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Cherish the Past, Embrace the Future



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Greece offers opportunities for investments and promotes collaboration in the high tech and media sector

Digital Policy Minister Nikos Pappas visits the United Kingdom



Minister of Digital Policy, Telecommunications and Media, Nikos Pappas, with UK's Minister of Digital Policy and the Creative Industry, Margot James.

The Minister of Digital Policy, Telecommunications and Media, Nikos Pappas, visited the United Kingdom on 31 January – 3 February 2018 in a bid to inform his counterparts and the wider public about Greece's initiatives for the attraction of audiovisual productions, the digitisation of the Greek public administration and Greece's space strategy.

During his visit, Mr Pappas met with the Minister for Digital and the Creative Industry, Margot James, and discussed digital policy issues, telecommunications and the new Greek legislation that provides significant incentives for the attraction of international audiovisual productions, with the establishment of a refund for eligible costs

incurred up to a value of 25%. Participating in the meeting, the Secretary General for Media and Communication, Lefteris Kretsos, stressed that Greece aspires to adopt one of the most attractive incentives systems, which –in combination with the obvious advantages of the country including climatic conditions and the unique landscape- will establish Greece as a competitive international destination for the creation of audiovisual productions.

Mr Pappas and Ms James also exchanged views regarding the development and insertion of new technologies in citizens' lives and the public administration. Mr Pappas presented new technologies including electronic document



Nikos Pappas with the Head of Digital for Prime Minister's office, Chris Hamilton, at 10 Downing Street.

circulation and remote digital signature, which are already in active use within the Ministry and will expand throughout the public administration supported by a 22 million Euro programme, with the bidding process opening in February.

Furthermore, there was extensive discussion of the UK's successful £85 million programme to subsidise demand for superfast fibre optic broadband by businesses. As stressed by the Greek side, Greece is ready to implement a similar strategy using resources from the Public Investment Programme. The Greek delegation also underlined Vodafone's 60 million Euro investment which was recently approved by the Committee for Strategic Investments. The

discussion expanded to include new investment projects in the telecommunications sector as well as to new possibilities opened by utilising national and European resources, as well as with the support of private investments.

Nikos Pappas also met with Head of Digital for 10 Downing Street (the Prime Minister's Office), Chris Hamilton. Together they discussed how information is circulated through social media as well as the mechanisms to tackle fake news.

On the second day of his visit to the United Kingdom, the Minister of Digital Policy, Telecommunications and Media, Mr. Nikos Pappas, met with the First

Minister of Scotland, Mrs. Nicola Sturgeon, and with Scotland's Secretary for Finance and Constitution, Mr. Derek Mackay. Discussions focused on digital applications for the public administration and Mr Pappas had the opportunity to present the Digital Document Handling and Digital Signature technology, which has been recently initiated in the Greek public sector. Mr. Derek Mackay placed particular emphasis on the incubation and development of digital public sector applications such as CivTech, an innovative project funded by the Scottish Government to deliver cost effective, efficient solutions to public administration issues in cooperation with startup businesses. Mr Pappas visited CivTech's main office and had the opportunity to meet with company representatives and discuss projects they are currently implementing.

In Glasgow, Scotland Mr Pappas also attended the Data Space 2018 Conference, joining the "Emerging space nations from across the globe discuss how they are placing themselves in the Global space arena" panel. Mr Pappas stressed that Greece is recovering from the crisis and investing in highly

specialised human resources in order to develop space technology and its applications, particularly in shipping and logistics. He said: "In Greece there is an active business community which produces space applications and products – part of which are exported", bringing an annual income of 150 million Euro. Mr Pappas also referenced Greece's National Space Strategy, the recent foundation of the Hellenic Space Agency, and the cooperation being developed with the European Space Agency.

Digital Policy Minister Nikos Pappas meets US high tech companies to attract investments

Minister of Digital Policy, Telecommunications and Information Nikos Pappas visited the United States on 5-9 February in order to attract investments in the audiovisual sector as well as candidate exhibitors for the Thessaloniki International Fair (TIF) 2018, where the US will serve as the honoured country. During his visit, Mr Pappas was accompanied by Secretary General for Media and Communication, Lefteris Kretsos, and Secretary General for Digital Policy, Stelios Rallis.

The Minister of Digital Policy, Telecommunications and Media, Mr. Nikos Pappas and the Secretary General for Media and Communication, Mr. Lefteris Kretsos, with the First Minister of Scotland, Mrs. Nicola Sturgeon, and Scotland's Secretary for Finance and Constitution Mr. Derek Mackay.





The Minister of Digital Policy, Telecommunications and Media, Mr. Nikos Pappas, the Secretary General for Media and Communication, Mr. Lefteris Kretsos and the Special Adviser to the Minister, Giorgos Christoforidis, during their visit to the incubator for the development of digital applications in the public sector, CivTech.

The delegation's first stop was in Los Angeles, where they visited several large television and film studios. During talks with senior executives at Netflix, Disney, and Paramount, the minister and his colleagues presented the new incentives framework that Greece has completed in order to attract major productions of the audiovisual sector around the world. They also touched upon the recent positive performance of the Greek economy, inviting US companies to invest in Greece. Mr Pappas was accompanied by the Deputy Assistant Secretary of the State Department for European and Eurasian Affairs, Jonathan Cohen, who stressed the importance the US government attaches to the further development of Greek-American relations,

but also to the American participation in TIF 2018.

In San Francisco, the second stop of his tour after Los Angeles, Mr Pappas visited the headquarters of Facebook, Electronic Arts (one of the largest video game companies in the world), AirBnB, and Lockheed Martin, which is constructing the Hellas Sat 4 satellite, to be launched into the Greek orbit zone before the end of the year.

The discussion at Facebook's headquarters focused on the issue of fake news. The Greek side presented Greece's Online Media Registry, an initiative of the Ministry of Digital Policy through which state advertising could be used to set transparency rules in online information.

In discussions with AirBnB, the prospects for the development of Greek tourism and the presence of the group in Greece were explored. The Greek delegation visited Lockheed Martin's headquarters in San Francisco and had the opportunity to see the Hellas Sat 4 satellite shortly before it entered the final test stage.

"We had the opportunity to meet with American companies, which are leaders in their fields on a global scale. We informed their directors that the Greek economy has turned a page and that now Greece is a safe and friendly place for international investors. We explored the prospects of expanding their presence in our country and of further developing collaborations," Nikos Pappas said.

On the third day of the visit to the US, the Greek delegation had several meetings in Boston including with Acacia Communications executives (one of the world's largest fibre optic companies), the Media Lab executives of MIT, and with the management of the Cambridge Innovation Center. At the Acacia Communications premises, the Greek side presented its plans for the development of an fibre optic network which will allow all Greek citizens to have access to high speed broadband, regardless of where they live. At the MIT Media Lab, Mr Pappas met with executive members as well as with Greek and Greek-American students and discussed not only MIT's potential participation in the Thessaloniki International Fair, but also the potential development of innovation in Greece so that the "brain drain" can be reversed.



The Greek delegation at Netflix

"Greece does not have the luxury to stay behind the new technological revolution that is happening. This year's Thessaloniki International Fair presents an important opportunity to bring high tech companies and scientists to our country. By developing this kind of collaborations, Greece will turn the page once and for all. We do not lack brains or entrepreneurship or industriousness. Our willingness and hard work are enough to bring the future, today, for all".

Mr Pappas also met with US Secretary of Commerce, Wilbur Ross, at the Department of Commerce in Washington. During the meeting, Pappas briefed Ross on developments unfolding in the Greek economy and its prospects for the future.

"There could not have been a better moment for this meeting with the US Secretary of Commerce as it was held on the day that Greece successfully tapped

Minister Pappas in a TIF 2018 presentation in Disney offices



the markets, attracting more than twice the asked sum at an interest that some would not believe we could achieve. It constitutes another confirmation of the already positive course of the Greek economy, the fact that the country has returned to normality and achieved notable performance and that its prospects for the future are even more optimistic," Pappas said after the meeting.

"The US government and Mr. Ross personally give great weight to



The Greek delegation at Lockheed Martin's premises in San Francisco where the Hellas Sat 4 satellite is being constructed.

the Thessaloniki International Fair (TIF), where the US will be the honoured country, and consider it an opportunity for major American enterprises to come to Greece and develop permanent relations with their Greek equivalents and, through them, with the wider region of southeastern Europe. The US secretary assured me that he will personally visit TIF," Mr Pappas said.

The Minister of Digital Policy, Telecommunications and Media, Mr. Nikos Pappas with US Secretary of Commerce Wilbur Ross at the Department of Commerce in Washington.



South Social Film Festival Pays Tribute to Greece



South Social Film Festival is South London's home for international independent films, music and food events. SSFF is a showcase for cross-cultural diversity showing films that will shock, enlighten, inspire and entertain the expat groups based in South London.

In 2016 South Social Film Festival launched a series of events, South Social Meets the World, dedicated each month to a different country, starting in April until October and a special Crowdfunding event in November.

In 2017 South Social continues the second series of South Social Meets the world: 6 events for 6 countries, 6 screenings with 6 world musicians and 6 diverse cuisines.

South Social Meets the World is supported by Film Hub London, managed by Film London, BFI Film Audience Network, funded by the National Lottery. Partners include Embassy of Finland, Finnish Institute, Raindance Film Festival, Brazil Embassy, Instituto Cervantes, Institut Français, Embassy of Argentina, Arts Canteen, British Lebanese association, Arab British centre, UK Jewish film festival and The Cinema Museum.

South Social Film Festival is an immersive movie, music & dining experience celebrating independent

world cinema. First launched in 2015, South Social dedicates every event to a different country, turning into a platform to celebrate diversity through art, cinema, world music and food.

South Social Film Festival is run by a team from the South London community. Their goal is to celebrate the diversity of our communities by showing the talent in international, independent cinema. They want to give international cinema a home in South London to encourage a fair representation of different cultures, voices and stories. This not-for-profit film festival is a celebration of the city and all fellow citizens.

The South Social Film Festival has always got great response, not only by audiences interested in getting to know aspects of the national culture of different countries, but also by audiences who are particularly interested in local / national film productions.

On Saturday the 3rd of February, the South Social Film Festival, located in South London's Peckham, hosted a special cultural tribute to Greece. For many years, the festival has skilfully supported the promotion of culture across the British capital by producing art for everyone to enjoy. On Saturday, South Social turned its attention to Greece, hosting

a wonderful event dedicated to the Greek culture, including a special screening of the film 'DJAM'. The event was organised in collaboration with the Press and Communication Office of the Greek Embassy in London and the General Secretariat for Media and Communication.

Upon opening the festival, Ms Paola Melli, Director and General Coordinator, welcomed the crowd and introduced the identity and function of the festival, noting the excellent cooperation she had with the Press and Communication Office of the Greek Embassy in London, and stressing the active support which it had provided for the event.

Elena Soupiana, Head of the Press Office of the Greek Embassy in London, next took to the floor and thanked Ms. Melli for hosting the spectacular event which would let Greece's rich culture be more intimately experienced and understood by the British people. Soupiana then referred to the event's significant cultural achievement as a celebration of the Greek civilisation beyond Greek borders and also introducing the new institutional framework distributed by the Ministry of Digital Policy and Telecommunications and the General Secretariat for Media and Communication. Commenting on DJAM, an international co-production, Soupiana focused on the new institutional framework recently launched by the Ministry of Digital Policy, Telecommunications

and the Media / General Secretariat for Media and Communication and briefly outlined the provisions of the new law.

Emphasising Greece's multiple advantages as a filming destination, she highlighted the tax benefits that the law offers to producers who opt for Greece for their audio-visual productions, inviting anyone interested to discover these new possibilities.

Continuing the tribute to Greece, the film 'DJAM', a Greek-French co-production from the award-winning director, Tony Gatlif, and talented lead Greek actress, Daphni Patakia, was officially premiered. DJAM is a road movie set across several Greek islands as well as in Istanbul and is full of music, dance and singing. Based on the people of Lesbos, hit hard by the 2008 financial crisis, the story examines how an immigration crisis affects the island and how the locals try to cope with dignity, perseverance and hope. Rather than anger, friendship, generosity, singing, dancing and smiling are their chosen weapons to fight against the sorrow and desperate situation in which they find themselves.

Prior to the main showing of DJAM, a short cinematic piece created by the Greek-Canadian director, Alina Gavrielatos, was shown. The film, named 'Walking Persephone', recalls Greek mythology and the myth of Persephone who is the daughter of the goddess 'Dimitra' and the creation of the four seasons.



After enjoying the films, there was an opportunity for interactive discussion with cast members. Both Daphne Patakia, lead actress in 'DJAM' and Alina Gavrielatos, director of 'Walking Persephone', took to the stage to field questions from the audience. One highlight of the discussion was when Daphne described how she actually got her role in the film and the chance to work with the acclaimed director, Tony Gatlif. At first, Daphne neither knew how to play Bouzouki nor even belly dance, which were both essential parts of the role. Teaching herself belly dance using online videos, she stressed that the main reason Mr. Gatlif actually selected her for the lead role was because of the way she walked which Mr. Gatlif says reminded him of Charlie Chaplin. Ms. Patakia also discussed the difficulties they faced while shooting the film in Lesvos. According to Patakia, the references to the refugee crisis was not initially a prime focus for the director but, as they travelled to Lesvos, Mr. Gatlif decided that he couldn't ignore the problem in front of his eyes.

The festival also included a musical component, giving the audience the opportunity to enjoy a performance by the uplifting Perastiki SOAS Rebetiko Band, who performed a variety of dynamic rebetiko songs. The gastronomic part of the evening could not be forgotten and included a lavish Greek banquet prepared by Pan catering with tastes sourced from both Istanbul and Greek origins.

In all, the festival celebrated many aspects of Greek culture through contemporary cinema, music and food and attracted a welcoming public who enjoyed the full, authentic, Greek experience. That, in combination with the wider contextualisation within the new institutional framework also incited questions and aroused greater interest on the subject of contemporary filmmaking in Greece.



Photo Credits: Philip Principal /eat.sleep.shoot



Greek Carnival: Celebrating the Rebirth of Nature

The origins of modern Carnival festivities are often traced back to Ancient Greece and the pagan rituals in honour of god Dionysus, who –among other things– symbolized the rebirth of nature. Much has changed since then, but the country’s vibrant and joyful revelry is well preserved. From parades and masquerades to abundant delicacies and libation, the Greek Carnival has it all, so join us in going through the most popular Greek Carnival destinations and their folklore customs.



The 'Old Men' of Skyros

The carnival in the Aegean island of Skyros comes alive with the sounds of clanging goat bells. These are worn around the waists of the island men who take part in the carnival playing the role of geros (old man in Greek), a figure dressed in a hooded black cape and hanging goatskin. The 'old men' run through the streets individually or in groups, singing, dancing and making as much noise as possible, while locals and guests must always toast, drink and dance with the 'old men'.

'Yeros with Fragos' by Bridget McKenzie licensed under CC BY 2.0



The Parade of Patras

Patras carnival is the largest event of its kind in Greece and one of the biggest in Europe. This carnival, which is 180 years old, is of Italian origin and it is completely unrelated to the pagan carnival customs of the rest of the country. The carnival reaches its apogee on the last weekend of Triodion; Saturday evening brings the walking parade, with participants taking the streets holding torches, while the phantasmagorical floral, artistic, and satirical floats parade on Sunday, with the Carnival King and Queen in all their splendor.

'Patras Carnival 2011' by linmtheu licensed under CC BY 2.0





'ΚΑΡΝΑΒΑΛΙ ΞΑΝΘΗΣ' by Xanthi City licensed under CC BY 2.0

The 'Boules' of Naoussa

The Boules is an unusual tradition with deep roots, which over the centuries has combined myths, religion, folklore, and historic qualities. It is believed to date back to ancient Dionysian celebrations of saluting spring. Today, three hundred years later, Boules follows an unchanged course with strict rules and principles passing from one generation to the other. Participants are exclusively unmarried, young men; the dancing repertoire consists of the same specific dances. The most important element of the costume is the mask. During antiquity, its white colour symbolized the winter and the red cheeks the rebirth of nature.

'Ναουσα μπουλες' by Sotiris Marinopoulos is licensed under CC BY 2.0



The 'Tzaros' of Xanthi

The Carnival of Xanthi takes place for 53 years and offers unforgettable moments of entertainment to residents and visitors of the beautiful town of Xanthi. Numerous folk and cultural celebrations take place as part of the famous carnival. Over 40 cultural associations participate in the Carnival program and set up their stalls in the streets of the city to wine and dine the guests with plenty of local wine and delicacies. Cheesefare Sunday leads to the custom of Burning the Tzaros, a human effigy placed on top of a pile of brushwood.

'At the arena!' by SleEpinGBeaUty licensed under CC BY 2.0



The 'Flour War' of Galaxidi

In Fokida Prefecture, the town of Galaxidi is one of Greece's top destinations, especially during carnival season. The entire town revives the unique custom of 'alevromoutzouromata' dating back to the heyday of the town's merchant fleet, as a fun event for departing sailors at the end of the Carnival. On Clean Monday, Galaxidi is transformed into a battlefield as hundreds of people pelt mercilessly one another with large quantities of flour and dance around the fires – the most daring even jump over them!

Kathara Deftera (Clean Monday or Ash Monday)

Kathara Deftera marks the end of the Carnival and the beginning of Greek Orthodox Lent that prepares us for Easter. In Greece people celebrate Kathara Deftera outdoors flying kites and eating lots of taramosalata and lagana, a flat unleavened bread made especially for the day.

Each region in Greece celebrates Carnival on its own unique way, but they all hope to achieve the same goal, namely incite their participants to let their worries aside and indulge themselves in the company of their fellows.

'KAPNABAI EANOHS' by Xanthi City licensed under CC BY 2.0



Greek Startups in London

When it comes to entrepreneurial drive, geography doesn't seem to matter a lot. During the last years, the Greek startup scene has met an unprecedented boom, but is not limiting itself to the Greek borders. A growing number of startups primarily active in Greece have expanded their services to the United Kingdom, while at the same time a considerable number of British startups are run by one or more Greeks.

To find out more about Greek startups in London, we spoke with Lela Dritsa from Nannuka, Foteini Valeonti from USEUM, Georgios Papadakis from Filisia and Effie Kyrtata from Reload Greece.

• *Who are they?*

Founders of the startups at issue are usually highly educated and professionally experienced. As carriers of valuable knowledge, they are able to directly impact a country's local innovation and affect its economy.

Nannuka

Launched in 2014, Nannuka is an online platform that enables thousands of families to connect with the right carer, making it a first-class destination for child care, tutoring, elderly care and housekeeping. As opposed to traditional resources, this platform is disruptive in the family



Credits: Nannuka



care sector, for it leverages digital means to provide safer and more convenient options.

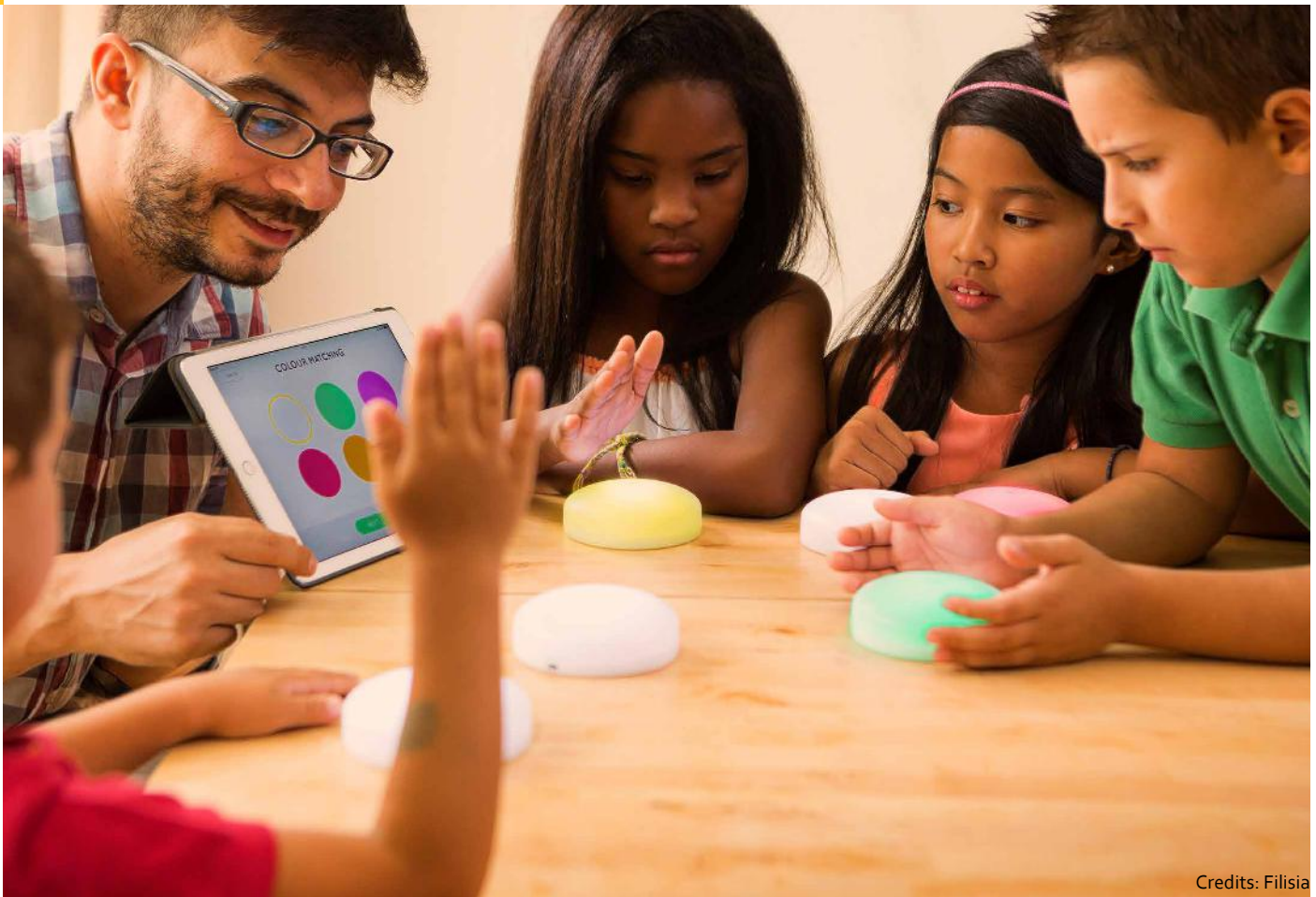
Nannuka is the child of three energetic 'mumpreneurs'; Lela Dritsa, Natalie Levi and Catherine Lambrou. Having personally felt the need to find suitable experts to take care, entertain and educate their own kids, they decided to apply their knowhow in marketing, journalism and quality control to address that need.

In the words of Lela Dritsa: 'What we realized after searching for those carers was the huge absence of an online tool that would have collected their profiles, classified them, pre-checked their suitability, evaluated and gathered reviews from other parents. So, we saw a business opportunity on that market gap and without wasting any time we created Nannuka.com.'

USEUM

Foteini Valeonti started USEUM as part of her PhD at the UCL in order to make art more accessible by utilizing crowdsourcing and gamification.

According to their website, USEUM is a realisation of Malraux's 'the museum without walls' exhibiting 84,000 paintings, drawings and illustrations that people can interact with, from 2,000 participant contemporary artists and hundreds of museums from 107 countries around the world. More importantly, with the Download Artworks feature, visitors can download nearly 25% of these artworks in high-resolution and use them in any way they like, even commercially, anywhere around the world. USEUM has received more than 150,000 artwork ratings to date, featuring one of the first-ever democratically-curated art exhibitions, and has been bestowed with the European Commission's Seal of Excellence Innovation Award.



Credits: Filisia

Filisia

Filisia works in the intersection of educational technology and healthcare. It creates accessible systems for the training and therapy of people with additional needs and for early years learners. Their first product, 'Cosmo', is a research-based system that motivates students with autism, cerebral palsy and brain injury to train their physical cognitive and communication skills. Their team, made up of Georgios Papadakis, Eirini Malliaraki, Dav Shiel, Alkis Papadakis and Alexandros Binopoulos, combines expertise in interaction design, finance, music education and software development.

• Differences Greece - UK

Lela narrated their recent experience of expanding to the UK, compared to their launch in Greece:

'Nannuka's outstanding performance in Greece made us consider both Italy and the UK for expansion - not least because London has a thriving Greek community! We knew that we were entering a big, promising market -families in London have a stronger babysitting DNA and a higher penetration of online services- yet with high competition. Our first goal was to communicate the service among Expats where the need was high and then to reach

all the other families. One and a half year later, we are so happy to realize Nannuka has become a household name for the Greek community and is featured among the top 5 solutions for British families as well.

Greece, almost 4 years ago when we launched, was in the middle of its financial crisis which made the "start-up option" an appealing alternative to emerging entrepreneurs who wanted to try disruptive ways to deal with our country's development deadlock. Then, and even still, we couldn't have possibly known the actual startup ecosystem which was coming into existence in Greece.

When we launched in the UK we came across a more mature habitat that had the time to regulate itself and set more fixed patterns. We met a stronger startup community and bigger extroversion- both essential for growth and scaling. What we had to come up against was the competition among established companies that had already built their brand with success. But soon we realized that there is always room for quality services and, that bigger competition means bigger market. The need is here and Nannuka has the expertise to address it.'

Although the skilled human capital of Greece is

alluring, the easiness of setting up a new business in the UK was significant to Foteini:

'The process of launching our startup in London was very smooth. I was impressed that I was actually able to do that online and then within a day, at no cost, to have a registered limited liability company in England and Wales. Actually, I did not encounter any difficulties, however that may also be, because I was advised by UCL Advances, i.e. UCL's Centre of Entrepreneurship, although they only really sent me the link and told me to follow the steps there.'

We thought about launching in Greece and we may do that in the future. The reason is that there are many great professionals, who prefer to live and work in Greece, such as software developers, marketers and designers, who, due to the lower cost of living, have lower salaries than they would have in London.'

As Georgios explains, Filisia might be based in the UK, but the company equally maintains solid relations with the Greek market:

'For the first year of the business, we were based in Athens. In 2015, we identified an opportunity to move to the UK and get some funding and business support through a programme by InnovateUK. As the UK is a more advanced market, being here broadened our vision about what it is that we are making and where it could lead us.'

Our business is well related to Greece. We have customers, suppliers and investors there. In fact, part of our team is based in Athens and we plan to expand our tech team there.

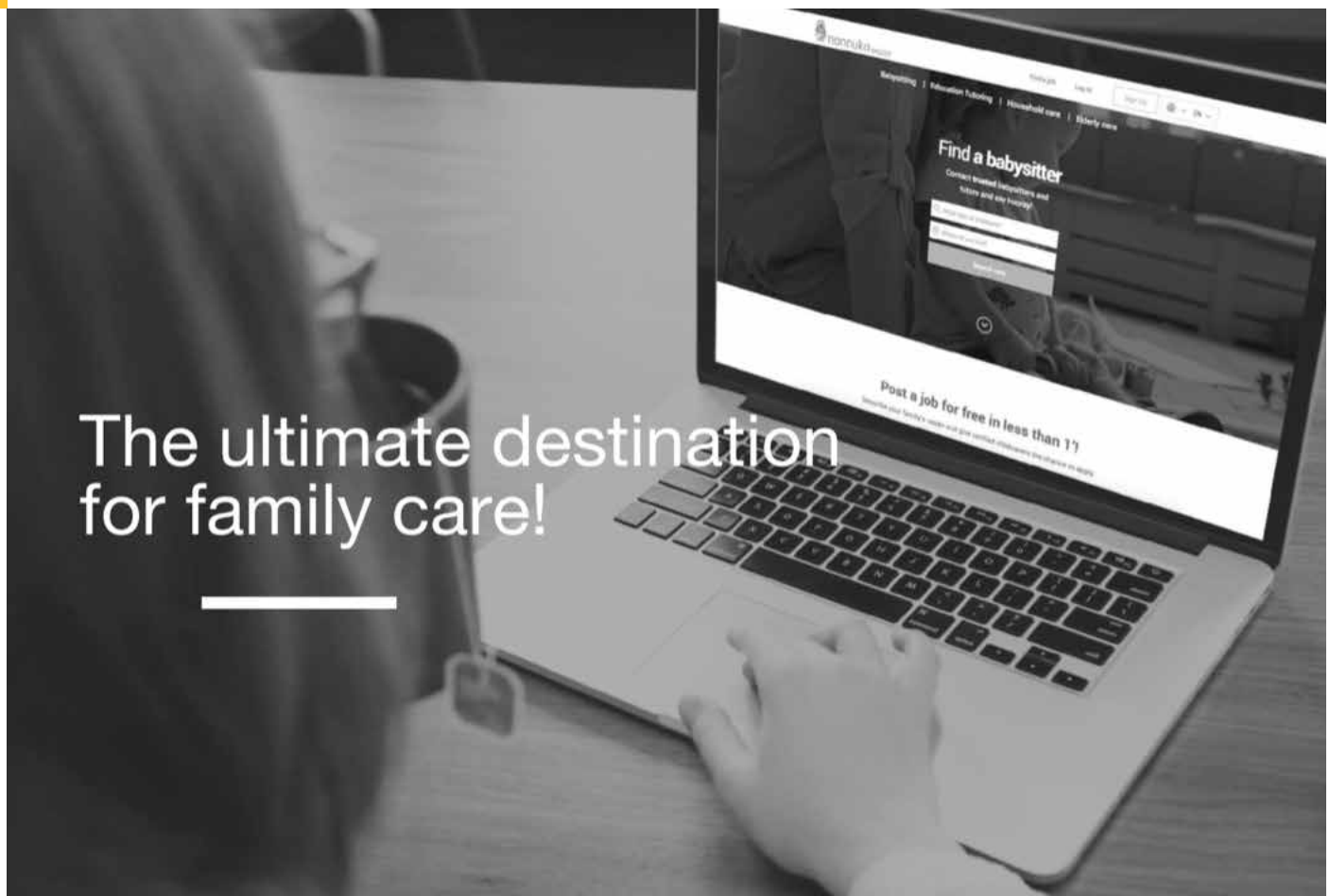
We enjoy working with professionals in Greece. I think there is a 'can do' mentality in Greece, and because of the nature of our product, people tend to be quite dedicated.'

• *What needs to change in Greece?*

All interviewed startups agreed that financial incentives and structural changes are fundamental to establishing a more welcoming startup ecosystem in Greece.

Lela mentions that 'Reduction of the taxes for





The ultimate destination for family care!

startups is surely a wise measure that can make them breath and focus in their growth plans, which is a prerequisite to stay viable and make profits. However, the Government must be even more proactive and offer economic incentives, encouraging fresh investments in new services and funding disruptive ideas.'

In the same vein, Georgios adds: 'I find that the EIS/SEIS tax relief scheme for investments in the UK would be very beneficial for Greek businesses. It would help bring back private money that is currently stashed in foreign banks and make it the lifeblood of new enterprises.'

'I would recommend an easier process to register and operate as a company, or as a sole trader, in Greece. I believe England has got that perfectly right, so if we could follow their example, I am convinced that it would make a huge difference in Greece.' Foteini

• *How can Greeks become more entrepreneurial?*

Lela highlights the importance of entrepreneurial education: 'Technology hubs and their coaching teams are doing their best to prepare tomorrow's Greek entrepreneurs but if we really want to make a difference private sector's initiatives can only take us so far. I would suggest including entrepreneurial

subjects in the educational system to familiarize young students with this new mindset that cuts through the disciplines and motivates new learning resources. It's high time we raised next decade's startappers through an expertise of innovation that will spare them the pitfalls we had to experience.'

On the other hand, Foteini believes that: 'Entrepreneurship is not something that you go and study, but something that you actually go out there and do, instead. Of course, we should continuously seek to learn, however there is so much content available on the Internet about any possible subject authored by incredible people, so I believe it comes down to the individual to pursue his or her passion and decide to learn about entrepreneurship.'

Georgios on his part is optimistic: 'There is a lot of good work taking place already. Every time I visit Athens, meet with local entrepreneurs and I am surprised by the excitement and the speed of change taking place there. What needs support is a view towards a global market. There simply must be more exports of both products and services. Therefore, exporting companies, state agencies and other stakeholders need to share their experiences, create awareness and support the vision of global reaching companies.'

• *The role of institutions*

In terms of Institutional capacity, both Athens and London have embedded knowledge institutions that advance innovation.

For Nannuka, crucial support came through the Foundation: 'A leading technology and innovation enabling platform in SE Europe, Foundation, was a true inspiration for us and a tool that offered valuable insight and knowhow to keep us going. It was through one of Foundation's conventions that we came in touch with the investor who believed in us and didn't hesitate to invest in our idea, from the very start he had the business plan in his hands.'

Foteini's experience with UCL is similar: 'UCL is probably the organisation that helped me the most. Apart from UCL Advances, we receive continuous support from the labs where I did my PhD, i.e. the UCL Centre of Advanced Spatial Analysis and the UCL Centre for Digital Humanities.'

What is intriguing, though, is that London hosts an educational charity focused on helping

particularly Greek entrepreneurs. Effie Kyrtata, the organizations's CEO, introduced us to the initiatives of Reload Greece.

'We're building a new generation of entrepreneurs to create businesses with a positive social and economic impact on their home countries. We run a range of educational programmes and events, which inspire and nurture aspiring entrepreneurs to develop new businesses and support startups to develop sustainable businesses and raise their first round of investment.

Our vision is to make the maximum impact possible in our home country by harnessing the power of the diaspora and creating sustainable ventures that can compete internationally. Moreover, we are working to perfect our methodology, which can be lent to any other country, which has experienced a big wave of migration of its young and skilled population in the recent years.'

In case the stories shared by Lela, Foteini and Georgios proved to be motivating for launching

The screenshot shows the USEUM website interface. At the top, there is a navigation bar with 'USEUM beta' logo, 'Map', 'Artists', 'Museums', 'e-Cards', 'Shop', 'About', and a search icon. Below the navigation bar, there are tabs for 'Trending', 'Recent', and 'Popular'. The main content area displays a grid of art pieces. Each piece includes an image, a title, the artist's name, and user engagement metrics like views, likes, and ratings.

Artwork Title	Artist	Views	Likes	Rating (Stars)	Rating Count
Little Girl in a Blue Armchair	Mary Cassatt (US)	1331	11	9.53	17
WRITTEN ON THE BODY	Jane Lewis (GB)	1068	4	9.43	7
The Triumph of Justice	Hans von Aachen (DE)	1320	5	9.75	4

At the bottom of the page, there is a footer with 'Contact', 'Terms and Conditions', 'Privacy Policy', and logos for 'LEDAME', 'casa', 'UCL ADVANCES', and social media icons for Facebook, Twitter, Pinterest, and Google+.

a startup, Reload Greece offers the following programmes for aspiring entrepreneurs:

RG Challenge

An intense 11-day London based accelerator program, which will take place from June 26th to July 6, 2018. The programme aims to support 15 start-ups in their effort to raise a first round of funding. The start-ups gain insight into the UK investor ecosystem and learn how to attract investors' attention. Reload Greece's top professional and academic mentors, from companies such as IBM, Unilever, PwC and Credit Suisse support the start-ups to refine their business model, strategy and financials. The start-ups pitch to a panel of investors at the final 'Dragons' Den' style event, and they gain invaluable 1:1 time with investors who have exhibited interest in their business. Reload Greece collaborate with key players in the Greek entrepreneurial scene; teams from Eurobank's 'egg' accelerator and 'be innovative' and 'Business Seeds' accelerators of National Bank of Greece take part.

RG Conference

RG Conference is the flagship event of Reload Greece. Key themes discussed are Greece, young

entrepreneurs and the diaspora. The event attracts a respectable audience of Greek and international professionals, entrepreneurs, students and corporates and members of the influential London Hellenic communities and organisations.

RGYEP

A 3-phase pre-accelerator programme designed to coach and nurture aspiring entrepreneurs through a series of workshops, masterclasses and a pitching competition; the Young Entrepreneurs Programme runs events at 14 leading UK Universities.

Pre RG Challenge

A 5-day London based pre-accelerator programme of intense entrepreneurial training, which connects young startups with London's entrepreneurial community.

• *Advice for young entrepreneurs*

Given their accumulated experience with startups, we asked Lela, Foteini and Georgios what their advice would be for young entrepreneurs and, despite acknowledging the need to find a suitable challenge to work on, their emphasis was mostly on interpersonal relations.





'A test that works to find out if your idea will thrive is to actually have experienced the problem you are trying to solve yourself. If you've been there, witnessing the problem first-hand wishing there was a magic solution, it's only natural other people have felt that way too. So, you go ahead and invent that magical solution first for you and then for everybody else.

Next to making sure that your idea has what it takes is to find the right team. Studies show that not having found the right team is one of the more important reasons startups fail in their beginnings. Find the right team and stick to it! Last but not least, believe in yourself. Maybe you'll achieve your goal, maybe you won't. But what matters every time is the journey, not the destination. Trying to get there is what will eventually get you somewhere.' Lela

'Pursue something you are passionate about, even if it's not a super-hot lucrative multi-billion opportunity. At the end of the day, that is what really matters and you will quite possibly find yourself asking several years later, "what is it that I really like". Pick your co-founders in this journey wisely - at least by the time you start putting things on paper - and be prepared to go so far outside your comfort zone like you have never imagined. A friend of mine once told me, there are very few people from whom you have nothing to learn, however do question all those who present themselves to you as business mentors and experts to avoid being misguided or wasting your time; instead try to find and learn from

people you admire and look up to, who have been there and done that. And even if things don't work out in the end, you will have learned so much, not only on a personal level, but professionally as well. Entrepreneurship is always a huge bonus in anyone's CV, so maybe you have little to lose.' Foteini

'There so much generic advice out there, that I do not have something to add. Nevertheless, if there are young entrepreneurs that would like to know more about our work and experience, I would encourage them to get in touch. We'll be happy to share our views and network.' Georgios

With the whole discussion about brain drain being prominent in Greece, it appears that we have to take into consideration more complex dimensions of the phenomenon. This 'brain expansion', which usually includes a bilateral exchange of know-how between the two countries, is a solid proof that young Greeks have been equipped with relevant, in-demand skills that are conducive to their success abroad. Young Greek entrepreneurs are thus, perfectly able to compete with their international counterparts on equal terms, without however excluding the possibility of transferring their services back to Greece as long as some conditions are satisfied. Furthermore, the Greek community, as seen by the case of Nannuka and Reload Greece, embraces compatriot entrepreneurs and supports them in their first steps, which is clearly encouraging for Greek startups considering an expansion to the UK.

Digital Policy Minister Nikos Pappas on Greek government initiatives to limit fake news



(from left to right): Special Adviser to the Minister, Mr. Giorgos Christoforidis, Head of the LSE European Institute, Mr. Kevin Featherstone, Minister of Digital Policy, Telecommunications and Media, Mr. Nikos Pappas, Secretary General for Media and Communication, Mr. Lefteris Kretsos, and Ambassador of Greece in UK Mr. Dimitris Caramitsos-Tziras.

“Fake news is a new name for an old problem” said Nikos Pappas, Minister of Digital Policy, Telecommunications and Media during a lecture on “Fake news, propaganda and media” hosted by the Hellenic Observatory at the London School of Economics on the 27 February 2018. During the lecture, Mr Pappas spoke about the accountability of traditional and new media in spreading fake news and gave several examples of how misleading news stories have come to recent light in Greek media channels. During the talk, Mr Pappas also presented three digital policy initiatives which have been taken under his administration that aim to build a healthier, quality-focussed environment for journalism in Greece. Professor Kevin Featherstone, head of the European Institute at LSE, then coordinated the discussion which followed, including the active participation of several academics, professionals, journalists and students from the audience.

Publishing lies is not something new, Mr Pappas noted, referring to examples of misinformation

dating back to the 19th century, adding that democracies have long managed to cope with this phenomenon. However, with the advent of new media, the diffusion of false information has become quicker and easier – hence the invention of the term “fake news” in 2016. People are often inundated with information that they cannot properly evaluate. Simultaneously, the speed at which false news travels can be phenomenal and affects our daily lives, he continued. However, one should not demonize new media, as traditional media can also be susceptible to ignoring conventional rules and resorting to propaganda.

Mr Pappas then highlighted several occurrences of fake news in the Greek media that have moved beyond mere anti-government criticism and begun to blatantly distort facts in order to create severely skewed impressions. In a similar vein, when SYRIZA was elected in second place in Greece in 2012, some media launched systematic misinformation campaigns centering on the



increase transparency regarding newspapers' circulation.

Strategies for dealing with fake news have been announced recently, both by various European governments as well as by large technology companies, such as Facebook and Google. But more needs to be done. Whilst concluding his speech, Mr Pappas urged politicians, academics and the media community to join forces in order to make the best use of new technologies and improve our lives.

SYRIZA agenda, claiming that it aimed to take Greece out of the Eurozone.

In an effort to encourage quality journalism, Greece has taken a series of initiatives. Firstly, after decades of lawless regime for private media TV stations, the National Council for Radio and Television (NCRT) has launched a tender process for the licensing of private channels, defining strict requirements in terms of each channel's number of employees and broadcasting facilities. The tender will soon be concluded, with six channels having already submitted bids for the seven available licenses.

Secondly, the Ministry for Digital Policy, Telecommunications and Media has created an online media registry, making registration a prerequisite for access to public advertising. This measure aims to enhance transparency and nurture a more rational approach in the distribution of public advertising funds.

Thirdly, Mr Pappas referred to the introduction of barcodes in print media, which are expected to

Photo Credits: Robin Boot



Amerika Square: Refugee Drama Knows No Borders

On the 25th February 2018, the Hellenic Centre hosted a special screening of the film 'Amerika Square' (Plateia Amerikis), a Greek drama that draws on the homonymous square in Athens, used as a gathering spot for refugees, to unravel different narratives concerning migration.

The film, directed by Yannis Sakaridis, presents the story of Nakos (Makis Papadimitriou), a Greek local in his 40s who blames refugees for the degradation of his neighborhood. He hangs out with Billy (Yannis Stankoglou), a selfless tattoo artist who gets involved with Tereza (Ksenia Dania), a stateless singer, and a victim of trafficking. Tarek (Vassilis Koukalani), is a Syrian refugee trying to reach Germany with his daughter in the pursuit of a better life. A series of events brings them physically together yet their viewpoints remain distant. 'Borders are business', says Tarek, and, since someone always profits in business, the people in the film are often treated as property or products. When stripped of all the labels

assigned to them by others, the immigrant, the refugee, the racist and the 'bad boy', are all left with the shared desire to take care of loved ones as well as the -less noble- angst of self-preservation

After the screening, the audience had an opportunity to have their questions answered by Yannis Sakaridis, the film director, George Th. Lemos from Marblemen Productions and Ksenia Dania, one of the lead actors.

Yannis Sakaridis, himself coming from a refugee family from Istanbul and having lived abroad for several years, felt personally connected with the subject of immigration. Inspired by the multicultural face of contemporary Athens and its recent transformations, he adapted the novel 'Victoria does not exist', which was written by Yannis Tsiaras about the Athenian Victoria Square.

This is Sakaridis' second feature film, following his first success in 2016 with Wild. His London visit

Photo Credits: <http://www.amerikasquare.com/>





felt reasonably familiar, given that he studied Photography and History of Art at the London College of Printing and Film of the University of Westminster whilst also having been a member of the London Film Makers Co-Op. In Athens, where he currently resides, Sakaridis has co-founded the Athens Filmmaker's Co-operative, a non-profit production company.

Talking about the reaction of Greeks towards the influx of 1.2 million refugees since 2015, Sakaridis said that they have generally demonstrated courage and generosity. He went on, affirming that despite the emergence of the Golden Dawn party and the profusion of the negative sides to immigration through media, the majority of people have gone above and beyond to help the refugees, evident by the high numbers of volunteers who have been donating their time and energy on a daily basis. In terms of timing, he pointed out that it has been difficult for Greeks to deal with the refugee crisis in the midst of the financial crisis whilst, at the same time, the film's production takes place in an era in which many Greeks have had to leave their country and try to build their lives on foreign soil.

For the purposes of the film, Sakaridis did his own personal research with refugees. He reached out to both Syrian refugees and second-generation Greeks

and eventually saw himself in their stories which led him to also hire actual refugees to participate in several scenes. The director acknowledged that even though Amerika Square is no longer home to refugees, since they have been fortunately transferred to proper flats outside Thiva, the messages communicated through the film are still relevant.

During the event, Ksenia Dania, who also sang a cover of 'Sinnerman' for the movie soundtrack, and jazz pianist Yiannis Christodoulou, delivered an upbeat music recital. Ksenia Dania spoke about her acting debut and her collaboration with Yiannis Sakaridis, under the direction of whom she felt supported and safe. She considers the movie to be realistic and suggested that it is impossible to see the good sides of things unless we first face the raw truth. Concerning her relation to acting, she said that she is being presented with a whole new world to express herself and encouraged everyone to get involved with it.

Central to the film's plot is the concept of balance. Racism, as seen through the character of Nakos, is approached not as a black and white attitude but as the result of losing control. As the director clarified, their intention was not to present a stereotypical racist character but someone unbalanced, parts



of whom might also be humorous. Another recurrent theme is the drive to escape and move on, which is apparent in the use of 'Sinnerman' as the soundtrack of the film. 'Those who want to leave can't, while those who can do not want to' and it becomes obvious early in the story which characters belong to which category.

There are two main symbols embodied within the movie. On the one side, the Amerika Square or, as called in the movie, 'the Via Veneto of Athens' refers not only to the overcrowding by refugees but is also reminiscent of Nakos' youth. On the other side, we often come across the phrase 'refuse to sink',





which is the most popular tattoo among refugees. Despite the uncertainty surrounding the survival of refugees themselves, their loved ones and their belongings, this tattoo is the sole thing they know they cannot lose.

From screenings at refugee camps to its participation in the Global Migration Film Festival at the UN, the movie has been very well received and, as the producer mentioned, they are very close to achieving UK distribution as well. This does not come as a surprise, given the plethora of accolades that the movie has received with the most prominent one being its selection as Greece's official submission for the 'Best Foreign-Language Film' category in the goth Academy Awards. Furthermore, the film has won numerous awards, including the Audience Award of the Forward Future section of the Beijing IFF, the Audience Award at the Burgas

IFF, the FIPRESCI Award, the Best Greek Film at the Thessaloniki IFF, the Special Youth Jury Award at the Thessaloniki IFF, as well as a Special Mention of actor Vassilis Koukalani at the Thessaloniki IFF, the Erasmus Youth Jury Award at the TRIESTE IFF, the Best Feature Film at the Los Angeles Greek Film Festival, the Best Editing by the Hellenic Film Academy and the Best Film in the Open Frontiers Contest.

The film raises important social and moral concerns on the European response to the refugee crisis but is also able to avoid becoming clichéd or melodramatic, giving its characters multifaceted dimensions that help the viewer to empathize with parts of their personality. Overall, even though art cannot miraculously change people's mindsets, there is definitely one thing that it can do and that is to trigger our moral imagination.

Ioanna Konstantinou at Parallax Art Fair

Ioanna Konstantinou is a Greek painter who uses Nature and especially the mountainous landscape of Epirus, as an inspiration subject to create her own imaginary landscapes. Ioanna Konstantinou participated in the Parallax Art Fair, which took place in Kensington Town Hall in London the 2nd and 3rd of February 2018 with a number of paintings in acrylic and watercolors. Inspired by nature the pieces that she showed in London were a part of the group called Non-Urban Depictions. Ioanna Konstantinou has also had personal exhibitions in Paris, Athens and Oslo. In 2018 she will show her works in Vienna and Rome.

Ioanna Konstantinou was interviewed by @Greece in UK about her work, the artistic creation and the artists in Greece.





1. *You recently participated in a collective art exhibition that took place in London. What was the public reaction to your artworks?*

The reaction was definitely positive. The public was attracted by the bright colors and the soft tones of my paintings and a lot of them asked if the landscapes really existed. I received comments like gorgeous, amazing, vivid and strong statement paintings. I was very pleased to see a lot of children stopping and dragging their parents to take a closer look at my paintings. Some of them were touching them, were smiling and making very sweet comments. Overall I was very pleased with this participation and I must thank the staff of the Greek Embassy in London for their warm support, but also all the Londoners who visited my booth and made such encouraging comments!

2. *Your paintings reflect clearly your personal emotions. In your opinion, what idea should be foremost in an artist's mind when it comes to painting; should they be primarily interested in expressing their own raw feelings or must they also take the tastes of the public as a potential consumer into consideration?*

It is true that an artist puts his soul and his vision about the world into his work. He (or she) makes a statement about what he represents through his work and therefore, in my opinion, imitating trends has no place in real art. Fashion and trends have no real depth. Nevertheless, artists are children of their Era and their work must definitely reflect the present. After all, an honest art can always be appreciated by the most sensitive people no matter how it looks. Of course, the more someone is cultivated, the more positive he becomes towards any novelty in art.



Credits: Maria Arvaniti



3. *Do you think that the Arts, and especially painting, are stagnating in modern day Greece or would you consider that there is always an opportunity for new artists to flourish, gain recognition and a promising career?*

Artists have never stopped creating during difficult historical periods. On the contrary art flourishes in difficulty. So creation is there, but it is also true that nowadays Greeks are unable to spend on art. I personally believe that a very talented and persistent artist can always have a promising career starting in Greece, it is important though, that he opens up globally through a decent art gallery. It would definitely help if Greek Governments improved their policy about artists like they do in Norway for example, that artifacts have no VAT.

4. *Do you think that Greeks have a taste for art and could they possibly value artistic merit demonstrated by unknown artists or are they rather influenced by contemporary mainstream artistic trends?*

Greeks are familiar with Art through the magnificent ancient Greek Art and the Byzantine Art. With a little more help by school education, they would become very artistic indeed. The potential is there. Their sensitivity is there, also. If they are influenced too much by mainstream trends or if they are conservative towards contemporary art it is maybe because they lack the necessary education. I will only mention that in Japan, Art is considered as a major subject even at secondary school, and very important for children's development. What does Greece do?

5. *What piece of advice would you give to a talented young artist who would like to make a career in painting? Should they stay in Greece or pursue a career abroad?*

Being an artist in Greece is very difficult in this Age of Technology and small means. But it is difficult in every other developed country too, I think. Success does not come easily. There are a lot of good artists everywhere but sales and fame can only come if a very good gallery promotes you together with a strong MM system. This is more likely to happen in London, Paris and New York. Today though, it is possible for an artist to remain in Greece and have an international career. Globalisation helps. So, I would advise a young artist to travel a lot, see a lot of art in the main capitals of the world and choose the country he wants to live and work according to his personal vision.



King's College London Presents the Greek Play 2018 - Euripides 'Medea'

King's College London presented Euripides' 'Medea' at the Woodgreen Theatre on 7-9 February. It was the 65th annual Greek Play and it was performed in a dynamic combination of original Greek and newly commissioned English translation offering a unique way to experience the visceral thrill of a classic that continues to haunt the imagination.

The Department of Classics has run the King's College Greek Play for 65 years and it is the only production in the country performed annually in the original Greek. It is an exciting experience which allows students to take part in the evolution of ancient Greek drama.

The show was directed by Miss Holly Smith., who is a second year Classical Archaeology student from the Department of Classics. This is the first play she has directed and she really enjoyed the process. The actors were all students from the Faculty of Arts and Humanities at King's College London, coming from different departments and taking a range of degree courses at different levels - first year undergraduate to PhD.

Photo Credits: Alexandra Tilling



1. *Medea* is the 65th Annual Greek Play of Kings' College and has attracted a great audience of all ages. What do you think accounts for Greek Plays' long tradition and what is the secret of its great impact?

I believe that the King's Greek Play is still having an impact today because the themes of Greek tragedies and comedies, the plots, and the characters resonate within our society just as much as they did 2400 years ago. The secret behind the King's Greek Play's long tradition has to be the dedicated casts and crews that annually pull out all the stops to produce excellent performances which thrill the audience and bring them back every year. Additionally, Greek drama has often been the reference point for modern drama and remains highly relevant to us, and, until we are bored of hearing "women of Corinth!", I don't think the Greek Play will ever stop being relevant and impactful.

2. You have introduced the reciting of roles partly in ancient Greek. Why have you done this? Is it just to stick to the language of the original text or would you like to underline the alienation and communication gap between *Medea* and Jason, between woman and man, between two foreigners?

Fundamentally I wished for the performance to be partly in ancient Greek and partly in English because there are so few schools in the UK who are teaching ancient languages and I wanted 'Medea' to be accessible to everyone. I want to encourage students around the world to study ancient languages and classical civilisations, and through the partial use of ancient Greek I hope I sparked interest in the subject. Within the play, modern English is used as the language of those who are native to Greece while ancient Greek is the language used by Medea and those who wish to ally





themselves with her. In this way the communication gap between different characters can show alienation of a foreigner or simply difference of opinion. When characters change the language they speak in it marks an important change in their relationship, for better or for worse.

3. How challenging was it to direct a performance in both ancient Greek and modern English? How did British students-actors receive this challenge?

It initially seemed a daunting prospect to direct in both ancient Greek and modern English, however the cast rose to the challenge and made the process of learning their lines and the odes memorable. Several members of the cast had previously studied or were studying ancient Greek and so were interested in the words from a scholar's as well as actor's perspective. However, I believe many in the cast were happy to be also speaking in their native language as it made learning the lines easier.

4. You have set the Medea's context in the beginnings of the 20th century and not in Greek antiquity or in today's society. Why is this? What associations would you like to allude to and what similarities with women's of early 20th c. would you like to underline? What would you like to suggest using chorus women dressed as suffragettes?

I placed the context of 'Medea' within the 20th century because of the significance the play had in women's suffrage and, as the centenary anniversary of the Representation of the People Act fell only days before our opening performance, I wanted the production to reflect their views and how we see the women's suffrage movement. Underlining the political and social changes since that time and how far we still have to go were important, but I also wished to create a space where the audience could come to their own conclusions about the Suffragettes; were their militant actions justified because they were responding to deeply felt

frustration at the widespread institutional sexism of their day, or did their violent tactics only exclude and occlude?

5. Do you think that a woman in our contemporary western or other societies could identify with your Medea?

Medea is a questionably identifiable character because of the extreme nature of her reaction to marginalisation which is why she has been performed and been the basis for many characters for centuries. She changes her victim status herself throughout the play, controls her fate, and is able to persuade and manipulate each male character that approaches her. Despite becoming highly volatile and a murderer, Medea is still able to gain the support of the Chorus, and perhaps the audience too, as her actions are encouraged by the destructive and calamitous communication she has with Jason.

6. At the end Medea makes a glorious appearance wearing a fabulous white dress bathed into bright light. Would you like to imply that at the end she should eventually get absolved of all her crimes? Do you want to present Medea as a victim or as a winner?

The Chorus and Jason present Medea as inhuman towards the end of the play and I wanted to imply that her actions were above them and represent something more than simply Medea's justice. The bright, dazzling light could be interpreted as divine justice or the innocence of the children. The marriage-bed beneath her feet, a symbol of patriarchal oppression, replaced the chariot that is seen at the end of the original play and when she walks away from it the audience is able to see her as finally free from the chains of her relationship with Jason. I don't wish to solely present Medea as a victim, as by the end of the performance she is the victimizer, but whether she has truly won – with her children dead, her relationship ruined, fleeing the land she tried to create a home in – is a question only the audience can answer.

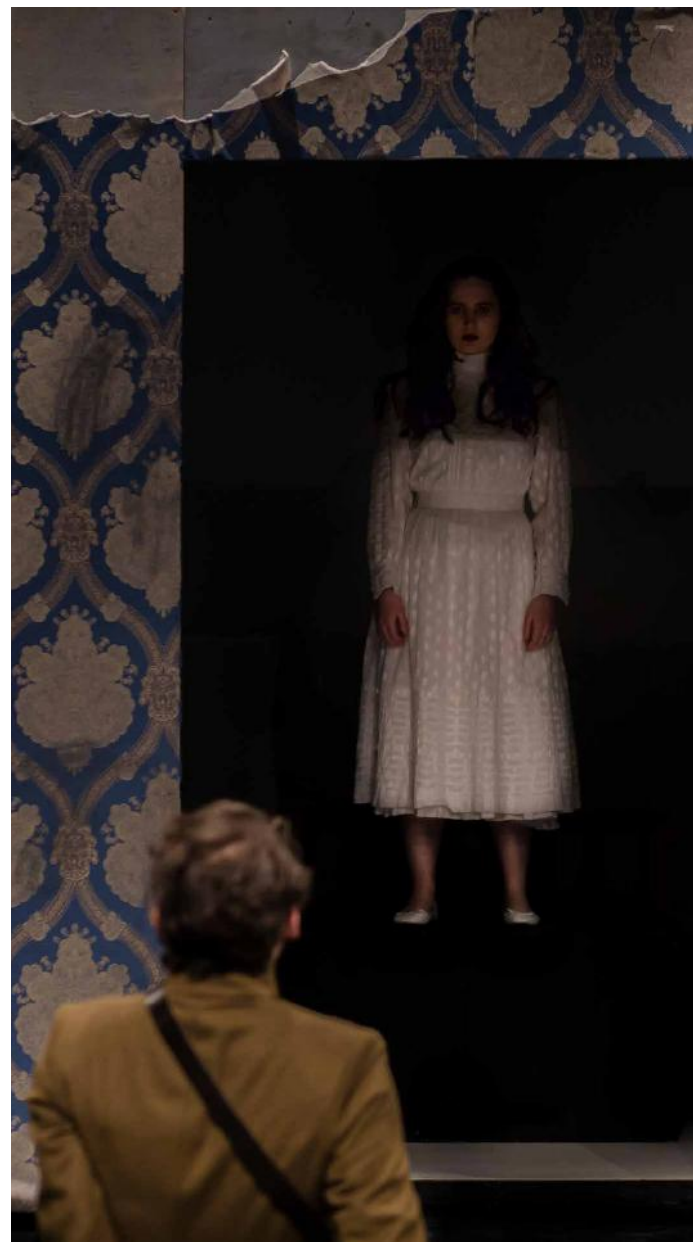
7. Woman, mother, foreigner, faithful to a man, deceived, abandoned and sent to exile. Do you intend to make public sympathize with Medea or hate her?

At the beginning of the play I wanted the audience to sympathise with Medea as, at this moment, she is the victim of intense marginalization because of her gender, her past, her ancestry, etc. However, throughout the performance she manipulates everyone that she comes across and by the end of the performance has changed drastically to

the victimiser in the situation. I believe that the audience must come to their own conclusions about the character, but for this performance I intended to display the fluidity of her victim status and the intense way in which she changes it so that the audience can decide whether she is to be sympathised with or not.

8. Would you finally consider 'Medea' a drama about inequalities between women and men or is it all about deep human egoism regardless of gender?

It is difficult to condense 'Medea' into one theme however I feel that gender inequalities are most prominently discussed in the play. The dialogue between men and women throughout the performance are always marked with a certain tone and the contradictions between gendered roles, statements, and the actions of the people they regard is pronounced and sophisticated.



THE GREEK ARCHAEOLOGICAL COMMITTEE UK

The only such institution outside Greece

The GAKUK presents Bettany Hughes and her latest book about Constantinople

Photo Credits: Katerina Kalogeraki

It is indisputable that Professor Bettany Hughes is being held in high regard as a true Philhellene and a vivid researcher of Greek history and culture. She is an award-winning historian, author and broadcaster with her specialty being in ancient and mediaeval history and culture. During one of her speeches at the Hellenic Centre, in a event held by the Greek Archaeological Committee (UK) on Thursday 22nd February 2018 under the title of "The Queen of Cities- the story of Constantinople from prehistory to the present", she provided an in depth analysis of Byzantine history.

The event was a huge success and apart from the glow of Dr Bettany Hughes, what made a long lasting impression, were the Greek Archaeological Committee (UK) and its chairperson Ms Zetta Theodoropoulou Polychroniadis.

THE CHAIR



Zetta Theodoropoulou Polychroniadis is an active Classical archaeologist who holds Degrees in French

Literature and in History & Archaeology from the University of Athens and a PhD from King's College, London, which led to her 2015 publication "Sounion Revisited: the Sanctuaries of Poseidon and Athena at Sounion in Attica" (Archaeopress, Oxford). She has participated in excavations, presented papers in International conferences and published articles.

Her passion for archaeology and the promotion of Greek culture has led her since 1993 to offer voluntarily her services to several Greek Societies in London, such as the Anglo-Hellenic League, Lykeion ton Hellenidon, while she has also served on the Board of the Hellenic College of London.

She has worked enthusiastically for the Hellenic Centre since 1996 as Assistant Editor of its publication "The Hellenic Centre News" and is the author of the pamphlet "Colours of Medieval Cyprus" (May

2004, for the exhibition of the Leventis Collection). She served on the Executive Board of the Hellenic Centre (1998-02), where she organized exhibitions in collaboration with the British School at Athens, the Vorres and the Benaki Museums.

In 2010, in collaboration with the Byzantine Museum of Athens and the Bishop of the Cathedral of Hagia Sophia she co-ordinated and organised an exhibition aiming to show the significant presence of the Greek community in London in the 19th century. In its catalogue "Treasured Offerings, the legacy of the Greek Cathedral of St Sophia, London", she contributed an article on "the Hellenic Enclosure of the South Metropolitan (West Norwood) Cemetery".

In 1998 she was elected Hon. Secretary of the Executive Committee of the Greek Archaeological Committee UK and since 2013 its Chairperson. She has devoted much of her energy in promoting the aims of this registered charity.

THE GREEK ARCHAEOLOGICAL COMMITTEE UK

The Greek Archaeological Committee (UK), thereafter referred to as GACUK, was founded in London in the autumn of 1986 on the 150th anniversary of the Greek Archaeological Society at Athens, with which it is associated. GACUK was founded by Mrs Matti Egon-Xylas who served as Chairman from 1986 until 1993 and from 2003 until 2013. In addition to its Founding, Ordinary (including Corporate) and Corresponding members, GACUK benefits from the support of some twenty Patrons, most of whom are distinguished British Academics.

The founders of GACUK strongly believe that the history and archaeology of Greece are important assets of Western culture and a better understanding of them is essential to a deeper appreciation of the shaping of the modern world. GACUK considers therefore that the dissemination of information on current archaeological work in Greece to British academics and the public at large and the resulting international recognition of this work is of great importance.

In order to achieve these aims, GACUK organises two annual public lectures in London presenting to the British archaeological community and the learned



Because Bettany is well aware of our mission and supports our work, I believe she will not object to a very brief intermission to let me say a few words about the Greek Archaeological Committee UK, and make an appeal particularly to those among you who have joined us here for the first time. "

Professor Bettany Hughes needs of course no further introduction! Anyone, anywhere with an interest in history or archaeology would know her PAST work well and her brilliant LATEST! Historian, broadcaster, prolific author of history best sellers, intrepid traveller, keen observer, charismatic presenter, she has been appearing on our TV screens and our bookshelves for over 25 years.

public, unpublished material and other aspects of interest from excavations in Greece and Cyprus. Moreover, GACUK awards scholarships for post-graduate studies in British Universities to Greek and Cypriot-Greek students of moderate means, who have obtained a first-class degree or equivalent in their previous studies from reputable universities.

Her heavy academic commitments, with specialism in ancient and mediaeval history and culture, include teaching at Oxford, Cambridge, UCL, Bristol, Manchester, Cornell, Maastricht and Utrecht. She is a Research Fellow here, at King's College London and Visiting Professor of History at The New College of the Humanities. For all this output, Bettany Hughes was awarded the Distinguished Friend of Oxford Award, an Honorary Doctorate by York University, Fellowship of Cardiff University and the Norton Medlicott award for History. Her books 'Helen of Troy' and the 'Hemlock Cup' are already best sellers and her latest on Istanbul, is already on the way to becoming one.

Gacuk's first aim is to present the latest archaeological work carried out in Greece to scholars and the learned public of the UK. To date, 55 lectures have been given by eminent archaeologist mainly Greek. They are organised twice a year in November at King's College, London and in February at the Hellenic Centre. 59 scholars have been awarded doctoral titles or have received post graduate degrees by leading British Universities. Most of them have pursued successful careers in Greece, Europe and USA. The scholarships offered are Matti Egon I, Matti Egon II, A.G.Leventis Foundation, Samourkas foundation of New York, Greek Archaeological Committee UK Members Scholarship.

Somehow, in her spare time, she has written and presented more than 50 TV and radio documentaries. Who watched and listened? More than 250 million people worldwide did! For all this she was awarded the Naomi Sargent Education Prize for Broadcast Excellence and a Special Award for services to Hellenic Culture and Heritage.

THE EVENT

Ms Theodoropoulou opened the event and during her introductory speech stated about Bettany Hughes:

She is active on the issue of women's position in society, launched the UK's Inspiring Women mentoring scheme, is a member of the Women of the World Committee and was named one of BBC's

"It is with very great pleasure that I present our speaker this evening who is none other than Bettany Hughes. Despite the myriad tasks that go with showing on the nation's screens her brilliant work and publishing her bestsellers, Bettany has magnanimously managed to devote this evening to us and we are deeply grateful to her. As a historian, Bettany Hughes has been inspired by Greece's past and has made a number of documentaries and written books about it but I shall say more about her work in a couple of minutes.



100 Global Women. Of particular interest to some of us here this evening, is her role as Honorary Founding Patron of Classics for All, a national campaign to re-introduce classical languages and civilisations to state schools.

Bettany Hughes is a co-founder of Sand Stone Global which is dedicated to producing "the best work by the best people for the best reasons". Ladies and gentlemen, ONE OF THE VERY BEST, Bettany Hughes.

Regarding the Greek Archaeological Committee UK, she stressed that

"We are the only such institution outside Greece which promotes Greek archaeology to as wide an audience as our means permit, by presenting twice a year in London the latest excavations conducted in Greece and Cyprus by eminent archaeologists or by renowned historians, revisiting great historical events such as will be presented this evening. But most importantly and thanks to generous donations from our Founder Matti Egon, the A.G. Leventis Foundation, the Samourkas Foundation of New York, as well as our members' subscriptions, we grant to young Greek and Cypriot Greek holders of first class degrees, but of limited means, scholarships for post-graduate studies in Greek archaeology in the UK. Many of our past scholars now hold academic posts in the UK, Germany, the Netherlands, Greece and the USA or work in the Archaeological Service in Greece and all, in their turn, promote archaeology.

This year we have 10 continuing and 3 new scholars, whose subjects span from the Palaeolithic to the Byzantine periods. Their supervisors reports clearly state that they are an asset to their university and to their homeland.

If ever young postgraduate students from Greece and Cyprus needed assistance, it is NOW. By becoming a member of our well established British charitable institution or making a donation you will be contributing to the dissemination of fresh archaeological thought as well as to the forging of closer links between British and Greek academia. In these difficult times when Classical studies, the core of our civilisation, are under attack and shrinking world-wide, we are proud to be able to help keep research student numbers up in leading British universities. Remember that every penny of subscriptions or donations goes into the scholarship fund and are paid as fees to British universities, while our founder Matti Egon generously underwrites the expenses of the two annual lectures."

Right after she presented the scholars:

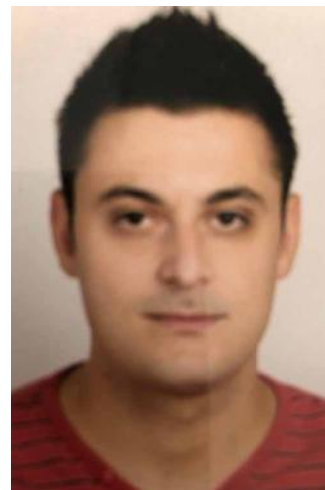


JOHN APOSTOLOU
UNIVERSITY OF OXFORD

Master in Classical
Archaeology

VASILIKI BROUMA
UNIVERSITY OF NOTTINGHAM

PHD in Archaeology,
Dissertation Title;
"Understanding Hellenistic
Thanatos: Death, Ritual and
Identity in the South-Eastern
Aegean from the late 4th to the
1st c. BC"



SPYRIDON CHEILAKIS
UNIVERSITY OF SHEFFIELD

Master in Aegean
Archaeology, Dissertation
Title; "Position of Western
Central Greece in the
Mycenaean World"

KYRIAKOS FRAGKOULIS
UNIVERSITY OF
BIRMINGHAM

PHD in Byzantine Archaeology,
Dissertation Title; "Early
Byzantine Pottery from Dion,
Greece: The ceramic evidence
as a means of investigating
the transformation of a city in
Macedonia during the 4th to
7th centuries AD"





ALEXANDRA DAPHNE VLANTI
UNIVERSITY OF OXFORD

PHD in Archaeology,
Dissertation Title; "The Burial
Rite of Enchytrismos in Attica,
Euboea and Boeotia during the
Geometric and Archaic periods:
Towards an Understanding of
Social Dimension"



IOANNIS KONTOPOULOS
UNIVERSITY OF YORK

PHD in Archaeology,
Dissertation Title; "Petrous
Bone Diagenesis: a holistic
approach"

RAPHAEL LAOUTARI
UNIVERSITY OF CAMBRIDGE

MPHIL in Archaeology



NASIA MAKAROUNA
UNIVERSITY OF SHEFFIELD

Master in Archaeology,
Dissertation Title; "Animals,
People & Gods: Domestic,
Civic & Sacred Consumption
of Livestock in Hellenistic-Late
Antique Messenia, Greece"



PASCHALIS
MAKROGIANNELIS DURHAM
UNIVERSITY

PHD in Archaeology,
Dissertation Title; "Changing
topography and private space
in Northern Peloponnese from
the 3rd century AD until the
7th century AD"



MANOLIS PAGKALOS
UNIVERSITY OF LEICESTER

PHD in Archaeology,
Dissertation Title; "Perceiving
the Past in the Early
Hellenistic Period: The Uses
of the Past in Remodelling
Reality."

PRODROMOS PAPANIKOLAOU
KING COLLEGE LONDON (KCL)

PHD in Archaeology,
Dissertation Title; "Ecclesiastical
Architecture in the Countryside
of Rhodes during the Hospitaller
Period (1309-1522). Testimonies
on the Socio-Economic and Built
Environment"



PENNY TSAKANIKOU
UNIVERSITY OF
SOUTHAMPTON

PHD in Archaeology,
Dissertation Title; "Hominin
movement and occupation
patterns in eastern and north-
eastern Mediterranean during
the Lower Palaeolithic period"



KATERINA VAVALIOU
UNIVERSITY OF OXFORD

PHD in Archaeology,
Dissertation Title; "The
network of fortified
settlements of eastern
Central Greece from the late
6th c to the 13th c AD"



KATERINA VELENTZA
UNIVERSITY OF
SOUTHAMPTON

PHD in Archaeology,
Dissertation Title; "The
maritime transport of
sculptures in the Ancient
Mediterranean"

Kostis Paraskevas -The Preparation

Kostis Paraskevas is a young Greek passionate photographer and a dancer at the Lyceum Club of Greek Women, London. From 9 to 30 January 2018 he exhibited his work, that combines his passion for photography and for dance at the Hellenic Centre. The photographic project 'The Preparation' aims to shed light on the backstage scene of Lyceum Club of Greek Women (Lykion ton Hellinidon) and showcase their feverish preparation before a performance. With nostalgic black and white shots, the exhibition perfectly portrays the collaboration and focus before a performance as well paying attention to details such as small accessories. Feelings are the real protagonists of the photos as well as the magnificent patterns and lavish costumes.



Some words about the Project

Shot over a period of two years "The Preparation" project showcases the behind-the-scenes world of the "Lykion ton Hellinidon London" dancing performances. Its main purpose is to shed light on the emotions, the concentration, the collaboration and all the small details which compose the feelings of a dancer before going on stage. For the spectators every performance lasts only 15-20 minutes. For the dancers however, every performance starts months ahead with the rehearsals and continues all the way to "The Preparation" only a few hours before the performance. This photographic project explores this time frame and tries to capture every moment of it.

As a member of the "Lykion ton Hellinidon London" dancing group, I participated in many performances and I had the opportunity to experience "The Preparation" before every performance and document it in photos. This project started as a personal documentary collection but it evolved into a photographic project after realising the vibrancy and dynamics of the behind-the-scenes preparations.



Twenty-two photos comprising portraits, candid shots and costume accessories aim to expose this aspect of a dancing performance to the public. Shot in black and white the focus is given on the feelings, shapes and movements rather than the magnificent colours of the costumes.

This project would never have happened without the dancers' support and feedback which were the main reasons for completing this project. Also, a big thank you to The Hellenic Centre for accepting to exhibit my work. Initiatives like this are extremely important in supporting Greek artists in the UK and promote art in general. I am especially indebted to Christina Vagioti, Operations and Events Manager at The Hellenic Centre, for her continuous support and advice. Her contribution was pivotal to the success of this exhibition.

Some words about me

I am a 30-year-old enthusiast photographer from Greece living in London for the last seven years. My daytime job is civil engineer on railway projects, however my passion is Photography.

Three years ago a close friend of mine introduced me to the world of Photography and since then, there is no way back. My very first shots involved landscapes and cityscapes but eventually, I developed an affection for black and white documentary photography. My main inspiration towards this shift was the film "The Salt of the Earth" which documents the life of the great photographer Sebastiao Salgado and how his photos have helped change the public perception about war, humanitarian crises and the environment. For me black and white photography emphasises the real meaning of a photo by separating its essence from the distraction of the colour.

In addition to Photography, I also enjoy dancing. As I grew up close to Greek traditions in the northern Greek city of Kozani, it was very natural for me to get involved in traditional dancing. After I moved to London, I joined the "Lykion ton Hellinidon London" dancing group. "The Preparation" photography project is the product of combining my love for Photography and Dancing.

I currently work on two other projects and my aspiration is one day to produce a body of work which tackles modern day social and environmental problems in the footsteps of Sebastiao Salgado, Elliott Erwitt and Walker Evans. I see this as my contribution to addressing modern world problems.



DrYannis Galanakis , Director of the Museum of Classical Archaeology, Cambridge

The archaeologist focusing on the Bronze Age Aegean. Currently co-directing the excavation of Mycenaean tombs at Prosilio near Orchomenos in central Greece (2017-2021)

1) Could you tell us a few things about the nine University of Cambridge museums and what makes the Museum of Classical Archaeology of Cambridge different from the other eight?

The Museum of Classical Archaeology (MoCA) in Cambridge is a constituent component of the University's outstanding group of Museums and Collections. It was founded in 1884, just five years after 'Art and Archaeology' became part of the Classics degree at Cambridge. Originally housed in a building belonging to Peterhouse College, in Little St Mary's Lane, we moved to our current location in 1983 – a purpose-built Cast Gallery in the Faculty of Classics on Sidgwick Avenue. For the first time, the Museum of Classical Archaeology and the Faculty were united under the same roof.

MoCA houses one of the best collections of plaster casts of classical sculpture in the country and the world. We have some 500 objects on display, the original of which are today housed in some 60 different countries and 80 different museums – bringing all this material under one roof makes our collection not only an exciting resource for our students but also an amazing display for all to enjoy and appreciate. We also have a research collection of potsherds and replicas and numerous epigraphic squeezes (i.e. copies of ancient inscriptions), all of which are actively used in teaching. Most of our material has been digitised and is accessible via the web (<http://museum.classics.cam.ac.uk/>).

We organise exhibitions and we regularly use the museum for lectures, supervisions, outreach events, family and schoolchildren activities. Along with the Fitzwilliam's Antiquities Department, we are the main destination in Cambridge for Classical art and archaeology.

2) Your Museum exhibits mainly plaster casts collections. Could you tell us more about these collections? Where these replicas come from? Who has made them?

The earliest casts in the collection, including the Farnese Hercules, were donated to the Fitzwilliam Museum in the course of the nineteenth century – they had a life in the private houses of wealthy donors long before they were part of the Museum of Classical Archaeology. The man responsible for swelling the number of casts with specially-selected examples of Greek and Roman sculpture was Sidney Colvin, the first

director of the Fitzwilliam Museum in Cambridge. In particular, he made sure to include some of the newest archaeological discoveries among his purchases – the Nike of Paionios from Olympia, for instance, was purchased within six months of her excavation. The plaster casts, in other words, were part of a process through which new finds were disseminated.

We don't know all the artists, plaster workers, and conservators involved in the making of these casts. The most famous plaster cast maker of the 19th century was Domenico Brucciani (1815-1880), originally from Lucca in Italy, who manufactured and sold plaster casts in London. Following his death, the business was purchased by his fellow Italian, Joseph Caproni, who retained the brand name: 'D. Brucciani & Co' – and it is this incarnation of the business that supplied many plaster casts to the Fitzwilliam Museum and MoCa in Cambridge. The casts were selected because they represented the 'canon' of classical art at the time – they were used to transmit knowledge across disciplines of fine art, industrial design, architecture and classical art and archaeology. They were valued for their mobility, economy and high fidelity. A few years ago, we had a specialist, Dr Rebecca Wade, who researched exactly this question: the replica makers and Brucciani and put an exhibition together in our

3) Does the material the casts are made of have a limited lifespan and what are the maintenance challenges of such artworks?

Conservation, along with documentation and teaching, are top priorities for us. These objects are indeed sensitive, not least as 95% of the gallery space includes open display – their conservation assessment ranges from breakages, to discolouration, graffiti (pencil and pen), even handling marks





(e.g. hand prints from installation). Remedial conservation addresses much of the damage on the casts, but we are also developing long-term preservation policies in collaboration with the University's highest ranking conservator, Dr Julie Dawson. We are also in the process of installing an environmental monitoring system which will allow us to identify more accurately inappropriate conditions which can be detrimental to the long-term preservation of our casts. Like all objects, casts need to be looked after and cared for.

4) Does the Museum continue to add new statues replicas to its collections?

We do – but the pace of collecting is considerably different from that of the 19th and early 20th century. We most recently acquired a copy of the Terme Boxer (in 2015), one of the finest bronze-cast sculptures to have survived from the ancient world. The copy came to us as a white plaster cast. Former Fitzwilliam Museum technician Bob Bourne transformed the chalky whiteness to burnished bronze giving visitors the chance to see a magnificent replica of Hellenistic Greek sculpture in close

detail. We also made a time lapse video of its 'bronzing': <https://www.cam.ac.uk/news/terme-boxer-makes-an-entrance-at-the-museum-of-classical-archaeology> Our criteria for any new purchase are based on research and teaching as we would like to have a collection that we can learn from and advance knowledge of ancient art further.

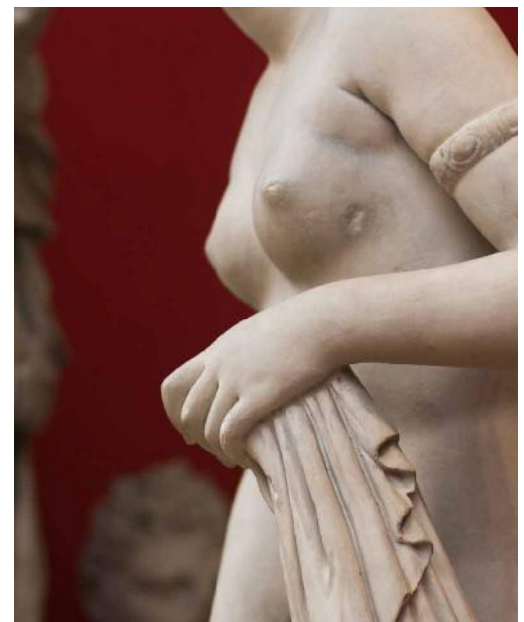
5) (If the answer is 'yes') Who chooses them or orders them and according to what criteria?

Please see above – Cast galleries around the world collaborate. Sometimes you can order copies through the Gipsformerei of the State Museums of Berlin (<http://www.smb.museum/en/museums-institutions/gipsformerei/home.html>) or from the source (i.e. where the originals are stored).

6) Does the fact that the artworks are not the original ones affect the way the visitor approaches ancient Greek and Roman art, as he may feel that he is not in front of 'the real thing'?

In the old days, for example when the collection was first established, very few people could afford to travel to all these places to see the originals. Therefore, displaying all these objects under one roof has immense educational value. We may think that nowadays because we have easy access to the internet and travelling is relatively cheaper, this element of their value has diminished. Actually that's not the case – casts tell us about the past (and through them we can still learn a lot about the originals) but they also tell us a lot about the present: they are historical objects in their own right. Most of them date back to the late nineteenth century and some are even earlier. They stand testament to the ways in which large private houses were decorated, to the cultural capital acquired by studying the Classics and going on a Grand Tour around Italy and Greece, and to the ways in which archaeological discoveries were disseminated and taught. Therefore, they are part of the history of collecting and about the rise and fall of prevailing tastes. Exactly because in the 1960s and 1970s they went out of fashion, many cast collections were broken up, destroyed or, at best, placed in basements so that no one could see them. So, the very fact that we have them, prominently display them, and tell lots of stories about them (from the past to the present), makes us very lucky indeed!

There are other advantages too: e.g. it is not possible to view the originals side-by-side in the same way that the casts can be seen together in the Gallery (we could perhaps do that online, but a photograph, even a 3D copy, does not have the same impact as having the object in front of you, appreciating its scale, intricate details, and being able to freely wonder 360 around it). They are thus ideal for teaching and





learning about classical art in general as they take you beyond the book- or computer-learning by comparing and contrasting the statues themselves. Furthermore, the originals of some of the sculptures on display together in our Cast Gallery are actually divorced from each other in their modern-day museum context. Therefore, we are able to reunite pieces. Finally, sometimes casts preserve original artefacts that are at risk of damage: a good example of that is the cast of the Lysikrates monument from Athens, which captures the frieze before it was eroded badly by the elements (e.g. it must have been complete when it was discovered in the 18th century, but some of the figures visible on the cast are now entirely lost on the monument itself).

7) How challenging is it to make children and pupils visiting your Museum develop a real interest in classical art and artworks?

We have a dedicated education officer, Jennie Thornber, who also worked as a Classics teacher for some time before joining MoCA. She prepares and delivers family and school events. We employ a number of different ways to enthuse our younger visitors to our collections: from storytelling (e.g. of Classical myths) and drawing to dressing up (e.g. like a 'Roman'), building temple models out of paper and encouraging them to wonder around and ask lots of questions! As part of the Festival of Ideas and the Science Festival in Cambridge, we also encourage them to attend talks and learn from the experts. We also have placements for summer work experience, for school and university students, which gives them a chance to get some 'behind the scenes' action in a Museum environment. And we also have handling sessions too – so that they can hold a piece of antiquity in their hands!

8) Do you believe that classical archaeology studies are nowadays considered as a non-rewarding professional choice and therefore are low-ranked by students who are about to decide on their studies?

Classical archaeology is part of Classics, a subject that encompasses a lot more than people often think: in

Cambridge, for example, our students are exposed not only to Greek and Latin, both language and literature, but also to ancient philosophy and history, linguistics, art and archaeology. We also have inter-disciplinary courses that bring these strands together, but also connect the past with the present (e.g. topics such 'Being Human' or the reception and impact of the classical past in modern European thought). With this broad knowledge, and all the skills they get as part of their undergraduate training (from writing essays and dissertations, making presentations or even helping with exhibitions and taking part in excavations), we are training the next generation of critical thinkers who will also be excellent citizens. In this respect, we believe that classical archaeology, as part of Classics, is a subject that broadens up the horizons of professionals, in whatever career path they choose to continue once they graduate: from carrying on with further study towards graduate degrees and becoming researchers and academics to teaching in schools, working in libraries and museums, or continuing with other careers including law, the media, accountancy, the Civil service, industry and business. Our graduates include actors, bankers, barristers, solicitors, musicians, theatrical directors, etc. And of course a series of distinguished Classical archaeologists today occupy very important academic positions around the world.

We instil in our students the love for the ancient Classical world – a love they carry on irrespective of what career path they end up following. Employers have a high opinion of Classicists because they are hard-working, articulate, accurate and efficient, take new tasks in their stride and can master situations intelligently. So, I'll have to disagree that 'classical archaeology studies are nowadays considered as a non-rewarding professional choice'. From my own experience, and within Cambridge at least, Classical art and archaeology is one of the most popular subjects within our 100-strong (on a yearly basis) undergraduate community.

A New Era for Greek Cinema; Yorgos Lanthimos



'Yorgos Lanthimos | Cannes, May 2015' by Benedetto Pavano is licensed under CC BY 2.0

Greek cinema has a long journey through history and presents a variety of qualities regarding cinematographic style, themes, concepts and performative elements. From Theo Angelopoulos and his poetic films to Yorgos Lanthimos and his complex allegories, contemporary Greek filmmaking differs from previous times and posits itself in a certain place within the map. 'Greek Weird Wave' is a label that has been given to contemporary Greek films especially from anglophone critics and journalists, because of their 'strangeness' in terms of identity and content. Yorgos Lanthimos is one of the most successful Greek filmmakers that belong to this 'wave' and gave back to Greece a seat at international film festivals after years of absence. We all remember "Dogtooth" and its international success in 2009 (Cannes Film Festival- Prix Un Certain Regard, Oscar nomination). Lanthimos then continued his oeuvre with the "Lobster" (2015) and "The Killing of a Sacred Deer" (2017), films

that carried along all of the unique qualities of his directive and film-making style. Hence, even if this unusual, weird and catchy label fits or not, one thing is for sure. Greek cinema is thriving and Yorgos Lanthimos is definitely at its core.

It is undebatable that while the Greek society experiences the 'terms & conditions' of the financial crisis, Greek cinema is blooming during the least expected timeframe. The country is going through severe changes, cuts, adjustments and austerity measures, fact that is quite controversial with the ongoing prosperity of the Greek cinema. However, the crisis does not only have a financial aspect. It is 'a crisis of meaning' as Karalis describes it. A general sense of destabilisation and disorientation that society experiences due to the general feeling of resentment. This is something that many attempted to relate to Lanthimos's films by examining certain attributes such as the deadpan acting and the sense of confusion of the characters.



'Yorgos Lanthimos, Tim League, THE LOBSTER, Fantastic Fest 2015-9973-jpg' by Anna Hanks is licensed under CC BY 2.0

As Lanthimos admits himself when referring to the 'Dogtooth' and its possible parallels to the Greek financial landscape, he says "The common thing is we have no funds. Most of the people had to work for free or for very little money, and we had to ask for a lot of favours, props, and furniture". It is then reasonable to assume that in a broader spectrum, a piece of art (a film in this case) is inevitably linked and defined by the environment within which it is created, but on the other hand this type of cinema simultaneously maintains its own attributes. In other words, what happens in a certain society does not always give identical content to the art-scene of the same era. For instance, when exploring the so-called 'Greek Weird Wave', one should not only read it as

a direct 'product' of its 'mother-land' but instead as a medium that gave and received influences to and from the Greek sociopolitical frame while at the same time developed its own independent identity.

An analysis of the question above can be endless and controversial. However, whatever the actual link between the Greek reality and the 'wave' it is true that Lanthimos despite the fact that he might have started with this 'Greek Weird Wave' that definitely had many influences on his work (and by his work), he has, in fact, worked independently from any labels in the last few years. When he was asked to categorise his films into a particular genre he replied in one of his most recent press interviews, "The idea is that we don't. Hopefully, we're creating films that are a thing unto their own and don't belong in any genre. We don't know how to make a straightforward comedy or a straightforward thriller or horror film. This is what we know how to do."

It is uncertain if or for how long the 'wave' is going to evolve, what characteristics it is going to have or if it even will be named as 'wave'. Indeed the 'wave' has reflected some qualities of the Greek society. Nevertheless, regardless what is going to happen to both the 'Greek Wave' and the Greek society and to what extent the one is going to affect the other, one thing is certain. Greek cinema has entered a 'new season', which despite its contradictory timing of appearance, 'it is a unique cultural achievement' as Karalis describes it, professor of the University of Sydney.

What is up next? The Favourite, is a new film coming up this year, starring Emma Stone, Rachel Weisz and Olivia Colman and of course directed by Yorgos Lanthimos. Is it going to be full of problematic relationships and unexpected symbolisms? We'll find out soon.

March events

Greek Traditional Music Workshop with Dunja Botic

When: March Sundays 4, 11, 18, 25; 12:00pm-2:00pm

Where: Balabam (58-60 High Rd, London N15 6JU)

Voices from Greece: poetry and music, with Plastikes Karekles

When: Sunday, 11 March 2018, 8:40pm-11:30pm

Where: Art House – Crouch End (159A Tottenham Ln, London N8 9BT)

Greek Foreign Policy in the Middle East

When: Monday, 12 March 2018, 5:30pm–7:00pm

Where: King's College Building (Strand, London WC2R 2LS) Strand Room (K2.29)

Greek Exports and Corporate Adjustment

When: Monday 12 March 2018, 18:30pm–20:00pm

Where: CLM.6.02, Clement House, LSE (LSE, Houghton St, London WC2A 2AE)

Melina Aslanidou 'Greek Spirit 2018'

When: Wednesday, 14 March 2018, Doors open 7:00pm

Where: KOKO London (1A Camden High St, London NW1 7JE)

Pavlos Pavlidis & B-Movies Live at The Garage

When: Friday, 16 March 2018, 7:00pm-10:00pm

Where: The Garage (20-22 Highbury Corner, Highbury East, London N5 1RD)

The Greco-German Affair in the Euro Crisis: mutual recognition lost?

When: Tuesday, 20 March 2018, 18:30pm–20:00pm

Where: Hong Kong Theatre, Clement House, LSE (LSE, Houghton St, London WC2A 2AE)

ΑΛΛΑΓΗ ΦΡΟΥΡΑΣ – CHANGE OF GUARD

When: Wednesday, 21 March 2018, 7.15 pm

Where: The Hellenic Centre (16-18 Paddington St, Marylebone, London W1U 5AS)

DO NOT MISS

Europe's view on Brexit – and Beyond

When: Thursday, 15 March 2018, 6:15pm-7:45pm

Where: UCL Department of Political Science (30 Tavistock Square, Kings Cross, London WC1H 9QU)

Greece and England meet through Violin and Piano

When: Friday, 23 March 2018, 7.30 pm

Where: The Hellenic Centre (16-18 Paddington St, Marylebone, London W1U 5AS)

Vasilis Asimakopoulos – Phantoms

When: Fridays and Saturdays, until 30 March 2018, 12:00pm-6:00pm

Where: WBG London Projects (50 Tower Bridge Road Bermondsey London SE1 4TR)

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