

PRINCIPLES FOR CREATING EFFECTIVE VISUAL AND VERBAL IMAGES IN CREATIVE COMMUNICATIONS AND PRESENTATIONS

Prof. Orloev, N¹, Engineer, BSc Vataшка, V., Designer, MSc student²,
University of Ruse, Bulgaria^{1,2}

Abstract: The present study offers simplified general method for building visual, verbal and combined visual-verbal images (pictures, compositions and so on) in creative, professional and official communications and presentations based on the theory and practice, relations and the principles of art, linguistic culture of poetry and prose, advertising and marketing.

Keywords: COMMUNICATIONS; PRESENTATIONS; VISUAL AND VERBAL IMAGES.

1. Introduction

Building images in their two varieties – visual images, pictures and verbal images of the speech and thought (oral or written) stays an intransient problem in human history. The great achievements in this area, that are products of the great human intellect, make this sphere a dynamic and exciting panorama of visual and verbal mastery.

Away from the intentions of delivering a classic lecture, this study inevitably happens to be focused and related to the management of the origins, strategies, principles, methodologies and tools for building images of contemporary higher education as a prerequisite for relevance, usefulness and effectiveness in creative, professional and business communications and presentations.

In particular, the aim of the study is focused on creating simplified common methodology in which adequate to the purpose tasks are included. These tasks are related to the exemplary structure and content of such methodical systemology and the illustration of some of its modules and components.

2. Preconditions and methods for solving the problem

Results from personal analysis and developed deductive and applicable memorials and solutions are basic for this study. They are appropriate for teaching, self-teaching and effective creative practice.

I. Analysis of the advanced world experience in the sphere of building images.

Given the practically limited possibility to cover only a separated part of this depository, priority was given to the following timeless concepts and strategies:

1. "Big Think" by Edward L. Bernays [1] - persistent use of metaphors for opening the minds of the masses for copyright messages in the PR (public relations).

2. The Star Strategy by Roux – Seguela – Cayzac [2] for building a "star product" with the combination of physics, nature and style of the presented / promoted products, personalities, organizations.

3. System of creative principles of Henry Joannis [3] and others for conceptual building heuristicity / creativity and effective influence of suggestion in the presentation and communication.

4. Principles of David Ogilvy [4] and others for creating titles, messages, statements, announcements, and longer texts with optimal readability.

5. Strategy "Permission Marketing" of Seth Godin [5] for effective marketing in the electronic age for turning the unknown

individuals and organizations into audience and friends and potential users / customers.

6. System Kevin Roberts [6] for creating works, products, services and brands that have vision and messages able to generate trust and affection.

7. Strategy "Guerilla marketing" of Jay Levinson and Paul R. J. Hanly [7] for communications directed right in the subconscious.

8. System and principles of Jay Conrad Levinson [8] for guerrilla marketing.

9. Strategy and system of Gerald Zaltman [9] for thinking users and penetration in mind by metaphors.

10. Summary of principles of the great masters of visual art and linguistic mastery (poetry, prose, rhetoric) with emphasis on the mind of Salvador Dali: "We all hunger and thirst for specific images."

II. Heuristic system of metaphors, focusing on the thought of Jose Ortega y Gasset, that the metaphor "extends the hand of intellect."

Driven by the desire to create a comprehensive and workable systemology, the study covers 23 source or approaches to use ready metaphors or to synthesize new metaphors that can be reduced to several types:

1. Symbols and symbolism. Biblical characters.
2. Summary fusion of human universals.
3. Archetypes in anthropology, psychology and literature.
4. Basic categories of metaphors.
5. Semantics (system essential) in art, poetry, linguistic culture (verbal and nonverbal), messages, suggestions and perception.
6. Synthesis of metaphors:
 - (1) Metaphor and color.
 - (2) Metaphor of an oxymoron and symbolic analogy.
 - (3) Metaphor of artificially synthesized words and phrases.
 - (4) Metaphor and vision. Metaphor and "high bold Goal."
 - (5) Metaphors in basic mental operations - logical, intuitive and heuristic.
7. Playing with words and synthesis of circuits and garlands of metaphors and associations (directed and free).

III. Copyright synthesis and systematization on "Semantic Information" with the development of a methodology, didactic materials, training appliances and illustrations on the subject, incl.:

1. Semantic circle of visual images.
2. Levels of Dialogue "Author-Audience."
3. "Languages" of semantic information.
4. Strategy for presentation and interpretation of other completed science studies.

3. Solving the scientific problem

The newly generalized methodology for building creative images in communication and presentation contains three modules (Fig. 1).

1. Objective prerequisites for effective creative synthesis of images: 1.1. Principles of semantic information in the construction of visual images, incl.: a) Semantic circle. b) Levels of Dialogue "Author-Audience" included. "Creator / Artist - Contractors / Assessor." c) Super presentation. d) "Languages" of semantic information. e) Strategy for the presentation and interpretation of semantic information. 1.2. Images of words and thought. 1.3. Building metaphors, incl. associations (directed and free) chains and garlands of metaphors and associations. 1.4. Principles for building images, respectively. metaphors in advertising and marketing - to target the subconscious. 1.5. Systematic application of basic mental operations (BMO): a) Basic logical operations (BLO). b) Main intuitive operations (MIO). c) Basic heuristic operations (BHO).	
2. Subjective prerequisites for creative synthesis of images: 2.1. Creative parity between formal logic and intuition, respectively. imagination, fantasy personality. 2.2. Performance of the meta model of Neuro-Linguistic Programming (NLP) and pattern of Milton Erickson. 2.3. Strengths of the creative personality and behavior. a) Talent for thinking, feeling behavior. b) Knowledge - acquired by training and experience. c) Skills, incl. and graphics, color, and especially – of language - oral and written. 2.4. Levels of creative and professional competence: • Wide competence (SHK). • Specific competence (CK). • Special Competence (CC). 2.5. Ability to overcome the negatives in mind, including: • Mind, psychological and terminology barriers. • Declination in values and personal style. • Features on key self organizing personality (PBX Access).	
3. Intellectual, creative and value compatibility of interaction "Author-Audience": 3.1. Discrepancies in the assumptions, goals and objectives of the "Author" ("Creator / Performer") and "Audience" ("Client / Assessor"). 3.2. Deficiencies in the quality of synthesized images.	

Fig. 1 Schematic structure of generalized methodology for creative building of images in communications and presentations

The first module covers generally what each "author" should objectively assimilate and apply. The second module contains aspects and factors of a subjective nature which affect the quality of the solutions of the "Author". Both modules are conceptually and meaningful described in the original system, "Descartes" for effective creative and innovative thinking.

Particular attention is paid to the third module, referring to the intellectual, creative and value compatibility of interaction "Author-Audience", in particular: "Creator / Artist-Client / Assessor".

There are two important cases in creative training in building images for communications and presentations when we speak not only about artistic experiments but mainly about artistic and professional solutions oriented / intended for the market.

The first one relates to the basic typical discrepancy in assumptions, goals and objectives of the "Author" (Creator / Contractor) and "audience" (Client / Assessor), reducing mostly to:

1. Discrepancies in the specific needs, requirements, preferences and expectations of both parties.

2. Incompatibility of the vision, message, idea and creative and artistic concept of the "Author" to the professional level and aesthetic values and judgments of the "Audience".

3. Duplex interpretation of fundamental for art factors, criteria and terms such as: Information expressiveness; Simplicity and clarity of function and structure; Semantic information and thesaurus of personality; Semantics of the created images, and many so on.

Levels of non-creative solutions	AMATEURISHNESS	IMITATION	PSEUDO-ART
	• Intellectual disabilities • Naivete; infantilism • Aesthetic illiteracy	• To blindly follow authority, teachers, ... • Imitation. • Intellectual snobbery.	• Tendency. • Nihilism.
6.			Diverted work: • Formally "correct" decisions, but faceless, invisible. • Escape from semantics in hallucination worlds. • Focus not on values but on their absence. • Negligible and repulsive.
5.			Cinced creativity / "Dirty craft" • Psychological declinations. • Lack of semantics. • Rise in worship and apotheosis of: Tendency Nihilism
4.		"Adopted" creativity • Compilations and plagiarism. • Hybrids of foreign ideas and solutions. • Frankly usurpation of intellectual property.	
3.		"Cheap" trick or "Cheap creativity" • Blind and unscrupulous imitation. • Creative helplessness and hopelessness.	
2.	Amateur art / Minor art • Low intellectual values. • fuzzy vision. • Unconscious values. • Amateur art activity • Primitive Semantics – trivial obsolete.		
1.	Silly creativity / colorless solution • Depreciation of intellectual activity. • Lack of aesthetic education. • Inexcusable primitivism and negativism.		

Fig. 2 Six types / levels of inappropriate images constructed as solutions of dilettantism, imitation and pseudo creativity, respectively behavior and nihilism.

The second case occurs because of inadequacy of the "author", driven by dilettantism, imitation / emulation and pseudo creativity, respectively, tendency and nihilism (Fig. 2). It gives specialized university training in building images for presentations and communications with serious problems of creative-thoughtful, ideological and aesthetic type.

4. Results and discussion

This study was preceded by a long and successful experience in higher education. Clear ideas for creative and aesthetic level of the received results are available in literature sources [10, 11, 12].

Experience gives serious and objective expectation of successfully solving the mega project of the University of Ruse for serious games for creative and innovative education.

5. Conclusion

The team from the University of Ruse, that we have the honor to present, would gladly share their experience in search of parity partnership building visual and verbal images for communications and presentations.

6. Literature

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