



Programme for the Education
of Children in Need

lepetto
PARIS
FONDATION

Danse pour la Vie



THE FOUNDATION REPETTO - UNESCO PARTNERSHIP

« *Danse pour la vie* »

*Under the patronage of Mrs. Alicia Alonso,
UNESCO Goodwill Ambassador*

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Danse pour la Vie 

S U M M A R Y

<i>REPETTO - The Foundation</i>	<i>page 3</i>
<i>REPETTO - The brand</i>	<i>page 4</i>
<i>UNESCO</i>	<i>page 6</i>
<i>The REPETTO Foundation-UNESCO Partnership</i>	<i>page 8</i>
<i>Tribute to REPETTO for its 60th anniversary</i>	<i>page 10</i>
<i>Presentation of the dance schools ... and children's testimonies</i>	
<i>EDISCA - Brazil</i>	<i>page 15</i>
<i>Dance for All - South Africa</i>	<i>page 19</i>
<i>The Vocational Workshops for Art - Cuba</i>	<i>page 22</i>

Danse pour la Vie

REPETTO - THE FOUNDATION

To mark the brand's 60th anniversary in 2007, REPETTO sets up its foundation aiming at supporting projects using dance as an educational tool

Jean-Marc Gaucher, the company's chairman since 1999, had the idea of setting up a REPETTO Foundation. His goal was to open the company up to the outside world and make the planet's leading ballet shoe manufacturer a responsible player committed to the values of good citizenship. Mr. Gaucher and his employees were convinced that it is important, if not essential, for REPETTO to give back to the world a little of what it receives. In September 2007 the REPETTO Foundation came into being.

Its objective is to make artistic expression, especially dance in all its forms, more accessible to disadvantaged children and teenagers worldwide. Some children would never dare push open the door of a dance school because they cannot afford the clothes and equipment. Others dance with such old gear that their dreams of becoming future stars fade when the points wear out and the tights tear.

One of the REPETTO Foundation's main activities will be to equip children in dance schools it selects around the world with slippers, point shoes, tutus, ballerina shoes, tights, etc. The Foundation believes that a dancer's outfit must not only be aesthetically perfect, but also teach quality and self-confidence. *When one is wearing the right shoes, it is easier to make the right moves and the dream suddenly appears within reach.*

In addition to providing equipment, the REPETTO Foundation will support field projects using dance as an educational tool by taking advantage of the expertise of international organisations such as UNESCO.

For more information about the foundation, please contact:



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REPETTO - THE BRAND

A “pas de deux” with REPETTO, for a unique promise of grace and lightness

REPETTO, a French company from tip to toe, has built its reputation on the excellence of its products and, over the years, it has become Europe’s leader in its field. Today REPETTO employs 160 people, including 110 at its production site in Dordogne, and the brand can be found in 37 countries worldwide.

A little history



Rose Repetto © RR

The family saga began on rue de la Paix in Paris in 1947. Rose Repetto created her first dance shoes following the advice of her son, the famous dancer and choreographer, Roland Petit.

Béjart, Noureev, Carolyn Carlson and the Folies Bergères have all since worn the name REPETTO, which has become a benchmark for dance shoes and clothes, synonymous with prestige, quality and elegance.

The fairy tale continued in 1956, when Brigitte Bardot asked Rose Repetto to design shoes as light and pleasant as dance footwear, but much more sexy and becoming. The French actress immortalised her scarlet “Cinderella” ballerina slippers in *And God Created Woman*.

A legend was born bearing the “stitch and return” manufacturing technique, REPETTO’s unique sign of quality and authenticity!



Brigitte Bardot © RR


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Creator of a timeless elegance, REPETTO boasts a rich, evocative celebrity past and still captures the public's imagination through its symbiotic relationship between dance, the arts and luxury. REPETTO has kept up with the times and set new standards while respecting its traditions and know-how.

Legendary brand prized by professional and amateur dancers, REPETTO has gradually become a familiar feature of everyday wear and a fashion must.

History of REPETTO

- 1947: Rose Repetto, Roland Petit's mother, creates the first point shoes.
- 1952: Rose Repetto creates her first advertisement.
- 1956: Creation of the "Cinderella" ballerina shoes for Brigitte Bardot, who immortalised them in *And God Created Woman*.
- 1959: Rose Repetto opens her first boutique at 22 rue de la Paix, which fast becomes an attraction for the world's greatest dancers.
- 1964: Léonor Fini designs the famous  logo
- 1967: To ensure the growth of her business Rose Repetto opens her factory in St Médard d'Excideuil, Dordogne. It is still where nimble fingers craft point and ballerina shoes according to the "stitch and return" method.
- 1970s: Zizi, the model that Rose Repetto created for her daughter-in-law, Zizi Jeanmaire, casts a spell on Serge Gainsbourg and he becomes the brand's ambassador.
- 1990: REPETTO opens a new boutique in Lyon.
- 1999: Jean-Marc Gaucher takes over as head of REPETTO with the goal of breathing new life into the brand and putting it back on centre stage.
- 2000: Issey Miyake and REPETTO sign their first partnership.
- 2002: REPETTO and Yohji Yamamoto sign their first partnership.
- 2004: REPETTO and Comme des Garçons sign their first partnership.
- 2005: The Dordogne workshop celebrates its millionth pair of ballerina shoes and REPETTO teams up with the Technological University of Compiègne to develop a "revolutionary" shoe.
- 2006: REPETTO launches its first international advertising campaign.
- 2007: REPETTO opens its web site: www.repetto.com
Creation of the REPETTO Foundation.
REPETTO celebrates its 60th anniversary

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UNESCO

Programme for the education of children in need

At a time when globalisation is turning our planet into a village, millions of children continue to suffer from hunger, disease and violence. The figures speak for themselves: 30,000 children die of preventable causes every day. Two hundred and fifty million children work, often in inhumane conditions - two million of them as prostitutes. Seventy-two million still do not attend school.

In 1992, UNESCO created a specific programme for the education of children in need. Hundreds of projects aiming at relieving sufferings of deprived children are implemented all over the world. No matter who they are, street children, child soldiers, working children, sick children or with disabilities, the objective of this worldwide programme is to restore young people's faith in the future and rebuild their dignity.

For UNESCO's Programme for the Education of Children in Need, the involvement, the will to change the course of life, the goals to reach and the means used to achieve them must all converge on one crucial point: the key to successful development lies in education, whether acquired through school, vocational training, through dance, sport or whether the education is formal or informal. Education is a basic right for all. *No one can have hope, dignity and rights without it.*

The programme is exclusively funded by donations from private institutions, companies and individuals who are made aware of its activities and who decide to make a contribution or set up a partnership with their corporation. Funds are also raised through charity galas, press campaigns and special events. In 15 years, over \$30 million have been collected and invested to bring direct, tangible and visible aid to millions of children in need around the globe. To date some 320 projects have been supported in 87 countries in Asia, Africa, the Arab States, Latin American and Europe.



School resumes outdoor after the earthquake in Pakistan © UNESCO

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Some examples

In Mexico, UNESCO's Programme for the Education of Children in Need works with two non-governmental organisations, 'Fundación Renacimiento' and 'Machincuepa Circo Social', to help street children in the capital and surrounding shantytowns. To keep children from spiralling downward into a life of crime or self-destruction, UNESCO supports a street children's housing centre which provides vocational training workshops (baking, silk-screening, etc.) and another programme which focuses on the circus arts and its discipline.

In Russia's Arkangelsk region, where the temperature drops to -47°C in winter, UNESCO provides warm clothes and hot meals and promotes access to education (transport adapted to the weather conditions, boarding schools, etc.).

In Liberia, with the organisations WOCHIRRC and ADM, sports and vocational training enable former child soldiers to become reintegrated into society, restoring their dignity, reconciling them with civilian life and helping them heal the wounds of a shattered childhood.

In India, the NGO "Project MALA", supported by UNESCO, provides young children working in carpet factories with basic education classes to help them escape the infernal cycle of exploitation.

Identifying and choosing organisations receiving the programme's support

Local UNESCO Offices, UNESCO National Commissions, other United Nations agencies, financial partners and NGOs are in regular contact with the programme for the purposes of field identification and/or assessment missions, to pinpoint local organisations that are to receive the programme's financial support. The organisations and NGOs chosen have to have a proven track record of credibility, seriousness and transparency for several years and their projects need to have a strong "education" component which focuses on the categories of children the programme supports. It is also imperative that all projects bring concrete and visible aid to children.

For more information about the NGOs and/or the Programme, please contact:

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THE REPETTO FOUNDATION - UNESCO PARTNERSHIP

“DANCE FOR LIFE”

To mark the REPETTO brand's 60th anniversary in October 2007, Jean-Marc Gaucher, the chairman of the company and of the new REPETTO Foundation, wanted to develop a project that would give the milestone occasion greater visibility and meaning by making it more “human”.

The idea of helping dance schools promote the reintegration of children in need through artistic expression came to life.

The REPETTO Foundation wanted to be associated with projects of a human scale using dance as an educational tool for reinsertion and personal development, with tangible results on the ground. That approach naturally led it to forge ties with UNESCO and its Programme for the Education of Children in Need because of its expertise, credibility, knowledge of the field, work with NGOs and its ability to visit, assess and monitor any projects that will come into being with the funds raised.

UNESCO, and the Programme for the Education of Children in Need in particular, strongly encourage this kind of partnership, where each side's know-how forges an alliance that can bring about long-term change for thousands of disadvantaged children. The fame and visibility of REPETTO and the artists it has worked with are substantial assets for UNESCO's work, an important reminder that everybody's commitment is vital to improve the tragic plight of millions of children in the developing world. UNESCO has found an ideal ambassador in REPETTO, a company foundation that offers a unique bond between art and humanitarian activities.

Traditional schooling clearly falls short of giving excluded children the education they need. Other, innovative, alternative approaches are indispensable.

Dance is a wonderful way to introduce and support education. Projects such as EDISCA in Brazil, Dance for All in South Africa and the folk art workshops in Cuba are the most stunning proof of that!



Amy Koyd - DFA
© Pat Bromilow-Downing (2007)

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Two main lines of cooperation quickly emerged:

- 1- **Donations of dance items** -The REPETTO Foundation wishes that the dance articles manufactured by the brand, top-of-the-line equipment, benefit the children who need it the most and for whom a pair of new point shoes is an unreachable dream.

UNESCO and the REPETTO Foundation, in close cooperation with the Organisation's regional offices, will set up partnerships with air and maritime shippers to bring the parcels to dance schools free of charge.

- 2- **Auctions** - Over 60 famous artists have been asked or have spontaneously offered to customise one of the brand's many items – ballerina shoes, tutus, slippers etc., – to suit their character, feelings or imagination.

A rare, unique and surprising collection has thus recently come out thanks to the commitment of these contributors (see the enclosed list). It is currently on display in the REPETTO boutique, rue de la Paix.

This collection will travel to New York, Los Angeles, London, Milan, Tokyo, Hong Kong, Sydney, Singapore, Geneva and back to Paris a year later, in October 2008, where it will go to auction. All the sale's proceeds will be donated to UNESCO, which will fund selected dance schools.

Meanwhile, a major event will bring together artists, important figures and the general public for an unprecedented evening. The directors of the first three beneficiary schools will have an opportunity to express themselves and talk about their budding dancers' lives. Some children might also speak about their experiences and how dance has contributed to changing their lives. A dance company made up of five or six children per school might perform an exceptional "ballet without borders" on stage.

In order to broaden its support and enable other schools to benefit from it, the REPETTO Foundation has set up a board whose role will be to choose the dance schools pre-identified by UNESCO and find the funding required for the projects submitted. In each case, UNESCO will ensure that the aid reaches the beneficiaries and monitor/assess the schools' activities throughout the year. Each school will receive financial aid for three years.

Three schools have been chosen for the first year, 2007:

EDISCA (School of Dance and Social Integration) in Brazil

Dance for all in South Africa

Vocational Workshops for Art in Cuba

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TRIBUTE TO REPETTO

60 prestigious artists have decided to pay tribute to REPETTO by way of customizing the mythical articles of the firm.

Ai Tominaga	<i>Model and actress, Japan</i>
Akira Minagawa	<i>Fashion designer "MINA PERHONEN", Japan</i>
Andrée putman	<i>Designer, France</i>
Angelin Preljocaj	<i>Choreographer, France</i>
Anna Tsuchiya	<i>Singer and actress, Japan</i>
Anne	<i>Model and actress, Japan</i>
Audrey Marnay	<i>Model and actress, France</i>
Aurelie Dupont	<i>« Etoile » Opéra de Paris, France</i>
Blanca Li	<i>Choreographer, Spain</i>
Brigitte Bardot	<i>Actress and singer, France</i>
Bruno Agati	<i>Choreographer, France</i>
Carolyn Carlson	<i>Choreographer, USA</i>
Carla Bruni	<i>Model and singer, France</i>
Catherine Deneuve	<i>Actress, France</i>
Chantal Thomass	<i>Fashion Designer, France</i>
Charlotte Gainsbourg	<i>Actress and singer, France</i>
Chiara Mastroianni	<i>Actress, France</i>
Chloe Sevigny	<i>Actress, USA</i>
Collier Schorr	<i>Photographer, US</i>
Erin Wasson	<i>Model, US</i>
Gaspard Ulliel	<i>Actor, France</i>
Helmut Lang	<i>Artist, Autriche</i>
Isabelle Ciaravola	<i>Solist Opéra de Paris, France</i>
Jean christophe Maillot	<i>Choreographer, France</i>
Jean Paul Gaultier	<i>Fashion designer, France</i>
Jessica Stam	<i>Model, Canada</i>
Julie Gilhart	<i>Fashion director « BARNEYS NEW YORK », USA</i>
Kamel Ouali	<i>Choreographer, France</i>
Karen Kilimnik	<i>Artist, USA</i>
Kengo Kuma	<i>Architect, Japan</i>

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Kim Gordon	<i>Singer « Sonic youth », USA</i>
M (Mathieu Chedid)	<i>Singer, France</i>
Mari Natsuki	<i>Actress and singer, Japan</i>
Marion Cotillard	<i>Actress, France</i>
MASTERMIND	<i>Designer, Japan</i>
Mathieu Ganio	<i>« Etoile » Opéra de Paris, France</i>
Matt Creed & Hannah Hooper	<i>Artists, USA</i>
Maurice Bejart&co	<i>Choreographer, France</i>
Melanie Laurent	<i>Actress, France</i>
Nathalie Garçon	<i>Fashion designer, France</i>
Nicolas Andreas Taralis	<i>Fashion designer, Canada</i>
Olivia Ruiz	<i>Singer, France</i>
Philippe Decoufle	<i>Choreographer, France</i>
Proenza Schouler	<i>Fashion designer "PROENZA SCHOULER", USA</i>
Rei Kawakubo	<i>Fashion designer "Comme des garçons", Japan</i>
Roland Kirishima	<i>Photographer, Japan</i>
Sarah Lerfel	<i>Artistic director « COLETTE », France</i>
Scott Morrison	<i>Denim Designer « Earnest Sewn », USA</i>
Sergio Caratoni & Miyuki Yajima	<i>Architect italien & reporter, Japan</i>
Thierry malandain	<i>Choreographer, France</i>
Tobias Wong	<i>Artists, Canada</i>
Vanessa Beecroft	<i>Artists, Italy</i>
Vanessa Paradis	<i>Actress and singer, France</i>
Waris Alhuwalia	<i>Jeweller and actor, USA</i>
Wayne Barbaste	<i>Choreographer international</i>
Wooyoungmi	<i>Fashion designer, Korea</i>

And many other artists to come ...

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Ai Tominaga
© Lemoro



Akir Minagawa
© Lemoro



Andrée Putman
© Lemoro



Anna Tsuchiya
© Lemoro



Anne
© Lemoro



Auréli Dupont
© Lemoro



Blanc Li
© Lemoro



Brigitte Bardot
© Lemoro



Carla Bruni
© Lemoro



Carolyn Carlson
© Lemoro



Catherine Deneuve
© Lemoro



Chantal Thomass
© Lemoro



Chloe Sevigny
© Lemoro



Gil Roman
© Lemoro



Helmut Lang
© Lemoro



Isabelle Ciaravola
© Lemoro



JC Maillot
© Lemoro



Julie Gilhart
© Lemoro



Karen Kilimnick
© Lemoro



Kengo Kuma
© Lemoro



Kim Gordon
© Lemoro



Mari Natsuki
© Lemoro



Mastermind
© Lemoro



Mathieu Ganio
© Lemoro



Matt Creed
© Lemoro

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Maurice Béjart
© Lemoro



Mélanie Laurent
© Lemoro



Nathalie Garçon
© Lemoro



Nicolas A. Taralis
© Lemoro



Philippe Decouflé
© Lemoro



Proenza Schouler
© Lemoro



Roland Kirishima
© Lemoro



Sarah Lerfel
© Lemoro



Scott Morrison
© Lemoro



S.Caratoni&M.Yajima
© Lemoro



Thierry Malandain
© Lemoro



Vanessa Beecroft
© Lemoro



Vanessa Paradis
© Lemoro



Waris Alhuwalia
© Lemoro



Wooyoungmi
© Lemoro



Angelin Preljocaj
© Lemoro



Audrey Marnay
© Lemoro



Blanca Li
© Lemoro



Bruno Agati
© Lemoro



Béjart & compagnie
© Lemoro



Chantal Thomass
© Lemoro



Jean Paul Gaultier
© Lemoro



Rei Kawakubo
© Lemoro



Rei Kawakubo
© Lemoro



United Nations
Educational, Scientific and
Cultural Organization

Programme for the Education
of Children in Need

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P r e s e n t a t i o n o f t h e d a n c e s c h o o l s ...

... a n d c h i l d r e n ' s t e s t i m o n i e s

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EDISCA

School of dance and social integration for children and adolescents.
Fortaleza, Brazil

From the favelas of Fortaleza to the international stage

In 1992 Dora Andrade, a Brazilian étoile dancer, was seeking new meaning to her life. She found it with the children of the favelas in Fortaleza, her city. She decided to create EDISCA to keep children away from the streets through dance and education and help them rebuild their lives, offering them a tool of upward mobility. She helps children exercise their rights as citizens, developing their emotional and intellectual skills and preparing them for the world of work. Supported by her family, who work with her every day, Dora selects her students – it is impossible to accept all of them – on the basis of three guidelines: physical aptitude, drive and dire personal situation. The school welcomes the most determined boys and girls, the children whose future is the most jeopardized by such scourges as drugs, prostitution and violence.

School of dance, school of life

Dora knows that parents must take part in the family education groups. They must understand their children's choice in order to foster dialogue, strengthen relationships and become more directly involved in the school's activities. The government provides the families with food aid. Better yet, the most deserving students receive the equivalent of the minimum wage to help them pay tuition. Without that precious help, many children would have no other choice but to look for work on the streets to help their families survive.

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EDISCA's children in their favela
© UNESCO - Cyril Bailleul

Today, 400 children are enrolled at EDISCA. Most are girls whose ages range from six to 21. In addition to learning dance, the children undergo medical check-ups and psychological monitoring, which is indispensable. With help from teachers, Dora has also developed an art and education training programme. Her protégés receive an education that meets their needs, but they also take art history classes and visit museums. In the name of the children left in the favelas, the Andrade family requires results: good grades, discipline, solidarity, participation in the organisation's work and a strong commitment. Some children might become professional dancers when they grow up and perform on international stages. Others will take up one of the many trades for which they receive training at the school.

The EDISCA troupe has already created four ballets that have won many major international awards. It has performed in Brazil's biggest cities as well as in England, Italy, Austria and France. But although its fame has crossed borders, much remains to be done for the children. Dora is fighting to find additional funding. She has pledged to never give up and to always be there for the children.

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Children of EDISCA

Ranyelle NEVES BARBOSA

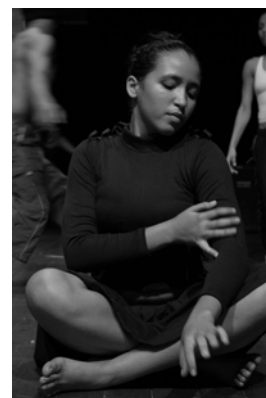
17 years old

Four years at EDISCA

"My father, who couldn't find a job because of his low level of education and training, was forced to move to another state in Brazil, leaving my mother, my sister and I alone. I suffered a lot from my father's absence even though I knew it was an opportunity for him after years of unemployment. Staying alone with my mother and sister in a violent neighbourhood like Bom Jardim is a constant risk.

The risk is all around every day, when I leave home at 5:30 to go to my school located on the other side of the city. Through EDISCA's scholarship programme, I was selected three years ago to pursue my studies in one of Fortaleza's best private schools. Since then, I have been doing all I can to overcome the new academic challenges of my school as well as to adapt myself to the new social reality of the school which is different from mine. Upon my arrival at the new school, I won a local writing contest with an essay about the lives of the young people in my community. As one of the three top students of my school, I was invited to join the special preparatory class for the students willing to prepare the medical school entrance exam!

I plan to study social medicine. In 15 years -university alone will take 10 years to complete! - I see myself becoming involved with communities in need. I'm looking forward to it and it's exciting to imagine all the changes it will bring in my parents' life who will no longer have to be separated to meet our family's needs."



© Mila Petrillo

Ícaro AMORIM MARTINS

17 years old

Five years at EDISCA

"I live with my mother and youngest sister. My father has never lived with us. My mother is unemployed and the family survives with the 30 euros my father sends us once a month. Without my father's help, our situation would be a lot worse. Fortunately my parents understand that instead of working I have to study because I must prepare myself for the university entrance exam.

At EDISCA, I am taking acting classes and have already performed various pieces at numerous institutions and festivals. The most important piece I've been in was called *Urbes Favela* and it was about multiculturalism in the urban environment. It ran for three weeks and every performance was sold out. I was also chosen to be the choreographer of two ballets even though I did not belong to the dance group!

In my community, with other EDISCA students I created a project called the 'House of Culture' which was inspired by EDISCA's pedagogical model.



© Mila Petrillo

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The House of Culture provides dance, acting, drama/theatre, alphabetization, English classes as well as additional classes to improve the level of education of the children from my community. In addition, I recently completed an English course offered by EDISCA.

Early this year, I decided to pass the law school entrance exam to become a lawyer. Every day I took preparatory classes to help me succeed and English classes at EDISCA, which has established a partnership with one of Brazil's best language schools. I performed well on the first part of the exam but unfortunately I failed the second one. Even though I did not succeed, I have not given up on my dream to become a lawyer.

In April, I was selected to take part in a national meeting that the FAMJ Foundation organised in the state of Minas Gerais. This meeting was held for young leaders active in sustainable development issues. For me, this invitation was a recognition of the active role I play in my community."

Anderson CARVALHO

18 years old

Four years at EDISCA

"I live with my mother and brothers. My parents divorced when I was two. My mother is a cook in a childcare centre and she receives a salary of 75 euros per month. With her salary, she also helps my sister who is married but unemployed and who lives with us.

At home, nobody is interested in studying and I'm the only one who completed high school. My will to succeed probably comes from my interest in art and my contacts with student political movements. At school, I became involved in script writing and engaged journalism.

I wanted to develop my talents, so I became involved with EDISCA when I was 14. Although I was older than the required age to enter the school, I was selected thanks to my positive attitude and personal accomplishments. At EDISCA, I take part in the dance and theatre groups, scenography and video production. At the same time, I help my friend Ícaro with the House of Culture, which is a social project.

In 2006, I created a dance performance called *Estigma* and won the recognitions of writing the best script, of best actor, and of having the best drama piece of the *Festival Side*. As a ballet dancer, I have been lucky enough to travel and perform on stages in various cities in Brazil and abroad, including the Red Hook Festival and the Waterfront Arts Festival in Brooklyn, New York.

In the future, I see myself as a journalist who will continue to dance and to act".



© Mila Petrillo

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DANCE FOR ALL (DFA)

**Non-profit organisation teaching dance, since 16 years, to disadvantaged children and teenagers.
Capetown, South Africa**

Philip Boyd, former principal dancer of the CAPAB (today the Capetown Ballet), created "Dance for All" in 1991 as "Ballet for All".

The Ballet is based on the heritage of Capetown Ballet director, David Poole, who started teaching dance in the Cape townships in the mid-1980s. "Ballet for All" began in a Gugulethu classroom with 34 students, a number that quickly grew. Boyd recruited new teachers and extended the programme to include various dance forms. In 1995 "Ballet for All" became "Dance for All".

Today DFA is open to the whole community with a programme offering daily classes in classical ballet, African dance, contemporary dance, musical theatre and Spanish dance to 1,000 children in disadvantaged areas of Gugulethu, Nyanga, Khayelitsha, Athlone and Strand as well as the rural parts of Barrydale and Montagu.

The classes are more than just dance lessons. They help children develop beyond physical performance and nurture their creativity, self-discipline, self-esteem and self-confidence.

By offering children and teenagers positive extra-mural activities, DFA has become a widely recognised dance school that has successfully trained a new generation of South African professional dancers.

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Rehearsal for the children of "Dance for All"
© Pat Bromilow-Downing (2006)

DFA has been able to make these new activities successful by introducing programmes for children and teenagers. Prima Ballerina Assoluta Phyllis Spira provides the excellent training, surrounded by a talented team of teachers including Patrick Daza, Lorraine Ndindwa, Margie Sim, Hope Nongqongqo, Pauline van Buitenen, Asanda Mbayi (Barrydale), Marjaan von Tonder and Fiona Sargeant (Montagu), Phyllis Spira and Philip Boyd. Nobuntu Nqolase is a drummer and teacher in Capetown. Fifty particularly gifted children participate in the programmes, which include an intensive dance training course, in order to prepare for performing arts careers.

Today 16 DFA "graduates" work as performing arts professionals in South Africa and abroad. In 2005 DFA formed the Dance for All Youth Company (DFAYC), which officially launched the theatre in November of the same year. It is financed by the national lottery distribution fund. DFAYC has a unique style, offering a dynamic neo-classical/Afro-contemporary repertory, some of their own creations and works by local and international choreographers. DFA trained four of the DFAYC's seven members.

The Organisation is proud to have Archbishop Emeritus Desmond Tutu as an Honorary Ambassador for Life.

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Children of DANCE FOR ALL

Zola

My name is Zola and I live in Nyanga East. I'm a student at Alexander Sinton High School doing Grade 10. I love dancing so much, it is my passion for life. I started doing ballet when I was about 7 years and really loved it. I saw how my teachers treated us and also how clever they are with their knowledge of all the muscles and all the important stuff, and so I thought "why not?". How I feel about Dance for All is that I love the teachers' skills and knowledge and that they are sharing it with us. I can see that I am going to improve myself because I am a good listener (that's what they say) and I would like to thank my teachers for sharing their knowledge with me. One day I would like to go to London & Paris.



© Rebecca Meyer

Vuyelwa

I am Vuyelwa, 15 years old this year. I was born in Gauteng but grew up in Cape Town with my grandmother and siblings. I started dancing at the age of 9 years when I was in Grade 4 at Songezo Primary School. I didn't know anything about dancing until this one special day I will never forget. I was going to a tennis practice when we were told that our teacher would not be coming, as she was sick. So my friends and I decided to go and watch the dance class. When we arrived we saw lots of children dancing and being taught by a white person. This was strange to us but at the same time we found it exciting and brave. That day we had fun watching the dance classes. We returned the next day after school but that day was different, I didn't just enjoy watching I got attracted by how they moved. After the class was finished I went to ask the teacher if I could join too. They were friendly and welcoming. I love dancing so much, I love expressing my feelings in any form I can. My favourite type of dancing is contemporary and ballet dancing. I love being on stage, stage is my comfort zone. I thank Dance for All for who I am now. Dancing has changed my life in a good way. I thank the staff and especially to the people who support this company for making it run everyday.



© Rebecca Meyer

Sibahle

My name is Sibahle. I am 17 years old and doing Grade 10 at Alexander Sinton High School. I am in the Senior Training Programme at Dance for All. I have been dancing for 4 years at Dance for All. I started dancing because some of the Youth Company dancers inspired me when I watched them. So I decided to join because they were having lots of fun and camping and performing in different places. I love dance because it teaches us discipline and respect and you have opportunities to have a great future and it keeps us away from doing bad things. I enjoy every moment in Dance for All and being a dancer is an amazing thing - you feel so special and you also express your feelings in a silent manner when you are dancing. I think dancing is a talent that God gave to me, so I would like you guys to come and watch our beautiful dancers at Dance for All and also join our classes everyday from 3 until 5 in the afternoon - that is when we work to gain posture and techniques to improve our dancing. I love Dance for All, it has made me into a wonderful young looking girl and I thank all the teachers and organisations for their kindness.



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Danse pour la Vie 

THE VOCATIONAL WORKSHOPS FOR ART

Under the aegis of the National School Ballet of Cuba.
Cuba.

Like other dance forms, classical ballet has achieved a high degree of excellence in Cuba. However, despite the country's dance and ballet schools and a very high teaching level, today's young people are not as interested in practicing and promoting these various forms of artistic expression as their elders were.

That is why a massive ballet teaching and practice programme was launched in all of Cuba's municipalities in 2002 in order to boost dance. The first phase involved opening vocational workshops for art, which include ballet classes for young girls and boys given by teachers from the Cuba National School of Ballet, thereby guaranteeing exceptional academic and artistic rigour.

The workshops operate in 15 of Havana's administrative districts. Boys and girls aged 7 to 15 study dance while attending school in the national education system from the second to the ninth year of classes.

Altogether, 4,173 students were enrolled in the classes that ended in June. It goes without saying that a programme on this scale requires major financial and material resources.

This magnificent programme aiming at developing and strengthening the teaching of dance to young Cuban girls and boys is conducted under the aegis of the National School of Ballet under the name "Dance as a factor of education".

Danse pour la Vie



Last rehearsals before the performance
© RR

Cuban dancer and choreographer Alicia Alonso is considered as one of the 20th century's greatest ballet dancers. The prima ballerina assoluta still inspires and guides new generations of dancers in her country and abroad. Her style has left its mark in the international world of dance.

In 1948 her desire to develop the art of ballet in Cuba led her to found the 'Ballet Alicia Alonso' in Havana, today the 'National Ballet of Cuba', which she still directs. Her choreographies of the great dance classics are world famous and have been performed by the opera ballets of Paris, Vienna and Prague, as well as by such companies as the 'Ballet San Carlo' of Naples and 'La Scala Ballet' of Milan.

Alicia Alonso was awarded the title of UNESCO Goodwill Ambassador for her outstanding contribution to the growth, protection and popularisation of classical dance, through which she promotes UNESCO's ideals and brotherhood between the world's peoples and cultures. Since being named in June 2002 she has devoted herself to programmes and projects focusing on basic education and the preservation of tangible and intangible heritage.

Danse pour la Vie

Children of the Vocational Workshops for Art

Katheryn González Márquez
10 years old

"I started the vocational workshop for art in my second year of primary school. At first I couldn't do any of the preparatory exercises necessary to perform the different rhythms. But with time I felt my body and my feelings change and I could not only perform but enjoy folk art dance and above all classical ballet. My best experience is to have shared with children from other areas of the city, which allowed me to make more friends, learn to enjoy their company and reach creative development which I could put in practice in creating small choreographies for cultural activities in my school."

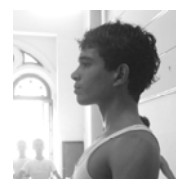


© DR

Hairon Pérez
11 years old

"When I was in grade II, I started the vocational art workshops where I could learn music, fine arts, physical education and ballet. These disciplines allowed me to increase my cultural knowledge and helped me in my life in the sense that they gave me discipline and concentration ability. All the students feel very confident with our teachers who help us a lot.

When I was in fourth grade, I passed the exam of the elementary ballet school 'Alejo Carpentier' and today I am studying in this school where I learn ballet and more over attend secondary school classes. I have friends who are still studying in the workshops and they comment that they enjoy everything they learn and that their parents take them to the museum and the theatre which they never did before. For all these good things which occurred to me, I am grateful for the workshops and for the positive changes which they brought to my life."

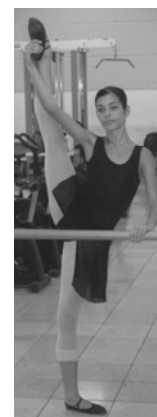


© DR

Geysa Martínez Ramírez
13 years old

"In 2002, upon the initiative of Fidel, the vocational workshops for art were created and after a selection in my school, I could participate in these workshops. My dream became reality because I've always wanted to study ballet. The workshops provide transport and lunch to all the children. What a joy to see the buses arriving and know that we are going to be part of the world of ballet as well as sharing with other friends from many other areas.

Moreover, all the vocational workshops provide us with all the necessary equipment such as ballet shoes, leotards, painting material and pencils. All the children can participate in the ballets at the end of the year which always take place in a major theatre. These are very happy days and it is very impressive because of the great number of children participating and because of the strong discipline during the rehearsals. I am very grateful to the workshops."



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