

*Cherish the Past, Embrace the Future*



*Helene Glykatzi-Ahrweiler  
Recipient of the GIWA  
Lifetime Achievement Award 2017*



*Filming in Greece -  
THE DURRELLS IN CORFU*

*Interview of Sally Woodward Gentle ,  
Executive Producer of the series "The  
Durrells"*



*Investment opportunities in Greek  
tourism and healthcare*



*The Maids -  
White Bear  
Theatre  
London*



*iro - "The  
Artista" in  
London*



## Interview of Sally Woodward Gentle , Executive Producer of the series "The Durrells"



Corfu Town  
<http://www.pbs.org/>

**1) "The Durrells" was met with great success as a British TV series. What do you think is the secret of its success?**

Family – real family that everyone can relate to. Simon Nye comes from a large family and so draws on this experience when writing the scripts. This mixed with humor, nostalgia and the wonderful community and setting that is Corfu is hard to beat.

**2) Why have you decided to film the series in the natural setting of Corfu instead of a studio or a place somewhere closer to London?**

There is nothing quite like the real place. Corfu is so integral to the story- it's a character in itself. Though we scouted other locations we kept coming back to Corfu.

**3) What was the response of local authorities and the locals to your decision to film a British series in Corfu? Did they welcome your project? Were they helpful?**

Everyone was very helpful, and the support has only increased the longer we have been there. We have worked with local teams to build a filming infrastructure that did not exist before and now it feels like going home and revisiting friends and family.

*"It's a wonderful country to film in with kind, warm and talented people. They've been incredibly welcoming to us so we would always consider coming back. Hopefully with another series of the Durrells. We adore Greece and particularly Corfu"*

**4) In your cast there are many Greek actors. What are the challenges of cooperating with multicultural and multilingual actors in a British series?**

The cast are all so brilliant it really does not feel like a challenge. The emotions we are working with are human and that provides the groundwork we need. It's one big, multicultural family.

**5) You filmed the "Durrells" during the most acute phase of Greek crisis. What challenges did you have to face?**

The fluctuating exchange rates were problematic, and we had to take cash out on a regular basis due to problems transferring large amounts of money. But we've made it work and it's been worth it.

The Durrells (also known as The Durrells in Corfu on American television) is a British comedy-drama series based on Gerald Durrell's three autobiographical books about his family's four years (1935–1939) on the Greek Island of Corfu. **Sally Woodward Gentle** is the BAFTA award winning executive producer of British television dramas such as Any Human Heart, Enid and Whitechapel. She formed Sid Gentle Films Ltd in September 2013 to produce original and innovative television drama and feature films. Prior to Sid, Sally was Creative Director of Carnival Films. Before joining Carnival, Sally was the Creative Director for BBC Drama Production. Since establishing Sid, Sally has executive produced two seasons of the BAFTA nominated and ITV ratings hit The Durrells with a third is in production, as well as Sky Arts equally highly acclaimed Neil Gaiman's Likely Stories. Sally also executive produced SS-GB, the Purvis and Wade (Bond screenplay writers) adaptation of Len Deighton's classic thriller that aired on BBC one in February 2017.



**6) Do you think TV dramas appeal nowadays to the public more than reality shows?**

TV dramas are definitely gaining in appeal these days, especially compared to film. The long format suits intelligent and complex story telling, and the public love that.

**7) Both the "Downton Abbey" and the "Durrells" refer to the first decades of the 20th century. Is it by coincidence? Do you think that dramas related to this historically critical period have greater appeal to the public or does the social context of that time offer more directorial alternatives ?**

The early 20th Century setting certainly provides an opportunity to enter into the richness of nostalgia – it's far enough away to be 'other', and just close enough to be within family memory. By setting a show in the past it also helps crystalize what really matters.

In reality though, it is the stories and the characters (beyond their contexts) that attracts us – so maybe it is just coincidence.

**8) You are a famous producer for making successful, outstanding TV dramas. Have you ever thought to get involved in cinema drama productions?**

At the moment we have some film projects on

our slate at Sid Gentle. What's important to us, however, is that the medium suits the story be it film or tv.

**9) Recently a new law voted by the Greek Parliament offers tax relief to productions filmed in Greece. Given this would you consider to start a new project in Greece?**

Absolutely. It's a wonderful country to film in with kind, warm and talented people. They've been incredibly welcoming to us so we would always consider coming back. Hopefully with another series of the Durrells. We adore Greece and particularly Corfu.

***"There is nothing quite like the real place. Corfu is so integral to the story- it's a character in itself.***

***Though we scouted other locations we kept coming back to Corfu"***

## Filming in Greece - A Serious Business!



### Greece: A promising international film industry location

#### Greece seeks to reposition itself as a world-class shooting-location: Natural environment assets and a new film investment friendly law set Greece again into the international film industry map

Greece has been the film location for hundreds world-wide famous productions from international classics (Zorba the Greek, The Guns of Navarone) and big Hollywood productions, (Captain Corelli's Mandolin, The Bourne Identity, Lara Croft Tomb Raider, Mamma Mia!, Before Midnight, The Two Faces of January) to high-end TV productions (The Durrells) and animation masterpieces such as the 2017 sensation Loving Vincent.

Greece wants to return!

Recent legislation enhances Greece's assets and makes it the ideal filming destination. Under the new Law 4487/2017 Greece aspires to become an even more attractive shooting location as it creates a friendly environment for film industry investments. National and international productions may receive important tax rebate for part of their expenses incurred in Greece.

### A new Law and 9 more reasons make Greece an ideal film location

1. **ECONOMIC INCENTIVES** Law 4487/2017, which was recently passed by the Greek Parliament, implements a 25% cash rebate to cover part of the eligible costs of national and international audio-visual productions (films, documentaries, television series, animations, video games). A minimum of €100,000 has been set for eligible expenses incurred in Greece. The maximum amount of funding via cash rebate has been set at €5,000,000. It will be in effect in 2018. The Greek Film Centre supports international co-productions in Greece with a Greek minority co-producer.
2. **LIGHT** Greece has the world's most film-friendly light in its DNA. The camera lens can capture more shades of blue in Greece than perhaps anywhere else in the world. With sunshine the norm, low annual rainfall, a mild climate and four distinct seasons, Greek film professionals are specialists when it comes to working with the Greek light, which allows eight-hour shooting days in the winter and twelve hours in the summer.
3. **BREATHTAKING LOCATIONS** From classical Athens and the mountainous hinterland to its 6000 islands, the whole of Greece is a natural stage set for



with high-end industry technologies to world-class services provided by established production companies, the Greek Industry Guide provides dream teams of “dedicated maniacs”.

6. **PRODUCTION VALUES** Excellent crews, equipment rental services that cover all your needs (full camera packages, light, sound, grip), laboratories with full services for both image and sound, competitive wages, natural locations with a unique look. In other words: guaranteed high production value at a reasonable cost.



audio-visual productions and provides a vast range of landscapes: picturesque traditional villages, unique islands, amazing beaches, forests, snow-capped mountains, hot springs, canyons, volcanoes and barren expanses. An infinity of choice for location managers.

4. **VERSATILE ARCHITECTURE** Tailor-made stage sets which can accommodate a huge range of visual projects, from modern to period, commercial to fiction. Greece’s architecture spans the millennia with examples from different eras, from historical landmarks with ancient temples and ancient theatres, fortified Byzantine cities, monasteries and medieval fortresses to the island homes of wealthy seafarers, neoclassical mansions and sophisticated lofts in cosmopolitan Athens.

5. **EXPERIENCED PROFESSIONALS** English-speaking Greek film professionals have the expertise and know-how to collaborate flawlessly with international productions. From outstanding drone operators and post-production facilities equipped



7. **GREECE IS A SAFE COUNTRY** Greece is one of Europe’s safest destinations for tourism, work and audio-visual productions. The country has staged and hosted large-scale events such as the 2004 Olympic Games with great success, and boasts cutting-edge infrastructure and impressive security mechanisms.

8. **ACCESSIBILITY** Nestled in south-eastern Europe at the southern end of the Balkan peninsula, within a few hours of every European capital, Greece has a modern road network, thirty nine (39) airports, over a hundred (100) harbours and hundreds of marinas, providing easy access to every destination in the hinterland and the 6000 islands in the

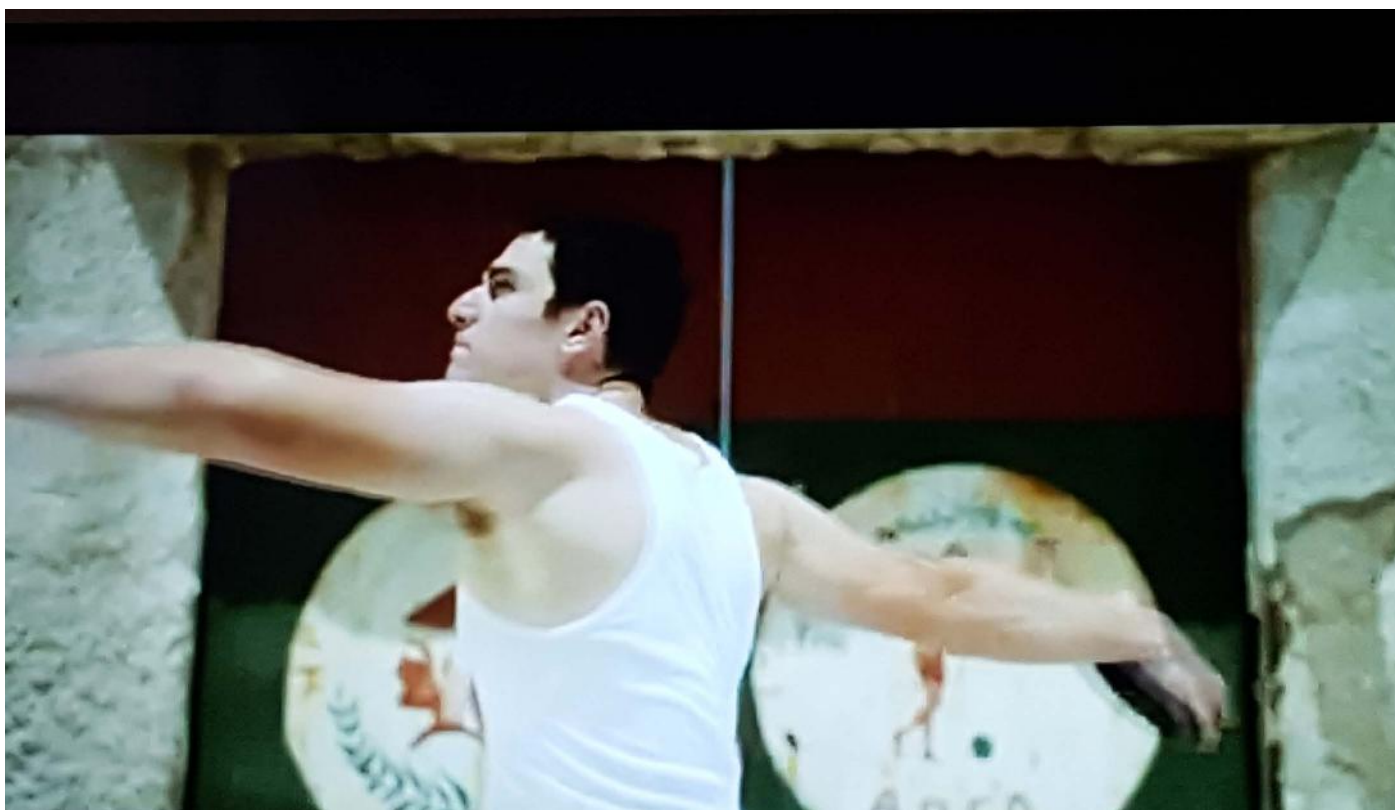


Greek archipelagos. With its ever-expanding transportation systems, travelling to shooting locations has never been less time-consuming.

9. **A HISTORY OF CINEMA** The movie cameras have been up and running in Greece since the 1920s. Greece is a nation with a cinematic past, present and future. Attracting landmark international films to its unique locations since the 1960s, Greece is now investing in its film industry, producing new talent, making its presence felt at the Oscars, setting trends, and interacting with

the international film scene.

10. **AN UNFORGETTABLE STAY** As might be expected of the country that invented the concept of hospitality (xenia), extending courtesy and generosity to people far from home, Greece offers sophisticated accommodation, delicious gastronomic delights and an electrifying nightlife. All of which makes it an ideal place both for shoots of every kind and for experiencing the warm hospitality and culture of its people.



*Lefteris Kretsos - General Secretary for Media and Communication is talking about the new incentive scheme for Film & Audiovisual productions in Greece. The new scheme establishes a 25% cash rebate for production and post-production costs in Greece*



New legislation aims at making Greece one of the most attractive filming destinations: Lefteris Kretsos, Secretary General for Media and Communication, explains the new legislative framework

Extract from an exclusive interview Lefteris Kretsos, Secretary General for Media and Communication gave to the Greek News Agenda

([www.greeknewagenda.gr](http://www.greeknewagenda.gr)), 27.10.2017

Lefteris Kretsos on bringing Greece on the global map of the Game and Film Making Industry

**-As you have said, "Greece is preparing to enter the Global Movie Business in 2018 ". What are the strategies in this direction and how will the provisions of the new law on strengthening the production of Audiovisual works in Greece contribute?**

In the past few years, there has been widespread disappointment at the fact that big film studios, although initially interested in filming in Greece, end

up filming in other countries like Croatia, Malta and Hungary. Let's not forget the case of Mamma Mia 2, where producers eventually turned to Croatia. Of course, there are many problems, including the lack of any investment incentive for film productions. Croatia offers 20% cash rebate in film productions, Malta 25-27%, Serbia 20%, Ireland 32% and the list goes on.

So, it becomes clear how fiercely competitive the climate is between countries. At the same time, we understand that our impressive natural landscapes, natural sunlight and the rich color palette of Greece are not sufficient in their own right to attract film productions, if there is no subsidy and/or facilitation for producers. The passing of Law 4487/2017 of the Ministry of Digital Policy, Telecommunications and Information and in particular Chapter D, which concerns the Establishment of an Institutional Framework to Enhance the Production of Audiovisual Works in Greece, is a game changer. It gives the opportunity to producers of films, documentaries, animation, as well as educational video game designers to qualify for grants, in the form of cash

rebates. The grant that may be awarded concerns specific categories of eligible costs to be incurred in Greece, a proportion of which will be subsidized after the completion of production (20% of eligible costs). This is a law that will be implemented as of the beginning of 2018 and has already attracted the interest of many producers.

Extracts from an exclusive interview Lefteris Kretsos, Secretary General for Media and Communication gave to European Business Review on the audiovisual and filming industry in Greece, new initiatives and challenges, Alexandra Papaisidorou, 25.10.2017

Greece is preparing to enter the Global Movie Business in 2018

***-Greece recently passed a law that provides funding and assistance to audiovisual productions including animation and video games. What are the expectations that drove this initiative?***

The Greek government is strongly interested in promoting audiovisual and cultural, creative industries along with respective investments in faster connectivity, NGAs and digital economy. Our ambition to make Greece a «film friendly» country is firm and strong for a number of reasons. Film and television productions are drivers of other industries, including tourism. Investments in audiovisual works are associated with significant employment and skills generation benefits. In general, focusing on media and entertainment industry makes strong sense

***Why Greece? Greece is a country with:***

- ✓ *sunlight all year round*
- ✓ *diverse landscapes*
- ✓ *rich history and culture*
- ✓ *strategic location with frequent and direct flights to most major European cities*
- ✓ *unique local cuisine*
- ✓ *high percentage of English speaking people*
- ✓ *significant low cost of living*
- ✓ *high-skilled professionals working in the audiovisual field*

from a business and policy-making perspective.

***-But is it all about money and making business?***

Absolutely not, media and entertainment industry are strongly associated with market disruptions and technological advancement. TV and the film industry can prove to be environments that spark creativity and inspiration for many young people. Greeks are an active, educated, English-fluent population with a proven track of skills in the arts and technology. It is hard to find a prestigious university in the world that does not employ someone speaking Greek. There are thousands of talented graduates in the area of information and communication technology who



Skopelos





could easily deliver the most demanding Hollywood post-production projects.

***-Cash-rebates, tax shelters and other supportive policies for filming exist in many countries. What makes Greece sexy for hosting the production of a feature film?***

Every place in the world is unique and interesting and it deserves the attention of the media and entertainment community. In our case, several investors feature Greece as a key and ideal location. Greece is full of attractive locations for film and high-end TV drama producers. To name a few: striking classical and byzantine sites and antiquities, thousands of islands, numerous forests and mountains, driving distance of sometimes less than an hour-long from mountainous to coastal areas and a unique set of creative communities. Plus a long lasting summer, along with plenty of snow in winter and a variety of choices of all tourist facilities' types. It's all here, under a special "Greek light" and more than 300 days of Mediterranean sunshine per year. Finally, do not underestimate our much tasteful cuisine. Sometimes this may prove dangerous though; there are thousand ways to get bigger in Greece (laughing).

{...}

***-What about the cash-rebate scheme you recently enacted? How it works?***

It is very simple. There is a Fast Track approval mechanism that provides a cash rebate scheme of up to 5 million euros per project. Applications must be submitted electronically to the Ministry of Economic Development website. They are evaluated in terms of eligibility by the National Center for Audiovisuals (EKOME) team within 15 days. As soon as the application is deemed eligible, the candidate beneficiary has to provide all necessary documents for approval within 60 days. EKOME shall give its approval within 30 days.

***-What the eligible costs can be?***

The eligible costs of the audiovisual production may amount to up to 80% of the total cost of it. They include scriptwriting, soundtrack, staff hiring, equipment rental, accommodation and living expenses, post production, supplies, digital games' software development and royalties. The minimum funding of the eligible costs shall be 100.000 euros.

***-Who can the beneficiary be?***

Cash rebate audiovisual beneficiaries can be companies based or disposing a branch in Greece.

## FOCUS 2017: The Meeting Place for International Audiovisual Production Industry, 5-6/12/2017, London



**FOCUS Conference 2017** is an international event that aims to bring together professionals from all sectors of the creative screen industries. It offers great opportunities for industry professionals to make new connections and high-value contacts, take part in a packed industry expert session programme and benefit from networking and business opportunities.

Designed as a knowledge-sharing and peer-networking platform, FOCUS aims to help filmmakers and producers discover incentives and production solutions to maximise screen value for all budgets.

During the two-day event (5-6/12) film industry leaders, producers and professionals shared their expertise, inspiration and insight through a programme of panel discussions, workshops and presentations on international productions, investment incentives, filming locations, advertising, television, video games, animation, interactive entertainment and VFX (visual effects).

More than 160 exhibitors from over 50 countries had the opportunity to present the filming assets of their country, their expertise and the comparative advantages and benefits of their companies.

### Greece at the FOCUS 2017

Greece was present at the FOCUS 2017. The Greek Film company Stefi and Lynx participated with its

own booth. With presence in all production fields such as TVC, Films, Documentaries, TV Programs, and Music Events, Stefi was announced production company of the year for 2010 at the Ermis Awards (Greek production festival).

Stefi and Lynx held the presentation on 5/12 "Filming in Greece" showcasing the advantages of choosing Greece as a shooting location. The amazing natural scenery varying from islands and blue deep waters of the Aegean, to epic mountains and virgin lakes, the sunny weather, the Greek food and wine that satisfies all tastes, the peace and safety of the country, the tradition of hospitality and the friendly English speaking crews who have great expertise, are to be counted among the most important assets of Greece.

The Secretary General for Media and Communication, Lefteris Kretsos, visited FOCUS 2017 in a bid to promote Greece as an attractive filming location. Mr Kretsos attended the presentation "Filming in Greece" by Stefi and Lynx and met with representatives of the British Film Institute and Animation Europe as well as with film and video game producers. Mr Kretsos stressed the efforts that are being made to get Greece back into the international filming locations map.

The Director of the Hellenic Film Commission Mrs Venia Vergou made a presentation on the new legislation proposed by the Ministry of Digital Policy,



Telecommunications and Information aiming to encourage and support investments on audiovisual productions in Greece by offering attractive tax relief incentives to producers.

Presentations from the UK and France focussed on the tax incentives that apply for film productions in these countries. The tax relief legislation in the UK has had a significant effect in boosting production, it contributed to the creation of a competitive market for UK companies, and facilitated greater inward investments across high-end television, video games, VFX, animation and children's television.

Animation, a thriving industry, has also greatly benefited from tax incentives provided in UK legislation. Video Games entertainment is a growing industry that is becoming more and more popular among people of all ages. Although funding of animation projects and video games is always a big challenge, talent, creative skills and education are of the utmost importance. Specialist colleges and universities in the UK should be a key-component in installing new curricula focussed on technological innovation in the audiovisual industry and new education schemes should be instigated in place in order to attract a new generation of experts.





## PATRIARCHAL PROCLAMATION FOR CHRISTMAS

Beloved brothers and sisters in Christ, dear children,

By the grace of God, we are once again deemed worthy to reach the great feast of the birth of the divine Word in the flesh, who came into the world to grant us “well-being,” remission of sin, of captivity to the works of the law and death, in order to grant us true life and great joy, which “no one can take from us.”

We welcome the “all-perfect God,” who “brought love into the world,” who becomes “closer to us than we to ourselves.” Through kenosis, the divine Word condescends to the created beings in “a condescension inexplicable and incomprehensible.” He “whom nothing can contain” is contained in the womb of the Virgin; the greatest exists in the least. This great chapter of our faith, of how the transcendent God “became human for humankind,” while remaining an “inexpressible” mystery. “The great mystery of divine Incarnation ever remains a mystery.”

This strange and paradoxical event, “which was hidden for ages and generations,” is the foundation of the gift of human deification. “There is no salvation in anyone else; for there is no other human name beneath heaven through which we must be saved.”

This is the supreme truth about salvation. That we belong to Christ. That everything is united in Christ. That our corruptible nature is refashioned in Christ, the image is restored and the road toward likeness is opened for all people. By assuming human nature, the divine Word establishes the unity of humanity through a common divine predestination and salvation. And it is not only humanity that is saved, but all of creation. Just as the fall of Adam and Eve impacts all of creation, so too the Incarnation of the Son and Word of God affects all of creation. “Creation is recognized as free when those who were once in darkness become children of light.” Basil the Great calls us to celebrate the holy Nativity of Christ as the “common feast of all creation,” as “the salvation of the world—humanity’s day of birth.”

Once again, the words that “Christ is born” are unfortunately heard in a world filled with violence, perilous conflict, social inequality and contempt of foundational human rights. 2018 marks the completion of seventy years since the Universal Declaration of Human Rights, which, after the terrible experience and destruction of World War II, manifested the common and noble ideals that all peoples and countries must unwaveringly respect. However, the disregard of this Declaration continues, while various abuses and intentional misinterpretations of human rights undermine their respect and realization. We continue either not to learn from history or not to want to learn. Neither the tragic experience of violence and reduction of the human person, nor the proclamation of noble ideals have prevented the continuation of aggression and war, the exaltation of power and the exploitation of one another. Nor again have the domination of technology, the extraordinary achievements of science, and economic progress brought social justice and the peace that we so desire. Instead, in our time, the indulgence of the affluent has increased and globalization is destroying the conditions of social cohesion and harmony.

The Church cannot ignore these threats against the human person. “There is nothing as sacred as a human being, whose nature God Himself has shared.” We struggle for human dignity, for the protection of human freedom and justice, knowing full well that “true peace comes from God,” that the transcendent mystery of the Incarnation of divine Word and the gift of human deification reveals the truth about freedom and humanity’s divine destiny.

In the Church, we experience freedom through Christ, in Christ and with Christ. And the very summit of this freedom is the place of love, which “does not seek its own” but “derives from a pure heart.” Whoever depends on himself, seeks his own will, and is self-sufficient—whoever pursues deification by himself and congratulates himself—only revolves around himself and his individual self-love and self-gratification; such a person only sees others as a suppression of individual freedom. Whereas freedom in Christ is always oriented to one’s neighbor, always directed toward the other, always speaks the truth in love. The aim of the believer is not to assert his or her rights, but rather “to follow and fulfill the rights of Christ” in a spirit of humility and thanksgiving.

This truth about the life in Christ, about freedom as love and love as freedom, is the cornerstone and assurance for the future of humankind. When we build on this inspired ethos, we are able to confront the great challenges of our world, which threaten not only our well-being but our very survival.



The truth about the “God-man” is the response to the contemporary “man-god” and proof of our eternal destination proclaimed by the Holy and Great Council of the Orthodox Church (Crete, 2016): “The Orthodox Church sets against the ‘man-god’ of the contemporary world the ‘God-man’ as the ultimate measure of all things. “We do not speak of a man who has been deified, but of God who has become man.” The Church reveals the saving truth of the God-man and His body, the Church, as the locus and mode of life in freedom, “speaking the truth in love,” and as participation even now on earth in the life of the resurrected Christ.”

The Incarnation of the divine Word is the affirmation and conviction that Christ personally guides history as a journey toward the heavenly kingdom. Of course, the journey of the Church toward the kingdom, which is not realized remotely or independently of historical reality—or its contradictions and adventures—has never been without difficulties. Nevertheless, it is in the midst of these difficulties that the Church witnesses to the truth and performs its sanctifying, pastoral and transfiguring mission. “Truth is the pillar and ground of the Church ... The pillar of the universe is the Church ... and this is a great mystery, a mystery of godliness.”

Brothers and sisters, children in the Lord,

Let us celebrate together—with the grace of the divine Word, who dwelt in us, as well as with delight and fullness of joy—the feasts of the Twelve Days of Christmas. From the Phanar we pray that our Lord and Savior—who was incarnate out of condescension for all people—may in this coming new year grant everyone physical and spiritual health, along with peace and love for one another. May He protect His holy Church and bless the works of its ministry for the glory of His most-holy and most-praised Name.

Christmas 2017

✠Bartholomew of Constantinople

Your fervent supplicant before God



The miracle-working icon of Virgin Mary and Child 'Axion Esti'. It was painted in Constantinople, according to the Byzantine style and technique during the period of Iconoclasm (circa 830 AD), and follows the prototype of the icon of Virgin Mary of Kykkos in Cyprus, considered to be the work of St Luke the Evangelist portraying the image of the Mother of God as she looked just before her Dormition. The icon on this card is today kept at Karyes at the Holy Mountain.

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Ἡ θαυματουργή εἰκόνα τῆς Παναγίας “Ἄξιον ἔστι”. Κατασκευάστηκε στήν Κωνσταντινούπολη σύμφωνα μέ τήν Βυζαντινή τέχνη (περίπου τῶ 830 μ.Χ.), κατά τήν περίοδο τῆς εἰκονομαχίας, καί κατά τῶ πρότυπο τῆς Παναγίας Ἐλευσίνης τοῦ Κυρίου τῆς Κύπρου, ἔργο τοῦ Ευαγγελιστοῦ Λουκά καί ἀπεικονίει τή Θεοτόκο μέ τήν μορφή πού εἶχε λίγο πρὶν τήν κοιμήσι τῆς. Σήμερα φυλάσσεται στίς Καρυές Ἁγίου Ὄρους.





**Best Christmas & New Year's Wishes for a 2018 full of Joy and Hope!  
Diplomatic Cabinet of the Presidency of the Hellenic Republic**

*Wishing you a Merry Christmas*

The staff of the  
Economic & Commercial Section  
of the  
**EMBASSY OF GREECE IN LONDON**  
wishes you  
**MERRY CHRISTMAS**  
&  
**A VERY HAPPY NEWYEAR**

Antonis Katepodis  
Dimitris Thomopoulos  
Chryssanthi Leventi



There is no better time than the Holidays to express our appreciation for your business and friendship. All of us at the Press & Communication Office of the Embassy of Greece in London would like to wish you Happy Holidays!



## *I'm dreaming of a Greek Christmas, Christmas with a Greek twist...*

Christmas is on our doorstep, the Hellenic Centre in cooperation with the Hellenic Hub organised a workshop different from others, on Sunday the 26th of November.

Passers-by could hear the Christmas Carols, guests sensed the festive atmosphere taking them back to their childhood times, a building infused with buttery smells...

The event became the perfect opportunity for our little friends to learn more about Greek Christmas traditions, communicate in Greek and spend some quality time with their parents.

The schedule was busy with an illustrated presentation of Greek traditions, kourambiedes and little boats making; the parents' participation was great but our little friends' baking skills exceeded every expectation...

### **HELLENIC CENTRE: AIMS AND ACTIVITIES**

There is a unique relationship between Britain and the Hellenic world. Establishing the Hellenic Centre in the heart of London has created a permanent place for it to be strengthened over more than twenty years now.

A usual day will see a variety of educational, social and commercial activities taking place across the Centre's beautiful five-storey Portland stone and red-brick building. Lectures, seminars and language courses, social exhibitions, concerts and also commercial use of a number of meeting and exhibition rooms, including the magnificent Great Hall.

The Centre's missions are to bring together the Hellenes of the diaspora and provide a home for the Hellenic community in London; to promote awareness of Hellenic culture in the UK; and to nurture the relationship between Britain and the Hellenic world through cultural cooperation and exchange.

We have over fifty cultural events a year, and over the years we have had some major exhibitions and special memories. The 2006 exhibition of Greek Embroideries from the collections of the Benaki Museum in Athens and the Victoria and Albert Museum in London, drew almost two thousand visitors and offered a dazzling example of the pleasures and possibilities offered by such ventures; to celebrate the 2012 Olympics in London, we had an exhibition of photographs from the First Modern Olympics which took place in Athens in 1896, a collection which then travelled on to Brazil for the 2016 Olympics; more recently the Patterns of Magnificence exhibition showcased Greek traditional costumes from the 18th to the early 20th century.

Our Greek language courses are attended by people from over forty nationalities. Among them and as part of that collaborative spirit, we place a high value on attracting new generations of Greeks, born here, who want to keep in touch with their roots, their language and their culture....







'Pomegranates', Nikiforos Lytras(1832-1924)

**Merry  
Christmas  
and  
a Joyous New Year**

**Best wishes from all at  
the Greek Preschool of  
London**

Headteacher  
Teaching staff  
Children and Parents

Anastasia Misirli loved by both children and parents is a remarkable woman and educator!

Pictures from the Christmas play, performed by the children and the teaching staff of the Greek Preschool.





## **Anastasia Misirli, Head of the Greek Preschool, spoke to @GreeceInUK about the spirit of Christmas.**

Misirli was one of the finalists of the GIWA Awards, nominated by the Education Office of the Embassy of Greece in London and supported by the Greek community, children and parents!

Along with the children of the Greek Preschool, Misirli staged a Christmas play infused with Greek flamboyance .

**1. We would like to congratulate you on the very touching theatrical performance by the children of the Greek Preschool . Could you tell us a few words about the message you wanted to convey through the performance? How hard was it to prepare such young children and what was their reaction?**

I really thank you for the honour to be hosted in the newsletter of the Embassy of Greece in London. Most of all I should thank all the children and their parents from Greek Preschool. The main idea of the Christmas play was to encompass and at the same time highlight the different geographical parts of Greece and their Christmas cultural heritage. It was like a travelogue of Christmas traditions and carols through Thrace, Macedonia, Epirus, Central Greece, Peloponnese and Crete. At that point I should mention that since being the only Greek Preschool in London, we are receiving children from all parts of Greece, thus from an educational approach there is a huge challenge. This issue does not exist in any other Greek school setting and constitutes a very special experience for an educator.

Through my 15 years of experience and having educated almost 1000 children I have developed various teaching techniques (theatre pedagogy) that can lead children performing and expressing their selves through acting. Every time we prepare a play children are dealing with new scripts, new roles, new music, new movements ... a whole new experience of acting and direction.

Following the principles from latest research evidence on pedagogy, teaching should motivate children to discover and construct knowledge. Continuing on that path our children, they were very motivated to get to know better about customs and traditions of their birthplaces alongside with tales from Greek and English literature that 'travelled' them to find the meaning of Christmas. The combination of both elements ended up to the touching performance we presented on our Christmas Concert. Above all the meaning was that everyone is different and accepted by others but teamwork is basic element to go on.

**2. After all, what is the meaning of Christmas for you?**

The real meaning of Christmas, the meaning through our religious, is about love, friendship, positive thinking, joy, happiness, prosperity, persistence, patience, faith and respect. Those very special elements Jesus tried to teach us and we in turn try to teach in our children. Personally speaking, those elements establish my system of principles, important not only for Christmas but mostly an attitude to life. As concerns especially the Christmas period I need to be with my family, my dog and beloved friends. I also take the chance for critical self-reflection.

**3. As the Head of the Greek Preschool you undertake many initiatives and organise many educational excursions for the kids. Could you share some of those with us?**

I have to admit I have been very blessed being 'at the wheel' of the Greek Preschool in London. In partnership with the Education Office we discuss and decide before taking most of the initiatives. Some very important initiatives we have taken are partnerships with European projects and educational projects running in the U.K. (eTwinning, British Council, DALIE, Fibonacci, Active Kids, Healthy Schools, Special Olympics-Young Athletes), integration of English language within the Greek Curriculum (pilot project), partnership with IKY and Erasmus+ Placements, internship with English schools nearby our school. Overall we are dealing with Greek educational policy in an English social and cultural context. We are making our best to keep up with Greek language, cultural heritage, and plurality by promoting cultural diversion and supporting children towards a multi-cultural identity. The Greek Preschool has demonstrated a pupil-centred pedagogical approach, where inquiry-based learning is taking place along with originality, authenticity and collaboration on children's actions. The role of technology and ICT is crucial. Especially,



when thinking for the educational excursions or trips/visits as they used to be called, is like dealing with a multifactor analysis. We should think primarily about health and safety issues (visits in West End destinations are not safe anymore), then the choice should be in line with the Greek Curriculum and English language and culture. For example in November our visit was at the National Army Museum (NAM) taking as advantage the Greek November 17th (Polytechnio) to speak about the English November 11th (Remembrance Day). Another factor is the 'opening' of the school to local community. Last year we visited at Christmas time the local library or the post-office and a Home Care. By that time no one knew about the Greek School in Acton! A school is both a place for learning

and a set of partnerships between the school and other community resources. Also, the underneath idea about educational visits is to educate parents since they are joining with their children. Through an educational visit we are providing parents with guidelines and in field action alongside with ideas about visiting new places and thus endorsing their children's' learning. Thus we have visited The National Gallery, Kew Gardens, Hanwell Zoo, Willows Activity Farm and many more are coming... Learning takes place everywhere not just in the classroom, but it needs to be done properly!

*\*There was a consent form from parents to use photographs/images*





#### 4. Which was the most important moment of 2017?

Very difficult but challenging question... actually there were more than one moments but I will try to contain them in one phrase! New collaborations, new friends, new colleagues, a nomination and one (01) excellence, fifteen (15) wonderful children and thirty (30) great parents. Important moments coming along with important people!

#### 5. You were a GIWA award nominee. What does this nomination mean to you?

Indeed I was a GIWA Nominee and I have been distinguished among the 5 finalists of the category Social Science. Actually, I was nominated by the Education Office of the Embassy of Greece in London. The idea and process of nomination offered

me the chance to promote Greek Education not only in London and United Kingdom but worldwide in every place where Diaspora has its roots. My motto is 'try and you will gain something...there is not only the prize...not only the destination....the path is what considers most!' It was mostly about endorsing the excellence of Greek Education in different levels rather than be a personal promotion. Education begins from early years and preschool. Now preschoolers are future citizens, therefore we should make considerable and sustaining investing.





The 9th of December was marked by a significant event in London; The very first Greek International Women Awards (GIWA) ceremony took place at the British Museum to highlight and promote Greek women on the international stage. Conceived by [Sofia Konstantopoulou-Papadopoulou, GIWA founder and chair](#), the event was given an exceptionally warm and enthusiastic reception by the audience. Prominent figures of the Greek community in the UK, artists, scientists, entrepreneurs, fashion designers, academics, athletes and journalists swarmed into the museum to celebrate a day dedicated to Greek international female excellence. The 1st GIWA award was notable for its strong showing of female talent in 11 different fields. A Young Star award 18-23 was also given to encourage the younger generations of women to fulfill their dreams. [Eminent Professor H  l  ne Glykatzi-Ahrweiler](#) graciously accepted the Life Time Achievement Award.



Some of the nominees of the 1st GIWA Awards



**Sofia Konstantopoulou – Papadopoulos**, the Chair and Founder of GIWA, has worked all across Europe and she has evolved as a Corporate Marketing and PR specialist. After more than a decade working in organisations such as UNESCO and European Parliament and in the private sector in industries such as Luxury Retail, Banking and Shipping, she has specialized in the development of effective online and offline marketing, communication campaign and PR strategies. Sofia has organised numerous small and large scale events such as art exhibitions, fundraising galas, fashion shows, recitals, conferences and press conferences, offering a luxury experience to both the brands and the attendees. Through her career she has conducted Marketing campaigns for numerous companies, where her creativity and innovative ideas have rewarded her with the European award for the 'Most Innovative Marketing' in Europe representing Greece in CEBIT Dublin. Sofia since she was 20 years old hasn't stop promoting women, supporting them and standing for them. She has been the Cultural and Political adviser of the Euro-American Women Council, an executive member of the Greek Soroptimist Union and has worked for the 'Women of Europe Awards' by the European Parliament. She holds an MA at Arts Administration and Cultural Policy and an MA in International Politics. She states: 'There is no limit to what we, as women, can accomplish. My advise to all women is to believe in yourself and negotiate for yourself. Own your own success.'





**1. Ms Konstantopoulou – Papadopoulos, let us congratulate you both for the initiative and the successful 1st GIWA ceremony. To initiate this discussion, would you like to share with us how this idea occurred to you?**

The GIWA awards have started as a personal bet to empower and recognize more women and within almost two years this endeavor has become a national and international vision. I have started working on this idea since I was working at the European Parliament for the 'Women Awards in Europe' 10 years ago where I started sharing my idea with my friends and family and it was almost 2 years ago, when I saw that people really believed in that vision.

Since then, 10 completely different amazing personalities and professionals, Naya Boltetsou, Christina Fotinelli, Joanna Galanis, Georgia Gavrililidou, Iro Koutsoumpa, Ioanna Paschalidou, Maria Sarantopoulou, Marmo Syrigou, and Foteinh Voyatzi, have shaped the GIWA awards and have spread the world on an international level. We all gave our time and knowledge passionately and diligently in order to recognize those women who really worth to get rewarded.

That is why GIWA has been created, in order to source, recognize and reward Greek Professional women's excellence. At the same through a transparent platform it offers the opportunity to see what Greek women from around the world are capable of, what kind of challenges have been through and of and what are their achievements.

**2. How did you start implementing the project? To whom did you talk first? How did you inspire others (members of the organization committee, judges, sponsors etc) to embark on this journey?**

First of all, I would like to thank the Greek Embassy of London for being present at the 1st GIWA ceremony and for giving us the its Auspices which has been very important for GIWA to take an initial shape and become an institution. You define why these awards have been created and that is to support each other, empower and reward so as to become better together.

GIWA is supported by eminent professionals in different disciplines such as entrepreneurs, lawyers, architects, financiers and has developed a concrete and transparent formula for the launch of the award procedure.

The distinguished profiles of Greek professional women allowed us to attract a large selection of nominees, judges, supporters and guests, which brought to the GIWA awards a widespread attention.

As Greece has always been a point of reference for democracy, culture, education, science and victory, GIWA's logo and ideology was inspired by the Winged Victory (Nike-Nίκη) of Samothrace where the GIWA statuette 'The Rise' has been designed by Mrs Natasa Lianou and Ermis Chalvatzis from the LC architects.

GIWA is a project which brings people together, it creates partnerships and collaborations and if we speak with numbers we are very proud to announce that so far we have had 75,000 votes, 147 candidates, 33 judges, 50 sponsors, supporters and media sponsors, 10 committee members, 11 award winners and 6,644.

**3. The day after this most successful event, what are your thoughts? What is your vision on the future of GIWA?**

During the last year GIWA has created strong and successful partnerships with other parties, which gives us the opportunity to become even better in order to source more Greek women around the world and even stronger in order to unite more Greeks from inside and outside of our country. Greeks, both women and men, are a very valuable asset to the international culture and economy and we are here to enhance that.



Maria Xatzianastasiou  
Winner  
Entrepreneurship



*1. Could you describe yourself, your career achievements and your life so far in a few words?*

I would say that there is nothing really special about my story... I am a typical working mother of two beautiful daughters, who just had a vision to "disrupt" the health and beauty market in Greece! I studied physiotherapy and had the chance to get to know the needs of the human body at an early stage of my life. I also worked in medical aesthetic companies as a business executive until 2009, where I emphasized on the customer's needs and realized the disadvantages of those companies, because at that time the customers were disappointed and were losing their faith in the beauty treatments. This is when I launched Medi Cosmetic! A fresh new proposal in the field of Medical Aesthetics, Weight Loss and Plastic Surgery ([www.medicosmetic.gr](http://www.medicosmetic.gr)). Back in 2009 I had 10 employees and now I am proud to say that I run a multi awarded company with 120 people! Also, due to the benefits offered to the employees (private health insurance, productivity bonus, educational trips and more) Medi Cosmetic recently received the prestigious award "Excellence in Corporate Responsibility 2017" and Forbes Magazine hosted an article about our company!

So, what made the difference and helped us create a successful business model? I would say, first of all the fact that we are an honest company that doesn't make promises that can not keep. Also, we are the exclusive distributors in Greece of some of the leading technologies in weight loss and anti aging treatments, as well as the most prestigious medical beauty therapies of the world. We are the experts in our field and our "fresh" proposal won the trust of our customers!

*2. Resonating James Brown's iconic song from the sixties, do you think it is still "a Man's world"?*

I think it never really was! Because behind every successful man, there was always a woman! The difference is that women now take a leading role in business as well. Of course it is not easy. Being a successful woman entrepreneur in a male-dominated field, means that you have to overcome many obstacles and fight for things that are for granted for men, such as trust, respect equality and collaborative spirit. Despite that, women are stronger than ever and they can make a huge difference in every business sector.

*3. Before and after the GIWA awards. Has it made a difference?*

Every award that we received so far made a great difference! But this particular award made the Medi Cosmetic Team really proud! For me, I would say that receiving this prestigious award in the British Museum, that hosts some of the many Greek masterpieces, among so many talented and successful women, was a very touching moment. Even though this is the first year that the GIWA Awards were organized, they already gained respect in Greece and the UK and being the winner in the category "Entrepreneurship" is definitely one of the proudest moments of my carrier.

Elena Karavasili  
Winner  
Fashion





***1. Could you describe yourself, your career achievements and your life so far in a few words?***

I am a Parsons School of Design and London College of Fashion graduate with a focus on fashion and accessory design. Through my design education and work experiences at Donna Karan and Alice & Olivia in NY I have fallen in love with creating products. For the past couple of years I have been working on my brand of contemporary accessories and have had the opportunity of showcasing at London Fashion & Premiere Classe in Paris. After launching my own brand I have designed mini collections for the Museum of Cycladic Art in Greece using marble and ancient Greek design elements I have also designed a beach bag for the swimwear brand Paolita, which focused on her colorful prints and vibrant aesthetic as well as a range of leather handbags for Ancient Greek Sandals.

***2. Resonating James Brown's iconic song from the sixties, do you think it is still "a Man's world"?***

It is still common to see headlines announcing the first woman to occupy some important post or achievement. The fact that this is not the norm shows that gender equality is an issue. There has been great progress over the past couple of years and hopefully the world will become an equal place for all genders.

***3. Before and after the GIWA awards. Has it made a difference?***

The GIWA awards are a great start in creating a community for female professionals. I am really honored to have been selected among so many talented creatives. I think the encouraging environment and positive energy will help empower more women to focus on their career. Personally it helped me meet and get advice from women in different fields and allowed me to belong in an interesting community of motivated women.

Elpida Kokkota  
**Winner**  
Social Responsibility



*1. Could you describe yourself, your career achievements and your life so far in a few words?*

Elpida Kokkota  
 Founder and CEO MEXOXO, Muse Sandals,  
 Liberty Mkt and ilovesifnos.com

In 2013 Elpida created a non-profit organization, MeXOXO, to support women's socio-economic growth in Mexico, US, Nepal and of course Greece. As of today we have empowered 1857 women and recently they got awarded a grant by The Coca-Cola Foundation to empower 600 more women in Greece. In the context of all this effort and given her official commitment to empower 5000 women by 2020 at the Clinton Foundation, Elpida keeps growing her efforts creating Muse Sandals in 2016. Muse Sandals produces and exports ancient Greek Sandals in Europe, Canada and the US offering jobs to women artisans in Crete as well as supporting the extracurricular education of 40 children in the Orphanage of Patras. She lives half of the year in Sifnos island with her significant other running ilovesifnos.com that's a wedding planning service and the rest of her time she travels for good causes. Elpida has an MBA from Hult International Business School and she has lived in the USA, and Mexico for 7 years.

*2. Resonating James Brown's iconic song from the sixties, do you think it is still "a Man's world"?*

My answer is the song the same: James Brown says "This is a man's world, but it wouldn't be nothing, nothing without a woman or a girl".

*3. Before and after the GIWA awards. Has it made a difference?*

GIWA! What an amazing incredible initiative. Sofia and her team have visualized what we needed on the time we needed it. This recognition motivated us and gave us the opportunity to spread the word about our impact. Kudos to the Greek Embassy for supporting such cause! We look forward to next year's awards so we can highlight the work of many more women.

**Katerina Gavrielidou**  
**Winner**  
**Social Science**





**1. Could you describe yourself, your career achievements and your life so far in a few words?**

Born and raised in Nicosia, Cyprus, I was educated at the London School of Economics and Political Science (LSE) with a M.Sc. in Politics and Government in the EU, and at Lancaster University with a B.Sc. in Business Studies. I have also read courses at the University of Oxford, and recently completed a Leadership course at the University of Cambridge. During the past five years, I have been very active in the area of youth empowerment, and have taken part in summits such as the EU Youth Conference, the World Conference on Youth, One Young World, the World Innovation Summit for Education, and the Harvard Project for Asian and International Relations. I have also contributed to multiple declarations for youth rights globally, and served on the UN Habitat Youth Advisory Board representing Europe between 2015-2017. Later on, I founded The European Cyprus Society aimed at empowering Cypriot youth and engaging them in European affairs. In June 2016, I had the great honour of being presented the Queen's Young Leaders Award by Her Majesty Queen Elizabeth II at Buckingham Palace for my contribution to youth empowerment in Cyprus and worldwide.

**2. Resonating James Brown's iconic song from the sixties, do you think it is still "a Man's world"?**

There has certainly been a lot of progress in women's empowerment, but I believe that there is definitely a lot more to be done for the desired outcome.

**3. Before and after the GIWA awards. Has it made a difference?**

The GIWA award in Social Science gave me a lot more confidence in the direction of my work, and strength to keep on my activities. Also, I now feel that I belong in a community of inspiring and distinguished women worldwide, which makes my work even more relevant to the world, and women's empowerment in general.

Ellie Flenga  
Winner  
Sports



**1. Could you describe yourself, your career achievements and your life so far in a few words?**

I've been Holmes Place Greece's CEO for the past 16 years. Holmes Place is an international premium chain of health and fitness clubs whose motto is "Enjoy the journey" and has a global presence of 80 clubs in 10 countries. In essence, we believe that living well is a life journey, a journey that should always be enjoyable and fulfilling, a journey that is enhanced by the power of community, a journey that celebrates progress and inspires your whole life. My vision in bringing Holmes Place to Greece 16 years ago was precisely to change the way Greeks responded to and viewed sports and fitness- not as something that needs to be done to stay healthy- but rather as something that is enjoyable and fun. We started with one club and have since grown to three clubs with a total number of 9,000 memberships- people who have come to appreciate sports and the community around them, who participate in all big sports events in Greece, but also flying the Greek flag high by participating in Marathons and Ironman events across the globe.

In addition to the above, in 2015 I initiated the Holmes Place Charity4U program whereby every year members-ambassadors are chosen to represent Greece in important international sporting events and raise money for charity. Thus, creating a unique concept whereby amateur athletes help others through sports and celebrate their achievements by raising money for a good cause. Over the last three years that this program is running, more than 100,000 euros have been raised by Holmes Place Ambassadors contributing to various charities. I myself, last year, joined forces with seven other charity4u members to form the "Pastracretonaxiosa" swimming team and cross the English Channel, raising over 35.000€.

**2. Resonating James Brown's iconic song from the sixties, do you think it is still "a Man's world"?**

As a female CEO of a multinational company with many demands and expectations, I have learned that in order to evolve, you have to go out of your comfort zone. For me this means to demand more of yourself, to dare, to target somewhere you previously thought impossible to reach. I firmly believe that our lives must constantly entail new experiences and new challenges. Through these I feel better, I become a better mother and wife, I inspire my colleagues and I gain confidence about the future.

In conclusion, yes it is a man's world, but it relies on us women to make the change!

**3. Before and after the GIWA awards. Has it made a difference?**

The GIWA award is recognition for my work over the last 16 years and it is also a confirmation that the impact that I have been trying to make in this world is becoming reality. It is exactly this recognition and this reward that give me the extra push and motivation to go even further! Thank you!

**Dialekti Athina Voutyrakou**  
**Winner**  
**Young Star Award**  
**18-23 Years Old**



### **1. Could you describe yourself, your career achievements and your life so far in a few words?**

I am an 22 years old undergraduate Electrical Engineering and Computer Science student at National Technical University of Athens on the fields of "Computer Programming" and "Biomedical Engineering" and I already have my first publication on the field of Transoral Robotic Surgery.

I carry several awards from Panhellenic Robotics Competitions ( WROHELLAS) and I have represented Greece on the World Robot Olympiad on the following occasions: (i) as a participant (2009,2011,2012), (ii) as a judge (2014,2015), (iii) and as a coach (2016). Moreover, I have also participated in European Robotics Competitions(2014,2015), like Robomac, in which I was the finalist and I carry an Olympic Distinction in World Robot Olympiad 2017.

I am actively involved in Educational Robotics as an instructor of school teams, participating in national and international robotic contests (requiring knowledge of physics, mathematics and programming principles in action). Moreover, I am founder & general manager of Unique Minds(UM), a non-profit organisation whose purpose is to assist students and young adults to identify and follow their ideal academic path. UM aims to provide students with the most useful information in order to make their mind about the university they want to study at. This not only encourages them to follow their dreams, but also guides them to become successful professionals and content adults. Since 2017, we have already motivated 240 volunteers and informed almost 3000 high school students.

### **2. Resonating James Brown's iconic song from the sixties, do you think it is still "a Man's world"?**

Certainly, since the sixties, many steps are taken in the direction of gender equality. However, societies are till strongly connected to many stereotypes.

I will state two examples, to set the scene by telling you about them.

4 years before, I had to teach robotics for the first time to fifth grade elementary students. As I began the session, I divided the students in two teams and started explaining robotics-principles, waiting for children's questions afterwards. At that moment, my assistant came in to bring the

necessary equipment. I was surprised to see that children started immediately asking questions to him instead of me.

Being confused with what happened, I asked directly the students why they chose the assistant instead of me. My assumption was that a class of 10-year old students considered a man as better than a woman on the (science, technology, engineering, mathematics) field. The stereotypes in the children's conscience were already formed. In parallel, on 2017 the portion of women working in research is small, and technical schools worldwide still present humongous difference between women and men students.

Recently, many attempts to equalize men and women take place, but many of these attempts have opposite outcomes. For example, although several companies/research institutes/universities declare different quotas in hiring men and women (e.g., 60% women) to empower women at work, this fact subconsciously triggers the opinion that women are inefficient, and thus in need of special treatment.

I truly believe that every person is special and gender has nothing to do with her or his unique abilities. The struggle to overcome gender-stereotypes, scourging our society is a matter of education.

The world is, and will be a: "Man's world", but I chose to fight for the other definition of Man , which is person. Because after all this is "Human's world".

### **3. Before and after the GIWA awards. Has it made a difference?**

Being 22 years old and trying not only to break stereotypes in society and schools, but also to succeed in a so called men's profession -entrepreneurship and robotics-, I had to overcome several difficulties and challenges. Most of them were because of my gender, age and due to economical crisis and bureaucracy. Unfortunately the biggest challenge is the lack of trust from the society to my generation and to how we can improve our society through our actions. So this award was a recognition and a confirmation for my dreams and effort. Being awarded in GIWA among so talented candidates gave me strength to continue trying to help others and motivate them into creating a better world.

**Katerina Ziotopoulou**  
**Winner**  
**Science**



**1. *Could you describe yourself, your career achievements and your life so far in a few words?***

I was born and raised in Athens, Greece in a warm, caring and supportive family. My parents highly valued education so I was provided with a multitude of opportunities to excel both at school as well as extracurricular activities. After graduating from the German Highschool of Athens (Deutsche Schule Athen) I decided to study Civil Engineering at the National Technical University of Athens. Following that, and with the help of the International Fulbright Science and Technology Award, I pursued my graduate degrees (MS and PhD) at the University of California, Davis, where I also currently work as an Assistant Professor. In between this appointment and my PhD, I worked as an Assistant Professor at Virginia Tech.

Broadly, my work addresses earthquake-induced ground failures and their effects on infrastructure. More specifically, it has focused on geotechnical earthquake engineering, with emphases on developing numerical modeling tools that are accessible and usable in engineering practice and the use of numerical simulations in studying seismic performance of soil and soil-structure systems. Products of my work have been adopted in numerous countries around the world and this has given me unique opportunities for collaborations with exceptional people.

**2. *Resonating James Brown's iconic song from the sixties, do you think it is still a Man's world?***

From my point of view, it is only still numerically a Man's World to the extent that women's increasing involvement and propagation in all the different fields haven't reached a plateau yet. We are still rising. Any behavioral associations of male domination are only related to the numbers of men in various positions, so admittedly the statistics favor James Brown's lyric! We still have a way to go but this path will only be feasible with hard work and humility. Even so, I hope that we will reach point when it's not going to be anybody's world and we will overcome distinctions. Opportunities like the GIWA awards are nothing amazing accelerators towards my envisioned period of balance.

Alexis Kostalas

Alexandra Pascalidou

**3. *Before and after the GIWA awards. Has it made a difference?***

It has brought a very positive attention through the various media and it has been an amazing confirmation that all of us candidates are on the right path towards our goals and dreams. GIWA put a name and a face to all the wonderful efforts performed by the candidate ladies across the board, and friends, family and colleagues got an opportunity to really understand what all of us have been doing during the years that we have been abroad. Last but not least, the whole process as well as the ceremony provided a unique opportunity for us all to meet and connect.



Angelica Kavouni  
Judge  
Science



I attended the first GIWA ceremony as a judge for the science category. The location of the ceremony at the British museum was glamorous and inspirational. It was attended by the Greek embassy members, exceptional professional and non-profit associations and successful entrepreneurs and prominent professionals, men and women. The ceremony was well organised apart for some technical issues with the sound of the videos from Mrs Vissi and Mrs Arhveler. The presenters were informative and entertaining. The finalists travelled to London from many countries around the globe in order to be part of this event. It was uplifting to see all the young women finalists under the same roof, so much talent gathered together. There was an opportunity to meet and congratulate some of these influential and smart Greek women at the reception that followed afterwards. The aim of the award to recognise Greek female talent was certainly fulfilled!

I read with great interest the biographical data and the list of achievements of each individual in the science category. This was an extremely broad category and the finalist list was by no means exhaustive of the well known academics of Greek origin. I applaud the ambition, perseverance, hard work and engagement with the community that each finalist showed in their field. The distinct

criterion that tipped the scales from me was lateral thinking and innovative application of knowledge as I believe this is the hallmark a scientist that may become one day truly remarkable.

I felt very honoured to be part of this institution at its birth. It certainly fits with the times to encourage and recognise the contributions of professional women and I have no doubt that next year there will be even more participants. The idea that there are many Greek women out there that face challenges but continue to pursue their dreams in the face of stark opposition, sometimes even from family and friends, should be shared again and again in traditional and social media. I am certain it will embolden many to try harder and further. It also creates this amazing and ever reaching network of friends and colleagues that one may rely on.

Finally I personally felt elated to be involved with a concept that attempts to change the focus and the narrative of Greece of the past few years to positive dynamics and attributes. I understand that there have been a few technical issues with the system and the process is far from perfect. I strongly believe though that we should support and encourage the institution and reach to as many Greek women as possible in order to attract and showcase the best talents.



**Thanasis Gavos**  
**Judge**  
 Young Star 18-23



Thanasis Gavos, director of Topology Media and UK based correspondent for numerous Greek and International Media was one of GIWA judges in the Young Star 18-23 Category.

Through euGreeka.com Gavos aims to bring together and designate Greek and Cypriot creativity that he has been supporting for years.

Gavos spoke to @GreeceInUK about the GIWA Awards and the role of women nowadays

**1. What is your impression from the first GIWA ceremony?**

The setting was worthy of the ambition of such a commendable initiative. What struck me more than the talents of the women that reached the final stage of the awards, the calibre of the rest of the judges and the perfection of the night was how eager everyone was to make this work. The GIWA can really become an institution that will be in everyone's lips as the default recognition of Greek women's achievements.

**2. All finalists boast outstanding achievements in their fields. What was the distinct criterion that helped you make your final decision?**

I was one of the judges at the Young Star 18-23 category, so potential and promise counted almost as much as achievement. All of the finalists in the category were very promising young professionals, artists, scientists. However, the chosen winner (Diana Voutyrakou) has already had quite an impressive record in her field - and a highly demanding and male-dominated field such as robotics, may I add. She has also founded Unique Minds, a non-profit organisation that helps young people decide what they want to study.

**3. Do you think that such an institution can play a significant role in motivating women to reach higher?**

I think this should be the ultimate goal of the Greek International Women Awards, and as I have understood this is indeed what the organisers would want the Awards to achieve. I was really delighted to hear winners of the award saying that this recognition of their work was the proof that it was all worth it. Each and every one of us try to reach a goal in order to feel proud of ourselves and fulfil an inner need; but recognition by peers and others is what makes the feeling of satisfaction complete, the thing that dispels any doubts about one's achievements. I believe that with GIWA determined to be there and to provide such reassurance and recognition, Greek women have found an additional motive to excel.

## Investment opportunities in Greek tourism and healthcare

After years of economic stagnation, Greece is back on a recovery path and becoming an attracting destination for foreign investment. The "Investment Opportunities in Greek Tourism & Healthcare 2017" Workshop took place in London on the 4th December aiming to explore the potential of the Greek tourism and healthcare sectors. The workshop brought together representatives of thriving Greek companies, which are active in tourism and healthcare, companies interested in investing in Greece as well as representatives of Greek institutions, who spoke about the legal framework and current policies in tourism and investments.

**'Greece is coming back as an investment destination.'**

**Ambassador of Greece Mr Dimitris Caramitsos-Tziras**

Addressing the event, the Ambassador of Greece to the UK, Mr Dimitris Caramitsos-Tziras, noted that Greece is at a turning point, on a prosperous track to exit the bailout program and is therefore attracting interest from leading hospitality groups. 2017 was a record-breaking year for Greek tourism and the UK remained on top in terms of international passenger arrivals at Greek airports. The Ministry of Tourism is implementing a coherent national tourism policy focusing on promoting Greece as a globally attractive '365-Day Destination', on a long-term plan consisting of five strategic pillars: extending the official summer season, opening of new foreign markets, promoting new Greek destinations, developing thematic tourism products and travel experiences, and attracting new investment of high added value. Special focus is given to developing and promoting thematic experiences linked to cultural tourism, religious and pilgrimage tours, cruises, yachting, diving, outdoor & alternative activities in nature, sports and recreation, health and wellness tourism, city tourism and the famous Greek gastronomy, based on the healthy, tasty and nutritious Greek diet.

Health tourism appears especially promising. In



the land that gave birth to modern medicine, the homeland of the man that wrote the Hippocratic Oath, medical services meet modern expertise and Greek hospitality, Mr Tziras said. Greece offers high quality in private healthcare services and facilities' infrastructure for various types of health tourism and value for money medical care. Greek medical staff enjoy international recognition regarding the skills and the country has one of the highest rates of doctors per capita in Europe.

In conclusion, Mr Tziras stressed that Greece is coming back as an investment destination, referred to the simplification of procedures and urged the private sector to seize the opportunity and invest in Greece now.

**Director of the Greek National Tourism Organization in the UK & Ireland, Mrs Emy Anagnostopoulou**, said that Greece's high rates of tourism growth and its unique tourism product geared towards high-quality has renewed investor's interest. 'More than 300 new proposals were submitted to the one-stop-shop of the Ministry for Tourism in the past two years for licensing new hotel projects or upgrading and expanding existing 4 and 5-star hotels,' she mentioned.

Meanwhile, Greece is a top destination for health tourists, who can combine health care trips with an unforgettable holiday that covers their special needs, Mrs Anagnostopoulou noted. The infrastructure in private healthcare services and facilities is of high-quality, especially for high-demand services, such as surgical procedures, cosmetics, rehabilitation, diagnostics, dentistry, and IVF-maternity. A large percentage of Greek



regions grows, the transport infrastructure is a central component of tourism investments, Mr Dimitriou said. Traffic at Athens International Airport has risen as ever more transfer passengers travel from Asia to Europe and vice versa via Athens. Lately, new direct connections have been launched, facilitating the demands of passengers as well as Greek exports. The Greek need for infrastructure investment in roads, rail, ports and airports is estimated to be 5 billion Euros by 2022, thus making the transport sector attractive for investors. Further improvements in Greece's transport infrastructure are expected to present new opportunities for tourism and increase economic growth.

Mr Konstantinos Angelopoulos, Director of Investment Promotion of Enterprise Greece, noted that Greece presents attractive opportunities in tourism, especially within the following areas: The upgrading of existing infrastructure, building of large integrated resorts and vacation homes, cruise and marinas, theme parks, sport tourism,

doctors have acquired international experience, which they have brought back to their own country and many of them are pioneers in their field. Services for health care are cost effective, as they fulfill EU requirements at the lowest cost among EU-countries.

Furthermore, Greece tops Europe in terms of the quality and uniqueness of thermal natural resources that are therapeutic for the human body and known since antiquity. There are hundreds of mineral hot springs, more than 45 of which have been registered as medicinal. Finally, Greece's enhanced connectivity by air and sea, all year round, its rich gastronomy and wonderful weather render the country a top destination for health care visitors.

The importance of Greece's connectivity for tourism and the emergence of Athens as a growing market were highlighted by Mr Dimitrios Dimitriou, the Chairman of the Board of Athens International Airport. As air transport in Europe expands and competition between cities and





medical / health tourism, thalassotherapy, privatisations of publicly owned entities and city break travel experiences. Investments have risen lately due to the 'golden visa program', which provides residence permits to non-EU citizens who are willing to invest a minimum of 250.000 Pounds in Greece. One of the most important recent infrastructural investments has been the Fraport-Copelouzos Agreement for the management and expansion of 14 Greek regional airports. The privatisation agreement of Astir Pallas Vouliagmenis was also mentioned as a successful example of foreign direct investment in tourism. Generally, companies from various countries – including Russia, China, Saudi Arabia and Germany – have invested in Greece in recent years. Mr Angelopoulos also spoke about the new investment incentives law and the fast track process for big strategic investments.

'There is immense change in the right direction'

Former country manager for TAP Rikard Skoufias

There are indeed investment opportunities in Greece, stressed Mr Rikard Skoufias, in a speech about his personal experience as former country manager for the Transadriatic Pipeline (TAP) in Greece. Mr Skoufias said that Greece is leveraging its strategic position in the energy sector and becoming a regional hub. According to the OECD Restrictiveness Index, Greece has become a less restrictive destination for foreign direct investment and is near the EU average in terms of the Business Confidence Index. Still, despite overall positive trends, people are afraid to invest in Greece, something which Mr Skoufias attributed to the volatility of the political system. However, in his own experience in Greece had been very positive, Skoufias noted. The pipeline project has had outstanding support and all permits were granted with the greatest efficiency. There is immense change in the right direction and commitment from all sides to seize the opportunities, he said and recommended a targeted crusade from the Greek government and the business community to reverse the prevailing sentiment which is still influenced by reports focused on the crisis. Finally, Mr Skoufias urged potential foreign investors in Greece to invest in understanding the complexity of the country, to tap into its sociopolitical and cultural dynamics beyond economics.

Finally, Mr Panagiotis Dragoumanos, head of



investment project department of the consultancy company Noisis, made a brief presentation of Greece's new development law 4399/16. The new law provides a framework for the establishment of private investment aid schemes and offers subsidies of up to 55% for investments in Greece. Mr Dragoumanos explained that financial aid is provided in the form of tax exemptions, subsidies, financing instruments and expediated licencing procedures.

The workshop was organized by Topology Media Ltd, a UK company, together with Tourism Today Ltd, under the auspices of the Minister for Tourism, the Minister of Economy and Development and the Embassy of Greece in the UK.

*Greece is a top destination for health tourists, who can combine health care trips with unforgettable vacation that covers their special needs*



## The Maids - White Bear Theatre London

From 18 to 20 December at the White Bear Theatre in Kennington two promising Greek young actresses, Kyriaki Mitsou and Miranta Zisimopoulou-Vivante, supported by a mostly Greek backstage crew, made their debut with the leading roles at the show "The Maids. A Game for Two".

The show that was also Kyriaki Mitsou's first directing work, is based on the play of Jean Genet.

Kyriaki Mitsou spoke to [@GreeceinUK](#) about the show and her career in UK.

**1. Why have you chosen "The Maids" for your first appearance on a British stage? Wouldn't it be easier to begin with a British dramatist's play the audience would be more familiar with?**

Kindly allow me to specify that our performance "The Maids, a Game for Two" is a composition of three basic elements. Firstly real facts from the true story of Christine and Lea Papin that are not mentioned at all in Genet's play; secondly Genet's play "The Maids", but drastically changed in many basic parts; and thirdly things that have happened to us (Me and my partner on stage Miranda Vivante) personally or to friends of ours while working in the hospitality industry here in London.

I believe that every artist and creator is mainly driven initially by his need to express himself and communicate something at that specific moment. If that happens to have a great impact to the audience then it is even better. In our case I didn't choose "The Maids", "The Maids" chose me. I knew the play from the drama school, it was one of my favourites. When I came to London from Greece I left jobs with huge responsibilities that occupied my mind too much. So when I came here I decided to do something that could leave me time to think and be flexible so I would be able to focus more on my art. Somehow I found my self working in events at prestigious venues here in London. There unfortunately, there I faced attitudes that triggered emotions similar



to those mentioned in the play. I started observing more and questioning more: who are the maids in today's world?

Furthermore, I would like to mention that besides using the Greek language as part of my adaptation my intention was to make London's multicultural audience more familiar with the sound of the Greek language and of course to invite the Greek audience. I was very happy when after the shows people I didn't know approached me and told me that the show made them realise how much they miss good Greek theatre in London.

**2. This is your first appearance as an actress in a leading role and as a director of a play in the UK. Could you elaborate on your theatre directing and acting involvement so far?**

Yes, this is my first appearance as an actress in a leading role and director in the U.K. and I am very happy and excited about it. Back in Greece I studied acting in Iakovos Kambanellis drama school in Athens. I participated in various theatre productions such as "Cherry Orchard", "Scarecrow's Dream", "Alice in the world of...", "Job an Autobiography", "The Basement Above", just to name a few and worked with well known directors such as Pigi Dimitrakopoulou, Roubini Vassilakopoulou and Stavros Tsakiris. I am also a founding member of

Fabrica Athens, a multi-active art group. I worked in two of our productions, in "Shopping and F\*\*\*ing" as co-director, and in "Pulp Fiction" as assistant director.

**3. Do you think "Maids" could appeal to a contemporary audience or is it about an old-fashioned, outdated topic?**

I wish it were old-fashioned and outdated. Unfortunately, our society is not quite ready yet. This crime took huge political and social dimensions back in 30s in France because of the way the upper class treated the lower class. Today, just a few decades later, I don't see much improvement... Just think how we treat immigrants, refugees, poor people... There are countries in this world where kids are slaves, are sent to be maids in the houses and this is considered normal. Where is the respect in human beings? How many times do we ask what is his/her job? And immediately we categorise people











in a lower or higher level than our's. Immediately and unconsciously our tone of voice changes, our posture changes.... In the hospitality industry the lack of respect is very obvious. So, I used "The Maids" as a metaphor to talk about that. To talk about those humiliating behaviors and what feelings these behaviors awaken. How well prepared are we to be able to face those behaviors without allowing them to feed our lower self and therefore lead us in cruel actions.

**4. How difficult is it for a young actor/actress or director and especially a foreigner to pursue a career in a city with numerous small and big theatres and therefore fierce competition?**

It's a difficult and tough industry everywhere in this world. But not impossible... I have been here only two years, and I was lucky enough to feature in a huge film production, to participate in two short films and put on my first show as director and leading

actress in White Bear Theatre, one of the most well known, fringe theatres of London. I strongly believe that everything is possible... you only need to be determined, hard-working, persistent, have a clear goal and of course love your art a lot. Besides that, every artist has his own path to walk...



**5. Have you ever thought about returning to Greece and trying to pursue a similar career there? How difficult would this be?**

I can always go back, Greece is home... Nothing can change that. I also have my theatre group there... And if a suggestion comes from Greece that will make me very happy. I am open to any type of cooperation as an actress or director. I don't see any difficulty in that. Besides, I am planning and hoping to be able to take this performance to Greece as well. At this point I would like to take the opportunity to mention that the main creative team of this performance is Greek and I would like to thank all my creative team in public for their important contribution. But for the time being I would like to stay in London and pursue my dreams here.

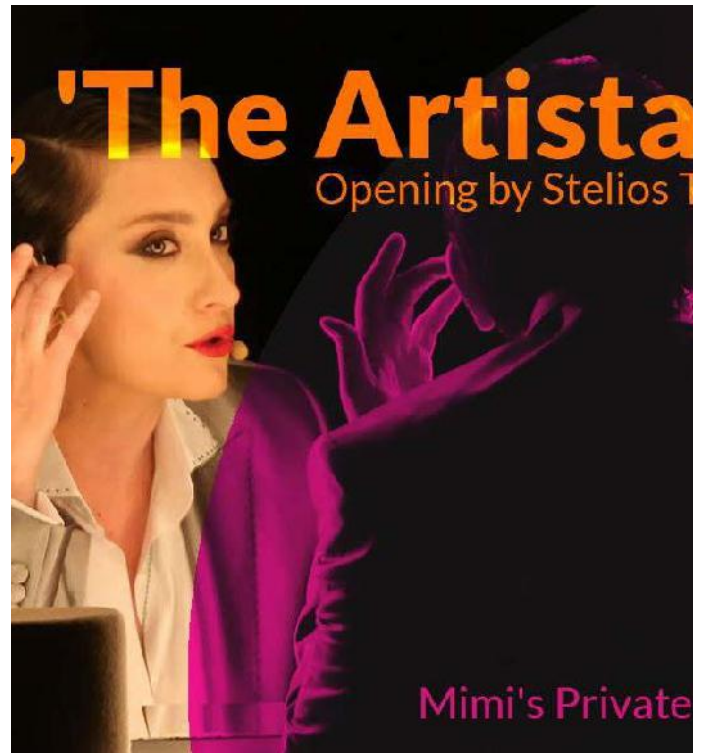
*Photos credit: Rob Wilson Jnr - Fluid4sight*



## Iro "The Artista" in London

Iro, a young singer, composer, pianist and performer, widely known to the Greek public since the 90's, came to London for a show on November 26, at the Mimi's Private Members club (Fitzrovia). Playing at the piano and singing a rich repertoire of melodies and songs by famous Greek and foreigner composers and singers (Whitney Houston, Giorgos Marinou, Stamatis Kraounakis, Stratos Dionysiou, Dimitris Mitropanos, Stephanos Korkolis, Yasmin Levy, Marinella, Mimis Plessas, Dionysis Savopoulos and many others), as well as songs she's composed herself, she created a magical evening with the audience participating actively in the singing and sharing the same memories and emotions. Organised by [Ark4Art](#). Opening by Stelios Tsoukias!

Iro spoke to @GreeceInUK about her career, her work, and her relationship with the media.



**1) Was this your first performance in London? What was the public's response? Could you compare the public's reaction in Greece and abroad?**

This is the second time I have come to London for a concert. The first time I came I was invited by the Hellenic Centre. That was a great concert attended by an amazing audience. But I definitely love London and I come even for a relaxing break whenever I have free time.

The Greek public, regardless of country of residence, has roughly the same "response". But in London people demonstrate explicitly their need to listen to Greek music live. I think that the experience itself of a live performance and the contact with an artist originated from their country account for that. My feeling is there is something binding all Greeks wherever in the world. A kind of a secret thread of shared cultural milieu. This is magical, provided it does not hinder their adaptation to the new environment. We need to adjust to new conditions when living abroad.

**2. You hardly appear in TV or magazine interviews. Do you avoid publicity or does it avoid you?**

This is a very nice question and requires a quite long answer. But I will try to keep it short. The artist - television relationship is de facto a relationship based on mutual interest. They both get and give

something. Television shows do not interest me any longer, since the shows and their hosts have adopted a style that does not represent me. So it was my decision to withdraw, despite the high price I would have to pay in terms of publicity. TV ratings remain astonishingly high despite the predominance of trash TV over high quality broadcasts. Therefore, the television in its turn does not need me. Broadly speaking, television does not need "active-minded" people, either as employees or as viewers.

Since I consider myself an "active-minded" person – and this is not to be held as a self boasting remark – there is nothing I could share with TV people. I tried it and it did not work, therefore I don't get involved with the TV field. Besides, I firmly believe that people who want to reach me and listen to my work can very easily find me through the internet. If they do not wish to reach me, this means either they do not miss me or they are too "victims" of the TV ... Anyway, at the end of my professional career, one could come to many conclusions, but this still lies far ahead in the future.

**3) You have composed, orchestrated and sung melodies. Which of these activities do you prefer?**

Every artistic approach has its own beauty. It would be quite unfair to compare and give a naive answer. Clearly, singing is the fanciest activity and consequently the one that you derive the highest



public appreciation from ... But composing is also a deepest need that springs from within. Moreover, how can I ignore my feelings that need to take shape and crystallize in music? Or how could I disregard my heart's strong impulsion to write lyrics ... It is a vocation and not merely a professional activity. If it hadn't been for Art, disharmony would have permeated human life and the universe. I consider myself very fortunate to have been given this gift and I feel a deep responsibility to return it to my fellow human beings. Because whatever we are given is not our property, we owe to return it where it belongs, to all humans ...

**4) In your opinion is the music industry in Greece exhibiting signs of stagnation in terms of new composers, new ideas, and new trends?**

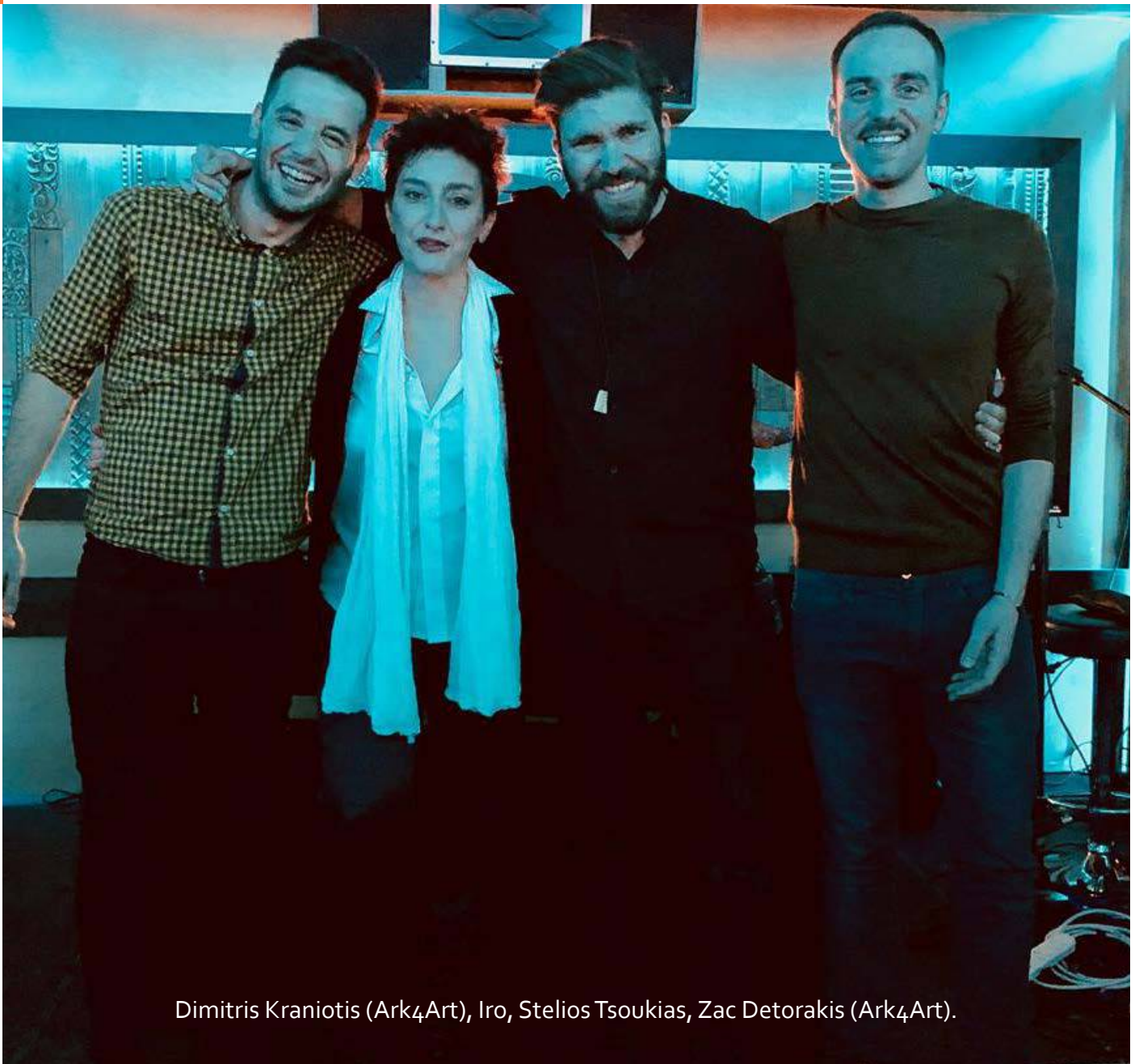
I think our country is going through a much harsher period than we can perceive. Not so much as regards the economic level, but mainly as regards both cultural and intellectual level. We are victims of a glorious past that has eventually become an impediment to our development. In other words, we have rested on our laurels and this led us to a mental stagnation. We are the descendants of such a great civilisation living under its shadow... Hopefully at some point in the future we will reconsider this and perhaps we shall get inspired to create our successful present and future. Until then we are condemned to live within the "mausoleum" of our history that

we have come to question and ridicule ... do you understand that we are living the Tower of Babel story?

**5) To what extent has the crisis influenced the Greek song scene as well as you personally as an artist?**

The crisis is a word that does not mean anything without an adjective to attribute a quality to it ... Economic crisis? Personal crisis? A crisis of conscience? Cultural crisis? Political crisis; Or all these combined?

I think that I gave you some relevant answers to the previous question and I expanded a little bit on the intellectual crisis we are going through ... and this is the most severe crisis, you know ... The words have no longer the same conceptual significance. Friendship does not mean what it meant 40 years ago, neither love, nor empathy, nor "flotimo", nor relationships... The meanings of words and of emotions have changed. This could have been considered as part of human evolution and progress, unless man had felt at the same time lonely, selfish and "invisible" in society ... never in history has there been such an "egocentric" and not at all "anthropocentric" age. It seems that we are steadily moving away from the "Enlightenment" and this is lamentable. It holds true that over the centuries, human societies have always taken such slumps. But this time we can't be certain what might



Dimitris Kraniotis (Ark4Art), Iro, Stelios Tsoukias, Zac Detorakis (Ark4Art).

have taken place without our knowledge when we resurface.

**6) Have you ever thought getting involved with acting as many of your colleagues have done?**

Acting is quite appealing to many singers, because a singer on stage needs to have some basic acting skills in order to convey emotions within 3 minutes, the average song duration. Therefore the two arts are relevant. No, I do not aspire to be anything else than what I am, but I have some thoughts about performances incorporating some elements of acting. For example, my performance "Artista" is based on a show of an artist's life and personal aspects both on and backstage. It is a very interesting performance, I composed it on the occasion of my new cd "The Artista" that was released about 7

months ago and I am very proud of it.

**7) What are your plans? Is there a new project under way?**

I do a lot of things within the scope of my interests. Some of them are for making a living but some of them are creative and therefore very interesting from an artistic perspective. For the time being, I prepare for a concert that will take place in "Parnassos", a historical hall in Athens. It is a concert with works of Mikis Theodorakis with several singers participating, where I will play for the most part the piano but also sing. This is a real challenge. Moreover I have in my schedule several concerts abroad, and in the coming year I will participate in joint projects in Greece and abroad.

Thank you for your time

Photo Credits: Ark4Art

## January events

### 1) 'The Preparation': Photography Exhibition

**When:** 9- 30 January 2018

**Where:** The Hellenic Centre (16–18 Paddington Street, Marylebone, London W1U 5AS)

### 2) *Between a Rock and a Hard Place: Social Partners and Reforms in the Wage-Setting System in Greece under Austerity*

**When:** Tuesday, 9 January, 18.00-19.30pm

**Where:** LSE, Cañada Blanch Room (COW 1.11), Cowdray House

### 3) *C.P. Cavafy: The Poetics of History and the Music of Poetry*

**When:** Thursday, 11 Jan 2018, 6:00 pm - 8.30 pm

**Where:** The Hellenic Centre (16–18 Paddington Street, Marylebone, London W1U 5AS)

### 4) *A Baptism of Fire: Patrick Leigh Fermor on the Greek-Albanian Border 1940*

**When:** Monday, 15 January 2018, 7:15pm

**Where:** The Hellenic Centre (16–18 Paddington Street, Marylebone, London W1U 5AS)

### 4) *The popular Trashformers Show in London once more*

**When:** Friday, 19 January 2018, 11:00pm

**Where:** 229 THE VENUE (229 Great Portland Street, London, W1W 5PN)

### 5) *Greeks of Anatolia*

**When:** Monday, 22 January 2018, 7:15 pm

**Where:** The Hellenic Centre (16–18 Paddington Street, Marylebone, London W1U 5AS)

### 6) *Nation Branding and Nation Competitiveness: Implications for Greece*

**When:** Tuesday, 23 January, 18.00-19.30pm

**Where:** LSE, Cañada Blanch Room (COW 1.11), Cowdray House

### 7) *Alkinoos Ioannidis (& band) in London*

**When:** Thursday, 25 January 2018 & Friday, 26 January 2018, 7:00pm

**Where:** Union Chapel (Compton Terrace, London, N1 2UN)

### 8) *Celebration of Christian and Greek Literature*

**When:** Tuesday, 30 January 2018, 7.15pm

**Where:** The Hellenic Centre (16–18 Paddington Street, Marylebone, London W1U 5AS)

### 9) *Dionysis Savvopoulos in London*

**When:** Tuesday, 30 January 2018, 7:00-10:00pm

**Where:** Union Chapel (19b Compton Terrace, London N1 2UN)

@GreeceInUK is a newsletter with a monthly roundup of news related to Greece, Greek Politics, Economy, Culture, Civil Society, the Arts as well as Greece's distinctive vibrant presence in the UK. Our ambition is to offer an accurate and rich source of information to those interested in Greece and her people.

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