



# Tango in Italy

The pursuit of quality

Michele Mollica

The club where I started to dance tango will always remain in my heart.

I remember the tiles from the seventies decorated with a floral design, slightly chipped and not always regular.

Today I realize how tastes have changed and what is demanded nowadays of the floors, the music, the musicalizadores, the dancers, the organizations. Nothing will change in my memory of that room, but now it is a place that I would not go to dance.

Tango is growing in quantity, and starting from these considerations as a dancer, I had an idea: What do we look for as dancers, with our individual baggage of experiences, what do we mean by "quality"?

So, what could give us some answers better than a survey? At first I ran a test on 100 of my Facebook friends to help me improve the questionnaire.

The final version went online on 12<sup>th</sup> April 2014 and remained open until 31<sup>st</sup> March 2015 to give dancers the opportunity to express their opinions "objectively", completely anonymously, freely and from the comfort of their own computer.

Each of the respondents, with a small gesture of love for tango, has helped to indicate what "quality" is, expressing his/her own choices and his/her own views, beyond the logic of fans, t-shirts, friendships and enmities.

Nothing will change our memories. Nothing will change our feelings.

Thanks to all the voices expressed, today we have a tool that tells us what we expect from an evening, an event, a course. Thank to Faitango (the Italian Federation of Argentine Tango Associations) which sponsored the research, their understanding of the importance of giving a voice to those who live the tango every day.

Because, first of all, tango is us ... in our own way.

Michele Mollica

Embrace until you are on time  
... and dance, damn, dance, dance, dance.

In memory of Elena Ugolini  
and Massimiliano Mambelli  
for giving us  
their desire to dance  
and their smiles

Youcanprint Self-Publishing  
ISBN: 9788893066815

---

# Summary

Introduction.....	7
What does “quality” mean in tango?.....	9
Genesis.....	11
Poll Results .....	13
Analysis of respondents.....	17
Assumptions .....	19
How long have you been dancing tango? .....	20
On average, how many times do you go dancing per week?.....	21
What is your gender?.....	22
What is your age? .....	23
What is your geographical District? .....	24
Reflections on the sample of respondents .....	26
Analysis of weekly milongas .....	27
Which days of the week do you go dancing?.....	29
At what time do you go dancing? .....	31
In your opinion, how many kilometres should be between two regular weekly milongas so that they do not overlap? .....	33
There are many elements that contribute to a nice evening. Can you rate the elements listed, according to your taste? .....	36
about the floor. What are your preferred materials, can you rank materials?.....	40
What admission price would you recommend for a regular weekly milonga? .....	42
Should the first drink be included? .....	43
Do you prefer regular weekly Milongas with ... ..	44
Identi – who is in? .....	45
Identi - who is in? Comparing the beginners and advanced milonga .....	46
Reflections on the weekly milongas.....	48
Analysis of musical tastes .....	51
Probably you are not a Musicalizador but with this simple game you can create your own "playlist" of the evening. ....	53
Identi-who is in? 40’s tango .....	55
Identi-who is in? Electronic Tango .....	56
Identi – who is in? 20’s tango .....	57
Your favorite orchestra .....	58
Reflections on musical tastes.....	61
Analysis of tango’s events .....	63
Please give a vote of approval, according to your tastes, to each of the following tango’s events? .....	65
In a month, on average, how many tango’ events do you go to?.....	68
Identi-who is in? Afternoon Milonga .....	69
Identi-who is in? Stage/Workshop/Lab.....	71
Identi-who is in? Raduno – Encuentro .....	73
Identi-who is in? Solidarity event.....	75
Identi - who is in? Mini Raduno – Encuentro .....	77

Identi-who is in? Live Concert.....	79
Identi- who is in? Mini Marathon .....	81
Identi- who is in? Marathon.....	83
Tango’s Dancers Migrations. Comparison of “identi – who is in?” .....	85
In your opinion how many kilometers should there be between two tango events in order to avoid overlap? .....	88
What is the maximum number of people that should participate in a tango event to enjoy it without discomfort? .....	91
Reflections on tango events. Specific gravity of the events. ....	93
Analysis of the invitation or reservation events .....	95
Have you ever attended an event upon invitation or reservation? .....	97
If the answer is "No", could you tell me why? .....	98
Do you follow the invitation or reservation tango events to be able to participate? .....	100
In your opinion, what is the added value of the invitation or reservation events? .....	102
Reflections on the invitation or reservation events. Elite or choice? .....	104
Analysis of teaching .....	107
In a month, how many lessons/stages/workshops do you attend to study Tango? .....	109
Until now you studied mainly (indicate the percentage, depending on your experience) .....	111
How would you like to study (indicate the percentage, according to your wishes) .....	113
What price are you willing to pay for the main kind of lesson you have chosen previously? .....	115
Identi – who is in? The nerd.....	117
Identi – who is in? The self-made dancer .....	118
Have fun rating the elements that you use to choose your courses.....	119
Reflections on tango teaching .....	121
A mid spring’s night dream.....	123
Notes to the story .....	131
Conclusions and Evolutions .....	133
Leave a vote to the survey .....	135
Why?.....	136
My conclusions .....	137
Evolutions .....	144
Thanks.....	145

# Introduction



## What does “quality” mean in tango?

I believe that each one of us, on the basis of our own experience, has built his/her ideas over the years and I can only imagine how many different concepts and interpretations are possible, as evidence-based "subjective" is often associated with "emotions".

Can quality be measured? And what is meant in general by quality?

Quoting from Wikipedia:

*"Quality measurement indicates a measure of the characteristics or properties of an entity (a person, a product, a process, a project), in comparison to what one would expect from that entity, for a given application."*

*"For these reasons, the concept of **quality** is applicable in almost all fields of knowledge, every time an object, a person, etc., is compared with what is expected of him."*

This definition comforts me since it is applicable to all fields, tango can also be taken into account.

As a good sentimentalist, I was not convinced that one could talk about quality in tango.

Continuing reading the Wikipedia page on quality, I came across the ISO 9000:2005, which defines quality as:

*"Quality is the set of characteristics and properties of a product, process or service, which gives it the ability to meet the needs of the customer expressed or implied."*

What is certain is that I'm not able to quantify how valuable a "tanda" with a dancer that I love is, or what the feeling that I have when I feel my partner's heartbeat is worth, or what the thrill is worth when discovering something new about others or myself when teaching and studying tango. Emotions are not a scientifically measurable property, none of the methods and scientific measurement work to compare the emotions one feels because it is something purely subjective.

The ISO 9000:2005 definitions convinced me; I can now put aside the feeling and passion that I have for tango for a moment, to look at any tango event that I participate in with the eyes of a "client", be it an evening milonga, a marathon or a course.

Whenever I pay a price, knowing that the price has little to do with emotions and feelings, but much more with an expected service as perceived by the customer, can I expect a quality commensurate with the price?

After these considerations, I started to work on standardising and classifying the elements to build a framework for measuring quality, based on my own experience.

As a warning, as Wikipedia indicates:

*"Do not confuse the use of statistics with the " quality "; the fact is that the statistic is only a means to verify the quality in some phases of the process: different statistical procedures are necessary to control a chain of production or to measure customer satisfaction."*

*"But these means are ends in themselves if they are placed in an environment of complete quality management".*

With this book I'm doing my part as a curious researcher, defining a frame of reference, assessment and measurement.

I leave to the others tango scenery's stakeholders the burden and honour to do their part.

## Genesis

On April 10<sup>th</sup> 2014 I posted a first version of the survey on Facebook to test the willingness of some of my tango friends to answer a questionnaire about tango.

As you can see, the motivation comes directly from my Facebook page: "For the love of Tango, I prepared a survey to collect answers anonymously, to give us some answers about where this small slice of society is going."



The initiative's success was immediate, because in just two days over 100 respondents took part in the survey and contributed to the final version of the survey, with their suggestions, so as to allow me to publish it online on April 12<sup>th</sup> 2014, as you can see from the Facebook page "your tango in 30 answers."



We know that good ideas generate enthusiasm and go around the world in a few seconds thanks to social networks like Facebook.

How do you know that two similar ideas might be born at the same time thousands of kilometres away one from another?

It so happened that on April 16<sup>th</sup> 2014 the community TangoTecnica was created in Buenos Aires to set up a statistical network about tango.



By the way, I do not know if I should call the person on the other side of the ocean "sibling" or "imitator".

It is certain that on the other side of the ocean, when they proposed their research, they have not established the existence of prior similar research under way. It's a pity they did not want or could not coordinate their research with the current one.

I did not notice substantial innovative aspects in the survey overseas, but I count on different reliability and different representativeness of the respondents' sample, given by different pool of reference. I hope that this will bring additional material for debate, trying to find similarities and differences related to the different context.

This I considered a small "hiccup", which in any case has not hindered my determination and I continued my survey until March 31<sup>st</sup> 2015 as per my original plan.

Here starts our pursuit of quality.

## Poll Results

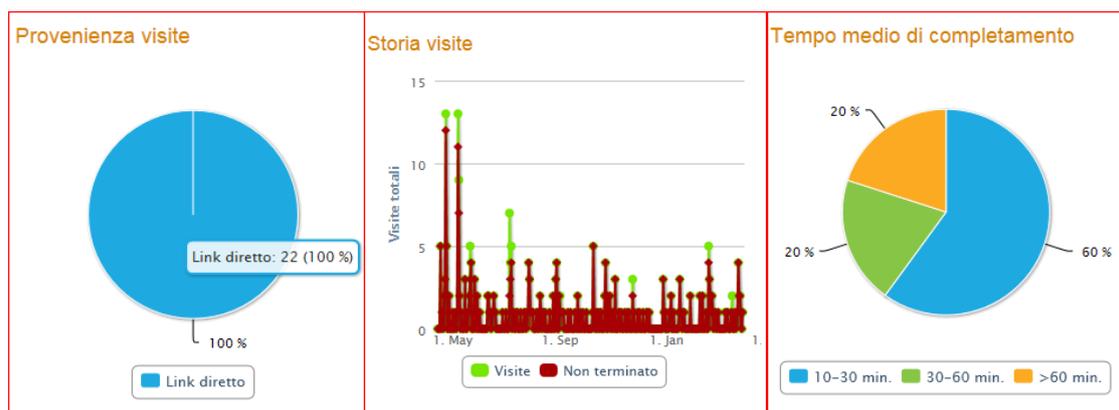
The survey was visited from Italy and abroad 3,993 times (3,720 Italy and 273 abroad).

From abroad, 19 respondents finished the survey (7.3%).



252 foreign visitors have not completed the survey, accounting for 91.97%.

There were 2 incomplete questionnaires from abroad (1%), meaning they have not answered all required questions.



From abroad, the survey was mainly answered in May 2014 (when the survey was launched), July 2014 and February 2015.

The average time of completion was between ten and thirty minutes (60% of cases).

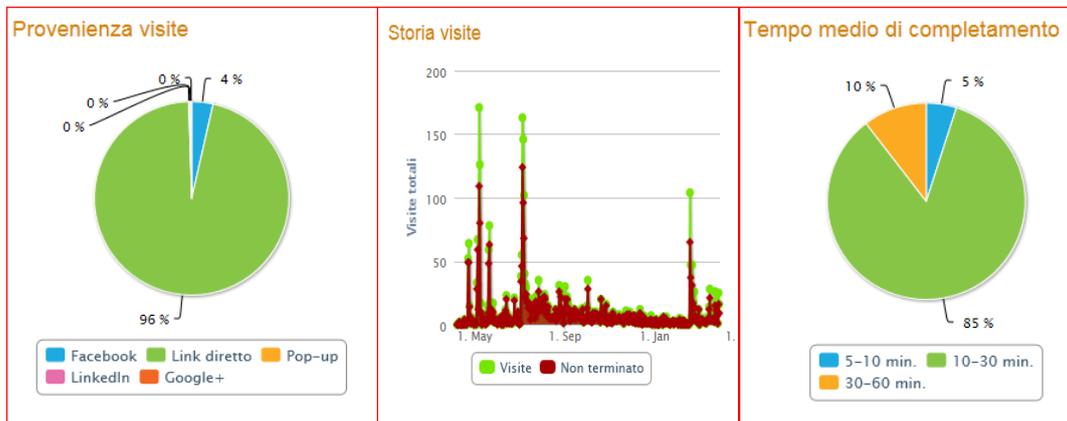
We observe a greater percentage of completion time (20% completed it in 30 to 60 minutes and 20% in over 60 minutes), which is probably linked to the difficulty of understanding the questionnaire. Special thanks to 274 visitors from abroad; I especially want to thank those nineteen respondents from Germany (2), Lithuania (1), Macedonia (1), Norway (1), Netherlands (3), Portugal (1), Switzerland (2), Hungary (1), Belgium (5), Argentina (1) and Bulgaria (1) who completed the questionnaire and were not deterred by my English translation.

Unfortunately, nineteen answered questionnaires are not statistically large enough to extract useful data for abroad, but knowing that they have contributed gives me great joy.

From Italy, 790 respondents finished the survey, accounting for 21.24%.



2,930 visitors did not complete the survey in Italy, accounting for 78.76%.



The largest number of responses was collected in May 2014, when the survey was first launched, in July 2014, when Faitango began to support the initiative and in February 2015, when it was promoted on Facebook as well as by Faitango with a new promotional campaign for the final months of the survey.

The average time of completion was between ten and thirty minutes in 85% of cases.

The data has been cleaned: it wasn't possible to answer the questionnaire twice on the same computer; however, some respondents answered the survey twice from a different terminal. When this was the case, I eliminated the double entries from the survey when detecting the same email account (question 29), and kept just the first survey responded in order of time.

I want to thank all the 3,993 visitors, in particular the 790 respondents who answered the survey for Italy, which represent the solid foundation on which to support the search.

In the next few chapters I will analyse the respondents' answers.

## Analysis of respondents



## Assumptions

How big is the reality of Argentine Tango in Italy?

It is hard to find data, because the Italian reality is varied and moving.

Needing reliable data to run a comparison, I asked FaiTango, the Italian Federation of Argentine Tango Associations, and its chairman Ettore Terzuoli got me some information.

There are 172 associations that are members of Faitango as of April 30<sup>th</sup> 2015 (this number might have increased in the meantime), with a total of 19,000 Tango lovers.

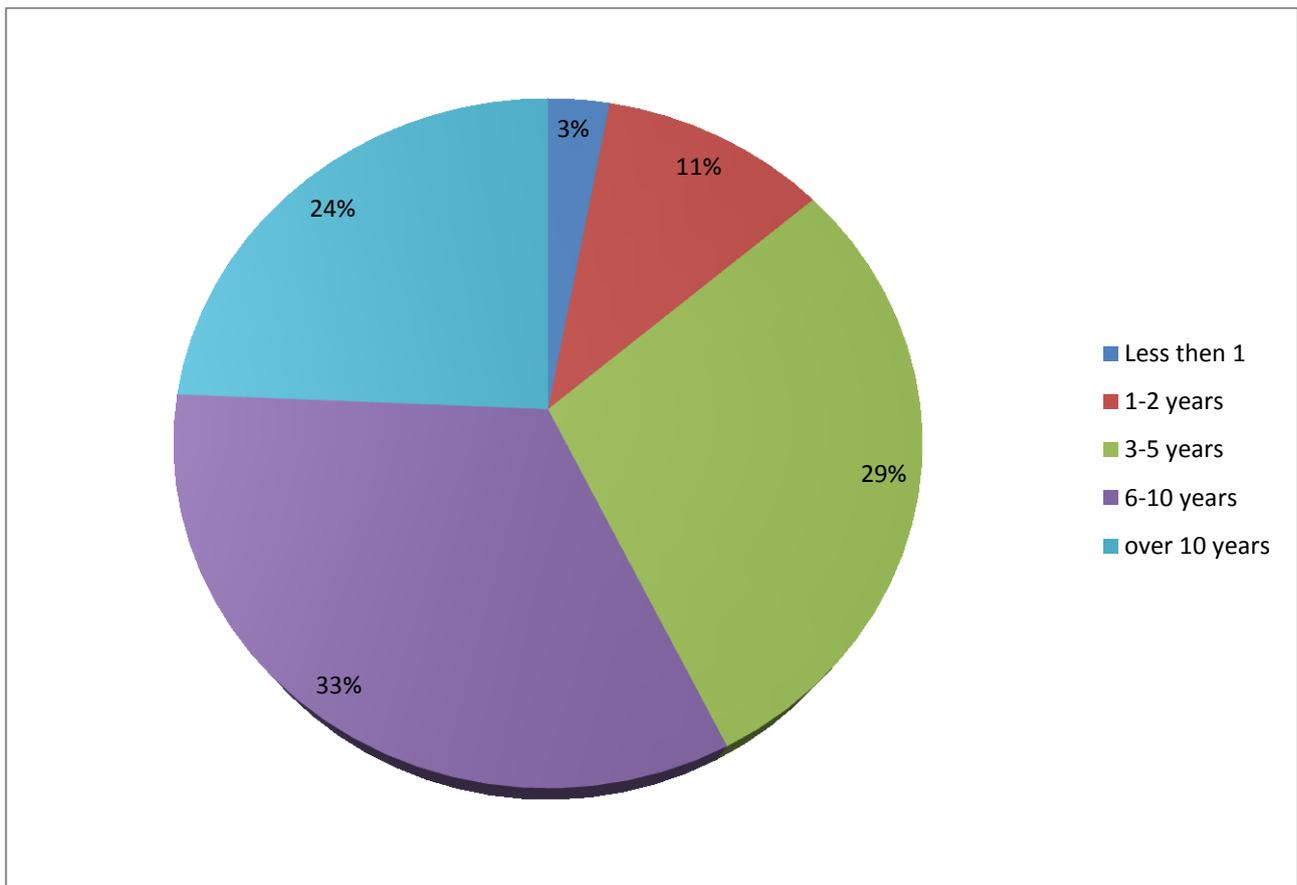
Compared to the 19,000 members ACSI Faitango in Italy, the 790 respondents in my survey represent 4.15% of the total.

For statistical research, it is a significant sample (of course it would be much more important if all of 2,930 people who only visited the survey had also completed it; which is what I hope for future research).

I'm happy to have this data, and I analysed the respondents' composition to verify the reliability and the respondents' representativeness, verifying experience, frequency of dance, age, gender and origin.

## How long have you been dancing tango?

(Question 1)



The picture shows the distribution of the respondents' tango experience.

We can see that respondents are mostly dancers with many years of experience, ranging from three to ten years.

People dancing for less than a year are also represented, although with only 2.9%.

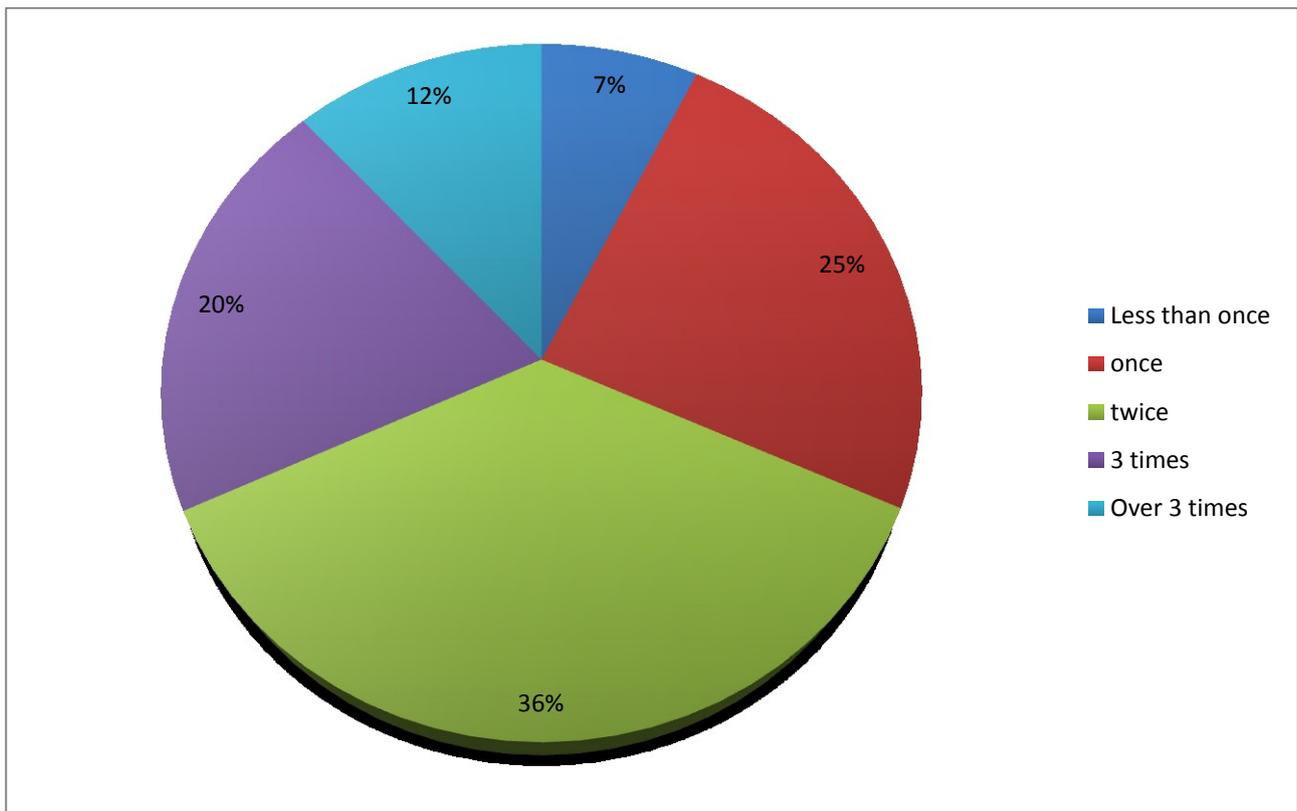
Weighing the answers, gives an average figure of 77.50 months (**6.45 years of dancing**).

This average figure is made up as follows:

- Women: 6.10 years dancing;
- Men: 6.88 years dancing.

## On average, how many times do you go dancing per week?

(Question 2)



The group of respondents claimed to go dancing weekly 2.08 times (1.93 times for women and 2.26 times for men).

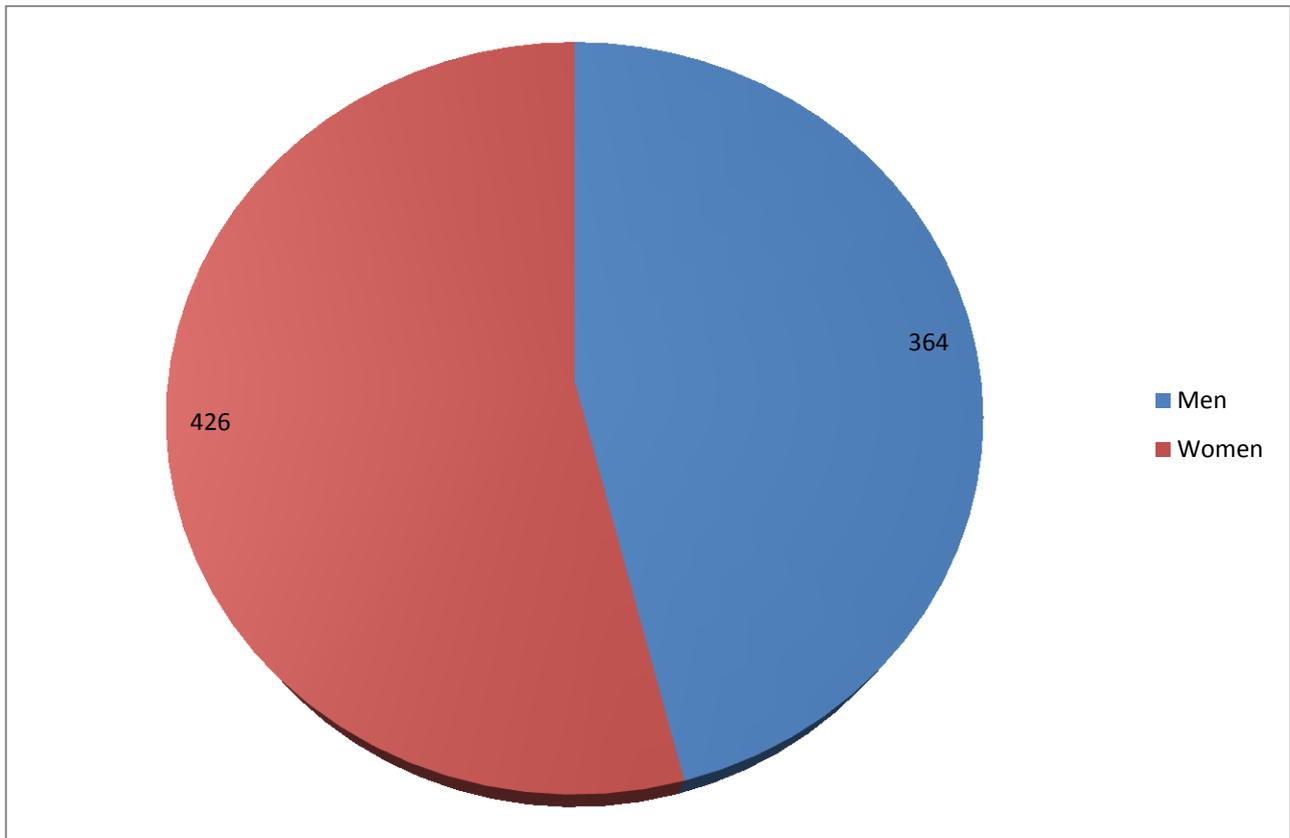
This figure is obtained by weighing the different answers. Dancers are divided into those who go dancing weekly in:

- Less than once: 58 respondents, accounting for 7.3%;
- once: 193 respondents, 24.4%;
- twice: 287 respondents, 36.3%;
- 3 times: 159 respondents, 20.1%;
- Over 3 times: 93 respondents, 11.8%.

The group of respondents frequents milongas often.

## What is your gender?

(Question 26)



Answers to the survey:

- Women: 426 respondents, or 53.9%
- Men: 364 respondents, or 46.1%;

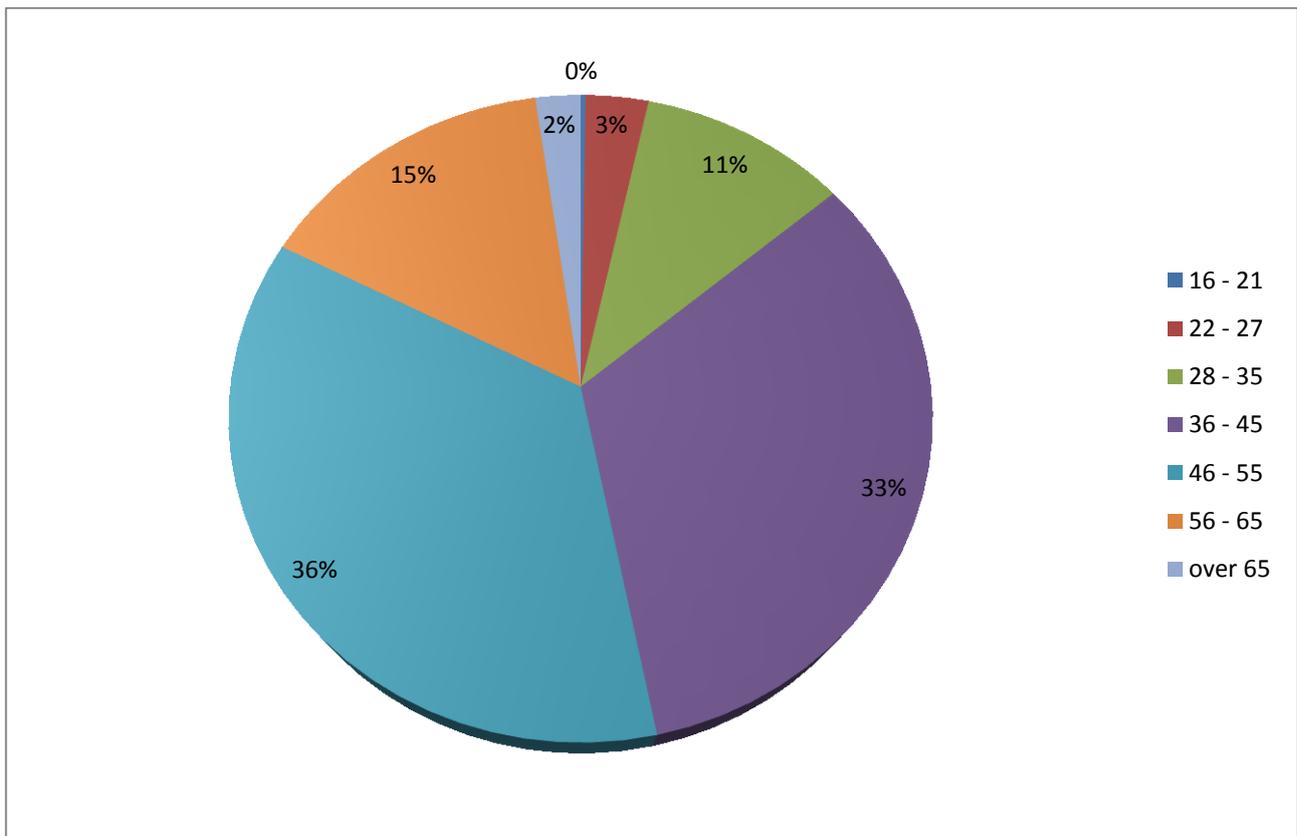
By direct observation, the result of the survey reflects the situation of Italian milongas, where there is a predominance of women over men.

We don't look for the reasons of the prevalence of women in dance halls, and only observe the evolution of the sector.

Therefore this research only shows you the results and the respondents' answers given.

## What is your age?

(Question 27)



As you can see from the chart, all ages are represented, even if with different percentages. The sample's age breakdown is as follows:

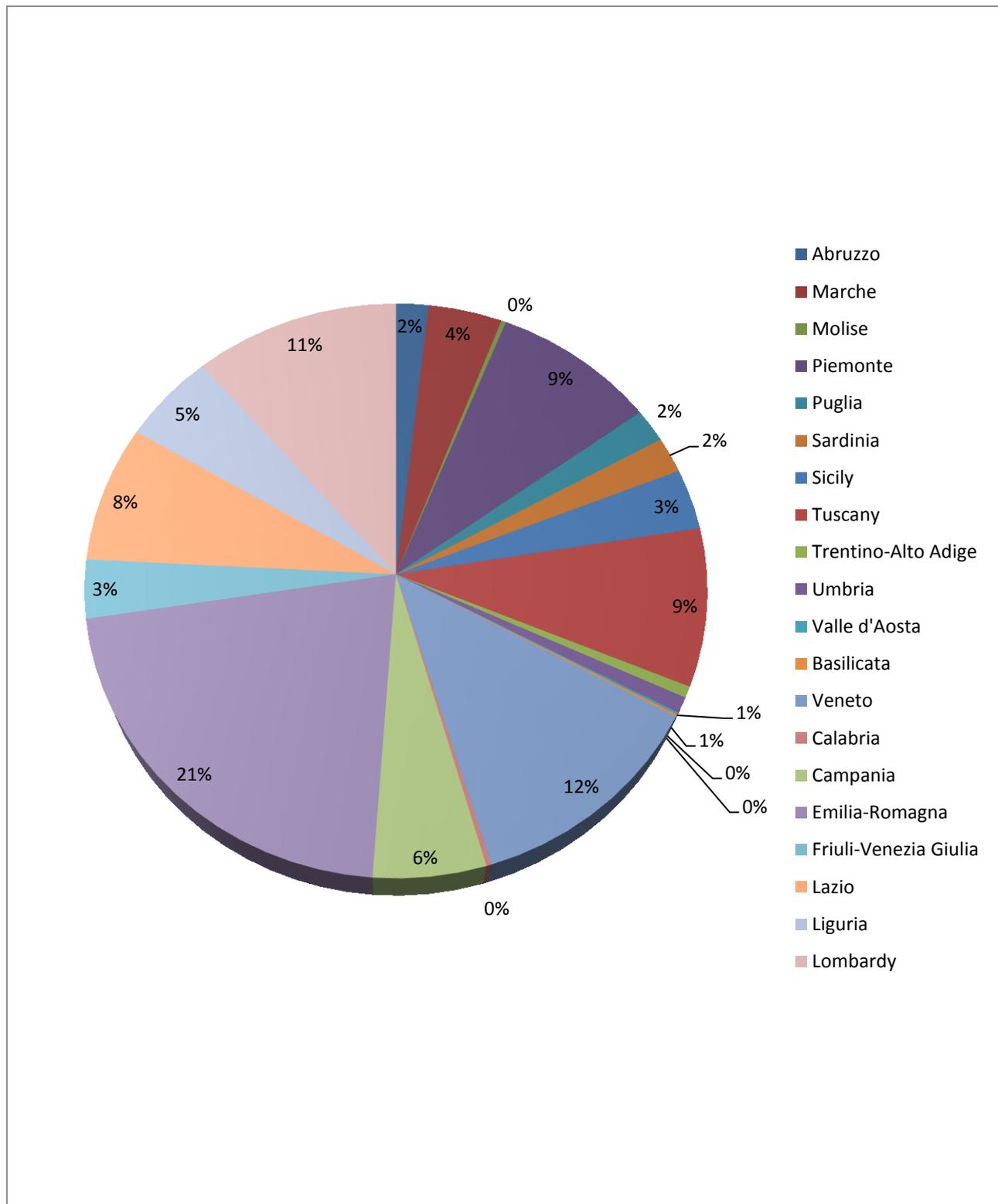
- 16-21 years: 2 (0.3%)
- 22-27 years: 25 (3.2%)
- 28-35 years: 83 (10.5%)
- 36-45 years: 260 (32.9%)
- 46-55 years: 282 (35.7%)
- 56-65 years: 120 (15.2%)
- Over 65: 18 (2.3%)

For the analysis of this research, it was important for me to find the sample's average age, which is 46.20 years (women's average age is 44.29 and men's average age is 48.45).

Observing Italian milongas, the sample's average is very close to the reality.

## What is your geographical District?

(Question 28)



For me, this is the most colourful and the most rewarding graph.

This satisfaction comes from seeing all the Italian districts represented, although with different percentages of participation.

This is due to two factors:

- the survey has spread in social networks, considering the starting district of Emilia-Romagna where I live;
- as participants in the survey shared the initiative and same.

Note the presence of important districts where tango has spread historically (Veneto, Lombardy, Piedmont, Tuscany, Lazio, Campania, Liguria, Marche and Sicily).

Also note that the districts most represented are also the districts with a higher density of tango dancers, given the presence of large organizations such as schools and associations that have contributed to a more widespread diffusion of this dance over the years.

Here are the answers of the respondents, in a descending order:

Emilia-Romagna	169	21.4%
Veneto	97	12.3%
Lombardy	89	11.3%
Piedmont	71	9.0%
Tuscany	70	8.9%
Lazio	61	7.7%
Campania	44	5.6%
Liguria	41	5.2%
Marche	32	4.1%
Sicily	27	3.4%
Friuli-Venezia Giulia	26	3.3%
Sardinia	16	2.0%
Puglia	15	1.9%
Abruzzi	14	1.8%
Umbria	7	0.9%
Trentino-Alto Adige	5	0.6%
Molise	2	0.3%
Calabria	2	0.3%
Valle d'Aosta	1	0.1%
Basilicata	1	0.1%

## Reflections on the sample of respondents

Observing responses and analysing data average, I can consider the sample of respondents "reliable" and "representative" for the following reasons:

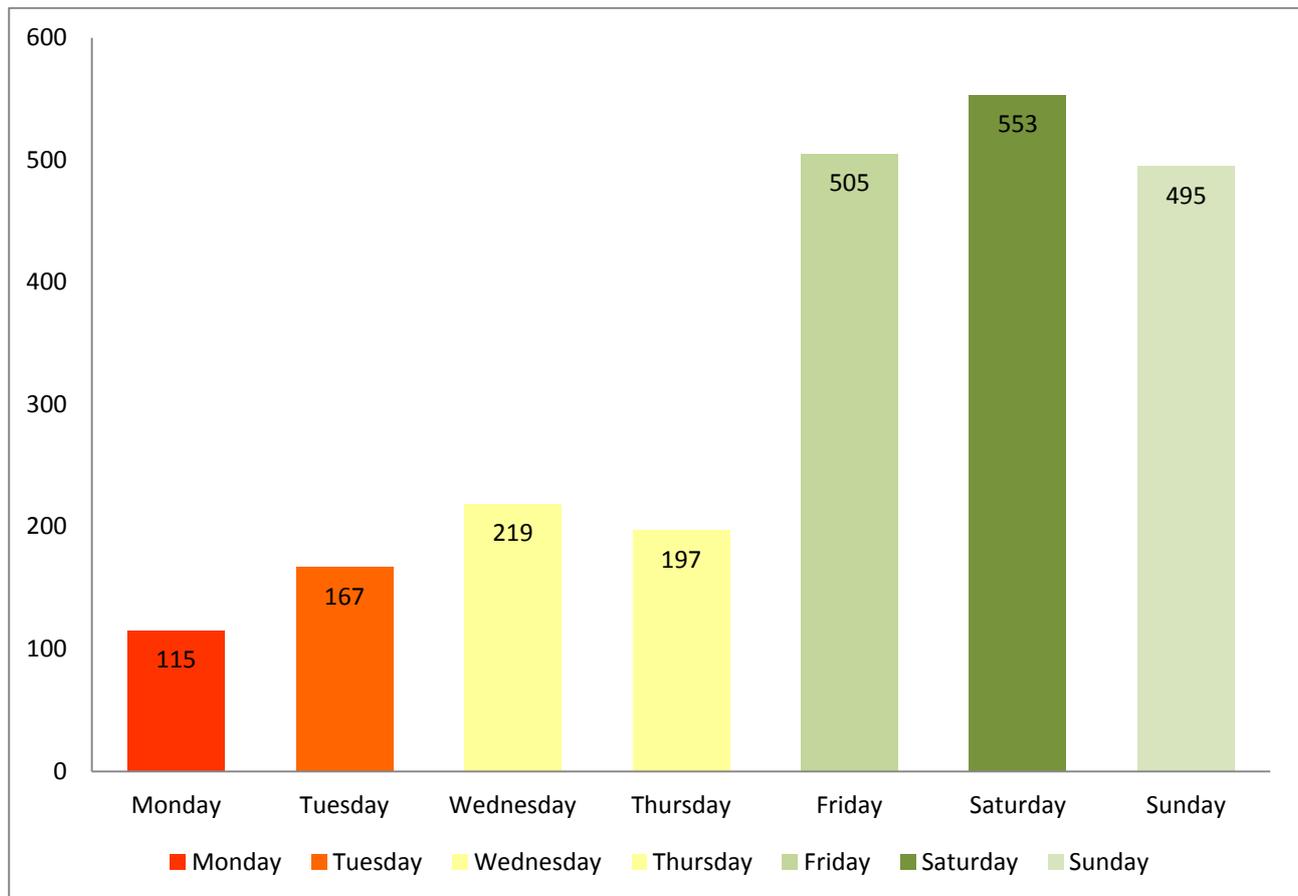
- it is numerically large (4.15% of total subscribers of Faitango);
- it is composed of dancers with considerable experience (6.45 years average experience);
- it is composed of dancers who go dancing often (on average 2.08 times a week);
- it has the right proportion of women (53.9%) and men (46.1%);
- all age groups are represented (an average age of 46.2 years);
- all Italian districts are represented in the survey responses (in different percentages).

## Analysis of weekly milongas



## Which days of the week do you go dancing?

(Question 3)



These are the chart data by day of week:

Monday – 7th place	115	14.9%
Tuesday – 6th place	167	21.6%
Wednesday – 4th place	219	28.3%
Thursday – 5th place	197	25.5%
<i>Friday – 2nd place</i>	<u>505</u>	<u>65.2%</u>
<b><i>Saturday – 1st place</i></b>	<b><u>553</u></b>	<b><u>71.4%</u></b>
<u>Sunday – 3rd place</u>	<u>495</u>	<u>64.0%</u>

The distribution of the weekdays shows that dancers mainly go out on the weekend, particularly on Saturday and Friday, followed by Sunday.

There is a large difference between the third weekend choice, Sunday (64.0%), and the first weekday choice, Wednesday (28.3%). This difference is equal to 35.7%.

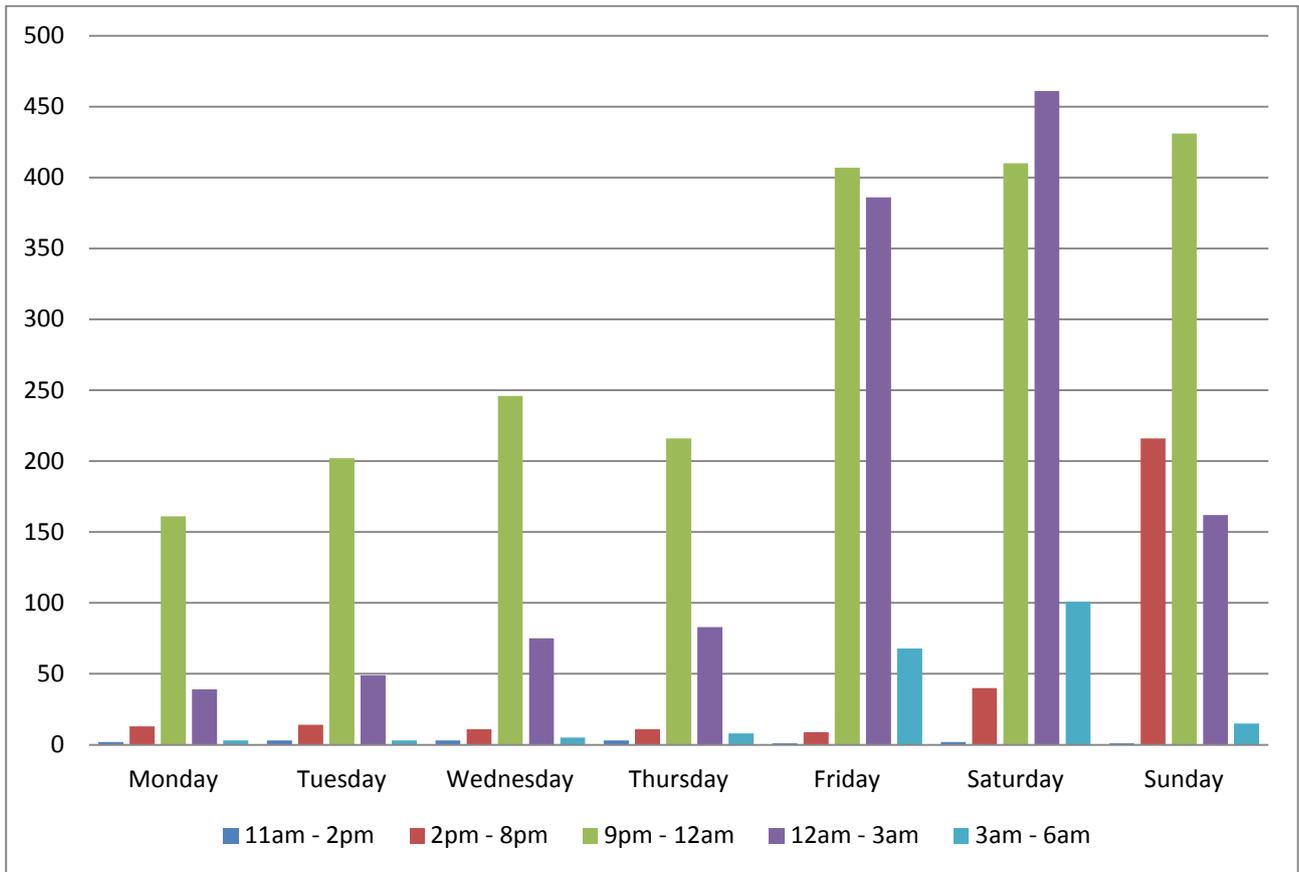
The increasing diffusion of tango culture shows that there are events each day of the week.

With the rise of associations and members, the number of evening events and activities becomes increasingly dense; and each association tries to make its contribution to the diffusion of tango.

This definitely shows the increase of the "quantity" of supply of Argentine Tango in Italy; but we are searching for "quality" and not only "quantity".

## At what time do you go dancing?

(Question 4)



These are the chart data by time of the day:

	11am-2pm	2pm-8pm	9pm-12am	12am-3am	3am-6am
<b>Monday</b>	2	13	161	39	3
<b>Tuesday</b>	3	14	202	49	3
<b>Wednesday</b>	3	11	<b>6th place - 246</b>	75	5
<b>Thursday</b>	3	11	<b>7th place - 216</b>	83	8
<b>Friday</b>	1	9	<b>4th place - 407</b>	<b>5th place - 386</b>	68
<b>Saturday</b>	2	40	<b>3rd place - 410</b>	<b>1st place - 461</b>	101
<b>Sunday</b>	1	<b>7th place - 216</b>	<b>2nd place - 431</b>	162	15

Analysing the data, we discover a tango dancer population that, except in exceptional circumstances, doesn't like to stay out until very late.

A population that I would define as children of "Saturday Night Fever".

Even in the evening of greatest preference, Saturday, which has the advantage of a day off the next day, only 101 chose a time period ranging from 3am to 6am.

On the other hand, it seems only a small proportion of respondents are in favour of attending milongas during the morning hours.

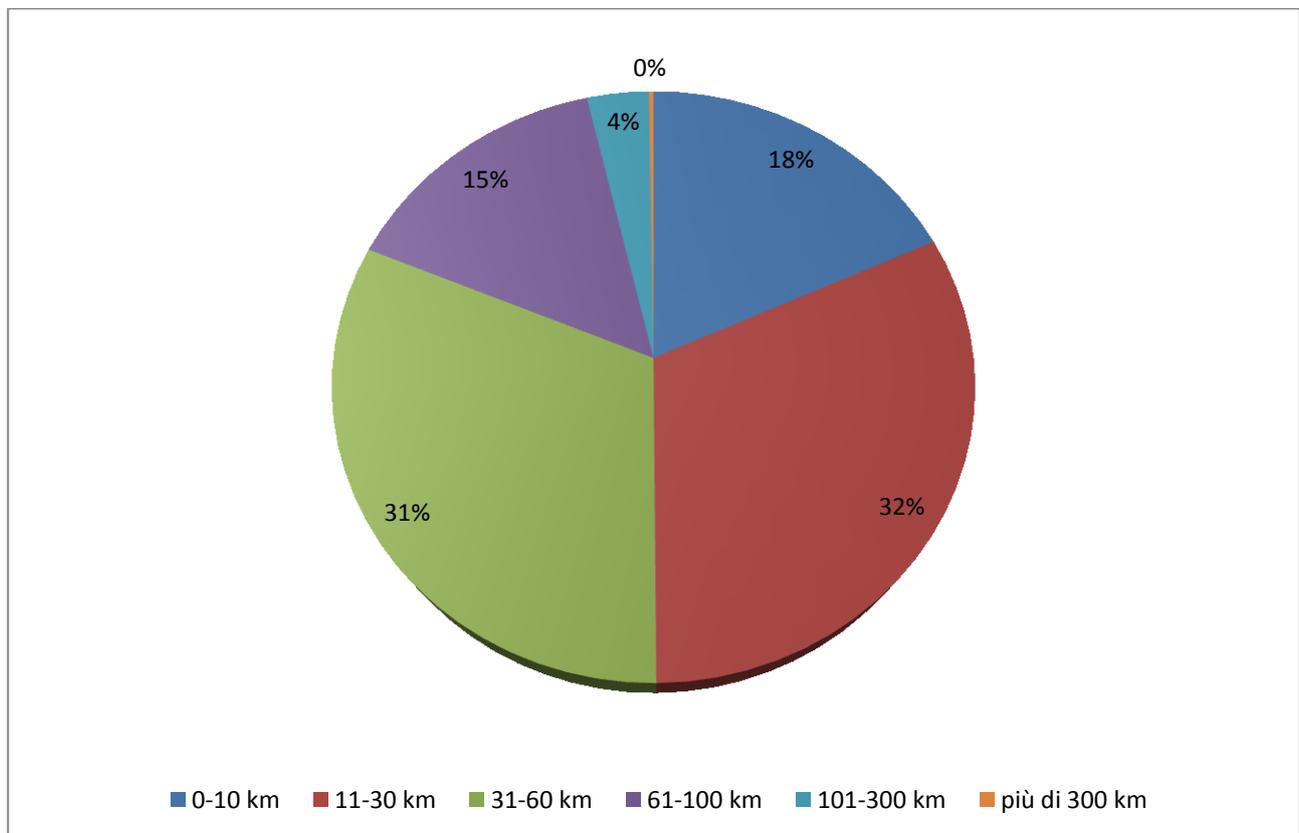
I allowed myself to rank the preferences from first to seventh place.

It shows that from 9pm to 3am, the absolute dominance is Saturday (871 choices), followed by Friday (793 choices) and Sunday (593 choices).

No doubt: it will be easier to have crowded milongas on Saturdays and Friday.

## In your opinion, how many kilometers should be between two regular weekly milongas so that they do not overlap?

(Question 5)



These are the answers of respondents:

< 10 km	144	18.2%		
11-30 km	250	31.7%		
31-60 km	248	31.4%		
61-100 km	119	15.1%		
101-300 km	27	3.4%		
over 300 km	2	0.3%		<b>Milongas MDE Italia</b>
Total	790			<b>41.42</b>

This question's aim was to achieve a measure of distance that would indicate a minimum efficiency between two regular weekly milongas.

I named this measure "Milongas MDE" – Milongas Minimum Distance of Efficiency.

This measure is influenced by several factors, such as:

- the "density" of the tango population, i.e. how many tango dancers there are in a given area (one would think that in urban areas such as Rome or Milan, the perceived distance is NOT the same as in remote areas like the Valle d'Aosta, or as the central Umbria);

- the "morphology" of the territory, that, in some cases, can make it cumbersome to even travel a few kilometres;
- the gender, age, mobility and availability of the dancers.

Weighing the various responses, the result returns a Minimum Distance of Efficiency nationwide equal to:

- **Milongas MDE Italy 41.42 km.**

By filtering the responses, I extract the MMDE for women and for men:

<b>Women</b>				
< 10 km	68	16.0%		
11-30 km	150	35.20%		
31-60 km	127	29.8%		
61-100 km	59	13.9%		
101-300 km	21	4.9%		
> 300 km	1	0.2%		
	426			<b>MMDEWomen Italy</b>
				<b>43.32</b>
<b>Men</b>				
< 10 km	76	20.9%		
11-30 km	100	27.5%		
31-60 km	121	33.2%		
61-100 km	60	16.5%		
101-300 km	6	1.7%		
> 300 km	1	0.3%		
	364			<b>MMDEMen Italy</b>
				<b>39.20</b>

The table above returns the following information:

- **Milongas MDE ITALY Women 43.32 km;**
- **Milongas MDE ITALY Men 39.20 km.**

Interestingly, the distance when two milongas will overlap is perceived differently by women and men; and the difference between the two genders is equal to 4.11 km.

What does this difference indicate between men and women?

- It may be that women are willing to cover as much ground while dancing?
- It may be that men are lazier because for them it's "easier" to dance?

What does the national Milongas MDE indicate?

- It may be the distance to other events an organizer has to manage to organize "joint evenings", in order to avoid overlap?

- It could be considered a distance of indifference which tango dancers will choose to travel to one event rather than another, depending on their mobility, then decision making will be influenced by other factors?
- It may be a simple rule to be adopted by co-ordinating associations, to prevent the emergence of too many evenings in competition with each other for tango's well-being?

I would like to stimulate reflection and not just give answers.

This is intended to be a simple reflection on statistical data.

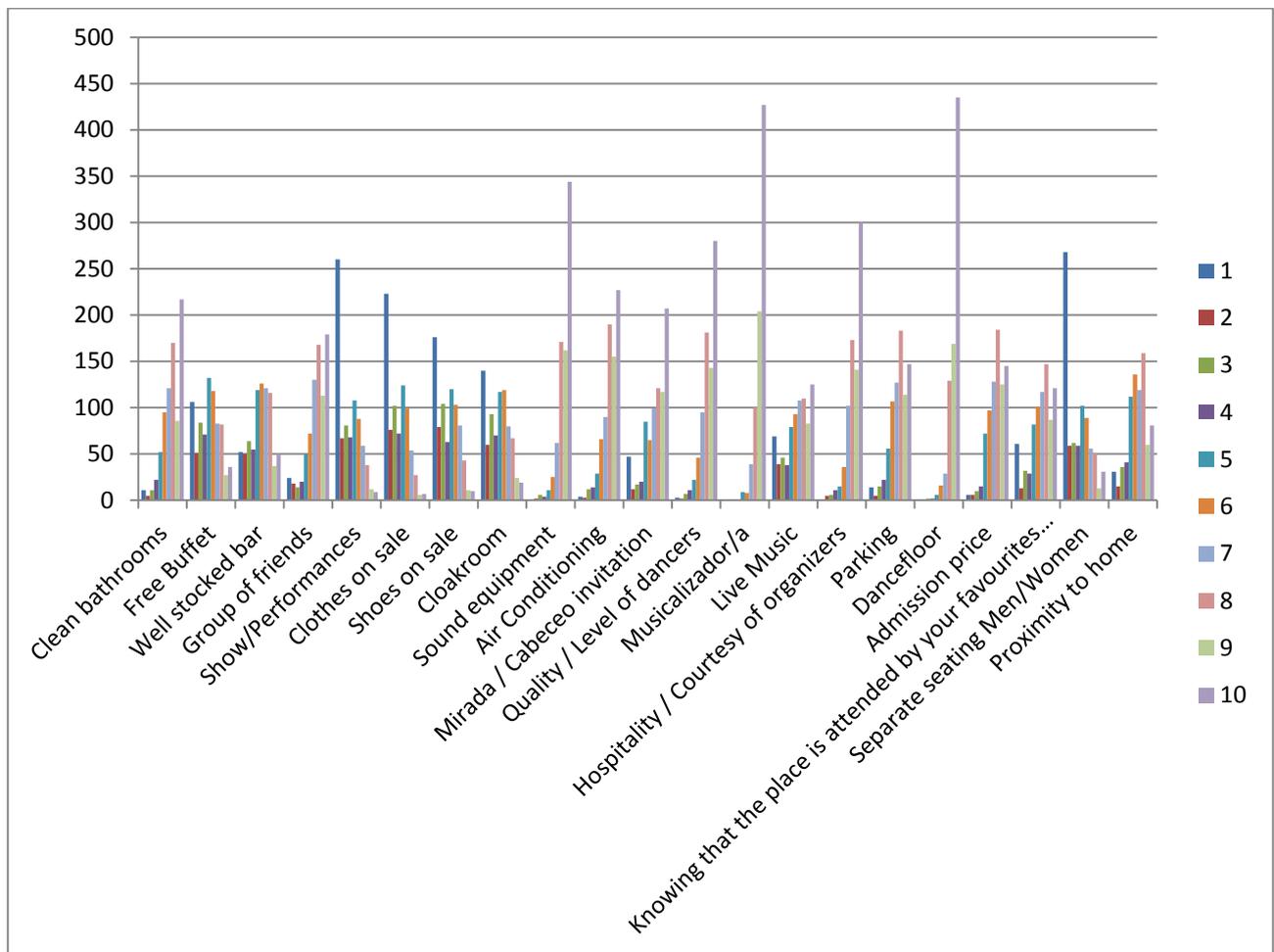
Unfortunately, in an unregulated industry, which tango happens to be, everything is left to the "common sense" of the market, so we can only hope that the "common sense" of the industry provides some answers.

Unfortunately, for this question, the numbers of responses for each geographical district are not large enough to calculate a Milongas MDE for each district.

But if I consider the Milongas MDE as a distance of indifference, what are the others elements that influence the choice of milongas?

**There are many elements that contribute to a nice evening. Can you rate the elements listed, according to your taste?**

(Question 6)



The chart represents the respondents' answers. Respondents have voted on the many elements that contribute to the success of a tango evening.

Green bars in the graph indicate the highest ratings assigned.

As you can see, the order of index is: the musicalizador/a, the dancing floor, the sound equipment, the hospitality / courtesy of the organisers and the quality / level of the dancers.

These are the first five elements to consider for an evening of quality.

These elements, together with the distance of indifference, may be factors in a dancer's decision making to attend one event rather than another.

On the following page I list the complete table, in order to reflect on other elements, trying to highlight which of these reach sufficiency and which elements do not reach sufficiency.

The average is shown in the last column to the right.

Vote	1	2	3	4	5	6	7	8	9	10			Average
Clean bathrooms	11	5	11	22	52	95	121	170	86	217			7.75
Free buffet	106	51	84	71	132	118	83	82	27	36			5.00
Well stocked bar	52	50	64	55	119	126	121	116	37	50			5.73
Group of friends	24	18	14	20	50	72	130	168	113	179			7.52
Show/Performances	260	67	81	68	108	88	59	38	12	9			3.66
Clothes on sale	223	76	102	72	124	99	54	27	6	7			3.67
Shoes on sale	176	79	104	63	120	103	81	43	11	10			4.08
Cloakroom	140	60	93	70	117	119	80	67	24	19			4.59
Sound equipment	1	2	6	4	11	25	62	171	162	344			8.81
Air Conditioning	4	3	12	14	29	66	90	190	155	227			8.17
Mirada / Cabeceo Invitation	47	12	17	20	85	65	99	121	117	207			7.34
Quality / level of the dancers	3	2	7	11	22	46	95	181	143	280			8.43
Musicalizador/ Musicalizadora	0	0	1	1	9	8	39	100	204	427			9.23
Live orchestra	69	39	46	38	79	93	108	110	83	125			6.36
Hospitality / Courtesy organizers	1	5	6	11	15	36	102	173	141	300			8.52
Parking	14	5	15	22	56	107	127	183	114	147			7.50
Dance floor	1	1	2	2	6	16	29	129	169	435			9.18
Admission price	6	6	10	15	72	97	128	184	125	145			7.61
Knowing that the place is frequented by your favourites dancers	61	13	32	29	82	101	117	147	87	121			6.71
Separate seating Men / Women	268	59	62	59	102	89	56	51	13	31			3.90
Proximity to home	31	15	36	41	112	136	119	159	60	81			6.54

Without presume to make a classification (that you can extract on your own with the available data), I will list the elements based on the respondents' answers, classifying them as "sufficient" in the choice of an evening and distinguishing them from those elements that are "not sufficient" (just like in Italian primary school evaluations, I group the items that got more than six points to differentiate them from those who got less than six).

Sufficient elements:

- 9.23 - Musicalizador/a
- 9.18 - Dance floor
- 8.81 – Sound equipment
- 8.52 – Hospitality / Courtesy of organizers
- 8.43 - Quality/Level of dancers
- 8.17 – Air conditioning
- 7.75 – Clean bathrooms
- 7,61 – Admission price
- 7.52 – Group of friends
- 7.50 - Parking
- 7.34 - Mirada/Cabeceo invitation
- 6.71 – Knowledge that the place is attended by your favourites dancers
- 6.54 – Proximity to home
- 6.36 – Live music

Non-sufficient elements:

- 5.73 – Well stocked bar
- 5.00 – Free Buffet
- 4.59 – Cloakroom
- 4.08 – Shoes on sale
- 3.90 – Separate chairs Men/Women
- 3.67 - Clothes on sale
- 3.66 - Show/Performances scheduled during the evening

So what do you think? Are you surprised?

For me it was interesting to process the data because, the more I analysed it, and the more I recognize myself as a dancer in the answers (although some positions, by personal choice, would have been higher or lower).

Of course I had a few surprises, and often I had thoughts like:

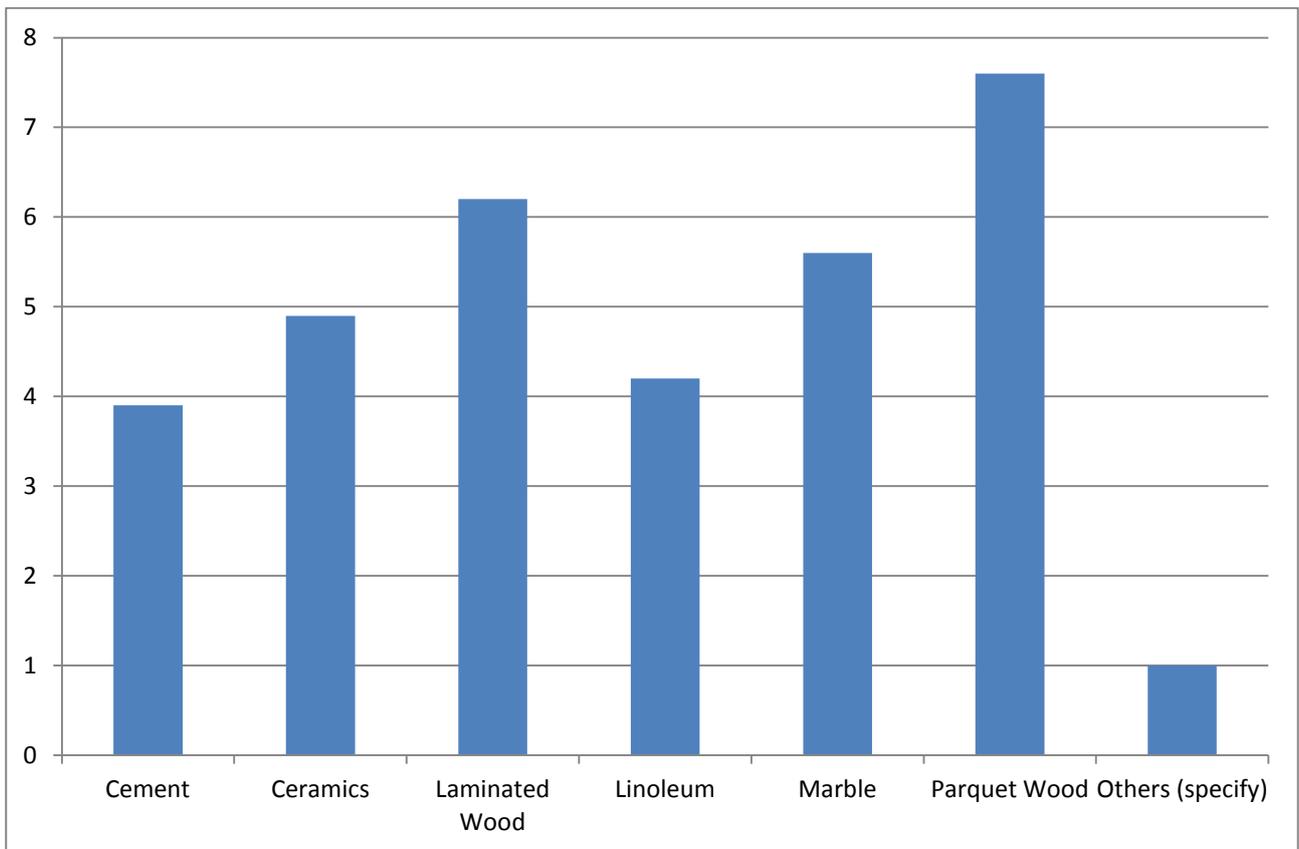
"So, is it better to spend money on a good dance floor, rather than spend it to pay a couple of artists for an exhibition?";

"If the quality of the dancers is important, why do organizers care about organizing a well stocked bar or the buffet rather than inviting dancers of quality?"

"If respondents have little interest in the cloakroom, why not let them find clean bathrooms that are heated, wide and comfortable?" I'm sure you'll be able to find a lot of questions to think about and many potential applications just by looking at the results of respondents' answers.

## About the floor. What are your preferred materials, can you rank materials?

(Question 7)



One of the elements considered important is the dance floor, which is strongly in second place in the elements with a vote of 9.17. But what kind of dance floor exactly?

In the chart you can see the respondents' answers:

Cement	3.9
Ceramics	4.9
<b>Laminated Wood</b>	<b>6.2</b>
Linoleum	4.2
Marble	5.6
<b>Parquet Wood</b>	<b>7.6</b>
Other (Specify)	1

I have highlighted in bold only the first two choices.

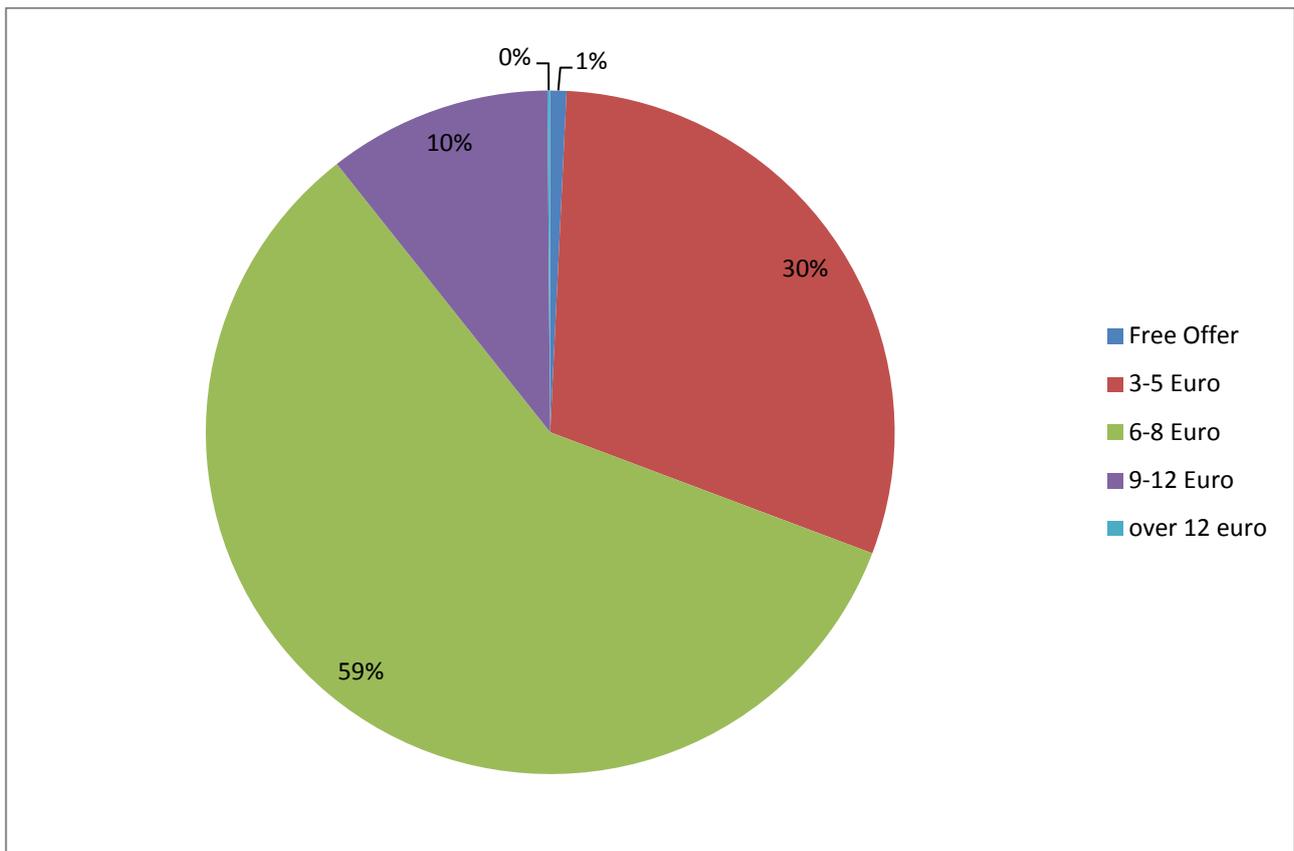
We can confidently praise saying: "Long live their Majesty the Parquet Wood" or "Long live the Royal Laminated Wood"?

Yet from direct observations on Italian territory one knows that this element doesn't seem to have a widespread dominance in Italy, where there are fewer wooden dance floors compared to abroad.

Organizers could give this element more attention and importance, because this is the number one element voted by the respondents.

## What admission price would you recommend for a regular weekly milonga?

(Question 8)



And now, let's talk about admission price.

The price is at the eighth place counting an average of 7.60.

These are the answers of respondents from which, again, I extracted an average price:

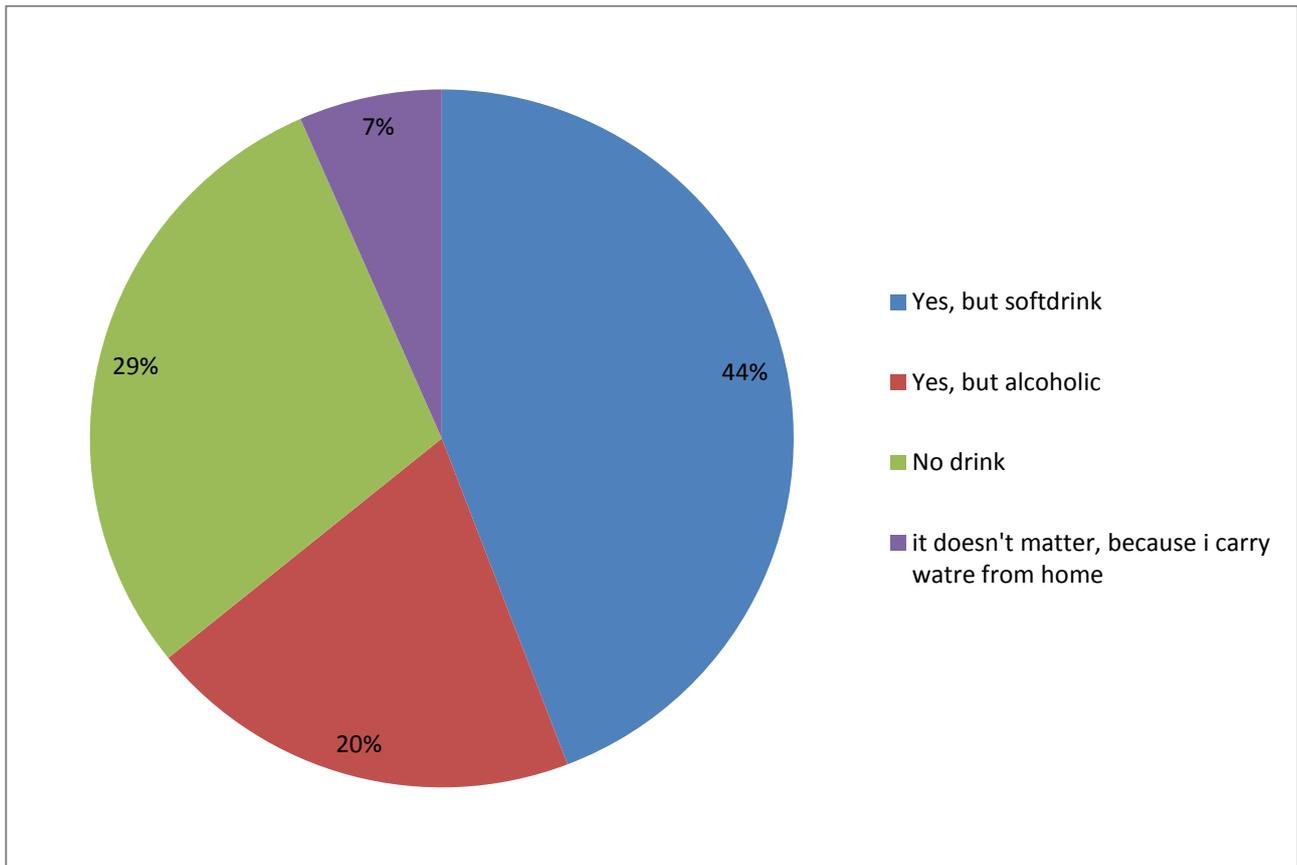
Free offer	6	0.8%		
3 - 5 Euro	237	30.0%		
6 - 8 Euro	463	58.6%		
9 - 12 Euro	83	10.5%		
over 12 Euro	1	0.1%		
				<b>Average Price</b>
				<b>6.43</b>

Besides the Average Price of 6.43 Euro, I want to point out that 58.6% of the respondents' answers consider a price range between 6 to 8 Euro fair, while for 30% it is within the range of 3 to 5 Euros.

These two ranges represent 88.6% of the respondents.

## Should the first drink be included?

(Question 9)



In this case the question has with a double objective: to understand the wishes of the respondents, and to send a message to the organizers.

The answers to the question were as follows:

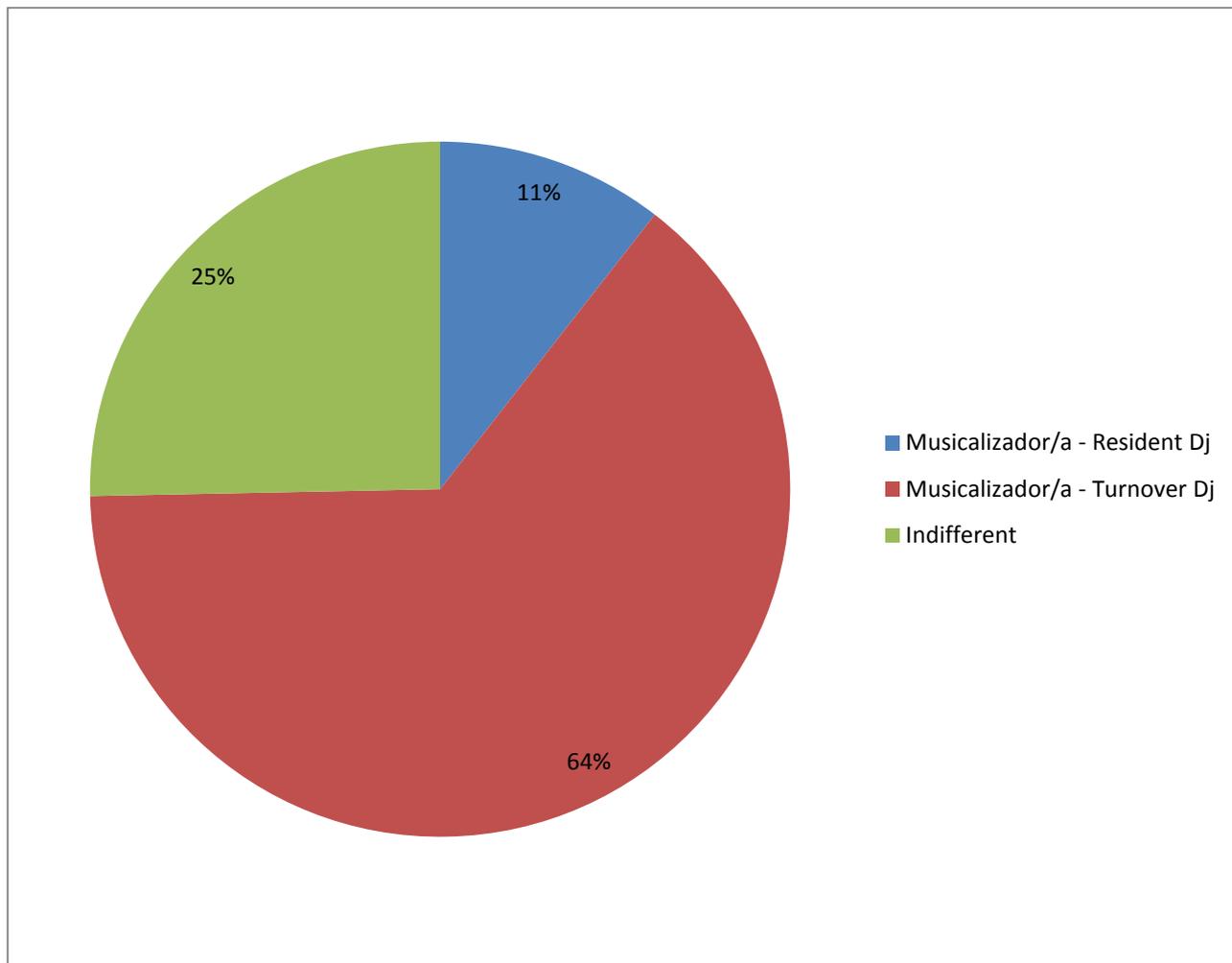
Yes, but soft drink	349	44.2%
Yes, but alcoholic	158	20.0%
No drink	231	29.2%
It doesn't matter, because I carry water from home.	52	6.6%
	790	

This graph shows the percentages of choices of respondents, but also debunks a "commonplace" myth for the organizers of many local hosting tango evenings, according to which the dancers do not consume any drinks; yet, only 6.6% said they bring water from home.

Probably, it may be more relevant that the drink consumption diminish when the drinks prices are inflated, during a tango evening.

## Do you prefer regular weekly Milongas with...?

(Question 10)



In this case, the question arises with the following goal: to understand whether the initiatives that are springing up more and more frequently of "all homemade", in which the same person monopolizes the roles of the teacher / organizer / musicalizador / dancer / manager, in order to limit costs and increase revenues, are liked by respondents.

The answers in this case leave no doubt:

Musicalizador/a – Resident DJ	83	10.5%
Musicalizador/a – turnover DJ	507	64.2%
Indifferent	200	25.3%

The 64.2% prefer milongas with turnover musicalizadores for the pleasure of discovering new music selections and not be bored by the "usual resident playlist" that might have been the same for the past 10 years.

## **Identi – who is in?**

I have shown how, by filtering data, you can get answers to specific and targeted topics.

It's amazing to note in how many possible ways you can read the numbers and how many things they can tell us.

By analysing the results of the survey, I did a game that I named "identi - who is in?"

The goal was to extract a generic identikit of respondents, splitting them each time in a new category of membership on the basis of their response.

Next, I propose the first "identi - who is in?"

## Identi - who is in? Comparing the beginners and advanced milonga

Comparison Chart beginners / advanced	Beginners	Advanced	Δ
Clean Bathroom	7.97	7.72	Beginners
Free Buffet	5.61	4.3	Beginners
Well - stocked bar	5.76	5.23	Beginners
Group of friends	7.45	7.16	Beginners
Performances/Shows scheduled during the evening	4.39	3.15	Beginners
Clothes sale	4.13	3.01	Beginners
Shoe sale	4.61	3.31	Beginners
Cloakroom	4.39	4.5	Advanced
Sound Components	8.43	8.86	Advanced
Air Conditioning	7.93	7.88	Beginners
Mirada and Cabeceo invitation	7.19	6.82	Beginners
Quality / Level of dancers	7.88	8.67	Advanced
Musicalizador / a	9.02	9.41	Advanced
Live music	6.95	5.59	Beginners
Hospitality / Courtesy of organizers	8.41	8.43	Advanced
Parking	7.3	7.43	Advanced
Dance floor	8.91	9.3	Advanced
Admission price	7.73	7.24	Beginners
Know that the place is attended by your favourite dancer	6.15	6.59	Advanced
Separate chairs Men / Women	8.15	3.69	Beginners
Proximity to home	6.33	6.25	Beginners

In this table I have filtered the answers of respondents to see if there were any significant differences between those who have been dancing tango for 1-2 years and those who have been dancing tango for over 10 years.

In the last column I indicate for which group of respondents each element is most important.

Basically, in the comparison table we don't see major changes of the elements that have earned highest vote.

You may notice some differences to the positions with lower ratings; I do not deny that for some of the elements I was amazed at the difference, so I checked the formula for the average calculation three times and found that the result was indeed correct.

Sometimes we think that one element is more important for the advanced dancers, while we find out that it is more important for beginners.

For example, I was hoping that beginners would give greater importance to the exhibition scheduled in the evening; which in fact is the case, but, even with an increase in value, the assessment does not exceed sufficiency.

## Reflections on the weekly milongas

Now we have sufficient information to understand what is meant by “quality” talking about weekly periodical milongas.

We have seen that the elements of quality are to be found:

1. in the choice of musicalizadores, which should rotate, because collectively they may enrich the dancers’ music knowledge better than resident musicalizador/a;
2. in the dance floor, which should be parquet wood or laminated wood, preferably amortized to save the dancers’ knees;
3. in the audio components, for the quality of sound diffusion;
4. in the hospitality / courtesy of the organizers, to create a good atmosphere in the milonga;
5. in the quality / level of the dancers, who bring value to the milonga;
6. in the air conditioning, which improves the comfort of the milonga;
7. in the clean bathrooms, to offer a better service to the participants;
8. in the admission price, which will be an average of €6.43, or still in a range that goes mainly between 6 and 8 Euros, which preferably includes a non-alcoholic drink;
9. in the group of friends, to spend an evening sociably;
10. in the parking, for easy access to the ballroom;
11. in the mirada and cabeceo invitation, respecting tradition and the democratic choice of the dancers participating in the evening;
12. in compliance with a minimum distance of 41.42 km from other milongas, so it does not overlap with them;
13. to take place mainly in the days between Friday and Sunday, with a time ranging from 9pm to 3am, with the ability to anticipate the time from 2pm to 8pm on Sunday afternoon.

As I reread these elements, a cold shiver ran down my spine.

In the conclusions I will explain why.

In fairness, I want to remind the reader that the average experience of the respondents amounted to 6.45 years of dance, and such average dancer goes dancing more than twice a week.

The last comparison table made us notice how, in certain cases, some elements are more important for a group of respondents than for others.

I'll continue with the analysis of musical tastes, with the analysis of the events of tango and with the analysis of tango' teaching.

Before analysing the musical tastes and understand what respondents mean for quality music, I want to question me about some of the dynamics of the industry: what happened to the practices? (a long time has passed since I came across free practices advertisements).

I wonder where are the tango' practitioners?

Maybe they will start dancing without training, jumping directly in the dance floor.

Also to these questions, I'll leave the reply to the "common sense" of the industry.

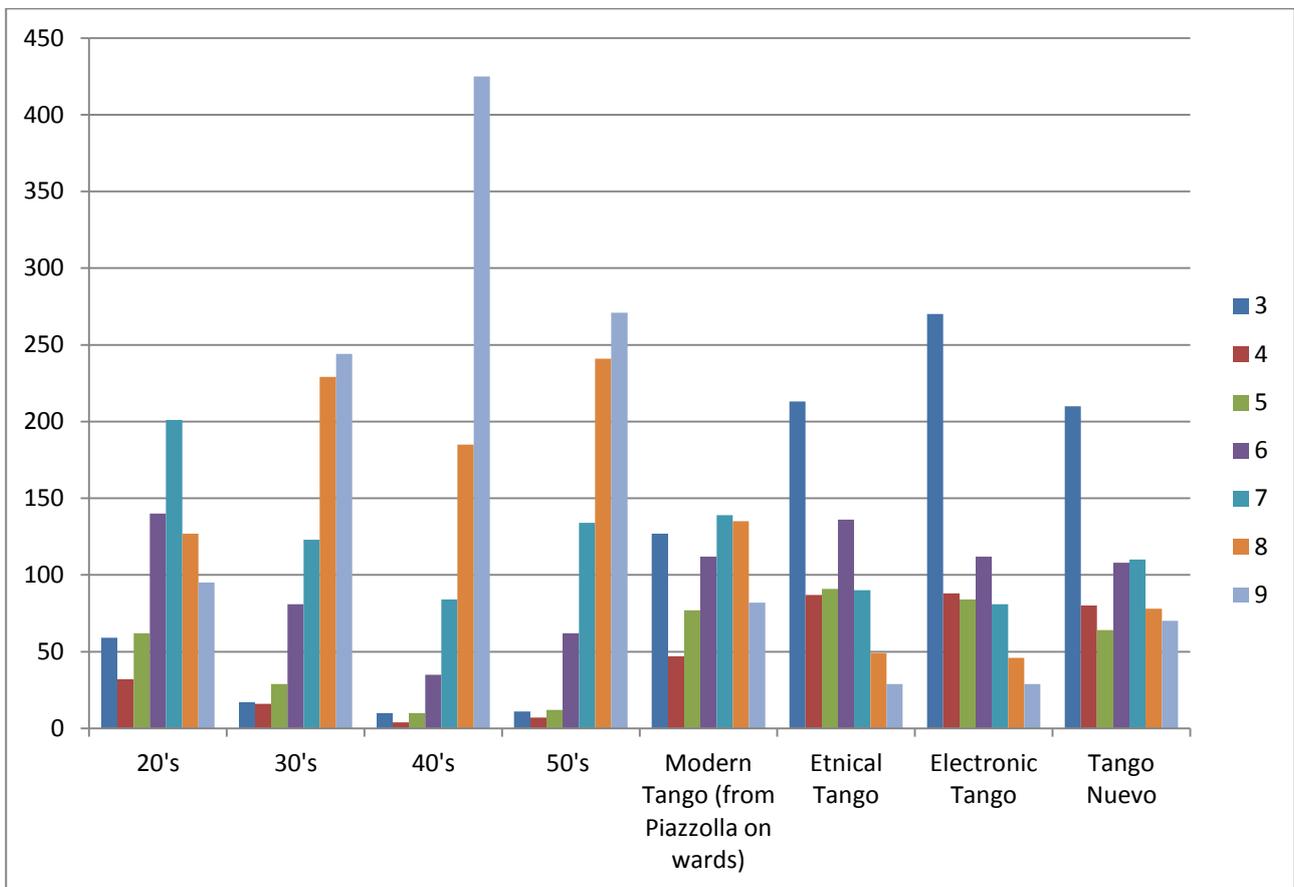


## Analysis of musical tastes



**Probably you are not a Musicalizador but with this simple game you can create your own "playlist" of the evening.**

(Question 11)



To simplify the reading of the graph, I replaced with numbers the - and + signs present in the question of the survey, using the following conversion table:

---	=	3
--	=	4
-	=	5
-/+	=	6
+	=	7
++	=	8
+++	=	9

The table that follows is:

Music/Vote	3	4	5	6	7	8	9		Total	Vote
20's	59	32	62	140	201	127	95	4733	716	<b>6.61</b>
30's	17	16	29	81	123	229	244	5635	739	<b>7.63</b>
40's	10	4	10	35	84	185	425	6199	753	<b>8.23</b>
50's	11	7	12	62	134	241	271	5798	738	<b>7.86</b>
Modern Tango (from Piazzolla onwards)	127	47	77	112	139	135	82	4417	719	<b>6.14</b>
Ethnical Tango	213	87	91	136	90	49	29	3541	695	<b>5.09</b>
Electronic Tango	270	88	84	112	81	46	29	3450	710	<b>4.86</b>
Tango Nuevo	210	80	64	108	110	78	70	3942	720	<b>5.48</b>

As you can see, these music styles are promoted:

- 40's– 8.23
- 50's– 7.86
- 30's– 7.63
- 20's – 6.61
- Modern Tango (from Piazzolla onwards) – 6.14

On the other hand, these music styles are not promoted:

- Tango Nuevo – 5.48;
- Ethnical Tango – 5.09;
- Electronic Tango – 4.86.

Aside from the “report card” game, which immediately gives us the idea of the respondents’ answers, I enjoyed to filter the numbers to get some new "Identi-who is in?"

Filtering out the answers to this question, I extract the identikit of two different musical periods: the first and the last of the report card.

## Identi-who is in? 40's tango

The highest rating of 40's music was given by 425 respondents who are characterized as follows:

Identi-who is in? 40's tango					
<b>Average time dancing(in months)</b>	Respondents	Percentage			
6	10	2.4%			
18	34	8.0%			
48	107	25.2%			
98	146	34.4%			
120	128	30.1%			
	425			<b>Months</b>	<b>Years</b>
				<b>83.47</b>	<b>6.95</b>
<b>Gender</b>					
Male	208	48.9%			
Female	217	51.1%			
<b>Average Age</b>					
18,5	2	0.5%			
24	16	3.8%			
31	49	11.5%			
40,5	124	29.2%			
50,5	160	37.7%			
60,5	63	14.8%			
70	11	2.6%		<b>Years</b>	
	425			<b>46.17</b>	

Those who prefer 40's tango:

- have an average dance experience of 6.95 years (higher than the average of the survey, which amounted to 6.45 years).
- are both men and women; equally gender balanced (more balanced than in the survey).
- have an average age of 46.17 years (the average of the survey is 46.20).

## Identi-who is in? Electronic Tango

The highest rating of electronic tango was given by 29 respondents who are characterized as follows:

Identi-who is in? Electronic Tango					
<b>Average time dancing(in months)</b>	Respondents	Percentage			
6	3	10.3%	18		
18	9	31.0%	162		
48	7	24.1%	336		
98	5	17.2%	490		
120	5	17.2%	600	<b>Months</b>	<b>Years</b>
	29		1606	<b>55.37</b>	<b>4.61</b>
<b>Gender</b>					
Male	12	41.4%			
Female	17	58.6%			
<b>Average Age</b>					
18,5	0	0.0%	0		
24	2	6.9%	48		
31	3	10.3%	93		
40,5	12	41.4%	486		
50,5	9	31.0%	454.5		
60,5	3	10.3%	181.5		
70	0	0.0%	0	<b>Years</b>	
	29		1263	<b>43.55</b>	

Those who prefer electronic tango:

- have an average dance experience of 4.61 years (lower than the average of the survey, which amounted to 6.45 years).
- Are more frequently female (higher than the average of the survey).
- are slightly younger dancers, on average aged 43.55 years (the average of the survey is 46.20).

## Identi – who is in? 20's tango

Identi-who is in? 20's tango					
<b>Average time dancing(in months)</b>	Respondents	Percentage			
6	5	5.3%			
18	10	10.5%			
48	25	26.3%			
98	27	28.4%			
120	28	29.5%			
	95			<b>Months</b>	<b>Years</b>
				<b>78.06</b>	<b>6.50</b>
<b>Gender</b>					
Male	49	51.6%			
Female	46	48.4%			
<b>Average Age</b>					
18,5	1	1.1%			
24	2	2.1%			
31	11	11.6%			
40,5	32	33.7%			
50,5	27	28.4%			
60,5	22	23.2%			
70	0	0.0%		<b>Years</b>	
	95			<b>46.29</b>	

Are you wondering if this table of “identi – who is in” is here by mistake, as I should compare only two?

Those who know me maybe already know that is not a mistake but it is a stimulus to understand whether it's music to generate significant differences between different ways to enjoy the tango.

We can observe that those dancers who prefer 20s tango:

- have an average dance experience of 6.50 years, slightly higher than the average of the survey which is 6.45 years (+0.05);
- are more often men rather than women (51.6% vs. 48.4% – Men vs. Women);
- their average age is 46.29 years, only slightly higher (+0.09) than the average of the survey 46.20.

## Your favorite orchestra

(Question 12)

This question made me sweat the fateful seven shirts.

Personally I never felt the need to get to know all the orchestras and all the authors, so I left the question open (I'm in favour of specialists; I just dance and teach).

This meant having to disentangle among all individual responses, using the traditional method of reading and writing them down one by one, by combining and arranging. It was not fast, but at least I've put together this nice list of preferences:

Ada Falcon	1
Ana Karina Rossi	1
Basso	1
Benandanti	1
Biagi	47
Caseres	1
Calò	23
Castillo	1
Canaro	90
Carabelli	1
Colortango	13
Cuarteto "DE QUERUSA"	1
D'Agostino – Vargas	7
D'Arienzo	164
De Angelis	10
De Caro	1
Demare	18
Diaz	1
Di Sarli	101
Donato	23
Domingo Frederico	1
El Aranque	1
Ensemble Hyperion	4
Estetango	1

Firpo	3
Francini-Pontier	2
Fresedo	22
Gobbi	1
Gotan Project	9
Laurenz	5
Lomuto	4
Lo que vendrà	1
Los Reyes del Tango	1
Malerba	1
Maurè	1
Mores	1
Rodriguez	14
Orquesta Tipica Victor	32
Otros Aires	8
Piazzolla	6
Pugliese	82
Quinteto Real	1
Ruben Peloni	2
Salgàn	2
Sans Souci	2
Sassone	1
Sexteto Mayor	1
Sexteto Milonguero	6
Solotango	3
Tango Sonos	1
Tango Spleen	6
Tanturi-Castillo	10
Troilo	36
Varela	5

After I tidied only those that are the most common, so as to obtain the following ranking:

D'Arienzo	164
Di Sarli	101
Canaro	90
Pugliese	82
Biagi	47
Troilo	36
Orquesta Tipica Victor	32
Calò	23
Donato	23
Fresedo	22
Demare	18
Rodriguez	14
Colortango	13
De Angelis	10
Tanturi-Castillo	10
Gotan Project	9
Otros Aires	8
D'Agostino – Vargas	7
Piazzolla	6
Sexteto Milonguero	6
Tango Spleen	6
Laurenz	5
Varela	5

D'Arienzo is very popular among respondents (63 votes more than the second placed orchestra).

It is to be noted that the first 12 places in the ranking are all "historically" traditional orchestras.

We have to move down the rankings to the 13th place to meet the first "contemporary" orchestra of traditional tango, the Colortango, and move down to the 16th place to meet a group of tango nuevo, the Gotan Project.

## Reflections on musical tastes

Comparing the various "identi - who is in?", we could observe how the appreciation of traditional music comes with experience. These are the data of traditional music and of tango Nuevo (Average age of dance 6.95 versus 4.61).

Traditional music accords equally men and women, while the electronic tango tends to be preferred by women (58.60% versus 51.10%).

The electronic tango is preferred by younger dancers (43.55 years). The traditional music is preferred by older dancers (46.17 years).

It is interesting to observe how with experience and age, musical tastes shift preferences towards traditional music.

It is also interesting to observe how traditional music, the one most appreciated even in absolute terms by the respondents to the survey, balances the percentage of men and women.

I filtered the 95 respondents who gave the highest rating to the 20's music, because this music is often present in some "milongueros" circuit.

Also if the statistic is not an exact science, considering the insignificant differences both in terms of age and of dance experience, I can think that it is not music that creates differences.

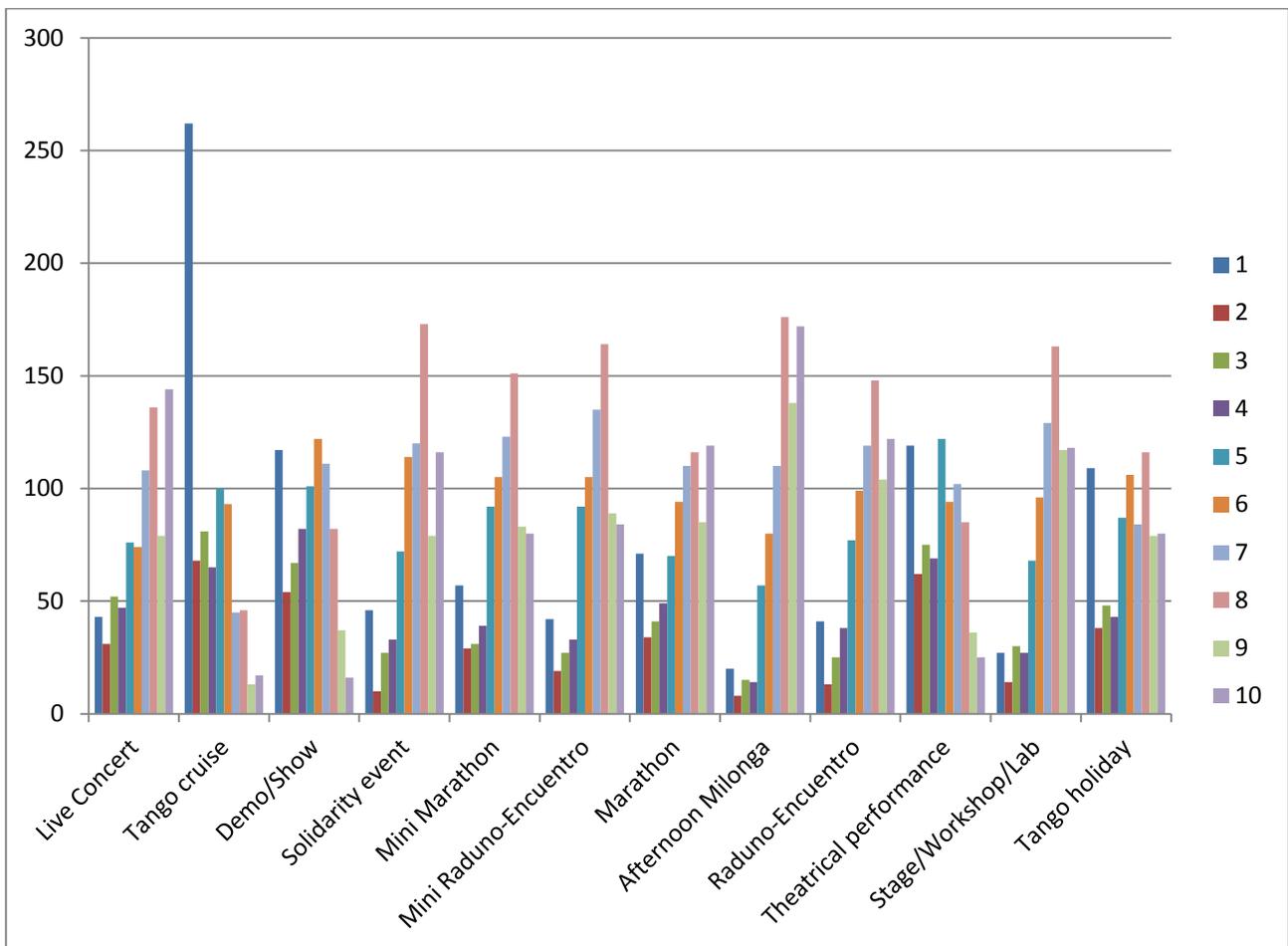


## Analysis of tango's events



**Please give a vote of approval, according to your tastes, to each of the following tango's events?**

(Question 13)



This question is designed to understand which the preferred events are

From the graph you can see that the blue lines correspond to one, while the violet lines on the right correspond to ten.

Also in this case to simplify the reading of the graph, I have researched average data corresponding to a rating for each type of event.

This graphic would be difficult to read because there aren't large differences between the different events and because all the range from one to ten are represented in different sizes.

From the graph the only votes which are distinguished are those of the Tango Cruise (blue bar - one vote), and those of the afternoon milonga (violet bar - vote 10).

Let's analyze the answers of respondents:

	1	2	3	4	5	6	7	8	9	10			Average Vote
<b>Live Concert</b>	43	31	52	47	76	74	108	136	79	144	5'268	790	<b>6.67</b>
<b>Tango Cruise</b>	262	68	81	65	100	93	45	46	13	17	2'929	790	<b>3.71</b>
<b>Demo / Show</b>	117	54	67	82	101	122	111	82	37	16	3'917	789	<b>4.96</b>
<b>Solidarity Event</b>	46	10	27	33	72	114	120	173	79	116	5'418	790	<b>6.86</b>
<b>Mini Marathon</b>	57	29	31	39	92	105	123	151	83	80	5'070	790	<b>6.42</b>
<b>Mini Raduno-Encuentro</b>	42	19	27	33	92	105	135	164	89	84	5'281	790	<b>6.68</b>
<b>Marathon</b>	71	34	41	49	70	94	110	116	85	119	5'025	789	<b>6.37</b>
<b>Afternoon Milonga</b>	20	8	15	14	57	80	110	176	138	172	6'042	790	<b>7.65</b>
<b>Raduno-Encuentro</b>	41	13	25	38	77	99	119	148	104	122	5'446	786	<b>6.93</b>
<b>Theatrical performance</b>	119	62	75	69	122	94	102	85	36	25	3'886	789	<b>4.93</b>
<b>Stage / Workshop / Lab</b>	27	14	30	27	68	96	129	163	117	118	5'609	789	<b>7.11</b>
<b>Tango holiday</b>	109	38	48	43	87	106	84	116	79	80	4'599	790	<b>5.82</b>

Also in this case, as in Italian primary school, I distinguished between those events that reach the sufficiency criteria and those that do not reach it.

Did you notice anything? Do you miss any event?

When the interviews in the survey had far exceeded the 500 units, I realized that I had forgotten to include Festival between events.

Then the collected data were so many, that changing one question could invalidate the result of the survey; so I've decided to continue without Festival.

Festival was added to this year survey; now I can only consider as a sign that no one notice me.

Let's return to our assessments.

#### Sufficient Events:

- 7.65 – Afternoon Milonga
- 7.11 - Stage/Workshop/Lab
- 6.93 - Raduno – Encuentro
- 6.86 - Solidarity event
- 6.68 - Mini Raduno – Encuentro
- 6.67 – Live concert
- 6.42 - Mini Marathon
- 6.37 - Marathon

#### Not sufficient Events:

- 5.82 – Tango Holiday
- 4.96 - Demo/Show
- 4.93 – Theatrical Performance
- 3.71 – Tango Cruise

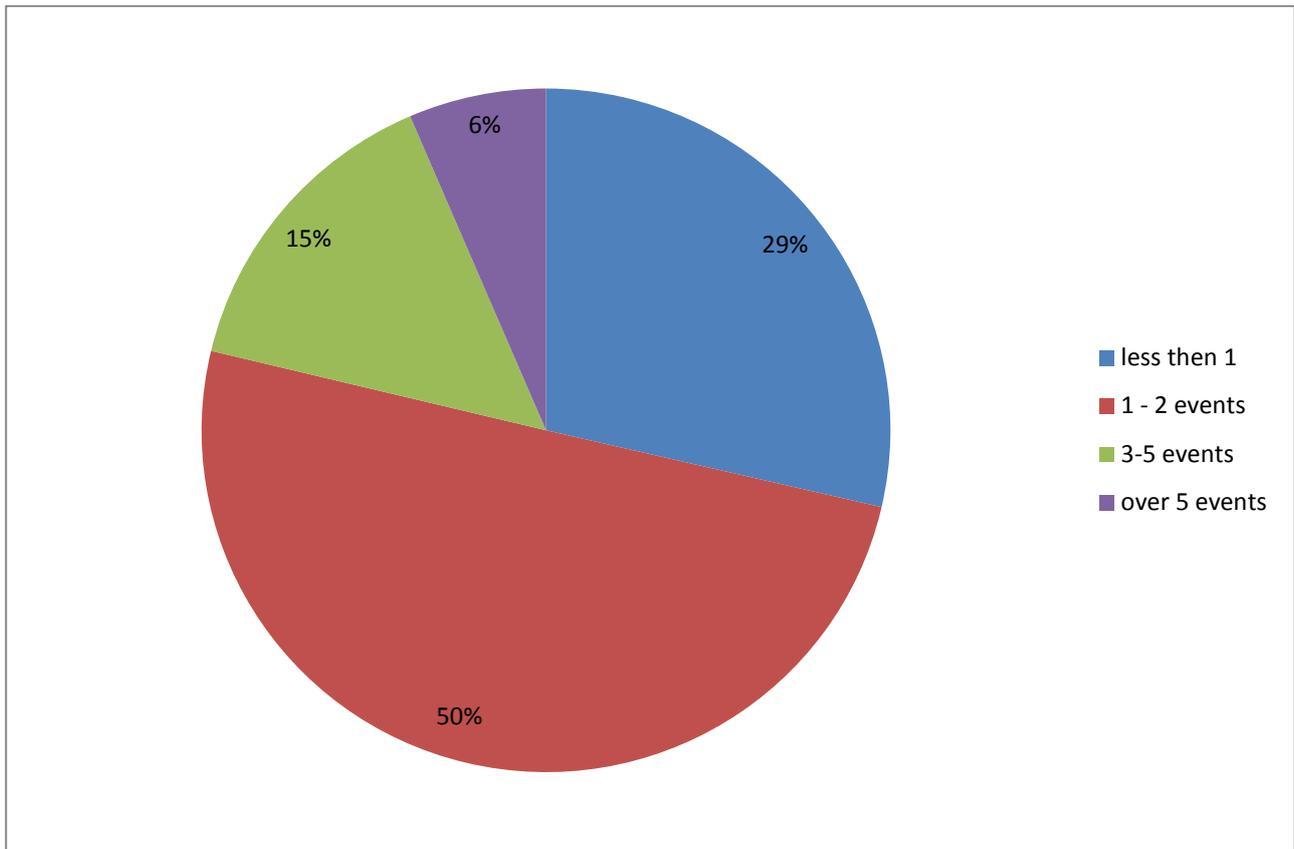
Over the indicative value of the distinction between sufficient and not sufficient, it is strange to observe how the demo/shows are considered not sufficient, not only between the elements of the milonga, but also between the tango's events.

I'd like to remind the reader that respondents have an average dance experience of 6.45 years, on average go dancing 2.1 times a week and have an average age of 46.20 years.

Let's find out to how many events respondents can participate in a month?

## In a month, on average, how many tango' events do you go to?

(Question 14)



(< 1) 0.5	226	28.6%		
(1- 2) 1.5	396	50.1%		
(3 - 5) 4	117	14.8%		
(> 5) 6	51	6.5%		<b>Monthly Average Events</b>
	790			<b>1.87</b>

As you can see, the answers show that, on average, respondents attend 1.87 events per month.

Making this deduction, what about extracting some "identi-who is in?" of the participants of the events that have reached sufficiency?

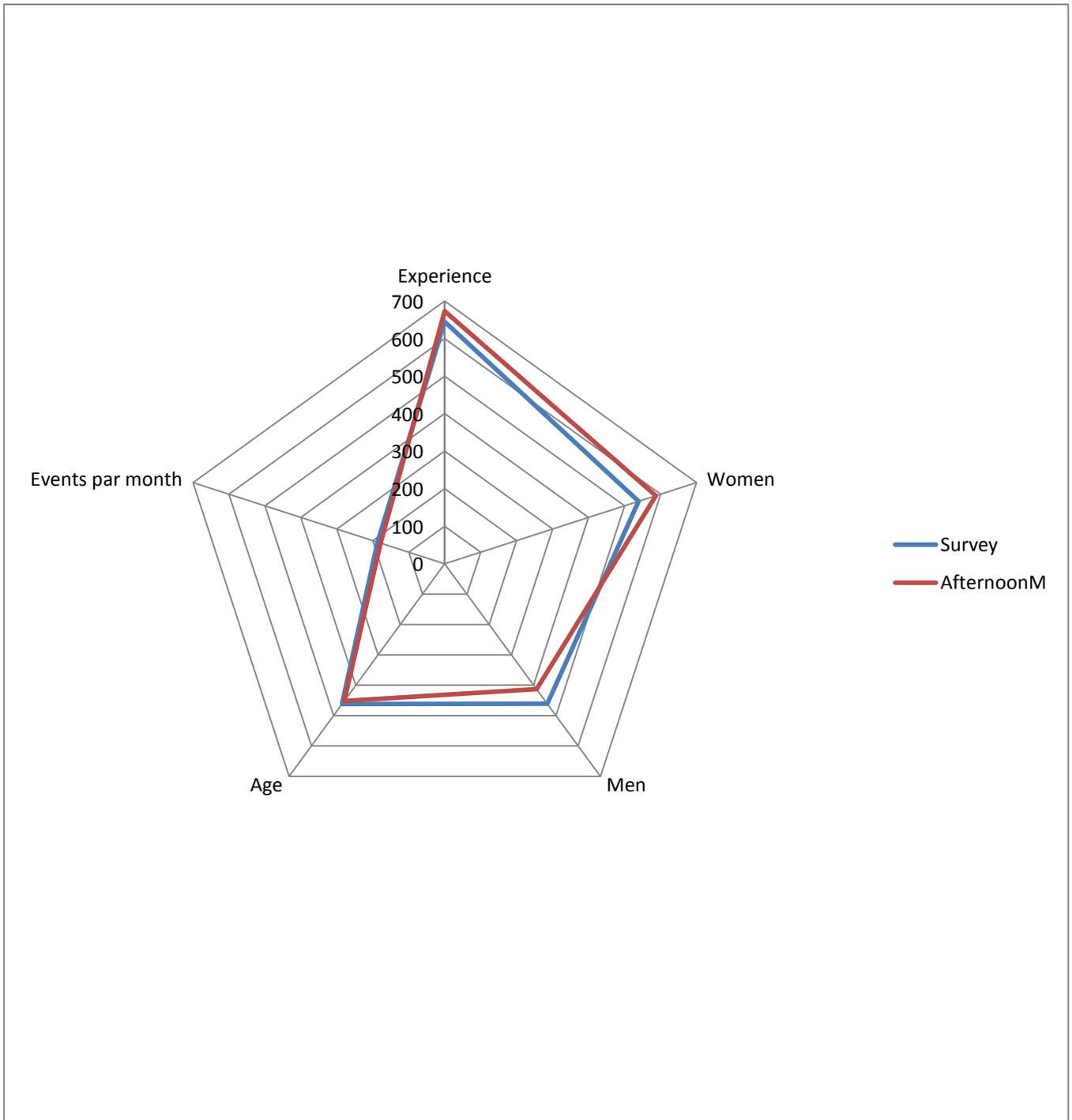
## Identi-who is in? Afternoon Milonga

Dance experience in months	N.Respondents	Percentage		
6	5	2.9%		
18	12	7.0%		
48	50	29.1%		
98	62	36.1%		
120	43	25.0%	In months	In years
Total	172		<b>80.78</b> (77.50)	<b>6.73</b> (6.45)
<b>Gender</b>				
Men	71	<b>41.3%</b> (46.1%)		
Women	101	<b>58.7%</b> (53.9%)		
<b>Age</b>				
18,5	0	0.0%		
24	5	2.9%		
31	21	12.2%		
40,5	56	32.6%		
50,5	68	39.5%		
60,5	21	12.2%		
70	1	0.6%		
Total	172		<b>45.42</b> (46.20)	
<b>Events par month</b>				
0,5	45	26.2%		
1,5	95	55.2%		
4	25	14.5%		
6	7	4.1%		
	172			<b>1.78</b> (1.87)

172 respondents give an assessment of 10 to the Afternoon Milonga.

I highlighted in bold the data for the identikit of respondents, and in parenthesis the average data of the survey.

For an easier reading, go to the next page.



It shows that those who like to dance in afternoon milonga have more experience (+0.28), are mainly women (+4.80), tend to be younger (-0.78), and even if only slightly take part in, fewer events (- 0.09).

Given that the elements of quality of a milonga have to be present, the afternoon milonga was generally preferred by women rather than men.

The average of age is in line with the survey; the experience is higher than average.

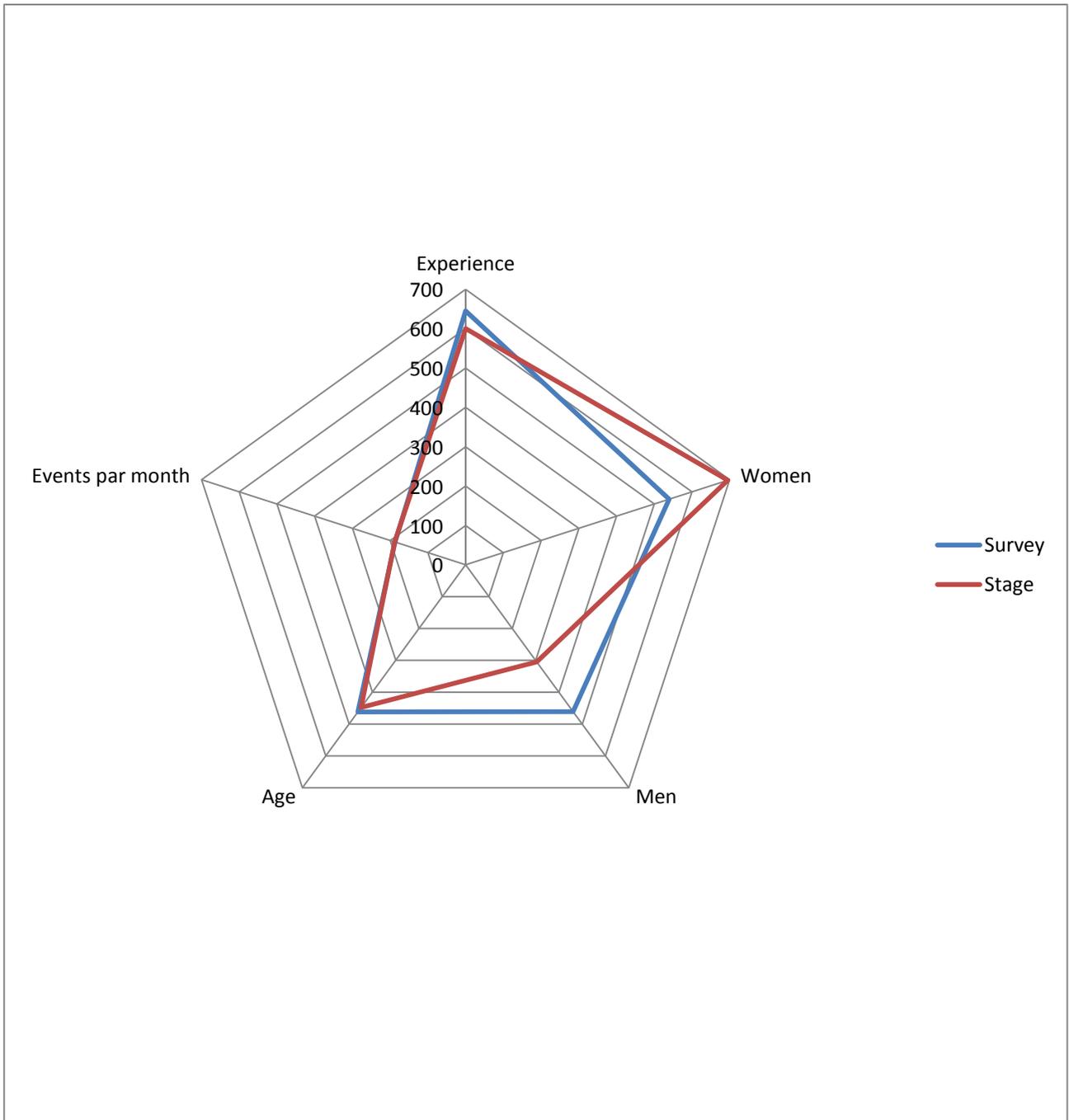
## Identi-who is in? Stage/Workshop/Lab

<b>Dance experience in months</b>					
6	7	5.9%			
18	16	13.6%			
48	35	29.7%			
98	32	27.1%			
120	28	23.7%		In months	In years
Total	118			<b>72.08</b> (77.50)	<b>6.00</b> (6.45)
<b>Gender</b>					
Men	36	<b>30.5%</b> (46.1%)			
Women	82	<b>69.5%</b> (53.9%)			
<b>Age</b>					
18,5	1	0.9%			
24	7	5.9%			
31	13	11.0%			
40,5	37	31.4%			
50,5	44	37.3%			
60,5	14	11.9%			
70	2	1.7%			
Total	118			<b>44.88</b> (46.20)	
<b>Events par months</b>					
0,5	37	31.4%			
1,5	55	46.6%			
4	17	14.4%			
6	9	7.6%			
	118			<b>1.88</b> (1.87)	

118 respondents give an assessment of 10 to Stage/Workshop/Lab.

I highlighted in bold the data for the identikit of respondents, and in parenthesis the average data of the survey.

For an easier reading, go to the next page.



It shows that those who like the Stage/Workshop/Lab have less experience (-0.45), are mainly women (+15.60), tend to be younger (- 1.32), and take part in, although slightly, more events (+ 0.01).

When looking at the difference in average age, we notice a difference with experience (it is normal to think that those who have less experience have more desire to study). However women like to participate to Stage/Workshops/Labs much more than men.

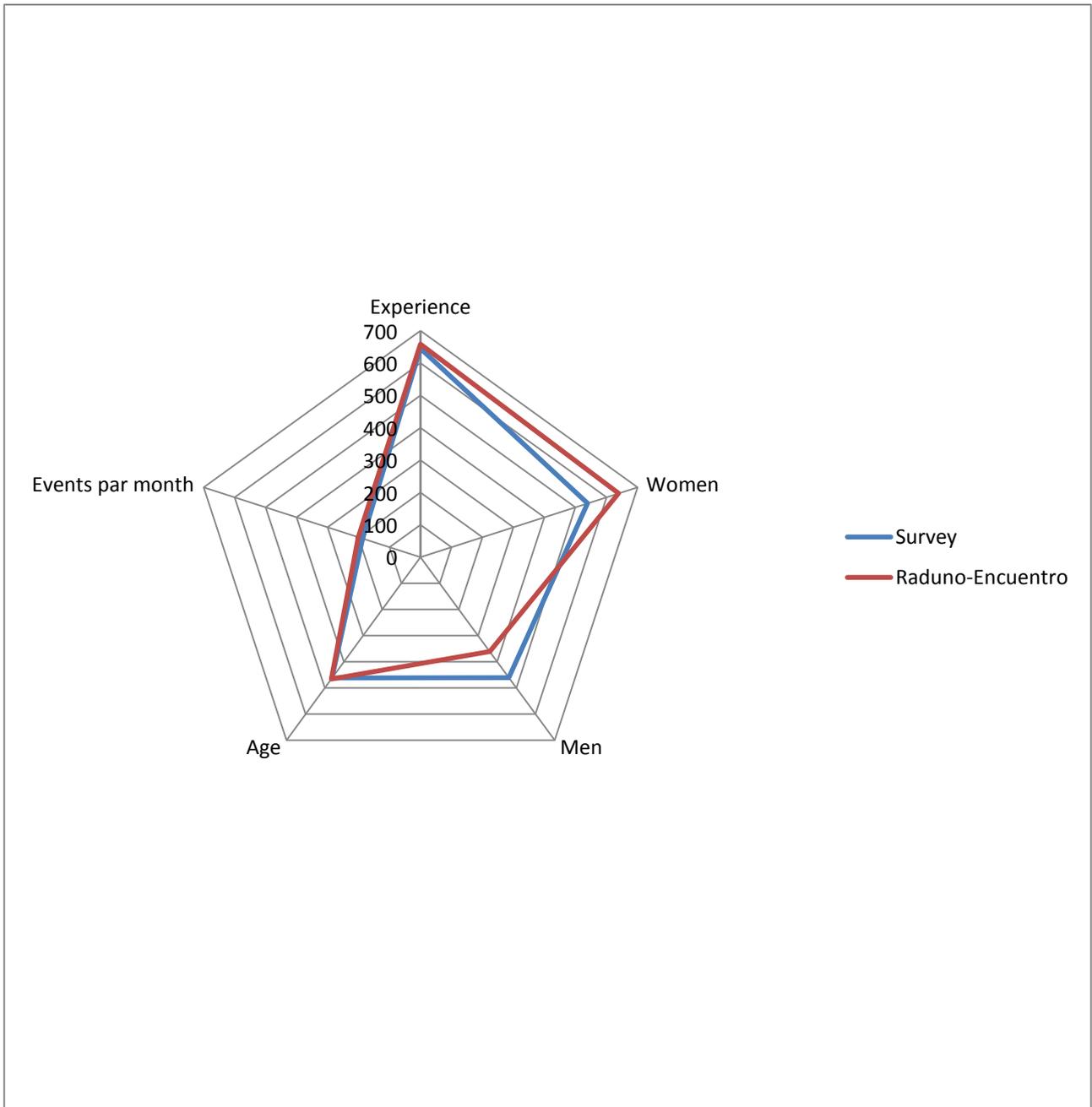
## Identi-who is in? Raduno – Encuentro

<b>Dance experience in months</b>					
6	4	3.3%			
18	7	5.7%			
48	40	32.8%			
98	43	35.3%			
120	28	23.0%		In months	In years
Total	122			<b>79.05(77.50)</b>	<b>6.59(6.45)</b>
<b>Gender</b>					
Men	44	<b>36.1%</b> (46.1%)			
Women	78	<b>63.9%</b> (53.9%)			
<b>Age</b>					
18,5	0	0.0%			
24	3	2.5%			
31	12	9.8%			
40,5	34	27.9%			
50,5	56	45.9%			
60,5	16	13.1%			
70	1	0.8%			
Total	122			<b>46.61(46.20)</b>	
<b>Events par month</b>					
0,5	23	18.9%			
1,5	72	59.0%			
4	18	14.8%			
6	9	7.4%			
	122			<b>2.01(1.87)</b>	

122 respondents give an assessment of 10 to Raduno-Encuentro.

I highlighted in bold the data for the identikit of respondents, and in parenthesis the average data of the survey.

For an easier reading, go to the next page.



It shows that those who like the Raduno – Encuentro have more experience (+0.14), are primarily women (+10), are older (+0.41), and participate on average in several events par month (+0.14).

Also in this case, we have to note that women like the Raduno-Encuentro more than men do.

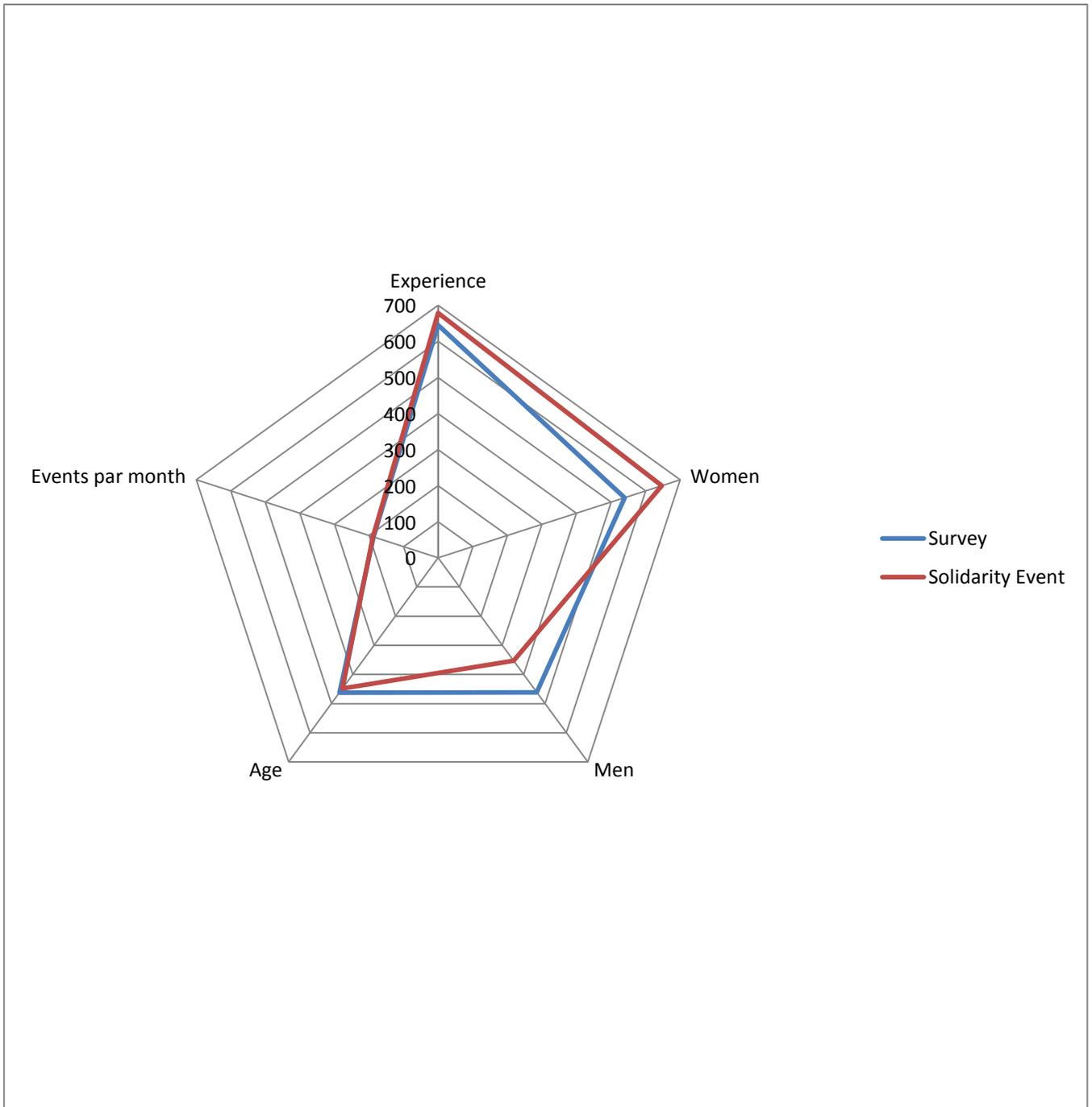
## Identi-who is in? Solidarity event

<b>Dance experience in months</b>					
6	3	2.6%			
18	11	9.5%			
48	31	26.7%			
98	35	30.2%			
120	36	31.0%		In months	In years
Total	116			<b>81.5(77.50)</b>	<b>6.79(6.45)</b>
<b>Gender</b>					
Men	41	35.3% (46.1%)			
Women	75	64.7% (53.9%)			
<b>Age</b>					
18,5	0	0.0%			
24	6	5.2%			
31	16	13.8%			
40,5	37	31.9%			
50,5	41	35.3%			
60,5	13	11.2%			
70	3	2.6%			
Total	116			<b>44.87(46.20)</b>	
<b>Events par month</b>					
0,5	33	28.5%			
1,5	58	50.0%			
4	17	14.7%			
6	8	6.9%			
	116			<b>1.89 (1.87)</b>	

116 respondents give an assessment of 10 to Solidarity Event.

I highlighted in bold the data for the identikit of respondents, and in parenthesis the average data of the survey.

For an easier reading, go to the next page.



It shows that those who like solidarity events have more experience (+0.34), are mainly women (+10.80), tend to be younger (-1.33), and participate to more events par month (+0.02).

Also in this case, one notes that more women than men are interested in solidarity events.

Note also that there is a significant difference in the experience and a slight difference in favour of a younger audience.

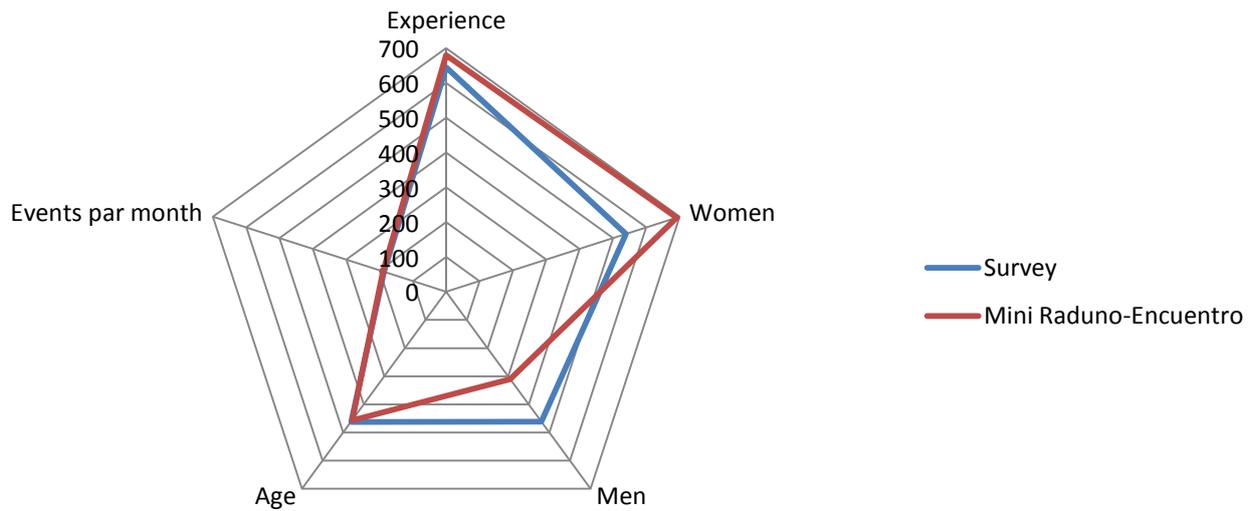
## Identi - who is in? Mini Raduno – Encuentro

<b>Dance experience in months</b>					
6	2	2.4%			
18	5	6.0%			
48	23	27.4%			
98	38	45.2%			
120	16	19.1%		In months	In years
Total	84			<b>81.55(77.50)</b>	<b>6.80(6.45)</b>
<b>Gender</b>					
Men	26	<b>31.0%</b> (46.1%)			
Women	58	<b>69.1%</b> (53.9%)			
<b>Age</b>					
18,5	0	0.0%			
24	2	2.4%			
31	8	9.5%			
40,5	28	33.3%			
50,5	37	44.1%			
60,5	9	10.7%			
70	0	0.0%			
Total	84			<b>45.75(46.20)</b>	
<b>Events par month</b>					
0,5	19	22.6%			
1,5	47	56.0%			
4	14	16.7%			
6	4	4.8%			
	84			<b>1.90(1.87)</b>	

84 respondents give an assessment of 10 to Mini Raduno-Encuentro.

I highlighted in bold the data for the identikit of respondents, and in parenthesis the average data of the survey.

For an easier reading, go to the next page.



It shows that those who like the Mini Raduno – Encuentro have more experience (+0.35), are mainly women (+15.20), tend to be younger (-0.45), and participated to more events (+0.03).

Once again, the balance shifts to the women.

Also the participants tend to have greater dance experience.

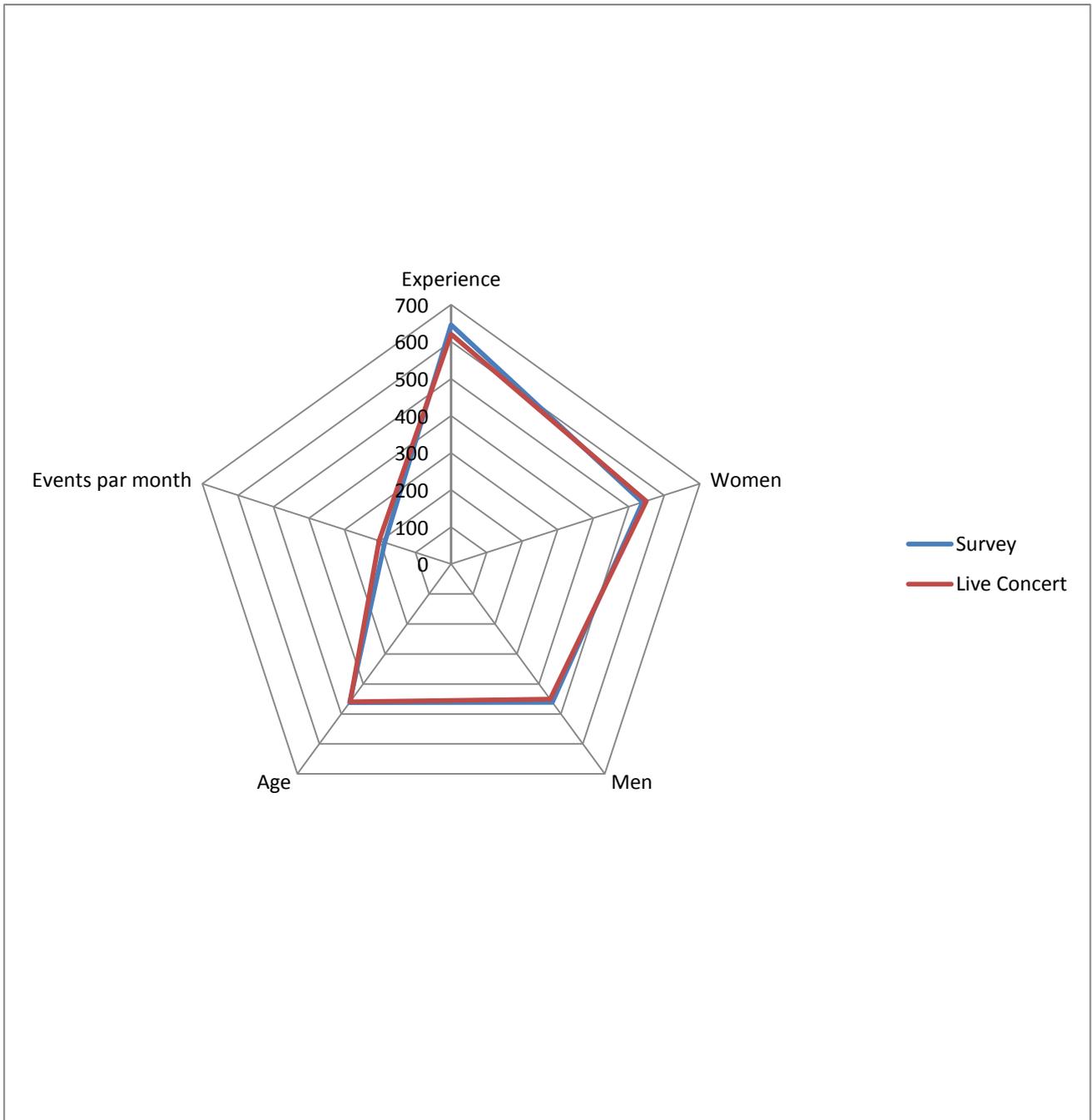
## Identi-who is in? Live Concert

<b>Dance experience in months</b>					
6	9	6.3%			
18	15	10.4%			
48	42	29.2%			
98	45	31.3%			
120	33	22.9%		In months	In years
Total	144			<b>74.37(77.50)</b>	<b>6.20(6.45)</b>
<b>Gender</b>					
Men	65	<b>45.1%</b> (46.1%)			
Women	79	<b>54.9%</b> (53.9)			
<b>Age</b>					
18,5	1	0.7%			
24	4	2.8%			
31	17	11.8%			
40,5	41	28.5%			
50,5	60	41.7%			
60,5	18	12.5%			
70	3	2.1%			
Total	144			<b>46.05(46.20)</b>	
<b>Events par month</b>					
0,5	47	32.6%			
1,5	59	41.0%			
4	24	16.7%			
6	14	9.7%			
	144			<b>2.03(1.87)</b>	

144 respondents gave an assessment of 10 to the Live Concert.

I highlighted in bold the data for the identikit of respondents, and in parenthesis the average data of the survey.

For an easier reading, go to the next page.



It shows that those who like the Live Concert have less experience (-0.25), are mainly women (+1.00), although the music brings balance to the average data for both men and women, are younger (- 0.15), and participate to more events (+0.16).

For live concerts the percentages of men and women are very close to the average.

A slight difference (an increase) is visible in the number of events per month and in a lower dance experience.

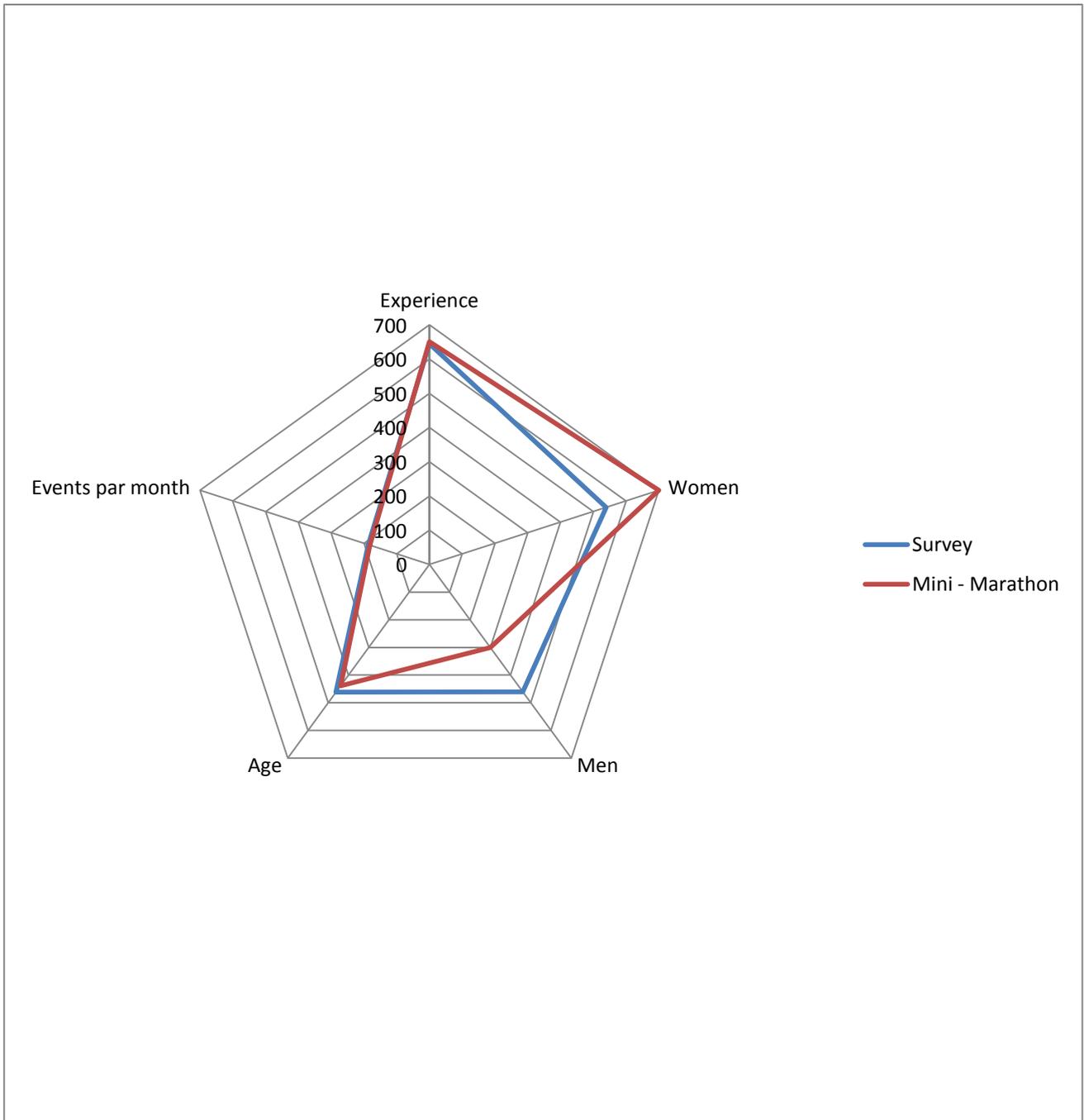
## Identify- who is in? Mini Marathon

<b>Dance experience in months</b>					
6	2	2.5%			
18	5	6.3%			
48	24	30.0%			
98	40	50.0%			
120	9	11.3%		In months	In years
Total	80			<b>78.18(77.50)</b>	<b>6.51(6.45)</b>
<b>Gender</b>					
Men	24	<b>30.0%</b> (46.10)			
Women	56	<b>70.0%</b> (53.90)			
<b>Age</b>					
18,5	0	0.0%			
24	3	3.8%			
31	9	11.3%			
40,5	32	40.0%			
50,5	31	38.8%			
60,5	5	6.3%			
70	0	0.0%			
Total	80			<b>43.94(46.20)</b>	
<b>Events par month</b>					
0,5	22	27.5%			
1,5	43	53.8%			
4	10	12.5%			
6	5	6.3%			
	80			<b>1.82(1.87)</b>	

80 respondents gave an assessment of 10 to Mini Marathon.

I highlighted in bold the data for the identikit of respondents, and in parenthesis the average data of the survey.

For an easier reading, go to the next page.



It shows that those who like the Mini Marathon have more experience (+0.06), are mainly women (+16.10), tend to be younger (- 2.26), and take part in fewer events per month (- 0.05).

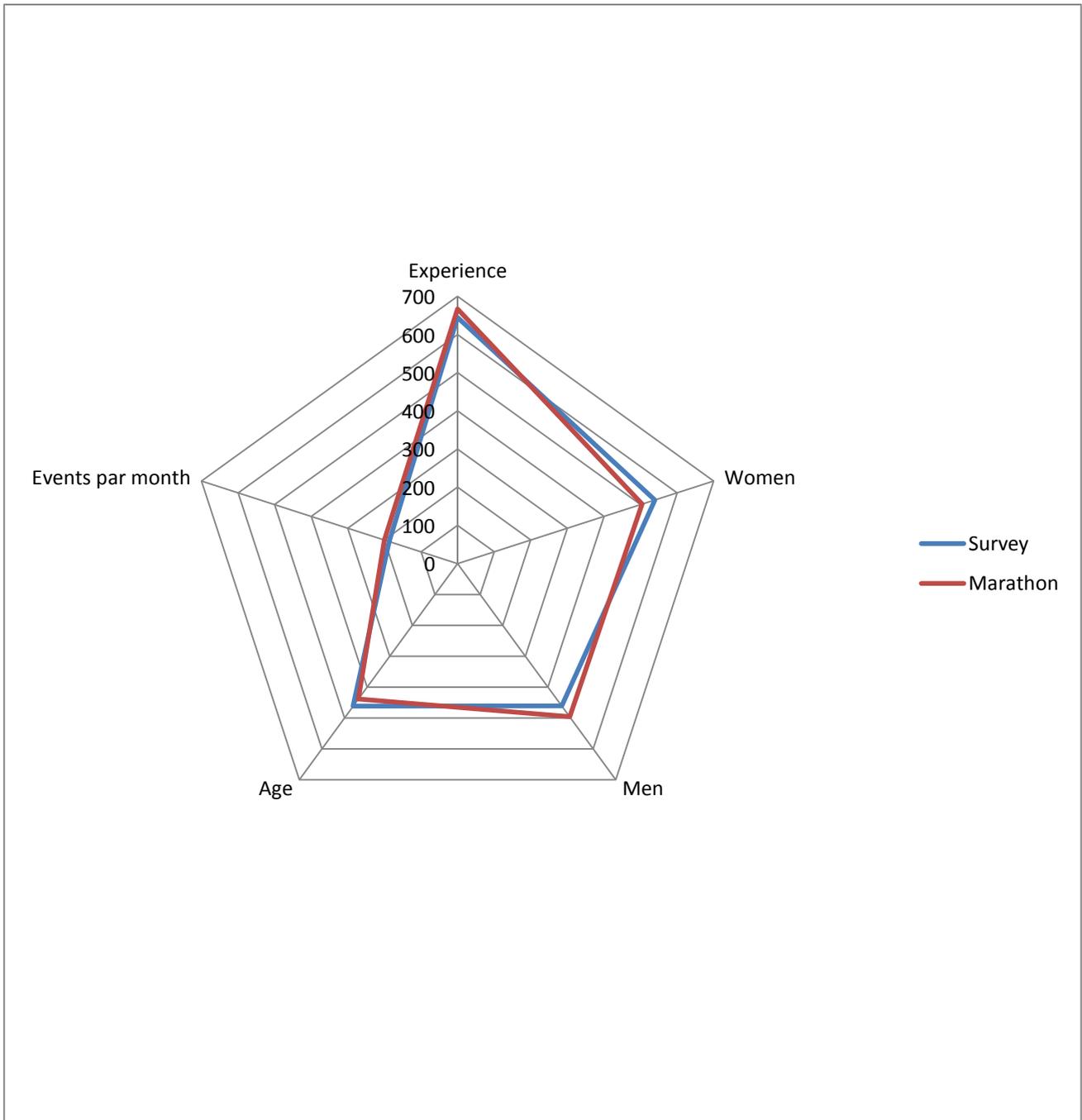
## Identify- who is in? Marathon

<b>Dance experience in months</b>					
6	3	2.5%			
18	9	7.6%			
48	35	29.4%			
98	44	37.0%			
120	28	23.5%			
	119			<b>80.10(77.50)</b>	<b>6.67(6.45)</b>
<b>Gender</b>					
Men	59	<b>49.6%</b> (46.1%)			
Women	60	<b>50.4%</b> (53.9%)			
<b>Age</b>					
18,5	0	0.0%			
24	5	4.2%			
31	16	13.5%			
40,5	42	35.3%			
50,5	47	39.5%			
60,5	9	7.6%			
70	0	0.0%			
	119			<b>43.99(46.20)</b>	
<b>Events par month</b>					
0,5	21	17.7%			
1,5	74	62.2%			
4	14	11.8%			
6	10	8.4%			
	119			<b>2.00(1.87)</b>	

119 respondents gave an assessment of 10 to the Marathon.

I highlighted in bold the data for the identikit of respondents, and in parenthesis the average data of the survey.

For an easier reading, go to the next page.



It shows that those who prefer marathons have more experience (+0.22), are mainly men (+3.50), tend to be younger (-2.21), and participate in average to more events par month (+0.13).

Note that this is the only case in which the average of men exceeds that of women, and where it is even lower than in the national average (I wonder why?).

Note how, compared to the average, the experience increased and how the age, by contrast, decreased.

## Tango's Dancers Migrations. Comparison of "identi – who is in?"

As you can see, the analysis of the respondents gave an undeniable truth: the marketing of the tango is decided to "women", because it is always the women who tip the balance in the direction of an event rather than another.

On the other side, it should be noted that "men" are the most precious commodity in the events, cause of the chronically shortage observed in almost all events, except in marathons.

I wondered if it was possible to envisage tango dancers' migration related to experience, age and gender.

To verify this idea, I had to reorder the data of the various identikits to understand how to change the other elements according to the variation of one of them.

Let's see what happens reordering the table starting from the dance experience:

	<b>Experience</b>	Men	Women	Age	Events par months
Stage/Workshop/Lab	<b>6</b>	30.5	69.5	44.89	1.89
Live Concert	<b>6.2</b>	45.1	54.9	46.05	2.03
Mini Marathon	<b>6.51</b>	30	70	43.94	1.82
Raduno-Encuentro	<b>6.59</b>	36.1	63.9	46.61	2.01
Marathon	<b>6.68</b>	49.6	50.4	44	2
Afternoon Milonga	<b>6.73</b>	41.3	58.7	45.43	1.78
Solidarity Event	<b>6.79</b>	35.3	64.7	44.87	1.89
Mini Raduno-Encuentro	<b>6.8</b>	31	69.1	45.75	1.9

Simplified, according to the experience, respondents started to get expertise from Stage/Workshop/Lab, continuing with other experiences and concluding with Mini Raduno-Encuentros.

Let's see what happens reordering the table starting from Women percentages:

	Experience	Men	<b>Women</b>	Age	Events par month
Marathon	6.68	49.6	<b>50.4</b>	44	2
Live Concert	6.2	45.1	<b>54.9</b>	46.05	2.03
Afternoon Milonga	6.73	41.3	<b>58.7</b>	45.43	1.78
Raduno-Encuentro	6.59	36.1	<b>63.9</b>	46.61	2.01
Solidarity Event	6.79	35.3	<b>64.7</b>	44.87	1.89
Mini Raduno-Encuentro	6.8	31	<b>69.1</b>	45.75	1.9
Stage/Workshop/Lab	6	30.5	<b>69.5</b>	44.89	1.89
Mini Marathon	6.51	30	<b>70</b>	43.94	1.82

Based on this table, we can see that the respondents participate in smaller quantities at a Marathon (still accounting for 50.4%), while a large number take part in a Mini Marathon. But make no mistake: the composition of these extremes is limited to an age ranging in average between from 43.94 and 44 years.

Let's see what happens reordering the table starting from Men percentages:

	Experience	Men	Women	Age	Events par month
Mini Marathon	6.51	<b>30</b>	70	43.94	1.82
Stage/Workshop/Lab	6	<b>30.5</b>	69.5	44.89	1.89
Mini Raduno-Encuentro	6.8	<b>31</b>	69.1	45.75	1.9
Solidarity Event	6.79	<b>35.3</b>	64.7	44.87	1.89
Raduno-Encuentro	6.59	<b>36.1</b>	63.9	46.61	2.01
Afternoon Milonga	6.73	<b>41.3</b>	58.7	45.43	1.78
Live Concert	6.2	<b>45.1</b>	54.9	46.05	2.03
Marathon	6.68	<b>49.6</b>	50.4	44	2

We can see how the respondents begin in small numbers participating in a Mini Marathon and end up in large numbers participating in a Marathon. But, as for women, these two extremes are reached at 43.94 years of age and 44 years of age.

Now let's see what happens reordering the table starting from Age:

	Experience	Men	Women	Age	Events par month
Mini Marathon	6.51	30	70	<b>43.94</b>	1.82
Marathon	6.68	49.6	50.4	<b>44</b>	2
Solidarity Event	6.79	35.3	64.7	<b>44.87</b>	1.89
Stage/Workshop/Lab	6	30.5	69.5	<b>44.89</b>	1.89
Afternoon Milonga	6.73	41.3	58.7	<b>45.43</b>	1.78
Mini Raduno-Encuentro	6.8	31	69.1	<b>45.75</b>	1.9
Live Concert	6.2	45.1	54.9	<b>46.05</b>	2.03
Raduno-Encuentro	6.59	36.1	63.9	<b>46.61</b>	2.01

Simplified I can say that, based on their age, respondents of the survey began their migration between tango events starting with a Mini Marathon, ending with Raduno-Encuentro.

If we analyze only the table reordered to the experience, we could also speculate an increase/decrease rate for men and women.

Beyond the last hypothesis, at this point it seems clear that the distinctions between tango events are also linked to the age of participants.

So, with confidence, I can say that the different types of events bring stylistic differences and also differences of age.

But will it be enough to give the name of Raduno-Encuentro, or Marathon, or Afternoon Milonga, or Solidarity Event to an event to attract a certain group of dancers and to ensure the success of the initiative?

Absolutely not.

Many organizers have not understood this, and so generate a fall of the "quality" of events in order not to lose revenue.

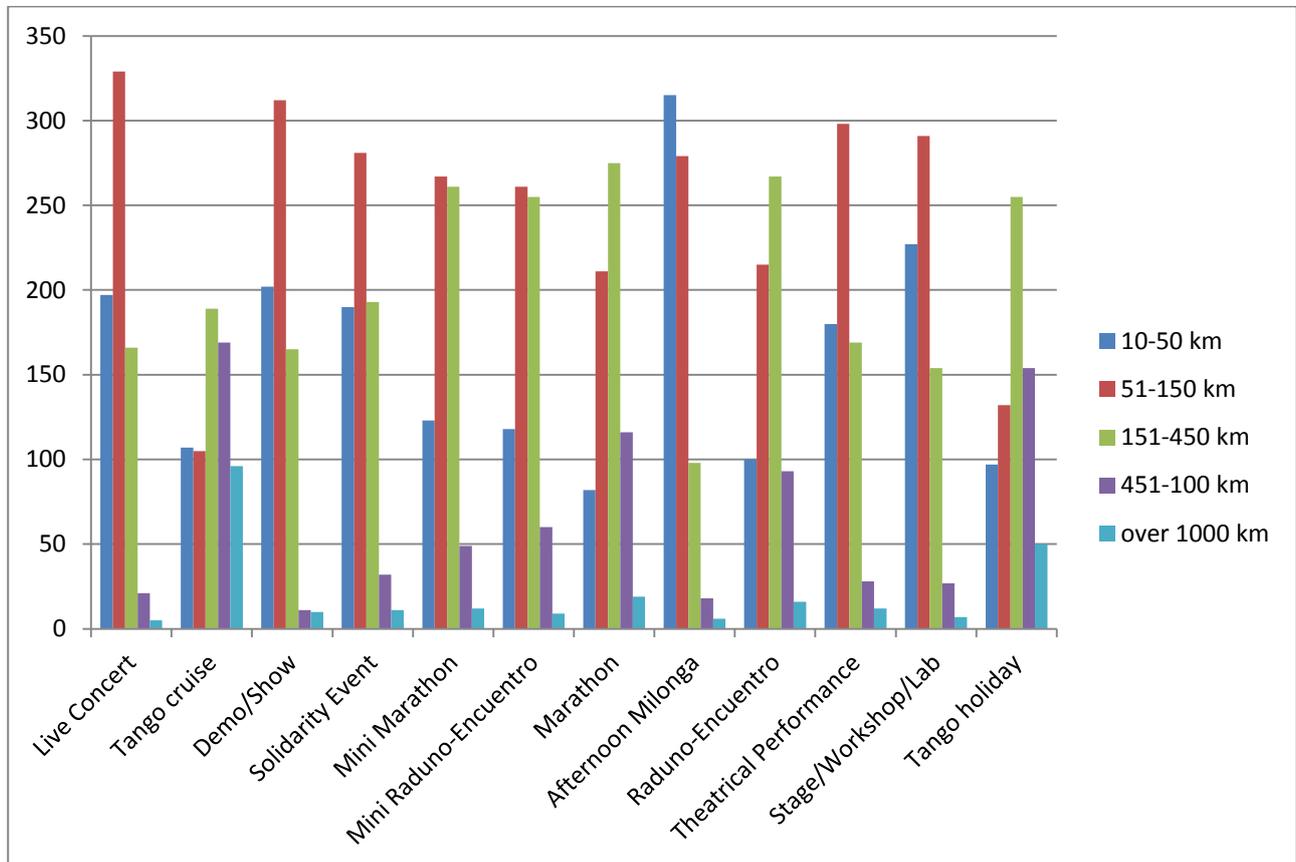
In a next step I will try to deepen the analysis by introducing additional data for respondents.

This data will become important because the initiatives increase at a higher rate than the number of dancers.

Let's analyse the distance between events.

## In your opinion how many kilometers should there be between two tango events in order to avoid overlap?

(Question 15)



Again, same as for the regular weekly milongas, I asked respondents to tell me what the minimum distance between two events should be to avoid overlap.

Also in this case, I have mediated the data to obtain a distance that was immediately usable.

As before, we must take account such factors as the mobility of the respondents, the morphology of the territory and the density of tangueros.

The result is a minimum distance of efficiency for Event (EMDE), illustrated in the following table:

Typology / Km	30	100.5	300.5	725.5	1'000			EMDE
<b>Live Concert</b>	197	329	166	21	5	109'093	718	<b>151.94</b>
<b>Tango Cruise</b>	107	105	189	169	96	289'166.5	666	<b>434.18</b>
<b>Demo / Show</b>	202	312	165	11	10	104'979	700	<b>149.97</b>
<b>Solidarity Event</b>	190	281	193	32	11	126'153	707	<b>178.43</b>
<b>Mini Marathon</b>	123	267	261	49	12	156'503.5	712	<b>219.81</b>
<b>Mini Raduno-Encuentro</b>	118	261	255	60	9	158'928	703	<b>226.07</b>
<b>Marathon</b>	82	211	275	116	19	209'461	703	<b>297.95</b>
<b>Afternoon Milonga</b>	315	279	98	18	6	85'997.5	716	<b>120.11</b>
<b>Raduno-Encuentro</b>	100	215	267	93	16	188'312.5	691	<b>272.52</b>
<b>Theatrical Performance</b>	180	298	169	28	12	118'447.5	687	<b>172.41</b>
<b>Stage/Workshop/Lab</b>	227	291	154	27	7	108'921	706	<b>154.28</b>
<b>Tango Holiday</b>	97	132	255	154	50	254'530.5	688	<b>369.96</b>

The table above is available to those who want to try to make their reflections.

To me it is interesting to reorder only the sufficient events, as indicated earlier, trying to extract (if any) differences between Women and Men.

Typology	EMDE Survey	EMDE Women	EMDE Men
Afternoon Milonga	120.11	78.58	120.9
Stage/Workshop/Lab	154.28	153.92	154.69
Raduno-Encuentro	272.52	296.19	246.03
Solidarity Event	178.43	185.24	170.61
Mini Raduno-Encuentro	226.07	241.63	208.29
Live Concert	151.94	155.85	147.5
Mini Marathon	219.81	233.9	203.77
Marathon	297.95	316.53	277.08

Same as for the MMDE (minimum distance of efficiency between milongas), also in this case the distance is almost always higher for women, except for two events: for the

Afternoon Milonga and the Stages/Workshop/Labs, where the men indicate an events minimum distance of efficiency (EMDE) higher than women.

In this table I reordered events according to the growth of EMDE:

Typology	Survey	Women	Men
Afternoon Milonga	120.11	78.58	120.90
Live Concert	151.94	155.85	147.50
Stage/Workshop/Lab	154.28	153.92	154.69
Solidarity Event	178.43	185.24	170.61
Mini Marathon	219.81	233.9	203.77
Mini Raduno-Encuentro	226.07	241.63	208.29
Raduno-Encuentro	272.52	296.19	246.03
Marathon	297.95	316.53	277.08

Again, I ask, how can we use this distance in national terms?

- It could be the distance within which organizers must talk to each other, to avoid creating overlapping events?
- It could be considered a distance of indifference that, considering the mobility of tango dancers and, dancers will choose to go to one side or the other according to other criteria?
- It could be a simple rule to be adopted by national associations, to prevent the emergence of too many events in competition with each other?

We might also ask why the ranking by distance is not equal to the rank of preference and what events you are willing to do more kilometres to reach.

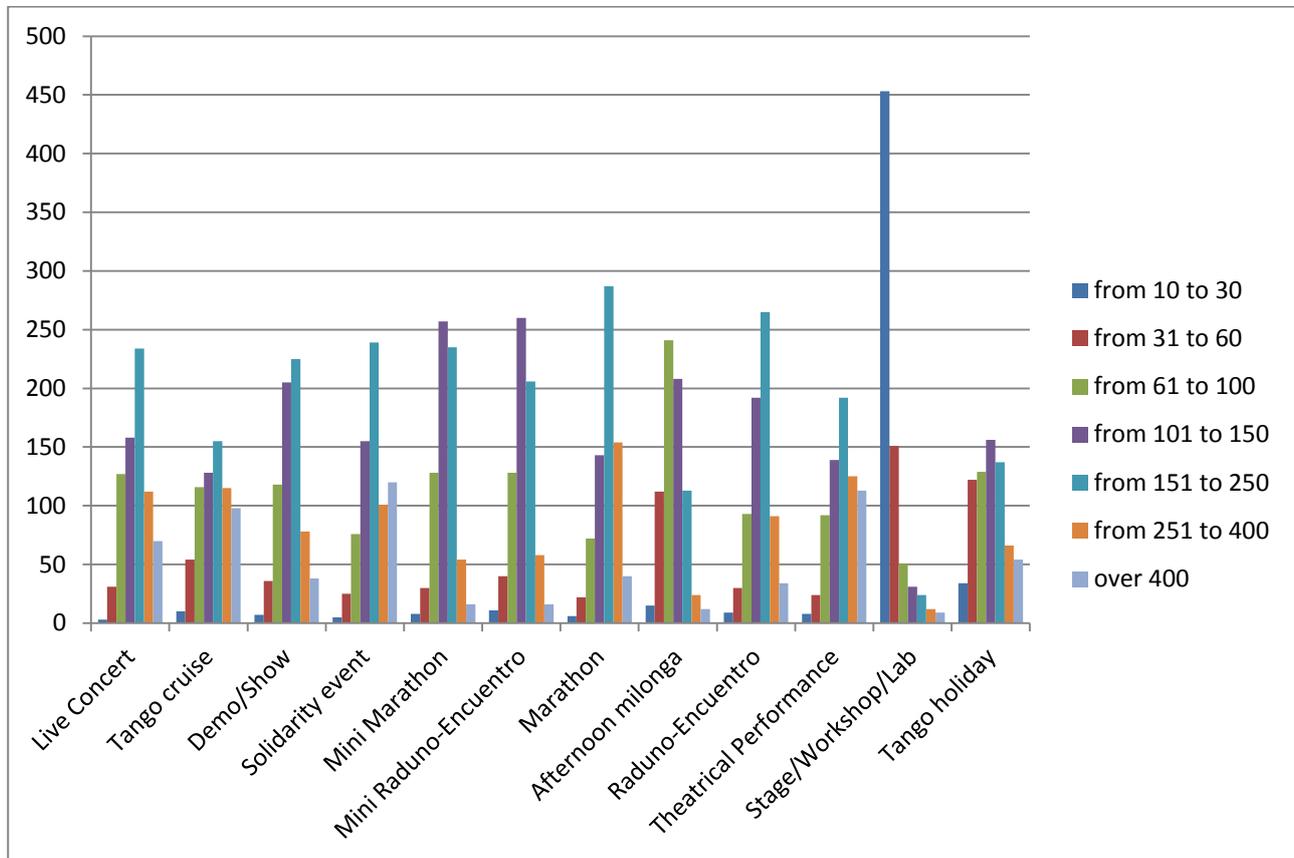
I will not give answers that would be affected by my experience (I've seen Budapest's organizers agree, nearly a thousand kilometres away, with Zurich's organizers to avoid overlapping respective events in the same weekend).

As I said earlier, it is left to the "common sense" of the industry to treasure this data, in order to offer quality events to participants.

But, to add even more elements of evaluation, we can consider another variable: the density of the event or, if you prefer, the crowding of the event.

## What is the maximum number of people that should participate in a tango event to enjoy it without discomfort?

(Question 16)



Here we are trying to analyze another element, for which I structured the question.

The intent is to understand if, in addition to a minimum distance of efficiency for the event, it is possible to calculate an efficiency dimension for the event.

By the way whether it is possible to indicate a limit of number of participants within which everyone can fully benefit from the event.

Also in this case, using the answers of respondents, I calculated the average which represents the dimension of efficiency (DoE).

Let's see the result to the survey respondents.

Here the overall data for all events:

	Average									
Typology	20	45.5	80.5	125.5	200.5	325.5	450	Participants Av	Participants	Average
<b>Live Concert</b>	3	31	127	158	234	112	70	146'396	735	<b>199.18</b>
<b>Tango Cruise</b>	10	54	116	128	155	115	98	140'669	676	<b>208.09</b>
<b>Demo / Show</b>	7	36	118	205	225	78	38	124'606	707	<b>176.25</b>
<b>Solidarity Event</b>	5	25	76	155	239	101	120	161'603	721	<b>224.14</b>
<b>Mini Marathon</b>	8	30	128	257	235	54	16	115'977	728	<b>159.31</b>
<b>Mini Raduno-Encuentro</b>	11	40	128	260	206	58	16	112'356	719	<b>156.27</b>
<b>Marathon</b>	6	22	72	143	287	154	40	150'534	724	<b>207.92</b>
<b>Afternoon Milonga</b>	15	112	241	208	113	24	12	86'769	725	<b>119.68</b>
<b>Raduno-Encuentro</b>	9	30	93	192	265	91	34	131'180.5	714	<b>183.73</b>
<b>Theatrical Performance</b>	8	24	92	139	192	125	113	156'136	693	<b>225.30</b>
<b>Stage/Workshop/Lab</b>	453	151	51	31	24	12	9	36'694.5	731	<b>50.20</b>
<b>Tango Holiday</b>	34	122	129	156	137	66	54	109'445	698	<b>156.80</b>

I know that you will find it stupid to indicate a number relating to people with a comma, as we humans are not divisible (please remember this statement), but this is the statistic. Now, as for the distance, I'll reorder the events that have reached sufficiency, comparing the perceived size for gender:

	Average	Women	Men
Afternoon Milonga	119.68	116.47	123.27
Stage/Workshop/Lab	50.19	46.71	54.14
Raduno – Encuentro	183.72	184.38	183.02
Solidarity Event	224.13	225.68	222.32
Mini Raduno - Encuentro	156.26	154.27	158.47
Live Concert	199.17	185.79	214.55
Mini Marathon	159.3	157.24	158.47
Marathon	207.92	205.26	210.89

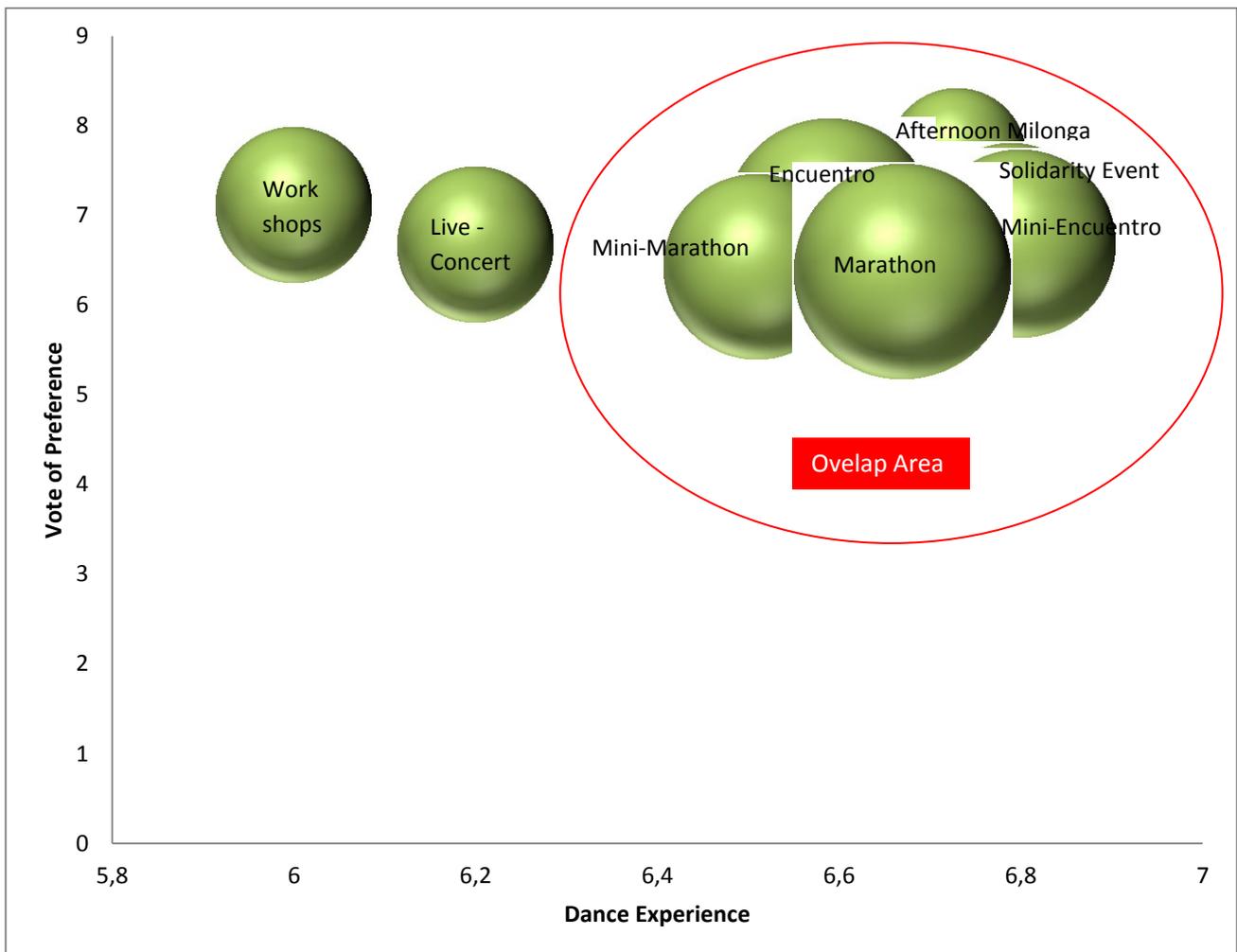
Please note that the perceived difference between men and women will never exceed ten persons, except in the case of live concert, where probably the two genres have imagined different situations.

## Reflections on tango events. Specific gravity of the events.

We have all the elements to be able to meet tango dancers' needs also concerning events; however, my curiosity let me to look for, where possible, an element that could contain all the variables and could represent "specific gravity" of any single event.

Given that, to make a quality event, the first elements considered essential to a milonga have to be present (I refer to the musicalizador, dance floor, sound components and hospitality /courtesy of organizers), I want to emphasize the quality/level of the dancers to understand what result I get if I put it in connection with the vote of preference given to every single event, in relation to the size of each event and in relation to the average distance of each individual event.

This graph is the result:



This graphic was produced indicating both the years of dance experience, the evaluation of the event and the event minimum distance efficiency (EMDE).

If I were an astronaut in front of these planets, I'd scream: "Houston, we have a problem".

The problem is that the different spheres/planets you see drawn, although they probably follow different orbits (defined by different styles and/or schools of thought), is on a collision course over each other and in some cases penetrates.

This overlapping of experiences, if on the one hand represents a well for the world of tango in Italy since it creates new stimuli, on the other side generates an overlap problem also among events that appear to be different, since it is difficult to divide people and send them to two events at the same time (we humans are not divisible and the survey gives us an average attendance of 1.87 events per month).

You can see to this point the great relevance of events minimum distance of efficiency (EMDE).

I think that organizers from Budapest and Zurich are the example of the avant-garde to prevent the events from overlapping.

And it is after these considerations, with another shiver down my spine, I'll step in treating another topic.

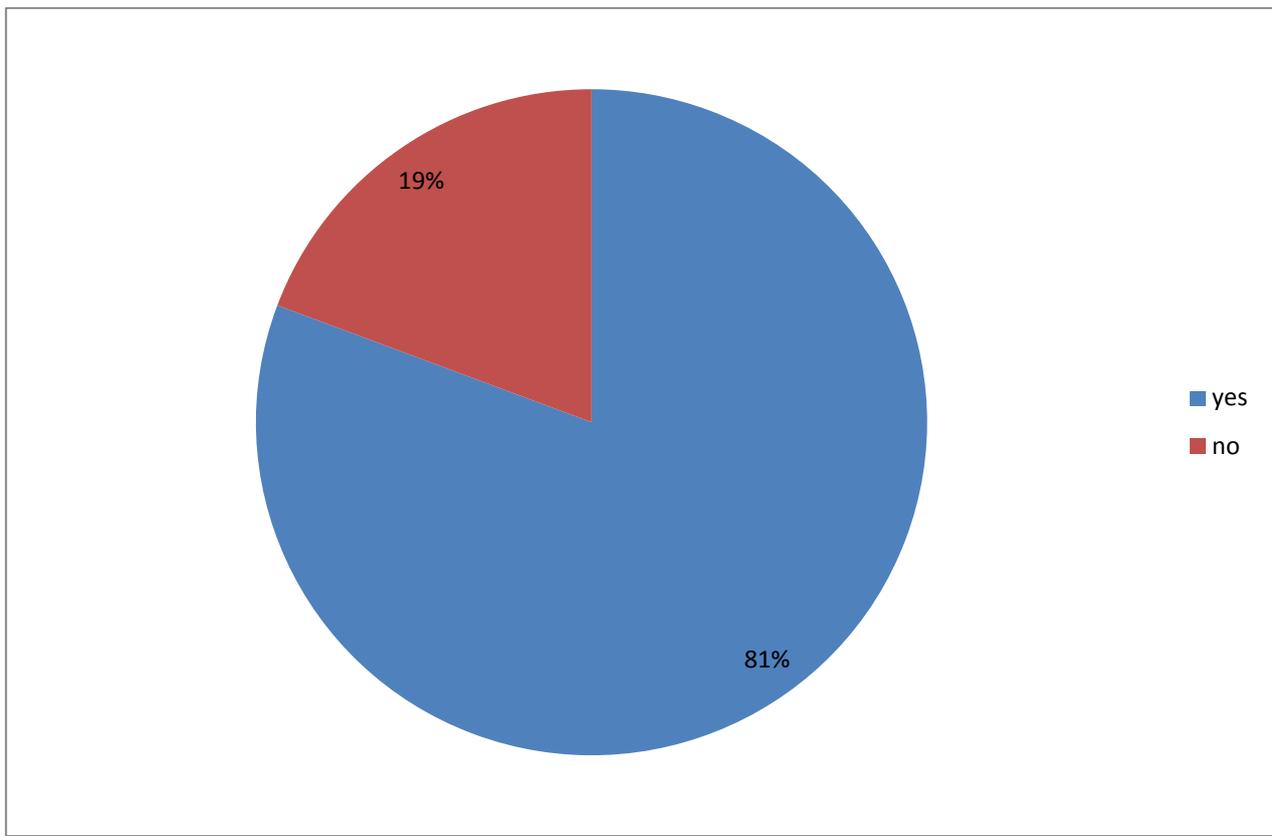
The invitation or reservation events.

## Analysis of the invitation or reservation events



## Have you ever attended an event upon invitation or reservation?

(Question 17)



This question aims at understanding how invitation or reservation events are widely distributed among the sample of respondents.

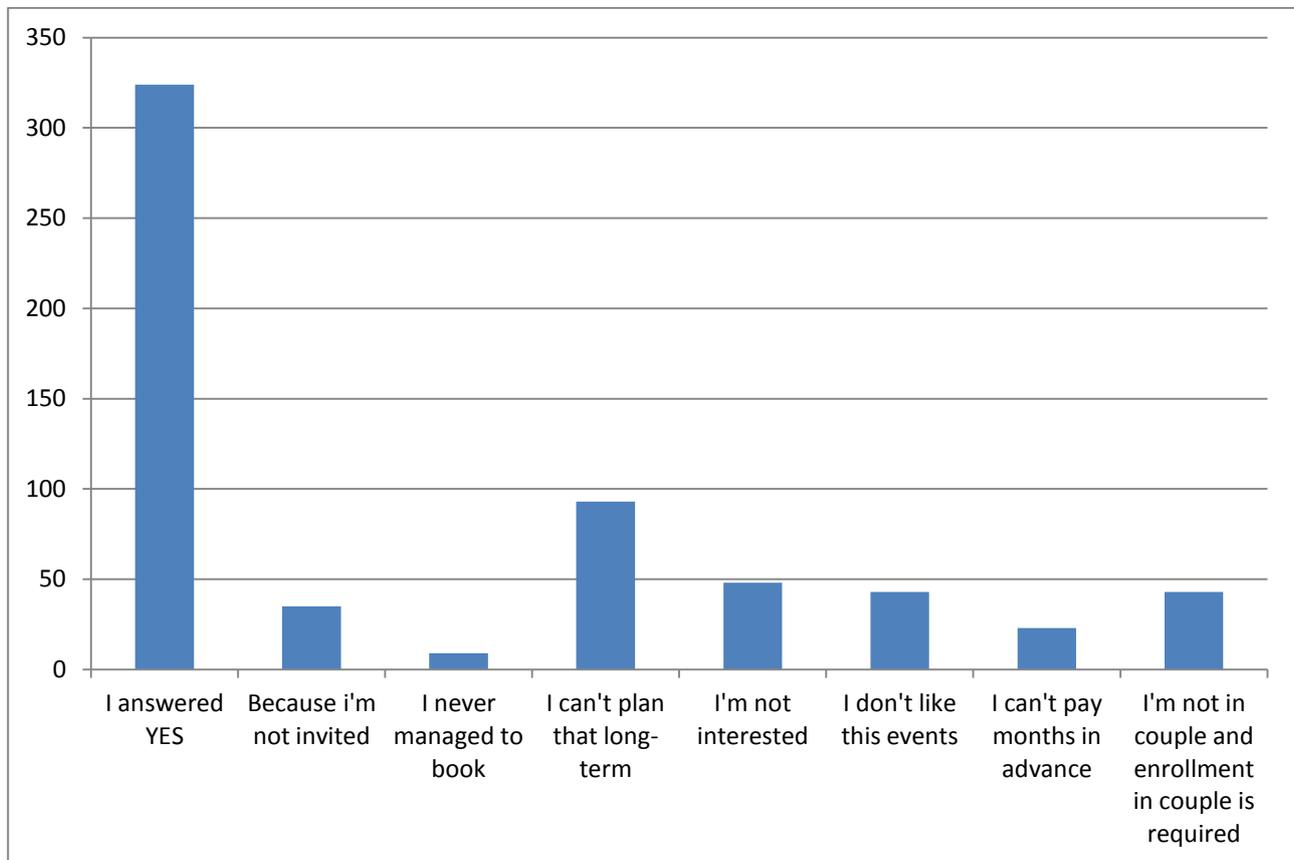
The graph is clear in this regard, as many as 80.7% of respondents took part in invitation or reservation events.

The following table includes a comparison data on gender, which shows a greater percentage of men participation than women.

	Average		Women		Men	
Yes	636	80.7%	334	78.0%	302	83.0%
No	152	19.3%	90	21.2%	62	17.0%

## If the answer is "No", could you tell me why?

(Question 18)



But now we try to understand what the reasons are for not attending invitation or reservation events. These are the answers:

Answers	Number	Percentage
I answered YES	324	66.8%
<b>Because I'm not invited</b>	<b>35</b>	<b>7.2%</b>
<b>I never managed to book</b>	<b>9</b>	<b>1.9%</b>
I can't plan that long-term	93	19.2%
<b>I'm not interested</b>	<b>48</b>	<b>9.9%</b>
<b>I do not like these events</b>	<b>43</b>	<b>8.9%</b>
I can't pay months in advance	23	4.7%
I'm not in a couple and enrolment in couple is required	43	8.9%
Total	618	127.5%

I want to point out to the careful reader that the question was multiple choices, so it was possible to respond with more than one reason.

I took the liberty of highlighting some answers in bold on the table, such as "I never managed to book", "because I'm not invited", "I'm not interested", and "I do not like these events I did the sum of the answers, getting a total of 135.

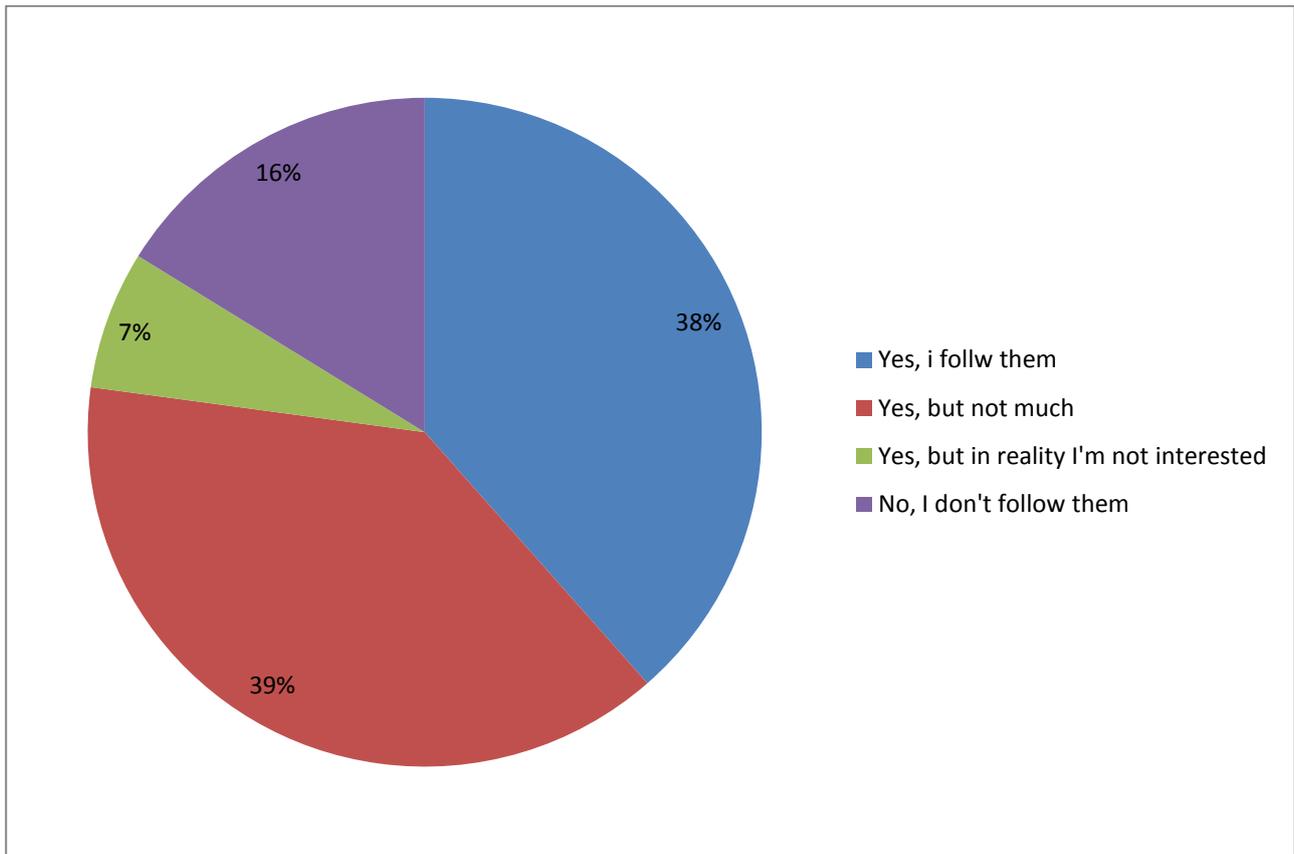
Out of curiosity, I propose the answers that have been given to "other" option:

- 1) Because every event brings together a range of people and a specific style. If I don't like that style, I don't subscribe. In addition, it says that it is to socialize, but when I see the photos there are always the same people. Why do they need to socialize if they know each other already? We must also give the opportunity to less famous people on facebook but who are still good dancers.
- 2) I stopped because of my deafness; perhaps I don't dance well (to the beat) and maybe my dancer partner, who doesn't know my hearing problem, judged me as a poor dancer.
- 3) I said yes, but I'm not interested, too self-referential.
- 4) They seem to be made only to take dancers' money and I do not like this.
- 5) Problems of age and health
- 6) What is an invitation event?
- 7) The price.
- 8) I answered yes to the previous question, but I am often put on the waiting list because I'm not in couple.
- 9) I do not like events that claim to be exclusive.
- 10) I'm contrary to these selective events.
- 11) I do not like the selection.
- 12) Work.
- 13) I think that tango is not an elite dance but a popular dance so in principle I avoid these events.
- 14) I feel that this creates closed groups and I don't like closed groups, I'm a free person.
- 15) I attended but I think that these events have these problems.
- 16) I have a girlfriend who does not like to go to milongas.
- 17) It has not yet happened.

As you can see, several words are recurring: self-referential, exclusive, selective, elite, closed group.

## Do you follow the invitation or reservation tango events to be able to participate?

(Question 19)



This question is designed to test whether these events are as elitist and selective as often claimed.

The graph represented arises from the following table:

Answers	Numbers	Percentage
Yes, I follow them.	300	38.5%
Yes, but not much.	301	38.6%
Yes, but in reality I'm not interested.	52	6.7%
No, I don't follow them.	126	16.2%

126 respondents state that they do not pay attention to invitation or reservation events.

This data are very close to the 135 people in the previous questions that said that "I was never able to book", "because I'm not invited", "I'm not interested", and "I do not like these events".

The difference amounts to 9 people (Maybe are the 9 that to question 18 answer "I never managed to book"?).

In this case, the numbers "balance".

Taking these considerations:

- If 152 people never attend these events (question 17);
- if 126 people answer "I'm not interested", "I do not like these events" (question 18);
- if 9 people answer "I never managed to book" (question 18);

There remains a difference of 17 people for whom we know the reasons (page 100 – 17 "others"), which add to the 35 people who say "because I'm not invited", for a total of 52 respondents.

Out of 788 people who responded to question 18, the ones who are really excluded are 53 (6.6%).

This percentage tells us that we are in front of choices of "self-exclusion" by those who DO NOT want to participate in these events, rather than a choice of elite of the organizers.

Now, due these considerations, I clean the list leaving only the real "difficulties" related to these events.

I can't plan that long-term	93	19.2%
Because I'm not invited	35	7.2%
I never managed to book	9	1.9%
I can't pay in advance of months	23	4.7%
I'm not in couple and enrolment in couple are required	43	8.9%

As before, I invite you to ask questions.

Why do you not invite me? Why do I never manage to book?

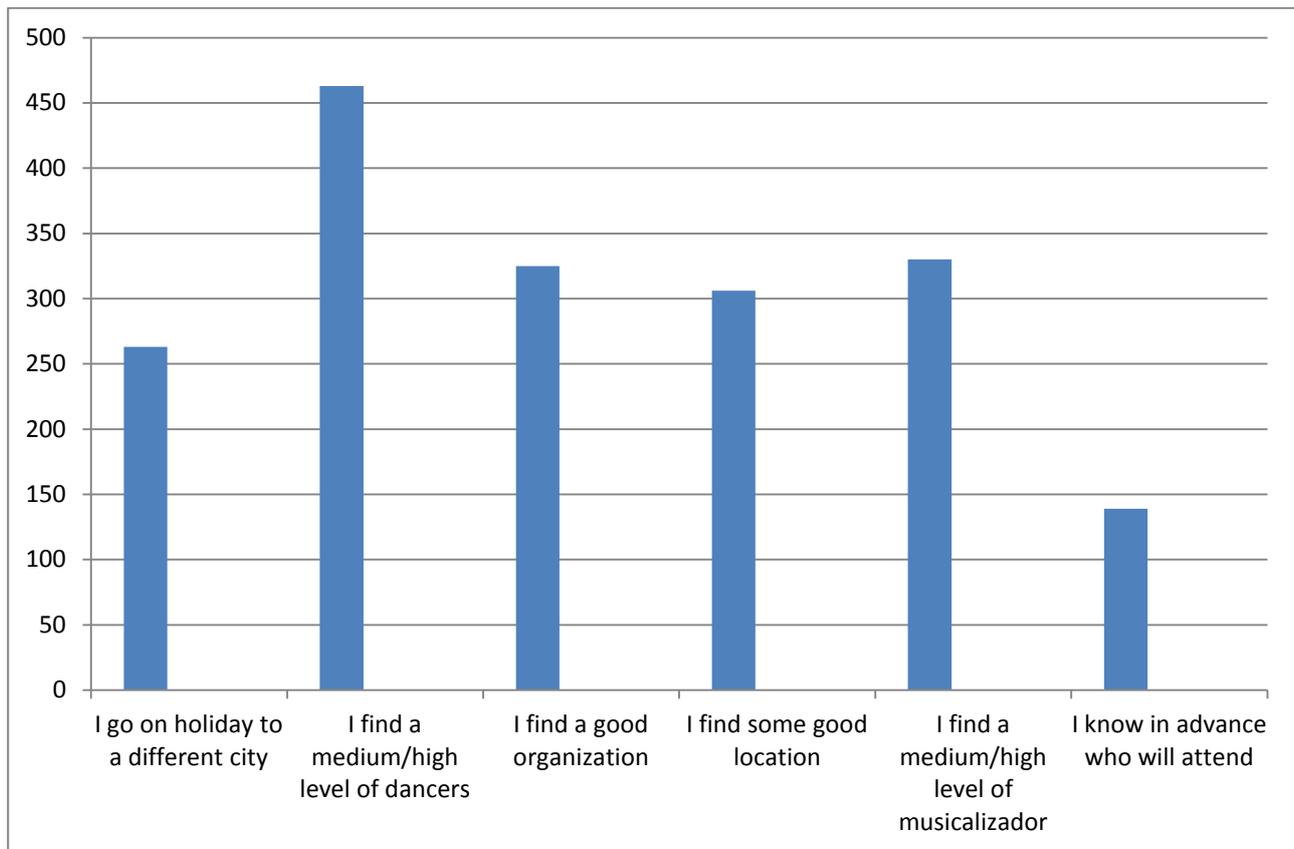
It is true that sometimes it is difficult, given personal commitments, to plan long-term; as it is true that sometimes is difficult to pay months in advance.

It is true also that for long periods of our life maybe we are not in a couple.

It is also true those respondents to be able to enjoy completely an event, say us that they don't like overcrowded events, as demonstrated by the dimension of efficiency (DoE).

## In your opinion, what is the added value of the invitation or reservation events?

(Question 20)



Now, after the considerations on the "difficulties" of the invitation or reservation events, with this question I try to understand what's "positive".

I go on a holiday to a different city	263	36.0%
<b><i>I find a medium / high level of dancers</i></b>	<b>463</b>	<b>63.4%</b>
<b>I find good organization</b>	<b>325</b>	<b>44.5%</b>
I find some good location	306	41.9%
<b>I find a medium/high level of musicalizador</b>	<b>330</b>	<b>45.2%</b>
I know in advance who will attend	139	19.0%

Both the chart and the table give us an important consideration.

In 463 cases (63.4%) the answer was "I find a medium/high level of dancers", giving it the first place of importance for this item; while, for second place with 330 votes (45.2%), the answer "I find a medium/high level of musicalizador" (also in this case, being a multiple choice question, it gave the opportunity to indicate more than one item; this explains why the total number of answers exceeds 100%).

We note how the answers change the order of importance of the items. While for a milonga, the most important element was the musicalizador; in this case, it's the medium/high level of the dancers.

Note also how a good organization (44.5%) and the location (41.9%) are classified as important for this kind of event.

## Reflections on invitation or reservation events. Elite or choice?

It was interesting for me to observe how the numbers were composing in the course of this analysis.

We saw earlier how respondents consider that we can't go beyond a certain number of people for each kind of event (and this is related both to the security of the location, but also to ensure the comfort of guest dancers to enjoy the event).

We have seen that, in most cases, for the respondents, not being part of an invitation/reservation event is mainly a choice of "self-exclusion" (it was found that "real excluded" people are around 6.6%).

The answers of the respondents tell us that it is **not** elite. It is a choice.

For those who live tango by attending milongas every night, it's easier to socialize with other people that have the same lifestyle, building friendships. As well as, those who attend certain events will more easily build friendships and will socialize with participants, teachers and musicalizador who gravitate in the same orbit (let me use these terms in view of the planets of previous graph). Sometimes different friendships are cultivated. What's wrong with that?

This is a great fortune to have many friends who attend different circuits, giving us the opportunity to see different points of view and certainly this will enrich our experience.

Someone still is wondering: "Why don't they invite me"?

I do not know, but I can give you my point of view because I've wondered for many years, and today I have the answer: I wasn't ready.

Of course, people like me facing tango as an ongoing research and discovery will never considered themselves ready. However I wasn't ready.

Someone still is wondering: "Why do I never manage to book"?

Probably this is just an excuse. Now the events are so numerous that booking has become easy.

"I can't pay months in advance." "I can't plan long term."

These are two real "difficulties" about which the organisers are invited to reflect, especially if they like to have people at their event that, because of work and/or availability and/or economic difficulties, can decide only at the last moment.

"I'm not in couple and enrolment in couple is required."

True. Sometimes in life you are not in a couple. In tango many couples are just dancing couples. So, just get organized with their group of friends to find a dance partner.

In relation to this subject, I recall when, about two years ago, I read an advertisement from a friend organizing, publicizing a workshop for advanced dancers, who wrote:

*"If you are not in couples please try to find a partner. We're not a marriage agency. And if after so many years of tango you don't find someone who has the pleasure to participate in a workshop with you, ask yourself some questions".*

When I read it, I thought: "What a bitch!"

Today I look back to that advertising in a different way and say that she was right.

Over "difficulties" related to the invitation/reservation, we saw that at these events you can find a medium/high level of dancers, a medium/high level of musicalizadores, good organization and beautiful locations.

Although in a different order, this list is "parallel" to that of the regular weekly milongas:

	1	2	3	4	5
Milongas	Musicalizadores	Dance floor	Audio Components	Hospitality/Courtesy	Quality/Level dancers
Invitation Events	Quality/Level dancers	Musicalizadores	Good Organization	Beautiful Locations	I make a holiday in a different city

I put the same colours to represent the same type of elements. Has this helped you to make the necessary reflections? I find it interesting how the tables change by moving a single element – just moving a single element like the Quality/Level of the dancers.

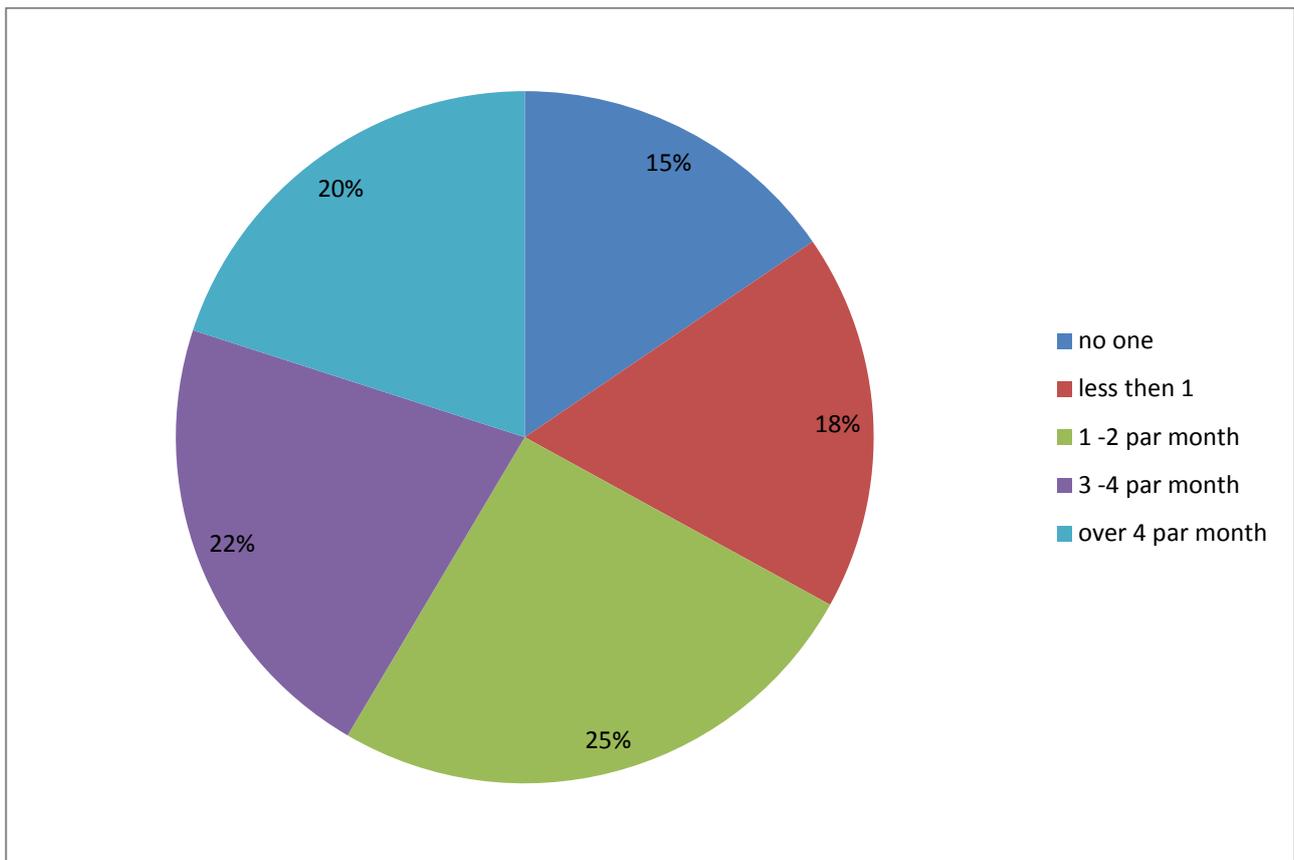


## Analysis of teaching



## In a month, how many lessons/stages/workshops do you attend to study Tango?

(Question 21)



A 2002 OECD' study, conducted to highlight the high rate of return on investments in education, had this headline: "Who studies more will earn more."

Maybe I should not bother the OECD to pass a very simple concept: more hours of study and practice dedicated to tango will probably create more experienced and quality dancers.

You'll also notice from the chart from which we extract this data:

Number of lessons par month	Answers	Percentage
0,00	122	15.4%
0,50	139	17.6%
1,50	201	25.4%
3,50	170	21.5%
4,50	158	20.0%
	790	

The average is equal to 2.12 classes per month for the respondents of the survey.

This data is composed by:

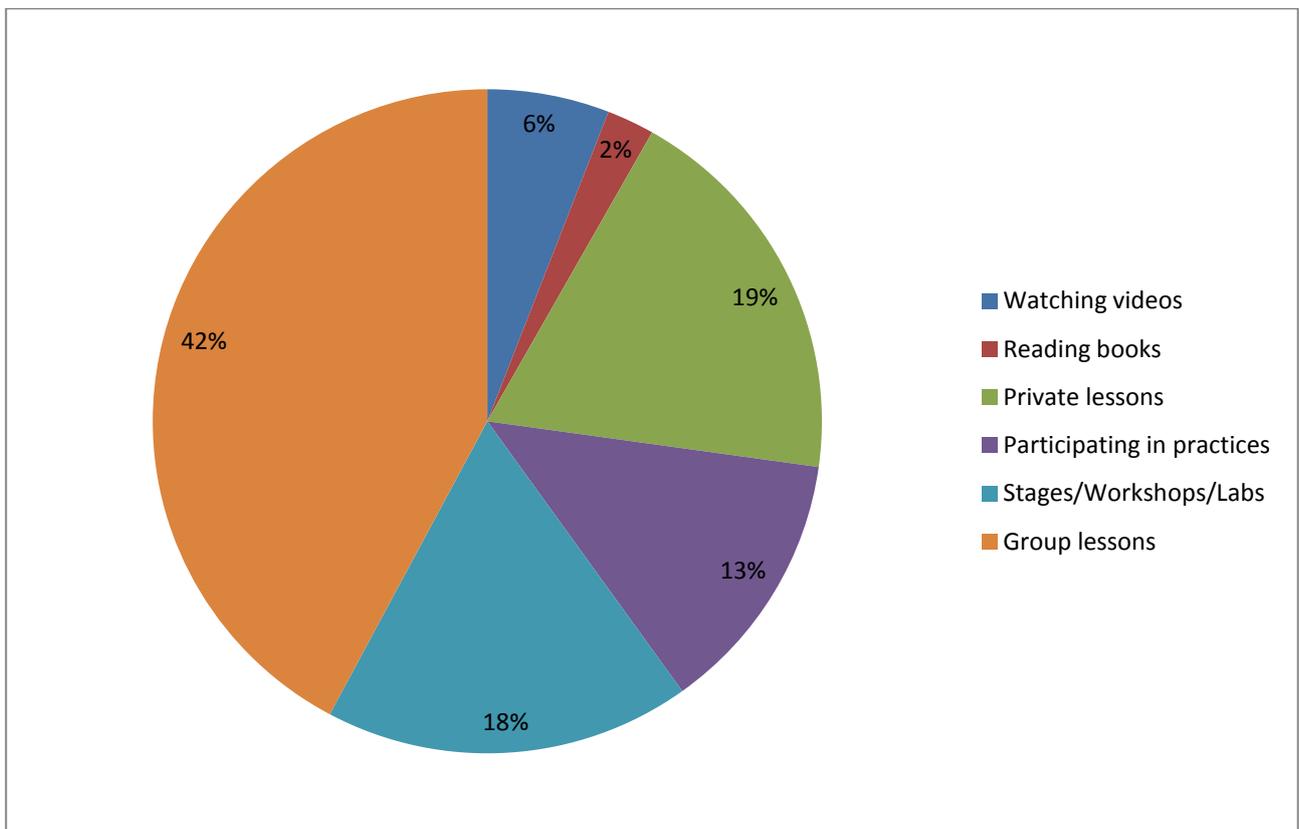
<b>N.lessons Women</b>	Answer	Percentage		
0,00	57	13.4%		
0,50	75	17.6%		
1,50	113	26.5%		
3,50	102	23.9%		
4,50	79	18.5%		Average par month Women
Total	426			<b>2.16</b>
<b>N.lessons Men</b>	Answer	Percentage		
0,00	65	17.9%		
0,50	64	17.6%		
1,50	88	24.2%		
3,50	68	18.7%		
4,50	79	21.7%		Average par month Men
Total	364			<b>2.08</b>

As you can see, on average women attend classes more and for a longer time than men, but we already knew this when we provided the analysis of the events talking about stages/workshop/laboratory.

I will need to investigate other elements to assess the composition of the respondents in relation to the study.

## Until now you studied mainly (indicate the percentage, depending on your experience)

(Question 22)



This question seeks to clarify the various learning methods used, on the basis of direct experience of respondents.

I considered different methods of "self-learning" such as, for example, watching videos or reading books, doing also a distinction between old and new methods of learning (the video and the paper). Furthermore, I also considered learning methods on a "one by one" basis, e.g. private lessons; and "self-collective learning" such as practices. Lastly, I considered the collective learning "one to many", such as Stages/Workshops/Labs and Group Lessons.

These are the result of respondents:

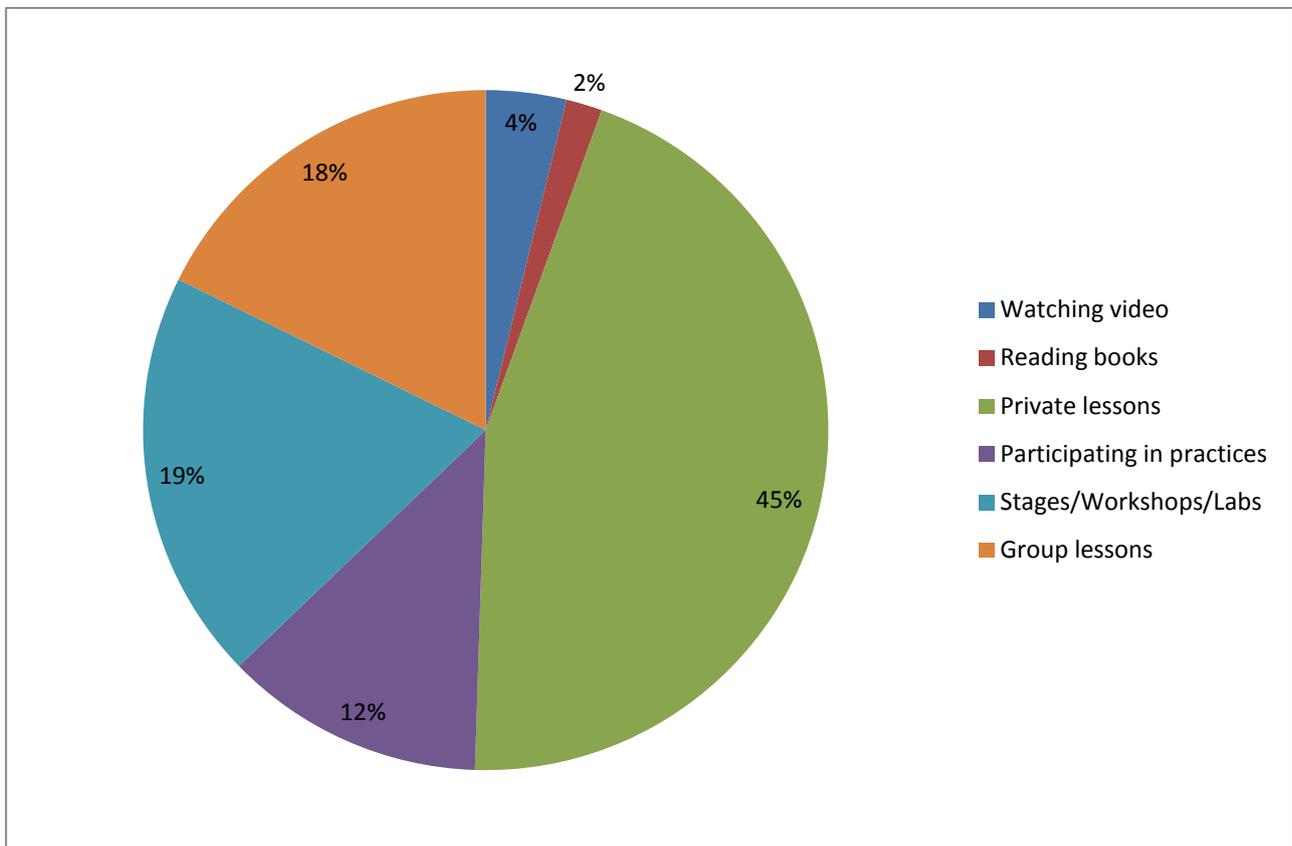
<b>Average</b>		
Watching videos	5.9	
Reading books	2.3	
Private lessons	19	(2)
Participating in practices	12.9	
Stages/Workshops /Labs	17.7	(3)
Group lessons	42.2	(1)
<b>Women</b>		
Watching videos	5.7	
Reading books	1.8	
Private lessons	20.2	(2)
Participating in practices	13.3	
Stages/Workshops/Labs	18.2	(3)
Group lessons	40.8	(1)
<b>Men</b>		
Watching videos	6.1	
Reading books	2.9	
Private lessons	17.5	(2)
Participating in practices	12.5	
Stages/Workshops/Labs	17.2	(3)
Group lessons	43.8	(1)

As you can see from the table, there aren't substantial differences in learning methodologies adopted between men and women: both firmly see group lessons in first place with an average figure of 42.2%.

I just want to note that women compared to men have a higher attendance to private lessons (20.2 for women and 17.5 for men) and stages/workshops/labs (18.2 for women and 17.2 for men).

## How would you like to study (indicate the percentage, according to your wishes)

(Question 24)



Not all methods of learning and teaching have the same effectiveness.

After asking respondents what their way of learning was, I felt the need to check the satisfaction of their choices.

The child in us learns by doing; children need to put their hands in the oven to understand that the oven is hot (self-learning techniques such as practice, videos, and books) ... and often he gets burnt.

It may happen that a child burns even if an adult has told him/her 100 times not to put the hand in the oven; similarly, in some ways, to the method of "look and learn" (group lessons or stages/workshops/labs).

The difference is when an adult accompanies the child by the hand near the oven, makes them feel the sensation of heat, but avoid getting burned (as happens in the private lessons).

Let's see then if there are any differences between how respondents have learned and how respondents would like to learn.

This is the data from the graph:

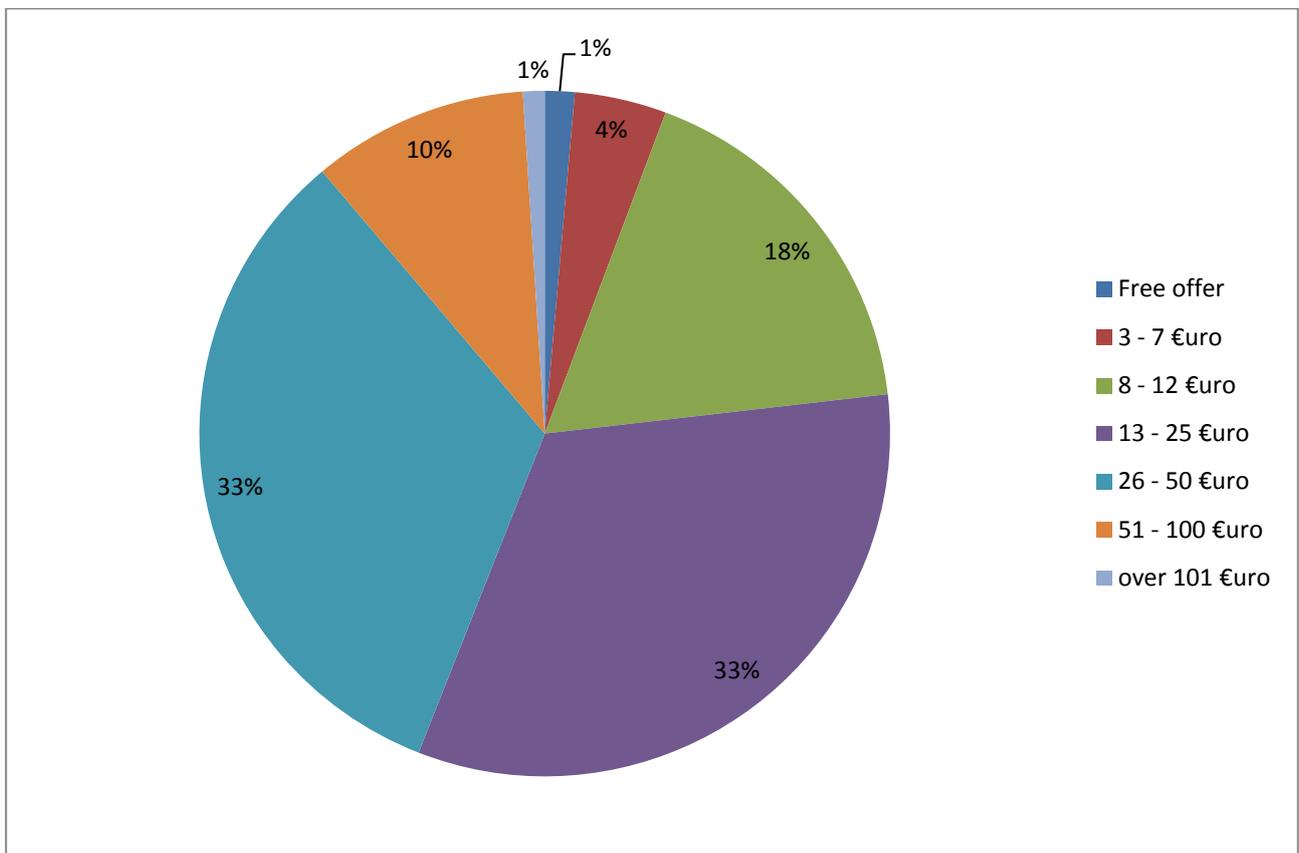
Average	Percentage	Participant * Percentage
Watching Videos	3.8%	3.037
Reading Books	1.7%	1.354
Private Lessons	45%	35.516
Participating in practices	12.3%	9.681
Stages/Workshops /Labs	19.5%	15.433
Group Lessons	17.7%	13.979
<b>Women</b>		
Watching Videos	2.8%	1.185
Reading Books	1.5%	657
Private Lessons	47.6%	20.291
Participating in practices	11.5%	4.892
Stages/Workshops /Labs	20.7%	8.827
Group Lessons	15.8%	6.748
<b>Men</b>		
Watching Videos	5.1%	1.852
Reading Books	1.9%	697
Private Lessons	41.8%	15.225
Participating in practices	13.2%	4.789
Stages/Workshops /Labs	18.2%	6.606
Group Lessons	19.9%	7.231

The first position of group lessons is taken from private lessons, with a quite noticeable difference between men and women: once again the advantage is for women (45% Average - 47.60% Women - 41.80% Men).

Also in this case, I think there is a natural migration from respondents who, like many, at the beginning preferred to attend group classes so they could also enjoy the function of socialization classes (creating groups of friends sharing passion and started spending evenings together and sharing travel experiences), then move on to a phase of study in a more specialized and individual manner.

## What price are you willing to pay for the main kind of lesson you have chosen previously?

(Question 25)



	Price	Participants	Percentage	Price x Participants	Average Price
Free Offer	1	11	1.4%	11	
From 3 to 7 Euro	5	34	4.3%	170	
From 8 to 12 Euro	10	138	17.5%	1380	
From 13 to 25 Euro	19	259	32.8%	4921	
From 26 to 50 Euro	38	260	32.9%	9880	
From 51 to 100 Euro	75,5	80	10.1%	6040	
Over 101 Euro	101	8	1.0%	808	
<b>Total</b>		<b>790</b>		<b>23'210</b>	<b>29.38</b>

Price in Euro	Participants	Percentage	Price*Participants	Average Price
<b>Women</b>				
1	1	0.2%	1	
5	11	2.6%	55	
10	70	16.4%	700	
19	149	35.0%	2'831	
38	146	34.3%	5'548	
75,5	46	10.8%	3'473	
101	3	0.7%	303	<b>Women</b>
	426		12'911	<b>30.31</b>
<b>Men</b>				
1	10	2.8%	10	
5	23	6.3%	115	
10	68	18.7%	680	
19	110	30.2%	2'090	
38	114	31.3%	4'332	
75,5	34	9.3%	2'567	
101	5	1.4%	505	<b>Men</b>
	364		10'299	<b>28.29</b>

Beyond the simple statistic, which sees an average price of 29.38 Euro for the main type of learning indicated between the wishes of the respondents, the price also brings with it a different value.

Therefore for me it was interesting to filter this data for women and men.

What is the price if not the outward expression of the perceived value that we give to a good/service?

With this in mind, can we think that for men studying has less worth?

With this in mind, can we think that for women studying is more necessary?

With this in mind, can we think that men should study less because they feel it's worth less than other methods of learning?

To get an answer, I invite you to compare the table at the item "Participating in practices" and note the differences that exist between women and men between the learning methods used and methods of learning desired.

You will notice that the importance of the "Participating in practices" between used method and desired method, by women decreases, while for men grows.

Now it is time to discover who is the nerd (those who study much) and who is the self-made dancer (those who do not study).

## Identi – who is in? The nerd

<b>Experience of dance in months</b>	n	%			
6	7	4.4%			
18	30	19.0%			
48	67	42.4%			
98	34	21.5%			
120	20	12.7%			
	158			<b>In Years</b>	
				<b>5.03</b>	
<b>Gender</b>					
Men	79	50.0%			
Women	79	50.0%			
<b>Used study method</b>				<b>Potential study Method</b>	
Watching videos	5,5	861		Watching videos	4,2 666
Reading books	2,3	360		Reading books	1,3 200
Private lessons	16,1	2.537		Private lessons	36,4 5.751
Participating in practicas	12,4	1.956		Participating in practicas	12,7 2.009
Stages /Workshops /Labs	14,8	2.336		Stages /Workshops/Labs	20,9 3.296
Group lessons	49,1	7.750		Group lessons	24,5 3.878
<b>Price</b>					
1 €	1	0.6%			
5 €	11	7.0%			
10 €	32	20.3%			
19 €	54	34.2%			
38 €	42	26.6%			
75,5 €	14	8.9%			
101 €	4	2.5%			
	158			<b>Average Price</b>	
				<b>28,22 €</b>	

As you can see from the answers, those who study have a lower experience than average and is distributed equally between men and women.

They prefer to increase the hours of study through private lessons, participating in stages/workshops/labs and practises.

## Identi – who is in? The self-made dancer

<b>Experience of dance in months</b>	n	%			
6	1	0.8%			
18	2	1.6%			
48	11	9.0%			
98	45	36.9%			
120	63	51.6%			
	122			<b>In years</b>	
				<b>8.57</b>	
<b>Gender</b>					
Men	65	53.3%			
Women	57	46.7%			
<b>Used study method</b>				<b>Potential study method</b>	
Watching videos	8	970		Watching videos	5.4 658
Reading books	2,4	293		Reading books	1.1 138
Private lessons	18,4	2.244		Private lessons	53.4 6.515
Participating in practicas	13,8	1.682		Participating in practicas	13.2 1.609
Stages/Workshops/ Labs	17,6	2.150		Stages/Workshops/Labs	16.4 1.995
Group lessons	39,8	4.861		Group lessons	10.5 1.285
<b>Price</b>					
1 €	5	4.1%			
5 €	5	4.1%			
10 €	21	17.2%			
19 €	35	28.7%			
38 €	41	33.6%			
75,5 €	15	12.3%			
101 €	0	0.0%			
	122			<b>Average Price</b>	
				<b>29.47 €</b>	

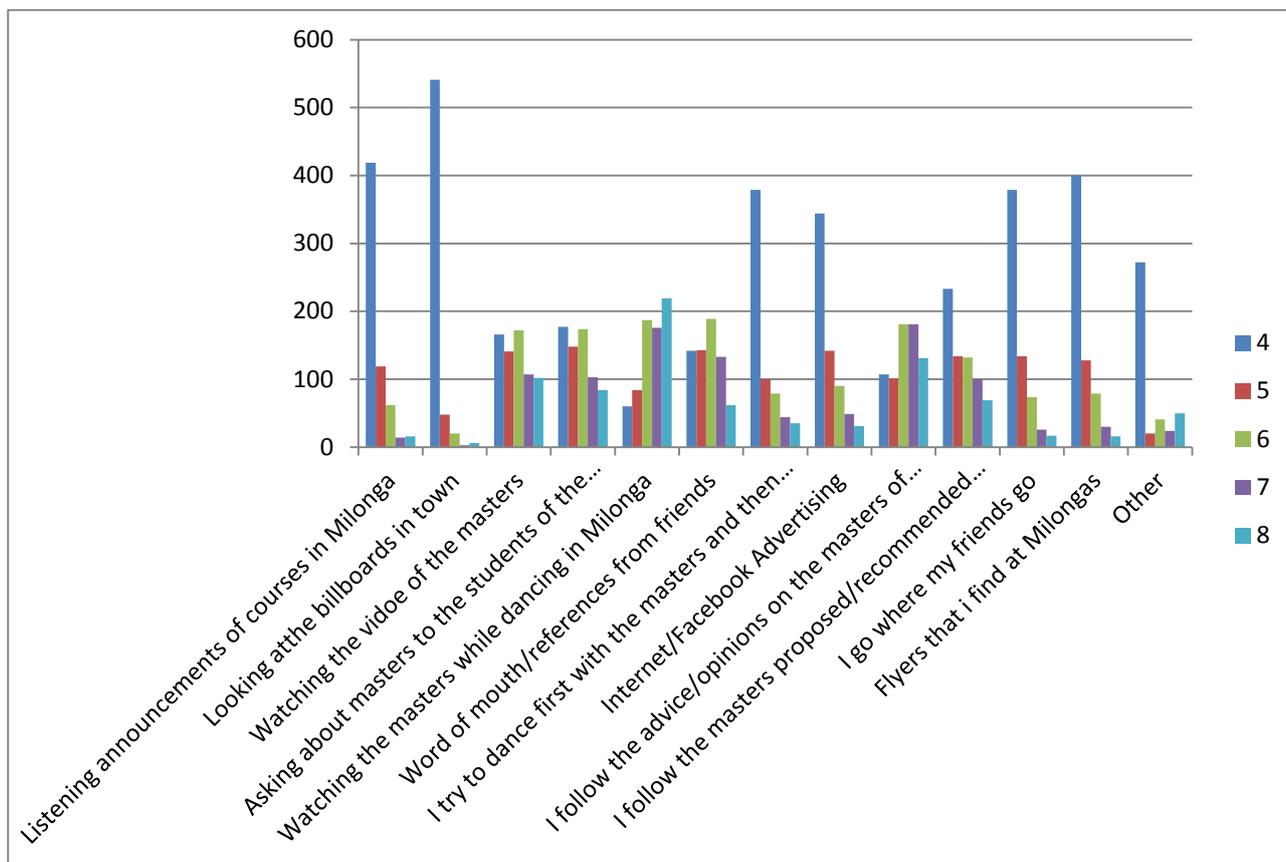
As you can see from the answers, those who don't study have a higher experience than average.

The percentage of men exceeds that of women, compared to the male/female equality achieved by those who study.

If the self-made dancer ever decided to re-start studying, they would prefer private lessons compared to all other methods of learning.

## Have fun rating the elements that you use to choose your courses

(Question 23)



In Italy it is said that advertising is the soul of commerce.

It is normal to think that the increase of initiatives and competition, results in an increase in proportion of advertising of the various initiatives.

But, to be effective, advertising must reach the right "target customers".

For example, does it make sense to invite an advanced dancer for the opening of new courses for beginners?

Does it make sense to invite a beginner to an advanced stage/workshop/lab, just because you have to fill the class?

This advertising will in some cases be useless and harmful, or considered just "spam". These are the considerations that have raised this question.

Also in this case, I asked respondents to express an opinion on the different types of advertising appreciated.

These are the chart data:

Kind of advertising	4	5	6	7	8	Vote	Total Vote	Av Vote
Listening announcements of courses in Milonga	419	119	62	14	16	630	2869	4.55
Looking at the billboards in town	541	48	20	3	6	618	2593	4.20
Watching the video of the masters	166	141	172	107	102	688	3966	5.76
Asking about masters to the students of the masters	177	148	174	103	84	686	3885	5.66
<b>Watching the masters while dancing in Milonga</b>	<b>60</b>	<b>84</b>	<b>187</b>	<b>176</b>	<b>219</b>	<b>726</b>	<b>4766</b>	<b>6.56</b>
Word of mouth /references from friends	142	143	189	133	62	669	3844	5.75
I try to dance first with the masters and then decide	379	100	79	44	35	637	3078	4.83
Internet /Facebook Advertising	344	142	90	49	31	656	3217	4.90
<b>I follow the advice/opinions on the masters of other dancers that I trust</b>	<b>107</b>	<b>101</b>	<b>181</b>	<b>181</b>	<b>131</b>	<b>701</b>	<b>4334</b>	<b>6.18</b>
I follow the masters proposed/recommended by my school	233	134	132	100	69	668	3646	5.46
I go where my friends go	379	134	74	26	17	630	2948	4.68
Flyers that I find at Milongas	400	128	79	30	16	653	3052	4.67
Other	272	20	41	24	50	407	2002	4.92

I changed the symbols of the question, in a scale of values ranging from 4 to 8.

You can see that only two elements exceed sufficiency, and are elements related to a direct knowledge between student/masters, compared to other methods of indirect advertising.

Of course to "catch" a neophyte who is willing to approach tango, the considerations made here aren't valid, since the questionnaire was not directed at the general public but was directed to who is already dances tango.

## Reflections on tango teaching

In order to make a proper reflection on teaching, I need some data that today I can only imagine.

How many tango teachers are there in Italy today?

Faitango today counts 172 affiliated associations. I think that behind every association there are at least a couple of tango teachers.

It is normal to think that some associations are so large that they have additional teachers and assistants to be able to meet all the demands. We consider that this results in an increase of 10% of the total number of teachers.

On top of the official figures I'll add another 10% of unofficial teachers that operate through other channels.

This means that I can roughly estimate a population of 416 teachers ( $172 \times 2 + 10\% + 10\%$ ) in Italy.

In relation to the 19,000 people registered to ACSI Faitango, it gives us a number of pupils per class on average of 45 people per teacher (90 people for couple).

How many "distinct" new dancers are formed each year by these 90 people?

Unfortunately, the answers of the survey don't give me the opportunity to calculate a "teaching coefficient of efficiency." (TCE)

This coefficient is the ratio of how many new students come into the world of tango, and how many of these new recruits, after 3 years, become "distinct" dancers.

For example, if a school has 100 students each year and can keep them for three years, and is able to train 20 "distinct" dancers, it will have a "teaching coefficient of efficiency" of  $20 \times 100 / 100 = 20\%$ .

Of course here I'm talking about a "real" ratio, cleansed of all the automatic steps, taking into account only the "real progress" (after all we know that you do not become "advanced" only through time or age).

The answers, as always, I leave it to the "common sense" of the industry, and I invite, on the basis of their own experience and their own reality, to calculate its "teaching coefficient of efficiency", so as to check the "quality" of the work done.



## A mid spring's night dream



It looks like it's going to be a great evening.

Tonight the "Perfect wave" plays music an hour away from my home town and I can't miss the opportunity to listen to his music selections.

For the occasion, that palace in the centre, where I remember to have danced a long time ago, was reopened.

I still remember how the parquet floor with 200 years of history sang under my feet. I remember how roof, supported by the audio components, returned to my hearing every nuance, every counterpoint, each syncope of the music tracks until thoroughly soaked my soul.

The jacket that I choose is that of the great feasts; to keep me company, my ever-present freshly washed and ironed for the occasion white shirt.

Claudia is waiting for me at the check-in with her most beautiful smile and that sweetness which she also expresses by saying simply: "Hello, how are you? ... "Nice to see you"

I pay the ticket, hug Claudia and with a knowing glance tell us, when his turn at the check in will be finished, we will have a tanda.

"Perfect wave" has attracted a large group of quality dancers; many familiar faces, some friends and some new dancer that make me grow the desire to invite her.

Mid-spring is a strange season: one where you still can't dance outdoors, because it is too cold at night, but it is beginning to be too hot to dance indoors.

Fortunately, the air conditioning works fine and I feel comfortable in my jacket.

I change my shoes and go to the bathroom to check that the warm embrace with Claudia has not left signs of mascara on my shirt, while the notes of Rodolfo Biagi's "Duerme mi niña" start to move my legs.

The bathroom is spacious and well lit. All this light is contrasted to the atmosphere that is suffused in room. At the side of the sink there is a courtesy hairdryer, resting there for the participants in the evening. One last look in the mirror; I put my phone in the pockets of the trousers on one side and on the other side my pack of cigarettes, making sure that they are well positioned so as not to annoy those who will dance with me, and especially, not to leave any doubt that it could be something else.

The price of the evening is adequate, considering that there will be a live concert and a demo/show planned for this special event.

Some friends have reserved a table and I am going to join them, after putting the car keys in my backpack, trying to focus where I parked; it might be one of those high-adrenaline evenings when I might not even remember where I put it.

The music has changed and now it is time for a milonga tanda.

"Perfect wave" has decided to pick up the energy of the evening and starts with Juan D'Arienzo's song "Baldosa floja". It's a milonga as fast as 300 km/h.

I can't dance with everyone. I have to look for her.

I saw her; she is in the room at the right corner of the console of "Perfect wave".

Like magic, the destiny has already drawn this moment between us. I look at her and she looks at me; mirada and cabeceo and in a moment we are embraced on dance floor.

She dances the milonga as if she were an orchestra in my hands.

Together we can draw those dynamics that lead me to travel beyond time and space, leaving me out of my body.

"Perfect wave" has decided not to spare us. In the last message he had written to me he privately promised: "next time you're on the dance floor to dance milonga, I'll play a tanda of milongas to smash you".

They start the notes of D'Arienzo's "Manzanita".

Shit, you want to play hard! ... But, when the game gets hard, hard men start to play.

I turn to the console and smile. But tonight he decided to amaze us with special effects and, seeing me no dome starts D'Arienzo's "El Latigo".

The heart beats a thousand times. Her heart beats with mine, at the same frequency.

We are flying; we are not even there anymore. There is an empty space around us and the only thing that I can recognize is Perfect wave's smile from the console ".

The music ends with a "chan chan" of bandoneones that brings us back to reality, yet in a close embrace without any desire to get out of it.

I rest listening to our hearts for a moment, while gradually our arms begin the ritual of greeting and return to our bodies. She opens her eyes there are full of light. I impress an affectionate kiss on her cheek, followed by a simple "Thank you".

It's time to go back to our seats, and I wink slyly to "Perfect wave".

At the end of the cortina the Francisco Canaro's "Invierno" notes start.

Theme is pure nostalgia. I need sweets arms to be soothed.

I do not even have time to finish the thought when I cross two eyes that tell me: "I want you".

I've seen her dancing before; she is a great dancer, but she had deigned to glance at me first. Maybe it is our time.

Mirada and cabeceo and in a moment we touch a perfect triangulation made of me, her and the music, walking together, embraced, merging so deeply so as not to understand where my body ends and where her body starts.

The other songs of the tanda are no longer even music but become pure emotion in that deep and infinite space-time in which we are one.

I do not know what's happening, but those emotions display to me the imagine of us with our whitened hair by time, sitting on the sofa to chat; but, once again the bandoneon's chan chan comes to bring me back to earth, blurring in a moment that dream that was materializing in my mind.

Having accompanied her, I return to my seat with my heart full of nostalgia for that look that perhaps we might never see again, and that moment of eternity became so ephemeral because of that damned bandoneon's chan chan.

With my haggard face, I scarcely greet some friends having just arrived.

It's the time of live orchestra, that, after having taken the stage, decided to start with "Yo soy de San Telmo".

Claudia appears in the hall and it's time to keep our promises and dance together.

I admit that I find it difficult to dance to live orchestras, because the arrangement of the song is loaded from the interpretation of the musicians that leave little margins for interpretation of the dancers. But Claudia is a trusted friend and I know I can get by in her arms.

Being aware of my limits will make me to dance more quietly, making even more attention to the dance floor that, with a live orchestra, could present some surprises.

And when I'm in Claudia's arms, "the Dodger" appears on the dance floor. The Dodger is a standing dancer. He has been dancing the same way for ten years, but ensures all beginners that every new season enriches milongas that he only studies with a master "bien porteño", because only these masters are caretakers of the Argentine Tango (perhaps he never asked if D'Arienzo, Di Sarli, Canaro, Pugliese, Troilo and Biagi were perhaps of Italian origin).

For years, I suspect that he has only gone to a few classes for beginners and intermediates, maybe 10 years ago, and then has studied more on his own. On the other hand, he understands that each season the dance floor is filled with new beginners with which he can pose as an expert dancer; and, if the dodger sells himself well, and some girl "gives herself to him", he doesn't need to strive that much. For "The Dodger", the tango is only this.

"The Dodger" is blocking the dance floor, because he is engaged in his figure-effect: the climb over of the dancer after the "sandwich".

Only that "The Dodger" proposes this figure interposing his face to dancer and, as expected, panting on her neck to let her feel all his passion, will pronounce the poetics phrase "mi reina".

I smile thinking of how many times I've seen the scene and overtake on the left, so as not to disturb him in his "lovemaking work".

But when I get back in lane to continue with the wave, I get right "L-R-L-R". He is a rising star of milonga. He dances tango with reckless overtaking, jumping happily between the lanes and not caring about the dance floor or the "ronda"; in short, for instance, one of those that if the police picks you doing the same on the highway, they would take your license away!

I breathed in relief because I managed to save Claudia's ankle from a backward left "ocho" that "L-R-L-R" was proposing to "The Prancing".

Each one of us is immediately able to recognize "The Prancing".

She has just started, but has the advantage of being young, beautiful and with an impressive "scary" breast. This makes her much invited, making "The Prancing" convinced to be a great dancer. If she will be satisfied to pass happily in the arms of this or that master, when she will be out of fashion, because as for beginners every year there is a "New Prancing", she will realize the harsh reality.

Claudia opens her eyes when the tanda ends. I kindly ask her to accompany me to the bar, because I need to drink something strong.

Fortunately, the bar is well stocked and has my favourite rum, while Claudia asks for tonic water with lemon. While the bartender is pouring the rum, I say with a smile to Claudia: "I just saved your ankle." And she says, smiling: "I realized".

Continuing to chat, we go to the buffet where there was cut out pieces of pies that probably are leftovers from the morning.

I go to the wardrobe to leave my jacket.

The weather is getting hot and my blood pressure that goes up because of failure accident makes me feel even hotter.

I pass the shoes sales area, where a friend that I've known even before starting to dance shows and sells his ware. He has a pair of leather shoes that are not bad, but I promise that I'm going to visit him in his store ... now I "only" want to dance.

I return to the dance floor and don't know what twist of fate; I don't know where to sit down.

And people are seated as if a medical centre nurse had passed by and she said: "So, all women who have booked a visit to the gynaecologist to the left, and all the men who have booked a visit to the andrologist to the right".

I smile at the thought that, if I put myself in the midst of men, being astigmatic and myopic, I'll not be able to distinguish whether the mirada is for me or for my neighbour.

I smile at the thought that, since women are all nearby, if I make a mirada in a direction it will likely turn into two and I'll linger until either I come off the look, hoping to be the right one, to make it clear to the other with a look that: "I want you".

I feel uncomfortable, and then I'm back on my feet again and go out of the room towards the exhibition of clothes, so as to release a little tension.

I hear an announcement. It is show time. Who will perform?

I saw in the room, at the table of artists, a couple of masters. They are friends of organizer and are dressed in gala; before I've seen them perform and dance on the dance floor.

Probably they will perform. I know that in the past they have worked with organizer at a festival and, you know how these things work: one hand washes the other and both wash the face.

I already know what to expect. A choreography built by him, gaucho style "enrosques", and her boleos enriched by her passion face that recalls some "orgasmic" expressions of hard movies.

But, it's even worse than I imagined: the show will be made by the beginners of the choreography classes. The men all feature a black suit with red tie, and the women all wear a red dress with a slit to the groin. But, we know that clothes do not make the man even in this big stage that is the tango, in which we are all actors and spectators ... and thank you, but I wouldn't want to be a spectator to these shows.

I can't do it. Better to go out to smoke a cigarette.

I put my hands in my pocket and I can't find my packet; I remember that I had offered the last cigarette to Claudia after our chat at the bar.

I go to the exit. Will I find someone who is smoking and offering me a cigarette?

I go outside and I can't find anyone. I feel some vibrations in my pants pocket: it's the telephone.

With the vibration the music starts, and, strangely, it sounds like my morning alarm clock ...

It is the morning alarm clock!!!

Luckily, it was just a dream that was turning into a nightmare.

I turn off the alarm clock. The smart phone reminds me that today I have 15 events scheduled, including the inevitable invitation to the usual beginner's course "6 lessons and you're on dance floor" (in this case, I realize that I don't understand anything if after 10 years I still study).

Among the various events I discover that tonight "Perfect Wave" will play tango at one hour's drive from my home town. ... Ok ... I'll go, but before I make sure that there is some trusted friend, I stock up on cigarettes and ... hopefully!!!

## **Notes to the story**

After reading so many statistics, I began to feel tired for the many elaborate thesis, so I allowed myself a moment of pause and the poetic license to give you a short story built around the issues of this research.

If you scroll all the history, you can see that all the elements that characterize a good milonga have been put in order, and I give to each of these elements a sentiment more or less positive, in line with the vote of the respondents.

All characters are fictional.

The purpose of the story is to carry you to the conclusions and evolutions of this research, rekindling your souls.



## Conclusions and Evolutions



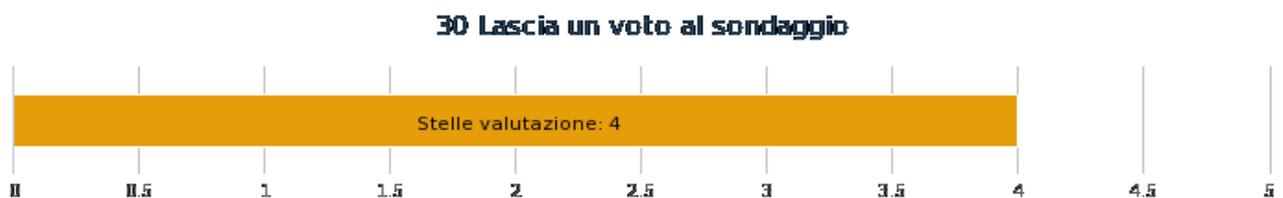
## Leave a vote to the survey

My conclusions depart from question 30 (last survey question).

When you decide to do a job for a group/community, it is imperative to have a "feedback" from the same group/community giving an exact and immediate idea what the group thinks of the work, because this work was not commissioned.

As you can see from the chart below, respondents have decided to give a positive rating in the survey as a whole.

I hope that the vote is the result of an assessment of the completeness, clarity, reliability, length and depth of analysis, so as to give it 4 out of 5 stars rating.



This overall evaluation arises from these data:

Rating	Participants	Percentage
1 / 5	9	1.1 %
2 / 5	24	3.0 %
3 / 5	157	19.9 %
4 / 5	336	42.5 %
5 / 5	264	33.4 %

42.5% of respondents gave a rating of 4 stars.

33.4% of respondents gave a rating of 5 stars.

19.9% of respondents gave a rating of 3 stars.

I want to thank you for the positive evaluation, hoping that this book will repay your trust and the time you waited for it.

## Why?

In journalism there is one important rule, the five W that are going to:

- WHO? – Michele Mollica;
- WHAT? – The tango – A Survey – One research – A book;
- WHEN? – From April 10<sup>th</sup> 2014 to May 18<sup>th</sup> 2015;
- WHERE? – On the net and in Italy;
- WHY? -???

At this point, all you need is to understand the "why" of this research.

This research is born:

- out of curiosity, because no one had undertaken research on the field of tango before April 10<sup>th</sup> 2014;
- for the sake of love for truth because I would like to have it said directly by the tango dancers, giving to dancers the opportunity to express opinions in a reserved and protected survey, over the many rumours and the chats that you can find on the net;
- to demonstrate that the different positions, often conflicting, are just the exterior skin of different "ways" to live the tango;
- to identify some elements of "quality" that were identified and shared by all the community;
- to create assessment tools that, even for the industry, in order to satisfy customers/dancers;
- to give to all tango fans, beyond their own personal point of view, a navigation tool for understanding how the whole tango community works and thinks;
- for the sake of the younger generation of tango dancers, so that they will be able to know soon what other (sometimes more experienced) dancers think, and can immediately open their horizons and begin to look around, because only to mix experiences was in the past, and is still today, for the tango a source of birth and growth.

## **My conclusions**

The research has given us a varied and moving picture of the tango scenery.

There would still be an infinite number of answers and "identi-who is in?" that the survey could provide, but I think that for this 2015 edition it's enough.

In my opinion there is only one great community, "the tango", sometimes indented by contrasts, struggles and divisions. But there are no elites; only friends who have chosen different friends, which would meet often, rather than "fight" and compete in the name of "an" absolute truth that "no one" has in hands.

I consider absurd that the tango, son of different races and cultures, born on the banks of the Rio de la Plata, creates so many divisions and distinctions (as often happens when grandfather dies and grandchildren are fighting the legacy).

An old friend from Buenos Aires told me: "The tango is generous and gives a piece of bread to all."

In our time, many are not satisfied with the piece of bread and they want the iPhone.

To illustrate these two "schools of thought", I invite you to do two games with me.

The first game is mathematics, and I'll call it Money/Competition/Market.

The second game is geometrical, and I'll call it Quality/Sustainability/Common Sense.

I know that more than a "purist" tweaks his nose reading the words money, competition and market referred to the tango that by definition is moved "only" by passion (?).

Just to explain to the "purists" what I mean, I will begin with the first mathematical game: Money/Competition/Market.

Take a random date from the events page of Faitango, on a day such as Wednesday that could be an average representative, as shown by the survey; I chose Wednesday, May 13<sup>th</sup> 2015 which is quite close to the finishing date of the Italian version of the book.

I count altogether 24 milongas and 31 workshops, which multiplied by 365 days a year, give us 8,760 milongas and 11,315 workshops.

Given that a milonga, to survive, will have to bear the cost of the dance floor, musicalizador, taxes, bar, cleaning and, as an entrance fee of € 6.43 (as indicated by the

survey), it will need at least 40 participants in each milonga (total receipts at night Euro 257.20; maybe it will just cover the costs).

Given that a workshop, to exist, has to cover the costs of the salary of the teachers, dance floor, taxes, secretarial work and, given a price of 15 euro each (average of the current market), it will need at least 40 participants in each stage (total receipts stage Euro 600; maybe it will just cover the costs).

So, I wonder, what is the yearly value of the tango market in Italy?

Typology	Quantity	Participants	Price	Total in €
Milongas	8,760	40	6.43	2,253,072
Workshops	11,315	40	15.00	6,789,000
Events	?	?	?	?
Shoes-Clothes	?	?	?	?
Related Markets	?	?	?	?
<b>Total</b>				9,042,072

I left a question mark on the value relative to tango events, shoes, clothes and all related market (transport, hotels, and restaurants).

I stopped only to analyze FaiTango pages and I just stop here, at almost 10 million euro, to understand that "our" passion can be measured in terms of the Money/Competition/Market, and that therefore we should expect "quality".

I know that more than one "economist" now will jump up to assert that money, competition and the market, by definition, thanks to liberal market, are able to create and provide "quality".

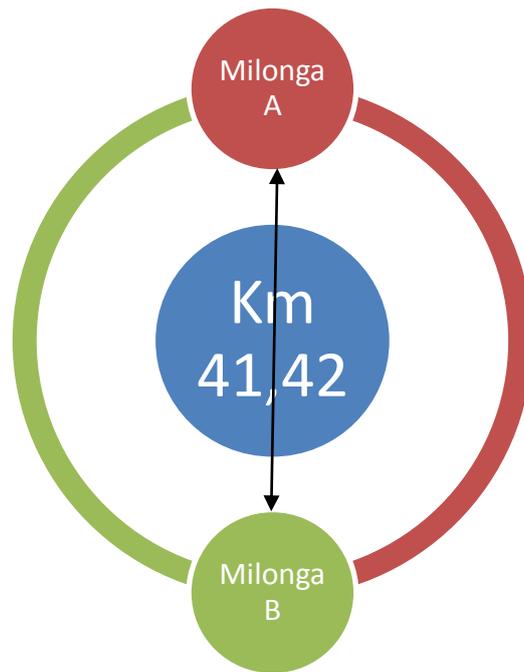
But, what will happen if the market fails and wouldn't be able to create "quality"?

We are talking about people, who use different logic from the numbers.

Just to explain to the "economists" what I mean, I'll start the second geometrical game: Quality/Sustainability/Common Sense.

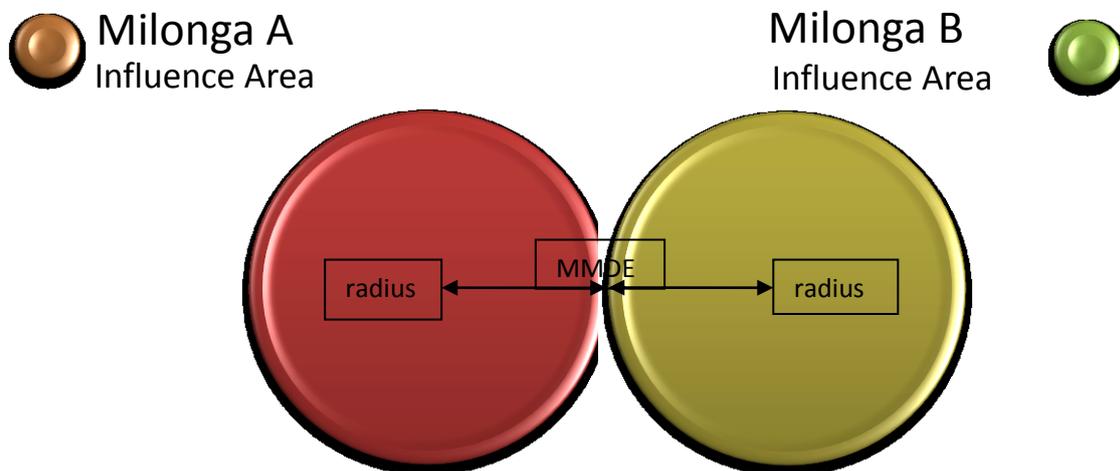
Given that the surface of Italy is of 301,340 square km, how many milongas total may exist throughout the country, without the risk of overlapping? Have you already heard this expression?

Respondents to the survey told us that, because they do not overlap, two weekly milongas must be at least 41.42 km one from another.



But looking at the figure on top, this is a circle, and the distance between the milongas is nothing more than the diameter of the circle.

But let's try to represent the same concept with another picture:



The area of the circle is equal to  $\pi$  multiplied by  $(\text{radius})^2$ .

The radius will be equal to half diameter.

So, if we want to calculate the influence area of a single milonga on the basis of the answers of the respondents, we should divide the minimum efficiency (MMDE) by two, so as to obtain the radius, raise it to the square, and multiply it by  $\pi$ .

Due these calculations the influence area of a milonga is equal to 1,346.76 km<sup>2</sup>.

Theoretically since Italy's surface is 301,340 km<sup>2</sup>, given a MMDE obtained from the survey, in order not overlap there could be at the most 223 milongas every evening that in one week means 1,561 milongas.

The "economists" will already be rubbing their hands thinking about how much the tango market in Italy can still grow.

But, as I said before, the men and the numbers do not follow the same logic.

Currently there are 19,000 members in FaiTango, and the survey (with the necessary distinctions) told us that they go to dance 2.1 times a week.

If I multiply the 19,000 members 2.1 times they go to dance for week, I get a total of 39,558 weekly exits to dance, to be made in 1,561 milongas.

I know there are many abstractions. But please follow me, because now I scream: "Houston, we have a problem."

Why? Simply because 39,558 weekly outgo in 1,561 milongas means 25 people for every milonga.

But we have seen that a milonga, to survive, needs at least 40 people every evening; then, go to the limit drawn from the Influence Area, would inevitably lead to failures of initiatives and subsequent closures of milongas.

The survived "economist" will be happy, because in his view he has made "quality", but he have mistaken the concept of quality to the money and the only richness created, is in his wallet.

The "purist", will only be able to regret because we have missed the chance to recreate that mix that gave birth to the tango, to start a bankruptcy adventure.

If you want, we can repeat the same geometrical game with events and with EMDE (Events Minimum Distance of Efficiency).

I'm sure that the result would be the same, because already the graph of the specific gravity of the events, show us that, though seemingly different, different named events overlap one another.

On three occasions, cold chills me through the back:

1) When I reorder the elements of the milonga, because I notice that respondents "wish" weekly milongas very similar to an event.

And events were born.

2) When I reorder events, because I notice that respondents indicating a Minimum Distance of Efficiency and a Dimension of Efficiency, in fact "wish" invitation or reservation events.

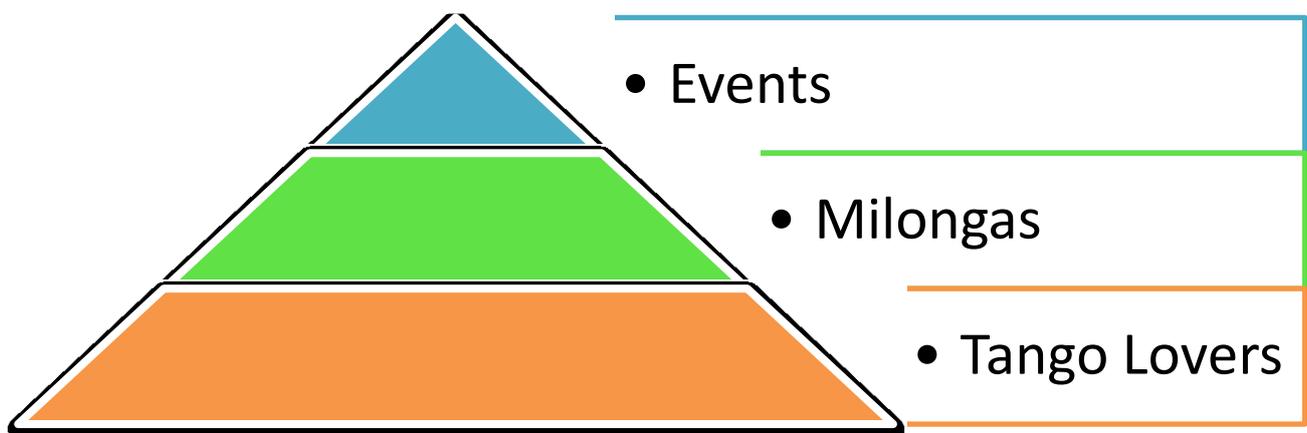
And invitation or reservation events were born.

3) When I investigate the invitation or reservation events and note that, despite the "positive", the invitation or reservation events are not so elitist and have some "difficulties".

What will be the new frontier? (Oops ... I use the word frontier).

At least, I came to the conclusion that these three "worlds" exist, because they are children of the evolution and desires of the same dancers.

So if I represent in this way the tango scenery:



I understand that, to close the circuit of the "quality" of the tango, the role of teachers and schools is important; but, above all, their "teaching coefficient of efficiency" (the calculation of which I sent to the "common sense" of the industry), because only thanks to

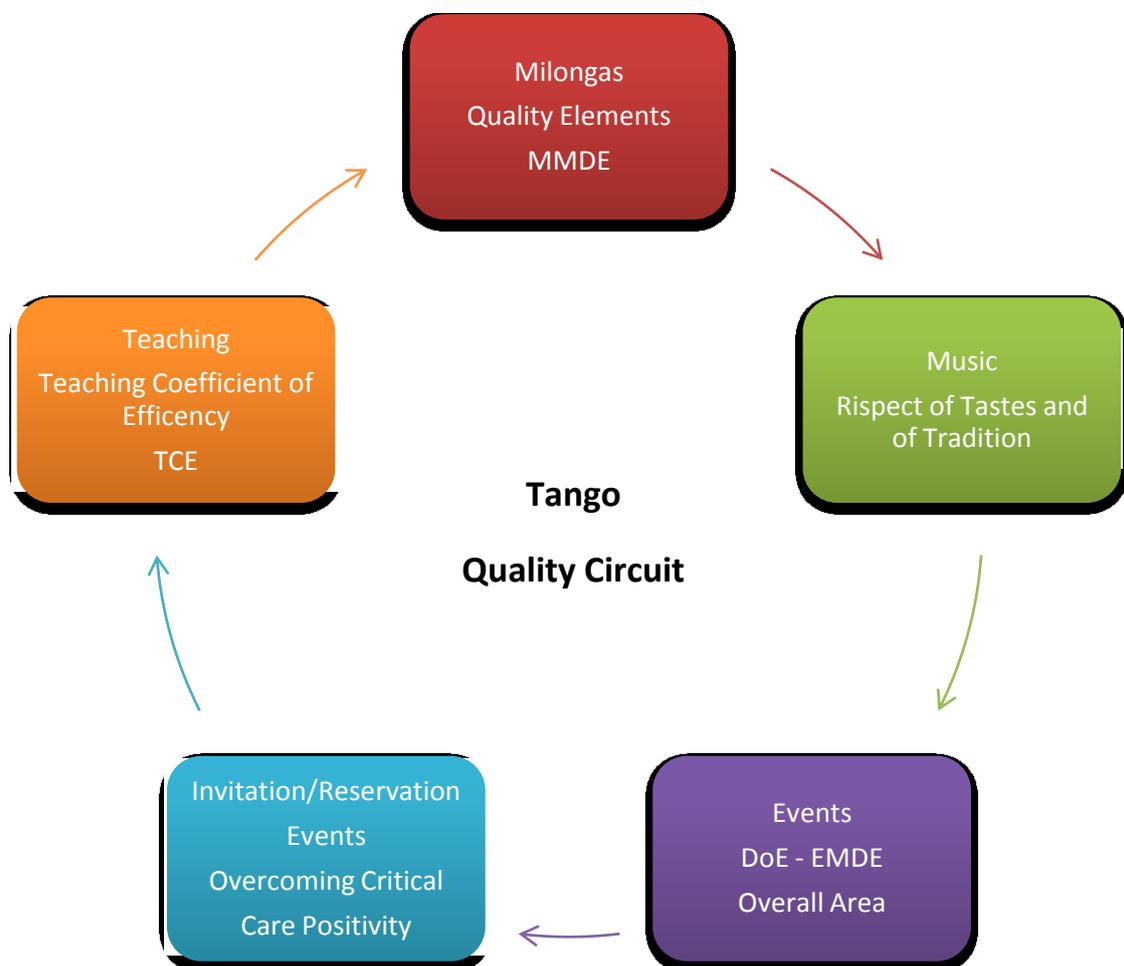
high "teaching coefficient of efficiency", new generations of dancers that feed the milongas will be quickly created and they will feed into the events, which will reach a new frontier, causing the market to be in equilibrium.

By contrast, if I'll represent the tango scenery in this way, will not be in balance:



having the claim that a low quality/level of dancers will support and will prosper more events and more milongas.

So how can we draw a "quality circuit"?



We have seen that the logics of Quality/Sustainability/Common Sense are essential to make sure that the logic of Money/Competition/Market doesn't damage the scenery.

With this research, I try to develop some rudimentary tools that express interviewees' expectations on what is "quality".

With the necessary specificity of the various dancers/users, now we know what the elements of a "quality" milonga. These elements have been put in order of importance by giving them a vote and, in addition, we have made other items related to certain characteristics and unit of measurement of distance between milongas (MMDE).

With the necessary specificity of the various dancers/users, musical tastes were expressed and we have analyzed the characteristics of some of them, noting how often music unites more than divides.

With the necessary specificity between the various dancers/users, we know what respondents consider the most popular events and, also in this case, we are able to extract a measurement unit linked to the distance between two similar events (EMDE), and a dimension of effectiveness (DoE).

With the necessary specificity of the various events, we could see how events might be on a collision course, as having the same "target" of dancers who have the same experience of dance (quality/level dancers), and how it is essential to "respect" the concepts of events minimum distance efficiency (EMDE) and exterior dimensions of efficiency (DoE) to talk about events of "quality".

We have seen the positive and negative side of invitation or reservation events, understanding that in the current market, these events are not "elitism".

We have seen that, without a high "teaching coefficient of efficiency" is not possible to create enough dancers to sustain the current market supply, that will then be oversized with respect to the question (in economics is called inflation).

With all these considerations, I believe more "unity" and "sharing" is needed in the tango scenery, to "do less", but "do better" and "do all", offering milongas, events and teaching of "quality".

So I feel to conclude as I began: let us embrace until we have time and dance, damn, dance, dance, dance.

## **Evolutions**

This research, completed on March 31<sup>st</sup> 2015, has 5 children (4 legitimate and 1 illegitimate).

A new survey for the year 2015, at this link

<http://www.surveio.com/survey/d/il-tuo-tango-2015>

so as not to confuse it with the overseas imitator.

A Facebook page called "Musicalizadores - The Tango Dj's magazine" in which professionals, if they wish, can compare to others; they can publish their photos and their e-mail, in order to be known, but also to receive preferences and comments on the "quality" of their work done, so as to facilitate contacts between new operators and musicalizadores.

A website [www.tango.reviews](http://www.tango.reviews) where, with the mechanism of the dual evaluation of observers and reviewers, you can review milongas, events and others and give an objective judgment based on the elements identified by the responses of the survey, reworked to make it understandable and "quantifiable".

A book, this you have just finished reading.

## Thanks

Thanks to tango.

Thanks to love.

Thanks to friendship.

Thanks to trust.

Thanks to curiosity.

Thanks to my family that I love.

Thanks to my work as an employee, because it gives me the opportunity to live tango as an independent dancer and teacher.

Thanks to my tango students, for putting up with me every time I talked to them about the book during the last few months.

Thanks to the magazine El tanguero, for having contributed to disseminate research, publishing an article in their number 15.

Thanks to Ettore Terzuoli, president of FaiTango to sponsoring the research, publishing the survey on their corporate websites.

Thanks to my friend Tatiana Del Fuoco, who doesn't dance but who made me laugh by saying: "do it and then thank me".

Thanks to my friend Alessandra Trento, for being a powerful motivational coach who, with a little pressure, was able to push my hands, my mind and my passion for tango to the keyboard, making me understand how important it was not to limit myself to publish simple charts with the results, but to write this book.

Thanks to all who appreciate the work and would like to share it.



# Tango in Italy

The pursuit of quality

**Michele Mollica**

2015 May



This e-book is distributed under license of [Creative Commons 3.0 Italia](https://creativecommons.org/licenses/by-nc-nd/3.0/it/).

The terms of the license are shown here:

<http://creativecommons.org/licenses/by-nc-nd/3.0/it/legalcode>

You can't use it for commercial purposes, and you can't change it.

You are free to share it, print it and to quote from it.

If you decide to re-distribute this e-book or portions thereof, you must indicate the source as the homepage of the author [www.michelemollica.it](http://www.michelemollica.it).

The idea is to provide a statistical basis and analysis tool to verify what dancers mean by "quality" in tango, providing data analysis from the survey "Your tango" and some practical tools.

For more information, please contact: [mollica.michele@gmail.com](mailto:mollica.michele@gmail.com).

Follow the author on Social Networks

[Facebook](#)

[Google+](#)

[Twitter](#)

[Linkedin](#)

*Michele Mollica*

***The cover image is homage to the uniqueness and to the respondents' curiosity.***

Published in Italy on May 19<sup>th</sup>, 2015 01:30 am.





Michele Mollica is an Argentine tango dancer and teacher.

He was born in the province of Foggia in 1969 and moved to Bologna in 2001, where he met tango and theatre.

Over the years, he studied with several Italian and foreign masters in an ongoing exploration into "his" tango.

His growth is enriched by different artistic experiences as an actor, director, dancer and performer.

He is an innovator and always looks for new ideas to explore interdisciplinary exchange. After several years of working as a teacher with certain tango associations in Bologna, he created an association with Viola Borgatti; the Accademia Nazionale del Tango.

Later, he structured and created the first Argentine Tango course in Italy for the blind and visually impaired, together with teacher Bruna Zarini and her friend Gaby Mann, at the Istituto Cavazza of Bologna.

From 2010 to 2013 he continued his path as a teacher, dancer and performer, in collaboration with Cristina Camorani.

Around April 2014, he launched his first research project, surveying dancers and analysing the tango in Italy. The results are presented in this book.

Unity and Freedom are two pillars that make him an independent teacher and freelance; today he mainly runs project Tango | Open, teaching private lessons in Bologna. In addition, he teaches tango in Mirandola with Mariella Reggiani.

He works with several Argentine tango teachers both in Italy and abroad.

Research conducted under the auspices of



Italian Federation of Argentine Tango Associations