org). People even have contests to determine who has the best physique through bodybuilding competitions, fitness competitions and even swimsuit competitions. When did this concern over physicality begin to emerge as a celebration of aesthetics and power? When was it that America started to hold physicality in such high regard that people would actually pay money to see it, and aspire to become it?

According to Buck, the first traveling entertainment industry in the United States, known commonly as Vaudeville, emerged around 1850 (21). Moreover, these traveling shows were typically intended for all-male audiences. In 1881, Tony Pastor, a ballad and minstrel singer, created a variety show for families. Buck further explains that other managers recognized that a wider audience meant more money and followed his lead. With an influx of recent immigrants and quickly growing urban populations, Vaudeville soon became a central point for American cultural life (pbs.org). It became a staple for "strongmen" to perform, as now there was a family, and namely, female base within the audience.

Louis Cyr and Charles Sampson were two of the major archetypes of Vaudeville strongmen, performing amazing feats of strength at every show (Buck, 18). Sampson, in particular, gave a nightly challenge to any man that could perform a strength feat. One night, a man by the name Eugene Sandow answered this call and performed the feat, besting Sampson. With his instant success, Sandow started performing in his own shows, yet focusing on more than strength; Sandow's showmanship was based on his physique as well. Sandow had polished his act to a fine point; he knew what audiences wanted and how to give it to them (Eugenelandow.com). Eventually, Sandow became known as the father of bodybuilding (Eugenelandow.com). This was the beginning knowledge of bodybuilding as a sport. It was not enough to simply "be strong." Besides strength, bodybuilders had to display a dominant physique, showmanship, mindset, and eventually a routine, not only for entertainment of audiences, but to set themselves apart from other body builders as well.

In Sandow's first headlining show he performed something never before seen by an audience (Eugenelandow.com). The public was accustomed to ponderous and fleshy strongmen who performed lackluster tricks and questionable feats of strength. It was a great revelation, therefore, when Sandow stood before a gasping audience on his opening night and, instead of a mountain of flesh swathed in yards of leopard skin, they saw a well-formed, muscular young man in a very skimpy costume, something that the female audience gravitated towards (Eugenelandow.com). Sandow made "Muscle Displays" the main feature of his stage show, as this was unusual at this time to see men that were as chiseled as Michelangelo's David. However, it sparked a revolution that would dramatically change the way men and women alike viewed the human body and what it

could potentially look like (listverse.com). Before Sandow, this level of fitness and aesthetics was rarely attained or displayed for an audience. It was this “awakening” of the masses that Sandow would inspire, teach and eventually be emulated, by many within the not-so-distant future.

Shortly thereafter, Sandow opened the first of his *Institutes of Physical Culture*, designed to teach his secrets of vigor and bodybuilding to those who wanted to learn the basics of weightlifting (Eugenelandow.com). These gymnasiums were instantly successful and they marked a turning point in the way the public viewed health and fitness. These were also places where ordinary people could go to improve their bodies. He was, in fact, laying the foundations for the fitness empire that soon stretched around the world (Eugenelandow.com). With rapid expansion of fitness facilities, it soon became fashionable to visit the Sandow Institute in order to work up a healthy sweat. It seemed as if the world was finally awakening to the benefits of regular, scientific exercise. When others saw the results of these visits, even more people flocked to the schools. Soon, other schools opened up and teachers began instructing students. Before long, there was a fitness craze in full swing.

Perhaps the crowning glory of Sandow’s work in physical culture came in 1901 when he organized the world’s first major bodybuilding competition (Eugenelandow.com). This magnificent affair took place in London at Royal Albert Hall. Such was the interest generated by the event that there was standing room only in the cavernous auditorium, and many people were turned away at the door. This was the birth of bodybuilding as a sport, much like that of James Naismith inaugurating the game of basketball by hanging a peach basket and throwing a ball in it.

One hundred years later, after Sandow's first bodybuilding competition, there are numerous organizations that govern bodybuilding competitions, including: Natural Physique Association (NPA), International Natural Bodybuilding Association (INBA), United Natural Bodybuilding Association (UNBA), International Natural Bodybuilding Federation (INBF), FAME World Events, Organization of Competitive Bodybuilding (OCB), World Beauty Fitness & Fashion (WBFF), International Federation of Physique Athletes (iFPA), National Gym Association (NGA), Canadian Bodybuilding Federation (CBBF), National Physique Committee (NPC), and International Federation of Bodybuilders (IFBB). Combined they produce thousands of competitions annually (bodybuilding.com). The sheer number of competitions available over the years has inspired and produced thousands of professional body builders and many more aspiring men and women. This is a tremendous rise since the days of Sandow.

In accordance with the escalating agencies and competitions, gyms across the country have also exploded in order to handle the demand of bodybuilders. Along with independent gyms, franchises are huge business and include: LA Fitness (lafitness.com), boasting over 500 gyms and still growing, Planet Fitness (fosters.com) with 500 gym locations , Anytime Fitness (franchise.com) has 1,291 centers as of 2010 and Snap Fitness (franchise.com) with 972 facilities nationwide. Although certainly not an exhaustive list of the thousands of other gyms across America, these are the top four franchises. It is evident by the supply of fitness centers that the demand for them exists, and as such, many cultures have accepted bodybuilding as aesthetically pleasing, alongside the health benefits, and as another addition in the realm of sports.

It is evident that bodybuilding has come a long way in the last century since its inception. Weightlifting has infiltrated every aspect of life within American culture. Strength and conditioning programs are now implemented in high schools, universities and colleges. All Pro-athlete organizations such as basketball, football, hockey, and many others have instituted this as a staple within training. Bodybuilding through weightlifting is pitched daily through every medium that people utilize for communication, including television, internet, radio, and, of course, the main medium of focus in this thesis, magazines. Due to scholarships, endorsement deals, notoriety from peers and pro contracts in all major sports, including bodybuilding, millions of dollars can now be earned by becoming faster, bigger and stronger than one's competitors. As this realization began to permeate American culture, bodybuilders and athletes alike sought advantages to provide an edge over other athletes. Most recently the development of steroids has become a popular avenue for many to pursue. It was recorded in 2004, by a division of the Department of Justice, that 1,084,000 Americans have used steroids ([usdoj.gov](http://usdoj.gov)). This, of course, is largely self-report data, and as such, that number is quite possibly much higher. The rise of steroids, and eventually supplements, has coincided with the acceptance that weightlifting and therefore bodybuilding, has distinct advantages since one can gain muscle faster than an "all natural" bodybuilder.

#### Steroids as a Precursor to Supplements

Bodybuilders have always looked to gain a competitive edge in trying to perfect their physique. The obtainment of strength, as well as endurance, is vital to any bodybuilder. One of the quickest ways to achieve enhanced strength and endurance is through the use of anabolic steroids ([healthguidance.org](http://healthguidance.org)). Anabolic steroids change



muscle mass and strength by two processes. First, the steroids lead to an increased production of proteins, which are the building blocks of muscle. The steroids also block the effect of the hormone cortisol on muscle tissue, so that existing muscle is broken down at a slower rate. Additionally, anabolic steroids lead to cells differentiating into muscle more readily than fat (chemistry.about.com). It is not surprising that in athletic competitions, especially weightlifting, steroids have a high appeal.

Steroids came to weight lifting in Russia during the 1950s and to America by 1960. By the end of the decade, other elite athletes had discovered these drugs. For nearly two decades, starting in the late 1960s, East German women dominated the international sports stage, aided by an organized system of anabolic steroid use. Despite strong testing procedures, steroid-related scandals have continued to follow the Olympic Games, the Tour de France and major professional sports even today (nytimes.com). It seems as though a competitive edge will always be sought out despite the threat of exposure through testing.

Probably one of the most notable and recognizable weightlifters in U.S. history, Arnold Schwarzenegger, made headlines when he admitted his use of steroids:

I have no regrets about it, because at that time, it was something new that came on the market, and we went to the doctor and did it under doctors' supervision." Schwarzenegger has acknowledged taking steroids, but pointed out that they were legal at the time. "We were experimenting with it. It was a new thing. So you can't roll the clock back and say, 'Now I would change my mind on this,'" he said. The former seven-time Mr. Olympia said he would not encourage drug use because it sent the wrong message to children. But he said he had no problem with athletes taking nutritional supplements and other legal substances to improve their performance (cbsnews.com)

Arnold's disparagement of steroids and concomitant endorsement of supplements, provided one of the first public acknowledgements from a reputable source that steroids

are bad and supplements are good (cbsnews.com). Even though the criminalization of steroids actually took place on February 27, 1991, the admission of use had not previously been recorded by such a well-respected figure in American society. This is the point where bodybuilders started to look for alternatives to steroids, and the supplement market soon evolved to meet the incipient need. It was now a race to determine who could manufacture, distribute and inform the public which supplements could mimic anabolic steroids in a legal and safe fashion.

### Overview of the Supplement Industry

The word “vitamin” and its function is something most Americans are aware of and comprehend its meaning to some degree. However, most Americans cannot answer the questions of where do vitamins come from, what they are, and how they arose within society (Apple 12-35). Many do not know the difference between vitamins and supplements. Although, vitamins are not supplements, the latter did originate from the former.

Vitamins have a longstanding history of treating and curing illnesses where deficiency is present in the body caused by lack of consumption through daily intake of food and liquid. Scurvy is probably the first illness to be recognized as a nutritional deficiency disorder due to lack of Vitamin C (mnwelldir.org). Curing scurvy in earlier times was utilizing food that contained Vitamin C, such as pine bark and needles. Oranges and lemons were later introduced as a more common preventative to disease (mnwelldir.org). This is no longer of an issue within contemporary American society, as these foods are readily available and utilized within our culture.

The actual term “vitamin” was not coined until 1911, when a Polish chemist, Casimir Funk, discovered the substance in unpolished rice that prevented the disease. It was a substance categorized as an *amine*, a type of nitrogen-containing compound. Funk realized that it was a substance vital to proper body function and thusly named it a "vital amine" or vitamin (mnwelldir.org). By depriving animals of different types of foods in controlled experiments, scientists could now identify a number of substances that would be soon classified as "vitamins" (mnwelldir.org). Thus we mark the beginning of the nutritional sciences and the production of vitamins.

Today, our society has the Required Daily Allowances put forward by the Food and Nutrition Board of the National Research Council. The RDAs are the minimum wage of nutrition: one can barely survive on them (mnwelldir.org). It is important to remember that this is the RDA (recommended daily allowance), not the ODA (optimal daily allowance). This is where supplements bridge the gap between the RDA and ODA. Bodybuilders are not satisfied nor are they competitive with the RDA. They strive for above and beyond the normalcy that non-bodybuilders achieve within the aesthetics and strength of their bodies. It is apparent then, that they should also strive for more when supplementation occurs.

Under the DSHEA, (Dietary Supplement Health and Education Act of 1994) which is regulated by the FDA (food and drug administration), nutritional supplements are classified as foods, not drugs and therefore do not incur strict government regulations (fda.gov). According to DSHEA, the official definition of supplements is as follows:

1. A product (other than tobacco) intended to supplement the diet that bears or contains
2. one or more of the following dietary ingredients: a vitamin, mineral, amino acid, herb or other botanical

3. A dietary substance used to supplement the diet by increasing the total dietary intake
4. A concentrate, metabolite, constituent, extract, or combination of any ingredient described above AND intended for ingestion in the form of a capsule, powder, soft gel, or gel cap, and not represented as a conventional food or as a sole item of a meal or the diet AND
  5. Is labeled a “dietary supplement” (fda.gov)

If one compares this to the definition of a vitamin; “any of various fat-soluble or water-soluble organic substances essential in minute amounts for normal growth and activity of the body and obtained naturally from plant and animal foods”, some very distinct differences are seen (thefreedictionary.com). Within the definition of vitamin versus supplement, the former of the two states that it has an intention of and for, “normal growth.” This specification of a vitamin’s intentional use versus a supplement’s intentional use will play an important role later in this thesis. Second, vitamins are obtained naturally through plant and animal food, again, the emphasis on the word *naturally*, which does not always occur within the products that are advertised under *supplements*. One can then conclude that supplements are designed to enhance humans beyond what is considered “normal” within the results provided by administering the supplements-something that vitamins cannot give. Supplements that are designed to help people become bigger, stronger or faster are grouped into a special class of supplements called ergogenic aids (joe-cannon.com). These are the supplements sought out by bodybuilders and have replaced steroids for those wanting to gain a competitive edge legally.

Given this history of vitamins, how can one trace the supplements’ lineage? Who was the founder of supplements? Unfortunately there is no clear answer to these and other questions concerning supplements. However, even though the original lineage

cannot be examined in detail, its current trend is obvious. Joe Weider created Weider Nutrition in 1940, which has been considered the first sports nutrition company. Now called Schiff Nutrition, they were the creators of Tiger's Milk nutrition bars and related products, one of the earliest lines of sports foods (B. Weider and J. Weider, 19). Twenty years later, engineers developed a membrane filtration process that removed lactose particles from whey. The result was a whey product that is much friendlier for human consumption (designerwhey.com). Then in 1991, Ultimate Orange was brought to the market as the first pre-workout energy drink mix with whey protein (designerwhey.com). This was the first major marketed pre workout drink to provide athletes and bodybuilders with energy. 1993 brought us the first instant, flavored powdered whey drink mix under the brand name DESIGNER WHEY. It became an instant and perennial hit with bodybuilders, athletes and fitness enthusiasts (designerwhey.com). These are just a few examples of the thousands of supplements that are manufactured and distributed throughout the United States today. However, the progression of supplements seems to have increased within the mid 1980's, as bodybuilding became more prevalent throughout the United States.

Athletes in the 1980s and 1990s have gone beyond basic protein supplements and have sought information regarding amino acids, protein synthesis, and hormone production that influences protein synthesis and metabolism (Applegate, Grivetti 127). The search for supplementation has gone past the point of providing nutrition and into the realm of manipulating hormones and other bodily processes. Products including testosterone boosters, cortisol levelers, and many other "supplements" are available at

local distributors, via the internet and available for order through virtually every “muscle magazine” on the market today.

Supplements are currently being classified to what is referred to as the nutraceuticals industry, coined after the pharmaceutical industry, by combining the words “nutrition” and “pharmaceutical.” This is referring to a food or food product that reportedly provides health and/or medical benefits. Overall, the estimated \$25 billion U.S. dietary supplement industry continues to grow, showing that many Americans have embraced the competitive edge that multiple companies have offered through the sales of supplements. In fact, 65% of adult Americans (approximately 150 million) label themselves supplement users, according to a 2009 survey conducted by Ipsos-Public Affairs for the Council for Responsible Nutrition (CRN), Washington, D.C. (nutraceuticalsworld.com). Even during successive recessions, the industry continues to evolve and grow at a rapid pace. But how did the supplement industry grow at such a remarkable pace in such a short time, particularly when the products being promoted are non-essential to everyday life? The answer lies in advertising and the medium was muscle magazines.

#### How “Muscle Magazines” Evolved

Due to the criminalization of steroids and the advent of supplement sales, there needed to be a way to reach the public and specifically, the bodybuilding community, with targeted information on these supplements. Fortunately for the supplement industry, this need surfaced at about the same time another industry started to boom: bodybuilding magazines. Although “how-to” guides had appeared much earlier, including, for example, George F. Jowett’s *Muscle Building and Physical Culture* in 1927 and *The Case for*

*Exercise* by W.A. Pullum in 1954 (sadowplus.co.uk), these guides were typically written in book fashion-with no repeating publication. Moreover, the “first” muscle magazine, *Iron Man*, was founded in 1936 by Peary and Mabel Rader (homegymsonline.info), followed in 1939 by Joe Weider’s, *Your Physique*, and several others, but it was not until the 1980’s that these magazines began to take hold and actually show a sizeable profit (ironmanmagazine.com). Although these magazines are not in existence today, they did outline what a successful business model is for the fitness magazine industry, and have allowed for the existence of those magazines today.

With the muscle magazines finally beginning to show success financially, mass exposure of bodybuilding as a recreation and as a sport, became more mainstream through society. These magazines offered tips, training, and nutrition advice-along with displays of new equipment. Most of all, they started to advertise different forms of supplements. As bodybuilders of all levels began to read more about their sport, the exposure rate to these products increased as well. Bodybuilders of high stature began endorsing these supplements, giving credibility to them. Some developed their own lines, such as the famous Arnold Schwarzenegger and his line of supplements, Aminovit (bodybuilding.com). Beginners and advanced bodybuilders seemed to want to look like Arnold and one way to accomplish that goal for many, was to imitate his practices which in this case meant taking the supplements he promoted.

### Direct-to-Consumer Advertising

In the 21st century Direct to Consumer Advertising (DTCA) infiltrates almost every home in America. The industry has become one of the most profitable and controversial businesses in existence and is therefore important to study, partially due to

the lack of governed “rules” by any agency, but particularly from a rhetorical viewpoint due to the abundance of communication through this medium.

. Since advertising effectiveness is a major focus of the current study, it is necessary to analyze literature that gives a historical account of DTC advertising. The term Direct-to-Consumer advertising is usually directly related to the pharmaceutical industry, which belongs to the food and drug classification through the FDA. Donna Vogt, Specialist in Social Legislation, explains what DTC is and how it is defined:

Direct-to-Consumer advertising is any promotional effort by companies to present information to the general public through the lay media. DTC advertising shows up in magazines, newspapers, non-medical journals, pharmacy brochures, and direct mail letters, and on television, radio, videos, and Internet websites. Anyone who watches television or listens to the radio today has likely seen or heard some sort of DTC advertisement, specifically for prescription drugs. (1) Individuals in today’s culture are constantly bombarded with these types of advertisements. The Food and Drug Administration (FDA) breaks DTC advertisement into three categories: One, “Product claim” ads that include a product’s name and a therapeutic claim about the product. Two, “Help seeking” ads that discuss a particular disease or health condition and advise the consumer to “see your doctor” but do not mention the product’s name. Three, “Reminder” ads that call attention to the product’s name but make no reference to the health condition the drug is used to treat” (FDA.gov).

Understanding what DTC’s conventional definition is typically attached to has importance, however, it is more important to realize that DTC advertisements has reached beyond the scope of the pharmaceutical world, into other genres where products have a medically based intention of use.

Following the release of the first DTC advertisement in the early 1980’s, Palumbo and Mullins observe, “The first U.S. prescription drug print advertisement directed to the consumer was issued in 1981 by Boots Pharmaceuticals, a British Drug company whose American subsidiary was located in Shreveport, Louisiana, for the



ibuprofen product, Rufen.” Many other pharmaceutical companies followed suit and began to release their own advertisements. According to Palumbo and Mullins in the *Food and Drug Journal*, “In September 1982, faced with a novel concept for which the FDA was unprepared, the Commissioner of the FDA issued a formal request to the pharmaceutical industry for a voluntary moratorium on DTC advertisements” (424). The FDA did this to give the agency time to research the industry and the possible effects of DTC advertising. The FDA was not prepared to put clear restrictions on the industry at that point.

Regarding the research period by the FDA, Morris and Millstein explains, “During the moratorium, FDA and the industry conducted several studies on the effects of DTC advertisements. One study, commissioned by the FDA, showed that consumers retained more information about the benefits of the products than the risks” (497). This provided the information that the FDA needed to start setting up some kind of regulations regarding this controversial type of advertising. Another important point that the FDA realized during this period was that individuals purchasing prescription drugs wanted more information, and potentially would view DTC advertising favorably (Morris, Brinberg and Klimberg, 82). The road to this development was long and full of confusion as DTC advertising went through many transitional periods. As noted earlier, prior to 1981 pharmaceutical advertisements were directed to physicians and places that provided health care. Regulations for this portion of the industry occurred long before 1981. The following section will provide a brief summary regarding the industry, which birthed DTC advertising.

## The Beginning of Regulation

In 1906 the FDA pressured legislation to issue the Wiley Act. This briefly addressed the category prescription drugs and only stated that advertisements could not be misleading. The Act specified that a product was misleading or misbranded “only if its label contained false statements about its ingredients’ curative or therapeutic effects” (Palumbo and Mullins, 425). Palumbo and Mullins note that this left room for error in regards to drugs. There still were questions of safety and efficiency that were not addressed in the promotional copy label. At this point in time the label was the only form of promotion for a product.

From 1906 to 1938 technology grew rapidly, as did advertising techniques. Therefore, new regulation appeared to be necessary. The Federal Food, Drug, and Cosmetic Act of 1938 soon replaced the Wiley Act and addressed other important issues such as fraudulent marketing techniques (Toumlin, 16). This act granted regulation of advertisements to the Federal Trade Commission. The main reason for the switch from the FDA to the FTC was due to the influence of the Commissioner who was in place, Ewin Davis (Palumbo and Mullins, 426). He was the major lobbyist for the FTC at the time. According to Palumbo and Mullins, Ewin Davis’s lobbying efforts were extraordinary and drew much attention to the issue of prescription drug advertising (426).

Ewin Davis showed that it was possible to change the current status of the drug advertising industry.

The major issue at this point was that before 1951 there was no clear line between over the counter drugs and prescription drugs. Palumbo and Mullins stated, “In 1951, the Durham Humphrey amendments to the FDCA required drugs that are not safe for use

except under medical supervision to be dispensed only by prescription of [a] licensed practitioner” (426). This is a critical historical event, which would eventually lead to the controversial issue of DTC advertising. Following this important decision in 1962, regulation power was given back to the FDA. During the time of this transition, prescription drug advertising was not practiced so it is not referenced in the act. The FDA in the U.S. Code Collection states that ads must contain “information in brief summary relating to the side effects, contraindications, and effectiveness” (352). All of this has led to the current state of FDA regulation, which was explained within this paper. This is essential to the study because it provides an understanding as to public policy regarding the pharmaceutical advertising industry. It provides a backdrop for the current condition of the industry and can explain the necessity of having regulation on products such as drugs.

There is still speculation regarding the FDA’s guidelines on the current condition of DTC advertising, mostly with a negative viewpoint. An article in *Health Affairs* stated, “The FDA’s oversight has not prevented companies from making misleading claims in subsequent advertisements, and a recent policy change has lengthened the FDA’s review process, raising the possibility that some misleading campaigns could run their course before review” (Gahart, Duhamel, Dievler, and Price). Of particular relevance to the current study, the dietary supplement (DS) industry and advertising regulations are non-existent, which is staggering considering there are approximately 30,000 different products available in the U.S., with 1,000 more being introduced every year (elon.edu). Despite the prominence of this industry and frequency of DS use by a majority of people, 52% of users are unaware that these products are not government approved or evaluated

(elon.edu). These statistics allow the DS industry to become rampant with false claims, with an absorbent amount of consumers, with little no protection from a governing agency. Most consumers believe that their foods, drugs, and even dietary supplements are governed for them, concerning claims and effectiveness, and may not realize that DS are exempted.

These supplements fall under their own regulatory area under the United States Food and Drug Administration as they are not subject to the same standards of medical drugs or food products. The 1994 Dietary Supplement Health and Education Act (DSHEA) redefined the classification of DSs, putting them into a unique category as neither a food nor a drug. Under DSHEA, the safety and efficacy of DSs did not have to be approved or evaluated by the FDA before being marketed to the public and it became the responsibility of the FDA to demonstrate a product is unsafe before taking action against a manufacturer (elon.edu). In essence, the government has to bring suit against a company *after the fact* should any negative result occur from use.

The FDA is also charged with regulating the labeling of DSs, ensuring the claims on labeling fall within one of three allowable categories: health, nutrient content, or function. While labeling is covered by the FDA, advertising for DSs falls under the jurisdiction of the Federal Trade Commission. The FTC's regulations hold supplement advertising to the same truth-in-advertising standard as it does all advertisements, requiring all claims to be supported by "competent and reliable scientific analysis" (elon.edu). This is easily obtained as most scientific analysis is not done by an independent lab, but rather by a company-owned facility. Guidelines put forth by the FTC in 1998 extensively describe the requirements for substantiating claims made in

supplement advertising, but anything beyond ensuring the accuracy of claims is left up to self-regulation within the advertising industry. This allows for ample room for tens of thousands of products to virtually claim whatever they want. There are no regulatory bodies that monitor the message content of DS ads beyond the validity of the products claims (elon.edu). What this encourages for DS companies is to produce advertisements that contain truth in the actual ingredients within the product and speculation of the effects of those ingredients.

Several supplement companies have taken advantage of this “loop hole” and therefore spend an erroneous amount in advertising. One example is GNC, who currently holds the largest market share of any supplement company. In 2012, GNC had a \$50 to \$60 million dollar advertising budget, which is being used in deals with top tier ad agencies such as McKinney and Omnicom Group. Advertising is driving the campaign through print ads in magazines including ESPN, Men’s Fitness, and GQ (uoinvestmentgroup.org). The second largest supplement company, BTNY, actually spent more on advertising, presumably to take more market share. BTNY spent \$164 million on advertising through advertising, promotions and catalogs, including print, media and cooperative advertising (investorrelations.nbty.com). Advertising for both of the top two supplement companies are predicted to grow within the years to come.

In summation, through this introduction I have examined the evolution of bodybuilding, steroids as a precursor to supplements, an overview of the supplement industry, how “Muscle Magazines” evolved and direct to consumer advertising. More importantly is how each topic has become linked together throughout history and continue to grow with the aid of each other. Bodybuilding, supplements and advertising

have started out independent of each other, yet continue to grow towards each other. Bodybuilding started with a few people and now has moved to the masses. Supplements started with the few and has now moved to the masses. Advertising, with the advent of technology, has moved from the few to the masses. All three have grown exponentially within the last 100 years since their inception. As each continue, so does the opportunity for rhetoricians to identify and evaluate the communication that involves the three categories spoke of earlier. Even more so is the process by which they evaluate those images produced by bodybuilding supplements within advertising.

## CHAPTER TWO: THEORY

### The Origin and Development of Rhetoric

Sonja Foss provides a contemporary definition of rhetoric as composed of two parts, one as a process and one as an action. The latter is the most widely perceived, defined as “humans’ use of symbols for the purpose of communicating with one another” (Foss “Contemporary” 15). As a process, Foss defines it as “focusing on symbolic processes” (Foss “Contemporary” 16). Historically western rhetoric has its roots in Mesopotamia (Hallo 28). Some of the earliest examples of rhetoric can be found in the Akkadian writings of the princess and priestess Enheduanna circa 2285-2250 BC (Brinkley 29). After a series of wars, and the changing of many rulers, Mesopotamia eventually became part of the Greek Seleucid Empire. The tradition of rhetoric followed through the Hellenistic culture until one of the most famous of Greek’s oratorical instructors emerged, Aristotle. Even though the earliest mention of oratorical skill occurs in Homer’s *Iliad*, where Achilles, Hektor, and Odysseus were honored for their ability to advise and encourage their peers/ followers in wise and appropriate action, it was Aristotle that first instructed or examined what those skills might consist of in rhetorical study. *Rhetor* was the Greek term for *orator*, a citizen who regularly addressed juries and political assemblies. It was assumed that rhetors had knowledge about public speaking and language, often referred to as *logôn techne*, "skill with arguments" (about.com) Rhetoric thus evolved as an important art, one that provided the orator with the forms, means, and strategies for persuading an audience, especially those at court trials, where, similar to the legal system, money, land and freedom were often at stake. It was Cicero,

however, who introduced the five canons of rhetoric that became the backbone through medieval period:

- Invention - the process of developing arguments
- Style - determining how to present the arguments
- Arrangement - organizing the arguments for extreme effect
- Delivery - the gestures, pronunciation, tone and pace used when presenting the persuasive arguments
- Memory - the process of learning and memorizing the speech and persuasive messages (Herrick 8)

Since there is a societal need for rhetors and rhetoric both within and outside of the legal system, the process of rhetorical analysis is needed as well. To better understand these processes of speaking and writing is of value for the purpose of understanding messages and achieving effectiveness. Understanding these processes also allows the rhetor to become more effective at communicating his or her messages towards the target audience. These early practices would be observation points from which theory was developed. However, since rhetoric was originated in the oratorical sense, spoken and written, much of early use of rhetorical analysis was used specifically for the spoken and written word. Eventually, rhetorical analysis would evolve into other mediums of communication. Rhetorical analysis, as Foss argues, can also be applied to the visual world as well as the discursive (Foss “Framing”).

Since rhetorical analysis originated in words and speech, and has only recently become acquainted with the visual world, I will first look at how the process of visual analysis was developed. I will then examine current methodologies that are applied to visual images that vary in objectives to the selected schema presented and finally, I will discuss the process of rhetorical visual analysis.



## Visual Analysis

Visual Analysis as a field has progressed steadily throughout the years in popularity and scope. Humans' early communication through visual images started with simple drawings and paintings. In 1827 the first photograph was taken using simple photography, allowing an evolutionary step in capturing visual images (inventors.com). However, with the expansion of media through television, film, the Internet, and hand-held media devices, the use of visual communication has created a means for communicating messages faster, clearer and more quickly than in any previous era. Even though the channels of communication have evolved, becoming more complex, this did not necessarily enhance communication of the image itself. As Foss explains, "the term visual rhetoric now has two meanings in the discipline of rhetoric. It is used to mean both a visual object or artifact and a perspective on the study of visual data" (Foss "Handbook" 143). Visual communication is not based on presentation per se, rather the focus of visual communication deals with the visual elements presented in the artifact and also the overall effect of the work. It is visual communication that allows critics to employ methodology, asking, "How do images convey messages about particular issues?"

Attempting to answer this question, several studies have been conducted. These studies include but are not limited to topics including: advertising (Page, 2006), mixed media (Owens, 2007), painting (Smith, 2007), photography and news communication (Kahle, Nan, and Whiteside, 2007; Seeling, 2006), photography (Fournier, 2005; Herrera, 2005; Hooker, Sweeney, and Triggs, 2006; Lewis, 2010; Lodriguss, 2007; Sampson, 2006), photography of collective communities (Bibbo, 2007; Calderon, 2006; Davis,

2007; Morris, 2006; Opton, 2007; Street, 2004), responses to photographs (Mendelson, Papacharrissi, 2007) visual frame (Silcock, 2007), and visual historiography (Lester, 2007)”(Moyer 18). Several of these studies have employed a variety of rhetorical theories and techniques from various disciplines, such as psychology, sociology, semiotics, semantics, art, and design (Hope 97). Finally, it is important to note that visual communication as a discipline looks at “the production, influence, uses, and ubiquity of visual images [that have] generated a wide variety of questions, theoretical approaches, and research methods” (Hope 98). Although a wide range of theoretical approaches to understanding visual images has been produced, and are useful for identifying the experience of the consumer, that use is not necessarily conducive for rhetorical analysis.

#### Literature review

A wide range of perspectives has been offered in the study of visual imagery/analysis. Semiology and Psychoanalytic Theory has been used by a number of researchers, including Page (2006) within print media, specifically looking at the Kohler campaign. In this study, Page uses these two theories to analyze a range of advertisements by Kohler (a faucet company) that embodies romanticism and sexuality as enticement by the company. Semiology, the science of sign systems and their social applications, was first developed by Saussure and Pierce (respectively) in the early 20<sup>th</sup> century. The theory mainly consists of a signifier and signified, however, later contributions by Stuart Hall and Roland Barthes extended this to include denotation and connotation (Moriarty 231). These guidelines for semiotic analysis offer a viewpoint of inherent meaning, specifically cultural, mythological and ideological. By examining denotation and connotation, one can see the natural meaning and the ideological

meaning(s) of a text. For instance, a white sandy beach with clear blue waters might denote the Caribbean and connotatively relay vacation and relaxation. This is the relationship studied in Semiology. Semiotics offers a rhetorically oriented approach to the evaluation of visual imagery; however, it provides no means for judging or evaluating the meanings that are identified in an analysis. Semiotics is not concerned with judgments of effect or accuracy. Berger acknowledges:

In its concern for the relationship of elements and production of meaning in a text, it ignores the quality of the work itself. That is, semiology is not really concerned with art, but rather with meaning and modes of cognition (the codes needed to understand a text). It is as if one judged a meal by the quality of the ingredients, without any concern for how the food was cooked or what it tasted like (Foss "Schema" 215).

Simply identifying and individually analyzing the content from a visual image does not provide a rhetorical analysis or identify the effectiveness of the rhetoric; rather, this approach identifies certain messages are embedded within the image and their individual use.

Combining semiology with psychoanalytic theory, Page utilizes both in her study of myth and photography in advertising (100). Specifically, psychoanalytic theory is concerned with the mind's association with the signs: the author, the audience, and some character represented in or associated with a text. Originating with Sigmund Freud, the theory describes how the gendered and sexual subject is formed (Page 100). Two key concepts are highlighted: masculine and feminine, the former describing what is active and the latter, what is passive. Applying this theory to advertising, one can see many examples of representations of masculine and feminine elements within the visual image of the advertisement. Some examples of these representations are: Phallic representations are but one of the masculine representations, often suggesting signs of power, even

control and desire when associated with the male reproductive organ (Page 100). Page also states that positions of the body speaks to power as well, within a masculine and feminine representation (100). For example, Page suggests that lowering one's self connotes subordination, submission, or dependency, resulting in a feminine representation (100). Moreover, if a man or woman's place within an ad is all the way to the floor it might suggest even what the floor represents: less clean, less pure, less exalted (Page 101). Furthermore, Page informs the reader that size also speaks to power. The bigger something is, the more powerful it may appear (Page 101). As a final example, Page states that position of one's body also provides connotation. A woman touching an object versus grasping it, might also suggest something as cliché as "a woman's touch" versus having complete control over that object or its origination (Page 101).

Psychoanalytic theory is not an effective methodology when obtaining the goals of rhetorical visual analysis because the focus is on symbolism and the cognitive response given or created by those symbols. Analysis from psychoanalytic theory produces similar results as semiology, and therefore produces the same limitations.

In another study conducted by Mendelson and Paparazzi, one can see further shortcomings of another theory, Perceived Reality, when dealing with objectives of rhetorical visual analysis. Mendelson and Paparazzi conducted an analysis of emotional responses towards pictures the participants viewed. The pictures were shown and participants were told that the images were either an actual event or an imaginary picture. The goal of this study was to understand how people cognitively process visual information, based on whether they believe it is real or fictional. The bulk of this study relies on Perceived Reality research, as related to visual analysis. In general, the findings

of past research has suggested that more realistic content can lead to larger emotional or behavioral effects, as studied by Greenberg and Reeves (Greenberg 87, ). This study does make a distinction between natural events, such as news coverage of a murder, versus a symbolic event, such as advertising. Mendelson and Paparazzi describe natural events as lacking the intent to communicate and symbolic events retaining the intent to communicate (232). What is meant by this is that natural events and even the reporting of them do not try to extend the communication past the point of the occurred event. There is no “deeper meaning” within them. Conversely, with the symbolic event, there are multiple communication elements within it, such as symbolism and inferred meanings within the text. As such, the audience (as shown in Worth and Gross 1974) makes attributions of the text within natural occurrences, determining when it happened, how long it has occurred and other associated factors. Then the audience simply “moves on” (Mendelson 233). Whereas within a fictional text, people have the perceived intent for communication, and as such infer meaning, seeking to determine what meaning is trying to be conveyed. Again, this type of methodology has its limits within rhetorical visual analysis; The studies on perceived reality can be grouped into three defining categories (none of which encompass a rhetorical view, only aspects of it): “defining reality in terms of the message, linking perceived reality more to the receiver than to the message, and constructing a conceptual definition of perceived reality” (Potter 24). One limitation of this approach is that the methodology is based on the assumption “that the reality of the message lies somewhere in the message itself and not with the perceivers” (Potter 25). This simply ignores the evidence that people are individuals whose perceptions of reality vary. Hence, when applied to rhetorical criticism, the rhetor’s perception from an

individual interpretation is disregarded, assuming that certain message cues will make the reality obvious to all who see it.

Yet another methodological approach employed in visual analysis is Historiography. David Perlmutter argues that a visual historian's goal with an analytical technique is to find meaning that "stems from the perception that (an image) tells a story" (Lester 115). Perlmutter also identifies "ways of thinking about the parts or elements of a visual image and the meanings they denote or connote" (Lester 115). This seems to fall under the analysis similar to that of Semiology, with the difference being that these images are viewed as stories and not simply as a static symbol in time. Perlmutter offers eight separate elements outlined for analysis utilized within a study conducted by Martin Lester of photographs of floods and politician photo ops. The eight elements to consider are listed as: production (technical and organizational considerations), content identification (when and where picture elements were made and how they were ordered), functional (how the image was used), expressional (feelings and moods from the image), figurative (symbolic meanings), rhetorical-moral (ethical considerations), societal or period (the image's place in history), and comparative (relative evaluations) (Lester 116). Although this is an extensive list one major concept that is lacking is the image's influence on audiences, although the aforementioned elements do recognize to some degree how they were created.

Another area of visual analysis relies on the view of Aesthetics. This is the perception of the audience or receiver of the message towards the text. Experimental studies concerning aesthetics need an operationalization of the idea of aesthetics. In the study of Jacobsen, Buchta, Köhler and Schröger (2004) "verbal associations to the idea

"aesthetic"" were collected. Participants mentioned the word "beautiful" in 91.6 % of the cases. The second mostly mentioned word was "ugly" (42.12%). Although the given answers were widely ranged, the study showed that the word "beautiful" is strongly associated with the term "aesthetics"" (Jacobsen). Based upon this study one can safely say that aesthetic judgments prototypically create the dimension of "beautiful-ugly."

Although this methodology is rooted in art and design, it has been translated into new forms of media, such as advertisements. As noted in the above paragraph, the audience is the determination of what is beautiful or ugly, however, this perspective is more revered by individuals with a reputation for analysis, such as Dave Hickey, who is one of America's foremost art critics. According to Marilina Maraviglia, a long time student of the arts, translator, and writer, "art" is defined as, "generally understood as any activity or product done by people with a communicative or aesthetic purpose— something that expresses an idea, an emotion or, more generally, a world view" (smashingmagazine). "A former dealer, Hickey is not above considering art in terms of relative valuation. But his objections stem from his belief that the art world has become too large, too unfriendly and lacks discretion. "Is that elitist? Yes." Hickey said (theguardian.com). This is supporting the point made earlier that certain people's judgments are elevated above others in public discourse. Furthermore, Hickey observes: "The art world is divided into those people who look at Raphael as if it's graffiti and those who look at graffiti as if it's Raphael, and I prefer the latter" (theguardian.com). Summarizing Hickey, and other aesthetic theories, the subjective viewpoint of the informed regard art differently than those without training. From this perspective, people who have not had that training look at art as if it is an everyday object, with no

distinction, unable to recognize what beauty is within art. Furthermore, aesthetic appreciation and the ability to analyze, has often been referred to as “taste”, and whether someone has good “taste” or bad “taste.” This was summed up best by Alexander Gerard who stated, “A fine taste is neither wholly the gift of nature, nor wholly the effect of art. It derives its’ origin from certain powers natural to the mind; but the powers cannot attain full perfection unless they be afflicted by proper culture (archive.org). Taste conflicts chiefly in the improvement of whole principles, which are commonly called *the powers of imagination*, and are considered by modern philosophers as internal or reflex senses” (archive.org). In essence, our imagination combined with our senses (taste, sight, hearing, touch, smell) is what allows for good taste. And it is the culture in which one has lived that fulfills those to the high degree in which they are operating to the fullest extent.

As a final example of a methodology used to achieve visual analysis, I will discuss Content Analysis. First developed by social scientists wanting to measure the “accuracy” of media, Content Analysis first relied on a quantitative methodology. However, as it developed scholars employed qualitative methods as well, to determine media as “reliable”. (Rose 60). Catherine Lutz and Jane Collins utilized content analysis in a study using over 600 *National Geographic* magazines that spanned over three decades. This study concludes that “...that the magazine, in purporting to teach us about distant cultures, actually tells us much more about our own” (Lutz et. al 1993). In a close reading of some six hundred photographs, they examine issues of race, gender, privilege, progress, and modernity through an analysis of the way color, pose, framing, and vantage point are used in representations of non-Western peoples. Finally, through extensive interviews with readers, the authors assess how the cultural narratives of the magazine are



received and interpreted, and identify a tension between the desire to know about other peoples and their ways and the wish to validate middle-class American values” (Lutz et. al 1993).

Even more so, the two authors have been quoted defending content analysis as much more than simple quantitative method, past the example of their study: “although at first blush it might appear counterproductive to reduce the rich material in any photograph to a small number of codes, quantification does not preclude or substitute for qualitative analysis of the pictures. It does allow, however, discovery of patterns that are too subtle to be visible on casual inspection and protection against an unconscious search through magazine for only those which confirm one’s initial sense of what the photos say or do” (Rose 62). What this type of methodology actually produces is a quantitative approach to semiology. By revealing patterns within patterns, this analytical approach essentially breaks down the visual to smaller levels, those levels become patterns, those patterns symbols. Those symbols are then analyzed in the same manner as semiotics, which the shortcomings has been addressed in the previous paragraphs.

#### The History of Visual Rhetorical Analysis and Prior Studies

According to Peterson, “The history of visual images and elements in rhetorical scholarship in the U.S. is relatively short and thin” (19). As said earlier, this field is relatively new. The connection between visual elements and rhetoric often point to rhetorical scholar Kenneth Burke as the originator. Olson, Finnegan, and Hope suggest that “Burke’s broad interest in symbolic action may have inspired scholars to think about the symbolic in ways especially important for understanding visual symbols” (5). The actual beginnings of visual rhetorical (analysis) are unclear. Researchers in this area

focused on studying verbal or discursive symbols and to gravitate towards visual rhetoric was uncertain. However, with the advent of newer visual media technologies (in this era) for communication, academic interest in visual rhetoric was starting to take on a more staunch interest. Photography, film, television, the internet and other digital transmissions started providing new ways in which messages were broadcast live and recorded. Society was now entering a new age where everything can now be captured, and held almost indefinitely, as well as accessible with a touch of a button.

Traditional rhetoric, which I examined in the introduction, is rooted in the history of scholarship dating back to Aristotle. Visual communication can then be seen as a response to technological developments. With this new development in communication, it seems as though a new method of analysis became necessary. Although the beginning of visual rhetoric is unclear, what was clear was the fact that traditional form of rhetorical analysis were not effective in analyzing visual texts.

Even though different mediums and research has been utilized in rhetorical visual analysis, once examined, it remains that specific pairs of related rhetorical actions are seen: performing and seeing, remembering and memorializing, confronting and resisting, commodifying and consuming, and governing and authorizing (Olson, Finnegan, Hope 16). So subject matter emerges equally throughout rhetorical visual analysis and common rhetorical analysis-as the aforementioned subjects are equally present in each. As such, an approach to studying rhetorical visual analysis has been offered by several researchers, assumptions in which rhetorical visual analysis is grounded. They are as follows: one, in practice and in principal, words and images are oftentimes mixed together in rhetorically interesting ways. To study visual rhetoric, then, means not to study images or artifacts in

isolation from larger textual or performative contexts in which an audience might encounter them, but rather in precise relation to those contexts that give them shape and meaning. Two, as suggested by Gronbeck, “visuality always has been integral to rhetorical consciousness” (Olson, Finnegan, Hope 17). It is a reminder that the visual per se is by no means absent from even our most ancient traditions of rhetorical pedagogy. Thus, visual rhetoric should not be viewed as a supplement to more traditional approaches to rhetoric, but rather as integral (Olson, Finnegan, and Hope 17). Finally, scholarship in visual rhetoric is strongest when it combines the conceptual resources of the rhetorical tradition itself—the lexicon of terms that rhetorical scholars have developed over time to help them understand the nature and functions of persuasive communication—with the conceptual resources developed by scholars in other fields (Olson, Finnegan, and Hope 17). In recognizing these three assumptions, methodology of past traditional rhetoric can be employed within visual rhetorical analysis, however, the questions remains if that is complete enough for this emerging field. Foss confirms the infancy in this type of analysis, arguing that rhetorical analysis is “a very new 18 area of study within this centuries-old discipline. Not until 1970 was the first formal call made to include visual images in the study of rhetoric, which until then had been conceived exclusively as verbal discourse” (Foss “Rhetorical” 141). As the question of correct methodology is asked to employ on rhetorical visual analysis, beyond the ample studies conducted, it is evident that an effective framework is still missing. According to Olson, “In the early 1980s other scholars were employing terms for visual rhetoric drawn largely from art history and designating specific art-historical techniques in the analysis of visual texts” (Olson 6). This was shown to some degree in the aforementioned aesthetic

perspective. Although aesthetic analysis was being utilized, the methodology employed did not accomplish what rhetoricians aim to do; seeking the influence of images on audiences and how they are constructed to affect such influence.

To bridge that gap between the visual aesthetic analysis and visual rhetoric, this paper turns toward Foss and the introduction of her schema for analysis. However, what is the basis for offering alternatives to those developed in aesthetics? The overwhelming evaluation of past and current studies are conducted through an aesthetic methodology and therefore present an aesthetic response. With the lack of rhetorical focus given by aesthetics, the methodology for this paper has been selected to ensure that the rhetorical goals of visual communication are met; not based on presentation per se, but identifying the visual elements presented in the artifact and also the overall effect of the work. Another reasoning for creating a new schema, has been determined through various perspectives that aesthetics provide. As mentioned earlier, one perspective defines judgments (in aesthetic analysis) of quality solely as idiosyncratic response-judgments equaling preference (Foss "Schema" 213). Although this might be useful within the aesthetic realm, the rhetorical viewpoint is lacking. When evaluation is seen as idiosyncratic preference "the rhetorical critic's efforts to evaluate seem irrelevant and even silly (?)" (Foss "Schema" 213). Another view suggests that judgments about an aesthetic object are located in the faculty or sense of that individual. Thus, critics who presumably have the highest developed sense of aesthetics are the ones who determine quality and ultimate worth. This viewpoint places the rhetorical critic in a sub-standard position, seeming to lack the necessary practice to have developed such sensitivity or refinement. Yet another viewpoint on the evaluation of images is characterized through

universal criteria which might include, but is not limited to: coherence, novelty, continuity, mastery of technique and authenticity (Foss “Schema” 214). When evaluation is process governed by aesthetic standards, “the efforts of rhetorical critics to apply them result in critical products that are naïve and simplistic in comparison to those who make judgments on the basis of aesthetic training” (Foss “Schema” 214). On a larger scale, aesthetic perspectives and the evaluation that they provide in a rhetorical realm are unsatisfactory for analysis because their aim is to identify artistic merit or aesthetic excellence (Foss “Schema” 214). Aesthetic analysis does not take into consideration the influence of images on audiences and how they are constructed to affect such influence.

## CHAPTER THREE: METHODOLOGY

### Overview of Methodology

The methodology employed in the current study is outlined through Foss' "A Rhetorical Schema for the Evaluation of Visual Imagery" (Foss "Schema" 215). Foss has outlined steps for determining legitimacy and to evaluate the effectiveness of a visual image from a rhetorical perspective. Foss suggests that the visual rhetoric framework is made up of three pillars: (1) definitions of visual rhetoric; (2) areas of focus in the study of visual rhetoric; and (3) approaches to the rhetorical study of visual artifacts (Foss "Schema" 304). The first pillar of Foss' framework states that visual rhetoric has two meanings in the discipline: "it is used to mean both a visual object or artifact and a perspective on the study of visual data" (Foss "Schema" 304). The first pillar takes into account the visual object or artifact and can be generally defined as:

The actual image rhetors generate when they use visual symbols for the purpose of communicating. It is the tangible evidence or product of the creative act, such as a painting an advertisement, or a building and constitutes the data of study for rhetorical scholars interested in visual symbols (Foss "Rhetoric" 144)

The actual image is "a symbol that communicates and can be studied as rhetoric is the presence of three characteristics: symbolic action, human intervention, and presence of an audience" (Foss "Rhetoric" 144). To qualify as visual rhetoric, an image must go beyond serving as a sign, and must be symbolic, with that image only indirectly connected to its referent (Foss "Rhetoric" 144). Also, the visual object must be produced and created through human involvement. The second element states that it must produce a perspective on the study of visual data (Foss "Schema" 304). In other words, visual rhetoric must create a visual perspective that focuses on how visual artifacts function in

communicating meaning. The third pillar of Foss' visual rhetoric framework defines visual rhetorical analysis as a perspective. In considering visual rhetoric as a perspective, one must first accept that it is not a theory "with constructs and axioms that describes specific rhetorical components of visual imagery; it is not composed of certain kinds of application of the perspective is virtually limitless, bound only by the perspective's focus on how visual artifacts function communicatively" (Foss "Rhetoric" 145). Visual rhetoricians have a perspective that is more interested in the impact of the visual images in regards to the lay viewer as opposed to the viewers who have extensive training in art or design (Foss "Rhetoric" 142). The focus shifts from this perspective that the responses are based on the actual experience.

Foss goes on to say that the rhetorical perspective characterizes visual images by one of three aspects: nature, function, and evaluation ("Rhetoric" 143). The nature of the image is the explanation; it looks at the features of an image, particularly the presented elements and the suggested ones (Foss "Rhetoric" 144). The presented elements have to deal with the artistic elements of the image, and the suggested elements deal with the ideas, themes, and other types of items that the viewer might infer (Foss "Rhetoric" 144). The function of an image, then, is the action that the image communicates. The last aspect in the perspective approach to rhetoric is the issue of evaluation. Evaluation is the stage at which the rhetor evaluates the function of the image and what it communicates (Foss "Rhetoric" 146). Through this schema the concern of rhetorical critics is met; demonstrating the influence of images on audiences and how they are constructed to affect such influence.

The first judgment, function of the image, refers to identification of a function communicated in the image, accomplished through the critic's analysis of the image itself; this function is a product of the critic's interpretation of the physical data of the image (Foss "Handbook" 144). The function of the image is referred to by the nature of it. The distinguishing features of the visual image involves attention to two components- "presented elements and suggested elements" (Foss "Handbook" 144). Identification of the presented elements simply states the major physical features of the image. According to Foss, "At this stage, the scholar describes such presented elements as space, which concerns the mass or size of the image; media, the materials of which the image is constructed; and shapes, the forms of the image" (Foss "Handbook" 144). The scholar then identifies suggested elements, which are the "concepts, ideas, themes, and allusions that a viewer is likely to infer from the presented elements, as, for example, the ornate gold leafing found on Baroque buildings might suggest wealth, privilege, and power" (Foss "Handbook" 145). What this type of analysis of these elements does for the scholar is to increase understanding of the primary communicative elements of the image. Consequently, this also allows the scholar to develop a meaning the image is likely to have for the receiver or the audience.

The second judgment, an assessment of how well that function is communicated, involves exploration of the connections made between the identified function and the means available in the image to support it (Foss "Schema" 217). It is important to note that function, as it is used here, is not synonymous with purpose, which "involves an effect that is intended or desired by the creator of the image" (Foss "Handbook" 146). Rhetorical perspectives on visual images do not assume the creator's intentions as



determining a correct interpretation of a text or image. This is held true for several reasons. First, the scholar might not have access to biographical or historical evidence about the intentions from the creator. Moreover, even when creators have given a clear verbal account of those intentions, they may be wrong about their own motivations or may wish to deliberately mislead the target audience. Scholars of the rhetorical analysis believe that the imagery stands independent of its creator (Foss “Handbook” 146). When adhering to the aforementioned belief, the rhetorician does not negate other possibilities concerning meaning or new ways to experience that image.

The third judgment is evaluation of the image or assessing it. Some scholars choose to evaluate an image “using the criterion of whether it accomplishes the functions suggested by the image itself” (Foss “Handbook” 146). If an image functions to memorialize someone, as an example, “such an evaluation would involve discovery of whether its media, color, forms, and content actually accomplish that function” (Foss “Handbook” 146). Another form of this evaluation judgment might fall under scholars “scrutinizing their functions, reflecting on their legitimacy or soundness determined largely by the implications and consequences of the functions” (Foss “Handbook” 146). This is made according to scholars’ reasons for analyzing an image, “to discover whether the image is congruent with a particular ethical system or whether it offers emancipatory potential” (Foss “Handbook” 146). Foss uses the example of a scholar analyzing a trailer house covered with siding in plastic rock. This might suggest that “it mocks nature and encourages a disconnection from it, functions inexcusable in a world where this kind of disconnection is severely damaging the earth’s resources” (Foss “Handbook” 147). Whichever criteria are used as mentioned above, scholars who focus on evaluation are

interested in improving the quality of rhetorical environment by discriminating among images.

An important note towards the later application of this methodology is Foss's observation that "a rhetorical perspective on visual imagery also is characterized by specific attention to one or more of three aspects of visual images-their nature, function, and evaluation. The study of the nature of visual imagery is primary; to explicate function or to evaluate visual images requires an understanding of the substantive and stylistic nature of those images" (Foss "Theory" 146). For that reason, I will also utilize the judgment of nature and of evaluation.

Since the application of this methodology follows either an inductive or deductive approach, it is important to specify which one is being selected. In the current analysis, deductive research is selected and as such, we look to Foss again to what this means within a rhetorical visual analysis: "...to investigate questions about rhetoric and to contribute to existing rhetorical theories generated from a study of discourse" (Foss "Handbook" 147). Scholars who apply a rhetorical perspective to visual imagery deductively "...use imagery to illustrate, explain or investigate rhetorical constructs and theories formulated from the study of discourse....they use them to guide them through the visual artifact" (Foss "Handbook" 147). Another important point that Foss observes is "the influence between artifact and theory in these studies is unidirectional; the theory affects the understanding of the artifact, but what is discovered in the artifact has little effect on the nature of the theory" (Foss "Handbook" 146). This is important to note because this study is not intended to confirm, deny, recreate, or detract from current theory, rather, the theory used is a tool in which one can assess the visual.

## Data Collection

Data collection for analysis is found within the top three “muscle magazines” (cissionpoint.com). Muscle Magazines are those publications that specifically target males, age 18-50, who are interested in developing their body through the activity of weightlifting and supplementing that activity with correct nutrition. Muscle Magazines, specifically, *Muscle and Fitness*, *Muscular Development* and *Men’s Fitness* serve as the top three inspirational and educational media outlet for bodybuilders with a combining circulation of over 1.3 million (cissionpoint.com). With this astounding number of monthly subscriptions within the US alone, it is no wonder that these are the most suitable places to advertise and inform consumers. Only a few studies have been completed involving supplements, bodybuilding, and the magazines that display both to American males. Almost all of these studies have focused on body image, with the exception of a few; however I have found none with a focus upon the goals of rhetorical analysis.

A convenience sample of nine magazines was chosen to provide the most current and up to date advertisements. A representation of a random selection of magazines spanning a year and a half’s time was chosen as means of establishing time constraints. These methods of sampling the magazines themselves based on circulation, the random selection of publications in the 2012 issues, and amount of magazines selected was decided based upon several previous studies utilizing this method of analysis. Daeuchun An’s “Content Analysis of Advertising Visuals in the Magazine Advertisements: The Roaring Twenties and the Great Depression” and Elizabeth Reid’s “Swimsuit issues:

promoting positive body image in young women's magazines” have both employed the selected methodology of visual selection.

### Application of Methodology

First, after selection of the magazines, as specified above, I assigned a number to every advertisement within each magazine. Then, a random draw was given to provide a sample of nine advertisements. After the random selection was produced, the nine sample advertisements were analyzed individually as outlined by Foss, to determine the legitimacy of each advertisement. The steps used, as stated before, were conducted in order as outlined above; nature of the image, the function of the image, and an evaluation of how well that function was communicated. I looked at the image itself, specifically the physical data, or elements, that was presented and suggested. Such elements as space, which concerns the mass or size of the image; media, the materials of which the image is constructed; and shapes, the forms of the image. Then I identified suggested elements; concepts, ideas, themes, and allusions. The analysis of these elements allowed me to understand the primary communicative elements of the image, as well as, developing a meaning the image was likely to have for the receiver or the audience. The second judgment, an assessment of how well that function is communicated, involved me exploring the connections made between the identified function and the means available in the image to support it. (Foss “Schema” 217). The subject matter that I looked at within the image includes both the stylistic and substantive dimensions of the image. Dimensions such as the subject matter, medium, materials, forms, colors, organization, craftsmanship, and context were examined for their contributions to the communication of the function. This judgment for the first, and all supplements thereafter, will follow

what is considered to be the unintentionalist perspective, conducted within a rhetorical perspective, as illuminated by Foss. A comparative analysis was conducted to the intentionalist view-considering what the intended message was to be for the supplement reviewed. The differences between the two views will be later discussed in the analysis section, providing real-world insights. The third judgment, involves scrutiny of the function itself; I reflected on the images' legitimacy or soundness as they were determined by the implications and consequences of the function. This assessment was made according to my initial reasons for analyzing these advertisements; does the construction of advertisements in men's fitness magazines operate as ideographic images establishing legitimacy as determined through application of Foss' rhetorical visual analysis methodology? I then recorded the findings and determine if there is legitimacy within any of the advertisements. This assessment follows at the end of all advertisements so that a collective perspective can be identified.

## CHAPTER FOUR: RESULTS

### Introduction

The findings below are of nine randomly selected supplement advertisements in the “muscle magazines” that have been analyzed using the schema provided by Foss. By determining the elements and functions of each advertisement, this paper determines the intentionalist and unintentionalist perspective and the differing results of each. This further allows the purpose of this research to determine to what extent, if any, the construction of advertisements in men’s fitness magazines operates as ideographic images establishing legitimacy. The results are organized with each individual advertisement discussed separately, including two of the three judgments; nature of image and function of image. The third judgment, evaluation of images is viewed at the end of the nine advertisements.

### Advertisement 1

The first advertisement is Nanostim, which is labeled as an energy stimulant, advertised in Muscle and Fitness, May 2012. This advertisement is listed in the Appendix as Advertisement 1.

### Judgment 1- Nature of Image

The Nanostim advertisement presented several elements within this image. It consists of a black male who appears to be middle-aged curling a dumbbell. He is wearing a form-fitting black tank top, displaying a physique that is developed, but not overly developed as with most professional bodybuilders. His face is heavily shadowed compared to his body. There is a yellow glow that colors the entire dumbbell and starts to

ascend into his hand and up his arm. This is the only color employed in the otherwise black and white advertisement image.

The suggested elements within this advertisement are relatively subtle, compared to the bright, almost neon yellow extruding from the dumbbell. Yellow, being the color of the sun, relates to the energy that is put forth by the massive star. In turn, energy can be derived from the advertised product as well. However, the origin of this color seems to be placed within the weight, moving toward the hand and through his body. This may be comparable to the sun being the source of energy as its rays move outward. What this suggests is that there is something inherent about weights themselves. It suggests that weights contain energy and that one must derive it from them, which is in opposition to what the product inherently is trying to convey-that this energy emerges from the product itself, not the actual weight. The fact that this man's face being heavily shadowed suggests that the defining characteristics of his face, who enable others to distinguish him, is missing. This enables the reader to input their own characteristics within the picture, identifying as him. This, of course, is accomplished when the audience, or reader, is black as well.

### Judgment 2-Function of Image

As suggested by Foss and discussed earlier, the function or functions of an image is viewed from a rhetorical perspective concerning how that image is communicated to the audience, or how the image operates for the audience. This paper will honor the rhetorical perspective first, analyzing the various functions that are created from the unintentionalist perspective.

The Nanostim advertisement presented several elements within this image. One in particular is the yellow glow, originating in the dumbbell and extending into the man's arm. This element suggests a function of derived energy. It further instructs the audience that this energy stems from weights, or more specific, weightlifting as show by the man performing an activity with the weight and not simply touching it. It encourages and supports that energy is specifically derived from weightlifting, being that the originating site is within the weight. This is a play on the sun's radiation, as the light seems to radiate into his body with the weight being the source.

The other function of this advertisement is to convey pride. There is no doubt that from the audience's perspective, the man within the advertisement is looking directly at us. The fact that he is performing a curl exercise compliments this function of pride. When people approach someone with muscles, the first one that they gravitate towards feeling is the bicep. In the weightlifting community, it is often said that people perform "curls for girls," alluding to the only exercise performed to where the initial gauge for strength is when a girl feels a man's bicep. The man in the advertisement is looking at us, almost stating, "You see what I have?" Biceps are also referred to as "club muscles," meaning that the only muscle typically showing within a nightclub is the arm muscle, again a gauge of showmanship, of pride, correlating to the specific function discussed in this paragraph.

The final function of this advertisement may be to convey ambiguity about the male black race. The man's face is heavily shadowed. One can make out that he has eyes, a nose and lips, but placed on the everyday streets of America, it is doubtful that one could recognize the man solely based on this advertisement. This allows for those with a



black skin color is to place themselves within this advertisement and to see themselves in this man. Even though they may not look like this in body, one might be able to see a resemblance within the face, being that it is not thoroughly defined. It enables the audience to become a part of what is, or what might be, if taking this supplement.

From an intentionalist perspective, the analysis considers knowing what the product is and how the elements complement the intended function of the creator of this advertisement. Nanostim is presented to the audience as a product for energy. When viewed through this function, the other possible functions seem to diminish, or at least are limited. When first observed, the relation of the yellow neon glow that starts within the weight can be seen as the same in the unintentionalist view-as energy itself. The representation of the sun remains, as is the most common ideogram of energy. However, the origination from the weight is not considered now, as it is now seen as more than energy from the weights itself, but as a partnership between the man and weights. The function transforms from energy into synergy. The glow is now a combination of the man, the product and the weights.

The other function that this perspective holds may be of projecting power. The display of the man's arm informs the audience of this as a by-product of energy, specifically energy to workout lifting weights. The development of his muscles becomes the focus, instead of who the man is. This function of power is obtainable through use of this product.

## Advertisement 2

The second advertisement is A-HD, which is labeled as a testosterone booster, advertised in Muscular Development, September 2012. This advertisement is listed in the Appendix as Advertisement 2.

## Judgment 1-Nature of Image

The presented elements within the advertisement are as follows: The advertisement shows a box of the product in the middle of the advertisement page. There are six black chess pieces that are scattered around the box, all are knocked over. There is one white chess piece, the king, which is standing upright next to the box of product. The word “checkmate!” is written above the box in bold type. There is a description of the product below, which is not considered by me to be a part of the visual image, for one reason; as stated before, the rhetorical visual scholar is not concerned with the intention of the message from the creator- the scholar recognizes that once the image is created, it stands alone. The text of description, albeit visual in nature, carries out a specific function of informing the reader, or audience, a direct explanation or descriptors that might confirm/conflict with the assessment of the scholar.

The second component to the nature of the function is the suggested visual elements, they are as follows: The first element is the actual name of the product, A-HD. What this suggests is that the A within the name stands for androgen or androgenic. This is a common term know by bodybuilders, and by myself, that represents a classification of steroids or hormones that control the masculine characteristics. The second part of the name is HD. This term suggests that the product is someway related to High Definition, as is a prevalent acronym within the visual realm of technology. If one combines the

terms, the inference of this element is that the masculinity derived from using this product is not a blurred representation of what occurs (characteristics of a masculine form) but is crisp, clear, and defined. Another element is the six black chess pieces that are scattered around the box, all are knocked over, with a remaining white chess piece, the king still standing upright next to the box of the product. The suggested element here is twofold; the first being victory and the second is purity. The victory element is suggested by the pieces which are knocked over. The defeat of the competitor (the black pieces) within the chess game, represents the competitors of other products, taken out of the game. The chess pieces are no longer an effective tool as they cannot be used. The king, which stands by the product, is the victor as it is the last piece standing-as are the rules in chess. The fact that the king is white and the competitor's pieces are black signifies that the product is pure, as is common with the color white. It has no blemishes, and is void of any non-essential components that might make the product as such. Finally, the word "checkmate!" that is written above the box in bold type reinforces that the "game" is over, and this product, A-HD, has won. The word checkmate also suggests that the competitor's no longer have a move to make, and that the reader has no other options but to choose this product, the victorious one.

#### Judgment 2-Function of Image

Of the presented elements within the image, the chess pieces present the most prevalent of elements. Alongside the words checkmate, it presents the supplement's function as combative. The emotional feeling of combativeness is relayed through chess-as it is an actual game involving military items-such as cavalry and infantry, with each side fighting for its king and queen. It suggests to the audience that one might relate this

supplement to an ailment of sorts-such as our immune system fights off different conditions or diseases. The assurance of this product having the capabilities to perform such a task is reinforced by the word checkmate.

In keeping with a similar function of this supplement, the name, A-HD plays a role as well. It is almost non-descript, yet alludes to a combination of substances, referring to the hyphenated name. This gives a function of medical use. Typically with longer antibiotic names such as a “Z Pak”, is utilized when the actual name is too long for one to remember or pronounce. In the terms of “Z Pack,” the actual term is Azithromycin. However, our culture has allowed for a common term of this antibiotic, Z Pak. In the same respects, this name A-HD performs the same task, giving way to another function-commonality or common use. This provokes an emotion of the audience to sense it is something more, technically, but that common people can use the term A-HD.

Looking at the function when the product is actually known, the initial focus is on the name, A-HD. This, as eluded to earlier, enables a function of the product as anabolic. The function of this product is determined by the first part of the name, “A”, again, implying androgen.

Another function of the image creates a persuasive effect by utilizing the king and the words “Checkmate” and “The King of Testosterone Boosters” providing for a function of superiority and of value. It is stated that this product is above all, introducing a hierarchy within the ranks-much like chess, where the king is the most valuable. Likewise, A-HD is also at the top of its competition, winning (as seen by the other pieces that have fallen) the match, and has tremendous value as such, as it is metaphorically compared to the King in chess within the textual images.

### Advertisement 3

The second advertisement is Cellucor, which is unique in that no actual product is listed. This was advertised in Muscle and Fitness October 2012. This advertisement is listed in the Appendix as Advertisement 3.

### Judgment 1-Nature of Image

Cellucor manufactures a line of supplements that range from vitamins, protein, fat burners, and pre-workout powders. There is no specific product listed within this advertisement. However, the image is that of the company name up top, with a small image that could represent a target or crosshairs listed before its name. There is a pencil drawing of a man, appearing to be middle aged, looking down with his eyes closed. His hands are resting on his hips. He is shirtless, and dressed in some kind of sweatpants or sport pants. The background behind him is a soft blue. The shading of the man shows that his physique is well defined, muscular, and symmetrical, while still being in proportionate to his overall frame.

The suggested elements are many, but with this being a unique advertisement, the initial focus is that of what is not present--an actual product. This suggests that the company is utilizing a non-descript item purposively, informing the audience that no matter what product is used, it will enable the consumer to achieve such results as related to the figure of the man within the advertisement. The image of the target or crosshairs before the company name suggests that the products in general “hit their mark”, when seen as a target. If the perspective is that the image is a crosshair, then the reader identifies this image with that of hunting. When a target is within the center of the crosshairs of any weapon, it is in position to be fired upon, enabling a direct hit-whatever

that intention may be. The suggestion that the reader now has what they have been looking/hunting for is now within their sights, a product that will achieve success in the supplement realm, is directly in front of them: Cellucor. The color blue, chosen as the background color, is the only color within the black and white drawing. This chosen color suggests two things; acceptance by males and width/depth. The first, acceptance of males, is culturally sound within the United States. From birth people are told and sold products that are split with male and female applications according to color. In contemporary American culture, blue is universal for males, while pink is universal for females. In Cellucor's advertisement, this is reinforced via the background color. The second suggestion of depth relates in retrospect towards the lack of a single product being shown. The color blue is often related to the sea. The elements most associated with the body of water is depth and width. As utilized here, the products that can enable the male is as endless as the seas themselves, containing a wide variety of products that do not contain just one product per specific application, but many to choose from. The pencil drawing of a man is the final suggested element. The appearance of being middle aged, speaks to the audience that this product enables one to be fully developed, as middle aged men are. The fact that the man is looking down with his eyes closed suggests a gratitude and reverence towards the product. As in the United States culture, a nod or bowing of the head represents a thank you towards another individual, correlating to the thank you that this man, or the reader will give towards Cellucor for their product enabling achievement of this physique through use of their products. The reverence translates from a religious aspect, as many within our culture look up towards the heavens for help, yet when a deity appears, people show reverence in a bowing of the head. In the

advertisement, the word Cellucor is above the man, acting as that deity, with him in reverence of such a God-given product. The man's hands resting on his hips displays something different when placed in conjunction with how his head is shown. This element suggests an action of completion within a tired state. The man seems drained of energy, as most are seen after finishing a strenuous activity. The image of him being shirtless, and dressed in some kind of sweatpants or sport pants relates to this idea that he has just finished this activity, as most do not simply walk around in this attire. However, the shirtless, well-built physique also displays what can be achieved through the use of products from Cellucor.

#### Judgment 2-Function of Image

When viewed from the unintentionalist perspective, Cellucor's advertisement contains the function of self-creation. This is supported by the fact that Cellucor itself is a product of man, a supplement that was invented for man, a creation from a man. Although nature has provided some of the ingredients, it is man who combined and refined them. It is in direct relation to our own physiques. Although people begin with what they have been born with, it is man's opportunity to recreate, repurpose and reshape that physique, of course, with the use of Cellucor and its product(s).

From the intentionalist point of view, this paper relied on my knowledge of Cellucor. With this in mind, Cellucor is a supplement company that produces pre-workout, intra-workout, post workout supplements, virtually everything that is needed to advance the human physique. With this knowledge and understanding the creator's intention, we see the function as a product of this line drawing of the man-informing the audience that with Cellucor, possibilities and limitations do not exist. That is the main

function. It is somewhat congruent to the unintentionalist perspective, but with more advancement and emphasis of what one can become. The entire line of Cellucor (since no specific product is listed) can enable the consumer to achieve whatever his or her imagination can draw, figuratively speaking. The line of products enables this reality from start to finish. The other ability that this drawing allows towards this function is that drawings and always be erased, redrawn, and tweaked. It is an unfinished product, people, as the consumer, are an unfinished product, as there are no limits.

#### Advertisement 4

The second advertisement is Animal Pak, which is a multi-vitamin with other mineral additives. Animal Pak was advertised in Muscular Development, August 2013. This advertisement is listed in the Appendix as Advertisement 4.

#### Judgment 1-Nature of Image

This advertisement's images consist of a heavily shadowed man in a ripped up tank top with cut off sweatpants converted to shorts. His physique is highly developed, consistent with that of a professional bodybuilder. He is in a push up position. The vascularity of the man is emphasized by a neon yellow, which fills every protruding vein. The yellow is the only color shown within the advertisement, as the rest is in black and white. His head is not shown, as the page stops just past the base of the neck.

This advertisement displays very little visual images, yet the elements of the visuals are not limited in such a way. The most noticeable element within the visual is the neon yellow running through the man's veins. Yellow, being the color of the sun, relates to the energy that is put forth by the massive star. In turn, energy can be derived from the advertised product as well. The other elements derived from the sun is the production and



work in American culture. Typically, most work is done during the day, as the night is reserved for sleeping. Alluding to the product, when it is within a person, it is time to go to work-on that person's body. The product enables one to perform this function, just as the sun enables many to work. The fact that when one steps into the sun, its energy, as felt by warmth, is not specified to just one part of the body-it covers the entire person. This is also suggested by not only the color in the man's veins, but literally the color stretching throughout his body, running through his veins. It suggests that the product is of benefit to the entire system, not just for one part. The outfit that is ripped, torn and cut off suggests a basic function of clothing. He is not in dress attire or even in name branded clothing. The tattered clothing displays a lack of care to what is being worn, as long as it is functional. However, this could not be said about the supplement, since we *are* advertising a brand, and past that, a supplement is more than just the essential by its own definition. The positioning of the man in a push up position denotes that he is hard at work, again at the basic level. The push up is a primitive exercise. The term Animal Pak also coincides with a primitive, almost primal force, suggesting that the basics are the beginnings of greatness. Finally, his head is not shown, as the page stops just past the base of the neck. The element here is one of anonymity. Anyone of us men can envision our bodies as such, especially without the distinction of another's face being present.

#### Judgment 2-Function of Image

The vascularity of the man that is highlighted in yellow supports the first function of infiltration. The audience does not see the yellowed veins in just his hand or part of his arm, but what is seen of his bare skin is protruding veins-all highlighted in the yellow color.

The second function may be simplicity. The function is supported by various elements within the image. The fact that he has what seems to be an old tank top and cut up pants that are converted to shorts, gloves that are not name brand, but seem to be cut from a whole glove allow the audience to know that this is as basic it gets. It contains a subtext, or another function, of a stripped down product that leaves only the bare essentials. This again supported by the attire that has been reduced to the minimum. The other element that supports the other subtext within this attire is simplicity. There is no need for name brand clothing, a well-lit gym, or even fancy machines. The man is actually in a push up position-which is the most basic form of muscle building exercises one can do.

Relating it to the product as if it was known, the functions may be recognition and restoration. To speak to the recognition function one must first realize that Animal Pak is a multivitamin with added supplements that are beneficial. When people refer to their own bodies, they expel what is not beneficial to us in a healthy state. People expel foreign material that our bodies do not recognize. When people inhale smoke, our lungs contract to push it out-it is foreign. When dust or particles enter our airways via the nose, people sneeze-to expel the foreign elements. Colds, by-products of viruses or bacteria, are expelled through coughing, sneezing, and even sweat. However, this color yellow is contained. It is not fading or deteriorating, it is constantly present within his skin. In fact, it is within the most significant part of our system-the bloodstream, the very highway of our body's life source. This alludes to the function of containment-providing the audience with the knowledge that our body wants this, can handle this, needs this, and uses this. It is recognized by our body and accepts it through recognition. The restoration function

becomes a partner with recognition in the fact that it is within the man's veins. The fact that this is not shown within the skin, or any other part of the body speaks to restoration. When people have a surgery, are severely injured or have deficiencies, they look towards blood as a replenishment to what they have lost in those events. It is the same way with the multivitamin Animal Pak. It is a rejuvenation to what people are lacking through the traumatic event punishing our bodies through rigorous weightlifting-they are restored.

#### Advertisement 5

The fifth advertisement is Carnivor, which is labeled as a protein powder, advertised in Muscular Development, October 2012. This advertisement is listed in the Appendix as Advertisement 5.

#### Judgment 1-Nature of Image

The presented elements within this image consist of an African-American bodybuilder, who I know as Kai Greene, a highly successful professional in the sport of bodybuilding. He is standing in black posing trunks, wearing a musclemeds beanie biting into a raw piece of meat that he is holding with both hands. There is descriptive text around the entire ad which will not be examined in this visual analysis. The only other image is the product itself, which is in a black container with a bright red label wrapped around the container.

The suggested element first analyzed is the image that is most impactful, which is the bodybuilder biting into a piece of raw meat. The animalistic behavior of the bodybuilder suggests the base nature of most carnivores, or meat eaters. It suggests that as a carnivore, man is atop the food chain, superior to those who are herbivores, or those who do not consume meat. He is the hunter, not the hunted. All of this, of course, is

contained within the black and red jug that the product comes in for the benefit of one's use.

### Judgment 2-Function of Image

From the unintentionalist perspective, the functions of this image include credibility and barbarism. The credibility function is presented within the element by including images of the oversized bodybuilder, Kai Greene. Kai has been bodybuilding for many years, has been featured on numerous magazines, has won countless competitions and was even featured in the new film *Generation Iron*. This translates directly into whatever the product is, it is backed by one of the best in the business.

The second function of barbarism is of no doubt the act of Kai chewing or biting into a piece of meat. In no way would a modern civilized person consume food in this manner. This is at the base of mankind, primal in nature, eating for survival. The base need for consumption is displayed through the act of eating what has not even been dead long enough to cook.

When seen through the creator's image, that this product is a beef protein powder, the functions are changed by the elements presented. The first function is still credibility, as stated before, however the second function changes from barbarism to a function of unadulterated simplicity. What is meant by this is that the meat, which is a protein, informs the audience that the Carnivor powder is the same as if one were eating a raw piece of meat-the same meat that is shown within the advertisement. It is uncooked, at its most basic form, it has not been changed from its original state. The same now holds true for the powder.

### Advertisement 6

The sixth advertisement is Hyper FX, which is labeled as an energy formula. Hyper FX was advertised in Muscular Development, October 2012. This advertisement is listed in the Appendix as Advertisement 6.

### Judgment 1-Nature of Image

The presented elements of this image is of an overly developed (physique) man who is sitting in a leg extension machine, wearing a tank top and posing trunks. He is middle-aged, tan, and wearing a necklace with a crucifix attached. His mouth is wide open, with a scrunched face, as if he is yelling or screaming during this exercise.

The suggested elements are as follows: The outfit of the man is composed of very little material, enhancing the amount of skin that is shown of his enormous physique. The outfit to me does not suggest much, but allows the physique to say more. There amount of development in his muscles must take hours upon hours to build. The amount of energy needed to conduct such workouts suggests that this might not be possible without Hyper FX. The facial expression lends itself to a different suggestion. It can be construed as though he is in pain. Common knowledge suggests that workouts are strenuous, and quite possible he has pushed himself to the breaking point, to where he has nothing left. This pain, possibly mixed in with fatigue creates such an expression as this man appears to have. This does not suggest that the amount of energy needed to complete this workout is available, with or without Hyper FX. Another point of interest in the suggested elements is the crucifix hanging from the necklace. This suggests that this man has faith. He is a believer in God. This idea of faith is correlated with Hyper FX. The faith that this

products works acts as faith in God- you do not see either one, yet the manifestations of both.

#### Judgment Two-Function of Image

In the unintentionalist perspective one can see an overall function of power. Everything involved within this advertisement attributes to the function of power. From the man's physique, with every muscle fully developed, veins protruding, definition within each muscle group, power is displayed. Even the religious necklace that the man wears has an underlying tone that power is with him in a spiritual sense.

With the intentionalist viewpoint of Hyper FX being an energy amplifier, the function of energy exuding within the man is presented. This is displayed within his facial expression, which seems to be screaming something. If the supplement is viewed as is, an energy amplifier, the nature of the image is conveyed as the function with the man using his voice to amplify the auditory expression of this energy. His voice takes on the personification of the supplement.

#### Advertisement 7

The seventh advertisement is White Flood, which is labeled as pre-workout supplement, advertised in Muscle and Fitness July 2012. This advertisement is listed in the Appendix as Advertisement 2.

#### Judgment 1-Nature of Image

The presented elements within this advertisement start with a man, whose race cannot be determined looking up as he hangs from what is assumed to be a bar, although it is not shown-his hands extend beyond the advertisement page. He has a developed physique, although not overly developed. Behind him, laid out in a more translucent state

is a picture of half his face, facing head on towards the reader, as the other half is covered by him hanging from an object that is not shown. The entire advertisement, besides the labeled product, is in black and white, with one more exception; his eye in the translucent backdrop is red.

The first suggested element within this advertisement's image that is discussed is the man himself, who is hanging by both arms. I state that he is hanging and not simply holding his arms up, because the muscles in his arm look to be strained, almost stretching. Correlating this with a fitness magazine, one can assume he is possibly doing some sort of pull ups. The "training" portion of this supplement has been introduced, along with the obtainment of that training from the man's physique, arguably by using this product, White Flood. The key suggested element within this advertisement is the glowing red eye presented in the backdrop. When examined, it suggests a possession of some sort, as recognized by most in our American culture. The suggestion here is that one might train in a possessed state of being. Relinquishing the control that people have over their bodies as the product infiltrates them. It is almost supernatural, and as such, one now has supernatural powers, of course, to train.

#### Judgment 2- Function of Image

When looked at from the unintentionalist viewpoint, two functions are seen; crazed possession and attainability. The crazed possession is related to the backdrop image of the man's (presumably a man) face. The actual skin of the man involves a white face, with what appears to be a black circle around his eye. This is informative to the function of crazed, as the likeness of the product's advertisement is compared to Stanley Kubrik's *A Clockwork Orange*. The main character in it, Alex, had a similar looking face.

Alex was a crazed individual who was overtaken by emotional feelings that allowed him to act out in what many determine to be insane behavior and violent at that. The function of possession also relates to the red eye that is within the face. As mentioned, a possession of some sort, caused by the product White Flood is present when ingested.

The attainability function is derived from the words TRAIN INSANE which is written above the image, and further reinforced by the earlier function of possession. It is the action towards the audience that the results one sees within the man's physique is only obtainable when one is able to train like a man possessed, or having the ability to train insane. Of course this is also obtainable through use of the supplement.

When viewed from the intentionalist perspective, the overall function actually remains the same as the unintentionalist perspective. This product advertisement is unique in the fact that despite the other advertisements analyzed, this products function matches both perspectives.

#### Advertisement 8

The eighth advertisement is Elite Series, which is labeled as a rapid weight loss formula, advertised in Men's Fitness, May 2012. This advertisement is listed in the Appendix as Advertisement 8.

#### Judgment 1-Nature of Image

The first presented element within this advertisement is the image of a man, middle-aged, who has nothing on but shorts. His body is highly developed, but not over muscular. He is holding smaller dumbbells in each hand and his body has an airbrushed look to it. The second image is that of a lady with a lab coat on, stethoscope around her neck. She is smiling and is, in my opinion, attractive. The final inserted image is the



actual product box, which has pictures of some type of berries on the front, alongside the product box is the same berry, cut open, lying next to it.

The first suggested element for discussion is that of the man within the advertisement. Showing that he has a great, aesthetically pleasing physique is common to a fitness magazine advertisement. What is uncommon about this is the fact he is holding smaller, lightweight dumbbells. They are out of proportion to his physique, meaning, it is obvious he can lift more. The fact that these dumbbells are lighter in weight suggests that he does not need to lift an exuberate amount of weight to accomplish his goals of looking the way he does. It suggests that with minimal effort, alongside this product, anyone can look like him. The female figure is the second suggested element, and is represented (as she is here) within any other advertisements that have been analyzed. With the lab coat and stethoscope, she is portraying a doctor. Doctors are those who people look towards with advice on becoming well and staying healthy-they are a trusted advisor. The fact that she is placed in this advertisement, combined with a smiling face, states that she endorses this product and happy to do so. Why would a doctor misinform us of a product that does not work and is unhealthy for us? Most would say that they would not, and that is the suggestion placed before the reader here. Her youth and attractiveness is also a suggestion. People typically do not correlate wisdom with youth. Beauty is also not the first descriptor of most doctors. Typically people correlate intelligence with doctors. This might be a deterrent to the credibility of this “doctor”, suggesting that she might not be trustworthy, or even real. However, the target audience of this magazine is male, ages 18-35, so the image of a “pretty female” enticing a heterosexual to use supplements is a plausible assumption concerning the rationale for this juxtaposition.

## Judgment 2 –Function of Image

When viewed from the unintentionalist perspective the function of desire may be presented. The elements that support this would be the actual text image that states “we know what you want.” Informing the audience that they understand us, our needs our wants, our desires. The other element supporting this function is the male figure within the advertisement. It borderlines on a drawing, being that it is highly airbrushed, but that might actually be the point. His body, aesthetically, is fully developed with close to no body fat. The final element supporting this function of desire would be the doctor featured in the lower left corner of the page. The doctor’s image provides implication that this product is safe and recommended by a doctor, which is one desire of the consumer. The consumer does not want a product that causes ill side effects while providing the actual effects they desire. Another attribute of the doctor’s image is also attractiveness- another desirable trait from the opposite sex, supporting this function of desire. Even the name of the product enables the function of desire: Elite. The word elite pertains to the best of anything, something that is displayed within the man’s physique.

The intentionalist view performs the function of cultural aesthetic improvement and cultural acceptance. The product is marketed as a weight loss product. The functions that that presents is one of cultural aesthetic improvement. People, as a society, package beauty, fitness, and attractiveness through several adjectives and performance by an individual. None of which is the obese nature of humans. However, the process of losing that obesity, through weight loss, is celebrated, it is pleasing to us as a society. People insert their own thoughts of “Wow, look at him, he really cares about his weight, he is doing something about it-that is great!” into the person actually performing that task-as if

they know their motives. The other function supported by this lends itself to the former function in that it is one of cultural acceptance. People, as a society, do not accept obese people. Companies have started charging more for obese people on plane rides, New York has started to limit what size soda people can buy, the food industry on a whole is limiting trans-fats, and models have become skinny to the point of anorexic. Society is not tolerant nor accepting of obesity. Interest groups have even claimed a “war” on it, just as they had with drugs in the 80’s. That is how seriously people within our culture view obesity. The consumer, being a part of American culture, now has a possible means of eradicating this serious problem of and in themselves; ingesting the supplement Elite to allow such a problem to diminish and even depart from one’s self.

#### Advertisement 9

The ninth and final advertisement is Xenadrine XT, which is labeled as a thermogenic extreme energy supplement, advertised in Muscular Development, July 2012. This advertisement is listed in the Appendix as Advertisement 9.

#### Judgment 1-Nature of Image

The presented elements within this advertisement are contained within one image. There is a man standing with no shirt on, displaying an overly developed physique. He is curling a barbell. There is a bluish light above his head, which is either being expended from it upwards, or receiving it from above. His entire head has been transformed into an x-rayed image, displaying the brains and skeletal form. The bluish light from above him reaches into his head and down the front of his chest.

The suggested element first reviewed is the bluish light. At first glance it looks as though this light is descending upon the man. However, at a closer examination the

assessment is that this “light” is actually originating from his chest and expending through the top of his skull. The reference here is not that of light, but that of heat. Think of how one’s head looks after shoveling an entire driveway of snow on a cold winter’s day. Steam is rising from it, much as the heat is here in this advertisement. The fact that this light is blue is in reference to how hot that heat actually is. Fire is burning at its hottest when it is blue. This shows the thermogenic reaction caused by this product. The other property of fire is energy, or rather the start of energy. Fire burning fuel releases energy. Fire boiling water is used in turbines. Fire is the start of useable energy. The other element that is suggested is the skull which appears to be displayed in an x-ray depiction. The element suggests that the process of this fire, this heat, this energy can be witnessed at the core of the being. It is not a surface reaction, but something that starts deep within.

#### Judgment 2-Function of Image

From the unintentionalist perspective, the function of introspection is seen. I say this because introspection is the act of looking at one’s own self, specifically the mental and emotional state. The elements supporting this is the x-ray style of depiction in the man within the advertisement. With the brain exposed, people can literally look at the epicenter of that mental and emotional state. The product by design, allows this perspective of the consumer.

Looking at the intentionalist perspective, the function relates to the product of a thermogenic energy enhancement as a function of an altered state, informing the audience that the self is affected not only on a surface level, but at its core. The thermogenic response is also part of the altered state, as the body is so hot that it is actually producing

a blue flame or white heat. After all, it is an altered state that the consumers of any product are after, for if that was not the case, then products would not be taken at all, people would be satisfied with the current state that they are in.

### Judgment 3-Evaluation of Images

The third judgment, according to Foss, involves scrutiny of the function itself; I reflected on the images' legitimacy or soundness as they were determined by the implications and consequences of the function. This assessment was made according to my initial reasons for analyzing these advertisements; does the construction of advertisements in men's fitness magazines operate as ideographic images establishing legitimacy as determined through application of Foss' rhetorical visual analysis methodology? Of the nine advertisements that were looked at, only one performed the function equally within the unintentionalist perspective and the intentionalist perspective. As this study is concerned with the former, the legitimacy of the advertisements is in question due to the site of tension being the nature of elements and the function of the image. The nature of the elements do not support the function that is intended by the creator of the supplement, with the exception of the product White Flood. If one views the elements as an argumentation towards the function of the products, there is not enough evidence to support such functions. The implications of the elements within the image are not a match when viewed through the traditional aesthetic perspective, or the intentionalist view. However, when the intention is known, it is easy to relate those elements within each advertisement. This is able to be performed if one thinks of this as a reverse operation. With the intentionalist viewpoint, the answer is provided and then one is told to fit the pieces together in order to form the correct viewpoint of those elements.

This is in complete contradiction to what we, as communicative scholars, seek to do.

Further expansion of this leads into real world motivations for this study, as mentioned below.

## CHAPTER FIVE: ANALYSIS

### Insight to Real World Motivations

In the current study, several insights emerge, based on analysis of the artifacts. In asking to what extent, if any, does the construction of advertisements in men's fitness magazines operate as ideographic images establishing legitimacy, my analysis suggests a resounding *no*, as seen from a rhetorical perspective. However, when examined from a traditional aesthetic intentionalist perspective, this function is achieved, as the construction of the advertisements operates as ideographic images, establishing legitimacy through the images. This information provides us with the understanding that advertisements in current muscle magazines are operating under a traditional viewpoint, and as such, produce traditional perspectives. The advertisement industry within this genre is reliant upon the consumer first knowing what the product is and then realizing how the image fits into that function. The limitation within this perspective of the advertisement industry is the consumer's knowledge base regarding the product, the product being explained through text and the time the consumer is willing to spend on correlating the intent or function with the images presented.

The second insight that this study provides is the irony that people are, by way of supplements, trying to create a visual manifestation of the body through the use of the supplement, but the advertisements themselves do not concentrate on the images they produce to act as such. The unintentionalist perspective is not considered within the productions of these advertisements. This is shown through the analysis of the functions of those images. If advertisers realize that this is the foundation of communication, through a rhetorical visual analysis, the result of those advertisements would include a

more comprehensive understanding of the supplement being proposed through that specific advertisement. Advertisers may then be able to move into the rhetorical visual perspective, seeing that this movement is a necessity to communicate more fully to consumers. Advertisers would progress past the aesthetic experience, or even the semiotic realm of the advertisement images. If images are of any concern to advertisers as a form of communication, than the functions of those images should also be a concern as well.

The third insight provided by this study lends itself to the second insight, yet stands separate, as it applies to advertisements being provided a framework to operate within, besides the traditional aesthetic perspective. The realization for advertisers should be that consumers are not consumed nor concerned with the quality of the image, as is viewed from a traditional aesthetic perspective, considering the image to be of high or low art. The concern should be the same for advertisers as it is for the consumer, which is within the communicated messages brought forth by the image. From this perspective, critical judgment can be by a set of standard judgments that are open for interpretation from the target audience of consumers, rather than by authorities or knowledgeable critics.

### Summary and Conclusions

Visual rhetoric encompasses two components: it refers directly to the images themselves--the “visual communication” that scholars study and also the way in which or the approach people take to studying the image. As rhetoricians we are not bound by verbal discourse, since visual imagery can serve as a medium in which we can analyze and recognize that the image holds as much communication as the written or spoken



word. The methodology for this type of analysis is currently debated among current scholars. The results of the present research were influenced by Foss' call for research that "make[s] contributions beyond providing a richer and more comprehensive understanding of rhetorical processes... [Research] may contribute to the formulation or reconceptualization of aesthetic notions that unnecessarily restrict definitions of, and approaches to, visual phenomena" (Foss "Schema" 214). This research paper provides a richer understanding of rhetorical visual analysis by demonstrating the methodology given by Foss through application of the aforementioned advertisements. It has given an alternative perspective to that of the non-traditional viewpoints of image analysis. In doing so, this study has examined images within the advertisements determining various possible functions and natures of those functions. This perspective is consistent with a rhetorical viewpoint.

In viewing this study from a non-traditional, non-aesthetic perspective one can advance the rhetorical perspective into the visual rhetorical perspective, concentrating on the communicated elements, and the functions that accompany them. Determining legitimacy is one way to analyze advertisements. This perspective also allows for complete analysis within a rhetorical perspective. In the schema's application the advancement of communication and the properties of communication are able to be utilized for advertisers to become more effective, as well as enabling the consumer to become a better receiver of the intended creation of such advertisements.

### Limitations

Possible limitations of the study should be noted. The selected magazines for the study may limit the findings for several reasons. The first is that two of the three

magazines, *Muscle and Fitness* and *Men's Fitness*, are published under the same company (cisionpoint.com). Although they both have a large readership, repetitive advertisements might occur due to contracts that the publisher holds with the advertisers. Second, supplement products are being banned, changed, improved, and discontinued, many times throughout the calendar year. Most recently, DMAA which was used in several weight loss and pre-workout supplements was banned after 42 public complaints, indicating it might be linked to other serious health effects including nervous system and psychiatric disorders (stripes.com). As these products have a short shelf life, to analyze one quarter of that calendar year will give a snapshot rather than a complete picture of the industry.

I also recognize my own bias as a researcher. As a bodybuilder myself, I have had experience with these supplements, read these magazines, and that has left a past impression that is subjective resulting from my personal experiences. Separating my viewpoints from what the advertisements are stating is imperative and necessary, but not always possible. Some of the advertisements use professional bodybuilders that I recognize and the ethos of well-known bodybuilders influences judgments of the visuals. Although people develop judgments through their own historical framework, this is specific enough to create a larger bias. Furthermore, judging from an unintentionalist viewpoint becomes difficult when past knowledge is available of products, knowing specifically what the intent of the product is, and therefore the intended function of that advertisement.

As with any act of criticism, the interpretation that the critic names is just one possibility, not necessarily the correct interpretation, but one that is supported by

evidence of the critic's analysis. In short, these interpretations are the viewpoint of a single critic and not an exhaustive analysis.

### Implications for Further Research

Future research, entailing the same criteria as this study, should be looked at, with the addition of several more advertisements within the "muscle magazines". As mentioned in the limitation section, the sample field is relatively small. Although this research paper provided a snapshot within the top three magazines in circulation, there are hundreds of fitness magazines in print. Observing other magazines might provide a deeper understanding of communication within the visual images through the methodology that was employed within this study.

Additional research is also warranted through the analysis of this study. One such study may entail longitudinal research of these "muscle magazines" beginning with the advertisements in the first publications of these magazines and moving towards the current works that have been examined in this study. An interesting focus of this longitudinal study would be the same within this study, legitimacy within advertisements, however the additional data would allow the critic to see if legitimacy has evolved over time, or if a stasis is present. The critic would also be able to investigate the various elements of the image and functions of the image over time to determine the same prospectus as legitimacy.

These results will also allow for various advertisement agencies to analyze their construction practices and conduct in-house research as to how those images are constructed. This would allow for a more communicative application from a rhetorical perspective which could possibly lead to an increase in advertisement effectiveness.

Although this would benefit the advertiser's intent on communicating these products to the consumers, there is also one final achievement, and that is the advancement of communication itself. It is the ultimate goal for any rhetorical communication specialist, researcher, teacher, and even student to further our concentration of study in communication. It is the goal of rhetoricians to become the most effective communicators possible. This goal is the final purpose of this study, which provides further research into other realms of advertisements, so that visual communication can become as clear and effective as possible.

A final observation to this current study lends itself to future research within visual images of the competition(s) that allow for bodybuilding shows. The body itself provides visual images for analysis. The outfits worn by both male and female competitors also provide another element within these competitions. The stage that the competitors are presented on as well as the different routines used to display these muscular physiques are also elements that can be used for future visual analysis.



MUSCLETECH SUPER CONCENTRATED SERIES

**PURE POWER.** RAW ENERGY.

**NANOSTIM™** – THE MOST POWERFUL N.O. PUMP ENHANCER

NEW  
MUSCLETECH  
Supplements That Work®  
**NANOSTIM™**  
Super-Concentrated Nitric Oxide Stimulant\*  
Pump • Focus • Vascularity\*  
100 capsules  
Dietary Supplement

Instead of using an outdated N.O. formula with underdosed arginine AKG in it, which can leave you constantly chasing the pump, give your workouts a pulse and take **NanoStim**. This hard-hitting formula delivers the scientifically advanced ingredients L-citrulline, quercetin, yohimbe and huperzine-A to help you rock every rep with power. Get it today and add the most powerful pump-inducing nitric oxide stimulant you'll ever try to your training program.

Available At

**GNC** LIVE WELL  
**Vitamin Shoppe** STORES NATIONWIDE • VITAMINSHOPPE.COM  
**BODY BUILDING.COM**  
**USA SPORTS**  
**LONE STAR**

**MUSCLETECH™** COMPARE US TO THE COMPETITION NOW AT [MUSCLETECH.COM/COMPARE](http://MUSCLETECH.COM/COMPARE) Read label before use. © 2012





# CHECKMATE!

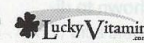
## THE KING OF TESTOSTERONE BOOSTERS†

The Professional Strength Single Capsule Dose  
Androgenic / Estrogenic Modulator!™

A-HD™ is a non-prescription, hormone modulator that is designed to work by blocking/binding to the enzyme aromatase, preventing conversion to Estrogen.†\* ZERO to little Estrogen leads to a harder, leaner, dry looking physique.†\* THE ULTIMATE RESULT – no more retaining water, no more bloated looks – JUST ROCK HARD SHREDDED MUSCLE.†\*

Nothing even comes close to drying out a physique,  
eliminating the bloat, and getting that razor sharp look.†\*

You Know it Works!™



BE POWERFUL



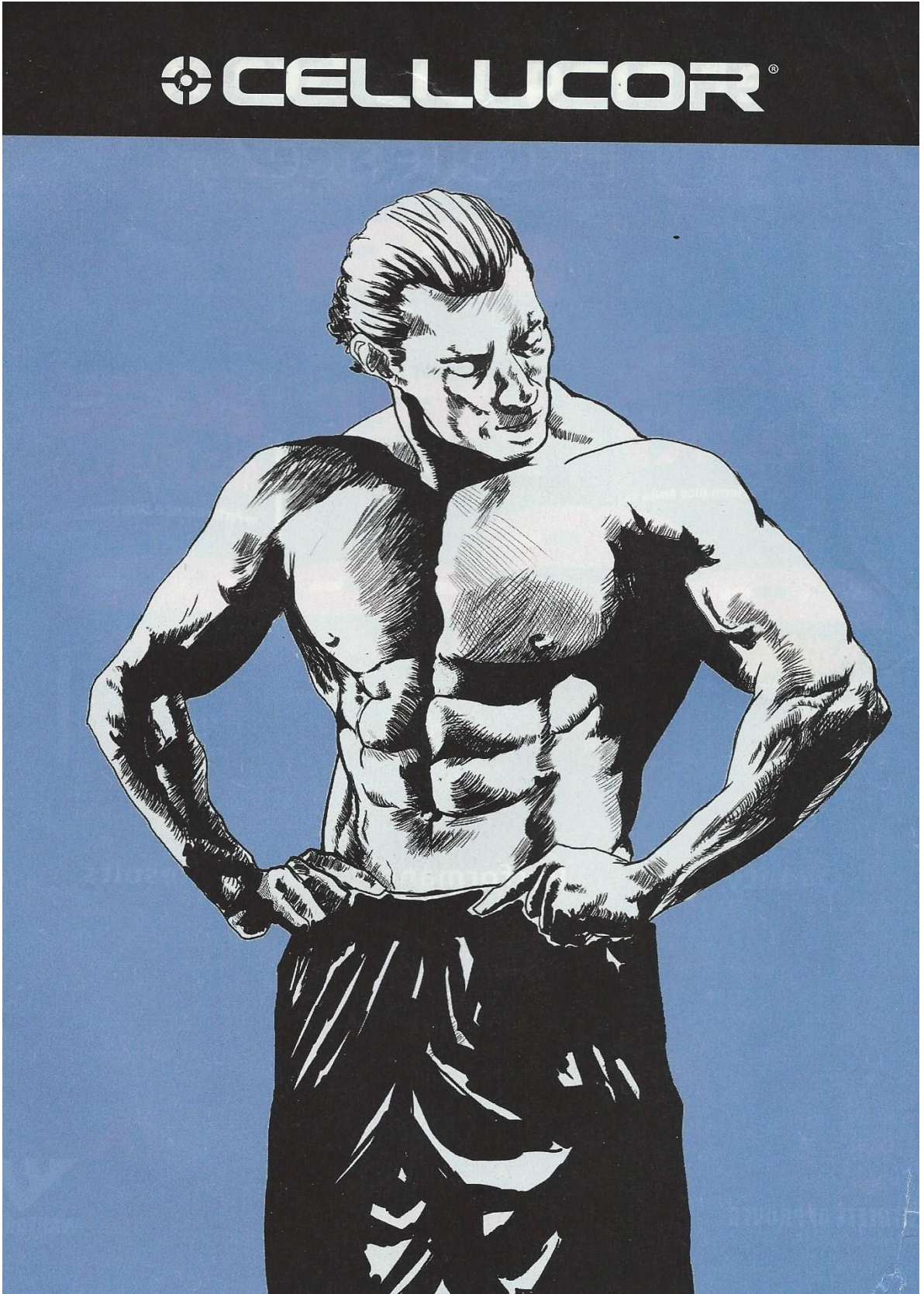
BPISPORTS.NET 954.926.0900

THE ULTRA CONCENTRATED EXTRA STRENGTH BRAND™

†\*THESE STATEMENTS HAVE NOT BEEN EVALUATED BY THE FOOD AND DRUG ADMINISTRATION. THESE PRODUCTS ARE NOT INTENDED TO DIAGNOSE, TREAT, CURE OR PREVENT ANY DISEASE.  
† When combined with a proper exercise and nutrition regimen. Statements based on early-stage independent 3rd party in vivo and / or in vitro model scientific research data findings.

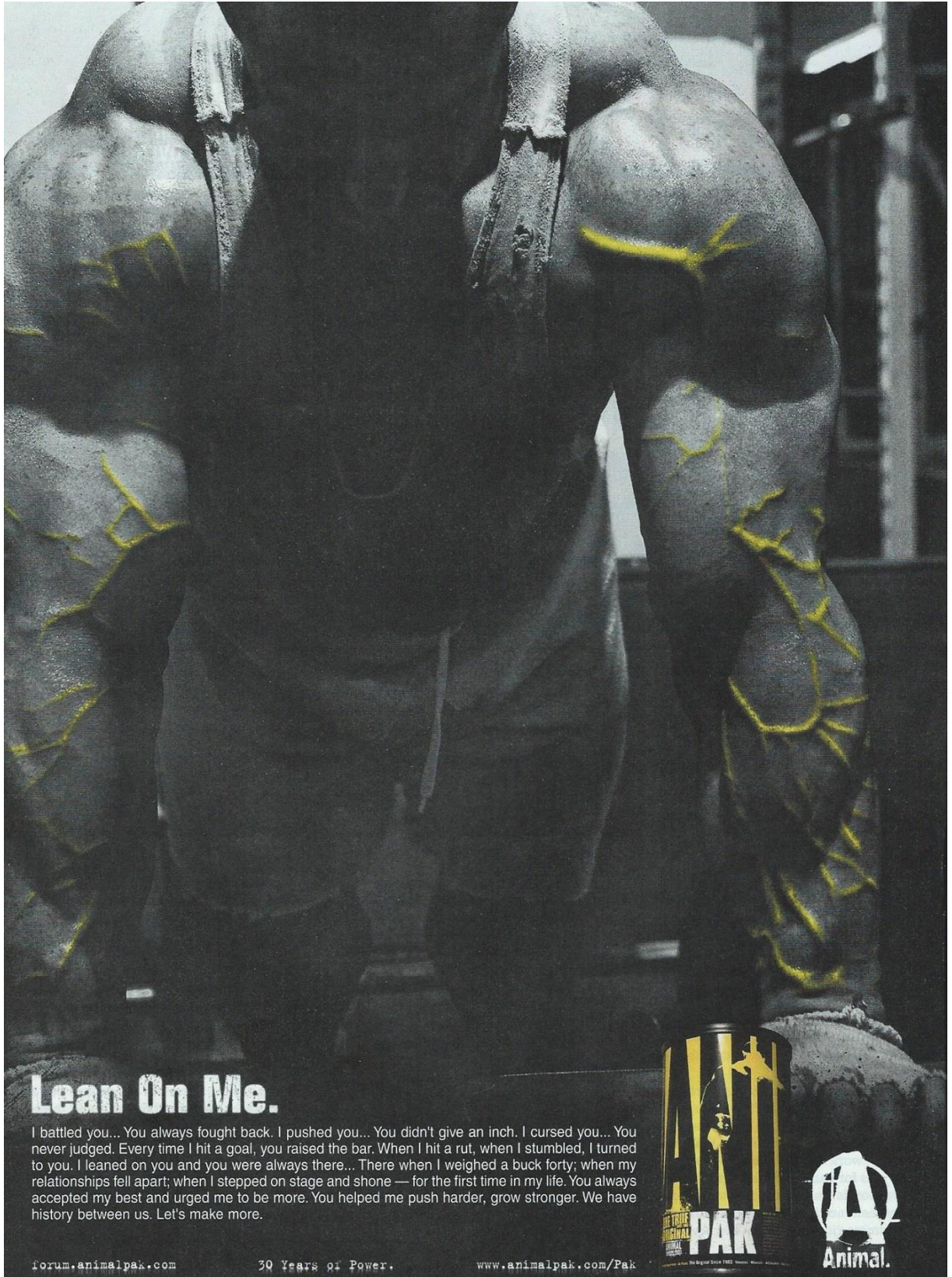


 **CELLUCOR**<sup>®</sup>





APPENDIX 4



**Lean On Me.**

I battled you... You always fought back. I pushed you... You didn't give an inch. I cursed you... You never judged. Every time I hit a goal, you raised the bar. When I hit a rut, when I stumbled, I turned to you. I leaned on you and you were always there... There when I weighed a buck forty; when my relationships fell apart; when I stepped on stage and shone — for the first time in my life. You always accepted my best and urged me to be more. You helped me push harder, grow stronger. We have history between us. Let's make more.

[forum.animalpak.com](http://forum.animalpak.com)      30 Years of Power.      [www.animalpak.com/Pak](http://www.animalpak.com/Pak)

**PAK**  
THE ORIGINAL  
ANIMAL  
PROTEIN

**Animal.**



# THE POWER OF BEEF AT THE SPEED OF WHEY

- ▶ HYDROLYZED FOR FAST ABSORPTION
- ▶ MORE CONCENTRATED THAN WHEY
- ▶ 350% MORE CONCENTRATED THAN STEAK
- ▶ LOADED WITH BCAAs & CREATINE

Everyone knows that BEEF BUILDS MUSCLE! Now you can get all the incredible anabolic power of beef with **CARNIVOR** Bioengineered Beef Protein Isolate. Thanks to advanced hydrolysis and isolation technologies, **CARNIVOR** is a 99% pure, premium grade protein supplement that's highly bioavailable and loaded with performance enhancing BCAAs and creatine. This new Beef Protein Isolate has revolutionized the industry and is bodybuilding's new protein of choice. **CARNIVOR** digests as fast as whey isolate, but is even more concentrated in muscle building amino acids than whey. And with **CARNIVOR**, you get all the power of 100% beef with 0 fat, 0 cholesterol, 0 sugar and 0 lactose. If you want to BEEF UP, it's time to make the switch to **CARNIVOR**, the most sought after muscle building protein ever created!

VOTED BEST TASTING PROTEIN!\*

FAT

LACTOSE

CHOLESTEROL

SUGAR

AVAILABLE IN 5 DELICIOUS FLAVORS!

**ALSO TRY CARNIVOR LIQUID SHOTS!**  
Available in delicious Orange Blast and Power Punch!

888.575.7067 • [MuscleMedsRx.com](http://MuscleMedsRx.com)

Join Team MuscleMeds!  
[facebook.com/TeamMuscleMeds](https://facebook.com/TeamMuscleMeds)  
[twitter.com/MuscleMeds](https://twitter.com/MuscleMeds)



**IF TRUE INTENSITY IS WHAT YOU'RE LOOKING FOR**

**THIS IS IT!**

INTRODUCING THE EVOLUTION OF CONCENTRATED PRE-TRAINING ENERGY AMPLIFICATION

- GERANIUM-FREE, CLEAN, INTENSE PRE-TRAINING ENERGY AND ENDURANCE
- EFFICACIOUS 10.8-GRAM SERVING SIZE ONLY 1 SCOOP NEEDED
- INCLUSION OF D-ASPARTIC ACID AND VITAMIN-D
- PEAK ATP® FOR A CREATINE-FREE FORMULA IDEAL FOR CREATINE NON-RESPONDERS
- CARNOSYN® + BETAINES FOR POWER AND ENDURANCE
- \*\*FAT BURNING SUPPORT

**NEW**

ENERGY • FOCUS • ENDURANCE • POWER  
**CONCENTRATED ENERGY FORMULA!**

**HYPER FX**

EXTREME CONCENTRATED ENERGY & POWER AMPLIFIER

ENERGY & FOCUS  
 FAT BURNING SUPPORT  
 VITAMIN D & D REPAIRING AIDE  
 BCAA  
 BLUE RICE  
 30

DIETARY SUPPLEMENT • NET WT 11.42 oz (324 g)

2502 ©2012 BSN® Facebook is a registered trademark of Facebook, Inc. in the United States and other countries. Supplements should be taken in conjunction with a healthy diet and regular exercise program. Results may vary.  
 GUY CISTERMINO \ BSN® Athlete & Professional Bodybuilder

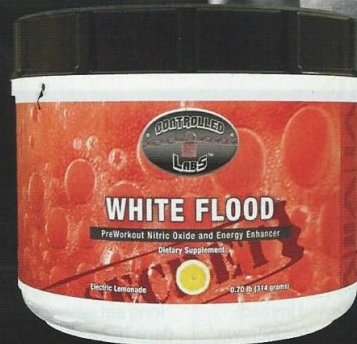
LIKE US: FOR MORE INFORMATION: **BSNONLINE.NET / 800.568.6415** FIND US AT THESE RETAILERS:

These statements have not been evaluated by the Food and Drug Administration. This product is not intended to diagnose, treat, cure or prevent any disease.



APPENDIX 7

White Flood is a cutting edge, proven formula that will rev you up for lifting and cardio like none other. Not only will you experience out of this world pumps, but tons of extra energy and true muscle building potential. That muscle building potential comes from the addition of compounds usually not seen in preworkout formulas of the past. We have also included potent anti-oxidants to scavenge any free radicals normally elicited by Nitric Oxide inducing ingredients.



SEE HIM TRAIN...  
[www.TrainInsaneTV.com](http://www.TrainInsaneTV.com)  
[www.ControlledLabs.com](http://www.ControlledLabs.com)





# WE KNOW WHY YOU WORK OUT...

## New Abs in 8 Weeks\*

**Tony Catanzaro**  
Celebrity Personal Trainer  
and Fitness Champion



"Trust me guys,  
it works."  
**DR. D. Plum, MD.**  
Sports Medicine



**Americas Hottest  
New Fat Burner**

[LichiElite.com](http://LichiElite.com)



Exclusively at **GNC**  
LIVE WELL

\*These statements have not been evaluated by the Food and Drug Administration. This product is not intended to diagnose, treat, cure or prevent any disease. It is intended to support healthy weight maintenance and should be used as part of a healthy lifestyle, with diet and exercise. Results are dependent on the individual. For optimal results, accompany with diet and exercise. Read the entire label before use and follow directions. Anthony used Lichi Super Fruit along with a calorie-reduced diet and exercise and was remunerated.





**NEW**

**#IAMXTREME**

# XTREME

ENERGY • INTENSITY • THERMOGENESIS

Rock every rep with a powerfully extreme boost of energy that'll pump you up to keep pushing harder. Formulated for a feeling of maximum intensity and hyper thermogenesis, Xenadrine® XT™ is a new breed of sensory stimulation that makes other thermogenics a thing of the past.

Think you're extreme? Tell us how by tagging **#IAMXTREME**. Register online to qualify for **FREE SAMPLES\*** and **SPONSORSHIP opportunities**.

**XenadrineXT.com** 

\*While supplies last. Read the label before use. © 2012

**POTENT THERMOGENIC INTENSIFIER**  
DO NOT EXCEED RECOMMENDED DOSAGE!

**XenadrineXT**  
**XTREME THERMOGENIC**

Extreme Energy<sup>++</sup>  
Maximum Intensity<sup>++</sup>  
Hyper Thermogenesis<sup>++</sup>

DIETARY SUPPLEMENT 120 CAPSULES

**GNC** LIVE WELL. **BODY BUILDING** **Vitamin Shoppe** **PRO SOURCE** **nutrition** **AllStarHealth**

## WORKS CITED

### Resources on Bodybuilding

Apple, Rima. *Vitamina: Vitamins in American Culture*. New Jersey: Rutgers University Press. 1996. Print.

Applegate, Elizabeth and Grivetti, Louis. "Search for the competitive edge: a history of dietary fads and supplements." *Journal of Nutrition* 5. 127(1997, May 1). Web.

"Bodybuilding." *Dictionaryreference*. 2006. Web. 8 Sept. 2013.

Buck, John. "Louis Cyr and Charles Sampson: archetypes of vaudevillian strongmen." *Iron Game History* 5. 18-28. (1998, December). Web.

Cannon, Joe. "What are dietary supplements? A brief history of supplements." *Joe-cannon*. 2011. Web. 3 Sept. 2013.

Chapman, David. "Eugene Sandow: Bodybuilding's Great Pioneer." *Eugenelandow*. Web. 4 Sept. 2013.

"Consumer Goods." *Uoinvestmentgroup*. 2 March 2012. Web. 10 Sept. 2013.

"Corporate Overview." *NTBY*. 2013. Web. 15 Sept. 2013.

"Fitness TV Shows." *imdb*. Web. 12 Sept. 2013.

"Food and dietary supplements." *FDA*. Web. 10 Sept. 2013.

Helmenstine, Anne. "Anabolic Steroids." *Chemistry.about*. Web. 4 Sept. 2013.

"History of bodybuilding supplements." *Trulyhuge*. 2009. Web. 5 Sept. 2013.

Johnson, Lisa. "Workout." *Lisajohnsonfitness*. 16 January 2010. Web. 8 Sept. 2013.

Lemouse, Mack. "Positive effects of steroids." *Healthguidance*. Web. 5 Sept. 2013.

Mackenna, Dennis. "Dietary supplements 2010." *Nutraceuticalsworld*. Web. 4 Sept. 2013.

“Men’s Magazines.” *cisionpoint*. Web. 14 Aug. 2013.

“Organization rules and regulations.” *Bodybuilding*. Web. 5 Sept. 2013.

Park, Madison. “Half of Americans use supplements.” *CNN*. 2011.

“Planet fitness opens 500th gym.” *Fosters*. 23 Jan. 2012. Web. 5 Sept. 2013.

“Physical Fitness Test”. *Presidents Challenge*. The President’s Council on Food, Sports and Nutrition, Web. 12 November 2013.

Press, Associated “Arnold: no regrets about steroids” *CBS*. 11 February 2009. Web. 6 Sept. 2013.

“Steroids in Sports.” *Newyorktimes*. Web. 6 Sept. 2013.

“The top 3 fitness franchises in us today: jazzercise, anytime fitness and snap fitness.” *Franchise Chatter*. Web. 1 Sept. 2013.

Tritten, Travis. “FDA orders halt to sale of products containing DMAA.” *Stripes*. 2012. Web. 7 Sept. 2013.

Weider, Joe, Weider, Ben. *Brothers of Iron: Building the Weider Empire*. Champaign, Illinois: Sports Publishing LLC. 2006. Print.

Wellness Directory of Minnesota. “The history of vitamins.” *Mnweedir*. 2004. 7 Sept. 2013 United States. Department of Justice. *Steroid Abuse in Today’s Society*. Web.

“Vaudeville”. *PBS*. 8 Oct. 1999. Web. 4 Sept 2013.

“Vitamin.” *thefreedictionary*. 2005. Web. 7 Sept. 2013.

Zaremba, John. “Why are steroids illegal?” *ehow*. 8 Sept. 2013.

Ziamba, Joseph. “Pumping Steel and Sex Appeal: Message Strategies and Content in

Dietary Supplement Advertisements.” *The Elon Journal of Undergraduate Research in Communications*. 4. 1 (2013): 49. Print.

“10 amazing strongman feats of the past.” *Listverse*. 4 Nov. 2008. Web. 2 Sept. 2013.

### Theory and Criticism

“An Essay on Taste.” *Archive*. Web. 1 Sept. 2013.

Binkley, Roberta. *Rhetoric before and beyond the Greeks*. New York: State University of New York Press. 2004. Print.

Burton, Gideon. “What is Rhetoric?” *byu*. Web. 11 Sept. 2013.

Foss, Sonja. *Rhetorical criticism exploration and practice* (2nd ed.). Prospect Heights, IL: Waveland Press, INC. 1995. Print.

Foss, Sonja. *Framing the study of visual rhetoric: Toward a transformation of Rhetorical theory*. Mahwah, NJ: Lawrence Erlbaum. 2004. Print.

Foss, Sonja. *Handbook of visual communication: Theory, methods, and media*. New Jersey: Lawrence Erlbaum, 2005. Print.

Foss, Sonja K. Foss, Karen A. and Trapp, Robert. *A Definition of Rhetoric Contemporary Perspectives on Rhetoric*. Prospect Heights: Waveland Press 1991. Book.

Gahart, Martin and Duhamel, Louise and Dievler, Anne and Price, Roseanne.

“Examining the FDA’s Oversight of Direct to Consumer Advertising.” *Healthaffairs*. 26 Feb. 2003. Web. 1 Sept. 2013.

Greenberg, Bradley and Reeves, Byron. “Children and the Perceived Reality of Television.” *Journal of Social Issues*. 32 (1976): 86-97. Web. 25 December 2013.

Hallo, William. *Rhetoric before and beyond the Greeks*. New York: State University of New York Press. 2004. Print.



Helmore, Edward and Gallagher, Paul. "Art Dave Hickey Quits Art World." *Guardian*.

27 Oct. 2012. Web. 1 Sept. 2013.

Herrick, James. *A History and Theory of Rhetoric: An Introduction*. New York: Allyn and

Bacon, 2005. Book.

Holland, Norman. N. "The mind and the book: A long look at psychoanalytic literary

criticism". *Journal of applied psychoanalytic studies* 29(2000): 13-23. Web. 13

November 2013

Hope, Diane. *Visual Communication: Perception, rhetoric, and technology*. Cresskill,

NJ: Hampton Press. 2006. Print.

Jacobsen, Thomas. "Psychological Aesthetics." *Universitat Leipzig*. 8 March 2004; Web.

15 November 2013.

Lester, Paul M. "Floods and Photo-ops A Visual Histiography Approach." *Visual*

*Communication Quarterly* 14. Spring 2007. Web. 12 November 2013.

Lutz, Catherine A., and Collins, Jane L. *Reading National Geographic*. Chicago: The

University of Chicago Press 1993. Book.

Mendelson, Andrew L. and Papacharissi, Zizi. "Reality vs. Fiction How Defined

Realness Affects Cognitive & Emotional Responses to Photographs." *Visual*

*Communication Quarterly*. 231-243. Web. 16 November 2013.

McKay, Brett and McKay, Kate. "Classical Rhetoric 10." *Artofmanliness*. 26 Jan. 2011.

Web. 14 Aug. 2013.

Moriarty, Sandra. *Handbook of visual communication: theory, methods, and media*.

Mahwah,NJ: Lawrence Erlbaum Associates, Inc., 2005. Book.

Morris, Louis and Brinberg, David and Klimberg, Ron. "The Attitudes of Consumers

- Toward Direct Advertising of Prescription Drugs.” *Public Health Reports*. 101. 1 (1986). 182-189. Print.
- Morris, Louis and Millstein, Lloyd. “Drug Advertising to Consumers: Effects of Formats for Magazine and Television Advertisements.” *Food and Drug Cosmetic Law Journal*. 39 (1984) 497-503.
- Nordquist, Richard. “Techne.” *Grammar.about*. 2013. Web 11 Sept. 2013.
- Olson, Lester. “Intellectual and conceptual resources for visual rhetoric: A reexamination of scholarship since 1950.” *The Review of Communication* 7. (2007): 1-20. Print.
- Olson, Lester and Finnegan, Cara and Hope, Diane. *Visual rhetoric: A Reader in Communication and American Culture*. Thousands Oaks, CA: Sage Publishing 2008. Print.
- Page, Janis T. “Myth and Photography in Advertising A Semiotic Analysis.” *Visual Communication Quarterly* June (2006): 90-109. Online. November 19, 2013.
- Palumbo, Francis and Mullins, Daniel. “The Development of Direct to Consumer Prescription Drug Advertising Regulation.” *Food and Drug Law Journal* 57. 3 (2002) 423-443. Print.
- Perlmutter, David “Visual historical methods problems, prospects, application” *Historical Methods* Fall 27 (1994): 167-184. Web. 11 November 2013.
- Peterson, Valerie. “The rhetorical criticism of visual elements: An alternative to Foss’s schema.” *Southern Communication Journal*, 67 (2001): 19-32. Print.
- Potter, James W. “Perceived Reality in Television Effects Research.” *Journal of Broadcasting & Electronic Media* 32. 1 (1988). Web. 19 November 2013
- Rose, Gillian. *Visual Methodologies*. London. Sage Publications, 2007. Book.

Villaman, Marilina. "What do We Really Mean by Art?" Smashing Magazine. Smashing Media Company; 2013. Web. 1 November 2013.

Vogt, Donna. "Direct to Consumer Advertising of Prescription Drugs." *CRS Report for Congress*. 2005.

## CURRICULUM VITAE

Michael Joseph Harvey

### **Education:**

M. A. Indiana University

August 2014

Major: Masters in Applied Communication

B. A. Indiana University

Awarded May 2007

Major: Communication Studies

### **Relevant Coursework:**

C501 Applied Communication Research

C500 Advanced Communication Theory

J502 Research Methods

C526 Effective Media Strategies

C520 Advanced Public Communication

C591 Topics in Applied Communication

C528 Group Communication and Organizations

C544 Advanced Relational Communication

### **Teaching Experience:**

Introduction to Public Speaking (R110)

Associate Faculty, Indiana University Purdue University Indianapolis

Fall 2010-Present

- Develop syllabus for three credit hour course

- Responsible for all classroom instruction and grading
- Guide students of different ability levels to develop public speaking skills transferrable to future academic or employment success

**Related Professional Experience:**

Delco Food, Indianapolis, IN

2007-Present

Regional Sales Manager

- Develop innovative tactics and strategies for strategic sales planning from initial concept to completion.
- Monitor and manage customer satisfaction through effective communication.
- Development of presentation media for multiple product lines
- Lead daily upkeep of all accounts through Target Systems to ensure proper delivery.
- Perform daily itineraries of routing and account maintenance through email, online and phone ordering

Alpha Assets, Greenwood, IN

2005-2007

CEO

- Spearhead procurement of new clients through cold calling, attending trade shows and securing referrals
- Overseeing job completion to full customer satisfaction
- Initializing customer follow up with analysis of job performance and implementation of suggestions by customers for improvements
- Maintaining relationships with Mortgage businesses, financial institutions, realtors and general contractors

General Manager

- Directed staff of 35 people while coordinating daily schedules, payments and financial operations
- Instituted a marketing department responsible for developing all social media pages and web page
- Oversaw customer incentive program offering VIP parties with private menu options
- Conducted all media development along with relations in thereof, including radio transcripts and buys and television commercial development along with purchases and scheduling

**Memberships:**

National Communication Association

Central States Communication Association

National Physique Committee

**University Service and Campus Engagement:**

Judge, IUPUI Spring Speech Night Finals, 2011-Present

Critic, IUPUI Spring Speech Night, Preliminary Round, 2011, 2012