

## STATEMENT

by Prof. D.A. and D.Sc. Bisser Iliev Damyanov  
concerning a competition for the academic position of Associate Professor at Plovdiv  
University "Paisii Hilendarski"  
on the materials submitted for participation in the competition for the academic position of  
Associate Professor at the Plovdiv University "Paisii Hilendarski"  
field of higher education 8. Arts  
professional field 8.4. Theatre and Film Arts (Acting for Drama Theatre)

### 0. Competition details

In the competition for "Associate Professor", announced in the State Gazette, issue 39/02.05.2023 and on the Internet page of the Plovdiv University "Paisii Hilendarski" for the needs of the Department of "Aesthetic Education" at the Faculty of Education of the same University as candidates participate **Petar Zapryanov Odadzhiev** and **Krasimira Ivanova**. **No irregularities were found** during the procedures related to the implementation of the competition.

The candidates have submitted the necessary documents for participation in the competition, in accordance with the State legal requirements. Peter Odadzhiev has submitted a complete set of documents, properly systematised. Krasimira Ivanova's documents were not precisely completed, which created some difficulties in the review.

In the following pages, the materials submitted by the two candidates are commented on in turn, mainly on their scientific production and contributions. Finally, a reasoned assessment of the candidate's selection is made.

### 1. Statement for the candidate Petar Zapryanov Odadzhiev

#### 1.1. Biographical data

Peter Odadzhiev graduated from the State Academy of Music in 1992 (Master's degree, major in opera singing). In 1998 he obtained a master's degree at NATFA "Kr. Sarafov", Film and Television Director, and in 2012 - a Bachelor's degree at the State Music Academy, Director.

Peter Odadzhiev has two Ph. Ds. In 2013 he received the degree of Doctor of Science in Music Studies and Musical Art at the New Bulgarian University on the topic "Specificity of the director's work on the construction of the opera performance and the musical-stage image", and in 2016 - the degree of Doctor of Science in Film Studies, Film Art and Television at the Bulgarian Academy of Sciences on the topic "The role of the director in the transformation of the musical from the stage to the screen".

Peter Odadzhiev has a rich professional biography.

2019 - 2021 - at the "Institute for Art Research", Bulgarian Academy of Sciences, where he acquires the academic title "Senior Assistant Professor"; 2019 - 2022 - Honorary Lecturer at the Academy of Music, Dance and Fine Arts "Prof. A. Diamandiev"; 2020 - 2021 - "State Music and Ballet Centre". From 2021 he works at the Sofia Academy of Musical Theatre and Production House "Cinema Inc" JSC.

In the period 1998 - 2014 he was a Director of Odavision Production Company Ltd.; 2017 - 2020 - Art Manager of the State University of New York; 2016 - 2019 - Manager of Odavision Ltd., 24-31 31ST St, New York (Preparation and realization of projects in the field

of theatre and screen genres); 2019 - 2021 - at the "Institute for Art Research", BAS, where he acquired the academic title "Assistant Professor"; 2019 - 2022 - lecturer at the Academy of Music, Dance and Fine Arts "Prof. A. Diamandiev"; 2020 - 2021 - "State Music and Ballet Centre". From 2021 he works at the Sofia Academy of Musical Theatre and Production Company "Cinema Inc" JSC.

## 1.2. Description of scientific papers

For participation in the competition for Associate Professor were submitted 18 scientific papers, of which:

- scientific works connected with the code of the competition - 10 scientific works : 2 monographs and 8 scientific articles.
- scientific works not connected with the code of the competition - 3 monographs and five scientific articles.

I will briefly comment on the scientific works related to the competition code.

1. The monograph "Physical Action in Psychological and Metaphysical Theatre. The Laboratories of Konstantin Stanislavsky and Jerzy Grotowski", is an independent study by Odadzhiev, in which physical action as a central component of acting technique in dramatic theatre is outlined in an argued way.

By linking the acting methods of K. Stanislavsky and J. Grotowski, considered to be completely different, Odadzhiev presents a system of training in the field of acting. The monograph presents the approaches of Stanislavsky and Grotowski, as well as the continuation of Grotowski's ideas realized in the theatrical practice and pedagogy of E. Barba and T. Richards. The understanding of Stanislavski's Method in contemporary Anglo-American theatre studies, presented in publications by various authors, is traced. The place of the Method of Physical Actions in the Method of Action Analysis in M. O. Knebel and G. A. Tovstonogov. An analysis of the application of physical action within the modern Russian theatre school is made. In the *Appendix*, the monograph presents methodological approaches to the acquisition of physical action in contemporary acting training of students.

2. The monograph "The Musical from the Stage to the Screen" is devoted to problems in the processes of adaptation of the stage musical into a film. Based on consideration of the peculiarities of the stage musical and the cinema, the author outlines criteria for the formation of the new art form - the film musical. This work outlines the specifics of the director's work related to working with the musical score, the choice of artistic space, visual language, working with the actor, etc.

3. Petar Odadzhiev presents eight articles that have participated in scientific conferences, including international ones, printed in scientific proceedings.

One part of the articles deals with practical and aesthetic issues related to the activities of prominent Bulgarian opera directors. These articles demonstrate the key position and role of directors in the interpretation of synthetic music-performance art. Leading principles and approaches to the application of the director's toolkit in musical theatre are outlined. The theses on the ontological incompatibility of cinema and theatre, the transformation of one art into the other, as well as on the musical score as a sign expression of musical dramaturgy, which can also serve as a starting point for the cinematographic directorial solution, are argued ("Problems of the adaptation of musical theatre into film"). Particularly topical is the problematic commented in the article "Innovative form of access to the cultural heritage of musical theatre: a perspective from Bulgaria", where an original method for the construction of a virtual museum for interactive access to archival samples of performances in traditional musical theatre genres is presented.

The idea of creating a platform for a travelling art centre is developed in the article "Nomadic Ateliers 3X3: an interdisciplinary art initiative for cross-cultural projects". A concept for providing opportunities for the creation and exchange of art projects is presented. Important issues related to the semiotic approach in art are addressed in two articles by Odadzhiev: "Semiotic Aspects of the American Film Musical of the Early 21st Century" and "Aspects of the Semiotic Paradigm in the Music-Screen Interrelationship". These articles develop the idea of the application of the semiotic approach to the film musical - a problem little covered in the Bulgarian scientific literature. Here Odadzhiev justifies the thesis on the necessity of a new field of art historical research - semiotic perspective of the film musical.

### **1.3. Regarding scientific contributions**

Peter Odadzhiev's publications contain scientific contributions of a theoretical and applied nature. The list of contributions presented by the author consists of long summaries of the works containing contributions on the topics which should logically be presented separately. In my opinion, the scientific contributions can be arranged as follows:

*Scientific contributions with theoretical characteristics:*

For the first time in Bulgarian theatre studies a comparative analysis of Stanislavski's and Grotowski's approaches to physical action has been made.

The understanding of the method of physical action in contemporary Anglo-American theatre studies is also traced and an analysis of the application of "physical action" in the contemporary Russian theatre school is made.

The basic principles of a directorial approach with real application in the director's production work are outlined.

For the first time in Bulgaria, the problem of the director's interpretation of the musical score is developed and differences between musical-image and action analysis are highlighted.

An analysis is made of the aesthetics of the theatrical and film musical in terms of the director's conceptual and staging perspectives.

Principles and approaches to the director's toolkit in musical theatre are outlined.

An original method of creating a virtual museum for interactive access to archival examples of performances in traditional musical theatre genres is presented.

*Scientific contributions with applied character:*

Methodological approaches for mastering the method of physical action in contemporary acting training of students are presented.

Basic theoretical and methodological positions in the actor's preparation for full-fledged work on the musical stage are developed; training complexes and acting techniques are outlined, according to the specificity of the musical-stage genre.

Ideas for applying the semiotic approach to the film musical are developed.

### **1.4. Teaching work**

Assistant professor Petar Odadzhev, Ph.D. has considerable teaching experience. He teaches lecture courses, organizes and conducts classes in various disciplines, participates in educational projects. He is the author of the curriculum of the specialty "Performing Arts for Musical Theatre" and of numerous syllabi for courses of various academic duration. He teaches courses such as Acting, Stage Movement, Vocal Styles in Music, Psychophysical Training, and Stage Speech. Plastic Arts at the Sofia Academy for Musical Theatre and at the Academy of Music, Dance and Visual Arts "Prof. Asen Diamandiev" - Plovdiv. The above data demonstrates a wide erudition and versatile teaching skills acquired during his long teaching practice.

## **1.5 Creative activity**

Peter Odadzhiev has a rich artistic biography. He is the author of scripts and director of feature and non-feature films (Director of the series: "Hotel Bulgaria" and "Camera!"Curtain!"; of feature films and novellas: "Beyond the Border", "Goodnight Kiss", "Fuete", of documentaries, "In Chase with the Wind", "A Segment of Time-Marin Goleminov", "A Cinematographer at the Turn of the Century") and of musicals. "FAME", "Carmina Burana".

Odadzhiev has won awards, diplomas and certificates from various festivals (New York Fest, XXX International Television Festival "Golden Chest", Golden Riton, Kodak, etc.).

## **2. Statement for the candidate Krasimira Ivanova**

### **1.1. Biographical data**

Krassimira Ivanova graduated from the Bachelor's Degree Programme "Cultural Studies" and the Master's Degree Programme "Intercultural Dialogue" at Sofia University "St. Kl. Ohridski University in 1995-2003.

In 2003 she graduated from the master's program "Directing for Drama Theatre" at the New Bulgarian University in the class of Leon Daniel.

In 2003-2009, she successively completed the Bachelor's Degree in Dramaturgy and the Master's Degree in Film and Television Art at the National Academy of Theatre and Film Arts "Kr. Sarafov "(NATFA).

Krasimira Ivanova defended her PhD degree in 2015 at the National Academy of Theatre and Film Arts "Kr. Sarafov "(NATFA) with a research on "Transformations of conflict in the modern dramaturgical text".

Over the past years she has worked for various institutions: the ART Theatre in Sofia, the Youth Theatre Formation "Yunia" (stage versions, dramatization and direction of performances), Bulgarian National Television (scriptwriter of an entertainment show), she was assistant director to Leon Daniel. Now she is an expert in "International Activities" at NATFA "K. Sarafov".

For her participation in the competition Krasimira Ivanova presents materials published in electronic publications and scientific collections. She has submitted seven articles published in the period 2015 - 2023 after the defense of her doctoral dissertation, and a monograph, which in this case is not evaluated because it is under publication.

In her articles, Dr. Ivanova mainly develops topics in the field of dramaturgy and film musical.

"National Ideology through the Prism of Dramaturgy" presents an approach to content analysis based on Jung's archetypes. Interesting examples from Bulgarian, American and Russian dramaturgy are commented here.

Another article by the candidate ("Transformation of Conflict in the Modern Dramaturgical Text. The aspect of intertextual interactions in the motif of Odysseus"), is devoted to the topical theme of conflict in the dramatic text, reflected through the image of Odysseus. The article "The Success of the Film Musical - Psychological and Socio-Cultural Prerequisites of the Usage of Music in the Audience's Favorite Genre" discusses the popularity of the film musical and the reasons for its success.

The problem of the application of "stereotypes" in dramaturgy, including the problem of the intersection of national ideology and the commercial approach, is commented in the article "Bulgarian Cinema and Theatre Dramaturgy - A Lacmus for the Widespread Use of Intercultural Sensitivity".

The mentioned articles comment mainly on theoretical issues. Of theoretical-applied significance are the articles devoted to acting training. Two of them, "Psychodrama as a Complementary Method in Teaching Students in Performing Arts" and "Psychodrama Methods in Working with Students Studying Drama Theatre Acting", develop the topic of psychodrama as a possible method in teaching students in performing arts. The role of the "psychodrama approach" in the training of the actor is argued: overcoming barriers, analysis and development of roles, awareness of feelings for the benefit of the stage image, promotion of spontaneity and freedom of expression, development of improvisation abilities. Issues of teaching acting are also addressed in the article "Applying the Jungian Approach and Significant Sociological Research to Teaching Playwriting for Musical Theatre".

### **1.3. Regarding scientific contributions**

In the "Self-assessment of contributions", on a page and a half of descriptive text, Ivanova, Ph.D. gives a self-assessment of her work. In this report, the contributions are not clearly described and it is not clear to what exactly they relate.

The 'interdisciplinary approach' to the development of questions, the 'use of psychoanalysis' as an innovation, the development of curricula, the work with actors on performances, which is claimed to be 'a kind of pedagogical work', cannot be accepted as scientific contributions. Contributions to scientific research should be claimed to be contributions to the field of the relevant science, not contributions to actual teaching.

In my opinion, Ph.D. Ivanova's significant scientific contributions are the innovative teaching methods developed in the field of audio-visual arts.

### **1.4. Teaching work**

Krasimira Ivanova teaches at the Faculty of Screen Arts, she works in several theatre schools as a teacher of Acting.

She works as a teaching assistant on various programmes and is a tutor for foreign students on the Erasmus programme. She also has considerable experience in various theatre, film and television projects including Ministry of Education and Science projects with conducted workshops.

### **1.5 Artistic activity**

Krasimira Ivanova is the author of scripts and director of performances ("Proposal", "When Roses Dance"). She is the author of documentary film scripts ("On the Possibility of Living", "30 Years Later"). She is also a scriptwriter, animator and mentor for the preparation and filming of short documentaries for the Ministry of Education and Science project. She has also written stage versions and adaptations as well as directed musicals ("Play Your Dragon", "Chicago").

## **3. Conclusion**

The documents and materials submitted by the candidates in the competition meet the requirements of the Law for the Development of Academic Staff in the Republic of Bulgaria (LADAB), the Regulations for the Implementation of the LADAB and the Criteria for the Award of Scientific Degrees and Academic Positions of Paisii Hilendarski University.

Both candidates have scientific works published after the materials used in the defense of the PhD, artistic production and teaching experience, and the submitted works for review contain scientific results with contribution in the field of performing arts.

When comparing the materials of the two candidates, it can be concluded that the publications, artistic production, and teaching practice of Peter Odadzhiev, Ph.D. significantly exceed those of Krasimira Ivanova, Ph.D.

In my opinion, in the scientific research, artistic and teaching activities, senior assistant professor Odadzhiev, Ph.D. has achieved results exceeding the specific requirements for the academic position of Associate Professor. Therefore, my choice is definitely for the candidate Odadzhiev, Ph.D.

I give my **positive evaluation** and recommend the Scientific Jury to prepare a report-proposal to the FS of the Faculty of Education for the election of Assistant professor Petar Odadzhiev, Ph.D. to the academic position of "Associate Professor" at Paisii Hilendarski University, professional field 8.3. Music and Dance Art (scientific speciality "History of Music").

19. 08. 2023  
Plovdiv

Signature:  
(Prof. D.A. and D.Sc. Bisser Iliev Damyanov)