Report 2014
Tango Attributes and Preferences

Tango Tecnia

Letter from TangoTecnia

Milongueras y Milongueros:

*With great pleasure we present the **2014 Report Attributes and Preferences in Tango**.*

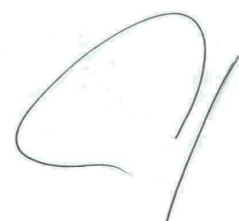*For the first time, the tango has a complete picture about the tastes, habits and preferences of the dancers.*

***TangoTecnia** (responsible for this report) is an Argentine organization that collects and analyzes information from tango and this time dedicated to the world of dancers.*

*Thanks to the massive participation of nearly **1,300** dancers from around the world we have analyzed in detail all aspects related to the dance.*

You will find in this report a variety of information that will allow you to learn more about this global phenomenon that brings together thousands of people of all nationalities.

But the mystery of the passion that turns out from tango can´t and mustn´t be measured statistically.

Tango is a polytheistic religion.

Jorge Arellano
CEO TangoTecnia

Technical details of the survey

Scope: International.
Target: Tango dancers, "salón"and "escenario". Different levels and ages.
Sample Size: 1,282 responses.
Sampling point facebook: https://www.facebook.com/tangotecnia
Sampling point link: https://es.surveymonkey.com/s/WD3M93R
Date: April 22, 2014 to May 26, 2014
Produced by: TangoTecnia

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DEMOGRAPHIC INFORMATION

Regions participating in the survey

Regions

Others 1.25%

North America 12.97%

Europe 24.22%

South America: 61.56%

Answers by sex

Sex

0,11%

44,87%

55,02%

■ Man ■ Woman ■ Transgender

Responses by country:

North America	Canada	8		**Total Central America**	7
	Mexico	145	**Europe**	Germany	24
	The USA	13		Austria	1
	Total North America	**166**		Belgium	6
South America	Argentina	555		Denmark	1
	Bolivia	2		Spain	123
	Brazil	18		Estonia	1
	Chile	36		Finland	3
	Colombia	24		France	53
	Ecuador	8		Greece	3
	Paraguay	1		Holland	3
	Perú	19		Italy	51
	Uruguay	66		Malta	1
	Venezuela	59		Poland	1
	Total South America	**788**		Portugal	9
				United Kingdom	3
Antilles	Haiti	1		Romania	1
	Total Antilles	**1**		Sweden	13
Asia	Japan	1		Switzerland	12
	Russia	2		**Total Europe**	**309**
	Total Asia	**3**	**Oceania**	Australia	1
Caribbean	Puerto Rico	3		**Total Oceania**	**1**
	Total Caribbean	**3**	**Middle East**	Israel	1
Central America	Costa Rica	3		**Total Middle East**	**1**
	Guatemala	1		**Total general**	**1.282**
	Nicaragua	3			

Responses by age:

AGE GROUP	PERCENTAGE OF RESPONSES
From 18 to 30 years	28.87%
From 31 to 40 years	23.19%
From 41 to 50 years	18.62%
From 51 to 60 years	19.51%
From 61 to 70 years	9.03%
Over 70 years	0.78%

Responses by dance level:

In one of the survey questions the respondent was asked to define their dance level, considering the following definitions as references:

PROFESSIONAL LEVEL: The person for whom tango is their sole profession and means of income.

ADVANCED LEVEL: They have the ability to help others improve their level of dance (and eventually teach classes). Usually participate in tournaments and exhibitions.

INTERMEDIATE LEVEL: Regularly attends milongas, dance without difficulties. Often take classes to improve their level.

BEGINNER LEVEL: In learning stage, still relies on classes. Attends milongas or practices but avoids dancing with people outside their environment.

PAÍS/REGIÓN	ADVANCED	INTERMEDIATE	BEGINNER	PROFESSIONAL
Germany	35.00%	50.00%	0.00%	15.00%
North America	16.67%	77.78%	0.00%	5.56%
South America	45.45%	38.64%	11.36%	4.55%
Argentina	31.17%	53.85%	5.67%	9.31%
Chile	27.27%	63.64%	6.06%	3.03%
Colombia	15.00%	70.00%	0.00%	15.00%
Spain	24.76%	66.67%	2.86%	5.71%
Europe	25.00%	64.58%	4.17%	6.25%
France	32.56%	58.14%	2.33%	6.98%
Italy	21.74%	52.17%	10.87%	15.22%
Mexico	29.03%	53.23%	10.48%	7.26%
Uruguay	26.98%	63.49%	9.52%	0.00%
Venezuela	25.00%	50.00%	15.38%	9.62%

It should be taken into account that the definition of dance level depends on each person who answered the survey, being this a subjective data.

ATTRIBUTES OF MILONGAS

The attributes of "**milongas**" are those characteristics of the physical place where the dancer will dance tango.

These attributes are often those that decide preferring one place over another. We have divided them (in the survey) in three groups:

- **PEOPLE**
- **INFRASTRUCTURE**
- **SERVICES**

With "**People**" we mean the public who attends certain milonga, "**Infrastructure**" refers to the physical qualities of the place and "**Services**" refers to benefits received for attending the milonga..

People
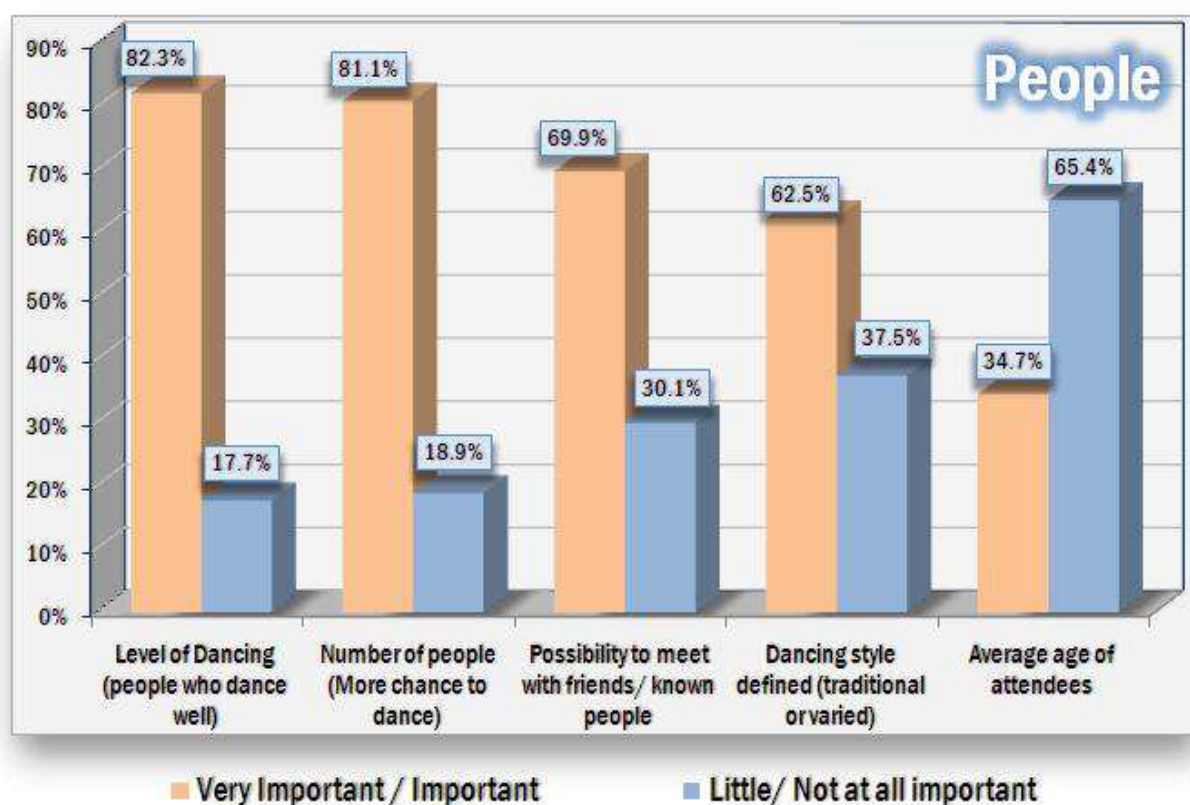
Figure 1: Milonga's attributes - People

The **Level of Dancing** (people who dance well) and **Number of People** have similar percentage ratings as "**Very Important**" and "**Important**" (**82.3%** and **81.1%**) respectively

But the Level of Dancing is an attribute that is only considered outstanding for those who define their level of dance as **Advanced** or **Intermediate**, as seen in **Figure 2**:
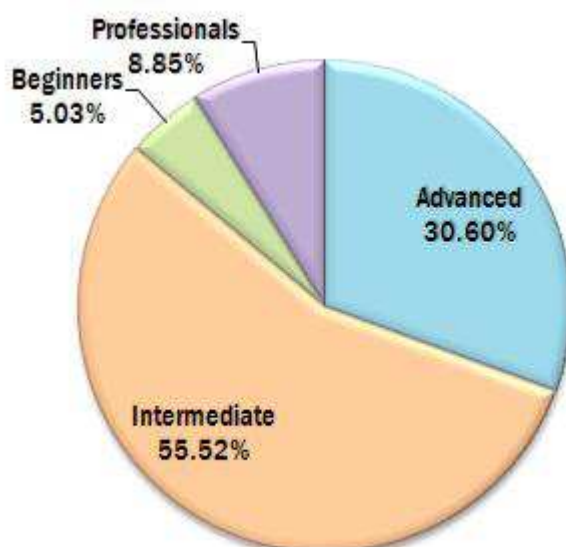
Figure 2: Level of Dance "Very Important" & "Important" – Conformation of 82.3%

The **Advanced** and **Intermediate** levels in the milonga look for people with a similar level of dance that allows them to enjoy it. **Professionals** dance in general with their peers and **beginners** do not go with expectations in this regard.

The percentage resulting from "**possibility to meet with friends/ known people**" clearly defines the social aspect of dancing tango.

As Traditional Dancing **Style** we mean the "salón" style or "milonguero", and as varied dancing style we refer to the one that besides the traditional style also includes newer styles.

Finally, the "**Average age of attendees**" attribute receives a low rating of importance, being clear that what is sought after is a good partner dance and not a par in terms of age.

From the analysis of the percentage considered "**Very Important / Important**" to "**Average age of attendees**" (**34.7%**) no decisive conclusion that reflects behavior of a particular group can be obtained (age, sex, by country or level of dance). Then it would be a personal and circumstantial account.

Infrastructure
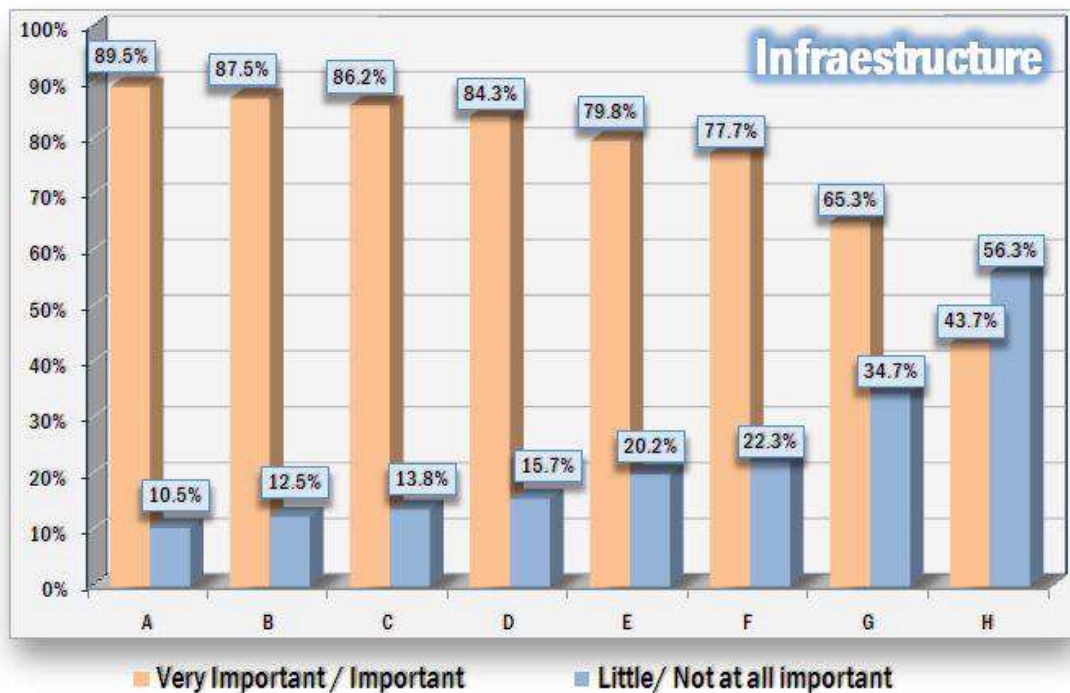
Figure 3 - Milonga's infraestructure

A – Good dimension of the dance floor   B – Good refrigeration in summer   C –Bathrooms Hygiene/comfort

D – Security of the area   E – Nice style of decoration   F – Facilities of access

G – Good heating in winter   H – Proximity to your home

The information in the graph above is particularly useful for the **milongas's organizers** and require no further explanation. As **organizer**, we refer to that person- or associate group- who group people around dancing tango, selecting the music and a place suitable for the occasion.

However, consideration of the attribute "**Security of the area**" varies depending on the country of the respondent:
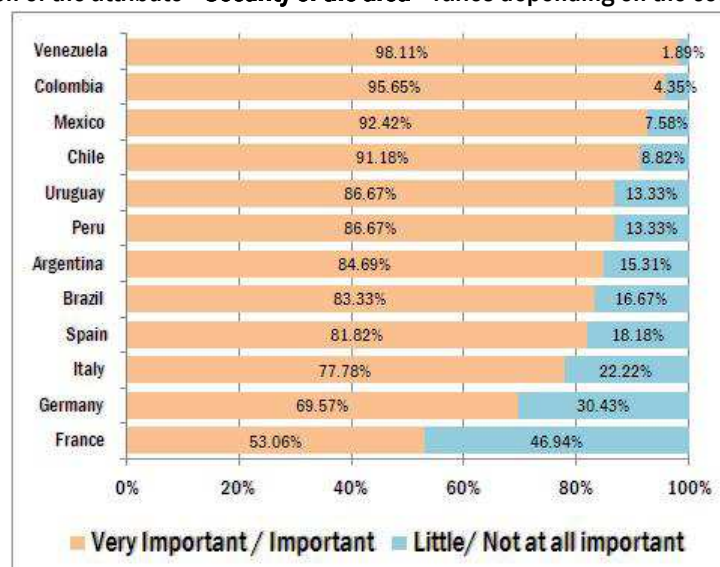
Figure 4 - Variation of the atributte "Security of the area"

Curiously (**or not**) the order of the graph above is broadly consistent with the terms of documents generated by international agencies related to crime rates per country.

Both in "**Heating**" and "**Refrigeration**" women are the most demanding group:
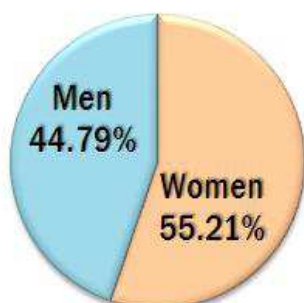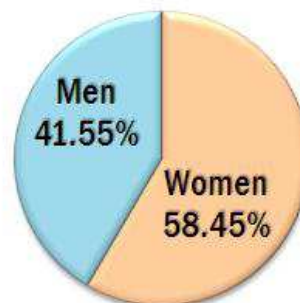
Figure 5: "Heating" and "Refrigeration" Atributtes

Infrastructure – Dance floor
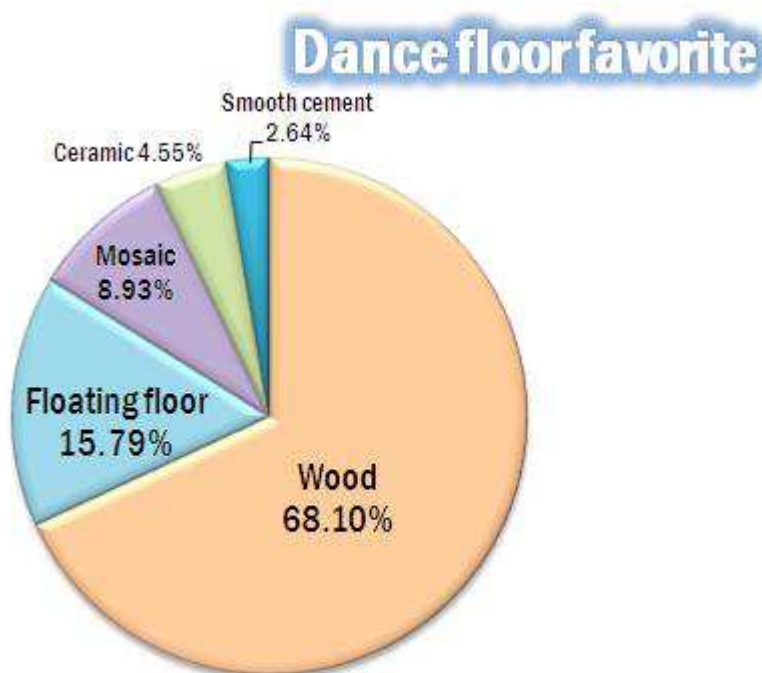
Figure 6 – Dance floor

Services
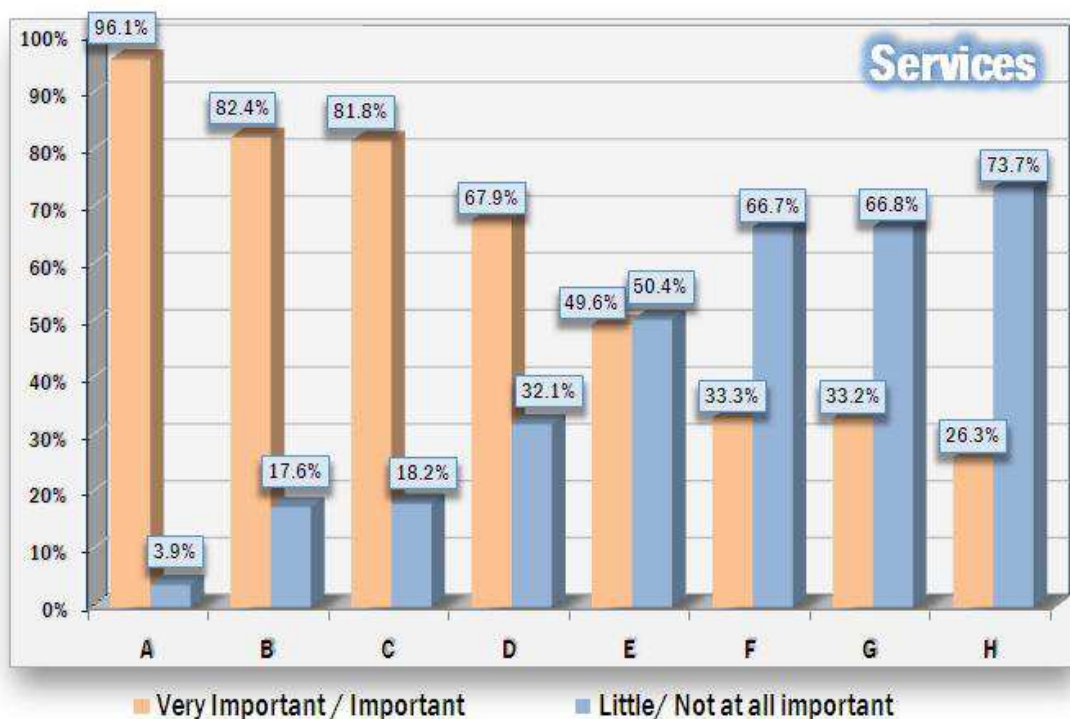
Figure 7 – Milonga's Services

A – "Musicalizador"   B – Customer services   C - Prices   D - Finding table facilities

E - Live Orchestras   F - Previous classes   G – Gastronomic variety   H - Couples exhibition

The importance assigned to "**musicalizador**" does not need any analysis and is a clear message to the milonga´s organizers. We refer to **Musicalizador** as the person in charge of choosing the music. Being an amateur preparing tracks previously on a computer, or a professional DJ.

With respect to the attribute "**Price**", its consideration also varies according to the country of the respondent:
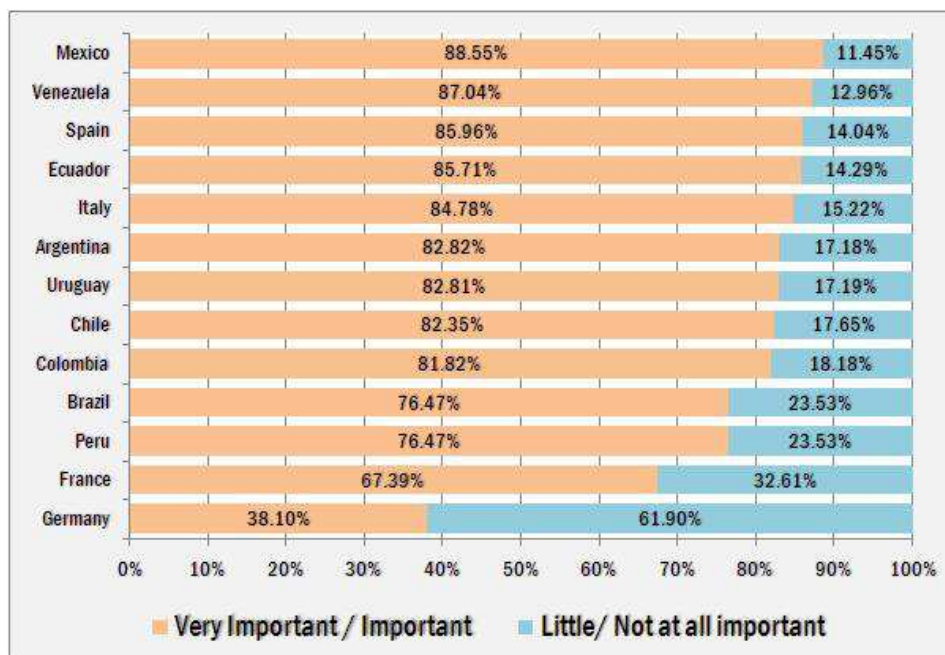
Figure 8 - Consideration of prices by country

The position of **Spain** in the list above is striking, and it can be considered as the result of the recent economic crisis that has hit the country, still having a high unemployment rate and low current consumption level in process of recovery.

Live Orchestras... yes or no?

It is a dilemma for organizers hiring or not live orchestras, since opinions are almost equally divided (**49.6%** and **50.4%**,"Very Important/ Important and Little/ Not at all important, respectively) and usually means a significant cost.

The following information will help the organizer decide on this question:

Age analysis

	Very Important/Important	Little/Not at all important
From 18 to 30 years	50.39%	49.61%
From 31 to 40 years	52.40%	47.60%
From 41 to 50 years	50.30%	49.70%
From 51 to 60 years	40.94%	**59.06%**
From 61 to 70 years	41.25%	**58.75%**

It is in the age group of **51 or more years** when live orchestras lose more interest. Anyway in other age ranges considerations are distributed evenly.

Analysis by sex

	Very Important/Important	Little/Not at all important
Hombres	46.68%	53.32%
Mujeres	49.39%	50.61%

Analysis by Level Dance

	Very Important/Important	Little/Not at all important
Beginner	46.77%	53.23%
Intermediate	49.10%	50.90%
Advanced	43.43%	56.57%
Professional	**60.29%**	39.71%

It is within **Professional** level that presentation of live bands are best considered, perhaps because the orchestral arrangements allow them a greater challenge when dancing..

It should also be considered at the same time reputation, experience and renown of the hired orchestra

Previous classes: Analysis by dance Level of the respondent

	Very Important/Important	Little/Not at all important
Beginner	**51.61%**	48.39%
Intermediate	31.19%	68.81%
Advanced	25.40%	74.60%
Professional	23.19%	76.81%

As expected, **Beginners** and **Intermediate** are the ones who consider best the availability of pre-milonga classes. In addition, a previous class often serves as a way to meet other people of the same level of dance and agree to subsequently dance at the start of the milonga.

Couples exhibition

Within the **low importance** assigned to this attribute,**Beginners** and **Professionals** are those who assigned greater relative importance:

	Very Important/Important	Little/Not at all important
Beginner	33.87%	66.13%
Intermediate	21.80%	78.20%
Advanced	22.44%	77.56%
Professional	**34.78%**	65.22%

For Professionals, exhibition can be a source of income or a marketing tool. But clearly, couple exhibition **is not service convening mass audience**.

By this **service analysis** by country/region results striking how little importance is assigned to service in European countries:

	Very Important/Important	Little/Not at all important
Venezuela	39.62%	60.38%
Chile	35.29%	64.71%
South America	29.85%	70.15%
Mexico	29.55%	70.45%
Argentina	28.76%	71.24%
Uruguay	26.56%	73.44%
North America	25.00%	75.00%
Europe	**18.06%**	**81.94%**
Spain	**17.54%**	**82.46%**
France	**10.87%**	**89.13%**
Italy	**8.70%**	**91.30%**

This information can help the milonga organizer to effectively address investment on areas that generate an effective return of it. For example, hiring additional staff for customer service or training them, as it is an attribute highly considered by assistants to the milonga (**82.4%**). It is considered as follows by country/region:

Quality of customer service: The "milonguero" is also a customer!

"**Very Important / Important**" grade assignment to the attribute, separated by country::

País/Región	Perc.
Venezuela	94.44%
North America	89.47%
Uruguay	85.94%
Italy	84.78%
Argentina	84.07%
Chile	82.35%
Mexico	79.70%
South America	79.10%
Europe	78.38%
Spain	77.39%
France	71.74%

Why is so much importance given to this attribute in **Venezuela**? Maybe because it is in this country where the habit of dining at the same milonga is most widespread, as it will be detailed in this report on the following pages.

CONSUMPTION IN THE MILONGA

We refer here to foods and beverages consumed during the time the assistant is in the milonga.

Consumption in the milonga per person (average by age)

	18 to 30 years	31 to 40 years	41 to 50 years	51 to 60 years	61 to 70 years
Sodas / Flavored Water	**0.84**	0.63	0.73	0.72	0.53
Mineral water	0.79	**0.85**	0.73	0.76	0.79
Coffee / tea	0.28	0.31	0.40	**0.47**	0.35
Beer (bottle)	**0.85**	0.56	0.39	0.33	0.48
Wine (bottle)	0.38	**0.44**	0.21	0.26	0.23
Champagne (bottle)	0.09	**0.13**	**0.13**	0.10	0.09
Whisky (bottle)	**0.05**	0.02	0.02	0.01	0.02
Empanadas (units)	**1.31**	1.07	1.02	0.98	0.90
Pizza (lots)	**0.96**	0.58	0.36	0.26	0.44
Onsite Menu	**0.24**	0.18	0.20	0.22	0.14
Sweets / Desserts	**0.32**	0.18	0.16	0.20	0.14

Note: in Bold are higher values of the horizontal series.

In almost all items analyzed above the age group of **18-30 years** is the largest consumer of food and beverages, and can be specifically attributed to biology aspect.

Averages by country

	Argentina	Chile	Colombia	Spain	France	Italy	Mexico	Uruguay	Venezuela
Sodas / Flavored Water	0.76	**1.54**	0.72	0.47	0.29	0.27	0.99	0.88	0.62
Mineral water	0.59	0.85	0.83	0.67	1.00	1.22	0.66	0.75	**1.60**
Coffee / tea	0.39	**0.81**	0.67	0.10	0.26	0.46	0.32	0.18	0.19
Beer (bottle)	0.54	0.69	0.78	0.75	0.39	0.41	0.49	0.45	**1.60**
Wine (bottle)	0.30	0.27	0.39	0.17	0.24	0.24	**0.60**	0.29	0.52
Champagne (bottle)	0.14	0.15	0.11	0.06	**0.18**	0.15	0.04	0.04	0.02
Whisky (bottle)	0.02	0.04	0.00	0.04	0.00	0.02	0.04	**0.10**	0.00
Empanadas (units)	1.44	**1.73**	1.11	0.35	0.71	0.41	1.05	0.90	0.79
Pizza (lots)	0.83	0.81	0.28	0.11	0.13	0.12	0.59	**0.84**	0.57
Onsite Menu	0.19	0.31	0.22	0.07	0.08	0.22	0.35	0.18	**0.48**
Sweets / Desserts	0.20	0.35	**0.50**	0.07	0.16	0.20	0.41	0.14	0.31

Note: in Bold are higher values of the horizontal series.

Do not draw attention to beer consumption in **Venezuela**, because it is country with the highest consumption per capita in the region. The table above may also serve as a reference for a potential organizer of a milonga, in order to anticipate which could be the consumptions of the assistants.

Monthly Average per person (*)

	Argentina	Chile	Colombia	Spain	France	Italy	Mexico	Uruguay	Venezuela
Sodas / Flavored Water	6.47	**13.50**	5.92	3.85	2.92	2.43	7.71	7.78	4.37
Mineral water	5.02	7.45	6.82	5.49	10.05	10.98	5.14	6.63	**11.28**
Coffee / tea	3.32	**7.10**	5.51	0.82	2.61	4.14	2.49	1.59	1.34
Beer (bottle)	4.60	6.05	6.41	6.14	3.92	3.69	3.81	3.98	**11.28**
Wine (bottle)	2.55	2.37	3.21	1.39	2.41	2.16	**4.67**	2.56	3.67
Champagne (bottle)	1.19	1.32	0.90	0.49	**1.81**	1.35	0.31	0.35	0.14
Whisky (bottle)	0.17	0.35	0.00	0.33	0.00	0.18	0.31	**0.88**	0.00
Empanadas (units)	12.26	**15.17**	9.13	2.87	7.14	3.69	8.17	7.96	5.57
Pizza (lots)	7.07	7.10	2.30	0.90	1.31	1.08	4.59	**7.43**	4.02
Onsite Menu	1.62	2.72	1.81	0.57	0.80	1.98	2.72	1.59	**3.38**
Sweets / Desserts	1.70	3.07	**4.11**	0.57	1.61	1.80	3.19	1.24	2.19

Note: Bold higher values of the horizontal series.

(*) Obtained by multiplying the average consumption per person by the average number of days per month attending the milonga.

The table above can serve as a personal reference, to estimate monthly expenses associated with attendance to the milonga, to which it should be added the price of admission to the milonga, allowances, extra for classes if any, etc. for greater accuracy.

HABITS OF ASSISTANCE TO MILONGA

Days of attendance per month

No doubt the days of attendance to milonga per month speak clearly of the passion for the dance. However, there are factors that make it difficult to dance as often as it is desired, such as obligations, work, exhaustion, family or couple and no doubt the costs associated with going to the milonga, too.

Days of attendance per month

Region	Value
North America	10.85
France	10.13
Europe	9.61
Italy	9.00
Uruguay	8.84
Chile	8.77
South America	8.67
Argentina	8.55
Colombia	8.22
Spain	8.19
Mexico	7.78
Venezuela	7.20
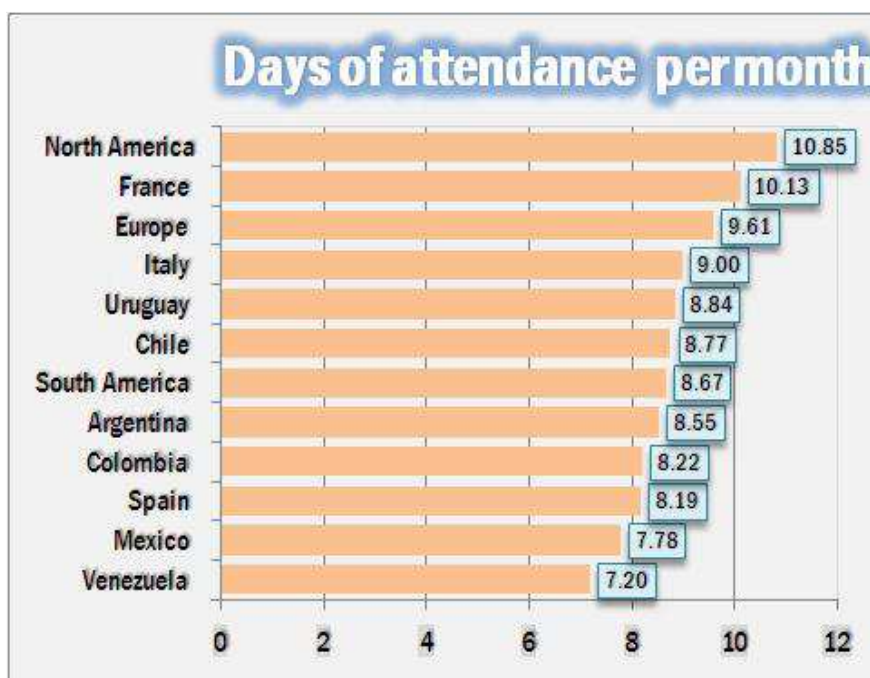
Figure 9 - Average days of dancing by country / region

Note: North America includes the USA and Canada. Europe excluding Italy, Spain and France. South America excludes countries that are listed in the figure.

The "**sentimental factor**" also affects the average number of days per month dance:

Relationship status	Average days
My couple doesn't share the tango with me	6.87
My couple share the tango with me	8.50
I'm single	9.33
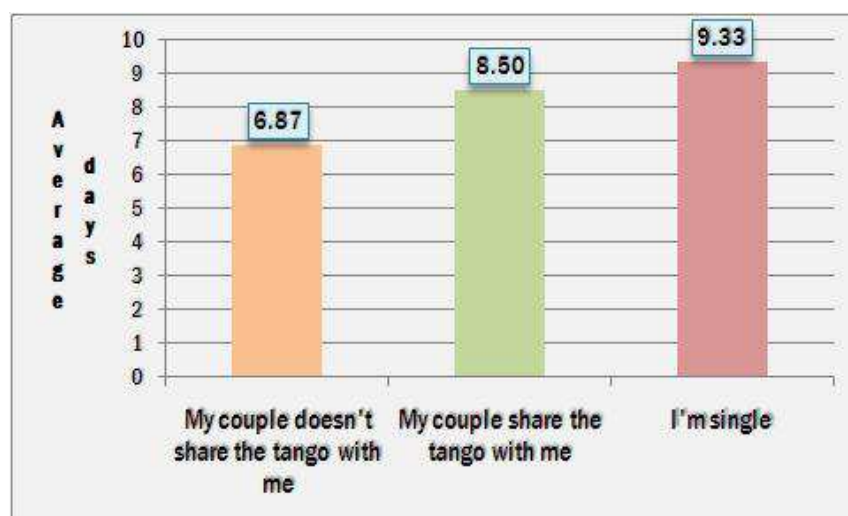
Figure 10 - Average days of dance by relationship status

The ones who are not in couple dance (per year) nearly 30 more days in contrast to the person whose partner does not share the dance.

Clear differences are also observed in the number of days according to the **dance level** and the **age** of the person:
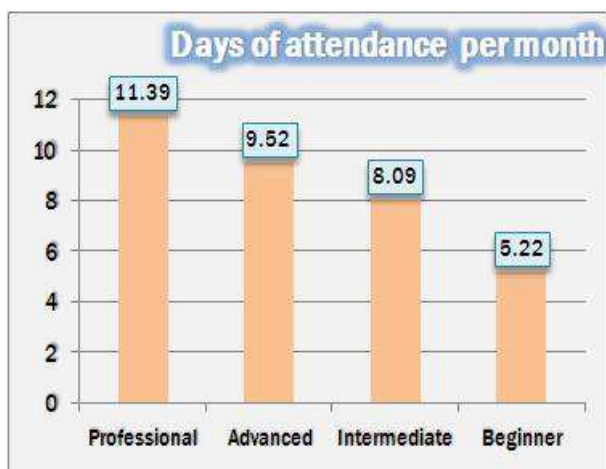
Figure 11 – By dance level
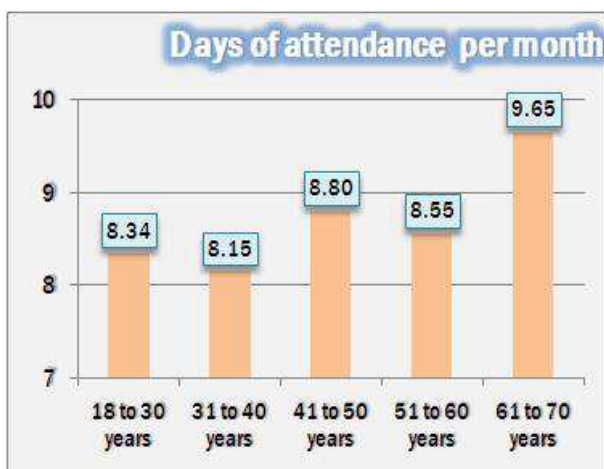
Figure 10 – By age

Days of the week preference by country/ region

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
North America	**44.44%**	33.33%	44.44%	44.44%	72.22%	55.56%	38.89%
South America	20.45%	27.27%	31.82%	36.36%	52.27%	59.09%	54.55%
Argentina	17.76%	26.15%	34.93%	32.93%	58.08%	58.08%	47.90%
Chile	9.09%	48.48%	21.21%	48.48%	60.61%	66.67%	**18.18%**
Colombia	**4.76%**	19.05%	**14.29%**	**57.14%**	52.38%	**90.48%**	42.86%
Spain	8.41%	**10.28%**	20.56%	28.04%	60.75%	60.75%	66.36%
Europe	19.72%	26.76%	32.39%	29.58%	71.83%	73.24%	57.75%
France	24.44%	**51.11%**	42.22%	44.44%	57.78%	64.44%	71.11%
Italy	8.70%	30.43%	17.39%	**10.87%**	54.35%	84.78%	**80.43%**
Mexico	12.90%	17.74%	23.39%	41.13%	50.00%	72.58%	45.16%
Uruguay	29.23%	23.08%	35.38%	49.23%	**75.38%**	**41.54%**	23.08%
Venezuela	16.98%	15.09%	**45.28%**	22.64%	**49.06%**	64.15%	28.30%

Note: In green are the highest values of the vertical series, the lowest are in orange.

The following table shows the preferences of weekdays by age:

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
18 to 30 years	15.83%	23.94%	32.43%	37.84%	57.53%	66.41%	44.79%
31 to 40 years	16.83%	27.88%	35.10%	37.98%	55.29%	57.21%	43.75%
41 to 50 years	16.27%	26.51%	32.53%	34.94%	61.45%	58.43%	51.20%
51 to 60 years	16.00%	20.00%	27.43%	29.14%	60.57%	67.43%	52.57%
61 to 70 years	17.24%	26.44%	35.63%	34.48%	66.67%	59.77%	58.62%

Note: In green are the highest values of the vertical series, the lowest are in orange.

Finally, below preferences Dancing Days by Level of respondent::

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Beginner	12.70%	26.98%	28.57%	31.75%	41.27%	38.10%	23.81%
Intermediate	15.11%	23.06%	33.60%	33.60%	58.65%	63.22%	44.53%
Advanced	16.15%	26.15%	30.00%	40.00%	61.92%	65.77%	58.08%
Professional	28.57%	31.43%	35.71%	32.86%	70.00%	64.29%	64.29%

Nota: In green are the highest values of the vertical series, the lowest are in orange.

Assistance habit by country / region

Attendance to the milonga is the way people usually attend dance. While there are circumstances which often determine with whom we attend, there are countries or regions where you typically attend in company with a group of people, very common practice in **Argentina**, **Uruguay** and **Venezuela**. **Spain** stands out as a usual practice to attend with a dance partner established, while in **North America** (the USA and Canada) is common to attend alone to the milonga.
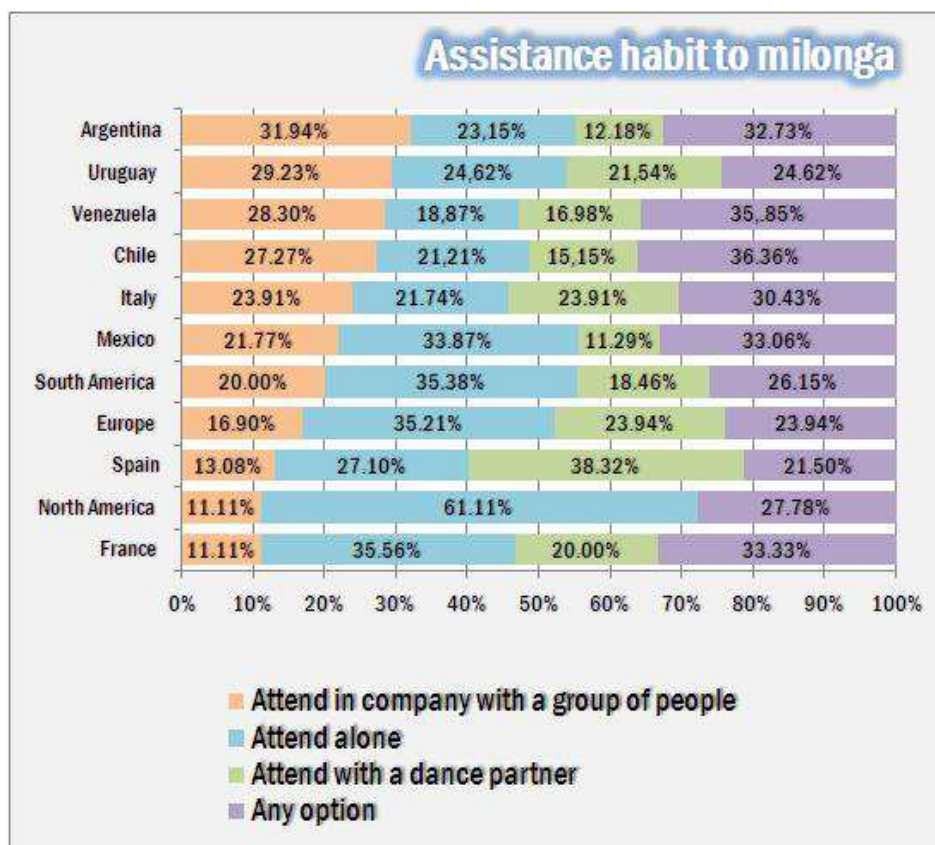
Figure 13 – Assistance habit by country/region

Attendance habits by age
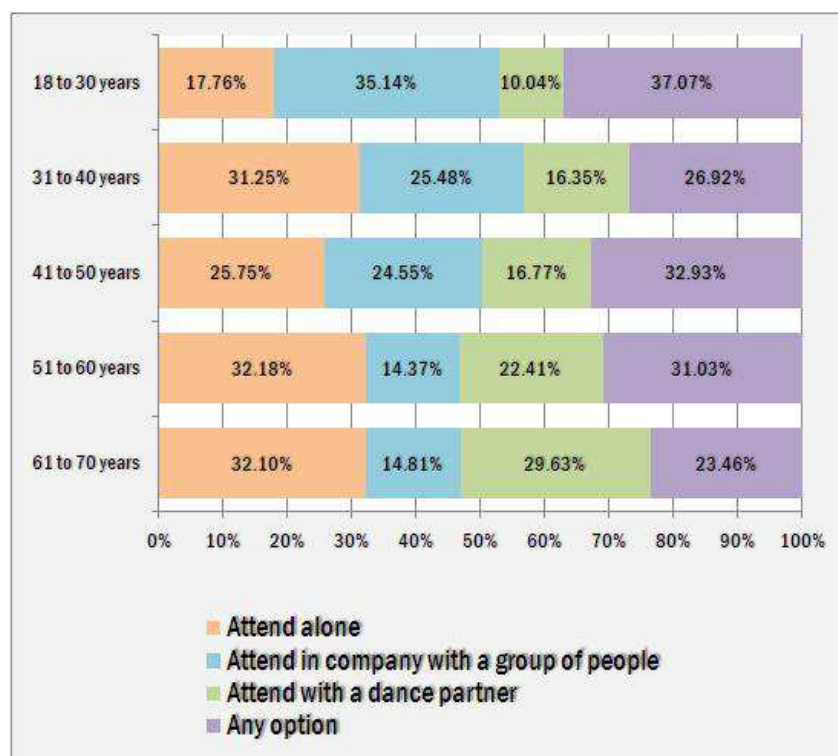
Figure 14 – Assistance Habit by Age

Age also influences the habit of assistance. Note in the upper graph how as you increase average age of the wizard it decreases the percentage of people who attend in group.

Assistance habit by level of dance
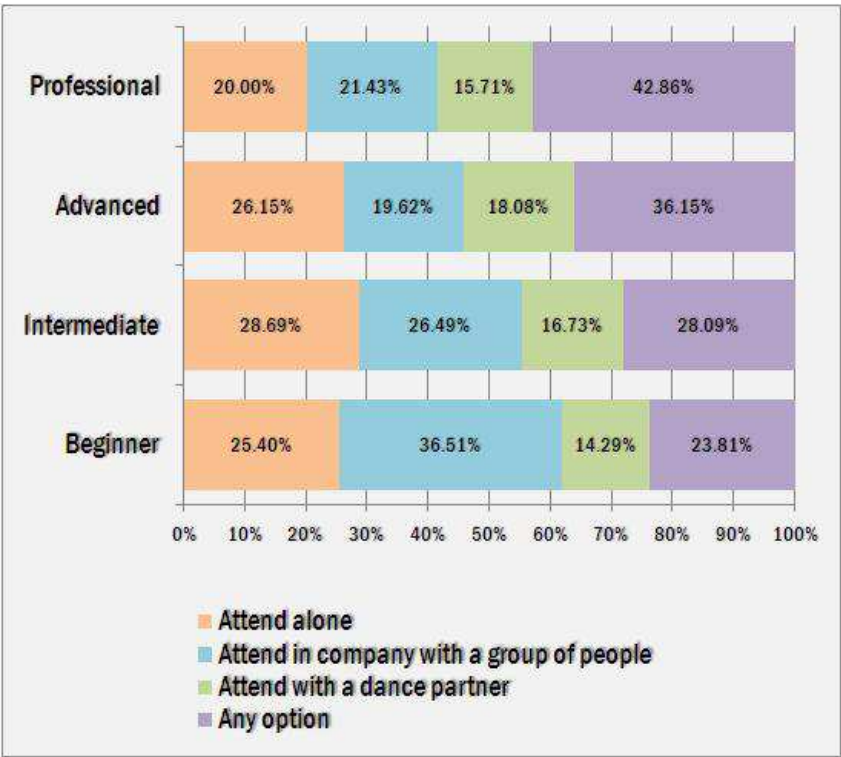
Figure 15 – Assistance Habit by Level of dance

Accompanied by a dance partner - Evolution by age
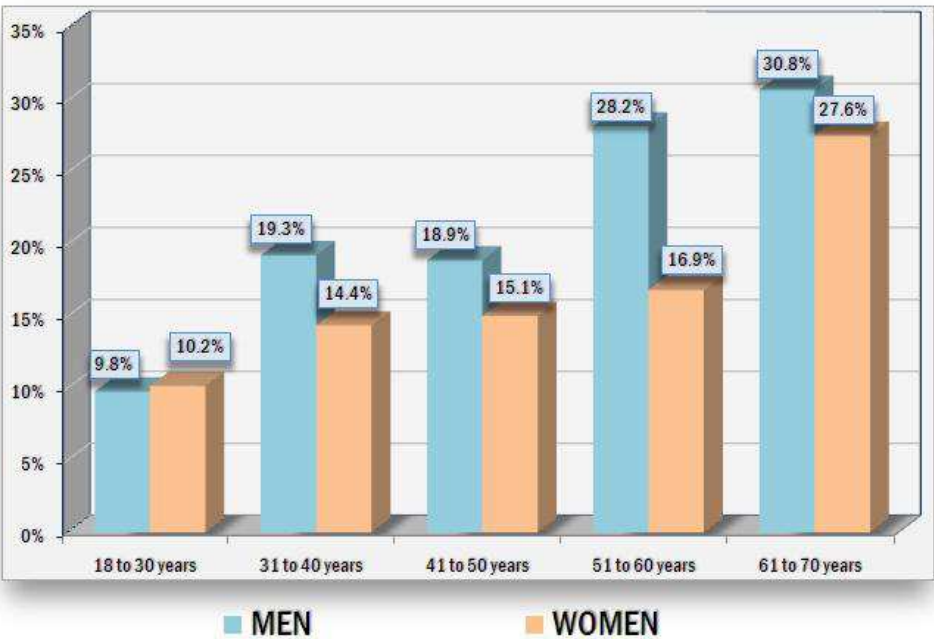
Figure 16 – Assistance Evolution by Age

Accompanied by a dancing partner - Behavior
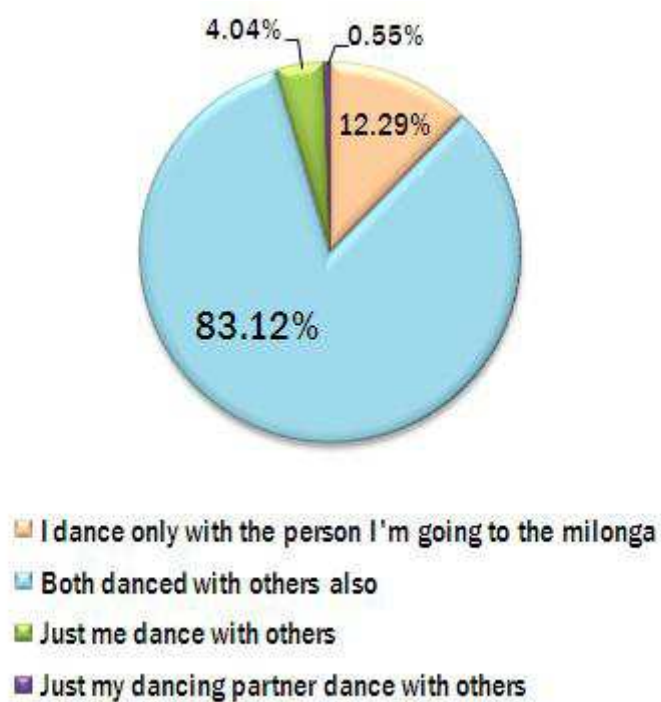
Figure 16 – Accompanied by dancing partner - Behavior

The **65.45%** of people who only dance with the person they are visiting the milonga with, are couples and also share the dance.

LEVEL of DANCE

Years of dancing by country/region

Country/ Region	Beginner Average years		Intermediate Average years		Advanced Average years		Professional Average years		Prom. finales Average years	
	Dance	Age	Dance	Age	Dance	Age	Dance	Age	Dance	Age
North America	-	-	5.95	52.20	-	-	-	-	5.95	52.20
South America	2.13	52.25	6.17	43.04	7.47	41.74	11.50	32.25	6.72	42.46
Argentina	2.02	39.61	6.38	42.51	10.61	43.18	15.51	36.43	8.26	41.96
Chile	1.25	45.50	4.70	39.13	9.13	33.88	6.00	35.00	5.85	37.85
Spain	4.33	51.67	7.18	48.81	11.30	45.20	14.60	41.00	8.49	47.60
Europe	2.50	53.00	6.63	45.93	8.06	39.29	12.33	45.33	7.31	43.88
France	2.00	30.00	5.91	39.09	9.54	46.54	20.50	36.00	7.82	41.24
Italy	1.75	42.50	6.39	49.86	10.44	49.22	15.83	43.67	8.21	48.10
Mexico	1.17	37.22	3.92	34.58	6.43	31.63	15.83	37.83	5.18	34.11
Uruguay	1.33	35.67	5.03	41.15	9.00	37.08	-	-	5.53	39.55
Venezuela	1.36	32.29	3.33	32.05	6.17	30.33	6.25	25.50	4.06	31.02

Important Note: The symbol "-" means that there is not enough statistical information to assume the representation of a group analysis in particular.

From the information above, analysis suggests the following:
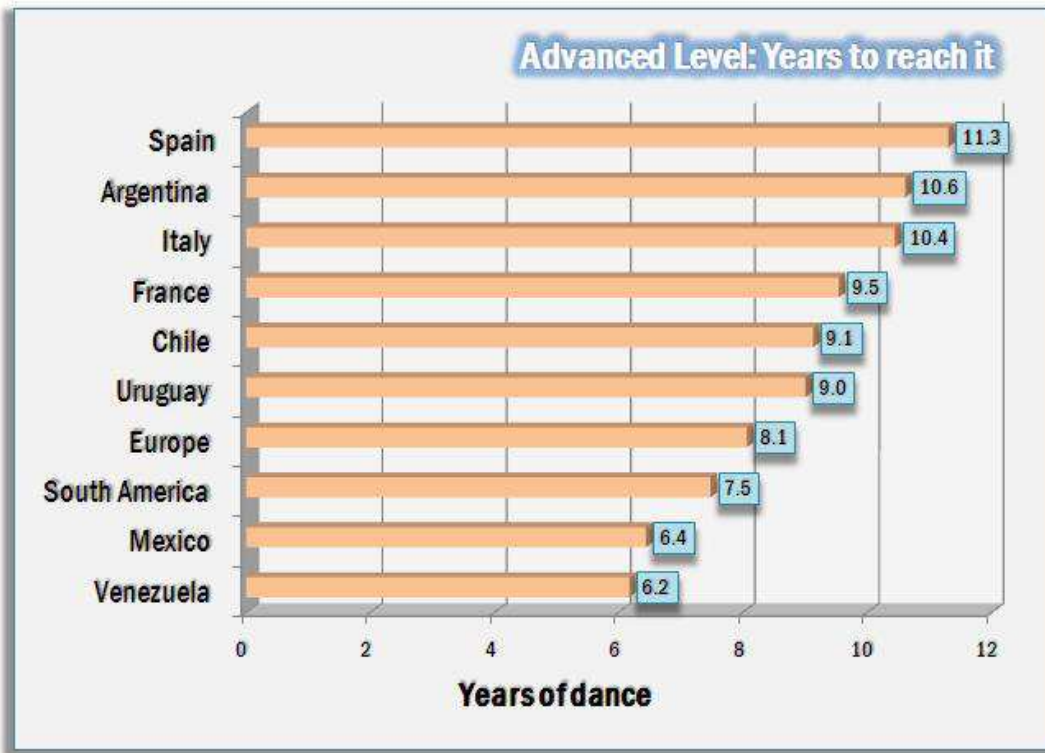
Figure 17 – Advanced Level: years to reach it

The learning curve of the countries of **South America** (except Argentina and Uruguay) is considerably shorter than the average for the other countries. (Learning Curve: the degree of success in learning during a specific time period).

A logical explanation could be the combination of high mensual averages of days of assistance to the milonga with a large number of classes taken monthly.

But particularly **Venezuela** and **Mexico** are the countries with the lowest average of attendance to the milonga, **7.20** and **7.78** days per month respectively.

Regarding the number of **hours of classes taken per month** (another factor that could help reduce the learning curve) the analysis by country/region yields these results:

COUNTRY/REGIÓN	AVERAGE
Venezuela	8.77 hours per month
South America	8.11 hours per month
Italy	7.74 hours per month
Argentina	7.64 hours per month
Mexico	7.48 hours per month
Uruguay	6.89 hours per month
Chile	6.85 hours per month
North America	5.18 hours per month
France	5.17 hours per month
Europe	4.82 hours per month
Spain	4.68 hours per month

In fact, both **Venezuela** and **Mexico** are in first place in terms of hours of classes per month, but also are **Argentina** and **Italy.** However, these two countries have learning curves (to reach the **Advanced** level) larger (**10.6** and **10.4** years, respectively.)

It becomes even more striking for **Venezuela** if other learning curves are analyzed:

Beginner: 1.36 years of dance → **Intermediate: 3.33** years of dance → **Advanced: 6.17** years of dance → **Professional: 6.25** years of dance

In comparison to **Argentina**, as a reference:

Beginner: 2.02 years of dance → **Intermediate: 6.38** years of dance → **Advanced: 10.61** years of dance → **Professional: 15.51** years of dance

The time a dancer in **Argentina** spends in order to consider himself an **Intermediate** dancer, exceeds one of **Venezuela** to reach a **Professional** level.

But there is a significant fact in both **Venezuela** and **Mexico**: their "**milongueras**" are the youngest populations in the countries and regions analyzed in this report: **31.02** and **34.11** years respectively.

This offers two readings:

- On one side, the tango will enjoy "good health" in these countries as long as young people continue joining the dance.
- It could also be assumed that short learning curves are related to the natural ease in a young person to incorporate techniques and movements in contrast to older people.

Regarding professional status, the slogan of the survey was to consider "**Professional**" as "*The person for whom tango is your sole profession and source of income*".

Therefore the existence of these two conditions is understood as part of being a Professional:

- To possess the knowledge, experience and expertise for teaching tango to others.
- The existence of an (internal or external) market that requires services related to dance, such as those connected to the show and generally found in capital cities or in a certain number of inhabitants.

Uruguay, a country of excellence concerning tango, has a population of 3.2 million inhabitants, and its capital Montevideo, with 1.3 million inhabitants (excluding the metropolitan area). In relative terms it is a "small" market which difficults "**Professional**" conditions to outstanding dancers of the country, naturally forcing them to emigrate to develop their careers abroad.

A different situation constitutes a metropolis like **Mexico City**, whose greater metropolitan area totals more than 21 million people.

> **IMPORTANT**: Remember that in this report the **level of dancing** has been defined by each person, without an established process of general common assessment. Therefore it will be colored by the subjective elements of each individual and also the contextual conditions. There will be cases of over-evaluating the own level, as well as under – evaluating oneself.

Hours of dance classes by dance level

On the previous page we analyzed the average hours of classes per country, on the following comes the same analysis by **Dance level** of respondent:

DANCE LEVEL	AVERAGE
Beginner	9.09 hours per month
Intermediate	7.21 hours per month
Advanced	6.01 hours per month
Professional	7.78 hours per month

¿WHY DO YOU DANCE TANGO?

What drives a person to learn to dance tango? Most respondents were unable to find in the options of the question **"What was the main reason you decided to dance tango**?" the reason or motive that led them to embrace it.
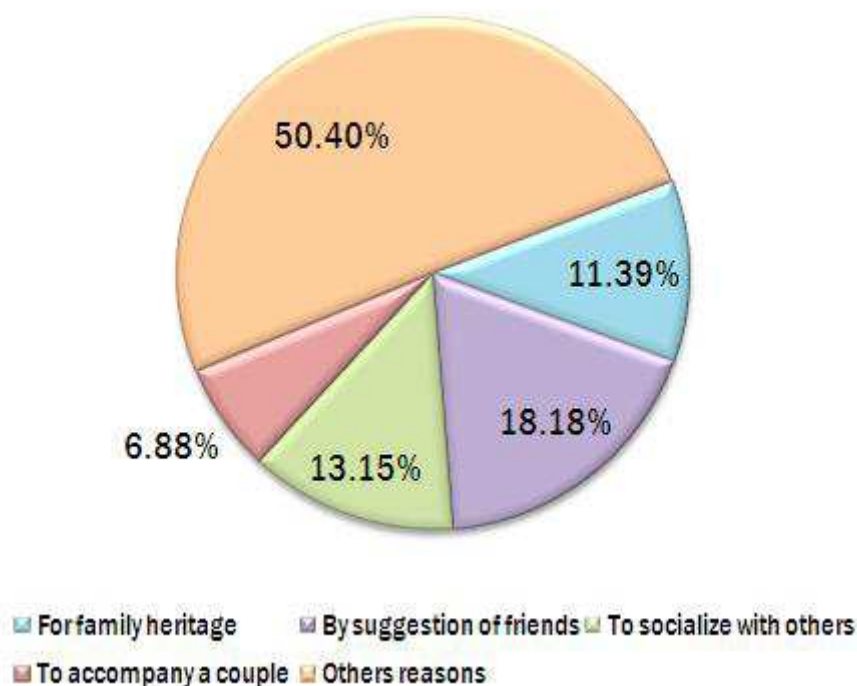
Figure 18 – Reasons for tango

The other reasons ...

We have registered more than **600 comments** regarding to the reasons that led to tango, making it impossible to include them in this analysis. But we can summarize much of it with the following:

- Because of curiosity
- By chance
- To seduce someone
- For the sensuality of the dance
- Because of the mystery of the embracement
- For the Music
- For medical prescription
- For therapeutic recommendations
- For constituting a personal challenge
- For listening to tango since childhood
- For being a dancer of other dances
- Because of Love
- Because of passion
- Because of necessity
- Because of the energy

The beginnings

All those dancing tango necessarily overcome, with more or less difficulty, Beginner stage. It is at this point where the character of the future milonga dancer is shaped, to the extent that he or she can overcome what Beginners define as greater difficulties in this stage:
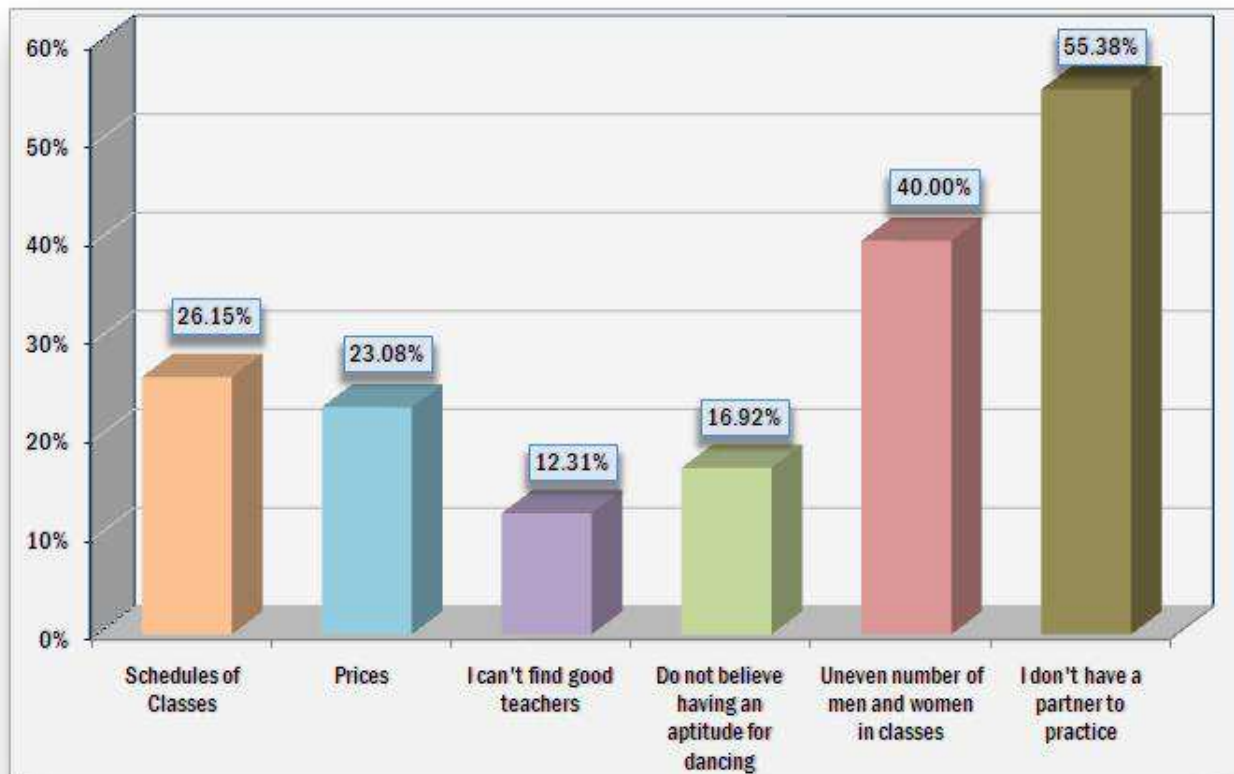
Figure 19 – Beginners Difficulties

No doubt tango is a dance that requires continual practice to aim for improvement. And the lack of a partner to practice constitutes a practical impediment and has a detrimental effect to the learning process. From **55.38%** saying not having a partner to practice with, **62.07%** are women and **37.93%** are men.

Regarding the uneven number of men and women in classes (which forces the teacher to repeat exercises that can be considered boring for Beginners), **40%** expressing this difficulty is made up of **87.50%** of women and only **12,50%** of men.

Those who say they "**do not believe having an aptitude for dancing**" are mostly men (**90%**).

DANCING TEACHERS

Much time has passed since tango was learned on the basis of trial and error, and when it was taught by parents, older siblings and friends. Since the global spread of tango, a fundamental role in the development of the dance has appeared: **the teachers.**

The graph below shows the general result to the question "**Who are the teachers or references that have most contributed to improving your dancing?**". (Only 100 teachers with the highest number of mentions included).
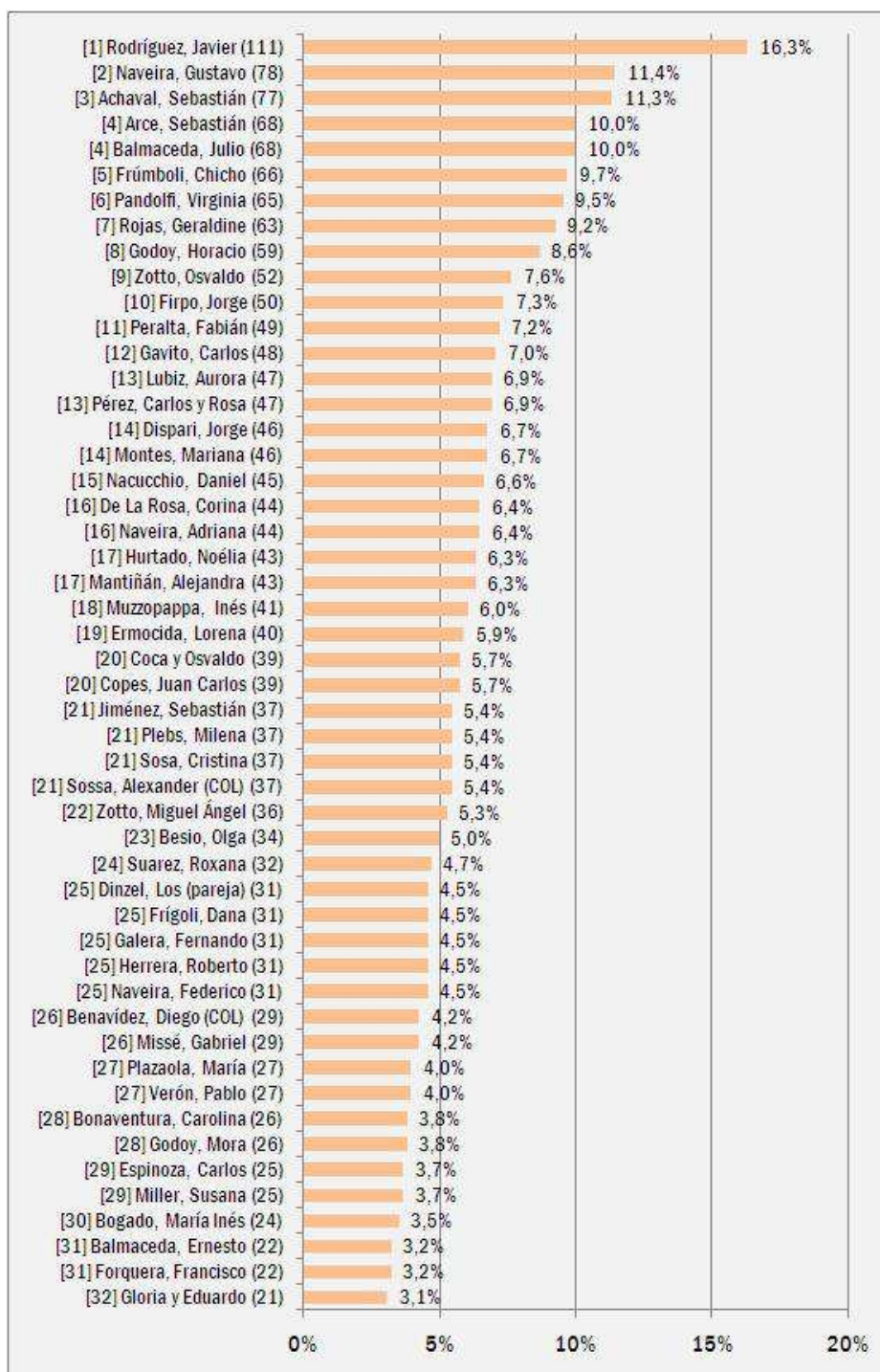
Figure 20 – The Teachers (1 a 50)

Note: Parentheses indicate their position in the count, brackets the number of "votes" received.
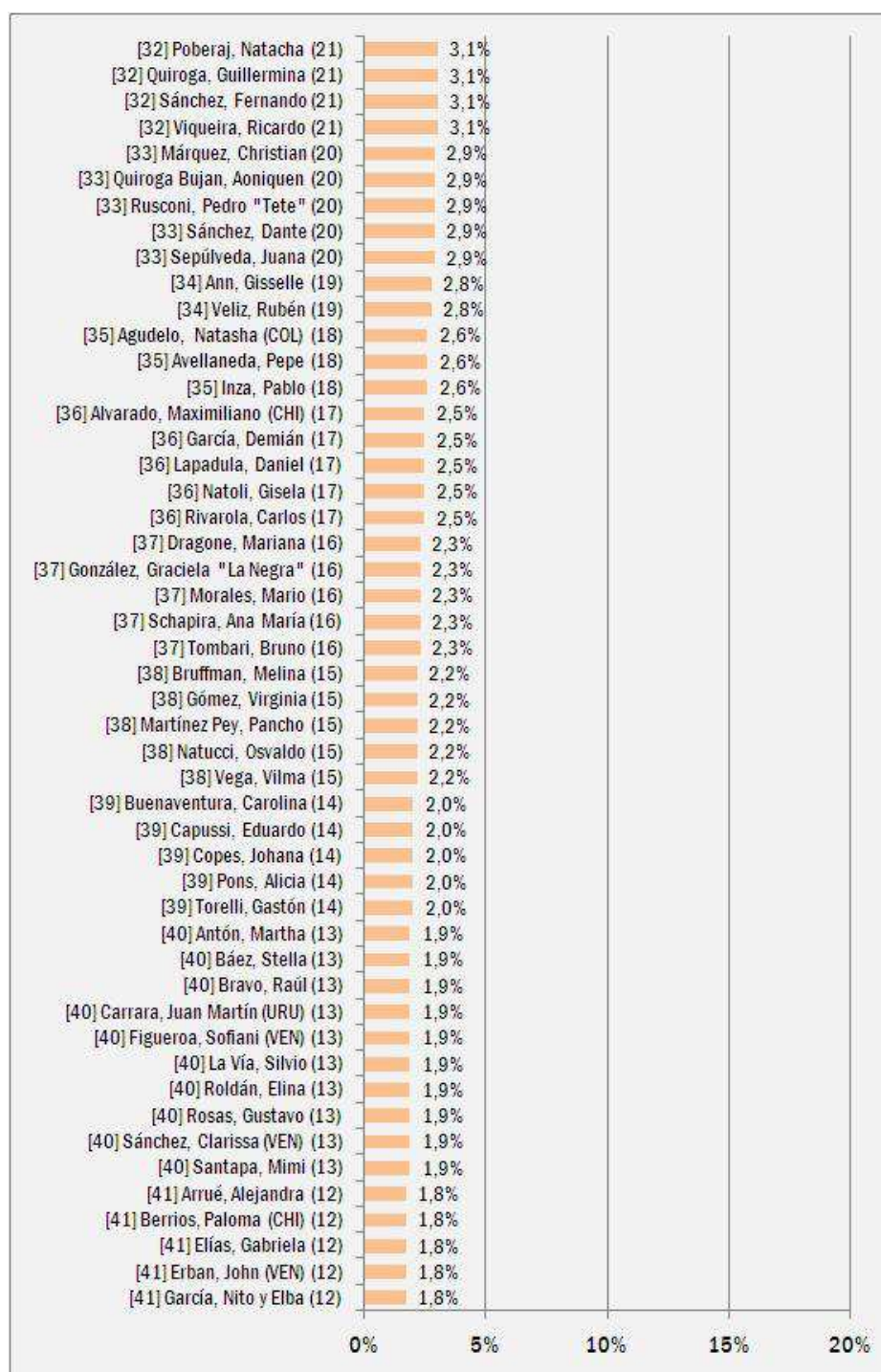
Figure 11 – The Teachers (51 a 100)

Note: They have received (at least one vote) 579 teachers or references.

Tango Globalization also created the opportunity for Professionals to disseminate their knowledge on a global scale. The following four graphs show the composition of the "**votes**" received by each of the teachers according to the country of the respondent (ordered alphabetically):
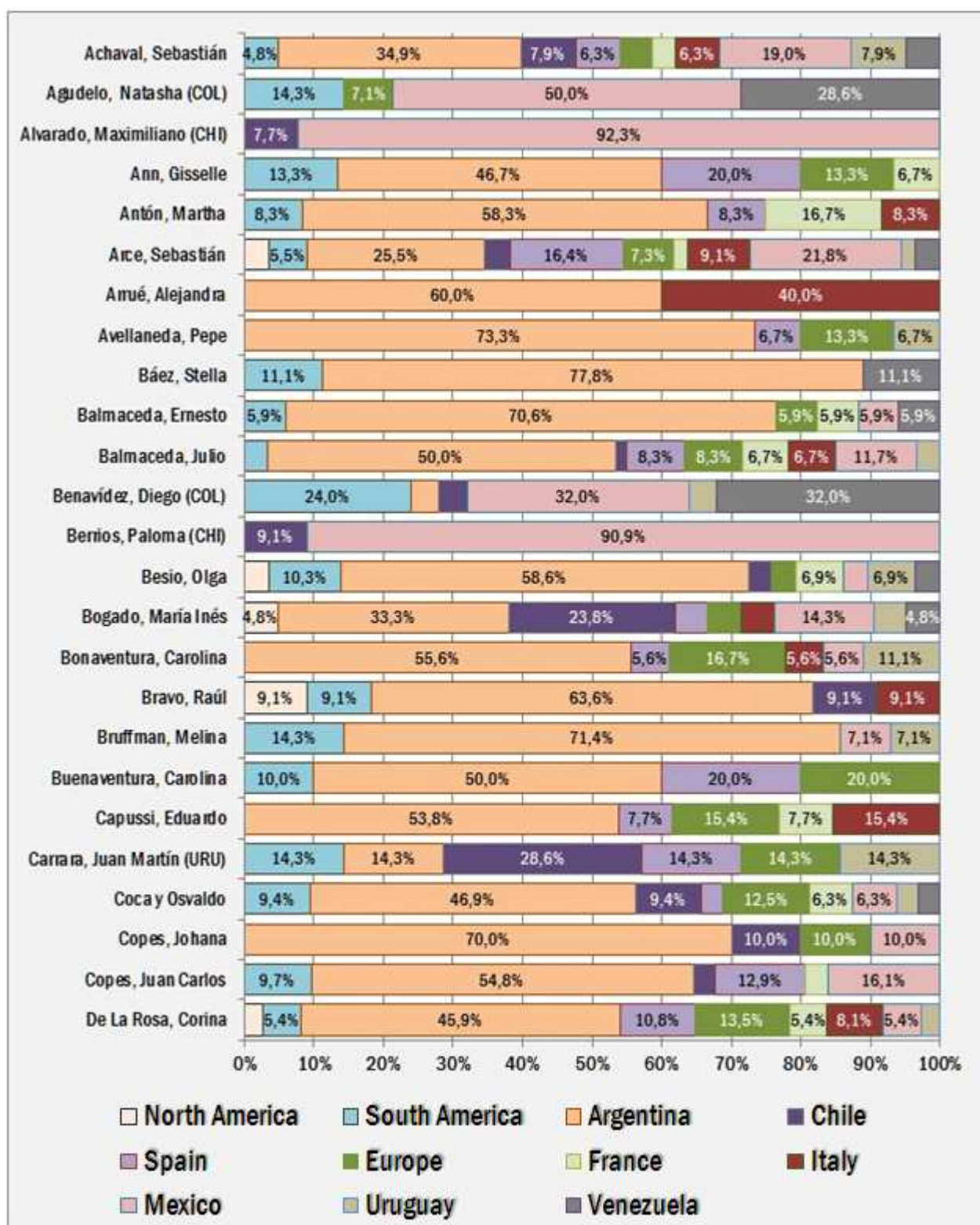
Figure 12 – Votes Composition (1 a 25)
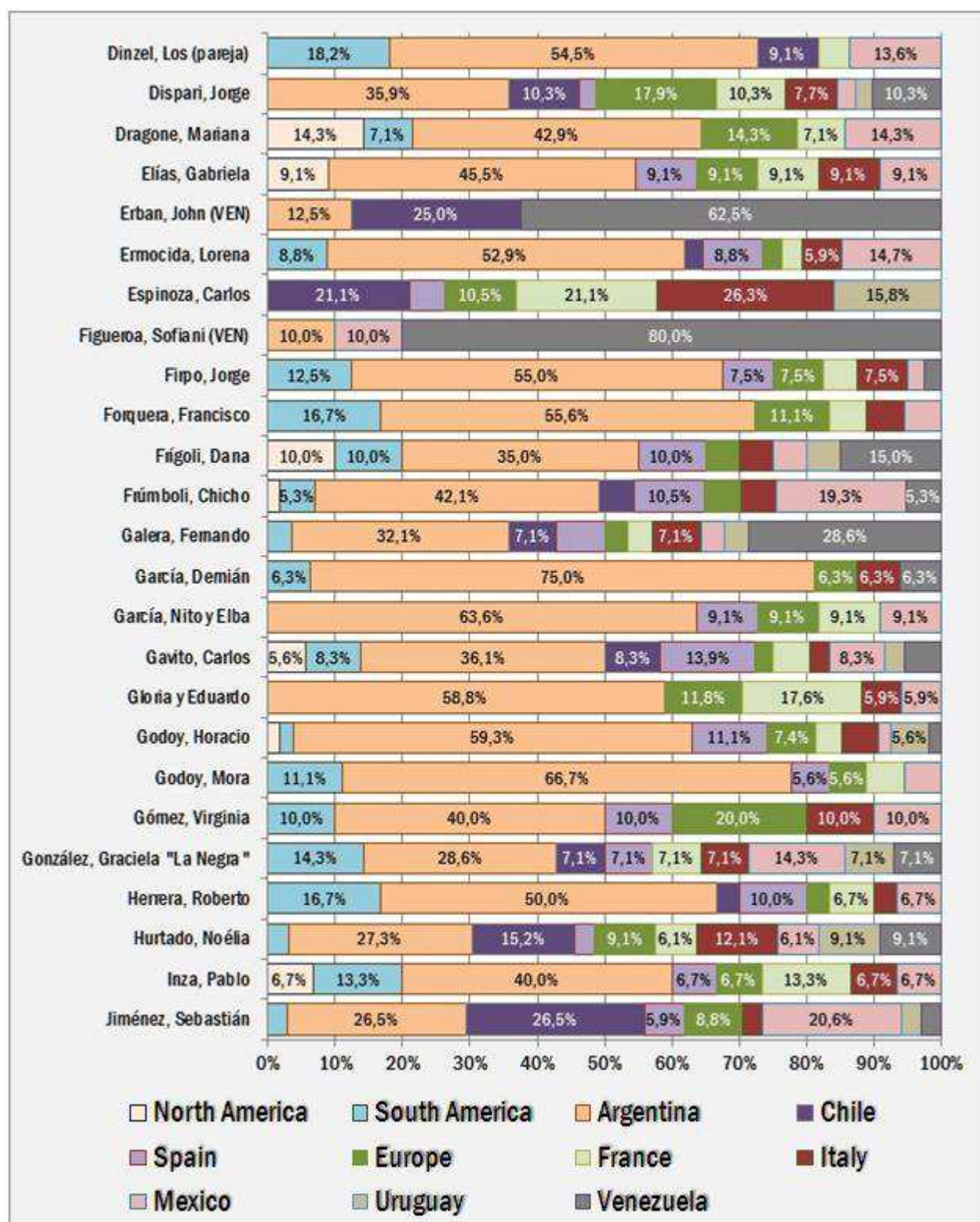
Figure 13 – Votes Composition (26 a 50)
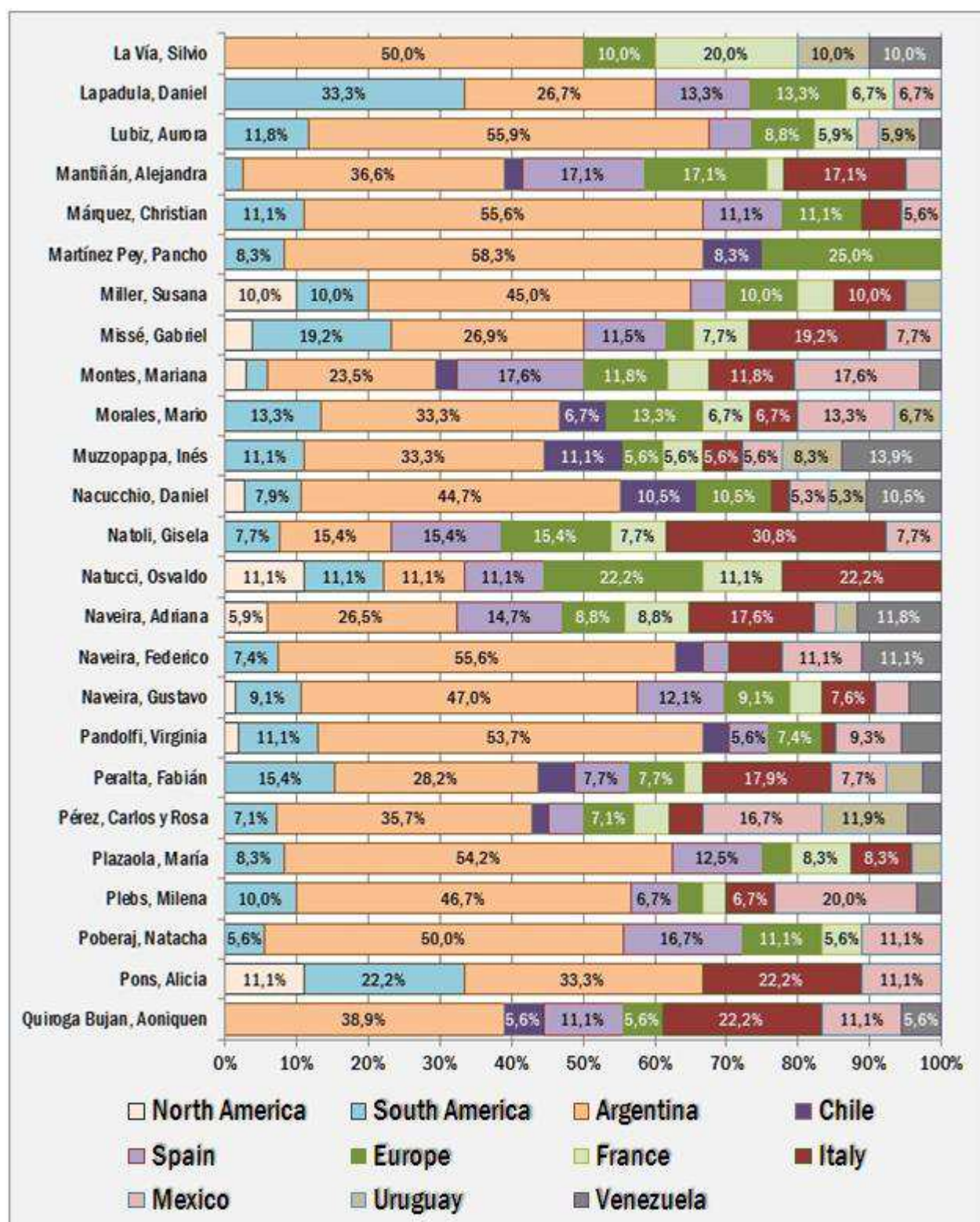
Figure 14 – Votes Composition (51 a 75)
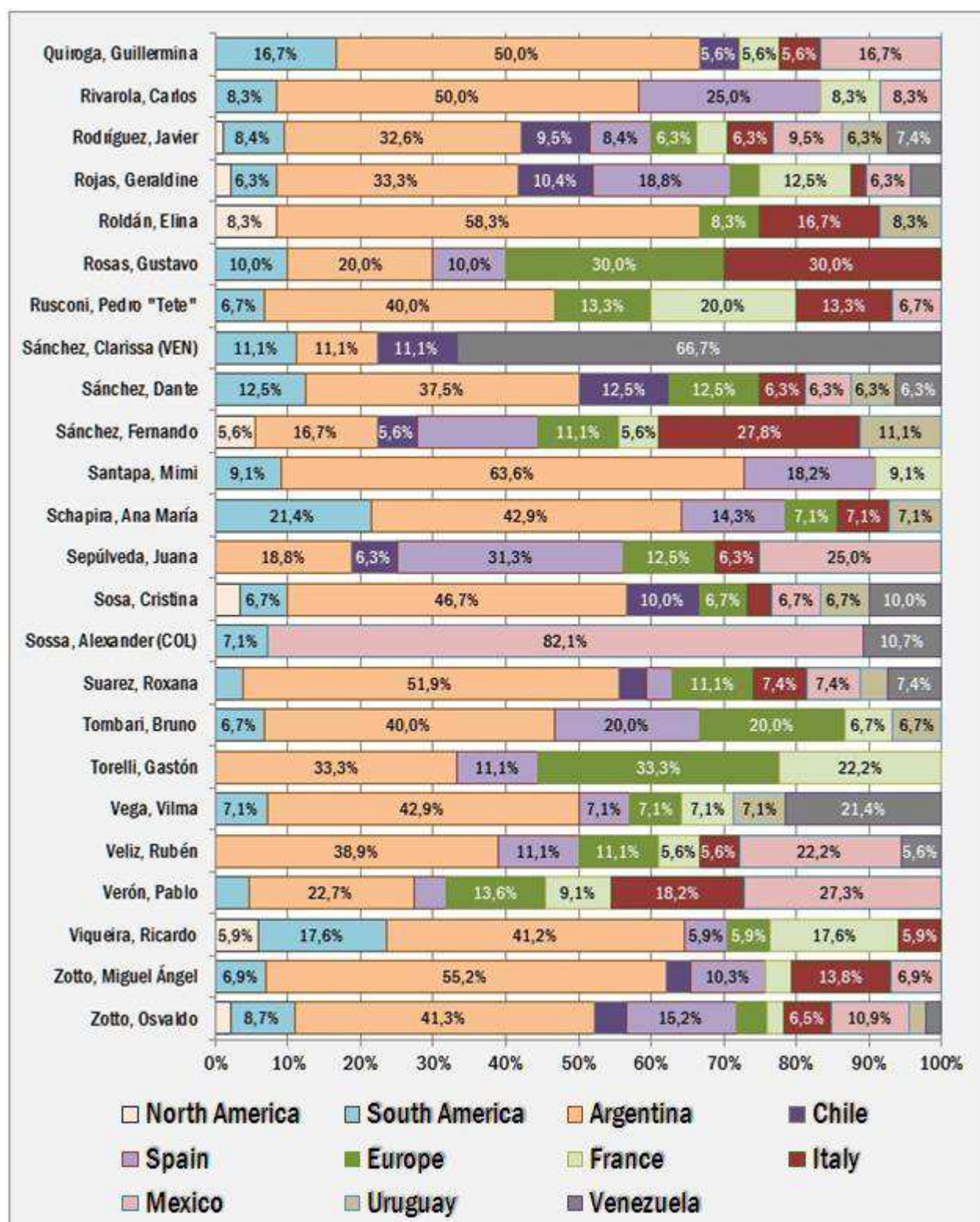
Figure 15 – Votes Composition (76 a 100)

In the following figures the "votes" by Dance Level of the respondent:

Beginner

Name	Percentage
Achaval, Sebastián	19.35%
Sossa, Alexander (COL)	16.13%
Hurtado, Noélia	12.90%
Muzzopappa, Inés	9.68%
Natoli, Gisela	9.68%
Suarez, Roxana	9.68%
Naveira, Adriana	9.68%
Corbata, Rodrigo	9.68%
Cionci, Lucila	9.68%
Rosas, Gustavo	9.68%
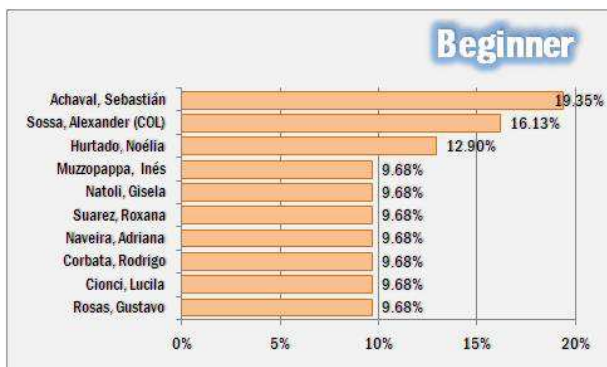
Figure 16 – Beginners votes

Intermediate

Name	Percentage
Rodríguez, Javier	12.32%
Pandolfi, Virginia	10.03%
Achaval, Sebastián	8.88%
Rojas, Geraldine	8.60%
Godoy, Horacio	8.31%
Naveira, Gustavo	8.31%
Frúmboli, Chicho	7.45%
Arce, Sebastián	7.16%
Balmaceda, Julio	6.88%
Mantiñán, Alejandra	6.59%
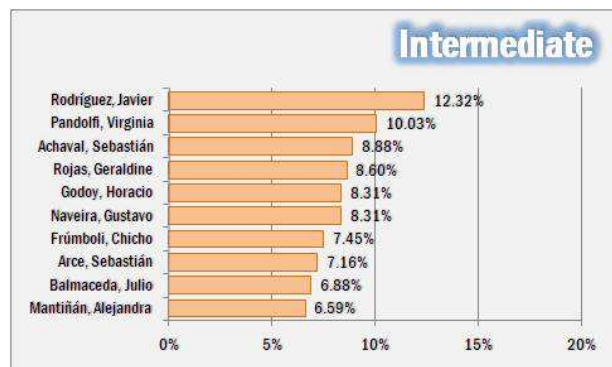
Figure 17 – Intermediate votes

Advanced

Name	Percentage
Rodríguez, Javier	18.53%
Balmaceda, Julio	14.66%
Achaval, Sebastián	13.79%
Frúmboli, Chicho	13.36%
Nacucchio, Daniel	12.93%
Naveira, Gustavo	12.93%
Arce, Sebastián	12.07%
Lubiz, Aurora	11.64%
Pandolfi, Virginia	11.21%
Pérez, Carlos y Rosa	11.21%
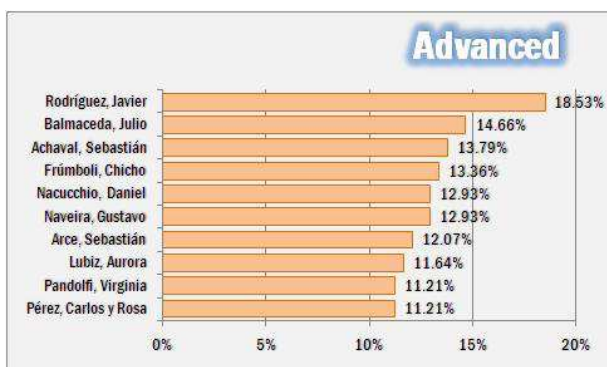
Figure 18 – Advanced votes

Professional

Name	Percentage
Naveira, Gustavo	23.94%
Peralta, Fabián	16.90%
Dispari, Jorge	15.49%
Rodríguez, Javier	15.49%
Balmaceda, Julio	14.08%
Dinzel, Los (pareja)	14.08%
Galera, Fernando	14.08%
Pérez, Carlos y Rosa	14.08%
Zotto, Miguel Ángel	12.68%
Herrera, Roberto	12.68%
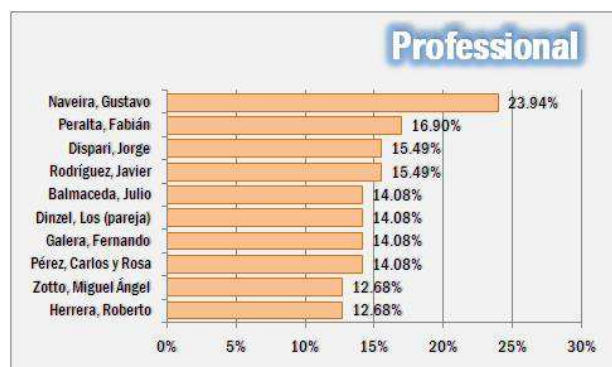
Figure 19 – Professionals votes

INVESTMENT IN MILONGA

It is said that tango is not an expensive activity. On the whole, the entrance to the milonga is economical and consumption prices (food/ drinks) are similar to those in other social activities.

But where there may be a considerable investment is in clothing and footwear which each milonga dancer wants to acquire to devote exclusively to tango. The following graph shows the average:

- Pair of shoes/ slippers and dance clothing, today.
- Purchases of shoes/ slippers and clothes (pants, skirts, dresses, etc.) acquired in the past twelve months.
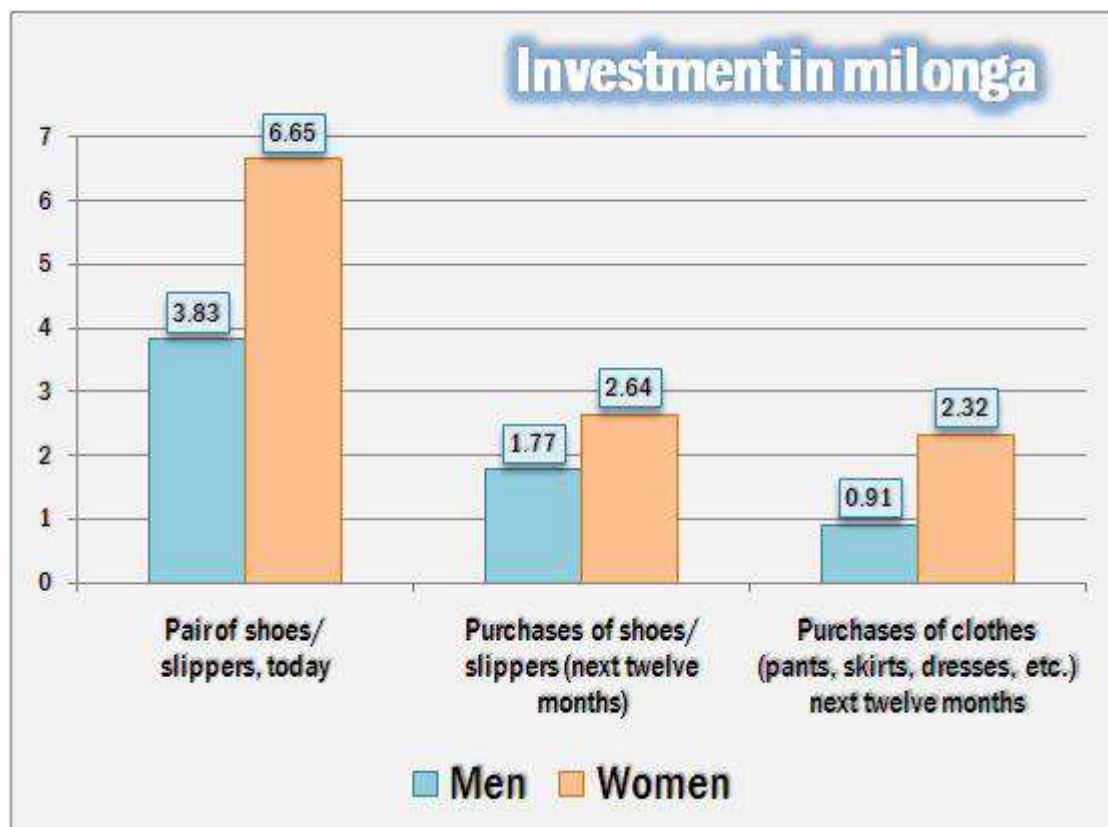
Figure 20 – Investment by gender

The same information is presented in the following graph but grouped by **Dancing Level**:
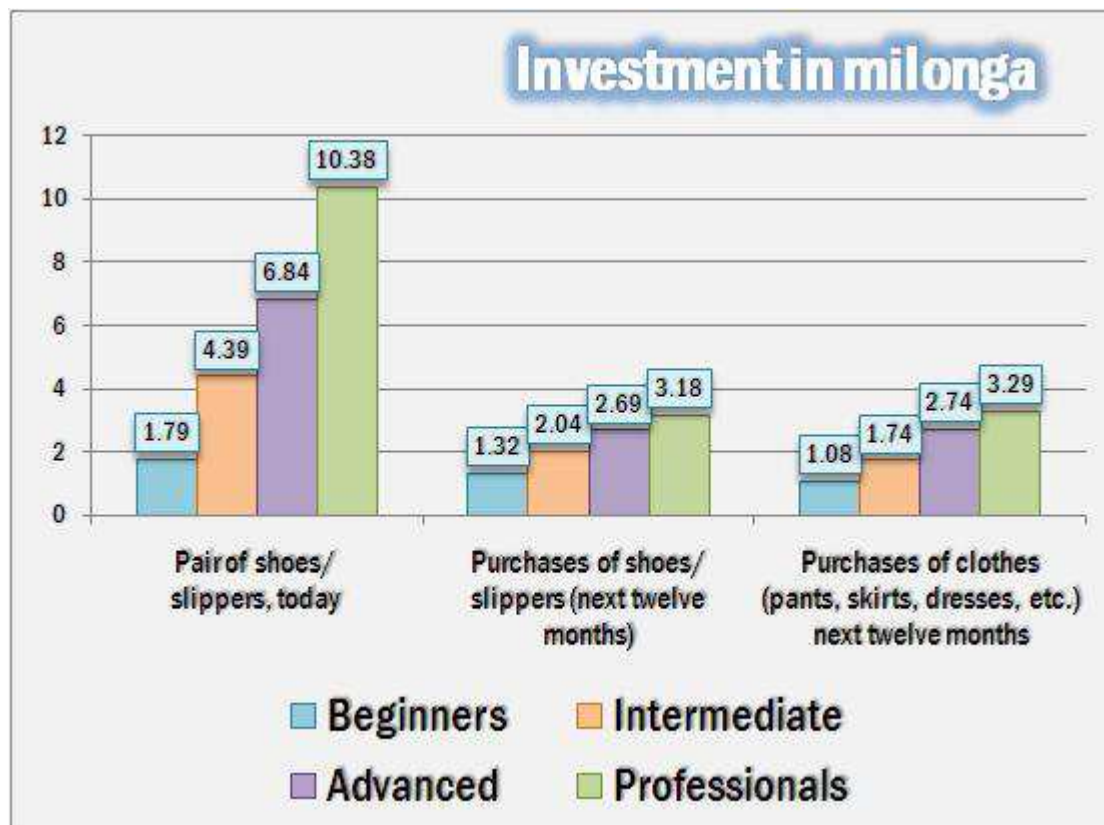
Figure 21 – Investment by Dance Level

As might be expected, **Professionals** are those who make more investment in tango.

Finally, the following chart shows the average investment in a year of dance supplies by country / region:
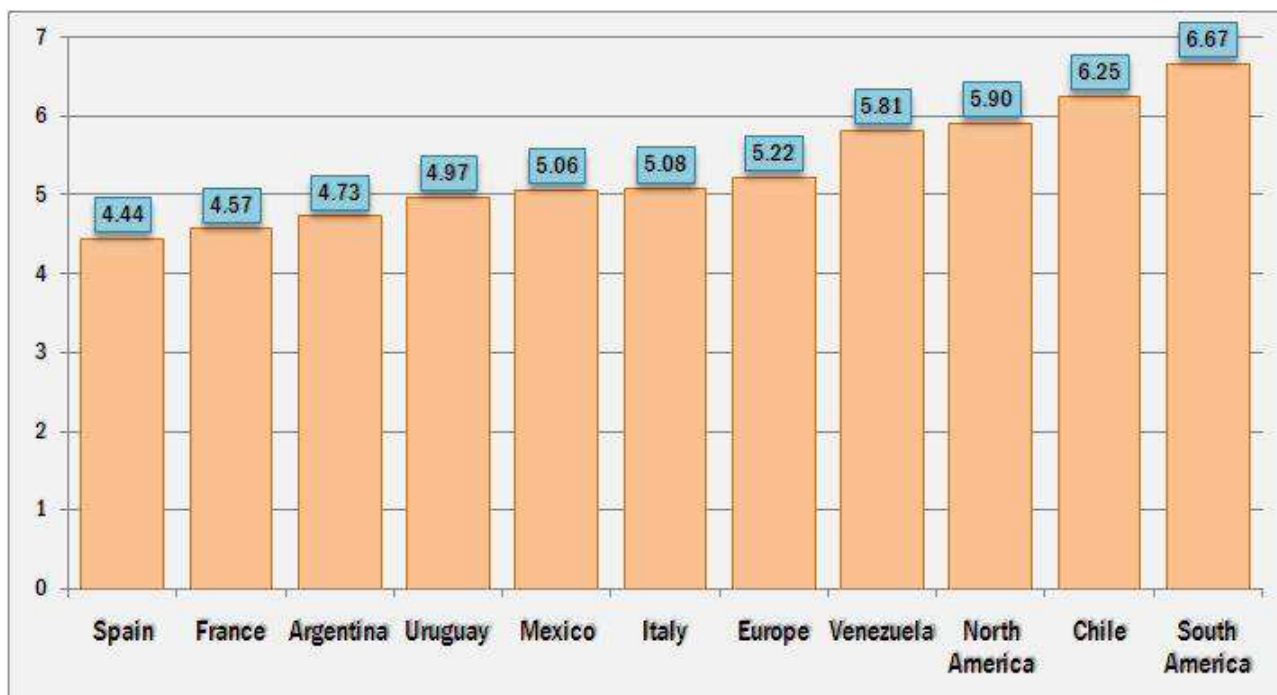
Figure 22 – Country/ Region Investment

YOUR MUSICAL TASTES

The tango, milonga and vals are the primary genres taken into account by each musicalizador planning **"tandas"** of dance. Some even dare to include batches of "alternative tango" (electronic tango, fusion, etc..)..

The truth is that each individual has its own tastes and preferences, developing a predilection for dancing, for example, more rounds of tango, milongas, or vice versa. Each genre has its own variety of climates, energies and intensities.

The key to **"success"** for each musicalizador would be to achieve the correct proportions of each gender to obtain a final product that meets the expectations of dancers..

And if expectations are concerned, you must first pay attention to the average age of the dance-floor:
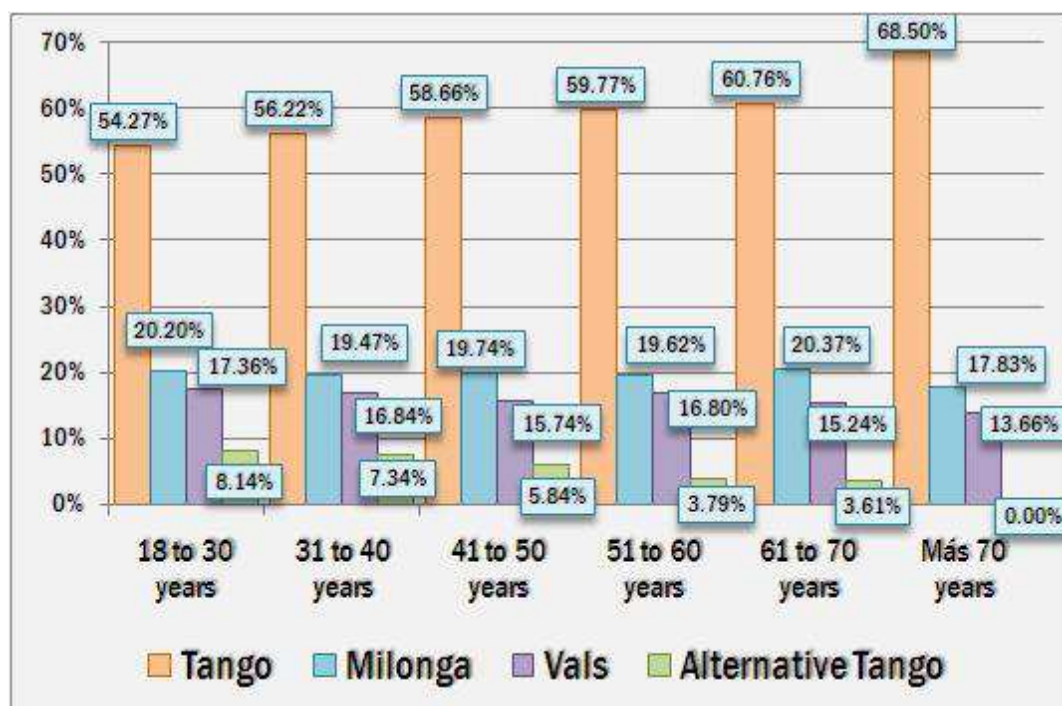
Figure 23 – Musical Genre preferences by Age

Note that, in regards to **tango**, the older the respondent, the greater the preference for it at the expense of the other genres. Naturally age brings some limitations and especially vals and milonga require greater mobility and speed of the dancing couple.

As shown in the graph below, there are no differences in the dance genres between people of different dance level:
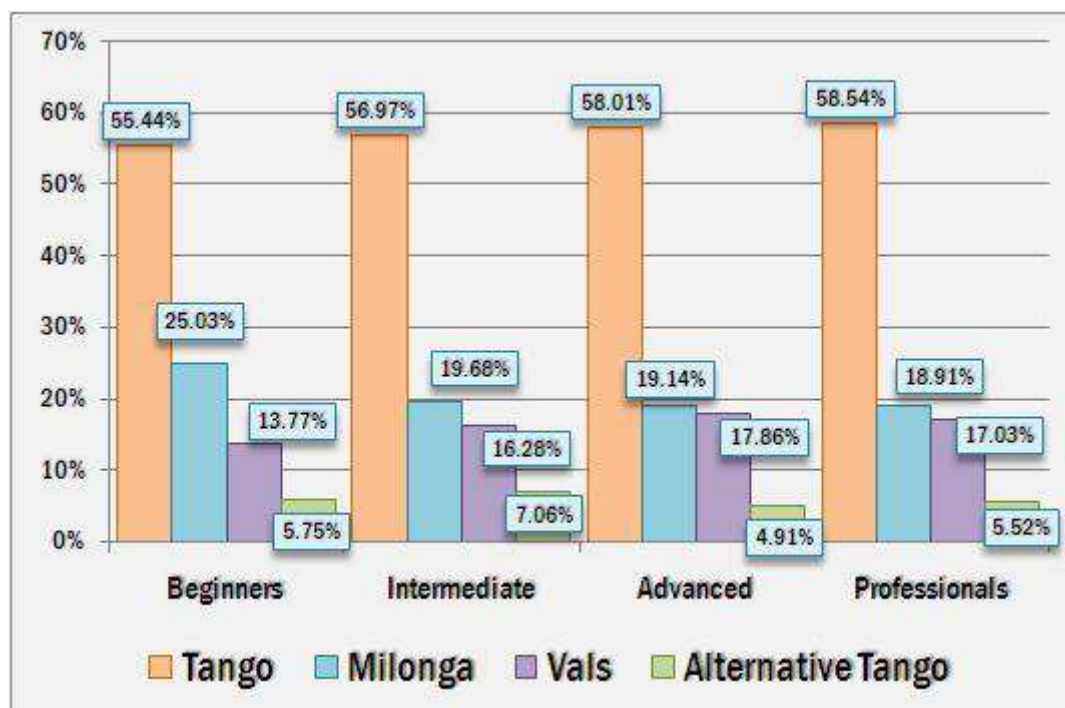
Figure 24 – Genre Preferences by dance level

Finally, you must also respect the regional tastes of the attendees:

	Tango	Milonga	Vals	Alternative Tango
North America	58.42%	**15.17%**	18.50%	7.92%
South America	58.15%	19.77%	16.25%	5.83%
Argentina	59.27%	19.61%	15.45%	5.67%
Chile	**60.96%**	22.50%	**13.85%**	**2.69%**
Spain	58.58%	17.93%	16.94%	6.56%
Europe	58.12%	17.92%	19.16%	4.80%
France	55.11%	18.59%	19.00%	7.30%
Italy	57.13%	18.33%	**20.08%**	4.46%
Mexico	50.60%	21.73%	18.63%	8.83%
Uruguay	58.96%	20.74%	14.30%	6.00%
Venezuela	**50.00%**	**23.20%**	17.43%	**9.36%**

Note: In green the highest values of the vertical series, the lowest in orange.

Mexico and **Venezuela** are the two countries where alternative tango is more popular. Recall that both have populations of younger tango dancers.

It is also the responsibility of musicalizador the "cortina" (**Cortina**: Piece of music of 20 to 40 seconds separating musical "tandas").
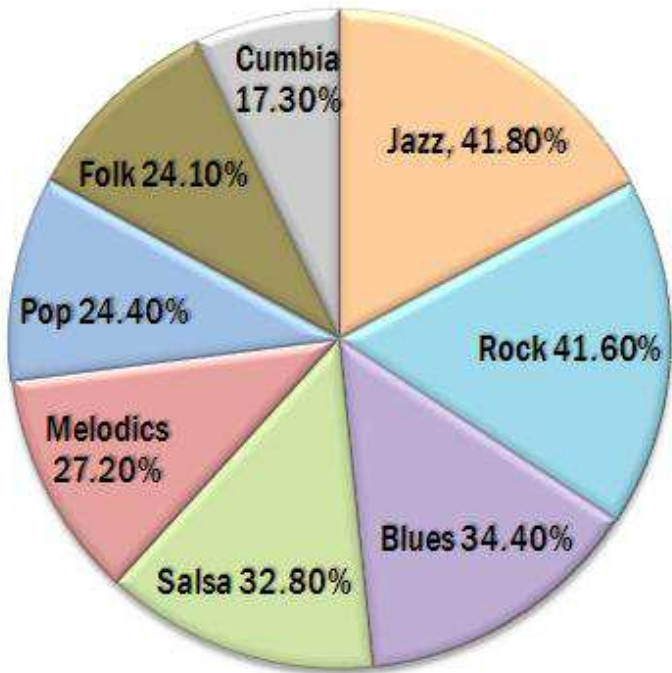
Figure 25 – Preffered "cortinas" betweeen batches ("tandas")

Preferred duration of the "tanda" (general result)
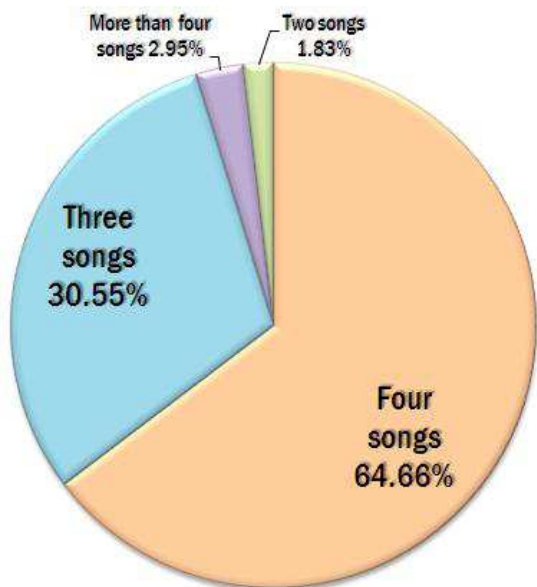
Figure 26 – Preferred Duration of the "Tanda"

It is not an insignificant percentage **30.55%** who prefer a "**tanda**" of 3 songs. This percentage is made up by **57.62%** women and **42.38%** men.

The preference of the "**tanda**" of 3 themes varies considerably when viewed from country / region:

	2 themes	3 themes	4 themes	More tan 4
South America	**0.00%**	27.78%	72.22%	**0.00%**
Argentina	1.57%	21.78%	72.44%	4.20%
Chile	**3.85%**	**11.54%**	**84.62%**	**0.00%**
Spain	3.57%	44.05%	51.19%	1.19%
Europe	2.08%	25.00%	70.83%	2.08%
France	2.63%	31.58%	60.53%	**5.26%**
Italy	2.50%	27.50%	67.50%	2.50%
Mexico	2.06%	54.64%	42.27%	1.03%
Uruguay	**0.00%**	27.45%	72.55%	**0.00%**
Venezuela	2.27%	**56.82%**	**38.64%**	2.27%

Note: In green the highest values of the vertical series, the lowest orange.

Again **Mexico** and **Venezuela** stand out for having the highest percentages of preference "tandas" of 3 songs.

PREFERRED ORCHESTRAS for DANCING

Overall results
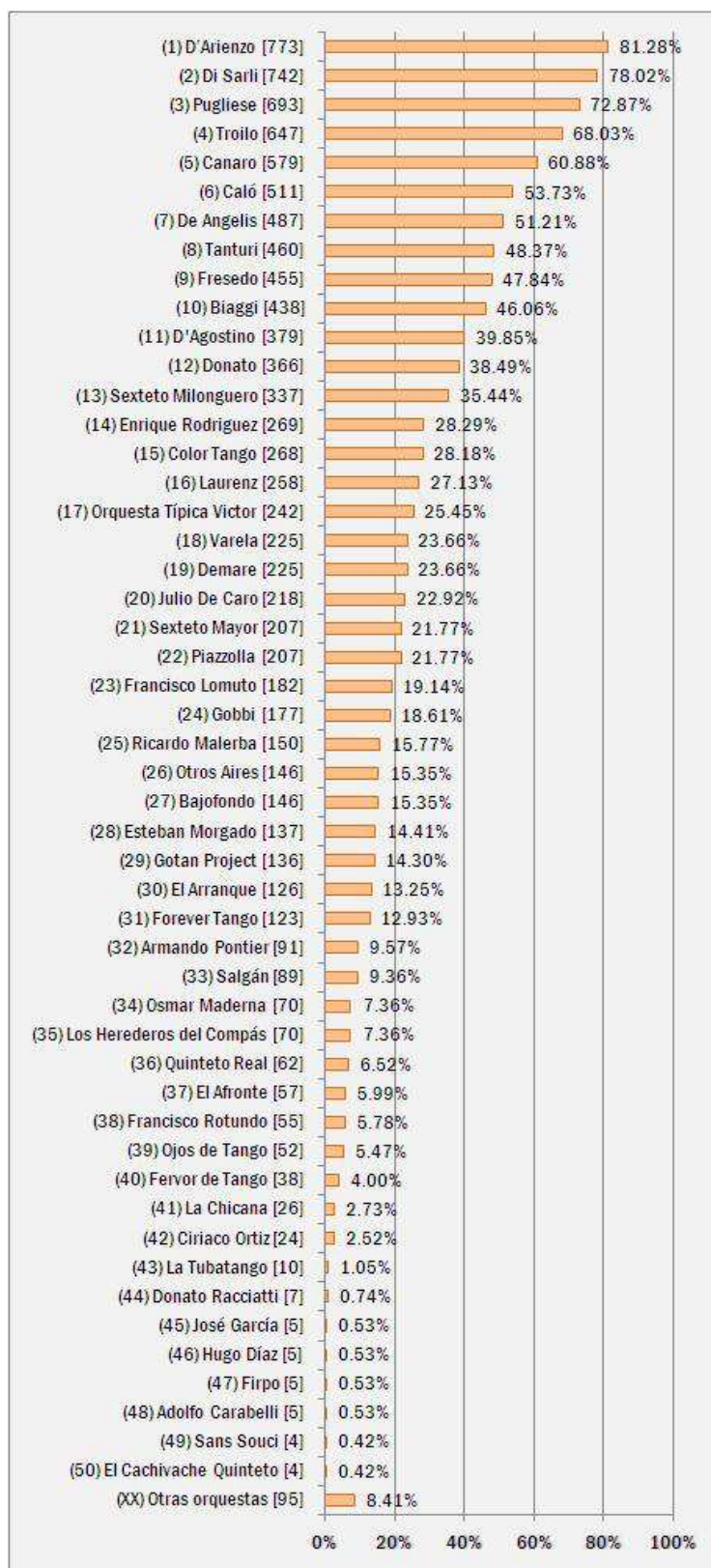
Figure 27 – Preferred Orchestras for Dancing

In the next graphs the results of the top 20 orchestras in the chart above will be analyzed.

Composition of preferences by region (ordered from highest to lowest preference in South America)

The following chart shows how the votes received are made by each of the top 20 orchestras in the overall result.
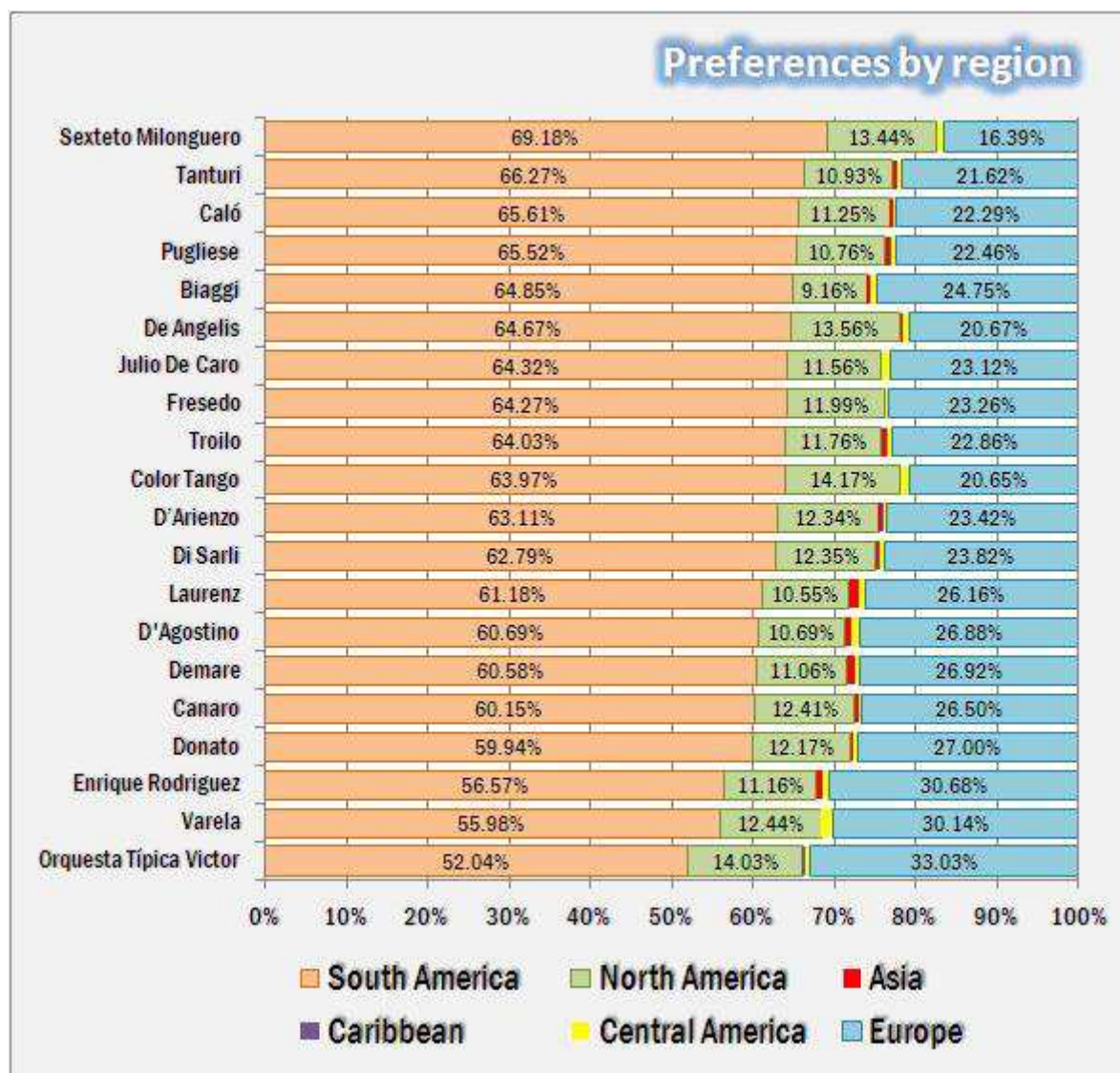
Figure 28 – Preferences by region

Composition of preferences by age (ordered from lowest to highest age range)

Preferences by age

Orchestra	18 to 30 years	31 to 40 years	41 to 50 years	51 to 60 years	61 to 70 years
Sexteto Milonguero	36.39%	21.64%	18.36%	18.03%	5.57%
Canaro	31.39%	21.43%	17.67%	21.24%	7.89%
De Angelis	30.22%	21.11%	19.33%	20.44%	8.44%
Pugliese	29.80%	23.09%	17.94%	19.34%	9.20%
D'Arienzo	29.59%	23.14%	18.79%	19.50%	8.56%
Troilo	29.41%	22.02%	18.15%	20.17%	9.58%
Varela	29.19%	23.92%	15.79%	22.97%	8.13%
Laurenz	29.11%	23.63%	18.14%	20.25%	8.44%
Di Sarli	28.68%	22.94%	19.41%	18.53%	9.85%
Donato	28.19%	20.18%	17.51%	23.44%	10.39%
Julio De Caro	28.14%	22.61%	20.10%	19.60%	9.05%
Fresedo	28.06%	22.30%	20.62%	20.14%	8.63%
Color Tango	27.94%	24.29%	17.41%	20.24%	10.12%
Caló	27.81%	22.08%	20.59%	20.59%	8.07%
Biaggi	27.48%	21.04%	19.31%	22.28%	9.41%
Tanturi	25.65%	21.38%	18.76%	23.28%	10.21%
D'Agostino	25.14%	21.68%	18.79%	22.25%	10.69%
Orquesta Típica Victor	24.89%	22.62%	19.46%	24.89%	7.69%
Demare	24.04%	21.63%	20.19%	25.00%	8.65%
Enrique Rodriguez	22.71%	22.31%	22.71%	22.71%	9.16%

Legend:
- ☐ 18 to 30 years
- ☐ 31 to 40 years
- ☐ 41 to 50 years
- ☐ 51 to 60 years
- ☐ 61 to 70 years
- ☐ More than 70 years

Figure 29 – Orchestras Preferences by age

Composition of preferences by gender

Figure 30 – Orchestras Preferences by gender

PREFERRED TANGOS FOR DANCING

Overall result

Rank	Title	Percentage
(1)	Poema (Tango) [505]	17.76%
(2)	Bahía Blanca (Tango) [446]	15.69%
(3)	Desde el Alma (Vals) [436]	15.34%
(4)	Paciencia (Tango) [397]	13.96%
(5)	Soñar y nada más (Vals) [388]	13.65%
(6)	Recuerdo (Tango) [378]	13.30%
(7)	Milonga de mis amores (Milonga) [351]	12.35%
(8)	Remembranzas (Tango) [349]	12.28%
(9)	Nada (Tango) [346]	12.17%
(10)	La Mariposa (Tango) [343]	12.06%
(11)	Al Compas del Corazón (Tango) [322]	11.33%
(12)	Emancipación (Tango) [307]	10.80%
(13)	Buscándote (Tango) [282]	9.92%
(14)	El Flete (Tango) [275]	9.67%
(15)	Pavadita (Tango) [274]	9.64%
(16)	El Llorón (Milonga) [271]	9.53%
(17)	Invierno (Tango) [271]	9.53%
(18)	Yuyo Verde (Tango) [267]	9.39%
(19)	Cuatro Compases (Tango) [257]	9.04%
(20)	Comme il Faut (Tango) [255]	8.97%
(21)	9 De Julio (Tango) [255]	8.97%
(22)	Hotel Victoria (Tango) [252]	8.86%
(23)	Morena (Milonga) [215]	7.56%
(24)	Lágrimas y sonrisas (Vals) [212]	7.46%
(25)	El vals soñador (Vals) [196]	6.89%
(26)	Esta noche me emborracho (Tango) [182]	6.40%
(27)	Pa' Bailar (Tango) [176]	6.19%
(28)	Suerte Loca (Tango) [159]	5.59%
(29)	Tocá Tangó (Milonga) [154]	5.42%
(30)	Campo Afuera (Milonga) [146]	5.14%
(31)	Otra noche en La Viruta (Tango) [137]	4.82%
(32)	La Milonga (Milonga) [134]	4.71%
(33)	No mientas (Tango) [133]	4.68%
(34)	Unión Cívica (Tango) [128]	4.50%
(35)	Ilusión de mi vida (Vals) [128]	4.50%
(36)	EL Torito (Tango) [127]	4.47%
(37)	Pollo Ricardo (Tango) [112]	3.94%
(38)	Francia (Vals) [96]	3.38%
(39)	Lo Vino (Milonga) [83]	2.92%
(40)	Otros [2022]	

Figure 31 – Preferred Tangos for Dancing

Chart of preferences by region (ordered from highest to lowest preference in South America)

Preferences by region

Tango	South America	North America	Europe
Cuatro Compases (Tango)	73.19%	8.94%	17.02%
Pavadita (Tango)	72.80%	10.40%	16.40%
Emancipación (Tango)	71.18%	10.07%	18.06%
Esta noche me emborracho (Tango)	70.06%	8.38%	20.96%
EL Torito (Tango)	69.83%	9.48%	17.24%
Suerte Loca (Tango)	69.80%	7.38%	21.48%
Unión Cívica (Tango)	69.35%	12.90%	16.94%
La Mariposa (Tango)	67.18%	11.35%	20.25%
Remembranzas (Tango)	66.67%	11.31%	21.41%
Paciencia (Tango)	66.49%	10.37%	22.07%
9 De Julio (Tango)	65.55%	9.66%	23.95%
Tocá Tangó (Milonga)	65.28%	10.42%	23.61%
Comme il Faut (Tango)	64.96%	12.39%	21.79%
Nada (Tango)	64.91%	13.66%	20.50%
Pollo Ricardo (Tango)	64.76%	10.48%	23.81%
Bahía Blanca (Tango)	64.75%	11.99%	22.30%
Morena (Milonga)	64.71%	11.27%	22.55%
La Milonga (Milonga)	64.52%	12.90%	20.97%
Recuerdo (Tango)	64.29%	12.57%	22.00%
Pa' Bailar (Tango)	63.80%	17.18%	18.40%
Buscándote (Tango)	63.40%	13.58%	22.26%
El Flete (Tango)	62.06%	11.46%	25.69%
El Llorón (Milonga)	62.04%	15.51%	21.63%
Hotel Victoria (Tango)	61.97%	11.97%	25.21%
Al Compas del Corazón (Tango)	61.95%	11.45%	25.25%
Poema (Tango)	60.25%	13.11%	25.37%
Soñar y nada más (Vals)	59.94%	14.36%	24.59%
Otra noche en La Viruta (Tango)	59.69%	16.28%	21.71%
No mientas (Tango)	59.20%	12.00%	27.20%
El vals soñador (Vals)	58.47%	13.11%	27.32%
Desde el Alma (Vals)	58.42%	13.61%	27.23%
Campo Afuera (Milonga)	58.27%	12.95%	27.34%
Lágrimas y sonrisas (Vals)	57.92%	11.39%	29.21%
Abril (Tango)	57.14%	19.05%	23.81%
Milonga de mis amores (Milonga)	57.01%	15.55%	25.91%
Invierno (Tango)	56.57%	18.33%	24.30%
Ilusión de mi vida (Vals)	56.30%	15.97%	25.21%
Francia (Vals)	54.95%	13.19%	30.77%
Lo Vino (Milonga)	50.63%	24.05%	22.78%

Legend: South America · North America · Asia · Caribbean · Central America · Europe

Figure 32 – Preferred Tangos by region

Chart of preferences by age (ordered from lowest to highest age range)

Preferences by age

Song	18 to 30 years	31 to 40 years	41 to 50 years	51 to 60 years	61 to 70 years	More than 70 years
No mientas (Tango)	36.00%	23.20%	19.20%	14.40%	7.20%	
Buscándote (Tango)	34.34%	23.77%	17.74%	16.98%	6.79%	
Invierno (Tango)	34.26%	23.90%	17.93%	19.12%	4.78%	
Remembranzas (Tango)	33.94%	24.46%	19.88%	14.07%	7.34%	
Campo Afuera (Milonga)	32.37%	17.99%	13.67%	24.46%	10.07%	
Nada (Tango)	31.37%	21.12%	23.60%	17.39%	6.52%	
Pa' Bailar (Tango)	31.29%	23.93%	19.02%	17.79%	7.36%	
Paciencia (Tango)	30.85%	21.81%	20.48%	18.62%	7.98%	
El Llorón (Milonga)	30.61%	19.59%	21.63%	19.59%	8.57%	
Esta noche me emborracho (Tango)	29.34%	22.75%	17.37%	17.96%	11.98%	
Soñar y nada más (Vals)	29.28%	19.61%	19.34%	21.55%	9.39%	
Recuerdo (Tango)	29.14%	20.57%	16.86%	22.86%	9.71%	
Poema (Tango)	27.91%	20.51%	19.03%	21.35%	10.57%	
El vals soñador (Vals)	27.87%	24.59%	16.39%	23.50%	6.56%	
Lágrimas y sonrisas (Vals)	27.72%	20.79%	17.33%	23.27%	9.41%	
La Mariposa (Tango)	26.99%	20.86%	18.40%	22.09%	10.74%	
El Flete (Tango)	26.88%	16.60%	21.74%	23.72%	10.28%	
Emancipación (Tango)	26.74%	19.44%	19.44%	24.31%	8.68%	
Al Compas del Corazón (Tango)	26.26%	20.54%	19.87%	22.22%	10.44%	
Milonga de mis amores (Milonga)	26.22%	19.51%	20.12%	22.56%	11.28%	
Desde el Alma (Vals)	25.74%	21.29%	19.06%	24.50%	8.42%	
EL Torito (Tango)	25.00%	24.14%	21.55%	21.55%	6.90%	
Otra noche en La Viruta (Tango)	24.81%	23.26%	22.48%	20.16%	9.30%	
Comme il Faut (Tango)	24.36%	23.08%	15.81%	26.92%	8.97%	
Bahía Blanca (Tango)	24.22%	19.42%	21.10%	23.02%	11.51%	
Lo Vino (Milonga)	24.05%	27.85%	16.46%	22.78%	7.59%	
Pollo Ricardo (Tango)	23.81%	21.90%	20.95%	23.81%	8.57%	
Morena (Milonga)	23.53%	17.16%	24.51%	24.02%	10.29%	
Pavadita (Tango)	22.80%	18.40%	19.60%	24.00%	13.60%	
Hotel Victoria (Tango)	22.65%	16.24%	16.24%	27.78%	16.67%	
Cuatro Compases (Tango)	21.70%	25.53%	19.15%	22.13%	11.06%	
Yuyo Verde (Tango)	21.69%	19.28%	22.09%	26.91%	9.24%	
Ilusión de mi vida (Vals)	21.01%	22.69%	18.49%	27.73%	8.40%	
La Milonga (Milonga)	20.16%	16.94%	23.39%	25.00%	13.71%	
Suerte Loca (Tango)	19.46%	24.83%	22.15%	22.15%	10.07%	
Tocá Tangó (Milonga)	19.44%	18.06%	22.92%	26.39%	12.50%	
Abril (Tango)	19.05%	38.10%		28.57%	14.29%	
9 De Julio (Tango)	18.07%	21.01%	22.69%	23.95%	13.45%	
Francia (Vals)	17.58%	15.38%	21.98%	34.07%		7.69%
Unión Cívica (Tango)	16.94%	21.77%	20.16%	25.81%	13.71%	

Figure 33 – Preferred Tangos by Age

Chart of preferences by gender

Figure 34 – Preferred Tangos by Gender

Preferred attributes in the occasional dance partner

What is the importance given to personal and dance attributes for someone who invites us to dance or who we invite?
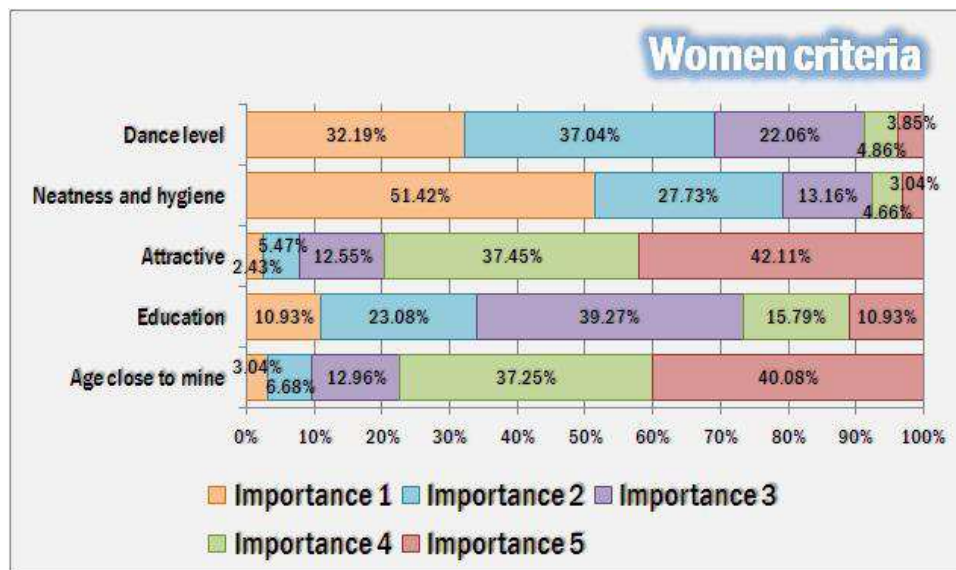
Figure 35 – Women Criteria
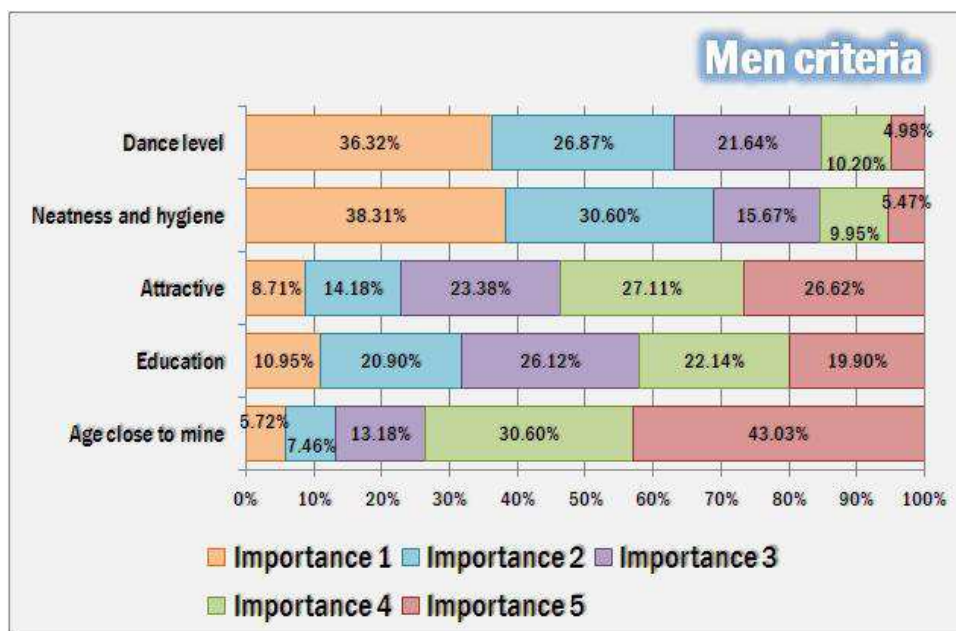
Figure 36 – Men Criteria

Given that **1** is the most important and **5** the least, both sexes are characterized by prioritizing "**Neatness and hygiene**" and "**dance level**".

Dancing is a pleasure, but ...

Few dances have the characteristic of dancing with the highest number of casual partners as tango. During a night you can dance milonga with over 10 different people. This high interaction often makes individuals live different situations, some pleasant and some not so. The following tables show unfavorable situations most often occuring in a milonga.

By age

18 TO 30 YEARS

MEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	His/her dance is uncomfortable to me	57.30%
[2]	Poor personal hygiene	47.60%
[3]	Tries to correct my dance	46.60%
[4]	Speaks during the songs	40.80%
[5]	The person has a low level of dance	37.90%
[6]	Sings during the songs	23.30%
[7]	Sweat a lot	18.40%
[8]	Is drunk	17.50%
[9]	Makes insinuations outside the context of dance	15.50%

WOMEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	His/her dance is uncomfortable to me	65.60%
[2]	Poor personal hygiene	58.00%
[3]	Tries to correct my dance	56.70%
[4]	Makes insinuations outside the context of dance	42.70%
[5]	Sweats a lot	42.70%
[6]	Speaks during the songs	39.50%
[7]	The person has a low level of dance	33.80%
[8]	Is drunk	29.90%
[9]	Sings during the songs	21.00%

31 TO 40 YEARS

MEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	Speaks during the songs	50.60%
[2]	His/her dance is uncomfortable to me	49.40%
[3]	Poor personal hygiene	47.00%
[4]	Tries to correct my dance	39.80%
[5]	The person has a low level of dance	30.10%
[6]	Sings during the songs	25.30%
[7]	Is drunk	21.70%
[8]	Sweats a lot	18.10%
[9]	Makes insinuations outside the context of dance	12.00%

WOMEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	His/her dance is uncomfortable to me	56.00%
[2]	Tries to correct my dance	53.60%
[3]	Poor personal hygiene	50.40%
[4]	Makes insinuations outside the context of dance	39.20%
[5]	The person has a low level of dance	38.40%
[6]	Speaks during the songs	38.40%
[7]	Sweats a lot	35.20%
[8]	Sings during the songs	24.00%
[9]	Is drunk	23.20%

41 TO 50 YEARS

MEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	His/her dance is uncomfortable to me	58.10%
[2]	Poor personal hygiene	43.20%
[3]	The person has a low level of dance	41.90%
[4]	Speaks during the songs	35.10%
[5]	Tries to correct my dance	33.80%
[6]	Sings during the songs	20.30%
[7]	Sweats a lot	17.60%
[8]	Is drunk	13.50%
[9]	Makes insinuations outside the context of dance	12.20%

WOMAN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	His/her dance is uncomfortable to me	58.10%
[2]	Tries to correct my dance	50.50%
[3]	Poor personal hygiene	48.40%
[4]	Sweats a lot	47.30%
[5]	The person has a low level of dance	43.00%
[6]	Speaks during the songs	38.70%
[7]	Makes insinuations outside the context of dance	31.20%
[8]	Is drunk	19.40%
[9]	Sings during the songs	17.20%

51 TO 60 YEARS

MEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	Poor personal hygiene	49.40%
[2]	His/her dance is uncomfortable to me	48.20%
[3]	Tries to correct my dance	47.10%
[4]	The person has a low level of dance	45.90%
[5]	Speaks during the songs	45.90%
[6]	Sings during the songs	34.10%
[7]	Sweats a lot	27.10%
[8]	Is drunk	22.40%
[9]	Makes insinuations outside the context of dance	12.90%

WOMEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	Poor personal hygiene	56.20%
[2]	Tries to correct my dance	52.80%
[3]	The person has a low level of dance	50.60%
[4]	His/her dance is uncomfortable to me	49.40%
[5]	Speaks during the songs	48.30%
[6]	Sweats a lot	42.70%
[7]	Is drunk	37.10%
[8]	Makes insinuations outside the context of dance	29.20%
[9]	Sings during the songs	24.70%

61 TO 70 YEARS

MEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	His/her dance is uncomfortable to me	53.80%
[2]	Speaks during the songs	53.80%
[3]	Tries to correct my dance	50.00%
[4]	Poor personal hygiene	48.10%
[5]	The person has a low level of dance	46.20%
[6]	Sings during the songs	32.70%
[7]	Sweats a lot	26.90%
[8]	Is drunk	23.10%
[9]	Makes insinuations outside the context of dance	15.40%

WOMEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	Tries to correct my dance	62.10%
[2]	Speaks during the songs	58.60%
[3]	Poor personal hygiene	58.60%
[4]	His/her dance is uncomfortable to me	44.80%
[5]	Is drunk	41.40%
[6]	Sweats a lot	37.90%
[7]	Sings during the songs	34.50%
[8]	Makes insinuations outside the context of dance	31.00%
[9]	The person has a low level of dance	27.60%

By level dance

BEGINNERS

MEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	Tries to correct my dance	64.00%
[2]	Poor personal hygiene	48.00%
[3]	His/her dance is uncomfortable to me	36.00%
[4]	Speaks during the songs	36.00%
[5]	Sweats a lot	24.00%
[6]	Makes insinuations outside the context of dance	20.00%
[7]	The person has a low level of dance	16.00%
[8]	Sings during the songs	12.00%
[9]	Is drunk	12.00%

WOMEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	Tries to correct my dance	62.86%
[2]	Poor personal hygiene	62.86%
[3]	His/her dance is uncomfortable to me	57.14%
[4]	Is drunk	48.57%
[5]	Makes insinuations outside the context of dance	42.86%
[6]	Sweats a lot	42.86%
[7]	Speaks during the songs	28.57%
[8]	The person has a low level of dance	17.14%
[9]	Sings during the songs	11.43%

INTERMEDIATE

MEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	His/her dance is uncomfortable to me	54.00%
[2]	Tries to correct my dance	46.00%
[3]	Speaks during the songs	46.00%
[4]	Poor personal hygiene	44.50%
[5]	The person has a low level of dance	39.00%
[6]	Sweats a lot	24.50%
[7]	Sings during the songs	24.00%
[8]	Is drunk	18.00%
[9]	Makes insinuations outside the context of dance	12.00%

WOMAN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	Tries to correct my dance	60.41%
[2]	His/her dance is unconfortable to me	57.00%
[3]	Poor personal hygiene	55.63%
[4]	Speaks during the songs	43.34%
[5]	Sweats a lot	41.64%
[6]	Makes insinuations outside the context of dance	39.25%
[7]	The person has a low level of dance	38.23%
[8]	Is drunk	25.94%
[9]	Sings during the songs	23.55%

ADVANCED

MEN'S COMPLAINTS		
Pos.	Situactons	Perc.
[1]	His/her dance is uncomfortable to me	59.69%
[2]	Speaks during the songs	51.94%
[3]	The person has a low level of dance	49.61%
[4]	Poor personal hygiene	49.61%
[5]	Tries to correct my dance	41.09%
[6]	Sings during the songs	32.56%
[7]	Is drunk	24.03%
[8]	Makes insinuations outside the context of dance	14.73%
[9]	Sweats a lot	14.73%

WOMEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	His/her dance is uncomfortable to me	62.81%
[2]	The person has a low level of dance	52.07%
[3]	Poor personal hygiene	51.24%
[4]	Speaks during the songs	48.76%
[5]	Tries to correct my dance	47.11%
[6]	Sweats a lot	45.45%
[7]	Makes insinuations outside the context of dance	33.88%
[8]	Is drunk	30.58%
[9]	Sings during the songs	28.10%

PROFESSIONALS

MEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	His/her dance is uncomfortable to me	57.89%
[2]	Poor personal hygiene	57.89%
[3]	The person has a low level of dance	42.11%
[4]	Sings during the songs	36.84%
[5]	Tries to correct my dance	28.95%
[6]	Speaks during the songs	28.95%
[7]	Sweats a lot	28.95%
[8]	Is drunk	21.05%
[9]	Makes insinuations outside the context of dance	15.79%

WOMEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	His/her dance is uncomfortable to me	70.00%
[2]	Poor personal hygiene	63.33%
[3]	The person has a low level of dance	43.33%
[4]	Tries to correct my dance	40.00%
[5]	Sweats a lot	40.00%
[6]	Speaks during the songs	33.33%
[7]	Makes insinuations outside the context of dance	30.00%
[8]	Is drunk	30.00%
[9]	Sings during the songs	13.33%

By country / region

NORTH AMERICA

MEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	His/her dance is uncomfortable to me	83.33%
[2]	The person has a low level of dance	66.67%
[3]	Poor personal hygiene	66.67%
[4]	Tries to correct my dance	50.00%
[5]	Speaks during the songs	33.33%
[6]	Is drunk	33.33%
[7]	Sweats a lot	16.67%
[8]	Sings during the songs	0.00%
[9]	Makes insinuations outside the context of dance	0.00%

WOMEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	The person has a low level of dance	57.14%
[2]	Speaks during the songs	57.14%
[3]	Sweats a lot	28.57%
[4]	His/her dance is uncomfortable to me	28.57%
[5]	Tries to correct my dance	28.57%
[6]	Sings during the songs	14.29%
[7]	Makes insinuations outside the context of dance	14.29%
[8]	Poor personal hygiene	0.00%
[9]	Is drunk	0.00%

SOUTH AMERICA

MEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	His/her dance is uncomfortable to me	64.00%
[2]	Tries to correct my dance	52.00%
[3]	Poor personal hygiene	48.00%
[4]	Is drunk	44.00%
[5]	The person has a low level of dance	36.00%
[6]	Speaks during the songs	36.00%
[7]	Sings during the songs	24.00%
[8]	Sweats a lot	8.00%
[9]	Makes insinuations outside the context of dance	8.00%

WOMEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	Poor personal hygiene	68.97%
[2]	His/her dance is uncomfortable to me	68.97%
[3]	The person has a low level of dance	58.62%
[4]	Sweats a lot	51.72%
[5]	Tries to correct my dance	48.28%
[6]	Speaks during thesongs	27.59%
[7]	Makes insinuations outside the context of dance	27.59%
[8]	Is drunk	24.14%
[9]	Sings during the songs	20.69%

ARGENTINA

MEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	His/her dance is uncomfortable to me	50.60%
[2]	Poor personal hygiene	50.00%
[3]	Speaks during the songs	45.78%
[4]	The person has a low level of dance	45.18%
[5]	Tries to correct my dance	44.58%
[6]	Sings during the songs	31.33%
[7]	Sweats a lot	20.48%
[8]	Is drunk	15.66%
[9]	Makes insinuations outside the context of dance	14.46%

WOMEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	Try to correct my dance	59.71%
[2]	His/her dance is uncomfortable to me	57.28%
[3]	Poor personal hygiene	56.31%
[4]	Makes insinuations outside the context of dance	45.63%
[5]	Speaks during the songs	45.15%
[6]	The person has a low level of dance	41.26%
[7]	Sweats a lot	40.29%
[8]	Is drunk	31.55%
[9]	Sings during the songs	26.70%

CHILE

MEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	His/her dance is uncomfortable to me	69.23%
[2]	The person has a low level of dance	53.85%
[3]	Is drunk	53.85%
[4]	Speaks during the songs	46.15%
[5]	Tries to correct my dance	46.15%
[6]	Poor personal hygiene	38.46%
[7]	Sweats a lot	23.08%
[8]	Sings during the songs	15.38%
[9]	Makes insinuations outside the context of dance	15.38%

WOMEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	The person has a low level of dance	53.85%
[2]	Tries to correct my dance	46.15%
[3]	Sweats a lot	38.46%
[4]	Poor personal hygiene	38.46%
[5]	His/her dance is uncomfortable to me	38.46%
[6]	Is drunk	30.77%
[7]	Speaks during the songs	23.08%
[8]	Makes insinuations outside the context of dance	23.08%
[9]	Sings during the songs	15.38%

SPAIN

MEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	Speaks during the songs	51.16%
[2]	His/her dance is unconfortable to me	46.51%
[3]	The person has a low level of dance	37.21%
[4]	Poor personal hygiene	37.21%
[5]	Sings during the songs	37.21%
[6]	Tries to correct my dance	34.88%
[7]	Sweats a lot	27.91%
[8]	Makes insinuations outside the context of dance	11.63%
[9]	Is drunk	11.63%

WOMEN'S COMPLAINTS		
Pos.	**Situations**	**Perc.**
[1]	His/her dance is uncomfortable to me	68.42%
[2]	Tries to correct my dance	57.89%
[3]	Poor personal hygiene	47.37%
[4]	Speaks during the songs	44.74%
[5]	Sweats a lot	42.11%
[6]	Makes insinuations outside the context of dance	34.21%
[7]	The person has a low level of dance	31.58%
[8]	Sings during the songs	31.58%
[9]	Is drunk	21.05%

EUROPE

MEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	Tries to correct my dance	64.71%
[2]	Speaks during the songs	58.82%
[3]	His/her dance is uncomfortable to me	52.94%
[4]	Poor personal hygiene	47.06%
[5]	Is drunk	35.29%
[6]	The person has a low level of dance	23.53%
[7]	Sweats a lot	17.65%
[8]	Sings during the songs	17.65%
[9]	Makes insinuations outside the context of dance	5.88%

WOMEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	His/her dance is uncomfortable to me	72.41%
[2]	Poor personal hygiene	51.72%
[3]	Tries to correct my dance	51.72%
[4]	Speaks during the songs	37.93%
[5]	Makes insinuations outside the context of dance	37.93%
[6]	The person has a low level of dance	34.48%
[7]	Sweats a lot	34.48%
[8]	Is drunk	31.03%
[9]	Sings during the songs	17.24%

FRANCE

MEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	His/her dance is unconfortable to me	64.29%
[2]	Tries to correct my dance	64.29%
[3]	Poor personal hygiene	50.00%
[4]	Speaks during the songs	50.00%
[5]	Sings during the songs	28.57%
[6]	The person has a low level of dance	21.43%
[7]	Sweats a lot	21.43%
[8]	Makes insinuations outside the context of dance	14.29%
[9]	Is drunk	14.29%

WOMEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	His/her dance is uncomfortable to me	66.67%
[2]	Speaks during the songs	58.33%
[3]	Tries to correct my dance	58.33%
[4]	Poor personal hygiene	54.17%
[5]	The person has a low level of dance	37.50%
[6]	Sweats a lot	33.33%
[7]	Makes insinuations outside the context of dance	33.33%
[8]	Sings during the songs	25.00%
[9]	Is drunk	25.00%

ITALY

MEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	His/her dance is uncomfortable to me	69.23%
[2]	The person has a low level of dance	42.31%
[3]	Poor personal hygiene	42.31%
[4]	Speaks during the songs	34.62%
[5]	Sweats a lot	30.77%
[6]	Tries to correct my dance	23.08%
[7]	Sings during the songs	15.38%
[8]	Makes insinuations outside the context of dance	15.38%
[9]	Is drunk	15.38%

WOMEN'S COMPLAINTS		
Pos.	Situations	Perc.
[1]	His/her dance is uncomfortable to me	69.23%
[2]	Speaks during the songs	61.54%
[3]	Sweats a lot	53.85%
[4]	Poor personal hygiene	46.15%
[5]	Tries to correct my dance	46.15%
[6]	The person has a low level of dance	15.38%
[7]	Sings during the songs	15.38%
[8]	Makes insinuations outside the context of dance	15.38%
[9]	Is drunk	15.38%

MEXICO

Pos.	Situations	Perc.
MEN'S COMPLAINTS		
[1]	His/her dance is uncomfortable to me	52.27%
[2]	Speaks during the songs	52.27%
[3]	Poor personal hygiene	45.45%
[4]	The person has a low level of dance	43.18%
[5]	Tries to correct my dance	38.64%
[6]	Sings during the songs	29.55%
[7]	Sweats a lot	20.45%
[8]	Makes insinuations outside the context of dance	18.18%
[9]	Is drunk	15.91%

Pos.	Situations	Perc.
WOMEN'S COMPLAINTS		
[1]	Tries to correct my dance	60.38%
[2]	Poor personal hygiene	56.60%
[3]	His/her dance is uncomfortable to me	54.72%
[4]	Sweats a lot	43.40%
[5]	The person has a low level of dance	41.51%
[6]	Speaks during the songs	37.74%
[7]	Makes insinuations outside the context of dance	30.19%
[8]	Is drunk	26.42%
[9]	Sings during the songs	16.98%

URUGUAY

Pos.	Situations	Perc.
MEN'S COMPLAINTS		
[1]	His/her dance is uncomfortable to me	70.00%
[2]	Poor personal hygiene	55.00%
[3]	Tries to correct my dance	50.00%
[4]	Speaks during the songs	45.00%
[5]	The person has a low level of dance	40.00%
[6]	Sings during the songs	30.00%
[7]	Sweats a lot	25.00%
[8]	Is drunk	20.00%
[9]	Makes insinuations outside the context of dance	15.00%

Pos.	Situations	Perc.
WOMEN'S COMPLAINTS		
[1]	His/her dance is uncomfortable to me	61.29%
[2]	Speaks during the songs	61.29%
[3]	Sweats a lot	54.84%
[4]	Poor personal hygiene	54.84%
[5]	Tries to correct my dance	51.61%
[6]	The person has a low level of dance	35.48%
[7]	Makes insinuations outside the context of dance	32.26%
[8]	Sings during the songs	29.03%
[9]	Is drunk	29.03%

VENEZUELA

Pos.	Situations	Perc.
MEN'S COMPLAINTS		
[1]	Sings during the songs	6.25%
[2]	Makes insinuations outside the context of dance	18.75%
[3]	The person has a low level of dance	25.00%
[4]	Sweats a lot	25.00%
[5]	Is drunk	25.00%
[6]	Speaks during the songs	37.50%
[7]	His/her dance is uncomfortable to me	50.00%
[8]	Tries to correct my dance	50.00%
[9]	Poor personal hygiene	56.25%

Pos.	Situations	Perc.
WOMEN'S COMPLAINTS		
[1]	Poor personal hygiene	70.37%
[2]	Sweats a lot	51.85%
[3]	Tries to correct my dance	48.15%
[4]	Is drunk	44.44%
[5]	The person has a low level of dance	40.74%
[6]	His/her dance is uncomfortable to me	40.74%
[7]	Makes insinuations outside the context of dance	37.04%
[8]	Speaks during the songs	25.93%
[9]	Sings during the songs	14.81%

Comments from respondents

Sex	Age	Level	Country	Other situations that bother
Man	23	Intermediate	Chile	*Carelessness while dancing (little attention to what is happening)*
Man	24	Intermediate	Argentina	*Respect and education among dancers. Criticism does not help, it is not a competition, this helps to promote what we love.*
Man	24	Intermediate	Mexico	*She questions a lot her dancing*
Man	26	Intermediate	Chile	*She loads her weight on me. It makes me lose balance.*
Man	28	Professional	Italy	*She takes advantage on my public situation and she invites me*
Man	28	Intermediate	Uruguay	*Exaggerated movements threatening other people on the dance floor*
Man	31	Intermediate	Argentina	*Chews gum during dancing*
Man	31	Intermediate	Colombia	*Try to keep a conversation with me or with someone else during the dance*
Man	34	Intermediate	Argentina	*She doesn´t embrace as she should.*
Man	34	Advanced	Perú	*She dances alone, she loads herself on me.*
Man	36	Intermediate	Argentina	*She dances alone*
Man	39	Advanced	Venezuela	*Marked size difference*
Man	40	Intermediate	Argentina	*Bad breath*
Man	41	Advanced	Mexico	*She doesn´t enjoy dancing or dances mechanically*
Man	45	Professional	Argentina	*She greets people while dancing*
Man	52	Intermediate	Germany	*She dances alone, too many dance figures*
Man	53	Intermediate	Argentina	*She is distracted, looking at what is happening off the dance floor*
Man	55	Advanced	Argentina	*She avoids contact and connection. She dances distracted watching the surroundings.*
Man	57	Advanced	Argentina	*Bad breath*
Man	59	Intermediate	Argentina	*She can´t dance but thinks she is a genius dancing*
Man	62	Intermediate	Colombia	*Cigarette breath*
Man	62	Intermediate	Mexico	*Despotism and arrogance*
Man	65	Intermediate	Argentina	*She is not listening to music and does not dance with it.*
Man	66	Beginner	Perú	*Inattentive and hostile to harmonize dance*
Man	68	Intermediate	Germany	*She can not follow my signals.*
Woman	21	Advanced	Argentina	*Her figures do not correspond to a milonga. (Hooks and high volleys, for example).*
Woman	22	Intermediate	Argentina	*He plants himself in the middle of the dance floor.*
Woman	23	Intermediate	Mexico	*They do not respect the codes of the dance floor, they are abrupt to mark steps*
Woman	24	Intermediate	Argentina	*He does not listen to music and does not go on time.*
Woman	24	Intermediate	Venezuela	*Bad Breath D:*
Woman	25	Professional	Argentina	*Critical and whining*
Woman	27	Advanced	Chile	*He crashes all the time on the dance floor. does not know how to circulate/ dance milonga*
Woman	29	Advanced	Argentina	*The most common situation is that the partner goes completely out of time and tries to correct the dancing*
Woman	30	Advanced	Uruguay	*The person greets others between one song and the next.*
Woman	32	Intermediate	Colombia	*1. Bad breath 2. No connection during the dance, and he dances alone (tends to show off as a "Dancer") 3. Does not have an ear for music 4. Abrupt when dancing*
Woman	38	Intermediate	Argentina	*Invites to dance coming directly to the table without previous consent.*
Woman	38	Professional	Costa Rica	*Bad posture unstabilizes myself. Strong embracement or marking with strong arms because of low dance level. Or very weak and dubious marking.*
Woman	38	Intermediate	Perú	*That he steps on me. He lays his head weighing on me!*
Woman	39	Beginner	Argentina	*He stops dancing if I he thinks I'm not doing what he indicates and begins with a theoretical explanation.*
Woman	39	Intermediate	Suiza	*Little respect on the track. He makes me hit other couples.*
Woman	41	Intermediate	Argentina	*He whistles in my ear*
Woman	41	Intermediate	Mexico	*He looks everywhere while dancing and forgets the essence of couple dancing.*

Sexo	Edad	Nivel	País	Other situations that bother
Woman	41	Advanced	Uruguay	*All these situations have already happened to me.*
Woman	42	Intermediate	Chile	*Chewing gum*
Woman	43	Intermediate	Argentina	*Gets advantage of the dance with inappropriate postures*
Woman	44	Advanced	Argentina	*Halitosis*
Woman	44	Advanced	Colombia	*Runs into those who come forward. Overtakes the other couples.*
Woman	45	Intermediate	Germany	*I feel like being the worst tango dancer in the world,*
Woman	46	Intermediate	Argentina	*Bad breath*
Woman	46	Intermediate	Mexico	*If I do not have his level, he does not bother to show my level; he does not go back to basics, he does not challenge himself with me.*
Woman	46	Advanced	Perú	*Dressing codes, low level of musicality.*
Woman	47	Professional	Germany	*Invites her table and does not invite by looking or nodding head "cabeceo"*
Woman	49	Advanced	Argentina	*It seems like we were listening to different music.*
Woman	50	Professional	Argentina	*Smelling like garlic or others ....*
Woman	52	Intermediate	Argentina	*IF HE CAN´T MARK AND GUIDE WOMEN, IT MAKES ME UNCOMFORTABLE WHEN HE ATTEMPTS TO CORRECT MY DANCING ... HE MUST LEAD, GUIDE ME, KNOW HOW TO MARK THE COMPASS, HAVE A MUSICAL EAR, IF NOT HE IS OUT OF TIME ...*
Woman	53	Intermediate	Uruguay	*He steps on me*
Woman	54	Intermediate	Mexico	*Arrogance, lack of connection*
Woman	55	Intermediate	Mexico	*He tries to show off becoming "Dancing Directors " forgetting that they are dancing with a partner, so there is no real connection.*
Woman	56	Intermediate	Mexico	*Chew s gum near my ear, it is heard disgusting*
Woman	58	Advanced	Argentina	*The only thing that could happen is the physical discomfort.*
Woman	58	Advanced	Ecuador	*Bad breath control, pants. A lawful milonga dancer observes rules, I do not complain.*
Woman	59	Intermediate	Argentina	*Bad breath*
Woman	60	Intermediate	Argentina	*BAD breath.*
Woman	60	Advanced	Brazil	*Let me clarify: 1 sometimes it is not poor hygiene, but I do not like his smelling. 2 he has low level of dance, although he has danced for a long time, and believes he dances well,.. if he is just beginning to learn I do not mind dancing. He sweats and does not dry between tango and tango, and sometimes also between round and round!*
Woman	64	Intermediate	Colombia	*Out of music, undefined codes, runs into other couples*
Woman	68	Intermediate	Argentina	*HE DOES NOT CONCENTRATE ON THE DANCE*
Woman	70	Intermediate	USA	*Halitosis*

MILONGA'S CODES

Are we ready for a change?

The "**códigos**" of the milongas are a set of unwritten social behaviours as old as the same tango. Some are of a regulatory format, such as counter-clockwise circulating the dance floor (the tango is a dance of movement, imagine a floor filled with couples who are circulating without a definite direction...).

But other codes have been produced by the own social customs of the time and have remained unchanged over the years. This means when entering a milonga, we become time travelers going **100 years** back.

Do you want to dance, Sir?

Since the beginning of tango man has been the one with the responsibility to initiate the ritual dance, inviting the lady to the dance floor. But being a pure social dancing, which basically seeks to share the about 15 minutes batch with a dance partner, why could not the woman make the invitation?

The responses regarding the survey question on this possibility have been:
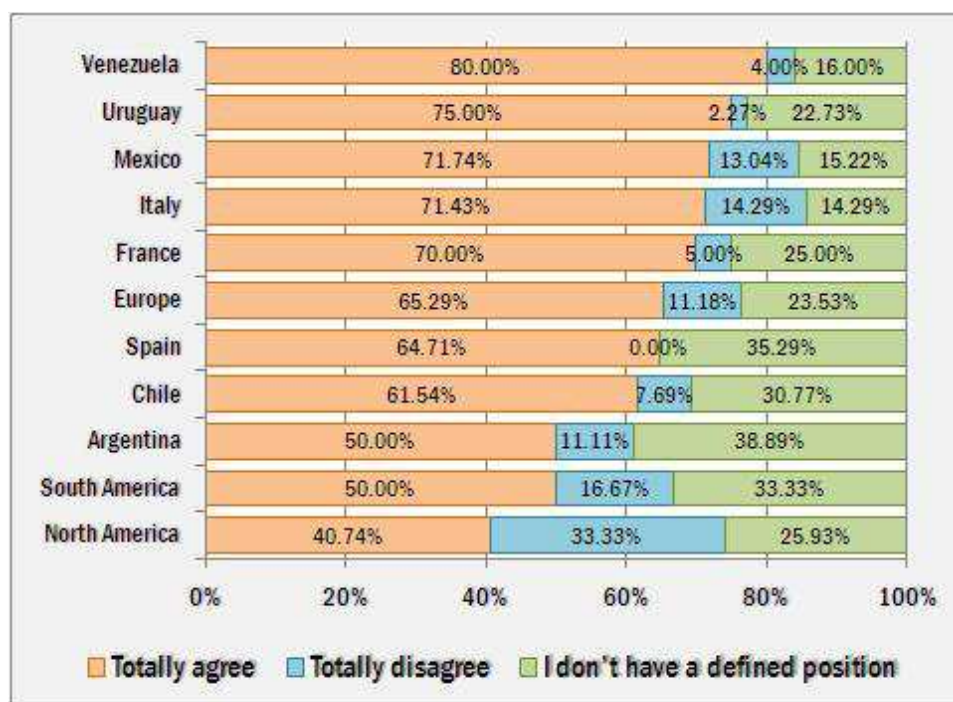
Figure 37 – What is your opinion about women inviting to dance?

Venezuela occupies the first position of this list (remember that the average age of the "milonguera" population is **31.02** years). **Uruguay** is a country with an advanced social legislation. **Mexico** also has a young "milonguera" population (**34.11** years).

It is interesting how a third of the population of the USA and Canada (**North America**) does not agree with the woman proposing the invitation. May tango be the refuge to show the pressure of so much gender equality in other areas of life?

Who are those who strongly agree?
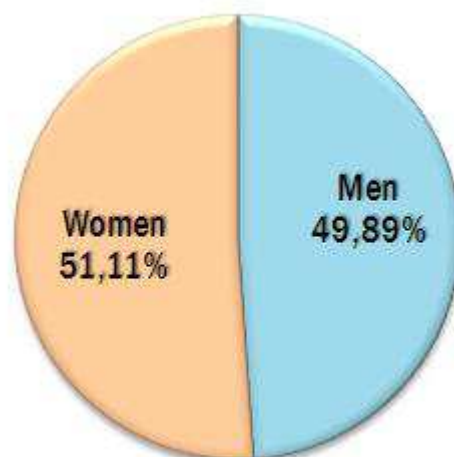
Figure 38 – Those who agree by gender
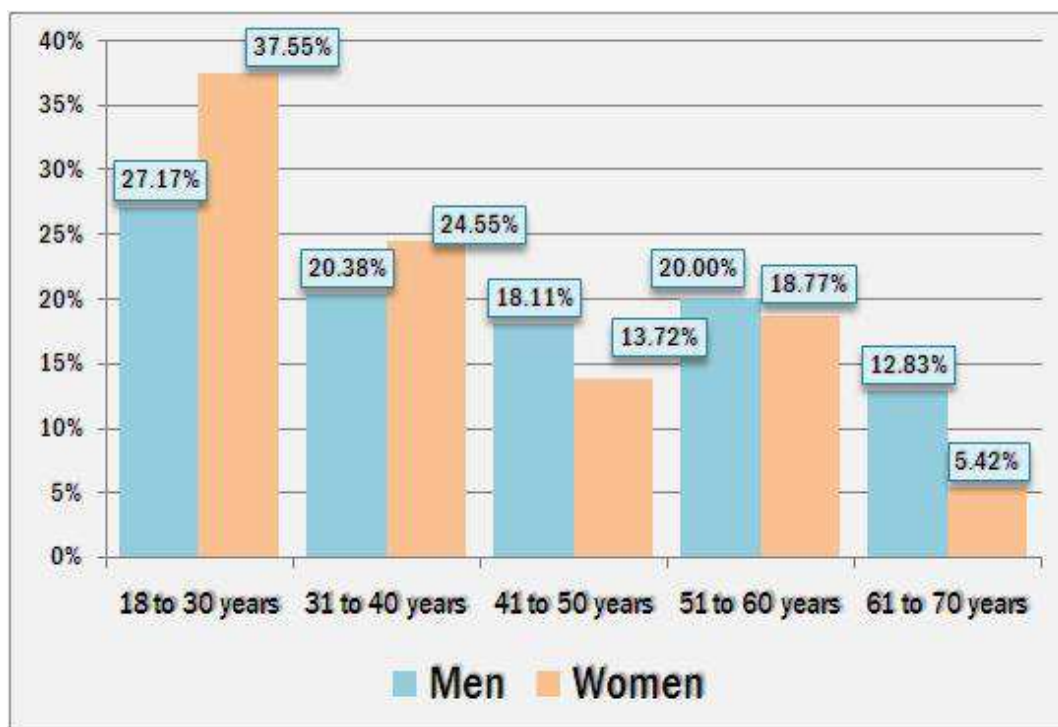
Figure 39 – Those who agree (by age)

Note that, while age range increases, it decreases the acceptance of the possibility that the woman is who invites to dance.

For the sake of space, we can not include the more than 400 comments that originated this question in the survey. But we can synthesize a concept mentioned: it is **the woman who actually invites to dance when she holds a man´s gaze.**

It was also mentioned that in case it is the woman who invites the man, it should do so through the "**cabeceo**" (nod of the head) anyway.

How do you invite to dance or how would you like to be invited?

	"Cabeceo", with previous visual contact	Getting close to the table	Both, depending on the situation
North America	57.14%		42.86%
Italy	42.86%		57.14%
Europe	41.94%	6.45%	51.61%
France	41.67%	8.33%	50.00%
Chile	38.46%	15.38%	46.15%
South America	34.48%	13.79%	51.72%
Spain	34.21%	26.32%	39.47%
Argentina	24.54%	22.69%	52.78%
Mexico	18.87%	16.98%	64.15%
Venezuela	14.81%	22.22%	62.96%
Uruguay	12.90%	38.71%	48.39%
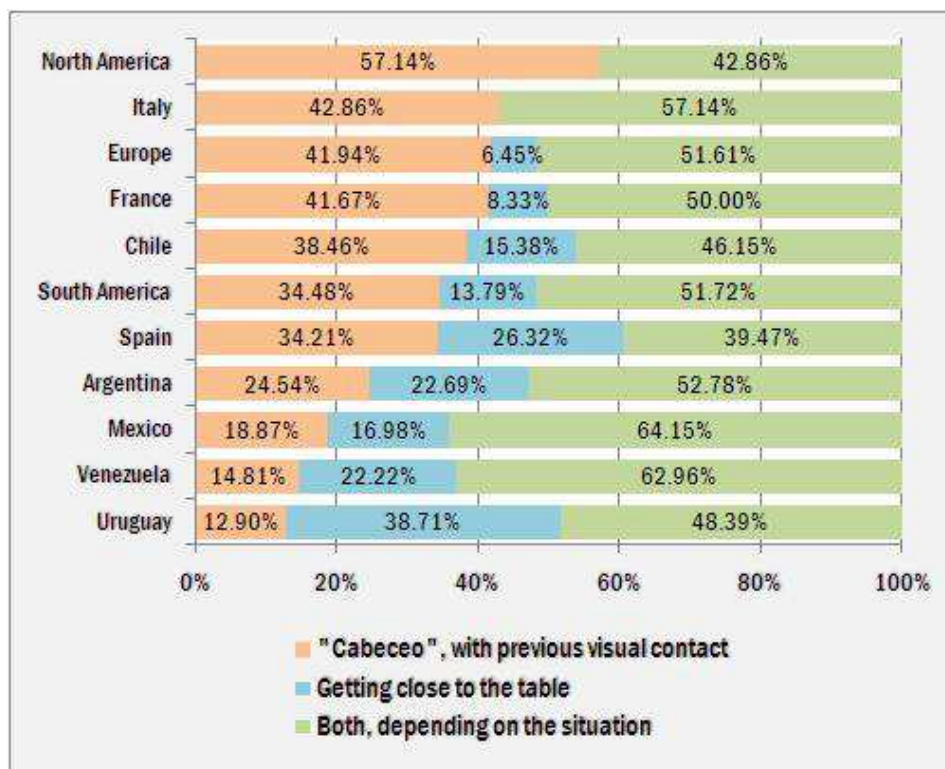
Figure 40 – How do you invite to dance or how would you like to be invited

Although in most cases the "**Both, …**" option was imposed, getting close to the table only appears as majority option in **Uruguay** and **Venezuela**.

You invite or accept an invitation to dance when...
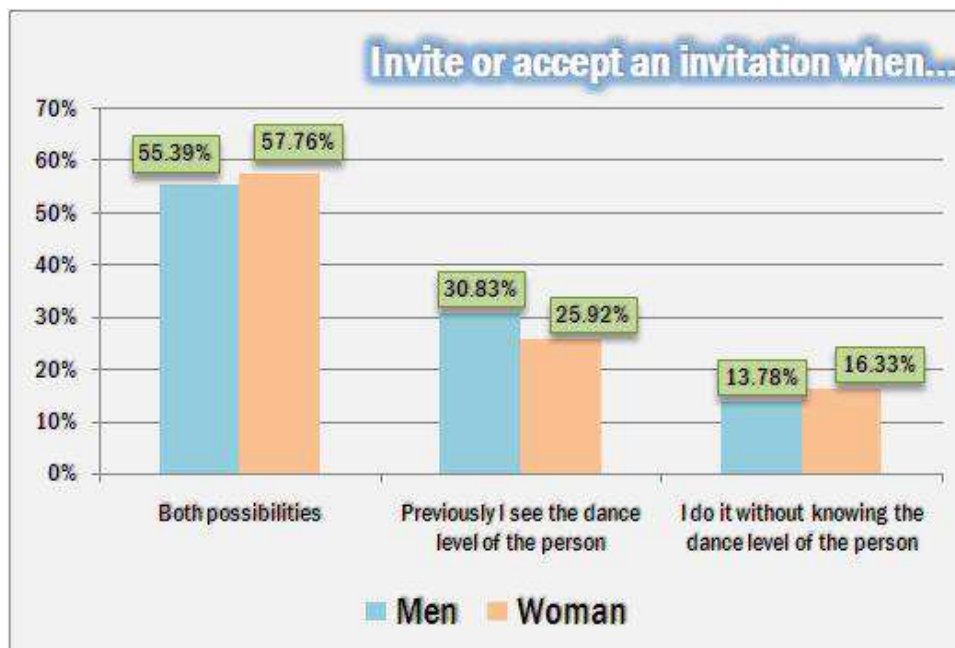
Figure 41 – To dance with or without knowing the other

Study case

In this report we have analyzed that even couples who go to the milonga dance (mostly) with others. But you can not always "**guess**" the real intention of a couple sitting at the table.

We have proposed the following scenario in the survey:

> *"Imagine this situation: A couple sitting at their table. It is not clear what kind of relationship they have. They have danced together. A third person (unknown to them) approaches the table with the intention of inviting the woman. Your point of view on this is … ""*

The answers were:

By country / region
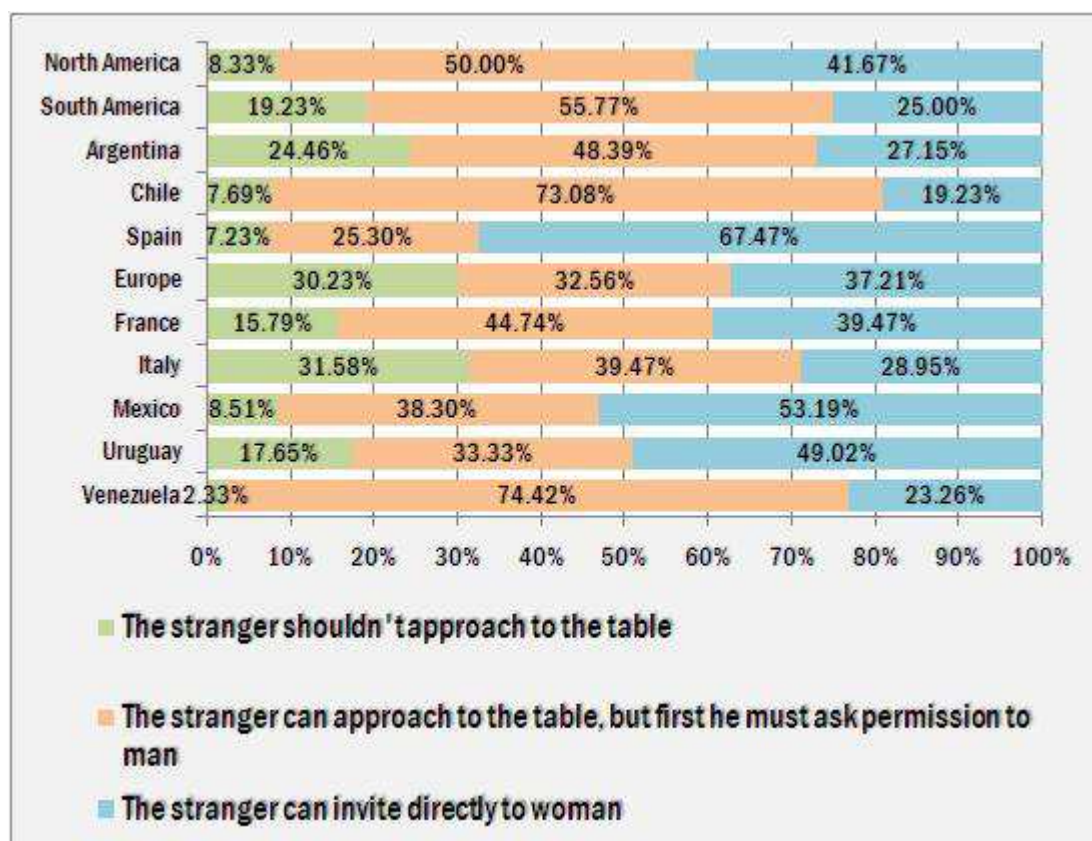
Figure 42 – Scenario at the Milonga (by country / region)

Taking an average of the results the option "**you can come …**" is the majority. But surely here social behaviors of each country or region are applied. **Mexico** and **Venezuela** (both countries with young populations dancers) show different behaviors. **Spain** (dancers with an average age of **47.6** years) shows the most "liberal" behavior in this scenario. **Italy** (average age **48.1**) and the rest of **Europe** are the strictest.

By sex: Men's opinion

61 to 70 years	26.92%	61.54%	11.54%
51 to 60 years	31.71%	35.37%	32.93%
41 to 50 years	30.56%	41.67%	27.78%
31 to 40 years	19.48%	38.96%	41.56%
18 to 30 years	17.82%	56.44%	25.74%

■ The stranger shouldn't approach to the table

■ The stranger can approach to the table, but first he must ask permission to man

■ The stranger can invite directly to woman
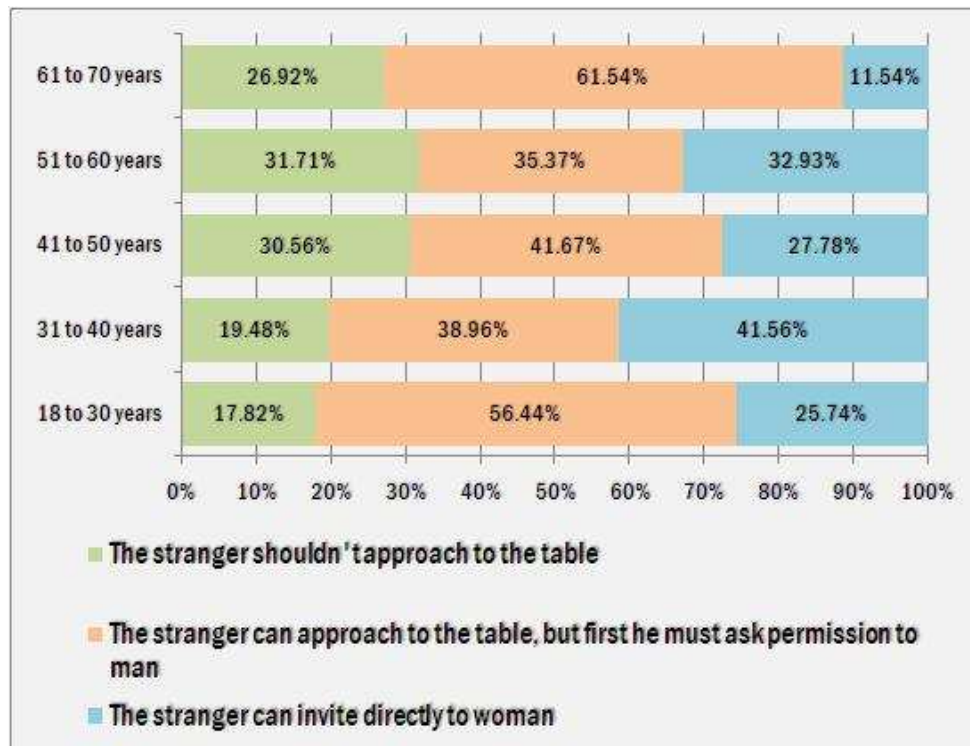
Figure 43– Scenario at the Milonga (men)

By sex: Women´s opinion

61 to 70 years	18.52%	40.74%	40.74%
51 to 60 years	19.28%	50.60%	30.12%
41 to 50 years	20.00%	42.22%	37.78%
31 to 40 years	12.82%	48.72%	38.46%
18 to 30 years	3.87%	44.52%	51.61%

■ The stranger shouldn't approach to the table

■ The stranger can approach to the table, but first he must ask permission to man

■ The stranger can invite directly to woman
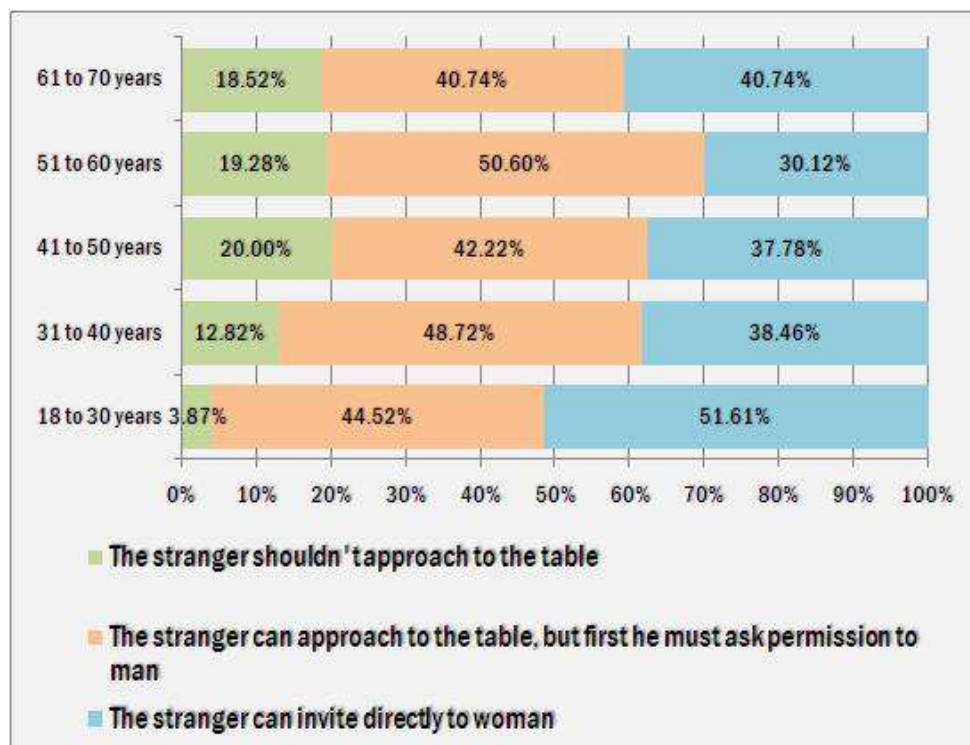
Figure 44– Scenario at the Milonga (women)

Tango in your life

Sentimental situation of milonga attendants
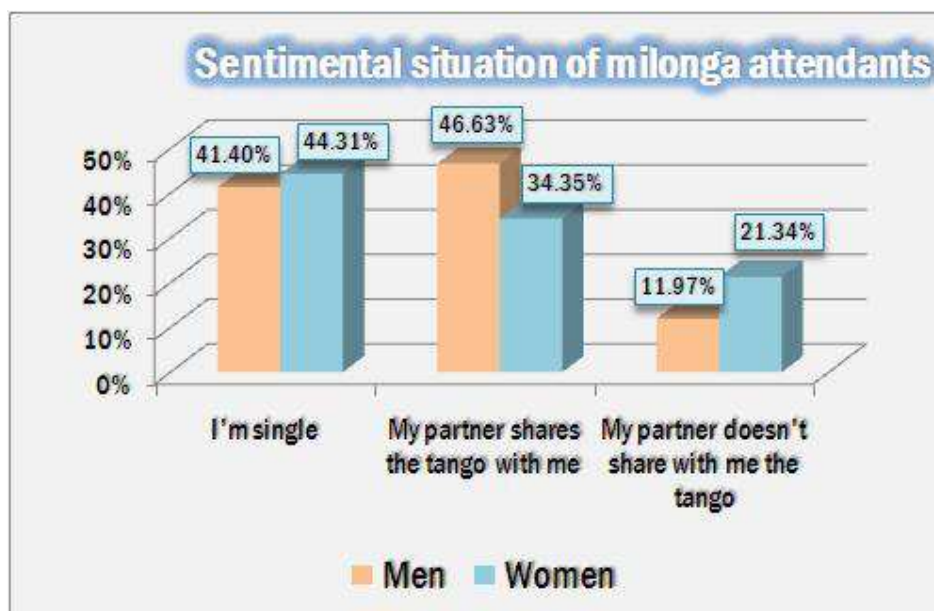
Figure 45 – sentimental situation of milonga attendants

If your life partner does NOT share tango with you, what is generally their attitude?
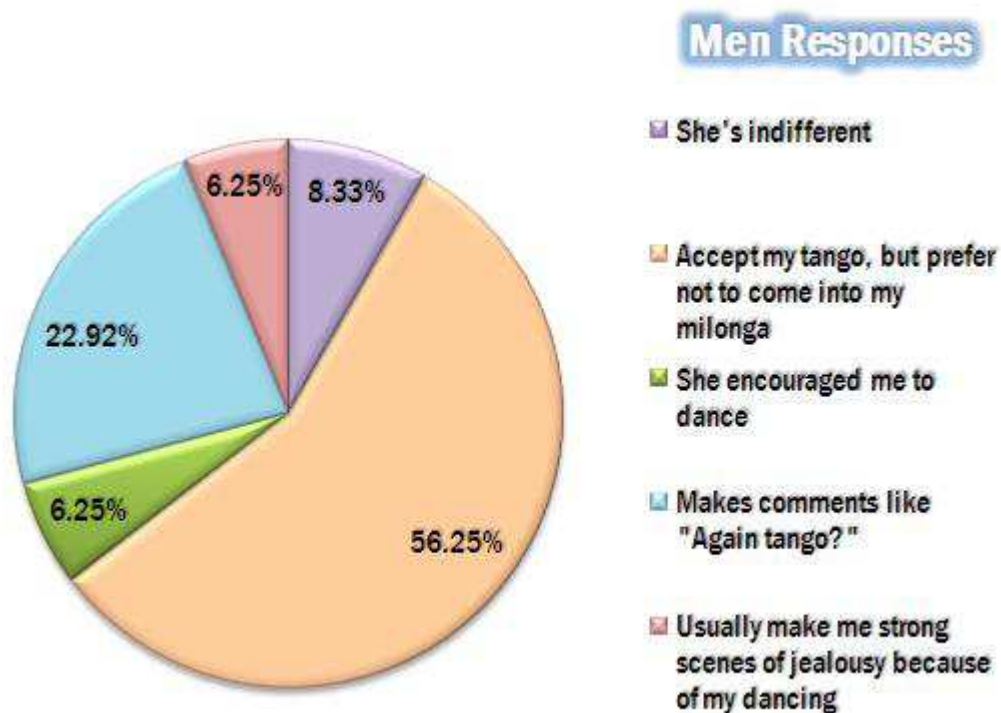
Figure 46 – Men Responses

Women Responses

- He's indifferent
- Accept my tango, but prefer not to come into my milonga
- He encouraged me to dance
- Makes comments like "Again tango?"
- Usually make me strong scenes of jealousy because of my dancing

Figure 47 – Women Responses

The analysis of the statistics of both graphs allows us to determine that it is the **man** (in couples who do not share the tango) who has a **more accepting attitude** about the passion for tango of his companion.

What's dancing tango?

Asking each respondent to describe in their own words their feelings when dancing tango would have generated a huge amount of information impossible to process. We have preferred to select 15 words and give the respondent the possibility to order them (from more to less meaningful) according to their own feelings.

By age

18 TO 30 YEARS

MEN			WOMEN		
Pos.	WORDS	Perc.	Pos.	WORDS	Perc.
[1]	Music	65.69%	[1]	Embracement	71.34%
[2]	Embracement	64.71%	[2]	Elegance	56.69%
[3]	Elegance	59.80%	[3]	Expressivity	52.87%
[4]	Creativity	51.96%	[4]	Music	45.22%
[5]	Interpretation	49.02%	[5]	Sensuality	44.59%
[6]	Expressivity	44.12%	[6]	Interpretation	43.95%
[7]	Sensuality	34.31%	[7]	Creativity	41.40%
[8]	Beauty	31.37%	[8]	Art	35.67%
[9]	Art	23.53%	[9]	Beauty	25.48%
[10]	Coordination	21.57%	[10]	Technique	24.20%
[11]	Technique	19.61%	[11]	Dance	22.93%
[12]	Dance	16.67%	[12]	Coordination	19.11%
[13]	Friendship	8.82%	[13]	Friendship	9.55%
[14]	Eroticism	4.90%	[14]	Eroticism	5.73%
[15]	Sexual	3.92%	[15]	Sexual	1.27%

31 TO 40 YEARS

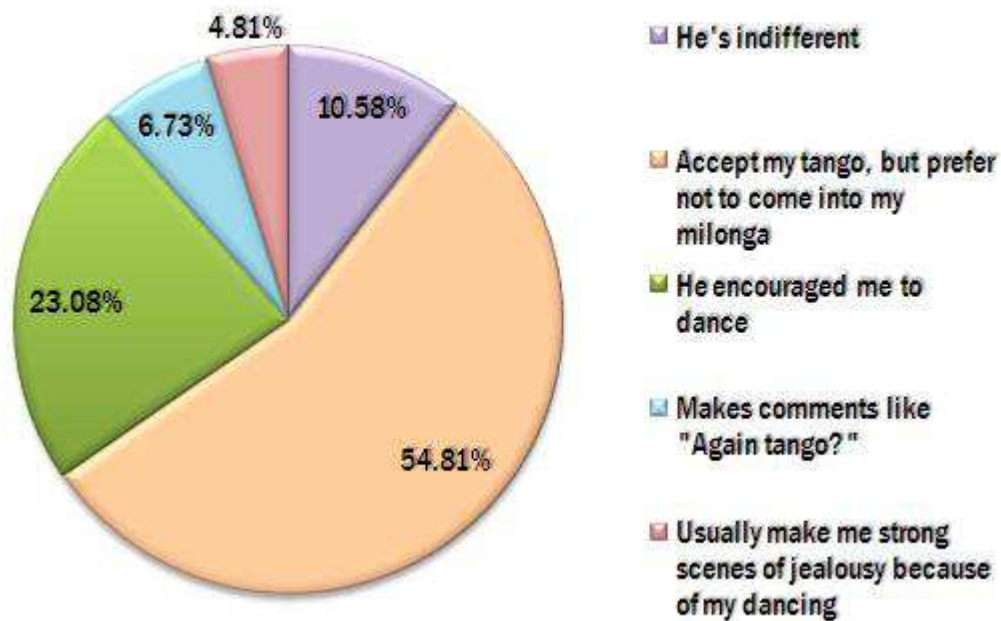| MEN			WOMEN		
Pos.	WORDS	Perc.	Pos.	WORDS	Perc.
[1]	Embracement	78.31%	[1]	Embracement	71.20%
[2]	Music	63.86%	[2]	Music	56.80%
[3]	Expressivity	51.81%	[3]	Interpretation	53.60%
[4]	Interpretation	48.19%	[4]	Elegance	53.60%
[5]	Sensuality	43.37%	[5]	Sensuality	52.00%
[6]	Creativity	42.17%	[6]	Expressivity	51.20%
[7]	Elegance	42.17%	[7]	Creativity	34.40%
[8]	Technique	26.51%	[8]	Beauty	26.40%
[9]	Dance	19.28%	[9]	Dance	24.80%
[10]	Beauty	18.07%	[10]	Coordination	24.80%
[11]	Friendship	16.87%	[11]	Art	22.40%
[12]	Art	16.87%	[12]	Technique	19.20%
[13]	Coordination	15.66%	[13]	Friendship	4.80%
[14]	Sexual	8.43%	[14]	Eroticism	4.80%
[15]	Eroticism	8.43%	[15]	Sexual	0.00%

41 TO 50 YEARS

MEN			WOMEN		
Pos.	WORDS	Perc.	Pos.	WORDS	Perc.
[1]	Embracement	74.32%	[1]	Embracement	74.19%
[2]	Music	58.11%	[2]	Music	60.22%
[3]	Elegance	52.70%	[3]	Interpretation	54.84%
[4]	Sensuality	45.95%	[4]	Expressivity	54.84%
[5]	Expressivity	45.95%	[5]	Sensuality	52.69%
[6]	Interpretation	40.54%	[6]	Elegance	47.31%
[7]	Creativity	40.54%	[7]	Creativity	37.63%
[8]	Coordination	31.08%	[8]	Dance	29.03%
[9]	Beauty	22.97%	[9]	Beauty	22.58%
[10]	Technique	20.27%	[10]	Technique	21.51%
[11]	Friendship	18.92%	[11]	Coordination	19.35%
[12]	Dance	17.57%	[12]	Art	13.98%
[13]	Art	16.22%	[13]	Friendship	7.53%
[14]	Eroticism	9.46%	[14]	Eroticism	4.30%
[15]	Sexual	5.41%	[15]	Sexual	0.00%

51 TO 60 YEARS

MEN			WOMEN		
Pos.	WORDS	Perc.	Pos.	WORDS	Perc.
[1]	Embracement	76.47%	[1]	Embracement	76.40%
[2]	Sensuality	55.29%	[2]	Interpretation	56.18%
[3]	Music	52.94%	[3]	Elegance	52.81%
[4]	Interpretation	51.76%	[4]	Music	51.69%
[5]	Elegance	51.76%	[5]	Sensuality	49.44%
[6]	Creativity	45.88%	[6]	Expressivity	47.19%
[7]	Expressivity	38.82%	[7]	Coordination	44.94%
[8]	Coordination	34.12%	[8]	Creativity	33.71%
[9]	Technique	24.71%	[9]	Dance	32.58%
[10]	Dance	21.18%	[10]	Technique	20.22%
[11]	Beauty	14.12%	[11]	Beauty	15.73%
[12]	Art	11.76%	[12]	Art	13.48%
[13]	Friendship	9.41%	[13]	Friendship	3.37%
[14]	Eroticism	9.41%	[14]	Sexual	1.12%
[15]	Sexual	2.35%	[15]	Eroticism	1.12%

61 TO 70 YEARS

MEN		
Pos.	WORDS	Perc.
[1]	Embracement	76.92%
[2]	Music	59.62%
[3]	Elegance	59.62%
[4]	Interpretation	53.85%
[5]	Sensuality	48.08%
[6]	Creativity	38.46%
[7]	Coordination	36.54%
[8]	Expressivity	28.85%
[9]	Dance	26.92%
[10]	Technique	19.23%
[11]	Friendship	15.38%
[12]	Art	15.38%
[13]	Beauty	11.54%
[14]	Sexual	5.77%
[15]	Eroticism	3.85%

WOMEN		
Pos.	WORDS	Perc.
[1]	Embracement	72.41%
[2]	Elegance	72.41%
[3]	Music	58.62%
[4]	Coordination	55.17%
[5]	Interpretation	51.72%
[6]	Technique	34.48%
[7]	Expressivity	34.48%
[8]	Creativity	34.48%
[9]	Sensuality	31.03%
[10]	Dance	27.59%
[11]	Art	13.79%
[12]	Beauty	10.34%
[13]	Friendship	3.45%
[14]	Sexual	0.00%
[15]	Eroticism	0.00%

By dance level

Beginner		
Pos.	WORDS	Perc.
[1]	Elegance	58.50%
[2]	Embracement	56.90%
[3]	Sensuality	52.30%
[4]	Music	47.70%
[5]	Expressivity	43.10%
[6]	Interpretation	36.90%
[7]	Coordination	33.80%
[8]	Creativity	33.80%
[9]	Technique	27.70%
[10]	Art	27.70%
[11]	Dance	24.60%
[12]	Beauty	24.60%
[13]	Friendship	23.10%
[14]	Eroticism	7.70%
[15]	Sexual	1.50%

Intermediate		
Pos.	WORDS	Perc.
[1]	Embracement	75.00%
[2]	Elegance	58.30%
[3]	Music	55.70%
[4]	Interpretation	49.20%
[5]	Sensuality	47.30%
[6]	Expressivity	47.10%
[7]	Creativity	38.90%
[8]	Coordination	28.50%
[9]	Dance	24.20%
[10]	Beauty	22.50%
[11]	Technique	20.70%
[12]	Art	16.80%
[13]	Friendship	9.10%
[14]	Eroticism	4.10%
[15]	Sexual	2.60%

Advanced		
Pos.	WORDS	Perc.
[1]	Embracement	74.10%
[2]	Music	56.60%
[3]	Interpretation	54.40%
[4]	Expressivity	47.80%
[5]	Elegance	47.10%
[6]	Creativity	44.50%
[7]	Sensuality	40.50%
[8]	Dance	25.20%
[9]	Coordination	24.10%
[10]	Technique	23.70%
[11]	Art	23.70%
[12]	Beauty	19.00%
[13]	Friendship	9.50%
[14]	Eroticism	7.30%
[15]	Sexual	2.60%

Professional		
Pos.	WORDS	Perc.
[1]	Embracement	69.40%
[2]	Music	65.30%
[3]	Elegance	51.40%
[4]	Interpretation	50.00%
[5]	Sensuality	47.20%
[6]	Creativity	44.40%
[7]	Expressivity	41.70%
[8]	Technique	30.60%
[9]	Art	23.60%
[10]	Coordination	19.40%
[11]	Dance	19.40%
[12]	Beauty	19.40%
[13]	Eroticism	9.70%
[14]	Sexual	9.70%
[15]	Friendship	5.60%

By country/region

North America		
Pos.	WORDS	Perc.
[1]	Music	92.31%
[2]	Elegance	69.23%
[3]	Embracement	53.85%
[4]	Sensuality	53.85%
[5]	Interpretation	38.46%
[6]	Expressivity	38.46%
[7]	Beauty	38.46%
[8]	Creativity	23.08%
[9]	Coordination	23.08%
[10]	Sexual	15.38%
[11]	Dance	15.38%
[12]	Friendship	15.38%
[13]	Art	15.38%
[14]	Technique	7.69%
[15]	Eroticism	0.00%

South America		
Pos.	WORDS	Perc.
[1]	Embracement	81.82%
[2]	Interpretation	67.27%
[3]	Music	60.00%
[4]	Creativity	47.27%
[5]	Expressivity	38.18%
[6]	Elegance	36.36%
[7]	Sensuality	34.55%
[8]	Coordination	30.91%
[9]	Technique	27.27%
[10]	Dance	23.64%
[11]	Beauty	21.82%
[12]	Art	18.18%
[13]	Friendship	9.09%
[14]	Eroticism	3.64%
[15]	Sexual	0.00%

Argentina		
Pos.	WORDS	Perc.
[1]	Embracement	73.11%
[2]	Expressivity	50.12%
[3]	Music	49.88%
[4]	Elegance	49.88%
[5]	Interpretation	46.21%
[6]	Sensuality	45.23%
[7]	Creativity	43.28%
[8]	Dance	28.36%
[9]	Coordination	27.63%
[10]	Technique	21.76%
[11]	Beauty	21.27%
[12]	Art	21.03%
[13]	Friendship	10.76%
[14]	Eroticism	7.09%
[15]	Sexual	4.40%

Chile		
Pos.	WORDS	Perc.
[1]	Elegance	88.89%
[2]	Embracement	74.07%
[3]	Sensuality	59.26%
[4]	Interpretation	55.56%
[5]	Expressivity	51.85%
[6]	Music	33.33%
[7]	Creativity	25.93%
[8]	Art	25.93%
[9]	Beauty	22.22%
[10]	Technique	18.52%
[11]	Dance	14.81%
[12]	Coordination	14.81%
[13]	Friendship	7.41%
[14]	Eroticism	3.70%
[15]	Sexual	3.70%

Spain		
Pos.	WORDS	Perc.
[1]	Embracement	75.27%
[2]	Music	69.89%
[3]	Elegance	52.69%
[4]	Sensuality	44.09%
[5]	Creativity	43.01%
[6]	Coordination	43.01%
[7]	Interpretation	41.94%
[8]	Expressivity	41.94%
[9]	Technique	22.58%
[10]	Dance	19.35%
[11]	Beauty	19.35%
[12]	Art	13.98%
[13]	Friendship	7.53%
[14]	Eroticism	5.38%
[15]	Sexual	0.00%

Europe		
Pos.	WORDS	Perc.
[1]	Embracement	81.82%
[2]	Music	72.73%
[3]	Sensuality	58.18%
[4]	Interpretation	56.36%
[5]	Elegance	50.91%
[6]	Expressivity	45.45%
[7]	Dance	32.73%
[8]	Creativity	27.27%
[9]	Coordination	18.18%
[10]	Art	18.18%
[11]	Beauty	16.36%
[12]	Friendship	10.91%
[13]	Technique	9.09%
[14]	Sexual	1.82%
[15]	Eroticism	0.00%

France		
Pos.	WORDS	Perc.
[1]	Embracement	69.23%
[2]	Interpretation	64.10%
[3]	Music	58.97%
[4]	Expressivity	56.41%
[5]	Sensuality	53.85%
[6]	Elegance	51.28%
[7]	Creativity	43.59%
[8]	Coordination	25.64%
[9]	Technique	20.51%
[10]	Dance	17.95%
[11]	Beauty	12.82%
[12]	Art	10.26%
[13]	Friendship	7.69%
[14]	Eroticism	5.13%
[15]	Sexual	2.56%

Italy		
Pos.	WORDS	Perc.
[1]	Embracement	76.19%
[2]	Music	73.81%
[3]	Interpretation	73.81%
[4]	Elegance	66.67%
[5]	Expressivity	42.86%
[6]	Creativity	35.71%
[7]	Sensuality	30.95%
[8]	Technique	28.57%
[9]	Coordination	19.05%
[10]	Dance	14.29%
[11]	Beauty	11.90%
[12]	Friendship	9.52%
[13]	Art	9.52%
[14]	Eroticism	4.76%
[15]	Sexual	2.38%

Mexico		
Pos.	WORDS	Perc.
[1]	Embracement	71.29%
[2]	Elegance	66.34%
[3]	Music	49.50%
[4]	Interpretation	47.52%
[5]	Sensuality	43.56%
[6]	Expressivity	40.59%
[7]	Creativity	39.60%
[8]	Technique	32.67%
[9]	Art	32.67%
[10]	Beauty	29.70%
[11]	Dance	17.82%
[12]	Coordination	17.82%
[13]	Friendship	6.93%
[14]	Eroticism	2.97%
[15]	Sexual	0.99%

Uruguay		
Pos.	WORDS	Perc.
[1]	Embracement	66.07%
[2]	Elegance	58.93%
[3]	Sensuality	55.36%
[4]	Music	51.79%
[5]	Expressivity	50.00%
[6]	Interpretation	48.21%
[7]	Creativity	39.29%
[8]	Technique	28.57%
[9]	Dance	28.57%
[10]	Coordination	19.64%
[11]	Beauty	19.64%
[12]	Friendship	14.29%
[13]	Art	10.71%
[14]	Eroticism	5.36%
[15]	Sexual	3.57%

Venezuela		
Pos.	WORDS	Perc.
[1]	Elegance	66.67%
[2]	Embracement	62.22%
[3]	Music	57.78%
[4]	Creativity	42.22%
[5]	Interpretation	40.00%
[6]	Expressivity	40.00%
[7]	Sensuality	37.78%
[8]	Coordination	35.56%
[9]	Art	31.11%
[10]	Beauty	28.89%
[11]	Technique	20.00%
[12]	Dance	15.56%
[13]	Eroticism	11.11%
[14]	Friendship	8.89%
[15]	Sexual	2.22%