

## EVALUATION

by Professor Dr. Docho Nikolov Bodzhakov, full-time lecturer at the National Academy of Theater and Film Arts "Krastyo Sarafov", direction 8.4. Theatrical and Film Art, of the scientific works for the participation in the competition for Professor in professional direction 8.4 Theater and Film Art and the academic specialty Film Studies, Film Art and Television (Bulgarian short feature cinema) for the needs of the Cinema, Advertising and Show business Department of the New Bulgarian University, published in State Gazette issue 38/24.04.2020 of the candidate Associate Professor Petia Alexandrova.

### **I. Assessment of compliance with the minimum national requirements and the requirements of the New Bulgarian University**

From the references and the documents presented by Associate Professor Petia Alexandrova, it's evident that she fully meets the requirements for the professorship. In addition to the dissertations and the habilitation theses for awarding the corresponding scientific degrees and titles, Petia Alexandrova has got a sufficient number of published books, articles and reports, has got independent and supportive creative performances, an impressive volume of quotations and reviews, has been the supervisor of many research projects, winner of various creative awards and an active participant in the academic life of NBU.

### **II. Research (creative) activity and results**

The main habilitation thesis presented by Associate Professor Petya Alexandrova in this competition is the monograph "Short-form films: Advantages and challenges models and practices of Bulgarian short features", with the subtitle "Models and Practices of Bulgarian Short-form Film-making". The monograph is original by idea and realization and one can point out numerous important contributions to the current research process of Bulgarian cinematography. The idea itself is also a contribution. In our country, short-form films have always been underestimated as a form and a mode of expression. The reason for that is their difficult distribution among the spectators. In the past, the Short-form films had to be assembled into collections in order to fill the required duration of the film screening. In

recent times, this situation has changed, because it had become possible to distribute short-form films via various platforms on the Internet in addition to the cinema network. This led to a real boom in short-form films. As a talented movie reviewer, Petia Alexandrova has noticed this turning point in the development of cinema and reacted to it with her current research. Another important scientific contribution of this work lies in its factual and reference part. All Bulgarian Short-form films have been cataloged with enviable research skills. And not only that - these films have been grouped and periodized by type, context, diversity, targeting, mode of production, mode of distribution, media coverage. Even in itself, this effort deserves admiration. For Petia Alexandrova the short-form films are not only an approach, but also a possible alternative to the conventional films in Bulgaria. Therefore, her main goal is to study the models and practices that these forms impose on the Bulgarian film-making reality with the resulting aesthetic results. Her interest is further motivated by the fact that the short-form films are mostly made by young people - students, debutants, even enlightened amateurs. It's in this circumstance that Associate Professor Alexandrova sees a natural opportunity for the emergence of a new and different cinema and she focuses her research in this direction. This is the next significant contribution of the monograph. The opportunities for young people to create something innovative and radical are out there, but the real results are ambivalent. It turns out that the short-form films made by these young people don't displace the model of full-length films, but rather repeats it. Experimentation and avant-garde thinking are present in some of the titles, but these titles don't dominate and don't outline a clear alternative process. Instead of being provocative and unrestrained in their searches, the young Bulgarian filmmakers position themselves in the middle ground – on one hand they want to be different, but on the other hand they are careful not to allow their originality to take them away from the conventional model. This is the thesis of Petia Alexandrova and I must say that I fully agree with her. This thesis is in unison with the Bulgarian mentality. For better or worse, we always prefer the coziness of the Aristotelian moderation. The limitation of the textual volume of my evaluation doesn't allow me to write in detail about the other publications in the field of cinema presented by Petia Alexandrova. This will probably be done by some of my fellow reviewers. Personally, I'm respected by the number, the thematic richness and the analytical conclusions of these publications. They are dominated by real concern about the problems of the modern-day cinema, by defending her personal point of view in the study of conflict zones, by attempts to predict the future of cinema in an increasingly dynamically changing cultural world. Logically, the views defended by Associate Professor Alexandrova are often quoted in the works of other authors. Her author's handwriting is recognizable and the style

makes her works very easy to read. Both in the monograph "Short-form films: Advantages and challenges models and practices of Bulgarian short features" and in the other theoretical publications, the precise scientific apparatus is impressive. With its help the cinematographic territories researched by Petia Alexandrova are subjected to a detailed analysis, followed by interesting reflections and reasoned scientific conclusions.

### **III. Teaching and learning activities**

The specialized references attached by Associate Professor Alexandrova reveal the activity and the volume of her teaching and learning activities. All criteria and norms for classroom and extracurricular employment are fully covered. Her leadership on the Bulgarian side of the international educational project Arts & Authority is impressive. This is a new form of distance communication, which includes students and teachers from two different universities. Petia Alexandrova is also the author of various courses and programs for the departments of NBU, a moderator in various seminars, a participant in divers workshops, public educational discussions, specialized author courses, as well as lectures at other universities in Bulgaria and abroad. The predominant part of the projects, in which she had the leading role, had been developed together with students in such ways that allowed them to realize practically what they had learned in the classrooms. Under Associate Professor Alexandrova's leadership, more than 20 graduate students and 2 PhD students have successfully defended their theses. I have no doubt that she has got her students' trust - it's obvious from the average satisfaction rating they had given her: 4.47 out of the maximum possible 5.00.

### **IV. Administrative and public activities**

Associate Professor Petia Alexandrova is placed at a relatively high administrative level at NBU. She used to be a member and Director of the Program Council and a participant in the Program Council. She's currently a member of the Faculty Council of the FBO and the Academic Council of NBU. She has also been working actively in the Quality Commission of the Board of Trustees of NBU. Besides all this, Petia Alexandrova is a recognizable figure in the cultural life of Bulgaria. She's a member of the Union of Bulgarian Filmmakers and the Union of Bulgarian Journalists, of FIPRESCI and several other societies and organizations. She has been a long-time selector of the „Golden Rose“, „Art Salon“, „Kinomania“, „Ranno Pile“ and „New Wave“ festivals. Her active work as a movie reviewer and as an author and researcher of the cinematographic processes has brought her numerous prestigious awards.

**V. Personal impressions of the candidate**

My positive opinion is further motivated by the personal impressions I have of the candidate. I have known Petia Alexandrova since her student years. I have followed her creative growth from then until today. Her various creative achievements and the authority built over time characterize her as a sufficiently highly conscious person with indisputable professionalism in the field of cinema. For me, however, the most valuable are her human qualities - ethics, tolerance, open-mindedness, ability to accept other people's opinion, as long as this opinion can be reasonably defended.

**VI. Opinions, recommendations and notes about the activity and the achievements of the candidate**

I have no general recommendations and notes concerning the candidate. Therefore, in conclusion, I once again declare my conviction that Associate Professor Petia Alexandrova has got the necessary professional qualities and meets the criteria required by law to hold the academic position of "professor".  
I'm going to vote FOR her.

**Date 17. 08. 2020**

**Signature .....**