

GOTANGO MINNESOTA FINAL REPORT



This report serves as a documentation of the process and outcomes for the 2024 Go Tango Program for an Arts Education Grant issued by the Minnesota State Arts Board which was completed by Miriam Lea Dance.



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Acknowledgements

The Go Tango! Program 2024 would not have been possible without the generous support and collaboration of numerous individuals and organizations.

A special acknowledgment is extended to Sabathani Community Center, our fiscal sponsor, for its essential support, and to our partners, Mesabi Community Band and Bataclan Tango, and Del Sur Empanadas for their collaboration in advancing the program's artistic and cultural objectives.

We deeply appreciate the guidance and support of Brad Bourn, Jimelle Duncan, and Ryan LeCount whose insights were invaluable throughout the program's development.

The dedication of our assistants—Cat Hammond, Kimberly Robinson, Scott Hanggi, Rebecca Kotcahin, and volunteers Dima Frangulov, Larry Baker,— played a crucial role in the program's success. Additionally, we are grateful to Guillermo Salvat for his expert instruction, which enhanced the learning experience for all participants.

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Special thanks to those who permitted the use of their image and likeness in promotional materials, including Jorge Padilla, Andrea Toraño, Gustavo Diaz, Veronica Rue, Pablo Martinez, Shelly Thao, Esteban Sabaria, Arts Klints, Augusto Giraldo, Juan Pablo Jaramillo Cataño, Alejandro Chavez, Diana Cortés, Erika López, and Vale Scheidegger.

Additionally, we acknowledge Don Deboer, Mary Schenk, Marnette Doyle, and Stella Rockstar for their efforts in sharing program information within their communities.

This program was made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation from the arts and cultural heritage fund. We recognize the vital role of public funding in fostering artistic education, inclusivity, and community engagement.

The Go Tango! Program remains committed to expanding access to Argentine Tango through Tango Bootcamps, Private Coaching, and intensive training in Argentina. We

deeply appreciate the contributions of all supporters and look forward to the program's continued success.

Summary: Go Tango! Program 2024

The Go Tango! Program, led by Miriam Lea and supported by the Minnesota State Arts Board (MSAB), successfully brought Argentine Tango to diverse communities across Minnesota in 2024. The program aimed to foster inclusivity, cultural appreciation, and community engagement through a series of tango classes, boot camps, performances, and cultural events. Despite unforeseen challenges, the program exceeded its goals, reaching 94 participants across two geographic areas—the Iron Range and the Twin Cities—and significantly increasing community involvement in the arts.

Key Achievements:

Exceeded Participation Goals:

The program surpassed its target of 50 participants, with 94 individuals registering for various activities, including beginner boot camps, progressive tango courses, and cultural excursions.

Inclusivity and Diversity:

The program successfully engaged a wide range of demographics, including BIPOC, LGBTQIA2S+, and low-income communities, with 83.69% of participants identifying as Hispanic or Latino and a diverse representation across gender, sexual orientation, and race.

Cultural Impact:

Through Milongas (cultural celebrations) and excursions to Del Sur Empanadas, participants were immersed in Argentine culture beyond dance, fostering a deeper appreciation for the art form.

Community Outreach:

The program collaborated with key partners such as the Sabathani Community Center, Mesabi Community Band, and Bataclan Tango, ensuring broad community engagement and support.

Program Highlights:

- Two 4-week progressive Argentine Tango courses with practices.
- Four beginner tango boot camps and three review classes.
- Two Tango performance experiences including a Mesabi Community Band concert that attracted over 400 attendees.

- Queer Tango Bootcamps and Pop-Up Practices designed to create safe, welcoming spaces for LGBTQIA2S+ individuals and beginners.

Challenges and Adaptations:

Medical Limitations: Miriam Lea faced medical challenges that required adjustments to the program, including additional teaching assistants and an amended timeline.

Marketing Adjustments:

Some collaborators preferred a hands-off approach to outreach, requiring Miriam to take on additional marketing responsibilities, including hiring local vendors and leveraging social media.

Participant Feedback:

Participants praised the program for its welcoming atmosphere and accessibility. One participant shared, "These tango workshops were such a gift! I've been interested in tango for years but finding a class in my area that fits within my schedule and budget has been a hindrance in the past. It was great to be able to dip my toe and discover whether this is right for me (it totally is!) in a patient, judgment-free setting with other beginners."

Conclusion:

The Go Tango! Program demonstrated the power of the arts to bring communities together, foster inclusivity, and promote cultural understanding. By exceeding participation goals and creating a lasting impact on participants, the program underscored the importance of flexibility, inclusivity, and community engagement in arts education. The success of the program is a testament to the dedication of Miriam Lea, her team, and the support of the Minnesota State Arts Board.

Activities Completed

Miriam Lea, in collaboration with her project team and partner organizations, successfully executed the "Go Tango!" program, exceeding most of the quantifiable goals set forth in the initial proposal. The program was designed to introduce and expand Argentine Tango within diverse communities across Minnesota, with a focus on inclusivity and cultural outreach.

Key Activities:

- Two 4-week progressive Argentine Tango courses** with practices.
- Four beginner tango boot camps.
- Three boot camp review classes.
- Two Tango performance experiences.
- 1 Milonga (cultural celebrations) to showcase Argentine culture beyond dance.
- 3 Excursions to Del Sur Empanadas, to celebrate participants' success and further immerse them in Argentine culture.

Outreach and Participation:

- 94 participants registered across two geographic areas: The Iron Range and the Twin Cities.
- 400+ attendees at the Mesabi Community Band (MCB) Spring Concert, a significant increase from 50 attendees in 2023.

Program Adjustments:

- Due to unforeseen limitations, Miriam Lea amended the program to include additional educational artist assistants and administrative hours, ensuring the program's success despite these challenges.

Inclusivity and Marketing:

- The program title was changed to "Go Tango!" to ensure inclusivity and avoid gender-specific implications.
- Marketing materials were tailored to ensure that targeted demographics felt welcomed and included.

- Outreach efforts included collaborations with local organizations, press releases, social media campaigns, and communications with the Consulate of Argentina in Chicago.

Acknowledgment of Grant Funds

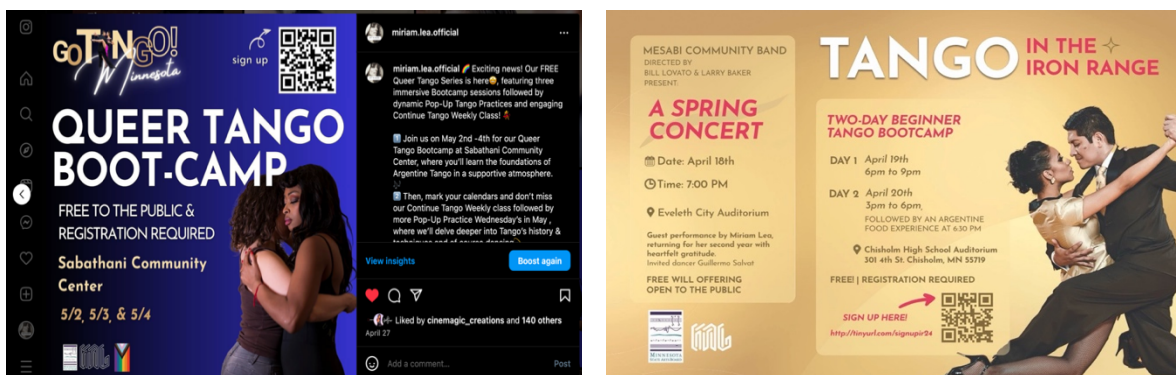
All printed and digital materials included the required credit lines and logos as outlined in the grant contract. Miriam Lea also referenced the Minnesota State Arts Board (MSAB) award in video outreach as well as press releases for Spanish speaking media outlets.

Marketing Activities



The grant enabled Miriam Lea to create marketing materials and outreach campaigns that significantly increased program visibility and participation. These activities included:

- o Posters distributed across the Iron Range with Minnesota State Arts Board logos.
- o Press releases sent to local TV/news stations and newspapers, including a news spot on WDIO.



- o Social media posts and reels on Facebook and Instagram.
- o Communications with local LGBTQIA2S+ dance groups and the Consulate of Argentina in Chicago.

COMUNICADO DE PRENSA – GO TANGO! PROGRAM

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La reconocida artista de tango Miriam Lea recibe una subvención para ofrecer clases gratuitas a comunidades diversas en Minnesota

Saint Paul, Minnesota – 3/15/2024– La artista de danza reconocida internacionalmente, Miriam Lea, ha recibido una subvención del Consejo Estatal de las Artes de Minnesota para ofrecer una serie de clases, talleres y presentaciones gratuitas de tango como parte de su innovador programa "Go Tango!".

Miriam Lea es una artista, bailarina e instructora de tango argentino de prestigio internacional. La subvención del Consejo Estatal de las Artes de Minnesota reconoce su contribución al patrimonio cultural de Minnesota y le permite ofrecer clases gratuitas de tango al público.

Según Miriam Lea: "Go Tango! tiene como objetivo brindar instrucción de tango inclusiva a las comunidades BIPOC, LGBTQIA2S+ y de bajos ingresos en todo Minnesota. El programa, financiado por la subvención del Consejo Estatal de las Artes de Minnesota, se desarrollará de marzo a fines de mayo de 2024, fomentando el intercambio cultural y la exploración artística para habitantes de Minnesota de todas las edades y orígenes".

Miriam Lea Dance organizará una variedad de programas de tango durante la primavera de 2024, que incluyen:

- **Talleres Intensivos de Tango para Principiantes y la Comunidad Queer:** diseñados para que los principiantes reciban introducciones rápidas e inmersivas al tango.
- **Clases semanales de tango continuo:** Clases progresivas para bailarines de todos los niveles, que ofrecen instrucción continua y oportunidades de práctica.
- **Prácticas emergentes:** reuniones informales que brindan un espacio casual para que los bailarines se conecten y practiquen sus habilidades de tango.

Estas clases y talleres culminarán en Milongas tradicionales públicas (reuniones sociales de tango) y presentaciones cautivadoras, programadas para llevarse a cabo en el Centro Comunitario Sabathani y Bataclan Tango en Minneapolis, así como en la Mesabi Community Band de Iron Range en Minnesota.

El programa "Go Tango!" de Miriam Lea Dance tiene como objetivo destacar la cultura y la historia del tango argentino, fomentar el aprecio y la comprensión cultural, y brindar

oportunidades para que los habitantes de Minnesota se conecten con sus comunidades a través de experiencias artísticas compartidas.

Los detalles del programa, incluidos los horarios de las clases, las ubicaciones y la información de registro, se pueden encontrar en el sitio web de Miriam Lea en Sitio web de Miriam Lea: <https://miriam.lea.dance/classes/go-tango-minnesota/>.

La subvención del Consejo Estatal de las Artes de Minnesota para la Educación Artística apoya las experiencias de aprendizaje para personas de todas las edades y habilidades, lo que se alinea perfectamente con la misión de Miriam Lea Dance de hacer que el tango sea accesible y divertido para todos.

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Impact of Grant Activities

Participant Feedback:

"These tango workshops were such a gift! I've been interested in tango for years but finding a class in my area that fits within my schedule and budget has been a hindrance in the past. It was great to be able to dip my toe and discover whether this is right for me (it totally is!) in a patient, judgment-free setting with other beginners. I'm happy for this new adventure and will keep with it!"

Evaluation Results:

The program utilized a self-evaluation survey to measure pre- and post-perceptions of Argentine Tango as a cultural phenomenon and performing art.

Through a structured curriculum, dancers gained confidence, improved their physical alignment, and developed a deeper appreciation for the art form. Below is a summary of the key skills and knowledge participants acquired during the program.

In addition to mastering the physical techniques of Argentine Tango, participants in the ****Go Tango! Program**** gained valuable knowledge about the social and cultural etiquette of tango. These lessons helped dancers navigate the social dynamics of tango events, fostering respect, inclusivity, and confidence in their interactions with others. Below is a summary of the key social and cultural skills participants acquired during the program:

Key Skills and Techniques Learned:

1. Posture and Body Alignment (100% of participants):

Dancers learned how to align their bodies correctly, improving their posture and balance, which are essential for executing tango movements with grace and precision.

2. Walking as Yourself (63.63% of participants):

Participants were taught how to walk naturally while maintaining the elegance and rhythm required for tango, emphasizing individuality and personal expression.

3. Dividing a Step into Parts (81.81% of participants):

Dancers mastered the breakdown of steps into three essential components: **extension, transfer, and collection**, allowing for smoother and more controlled movements.

4. Basic Steps (90.9% of participants):

- Forward Step
- Side Step
- Back Step

These foundational steps formed the building blocks for more complex tango patterns.

5. Change of Weight (81.81% of participants):

Participants learned how to shift their weight seamlessly between steps, a critical skill for maintaining flow and connection in tango.

6. Pivoting (54.54% of participants):

Dancers practiced pivoting techniques, which are essential for turns and directional changes in tango.

7. Improvisation Basics (45.45% of participants):

Participants began exploring improvisation by combining basic elements of tango, such as steps, pivots, and weight changes, to create personalized dance sequences.

8. Unfinished Square (72.72% of participants):

Dancers learned how to organize their movements using the "unfinished square" concept, a fundamental pattern in tango that helps structure dance sequences.

9. Tango Embrace (36.36% of participants):

Participants were introduced to the tango embrace, focusing on achieving a balance between tone and relaxation to create a comfortable and connected partnership.

10. The Baldosa (45.45% of participants):

Dancers practiced this classic tango pattern, which involves a series of forward, side, and back steps within a square formation.

11. Salida Basica (54.54% of participants):

Participants learned the "basic salida," a foundational sequence that serves as the starting point for many tango movements. They also explored how to deconstruct and personalize this sequence.

12. Ochos (45.45% of participants):

- a. Forward Ochos from the Cross
- b. Backward Ochos from the Two

These elegant, figure-eight movements were introduced to add fluidity and sophistication to dancers' repertoires.

13. Cross Base (36.36% of participants):

Dancers practiced the cross base, a key element in tango that involves crossing one foot behind the other to create dynamic movement.

14. El Sanguchito (36.36% of participants):

Participants learned this playful and rhythmic tango pattern, which adds variety and creativity to their dancing.

15. Ethnographic Movement Breakdown (27.27% of participants):

Dancers explored how all tango movements can be broken down into essential components: **forward, side, back, pivot, change of weight, and cross**. This understanding allowed them to approach tango with greater clarity and adaptability.

Key Social and Cultural Etiquette Learned:

1. Understanding a Tanda (Grouping of 3-4 Songs): 63.63% of participants learned about the structure of a tanda, which is a set of three or four songs danced with the same partner. This understanding helped dancers appreciate the flow and rhythm of tango events.
2. It's Okay to Say "Thank You" Mid-Tanda: 72.72% of participants were taught that it is acceptable to politely end a dance mid-tanda by saying "thank you" if they feel uncomfortable or wish to stop dancing with a partner. This lesson emphasized the importance of personal boundaries and mutual respect.

3. Using the Cabeceo to Ask Someone to Dance: 81.81% of participants learned about the "cabeceo", a traditional non-verbal gesture (a nod or eye contact) used to invite someone to dance. This skill helped dancers navigate social interactions with confidence and respect for personal preferences.
4. Understanding the Cortina: 63.63% of participants became familiar with the **cortina**, a short, non-tango song played between tandas to signal the end of a dance set. This knowledge helped dancers' transition smoothly between partners and tandas.
5. Observing Leaders and Followers: 81.81% of participants learned to take a moment to observe who is leading and who is following, allowing them to decide if they might want to dance with someone based on their preferences and comfort level. This skill empowered dancers to make informed choices about their dance partners.
6. Declining a Dance Politely: 63.63% of participants were taught how to gracefully decline a dance if they did not wish to dance with someone. If a dancer unintentionally made eye contact with someone offering a cabeceo, they learned to look away politely to signal their disinterest.

Impact on Participants:

- **Improved Physical Awareness:** Dancers developed a stronger sense of body alignment, posture, and movement control, which not only enhanced their tango skills but also benefited their overall physical well-being.
- **Community Connection:** The program fostered a sense of community among participants, who supported and encouraged one another as they learned and grew together.
- **Confidence in Movement:** By mastering foundational steps and patterns, participants gained the confidence to explore more advanced techniques and improvisation.
- **Confidence in Social Settings:** Participants gained the confidence to navigate tango events with ease, knowing how to invite and decline dances respectfully.
- **Cultural Appreciation:** Through the program's focus on tango's cultural roots, dancers gained a deeper understanding of Argentine culture and the social significance of tango. As well, by learning traditional tango etiquette, participants

developed a deeper understanding of Argentine tango culture and its social nuances.

- **Inclusivity and Empowerment:** The lessons on observing leaders and followers, as well as the freedom to choose dance partners, empowered participants to make decisions that aligned with their preferences and comfort levels.
- **Personalized Dancing:** Participants learned how to deconstruct and personalize tango sequences, allowing them to express their individuality and creativity on the dance floor.
- **Respect for Boundaries:** The program emphasized the importance of personal boundaries and mutual respect, creating a safe and welcoming environment for all dancers.

Conclusion:

The **Go Tango! Program** had a very significant impact on participants, equipping them with the skills, knowledge, and confidence to embrace Argentine Tango as both an art form and a cultural experience. By breaking down complex movements into accessible components and emphasizing inclusivity, the program empowered dancers of all levels to explore their potential and connect with others through the beauty of tango.

Beyond the technical aspects of Argentine Tango but also equipped them with the social and cultural skills necessary to navigate tango events with confidence and respect. By emphasizing inclusivity, personal boundaries, and cultural traditions, the program created a supportive and empowering environment for dancers of all levels. These lessons will continue to benefit participants as they engage with the tango community and explore the art form further.



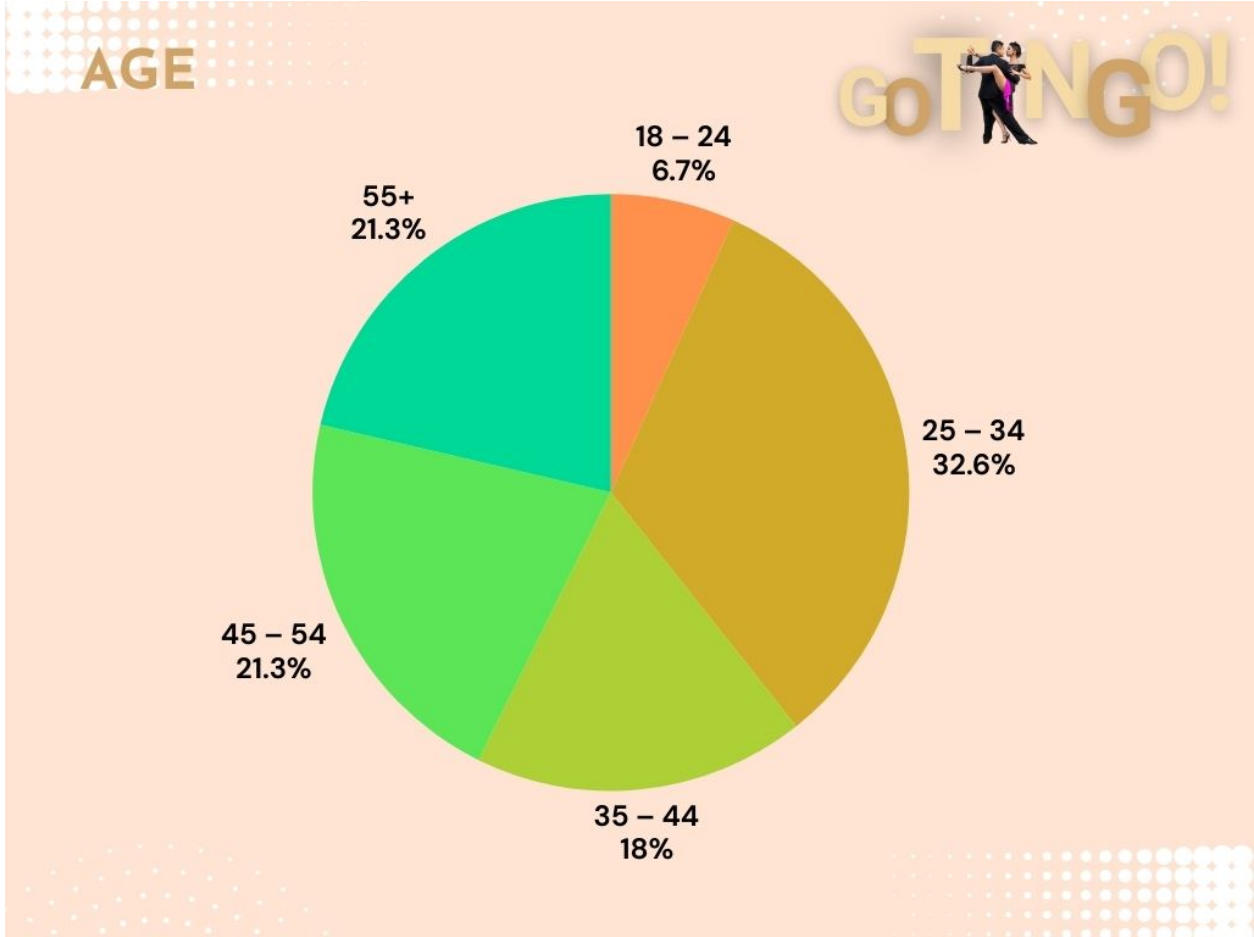
Being Tango Bootcamp at Sabathani Community Center



Outing to Del Sur Empanadas

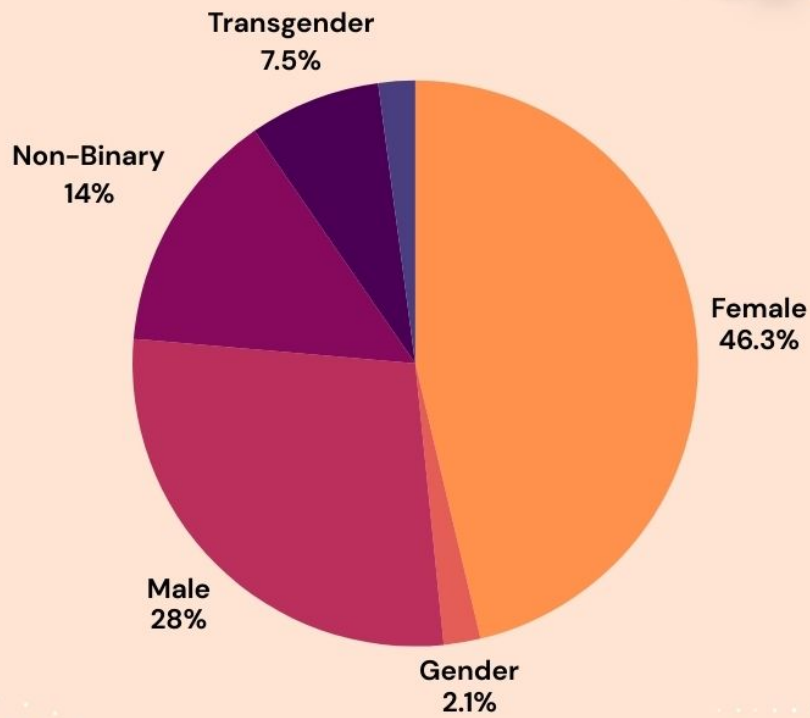
Demographics of Participants

The "Go Tango!" program attracted a diverse group of participants, as reflected in the following demographic breakdown:



Age	Percentage
18 - 24	6.74%
25 - 34	32.58%
35 - 44	17.97%
45 - 54	21.34%
55+	21.34%

GENDER IDENTIFICATION

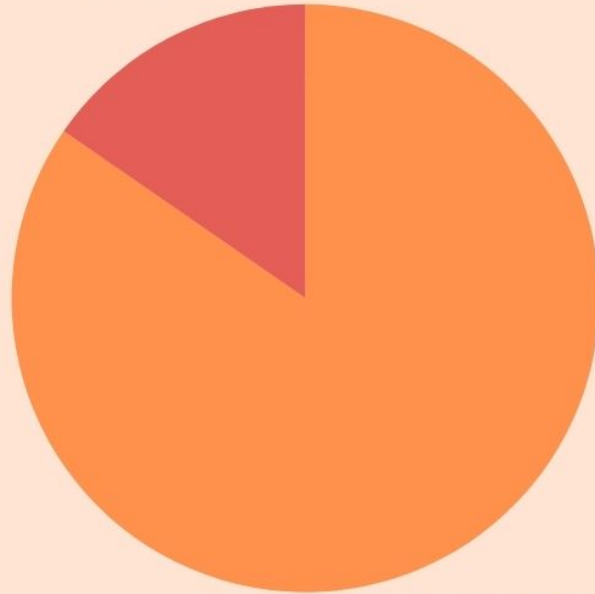


Gender Identification	Percentage
Female	46.23%
Gender	2.1%
Male	27.95%
Non-Binary	13.97%
Transgender	7.52%
Two-Spirit	2.1%

HISPANIC OR LATINO



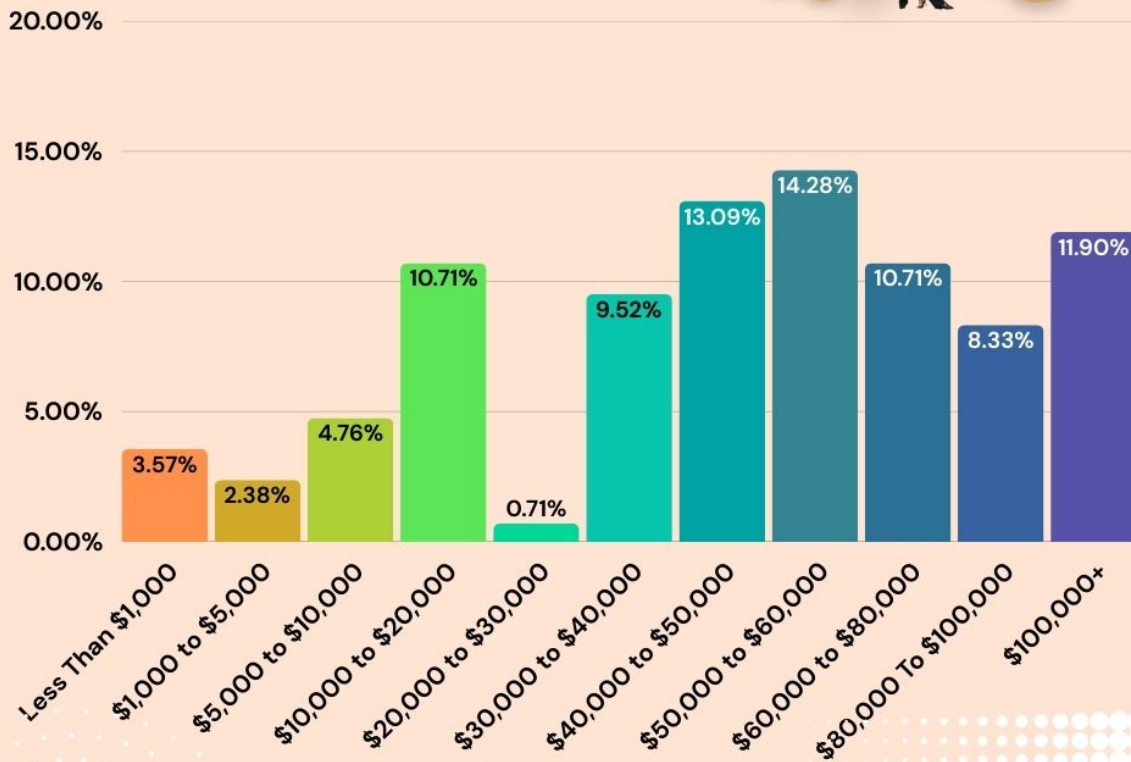
Non-Hispanic or Latino
15.4%



Hispanic or Latino
84.6%

Hispanic or Latino Identification	Percentage
Hispanic or Latino	83.69%
Non-Hispanic or Latino	15.21%

INCOME

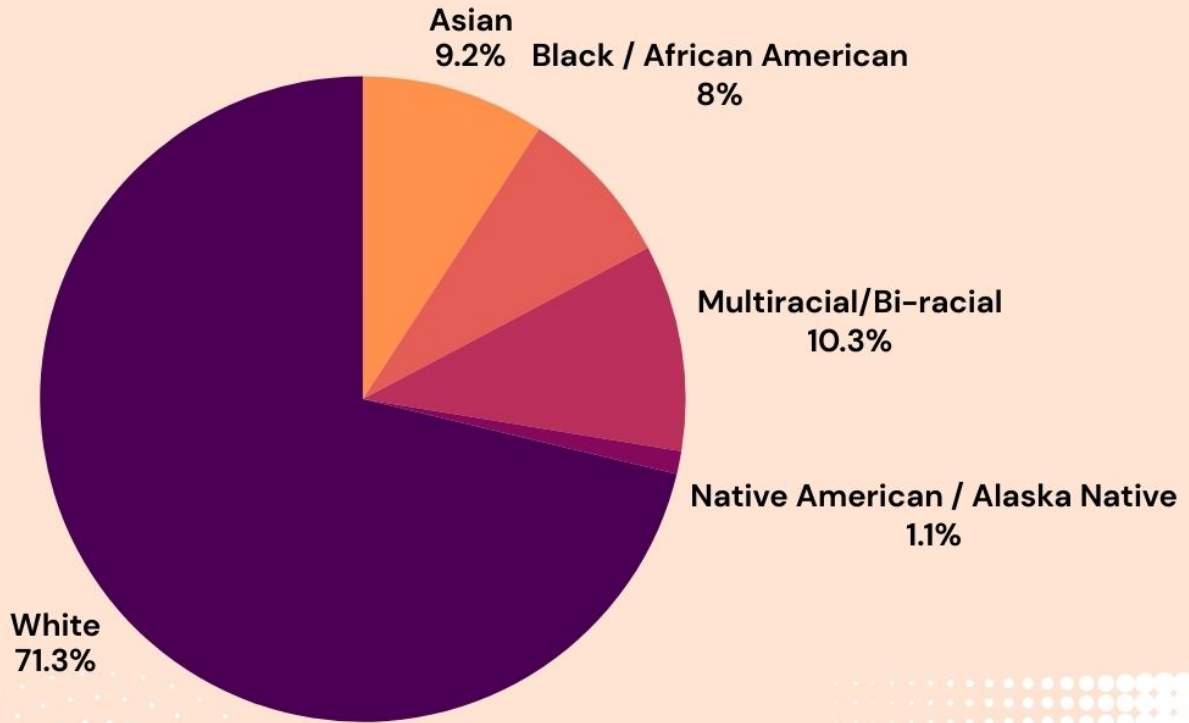


Income	Percentage
Less Than \$1,000	3.57%
\$1,000 to \$5,000	2.38%
\$5,000 to \$10,000	4.76%
\$10,000 to \$20,000	10.71%
\$20,000 to \$30,000	0.71%
\$30,000 to \$40,000	9.52%
\$40,000 to \$50,000	13.09%
\$50,000 to \$60,000	14.28%
\$60,000 to \$80,000	10.71%
\$80,000 To \$100,000	8.33%

\$100,000+

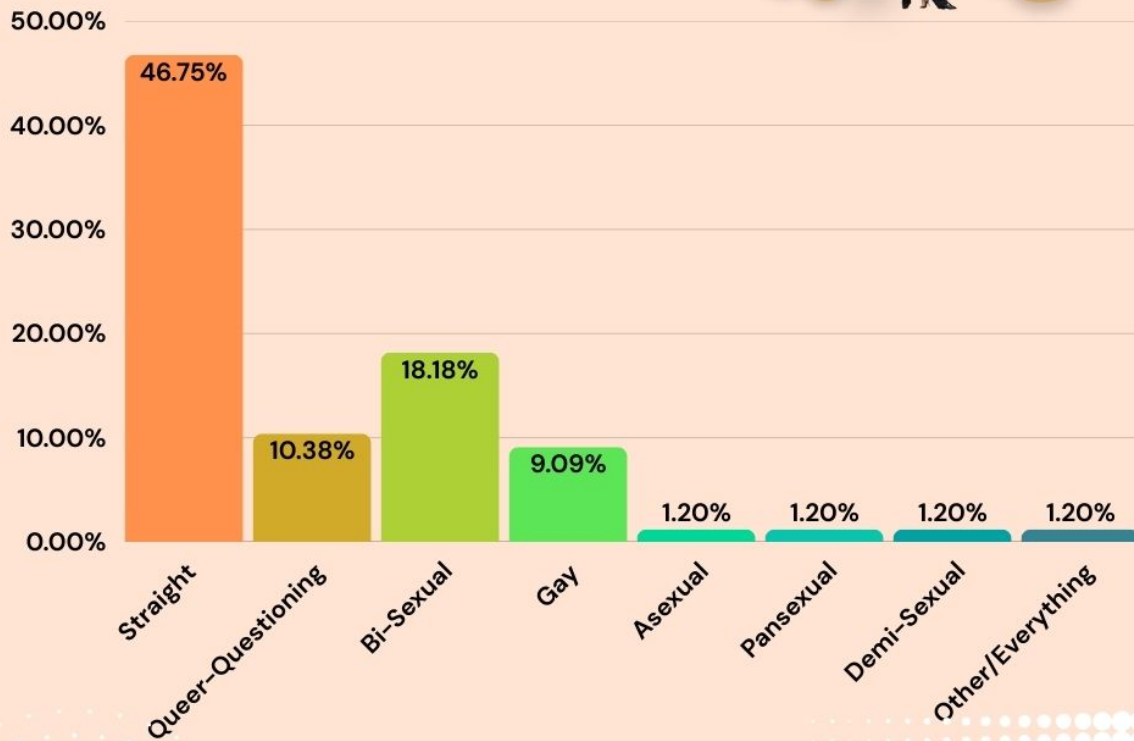
11.90%

RACE



Race	Percentage
Asian	9.09%
Black / African American	7.95%
Multiracial/Bi-racial	10.22%
Native American / Alaska Native	1.13%
White	70.45%

SEXUAL ORIENTATION



Sexual Orientation	Percentage
Straight	46.75%
Queer-Questioning	10.38%
Bi-Sexual	18.18%
Gay	9.09%
Asexual	1.2%
Pansexual	1.2%
Demi-Sexual	1.2%
Other/Everything	1.2%

Evaluation and Key Takeaways

Successes:

- **Effective Outreach:** Miriam Lea successfully created a welcoming space for diverse communities, including African American, LGBTQIA2S+, and low-income individuals.
- **Community Engagement:** The program fostered a sense of community and cultural appreciation, with participants continuing to engage in Argentine Tango beyond the program.
- **Exceeded Goals:** The program surpassed its goal of 50 participants, with 94 individuals registering and many continuing to participate until the end.

Challenges:

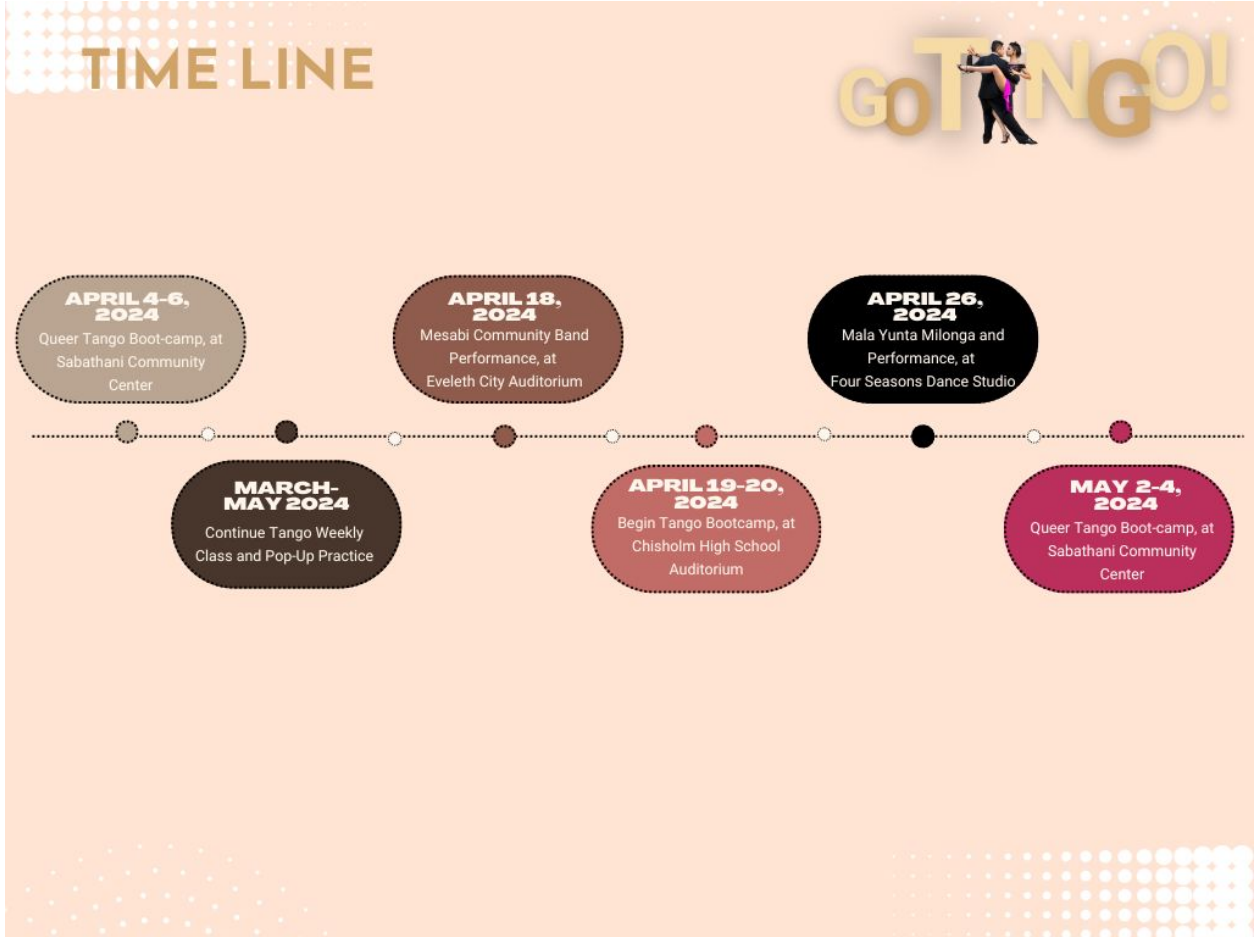
- **Medical Limitations:** Miriam Lea faced medical challenges that required adjustments to the program, including additional assistants and an amended timeline.
- **Marketing Adjustments:** Some collaborators preferred a hands-off approach to outreach, requiring Miriam to take on additional marketing responsibilities.

Major Takeaways:

- **Inclusivity is Key:** Tailoring marketing and program descriptions to ensure inclusivity is crucial for reaching diverse communities.
- **Flexibility:** The ability to adapt to unforeseen challenges, such as medical limitations, is essential for program success.
- **Community Impact:** The program had a lasting impact on participants, many of whom continue to engage with Argentine Tango and its cultural aspects.

Program Timeline

Key Events:



Begin Tango Bootcamp: March 4-6, 2024, at Sabathani Community Center.

Continue Tango Weekly Class and Pop-Up Practice: March-May 2024, Wednesdays at Sabathani Community Center.

Mesabi Community Band Performance: April 18, 2024, at Eveleth City Auditorium.

Begin Tango Bootcamp: April 19-20, 2024, at Chisholm High School Auditorium.

Mala Yunta Milonga and Performance: April 26, 2024, at Four Seasons Dance Studio.

Queer Tango Bootcamp: May 2-4, 2024, at Sabathani Community Center.

The Begin and Queer Tango Boot Camp Schedule:

Over six hours across three days, The Queer and Begin Tango bootcamp began with a warm welcome, acknowledging that Argentine Tango was an intimate dance, one that didn't demand happiness or sexiness, but rather something much more profound: your authentic self, present in that moment. Whether you arrived joyful, contemplative, aloof, or somewhere in between, embracing your current state - body and feelings - was the very essence of tango. This deep connection to self was why Argentine Tango had been recognized by UNESCO as an Intangible Cultural Heritage of Humanity.

Over the next three days, dancers delved into these intimate roles together, exploring the dance and its nuances. On day one, to begin, we went around the room, introducing ourselves - name, any prior tango experience (or lack thereof!), and where we might have encountered tango before, be it a performance, a film, or perhaps even a fleeting glimpse on television. Sharing our backgrounds and tango knowledge, however limited or extensive, created a foundation for our shared exploration.

With introductions complete, we began at the very heart of tango: yourself. The foundation of this intimate dance started within, with your body. We focused on posture, working to create the best alignment we could achieve right then, that day. This wasn't about striving for some unattainable ideal, but about honoring your body in that moment and finding your center. From this grounded place, we began to explore the movements, the connections, and the profound intimacy of Argentine Tango.

Dancers arrived and our tango journey began with a focus on posture, the foundation of connection and expression. We learned to "stack" our bodies: feet placed organically, knees over ankles, hips over knees, rib cage over hips, and head balanced above. This alignment, though potentially uncomfortable at first due to modern habits, created a sense of "grounded-ness" and ease. It was about finding your center, your place in space, and walking as your truest self.

We started by simply walking to music, creating geometric patterns on the floor - forward, back, side steps. This "walking as yourself" was crucial. Tango, at its core, was built on six fundamental elements, like a periodic table of movement. The first four were the side step, back step, forward step, and change of weight. We focused on natural knee movement, avoiding preconceived notions of tango. The closer we moved as ourselves, the closer we got to truly dancing tango.

Next, we explored connection with a partner, practicing the embrace - a balance of tone and relaxation. We played games with weight shifting, creating a "balloon" with our arms, feeling the interplay of balance. The follower's hands rested gently on the leader's back, while the leader maintained constant contact and tone in their arms, without raising their shoulders. We began with simple weight changes, then introduced steps, moving to the rhythm of the music.

We then learned "La Baldosa", a foundational tango movement inspired by the sidewalk tiles of Buenos Aires. It involved creating an offset, taking a slightly longer step than your partner, while maintaining a close connection, keeping your heart towards your partner. We practiced walking in line, then moving to an outside position, the partner near the leaders inside elbow, before returning to the line.

The "Salida Basica", a pedagogical tool, was introduced and then deconstructed. It involved a back step, side step with a small offset (like the "Baldosa"), and a forward step, followed by a shift to an outside track. This breakdown allowed leaders to begin making independent choices, and helped followers become comfortable with receiving smaller bits of information, rather than searching for complex patterns.

Day two, we start to focus on the other elements of the basics of tango, starting with the pivot and how it functions. The pivot was explored as a crucial element of turning. It was about the upper body receiving and sending the impulse, while the hips and legs executed the movement. We practiced with a "clock game" and against a wall, focusing on pivoting around the partner's center of mass, not their body. We differentiated between a side step and a step around the body, and practiced the follower's pivot.

Finally, we explored more advanced movements like the Forward and Backward Ochos, and the Sanguchito, focusing on lead and follow, and the interplay of weight changes and spatial awareness. We practiced in small, intimate spaces, realizing that tango was not about the quantity of movements, but the quality of connection and expression within each one.

CONTINUE TANGO AND THE POP-UP PRACTICE

Continue Tango

All dancers were welcome to come back after the bootcamp to Continue Tango and the Pop-Up Practice. These experiences building upon the foundation established in the Begin Tango Boot Camps. Participants arrived with pre-existing knowledge of

fundamental tango elements: the forward step, side step, back step, pivot, cross, and change of weight, as well as a basic understanding of embrace and points of contact. They were also familiar with La Baldosa and the Salida Basica.

Week One focused on decision-making and exploring alternatives within the cross system. The "yes, no, maybe" game helped dancers seamlessly and logically transition from one side of their partner to the other, effectively leading or choosing *not* to lead the Cruzada (the fifth position of the Salida Basica). This week also introduced the Cross Base and a variation: Truncate, where the initial four steps of the Salida Basica were omitted, going directly into the cross.

Week Two further developed decision-making skills within the cross system. Leaders practiced "Steve," a playful term for walking in an arc or circle within the cross system—a widely used concept without a formal ethno-choreographic name. This week also explored walking back in line after the "Steve" movement and offered two options after this back in line: going to Cross Base or executing a tiny Sacada in line and then back outside.

Week Three shifted to musical interpretation through ear training. Dancers explored walking on the "one" of the musical counts, then the "three," followed by combining walking on both the "one" and the "three." The week culminated in walking on the "four and the one," further refining their connection to the music.

Week Four revisited decision-making, focusing on the Cross Base and its transition to the Cross with a Parada (a stop or pause).

Week Five served as a review of the material covered in the previous weeks, solidifying the dancers' understanding and execution of the core concepts.

Week Six introduced Ochos from the Parada, followed by a Backward Ocho leading into the Sanguchito.

Week Seven explored theCodigo de Giro (a turn signal), Giro Entero (a full turn), which was similar to preparing for a Sanguchito, but the leader continued pivoting on that foot. A bonus challenge was introduced: performing the same sequence on the opposite side in the following week.

Week Eight featured the Ocho Forward Medio Giro (half turn), followed by the Ocho Forward Medio Giro leading into the Sanguchito, performed repeatedly.

Week Nine expanded on the Giro, moving to the open side of the leader's embrace. Musical interpretation was further explored, focusing on how ear training informs a dancer's personal expression and connection to the music. The Americano, a specific ethno-choreographic movement comprised of the periodic elements of tango, was also introduced.

Week Ten focused on the Entrada, another ethno-choreographic movement in Argentine Tango, also built from the periodic elements of tango. Dancers also worked on dissociation, a technical concept involving moving the body toward or away from a partner, which was explored in the context of the Entrada. The week culminated in leaders and followers practicing the forward and side steps that create the Entrada, emphasizing dissociation.

Pop Up Practice

After each Continue Tango class there was a Pop-Up Practice. A time where there was a focus on effective practice techniques. We discussed what an optimal practice schedule of at least three times a week for two hours, emphasizing the importance of both partnered and solo practice, and that the Pop-Up Practice was a great time to start build or experiment with that kind of routine. Partnered practice could include practices, group or private lessons, finding studio time, or even attending a milonga together and dedicating a group of songs to focused practice. Solo practice could also involve practices, or dedicating time in a small space in your house, focused on individual technique work, visualization, and learning by watching videos or live dancers (while adapting what you see to your own body, technique, and partnership).

Each practice session began with a crucial question: "What is your goal for today's practice? Why?" This question, written down or mentally noted, helped set the intention for the session.

A 10-minute warm-up followed, consisting of solo dancing focused on proprioception – the sense of self-movement, force, and body position. We learned that proprioception is mediated by proprioceptors, mechanosensory neurons located within muscles, tendons, and joints. This solo work emphasized stability and the ability to intimately feel what is happening within our bodies, crucial for tango values like constant contact and frame, and perceiving our partner's movements. Warm-up movements included extension, transfer, collection, pivot, and ochos alone (forwards and backwards), all while maintaining the embrace.

Next, we engaged in 10 minutes (two songs) of partnered dancing with *no critiques*. This allowed dancers to simply enjoy the flow and connection without judgment.

A 20-minute segment was dedicated to technique analysis. After dancing a song, each dancer shared something they liked about their partner's or their own dancing. For example, someone might say, "That Cruzada with the music was great for me, I liked it a lot." This positive feedback fostered a supportive environment. Dancers then took ownership of their technique by communicating what they were working on. For example, a dancer might say, "I am working on the embrace; if you feel it is too tight, can you say 'embrace' or give me a squeeze?"

The final 20 minutes focused on music interpretation. Dancers concentrated on setting their dance to the music, voicing what they felt and thought as they moved.

Throughout these practice sessions, the main goal was to create a warm, welcoming, and safe environment where individuals felt comfortable dancing in close proximity with another person in a non-sexual way. A key element was learning to voice and set boundaries regarding how they wished to experience and receive these non-intimate touches.

Mesabi Community Band Performance and Mala Yunta Milonga

The Go Tango program, designed to expand the reach of Argentine Tango culture beyond the established dance communities of the Twin Cities and Iron Range regions. The program recognizes the existing cultural richness of these areas and, through grant funding, sought to showcase Argentine Tango as both a performing art and a vibrant social phenomenon.

Mesabi Community Band Performance

The first event, a captivating performance with the Mesabi Community Band, took place on April 18, 2024, at the Eveleth City Auditorium. Co-hosted by the Mesabi Community Band, the event drew an impressive audience of over 400 concert-goers. The program featured mesmerizing Argentine Tango performances set to iconic tango tunes, including "La Cumparsita" and "Libertango," seamlessly blending the musical artistry of the band with the passionate expression of tango dance.



Performance with over 400 attendees in the Iron range Minnesota

Mala Yunta Milonga and Performance

The second event, the Milonga Mala Yunta, offered an authentic “porteña” evening on April 26, 2024, at the Four Seasons Dance Studio, hosted by Bataclan Tango. This event attracted over 100 participants, a mix of dancers and viewers, and included complimentary entrance for Go Tango program participants. A highlight of the milonga was a performance of “Verano Porteño” by professional tango dancers Miriam Lea and Guillermo Salvat (as documented on Instagram: <https://www.instagram.com/miriam.lea.official/reel/C6UP-PjPiDJ/>). The event provided an immersive experience, complete with traditional music, snacks, and drinks, creating a genuine milonga atmosphere for attendees.



Argentine Milonga and Performance in collaboration with Bataclan Tango

Both events successfully achieved their goal of cultural outreach, introducing Argentine Tango to new audiences and deepening the appreciation for this art form in both the Iron Range and Twin Cities areas. The strong attendance at both events, coupled with the high caliber of the performances, demonstrates the program's success in sharing Argentine Tango culture as a performing art and a social phenomenon, further enriching the cultural landscape of the communities involved.

Conclusion

The "Go Tango!" program successfully achieved its goals of introducing Argentine Tango to diverse communities in Minnesota, fostering inclusivity, and promoting cultural appreciation. Despite challenges, Miriam Lea and her team exceeded participation goals and created a lasting impact on the community. The program's success is a testament to the importance of flexibility, inclusivity, and community engagement in arts education.

****End of Report****