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Cherish the Past, Embrace the Future

Minister of Foreign Affairs Nikos Dendias participates in an LSE event- "Greece and its New Geopolitical Challenges: which way forward?"

Migration Minister's Notis Mitarakis visit to London

2020: Year of Melina Mercouri

COVID-19, Economic Recovery and Reforms in Greece

Greek Diaspora in London celebrates the

Anniversary of "OXI" Day, 28 October 1940

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AGENDA

Minister of Foreign Affairs Nikos Dendias participates in an LSE event- "Greece and its New Geopolitical Challenges: which way forward?"



With changes in the European Union, uncertainties in the Atlantic Alliance, opportunities and threats in the eastern Mediterranean, and instability in the Middle East, Greece faces a challenging external environment. How should it respond? Nikos Dendias, Minister of Foreign Affairs of the Hellenic Republic, explained Greece's strategy in this new and complex phase of foreign policy.

As Minister Dendias stated, in the history of our region, a country or an empire controlling the seas was in a position to exercise its power over the entire region, but circumstances have changed since. The international law, by creating a legal framework and rules, has immensely contributed in bringing legal clarity concerning the rights and responsibilities of nations on the sea. In the Eastern Mediterranean, Greece, despite the eight-year-long economic crisis, despite the global and regional political challenges, has shown unexpected resilience. It has always been a reliable ally and partner in the South Eastern edge of the North Atlantic security system and a pillar of stability in the region. Greece has managed over the years to find ways of fruitfully cooperating with all but one of its neighbours in Southern Europe, in the Mediterranean and in the Balkans.

Minister Dendias talked about Turkey and the blue homeland doctrine that poses a threat to the peace and stability of the region. This doctrine has no foundations in terms of international law and has been constructed to fit Turkey's narrative of "justice" and "equity". Turkey claims that it "has the longest coastline" in the area and that islands are not

entitled to maritime zones other than just territorial waters. Greece is threatened with war, *casus belli*, if it decides to exercise its right to extend its territorial waters farther than 6 nautical miles. One would wonder, said the Minister, if Turkey would support the same preposterous theory for islands such as Sicily, Corsica or even the UK. Turkey is basing its narrative on the revisionist blue homeland doctrine disregarding the very nature of geographic reality of the region.

The Minister suggested that a narrative of conquest has emerged and repeatedly manifested during Erdogan's tenure. He gave the example of the official celebrations for the conquest of Constantinople and all the prayers orchestrated as a spectacle during the recent conversion of Hagia Sophia, a monument inscribed in the UNESCO World Heritage list, from a museum to a Mosque, by a decision of the Erdogan himself. This revisionism aims to question and to undermine the established order and the conventional legal framework as laid in the Treaty of Lausanne.

Minister Dendias also mentioned Turkey's illegal and provocative activities in Cyprus, its unilateral interventions in internal affairs of other countries like Iraq, Syria and Libya, its provocative behaviour in Eastern Mediterranean and lately the active involvement in the conflict in South Caucasus that, as he said, demonstrate in the most conspicuous manner its will to redraw, redefine and, in its words, "rectify the injustice" supposedly done in Lausanne.

Ankara has chosen to ignore its own Alliance's best interests in the region, putting even at risk the cohesion of NATO, said Minister Dendias. Ironically from the highly advertised Davutoglu doctrine ("Strategic Depth") of "zero problems" with neighbours, Turkey has slid to a point of "zero neighbours" without problems, because of Turkey's aggressiveness.

Talking about Greece, Minister Dendias concluded: Despite facing hybrid threats, Greece remains composed. Greece is always committed to international law and to the principle enshrined in the United Nations Charter, while promoting dialogue

and good neighbourly relations. At the same time, Greece remains ready to defend its sovereignty and sovereign rights under any circumstances. We seek to promote peace, stability and prosperity for all peoples in our wider neighbourhood. We do so bilaterally but also through a nexus of trilateral, with the participation of Cyprus, and multilateral schemes of cooperation in the Balkan area, the Caucasus, Eastern Mediterranean and the Middle East. We strive to promote a positive agenda, one that would advance cooperation, development and prosperity for all. We try to build where others try to destroy. We are indeed at crossroads. Global challenges such as pandemics and climate change need international attention, cooperation and global answers. In respecting our principles, promoting our values -freedom, justice, democracy, rule of law- we have created an area of peace and stability in our continent. Greece has proven that by signing in the last few months three agreements with its neighbours. Let us brush aside the dangerous practises of the past and build through these guiding principles a peaceful neighbourhood and a safer world.



Migration Minister's Notis Mitarakis visit to London

The Minister of Immigration and Asylum, Notis Mitarakis, visited London, where he had a meeting with his counterpart, Priti Patel, Minister of the Interior of the United Kingdom. After the meeting, Minister Mitarakis stated:

"I had a meeting with the Home Secretary, Mrs. Priti Patel, to discuss an issue that concerns the whole world, the whole of Europe - the issue of illegal immigration. Our countries face a common challenge. Migration flows now primarily consist of economic migrants. On the one hand, there is the obligation to respect the Geneva Convention, on the other hand, there is the need to protect our borders by implementing a strict but fair immigration policy, as we have been doing in Greece, by distinguishing

refugees from economic migrants, by making quick but fair decisions, by returning those who are not entitled to international protection and by granting asylum to real refugees. Greece is facing this challenge. We discussed these ongoing challenges with Mrs Patel and discussed how we can better work together in sharing our expertise.

We did not discuss the issue of European solidarity. The issue of European solidarity is an issue that we are currently discussing with the Member States of the European Union. As you understand, due to Brexit, the UK is no longer participating in the discussion concerning the new Pact on Migration and Asylum. However, European countries outside the European Union should also play a major role in the new planning taking place in Europe.

We will exchange visits. Our country currently has one of the most efficient asylum services in Europe. We have one of the largest first reception services in Europe. We have acquired important expertise and so does the United Kingdom, with its Home Office having had relevant expertise for years. I believe that we can exchange best practices."

2020 MELINA MERCOURI YEAR



The Greek Ministry of Culture has declared 2020 as the "Year of Melina Mercouri", featuring a series of events to mark the 100-year anniversary since the birth of internationally-acclaimed Greek actress, activist and much-loved former Minister of Culture, Melina Mercouri. The program kicked off on January 29 at the Acropolis Museum, with a presentation of the "Proceedings of the International Workshop for the Reunification of the Parthenon Sculptures" and the screening of a video of Melina Mercouri's work, with a special focus on her efforts towards the repatriation of the Parthenon Marbles to Greece.

This event was chosen to be the inaugural one for the year "because of the efforts Melina made to fulfill a dream we all believe will one day come true, the unification of the Parthenon sculptures on the Parthenon," Minister of Culture, Lina Mendoni said. Both Professor Louis Godart as the Former Chair for the International Association and the current Chair Christiane Tytgat, spoke at the event held on the 29th of January 2020.

Chair of the International Association, Christiane Tytgat :

(...) The conference "Reunification of the Parthenon Sculptures" was part of these anniversary festivities. I would add that after 10 years of the Museum's operation, it is a pity that we still have to hold another conference on this subject, however we can look at this in a positive way too. Many speakers from Greece, but also from all over the world made the journey to participate in the conference and show their interest in the issue of reunification. Each intervention embraced the issue from a different perspective, from the results of recent research and proposals for a solution to actions to keep the case in the news until we achieve our goal. The conference was resounding in its message, delivered so eloquently by so many speakers.

But "words are transient, yet the written texts remain forever". That is why it is very important that the Proceedings of the conference were published. There is also no better time to present them, since today begins the Year of Melina Mercouri, the great protagonist for the return of the Sculptures. We cannot honour her in a better way: her campaign for the return of the Parthenon Sculptures from the British Museum continues and her vision is more alive than ever.

Professor Louis Godart, Former Chair of the International Association (2016-2019):

(...) Inside the Acropolis Museum there is the stele of Mourning Athena. She is standing in front of another small stele. She is not wearing her aegis breastplate, her helmet doesn't cover her face. Her spear has its point on the base of the stele. What did the sculptor want to tell us when in about 460 BCE he carved this masterpiece?

Athena is the goddess of the intellect. She is also the goddess who is ready at all times for battle.

I believe that the stele bore the names of those Athenians who died at Marathon, Salamis and Plataea. Mourning Athena is showing the Athenians respect for those who saved Greece and Western Civilization. In our midst, the notion that Democracy must always be fought for is being honoured. We must always be ready, like the goddess, with our spear close to hand if we want to defend something of value and distinction.

So anyone who loves Greece and democracy - the Parthenon being as I said a symbol of Greece - must fight for the repatriation of Pheidias' sculptures.(...) I hope that soon the stars of the heavens of Greece will again see the goddess' marbles beside the sacred rock.

Source: <https://www.parthenonuk.com>

«Melina Mercouri Theater Award» established by the Melina Mercouri Foundation

The Melina Mercouri Foundation is an Institution founded by Mercouri's husband and film director Jules Dassin with the aim to keep Melina's ideas alive and promote Greek culture in Greece and abroad. It has adopted the fundamental ideas of the policy that Melina Mercouri planned and implemented when she was Minister of Culture, and it aspires to contribute to the promotion and dissemination of Greek culture in Greece and abroad.

The Melina Mercouri Foundation had planned a series of commemorative events to celebrate the centenary of Melina Mercouri's birth. Unfortunately due to the coronavirus crisis all commemorative events had to be cancelled, except for the «Melina Mercouri Theater Award».

In 2007 the Melina Mercouri Foundation established the monetary «Melina Mercouri Theater Award». This award is conferred annually for best performance to a young female actress distinguished in the preceding theater season. Along with the monetary prize, the actress receives Melina Mercouri's brooch which she passes on to the next recipient of the award.

The Members of the Committee of the Melina Mercouri Theater Award are Magia Liberopoulou (honorary president), Dio Kagelari, Matina Kaltaki, Dimitris Lignadis, Michail Marmarinos, Reni Pittaki.

The ceremony of the «Melina Mercouri Theater Award» took place on October 20, 2020. The award for 2020 was unanimously conferred by the Melina Mercouri Theater Award Committee to the actress Dimitra Vlagopoulou, among three nominees actresses. The ceremony took place at the REX National Theatre - Marika Kotopouli Stage, in the presence of HE the President of the Hellenic Republic Mrs Katerina Sakellaropoulou and the Minister of Culture and Sports Mrs Lina Mendoni.

The President of the Republic presented the award to the winner Dimitra Vlagopoulou, and last year's award-winning Iro Bezou gave her the Melina Mercouri's brooch, which the honored actress will keep for a year and will hand it over to her fellow artist who will be the winner next year. The prize is accompanied by a cash prize of 3,000 euros.

In her address to the audience, the Minister of Culture and Sports Mrs Lina Mendoni referred to Melina Mercouri as "a legend". She said:

(...) "Melina, who, we reminisce today that was born a hundred years ago, will live so many more, because whatever we now say about her is believable. A legend is neither true, nor a lie. It is dominant. It is vigorously perpetuated word of mouth and passes from memory to memory until it becomes a global acquisition.

Melina is a legend, one of those that Greece needs. One of those legends, that the three young actresses who have made it to the final nomination, having displayed their talent on stage, need. Whoever among them will be selected, through an unbiased procedure, will wear Melina's brooch on her lapel. She should wear it with the same elegance as she did.

I, who am blessed to talk about Melina in front of you tonight, had met her, but hadn't had a close relationship with her, like a few lucky ones among us had. The first time I went to her office, to the office of the Minister of Culture on Aristidou Street, I was with my teacher. I was 22 years old, and I just stood gazing at her, as she asked me why I chose to become an archaeologist. I had the great chance to have her office opposite the minister's office, for more than twelve years. It is the office, which she had chosen, but did not manage to use. And no one has ever used it and never will. Because who went so crazy as to stand against a legend?" said the Minister of Culture Lina Mendoni.

The artistic director of the National Theater, Dimitris Lignadis, saluted the award ceremony, while a documentary by director Manos Karatzogiannis was screened, entitled "Melina stop frame" ("Μελίνα στοπ καρέ"), which traces moments of Melina Mercouri's life narrated by the 13 winners of the «Melina Mercouri Theater Award».

(Source: <https://www.tovima.gr>
<https://melinamercourifoundation.com>)



2020: Year of Melina Mercouri: Mrs Victoria Solomonidou, member of the Melina Mercouri Foundation's Board of Directors, kindly gave @GreeceinUK an interview on Melina Mercouri' legacy and the Melina Mercouri Foundation.

Why is it important that the Greek Ministry of Culture declared 2020 as the "Year of Melina Mercouri"?

The Greek Ministry of Culture declared 2020 as the Year of Melina Mercouri, a year-long series of events marking the 100th anniversary of the birth of the much-loved internationally acclaimed actress, activist, politician and former Minister of Culture. With her legacy still alive 26 years after her death, Melina's work was to be highlighted and remembered through exhibitions, lectures, concerts and film screenings.

The initiative to mark this centenary was taken by Dr Lina Mendoni, the Minister for Culture & Sport and, as circumstances were to prove, the plan assumed an additional symbolic significance: Melina Mercouri was known for her indomitable perseverance and spirited optimism under adverse circumstances, her self-awareness and self-discipline, attributes vital in our challenging times, especially in the face of the pandemic.

What is, in your opinion, the legacy of Melina Mercouri to our contemporary cultural dialogues?

Melina's legacy is multifaceted. A number of institutions encapsulate this legacy in a tangible way:

1. The Melina Mercouri Prize established by the EU Commission and awarded to the annual winners of the European Capital of Culture competition (value: 1.5 million Euros). The scheme was conceived and implemented in 1985 by Melina Mercouri as Minister of Culture and, over the past 35 years, the European Capitals of Culture have developed into one of the most ambitious cultural projects in Europe, becoming one of the best known, publicly salient EU projects. The cities are chosen on the basis of a cultural programme with a strong European dimension, a programme to engage and involve the candidate city's inhabitants and contribute to its long-term progress.

2. The UNESCO-Greece Melina Mercouri International Prize for the Safeguarding and Management of Cultural Landscapes was established in 1995, to reward outstanding examples of action aimed at safeguarding and enhancing the world's cultural landscapes, defined as the combined works of nature and man, a category of the World Heritage List. Valued at US \$30,000, the Prize is awarded every two years to an individual, an institution or a non-governmental

organization for outstanding efforts to protect and manage sites that embody an enduring, intimate relationship between people and their environment, in the face of numerous threats, such as unplanned infrastructure development and urbanization, lack of agents to manage landscapes due to depopulation and changes in traditional ways of life, as well as increasing disaster risks and the effects of climate change.

3. The Melina Mercouri Drama Award, presented annually by the Melina Mercouri Foundation to the best young actress of the previous theatre season in Greece. In addition to the prize money of 3.000 Euros, the recipient receives Melina's favourite brooch as a precious, unique trophy to hold for one year and pass on to the next award winner. Established in 2007, the Award is highly prized, and the annual award ceremony is one of the highlights of the theatrical season. The Jury consists of five eminent theatre personalities, chaired by the legendary actress Maya Lyberopoulou.

Alongside the Melina Mercouri – Jules Dassin Scholarships, offered annually by the Melina Mercouri Foundation to young Greeks wishing to pursue research at Ph.D. level in Classical Archaeology or Greek Literature, the Drama Award reflects Melina's concern for the younger generation and her wish to see excellence rewarded across the board.

These institutions epitomize Melina's concern for humanity at large, for the value of culture and cultural heritage in bringing people together, for the importance of the younger generation and its aspirations. Back in 1982, addressing the UNESCO World Conference on Cultural Policies, she said: "It is time to declare that the concepts of "foreign" or "other" should revert to their first meaning; that is, different or perhaps unique, but never better or worse, bigger or smaller. Let us here together, and each one of us in his or her own country, find a way to give substance to this new vision, making it a concrete reality and making it possible for children in their schools to know, to love and to appreciate the cultures of the entire world."

What is it about Melina Mercouri that has made her a longstanding symbol for Greece? Is it her contribution to arts, culture, politics or something else beyond these? How do you believe, people remember her?

Melina was, and still is, synonymous with "passion", "drama", "philosophy", "justice", "moral values",

“self-sacrifice”, notions that stem from our ancient Greek heritage and are as classic as the stones of the Athenian Acropolis. The general public remembers Melina for her passionate quest for the return of the Parthenon Sculptures, for “putting Greece on the map” in terms of contemporary cultural cooperation and enterprise and, crucially, for her love of Greece and its people, a love reciprocated widely, as evidenced by the hundreds of thousands of Athenians who followed her funeral cortege back in 1994. Melina had voiced her fear that she might be forgotten after her death. How wrong she was!

How do her roles as an artist, as a campaigner against the junta, as a politician compare, in your opinion? Would you say that Mercouri was more apt to a specific role compared to another? Which of these capacities may still have an impact on our nowadays history and how?

For Melina, culture was political, and politics were a matter of culture. She was equally successful in everything she tackled and was a prime example of a woman who took the front stage, even at a time when the female role was relegated to “behind the scenes”. Referring again to her famous UNESCO address of 1982, we read:

“Let us therefore be realists: women still represent an oppressed continent and I am profoundly convinced that one of the first duties of people concerned with cultural affairs is to fight for the humanitarian and democratic qualities of modern societies by giving women their due place in those societies.

This fight has an institutional aspect but, when the political will exists, it is relatively easy to conduct. There is also another aspect: that which relates to mental attitudes and habits which have developed over the centuries and which cannot be ended without the militant and arduous intervention of culture.”

Could you please tell us about the aims and activities of the Melina Mercouri Foundation? How does the Foundation contribute to keeping Mercouri’s vision for the reunification of Parthenon Marbles alive?

In line with the fundamental ideas and policies that Melina Mercouri envisioned, planned and implemented when she was Minister of Culture, our Foundation aspires to contribute to the promotion and dissemination of Greek culture in Greece and abroad. In Melina’s words, “our cultural heritage remains a leading force, our inner strength and our pride”.

Reflecting the firm conviction that, as an integral entity of unique artistic value, the Acropolis monuments convey the classical Greek spirit, while as universal symbols, they embody values, principles

and ideals which contemporary societies strive to attain, the the Foundation has focused its activities towards the same direction and, contributing to the overall efforts of the Greek state in this field, works in close collaboration with the pertinent Greek authorities.

How does the Melina Mercouri Foundation cultivate awareness about the legacy, the personality, the artistic and political trajectory and the visions of Melina Mercouri among the young generation?

As I have said, the younger generation was always at the forefront of Melina’s projects, be it internationally, through, for example, the regeneration of urban centres and the creation of work places via the institution of the European City of Culture, or nationally, with the Melina Programme aiming to link culture with education at all educational levels so that pupils and students find pleasure in learning. It is part of the Foundation’s mission to promote her legacy among the young through various programmes, such as the Drama Award and the postgraduate scholarships scheme, but also through a sustained and constant presence in the social media so enamoured of the younger generation.

The Exhibition Hall of the Foundation is open for school visits and the Melina Mercouri Archive, consisting of audio-visual material [films, documentaries, recordings], press cuttings from 1951 to the present, speeches delivered from 1982 to 1994 and some 13,000 photographs constitutes, a rich resource for research.

As all celebrations planned by the Ministry of Culture and by the MM Foundation for the Year of Melina Mercouri have been suspended, due to the coronavirus pandemic, is the Foundation going to put in place online events or does it draw up plans for future celebrations?

It is our sincere hope that next year, 2021, which has such a special meaning for our country, will see the implementation of the postponed 2020 events. As things stand at present, it is difficult to make specific plans so...watch this space!



COVID-19, Economic Recovery and Reforms in Greece

FinMin Christos Staikouras: Working prudently and methodically to ensure a solid base for recovery.

On 27 October, at an [online public event](#), organised by the LSE's Hellenic Observatory and the Hellenic Bankers Association UK, Greece's Minister of Finance, Christos Staikouras, spoke about the impact of the Covid-19 pandemic on the Greek economy, the measures that Greece has taken to ensure a solid recovery and the challenges that lie ahead.

As Minister Staikouras said, despite the pandemic, until now the Greek economy has shown remarkable resilience. As he noted, this is the result of the timely taken, comprehensive, well-targeted and dynamic package of policy measures adopted by the government to support public health, liquidity in the real economy, employment and social cohesion.

At the same time, amid the crisis, the Greek government proceeded with the implementation of important structural reforms. Tax measures and incentives for investments were introduced. The institutional framework for corporate governance has been upgraded and modernized. Good progress has also been made in the investment licenses reform, the energy policy, public administration and digital transformation.

"Despite the difficult circumstances we have made good use of the time in order to speed up reforms aiming at ensuring a solid base for recovery," Minister Staikouras said. At the same time, he admitted that the Greek economy continues to face significant challenges. "We are working prudently and methodically" aiming to take advantage of the fiscal flexibility which will continue to exist in 2021 and to make the best use of the available European funds through the implementation of our national recovery and resilience plan, he said, adding that the big challenge is to make the new European instruments for tackling the crisis fully operational the soonest possible. Greece is expected to receive through the recovery and resilience facility about 19 billion euros in grants and can receive 12.7 billion euros in loans up to 2026. Furthermore it will raise 40 billion euros from the multiannual financial framework until 2027.

According to Minister Staikouras, Greece's national recovery and resilience plan poses a unique opportunity to boost economic activity through both investments and reforms that will have a prolonged and sustainable impact on the country's long-term economic outlook. Minister Staikouras noted that the big challenge ahead is to achieve high and sustainable growth and to improve its composition.

EC Enhanced Surveillance Report: Greece has significantly stepped up the pace of reforms

The optimistic picture painted by Greece's Minister of Finance, Christos Staikouras, is confirmed by the latest [Enhanced Surveillance Report](#) on Greece, issued by the European Commission on 18 November.

As stated in the report, "in spite of the recent surge in infections, Greece has to date managed to contain the spread of the coronavirus comparably well, also thanks to a timely response in regions facing an increase in the number of new cases. The authorities are strengthening the preparedness of the health-care system and expanding the testing capacity, while at the same time expanding and adapting the set of fiscal and liquidity measures aiding persons and businesses affected by the pandemic." Indeed, "despite the very challenging circumstances, which necessitated a focus on more immediate priorities, Greece has significantly stepped up the pace of reform implementation in the past months. Most importantly, the insolvency code has been adopted in the Parliament. This is a major reform of the insolvency framework, which is expected to facilitate the resolution of key challenges in the financial sector." Furthermore, "a long-standing bottleneck to the human resources reform of the Independent Authority for Public Revenues is being addressed through the agreement to go ahead with its supplementary wage legislation, which will enhance its capacity to attract and maintain high calibre staff. The authorities are also advancing on a number of flagship privatisation transactions, although others are delayed due to the pandemic."

According to the report, good progress has been made in the fields of fiscal-structural reforms, public administration and energy. "The authorities also established clarity on the way forward in areas, where full completion of existing commitments was out of reach due to previous delays or the impact of the pandemic." "The efficient and appropriate use of funds available under the Recovery and Resilience facility could help the Greek economy recover from the current crisis and address the challenges it continues to face, despite the progress achieved."

LSE COVID-19 and Economic Recovery in Greece: challenges and prospects



Christos Staikouras



Prof Helen Loui-Dendrinou



George Handjinicolaou



Prof Dimitri Vayanos

Prof Sir Christopher Pissarides: Greece's potential is huge

Given these promising economic indications, what could Greece do to ensure sustainable growth in the long run? On 16 November, at an [online public event](#), which was



organised by the LSE's Hellenic Observatory and the Hellenic Association of Entrepreneurs, Professor of Economics, Sir Christopher Pissarides, gave an outline of the leading types of reforms that Greece should implement over the next five years and beyond. Professor Pissarides is head

of a committee which has been tasked by the Greek government with developing a plan for sustainable economic growth in Greece. The [Pissarides Committee report](#) was presented on 23 December. It is a 244-page action plan envisioning bold, across-the-board reforms

As Mr Pissarides said, Greece has huge potential. It is a country with loads of natural resources, large potential of renewable energy production, a gateway to Europe for Asia/Middle East. It has a socially liberal population, who showcases entrepreneurial spirit. Due to its natural beauty and cultural heritage, Greece has the potential to develop a variety of activities related to culture, film making, quality tourism etc.

To make the most of Greece's potential, a holistic approach is needed. In particular, Mr Pissarides proposed a multitude of all encompassing, complementary reforms, not only pure economic ones but also administrative and social ones. For example, to make it easier for women to access the labour market (an economic reform), you need social policy (i.e. childcare support), he said.

Mr Pissarides argued that Greece should start with reforms that attack its poor investment performance. Greece should find ways to attract FDI, in order to improve its productivity and competitiveness. Once investment environment improves, the country will be able to take better advantage of all other reforms. Big picture reforms which could break barriers to economic development include public sector reforms, such as the simplification of bureaucratic procedures, the digitalization of

services and speedier decisions both from regulators and the courts. Moreover, competition could be improved by breaking up monopolies and abolishing other rent-seeking opportunities. The reduction of non-wage costs of salaried employment, mainly by reforming the tax system, is also important. Among the reforms that Mr Pissarides proposed for encouraging investments are the following: accelerating red tape reduction for companies, tax reform to reduce tax wedge and tax burden on salaried work, better protection of investors' rights, faster reduction of NPLs and incentives for more bank deposits, electronic payment systems and tax incentives for digitalization of companies and greening of buildings.

Furthermore, Mr Pissarides highlighted the need for reforms in the labour market and the education. He urged the expansion of pre-school childcare with learning, the introduction of paternity leave and the stricter application of anti-discrimination laws. Improvement in school education could be achieved through improvement in school infrastructure and evaluation of teacher performance. Universities should be more independent and better incentives for research are needed. To this end, he suggested an independent council for competitive research funding, tax incentives for company research and the facilitation of collaboration of universities and large companies with Greeks of the diaspora.

In conclusion, Mr Pissarides underlined that Greece needs across the board reforms, but warned that they will not be easy to achieve. Beginning with reforms that attract investment and the outward expansion of companies would have a huge initial impact and other reforms could then follow more easily.

Greece's National Recovery Plan – Green and digital projects

Many of the proposals by the Pissarides Committee have been incorporated in [Greece's National Recovery and Resilience Plan](#) – the country's plan on how to use the 32 billion euros that will be available in grants and loans from the EU's Recovery Fund in the next five years. On 25 November Greece's Deputy Finance Minister, Theodoros Skylakakis, presented the strategic lines of the plan, noting that "the amounts are so large that with correct use they can change the course of the country"; they represent "a window of opportunity for a much better future". Greece aims to spend more than half of the funds on green and digital transformation projects, including connecting islands with the mainland electricity grid, 5G networks and infrastructure for electric cars. The plan includes projects that will boost employment and job skills, foster social cohesion and encourage private investment.

Greek Diaspora in London celebrates the Anniversary of "OXI" Day, 28 October 1940



On Wednesday October 28, 2020 Greek communities in London celebrated the anniversary of the National Day of OXI ('NO'), 28 October 1940. Greek-Orthodox Diaspora of United Kingdom and Ireland has this year honoured "OXI Day" with multiple celebrations and speeches in Greek and Cypriot schools and community schools and doxologies in all Greek orthodox churches of UK. However due to the coronavirus restrictions, this year's celebrations lacked the mass participation of diaspora Greeks, and the glamour of previous years commemorating events.

The Orthodox Cathedral of Divine Wisdom officially celebrated the Anniversary of "OXI" on Sunday 25 October 2020, with a Doxology officiated by His Eminence Archbishop Nikitas of Thyateira and Great Britain. Members of the Greek diplomatic mission and armed forces representatives appointed to the missions in the UK, attended the Doxology. A small group of pupils, holding proudly the Greek flag, represented the Greek schools and community schools.

After the Doxology, the Archbishop's Encyclical on the Anniversary of "OXI" of 28 October 1940 was read to the congregation, while the Address of the Day was delivered by the Deputy Head of Mission, Mrs Penelope Micha.

Encyclical by His Eminence Archbishop Nikitas of Thyateira and Great Britain

Beloved in the Lord:

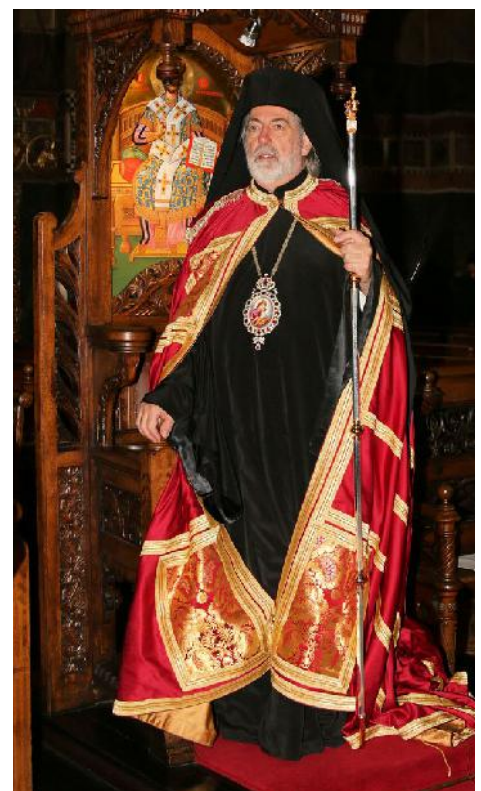
In this month of October, when we celebrate the feasts of so many great Saints of the Church, we also bring to mind the Feast of the Protection of the Most Holy Theotokos. We, especially, remember the Virgin Mary, our Protectress, as we recall the times of the occupation of Greece and the hopes for freedom, especially on October 28th – the day we remember as "OXI Day".

In every moment and time of injustice and in the struggle for truth, honour, and justice, the Church has gathered her children to stand up and defend truth and She now invites them to hear the stories of the past and also to sing praises to God in thanksgiving for the gift of freedom. Hellenes throughout the world – in Greece, on Cyprus, here in the United Kingdom, and all philhellenes, are all called to mark the day and honour the heroes of the past and their struggles and dreams.

The efforts of these heroes and the simple people who defended Greece and Truth were not in vain. Let us, then, keep their dreams and hopes alive in our hearts and minds, as we affirm their decision to act. Let us also cry out and say "OXI-NO" to injustice and the violations against human rights. Let us say "OXI-NO" to any transgression and force that distorts truth and justice. But, let us also stand firm in our commitment to be true, honourable, and just in all we do, as people and citizens of this world, remembering always the words of our Lord, "You are the light of the world" (Matthew 5:14).

+ NIKITAS

Archbishop of Thyateira and Great Britain



Message of the Deputy Minister of Diaspora Greeks Konstantinos Vlasis

Dear Greeks of diaspora,

Today, Hellenism all over the world is celebrating the day when Greece stood up and shouted "OXI" ("NO") against the brutal and brazen blackmail of the fascist and Nazi forces of the Axis. The "OXI" of October 28, 1940 has its origins in a very distant past, the "Μολών λαβέ" ("Come and take [them]") of Thermopylae, the "ου φεισόμεθα της ζωής ημών" ("we shall not spare our lives") said by the last of the Palaeologos dynasty and the "Ελευθερία ή θάνατος" ("Freedom or death") of 1821. The most recent "NO", but by no means the final one, is commemorated, honoured and celebrated by Greeks in our homeland and all over the world, wherever the Greek soul pulsates and develops. October 28, 1940 encapsulates all memories, experiences and values that have always led our national life: The absolute denial of submission, the unequivocal rejection of totalitarianism, the commitment to democratic ethos and to our national dignity.

Greece's participation in World War II was not a coincidence in the course of Greek and European history. It was the brave decision of our ancestors to fight against a numerically superior and, until then, invincible opponent. Against the military superiority of the Axis forces, the Greeks erected their free and indomitable spirit. A country, which is small in size but historically committed to the defence of great ideals, claimed its first great victories on the battlefield, which tore the Axis forces' reputation and marked the beginning of the end of fascism and Nazism. Along with them, diaspora Greeks, holding both the Greek flag and the flag of their new homelands, gave the battle for the universal values, that Hellenism has bequeathed to humanity.

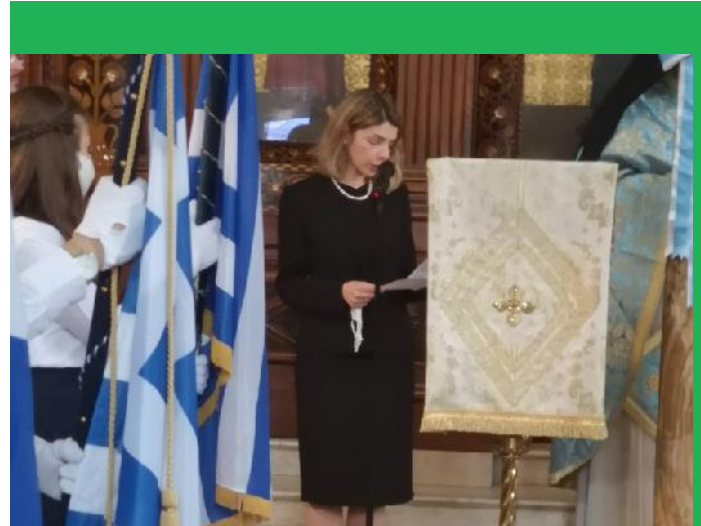
Under current circumstances, the celebration of the milestone of 1940 is becoming more relevant and instructive than ever. The appropriate response to the challenges our Nation faces nowadays has been enshrined in our national memory. The "NO" is being defended by our young people who guard Evros, who are vigilant in the Aegean, who protect our flag throughout Greece's territory. We, who have been honoured by history with a unique legacy, give every day - at sea, on land and in the air - the appropriate response to the arrogant provocations of Turkey. Turkey's insistence in illegal actions, the violation of international law and of the rules of good neighborly relations, the disturbance of peace and security, expose Turkey to the international community and make it a factor of instability and lawlessness.

Greece, as a modern European state, sends a clear message in all directions: An unrelenting "NO" will

always be our response to blackmail and threats, a powerful "NO" will be our response to all efforts of violating our national sovereignty and our rights.

Dear Greeks in every corner of the world,
By honouring the 28th of October 1940, us Greeks, we all come together like a fist, we join our forces and step up the struggle to defend our sovereignty, inspired by our powerful spirit and the national solidarity that characterizes us. We have faith in God and in the ideals of the Nation.

unofficial translation



Addressing the congregation, the Deputy Head of Mission Mrs. Penelope Micha said: "Undoubtedly, October 28, 1940 is one of the most important milestones in the history of the Greek nation, while it also holds a special place in world history, symbolizing the victory of righteousness over brutal violence but also the triumph of virtue and bravery against the forces of darkness.

The Greek people are deeply peaceful, not out of weakness or opportunism, but because they believe that peace and international cooperation among nations are, especially in modern times, a necessary condition for the intellectual and material progress and prosperity of humanity. Despite their sincere pacifism, however, the Greeks have no intention of leaving their freedom and honor, their territorial sovereignty and their dignity defenceless. These are ideals which thousands of Greeks during the recent or the past national struggles have sacrificed their life for. They are ideals that we have a duty to preserve and deliver intact to future generations.

To this purpose, we will always be guided by our grandfathers who in the frozen mountains of Pindos nurtured the hope of a terrified Europe for victory against fascism and Nazism.

Ζήτω το έθνος!

Greece participates in EUNIC's online Short Film Festival 2020 - In Short, Europe ESCAPE

Wed 28 October – Wed 4 November 2020

An online European Short Film Festival by EUNIC London



EUNIC London (European Union National Institutes for Culture) is the network of the cultural institutes and embassies from the member states of the European Union in London. A branch of EUNIC Global, the London network was established in 2007 and has at present 31 members who share knowledge and resources in order to promote greater cooperation and develop partnerships between European nations and UK organisations.

EUNIC London is an official initiator, organiser and supporter of creative projects highlighting Europe's fantastic diversity in arts, culture and language. EUNIC launched its first short film festival In Short, Europe last year. The festival was organised on Brexit day, January 31, 2019, as a celebration of European cinema and Europe's shared values and culture with the UK. Its second edition 2020 followed prolonged periods of uncertainty, fatigue and despair of the lives lost and the time spent in isolation and distanced from the people we love and the things we love to do, such as attending a music concert or a theatre performance, or simply going to the cinema on a Sunday evening. The way out is still obscure and saturated by layers of medical, scientific, political and economic discourse.

The second edition of In Short, Europe embraced the theme of ESCAPE. Escapism has invariably

constituted the essence of cinema, as the medium par excellence that provides audiences with images and sounds of a utopian feel, of hope. In Short, Europe, ESCAPE offered the audience an online collection of short films that negotiate the concept through their form, themes and style. Through a variety of genres and styles (fiction, animation, documentary), fifteen shorts from all over Europe featured characters and images that appear and disappear, following physical or mental journeys, reaching points of arrival or points of departure, always on the move, seeking an escape that may or may not come.

Greece took part in the EUNIC's online Short Film Festival 2020 with the film "The Distance Between Us and the Sky", by the Greek director Vassilis Kekatos, a winner of the Palme d'Or for best short film at the 72nd Cannes, 2019. The film tells a story of human relationships, of two people, who almost automatically develop a close relationship, even though they met for the first time, and of their common desire to escape and catch the elusive, like the moon.

As part of the festival, online panel discussions were also held with the filmmakers. Greek director Vassilis Kekatos participated in a panel discussion on November 4, 2020, with four other directors, where

he talked about his film, the lead characters and the desire of escape. The directors: Bernhard Wenger (Austria), Hajni Kis (Hungary-tbc), Sonja Posenc and Mitja Ličen (Slovenia) and Rita Barbosa (Portugal) participated also in the same panel discussion. The discussion was moderated by Philip Ilson (Artistic Director London Short Film Festival, London Film Festival Senior Short Advisor).

Our country's contribution to the EUNIC's Festival and the participation of a renowned Greek director, who has been awarded the Palm d' Or at the Cannes Film Festival, in a panel discussion, offered our country the opportunity to make its film production more widely known, to promote and upgrade its image among an international public.

Greece's participation in the EUNIC online Short Film Festival 2020, was coordinated by the Public Diplomacy Office of the Greek Embassy in London, in collaboration with the Greek Film Centre and the Hellenic Foundation for Culture.

The Secretary General of Public Diplomacy and Greeks Abroad of the Ministry of Foreign Affairs, Mr. Giannis Chrysoulakis, stated that "The Secretariat General of Public Diplomacy and Greeks Abroad has embraced the Festival, which is an institution that promotes Greek culture and artistic production, both in London and in a wider international public".

The Distance Between Us And The Sky

SYNOPSIS

Night, national road. Two strangers meet for the first time at an old gas station. One has stopped to gas up his bike, while the other is just stranded. Lacking the 22.50€ he needs to get home, he will try to sell him the distance that separates them from the sky.

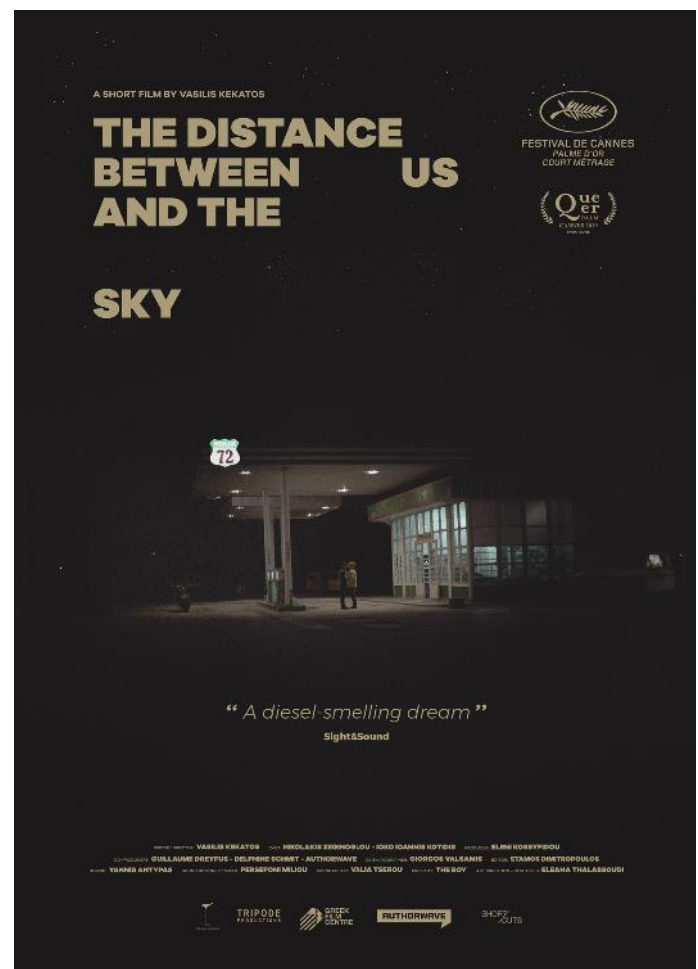
Name of the filmmaker: Vasilis Kekatos

Short bio of filmmaker:

Vasilis Kekatos (1991) is a writer, director and graduate student of Brunel University's School of Arts, in London. In 2016, he won Sundance Ignite "What's Next?" Short Film Challenge for young filmmakers and received a mentorship from Sundance Institute, with his short Zero Star Hotel. With his films The Silence of the Dying Fish (2018) and The Distance Between Us and the Sky (2019) he has participated and awarded in many prestigious film festivals, such as Locarno, Sundance, Sarajevo, Tallinn Black Nights, Palm Springs, Clermont-Ferrand and Telluride, while he recently won the Palme d'or and the Queer Palm for best short film in the 72nd edition of Cannes Film Festival. Beside directing, Vasilis has worked on the field of art photography, while he recently made a cover photoshoot for Vogue Greece and Gucci with top model, Winnie Harlow. He is currently working on his debut feature film.

Production Companies: Blackbird production-Greece/Tripode productions-France

International Sales: Shortcuts/France



European Poets Night - Monday 9 November 2020

Organised by EUNIC London in partnership with the Poetry Society

Greek poet Antonis Skiathas participated in the 'European Poets Night', an online poetry event

EUNIC London in partnership with the Poetry Society hosted a Europe-wide Zoom reading by five great European poets, Charlotte Van den Broeck (Belgium), Ana Luísa Amaral (Portugal), Julia Fiedorczuk (Poland), Mária Ferenčuhová (Slovakia) and Antonis Skiathas (Greece), in an event chaired by George Szirtes and featuring both mother tongue and translated poems, on November 9, 2020.



Antonis D. Skiathas studied Chemical Engineering. Nowadays he lives and works in Patras, Greece. He is a poet, anthologist of poems and literary critic. Antonis Skiathas has published 10 poetic books: *Border Cemetery* (1983), *The horse of the waves* (1990), *Border Cemetery* (1992), *Summer Windsock* (1993), *Fantasies of a Walker* (1996), *Hail, Century* (2002), *Traces of people* (2006), *Poems Summary* (2006), *Spring Eros Anniversary* (2008), *Hospitable City* (2010), *Evgenía* (2016). Poems of him have been included in Greek and international anthologies, and have been translated into 11 languages. His articles and essays on poetry and history have been published in journals and newspapers. He was co-director of the literary journal *Ελίτροχος* during the '90s. He is a member of the Greek Society of Writers and the Poets' Circle. He founded and is the administrator of the cultural action "Grafeíon Poiíseos".

Antonis Skiathas kindly gave @GreecinUK an interview and spoke about his poetry and poetry as a literary genre

How have you become a poet? What prompted you to express yourself in verses?

Poetry for me is a life code, it's my lifestyle. Poetry is my way of expressing myself. Poetry accompanies me from my early high school years. Around my fourteen years of life, while studying at school literature about life values as many great poets describe, like Kavafis, Palamas, Kariotakis, I got influenced and started writing. Around that time my friend's sister death, who committed suicide, scarred me. I started writing texts filled with shadows and adolescence sensitivity. Besides, that period was filled with political incidents that described Athens' society. It was when Greece changed its page in history walking towards Democracy again. It was when the students of Polytechnic with their "resistance" on November 1973 claimed high life ideals and freedom of expression.

Do you think you were meant to be rather a poet than a Chemical Engineer or the opposite? How do you combine both these capacities, that are quite different one from another?

My studies and master studies determine the way I can fund my needs in life. Poetry defines a good life. The way of thinking that my studies subsidised is unique. A mechanic learns to analyse, classify and apply a "language" that when executed helps the society as a whole. These tools along with knowledge rig in a consistent way my poetic speech. In a few words, my studies in the science of Chemical Engineering, my master in Chemistry as well as "Creative Writing" coexist perfectly and give life to my writings.

Is, in your opinion, poetry an activity, that aims at the poet himself or at the reader/ audience? Is it vital

for a poet that the reader/audience understands his poetry and its messages? Do you have any particular audience or an ideal reader, in mind when you write?

Poetry as I said in the beginning is a way of life. It's aesthetic and serves the human soul. As a one, it aims to be told in the memory of human existence. It is a dipole that concerns and the poet and the reader. This contact has a meaning and purpose. The poet must communicate with his readers. It's a commission that he must keep during his whole life. It is extremely important for this to happen and it must happen even after the poet's death. This, however, is his responsibility and he must make sure it happens through the effectiveness of his poetic work throughout his life. When I write I want to have fun, to be in inner peace and I want my thoughts to depict the thoughts of the people that read my poems. To depict their pain as well as their joy.

You have been writing poems for many years. Your first collection *Border Cemetery* was published in 1983. How would you say your poetry, as regards, the form, the themes, the narrative or the artistic/ literary aesthetic has evolved since then? Is there a form you are most attracted to?

It is true that forty years passed from my first poetry collection "Border Cemetery" that was published on 1983 in Athens. Those poems were written in 1976, whereas my first steps towards poetry were in 1982 and had death as a motive, as I earlier said.

Imperialists and the breakthrough they had in the twentieth century in France influenced me, in combination with Kariotakis' pessimism and the adequacy of values as it is described in K. P. Kavafis'

poems. Since then, though, many things have changed in writing and some have stayed the same.

Is there a recurrent theme you keep returning to?

As a great Greek poet once said "In our poetic life we write one poem and that in all its variations.". As long as I'm concerned love, death and human values are repeated patterns of my textual approach.

Who are some of your biggest influences in your poetry?

There are a lot of influences, such as the poetic memories of Omiros, L. Kalvos, O. Elytis, Romanos the Melodist, the folk songs and the Maniatika dirges.

What is the state of contemporary poetry in Greece? Have new remarkable poets emerged in Greece during the last years? Is there a significant production in Greece nowadays?

Poetry in Greece had always its dynamic. We always had a publishing production even in difficult periods such as Second World War or military Dictatorship. The question is if it had an audience identification. Although many publish poetry collections in different ways, a few of them really read poetry. In Greece live magnificent poets, but due to the difficulty of the language and political support from the Ministry of Culture for the poetic reason, the communication with the global audience is not possible. But there are a few exceptions. There is a confusion about the modern Greek poetry around the world due to its fragmentary study.

What do you see as the role of a poet in modern-day society?

A contemporary poet's role is what the words of my intellectual father Antonis Samarakis describe "To be the voice of the ones that don't have a voice."

Many of your poems have been translated in several languages What is your stand on translating poetry? Can a translated work truly do justice to the original poem?

It fills me with joy that my poems have been translated in 15 languages and have been published in many countries. Though, it is true that the translation in another language lacks the initial rhythm and melody, which is the most important thing for poetry. Of course the conceptual values transfer the poem's dynamic. So in translation there are two poets walking hand by hand. The poet who writes the poem and the poet who translates it.

You are the founder and the administrator of the cultural organisation "Grafeion Poiiseos". Could you please tell us more about the aims and activities of the "Grafeion Poiiseos"?

The Poetry Desk is a cultural sector found in the city of Patra and serves literature and especially poetry. Many university professors, poets, philologists and literature critics contribute its purpose. It has

created the cultural norm of poetic portrait, the international awards "Jean Moreas" and the "Patras Word Poetry Festival" with president the professor of West Macedonia University Triantafyllo Kotopoylo. The "Poetry Desk's" aim is to communicate with the modern Greek poetry in all the world. To deposit documents as well as online tools for the better study of modern poetry.

It is an identified carrier because its actions support the Ministry of Culture, the Ministry of Tourism, the Western Greece Region, the University of Patras, the Open Greek University, the Open University of Cyprus, the Western Macedonia Region, the Greek Library of London. Furthermore, it claimed the support of then president of Greek Democracy Prokopis Pavlopoulos and former president of Democracy Katerina Sakellaropoulou. The "Poetry Desk" has as an online contact forum the culturebook.gr.

We would like your comments on the recent EUNIC's on line European Poetry Night (November 9), in which you took part. How did you find interaction with other European poets? Do you think you share common attitudes and views on contemporary poetry?

It was a great honour for me and my work to be chosen by E.U.N.I.C. to represent Greece in "Writers 2020". It is important for a poet that his work is recognized and for him to communicate with fellow poets and international audience in this way. It's a great work by the worldwide famous institution "The Poetry Society" that co-organized this event because as a specialised carrier of poetry, it deposits important work in the communication of poetry.

This meeting was important because poets from all around the world chatted essentially about matters that concerned poetry. The great poet George Szirtes coordinated and managed in a masterful way the conversation giving space and time to develop our thoughts about literature, poets from different countries and cultures. My participation in this conversation allowed me to talk about my poesy as well as to analyse my thoughts about the modern Greek poetry and translation in general.

What advice would you give to an aspiring poet?

My advice, if I can give one, is that with dignity, truth, knowledge and harmony to serve not only poetry but also her art, that's none other than the poetic art.

Giota Nakou, Gonda Van Steen, Antonis Skiathas



Photos courtesy: A. Skiathas

Bloomsbury festival presents "Tomorrow will be better"

An online theatrical production that took place on the 18th of October at the BEWILDER theatre



Cast: Isobel Laidler, Alexandros Fragkos, Kostis Daskalakis, Severine Simone, Samuel Adebayo, Dash You, Raphael Ruiz

@GreeceInUK spoke with Alexandros Fragkos, one of the protagonists about his participation in the play, his career and views on the global pandemic and the performing Arts.

1) Talk to us about your latest production "Tomorrow will be better". How was the experience of performing in London during the pandemic?

Tomorrow Will Be Better is a show necessary for its time, I feel. It was written, by Raphael Ruiz, from the get-go, as a piece all about healing, and I could not possibly agree more on the timing, given the difficult circumstances. The play is set in a modern day Asclepeion, the legendary Ancient Greek temple of healing, where certain lost souls seek treatment through re-creations of cathartic historical events, and the power of cinema. As Raphael, who also directed the play put rather well: 'The Asclepeion was a place of therapeutic treatment of the spirit, body and soul. Music, theatre, and the reading of philosophical texts prepared the soul to achieve the ultimate healing of the body.' Apart from the subject matter itself, the experience working on this was quite surreal. Working on stage has been significantly affected by the pandemic, both in the ways we operate in the rehearsal room to limit the risks, as well as how we eventually connect to the audience. With that in mind, the fact that it was communicated soon enough to us that the show would be live streamed alone, rather than also having a small live audience, assisted us in clarifying the

direction of the play. The most important takeaway from this is that despite the difficult circumstances, the world of performing arts can adapt, and in fact come up with some ingenious ways to continue connecting to audiences, taking full advantage of the technology available. Adversity always leads to creative solutions.

2) Taking the conversation back to the start of your career, what sparked your passion for acting?

Storytelling! That is what I feel theatre is about, a communal storytelling event, existing in its own space and time to serve its role. And since I have a never-ending passion for stories worth telling, hopefully that means that my passion for acting will not run out any time soon.

3) What do you consider to be the highlight of your career? Have you had any turning points in your career?

So far, the production I have been most proud of was that of 'Cleansed' by Sarah Kane back in 2013, in Athens, directed by Efi Goussi, shortly after my graduation. It was a challenging project to work on, and I am particularly pleased about how the show was balanced, despite its very dark nature as a play. That aside, I am very proud of the work I have been doing with fellow graduates of the RADA MA Lab, here in London, including this very last play. That also coincides with the biggest turning point of my career, which was of course the personal choice of moving to London and completing a MA degree at the Royal Academy.

4) According to your experience so far, what makes a successful actor? How do you define success?

Honestly, being satisfied with their work, and how it represents their values. Each artist has their own way of defining success and so it is down to how they feel about their craft at the end of the day. For me, it is about telling stories that matter, and generating conversations about them. The more lasting the impact of the conversation generated, the better. That is what I define as success in the theatrical act, and of course, actors should be there to serve this storytelling function. As a result, what makes a successful actor is a good use of the physical tools

they have at their disposal through rigorous and constant training, as well as an internal flexibility that allows them to look at the entire picture of the play. And most of all, they should be pleasant to work with; something often forgotten, but exceptionally important for what I would consider to be a successful actor.

5) *The global pandemic has led to increasing unemployment and the Arts have been influenced by this situation in Greece and the UK as well, many disagreed with the closing of the theatres and argued against the decision of the Government in Greece. What is your opinion on this?*

I think that realistically during peaks of the pandemic, theatre venues should remain closed, regardless of how damaging this is to our trade. Or at least they should be operating on a strict and limited capacity adhering to scientific advice on how to best combat this virus so that we can achieve normality more quickly, eventually. This inevitably has led to an increase in unemployment, but there are certain steps that could lead towards the right direction, such as smaller productions, or live-streamed events, which can still generate some revenue for the creators. Regardless of that, however, it has become abundantly clear that more funding is required as well as government assistance, and this applies both to the UK and Greece I feel. I also do understand that pretty much every sector of the economy is requiring assistance, so I am not disregarding the complications.

Creators can find the solutions that will lead to a resurgence in the performing arts field, even within a pandemic and under strict regulations, with government assistance to make up for the inevitable venue closures as well as extended unemployment benefits, where performers need to be treated as the highly skilled professionals they are in the field they trained in.

6) *Would you choose to perform with masks for a small audience? Or live streaming performances online? Do you think that the essence of acting is lost if the audience isn't present?*

On the basis that the only true requirement for the theatrical act is the audience itself, I suppose that yes, there is a certain degree of loss regarding that. On the other hand, there is an entire crew assisting with a live-streamed performance, and they themselves are both co-players in the act as well as live audience members that can assist the

performers to funnel their craft through the lens and to the audience back home. With that in mind, I would opt for live-stream performances for now, which also feel safer, to a certain extent. Although I understand that there are plenty of creative ideas that can allow for a play with all of the actors masked, I think it is more crucial for now to maintain social distancing and while that is the case, explore how far we can push the live-streaming medium, what we can learn from it, and how we can use it more seamlessly within the theatrical act itself regardless of future circumstances.

7) *What are your plans after the global pandemic?*

I am not sure if I can set specific plans for after this event, as it feels it will be more of a gradual transition with the pandemic eventually washing away slowly. What I am planning, however, is to resume work on projects that can be presented in either setting. I would say that the most immediate one would be further work on this very play, *Tomorrow Will Be Better*, to see how we can keep building on the existing structure and adapting it even further as a live-stream orientated piece. I am very excited to see how far we can explore this interesting screen/stage combination.

8) *Give us a piece of advice for the younger generations that kick start their career in acting today.*

Do your own work. First off, it is inspiring, and a reason to keep on wanting to work as an actor even within this unfamiliar setting. Examine projects that you can kick off, ideas that can generate plays, or public events. Find people you enjoy working with and commit to it. It has become clear that the pandemic has disrupted the way actors find work, strictly speaking. It has also changed the entire process. As a result, I think it is wise for young actors to realise that they are more broadly speaking, creators, and should not rely on the current structure of productions. And from a more realistic standpoint as well, as due to the pandemic it is much more rare to have work lined up in our field, I just have to say: if you can, find a day-job that you really like, or that is related to acting and helps you hone your skills, or that financially allows you to make the best choices you wish to make as an artist, not having to compromise your craft just to make ends meet.

Photos courtesy: Al. Fragkos

EVENTS TO COME

Greek Library of London

Children's books Christmas bazaar

When: 1 Dec 2020 -10 Jan 2021

Where: Online event

<https://www.facebook.com/events/686071272106880/>

The Hellenic Centre

Palimpsest Motherland by Yiannis Efthymiadis

When: 1-30 Dec 2020

Where: Online event

<https://helleniccentre.org/event/palimpsest-motherland-exhibition/>

LSE Hellenic Observatory

Can the Greek Economy Recover Once Again?

When: 19 Jan 2021, 16:00-17:30

Where: Online event

<https://www.lse.ac.uk/Hellenic-Observatory/Events/Research-Seminar-Series/2020-21/EBRD/Can-the-Greek-economy-recover-once-again>

LSE Hellenic Observatory

Power and Impunity: what Donald Trump and Boris didn't learn from the ancient Greeks

When: 28 Jan 2021, 16:00-17:30

Where: Online event

<https://www.lse.ac.uk/Events/2021/01/202101281600/power>

British School at Athens

C.P. Cavafy in the World: Origins, Trajectories and the Diasporic Writer

When: 1 Feb, 2021, 5pm (UK) / 7pm (Greece)

Where: Online event

<https://www.bsa.ac.uk/events/foteini-dimirouli-c-p-cavafy-as-world-literature-trajectories-and-the-diasporic-writer/>

Kings, College, Centre for Hellenic Studies

The 30th Annual Runciman Lecture

When: 4 Feb, 2021, 18:00 to 19:00

Where: Online event

<https://www.kcl.ac.uk/events/the-30th-annual-runciman-lecture>

LSE Hellenic Observatory

Shaping Cities in an Urban Age

When: 11 Feb 2021, 16:00-17:30

Where: Online event

<https://www.lse.ac.uk/Hellenic-Observatory/Events>

Greek Orthodox Cathedral of Divine Wisdom (Aghia Sofia)

Programme of Services December 2020

Where: Livestreaming

<https://www.stsophia.org.uk/index.php/en/schedule>

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

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