



**CONVENTION FOR THE SAFEGUARDING OF  
THE INTANGIBLE CULTURAL HERITAGE**

**INTERGOVERNMENTAL COMMITTEE FOR THE  
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE**

**Fourth session  
Abu Dhabi, United Arab Emirates  
28 September to 2 October 2009**

**Nomination for inscription on the Representative List in 2009 (Reference No. 00258)**

**A.** STATE PARTY: **Argentina - Uruguay**

**B.** NAME OF ELEMENT: **The Tango**

**C.** COMMUNITY(IES), GROUP(S) OR, IF APPLICABLE, INDIVIDUAL(S) CONCERNED:

The Buenos Aires and Montevideo communities involved in the production of artistic and cultural acts related to Tango: dancers, musicians, composers, poets, singers, tango experts, researchers, producers, milongas [dance halls], filmmakers, specialized journalists, students in diverse arts, trades and techniques.

**Buenos Aires**

Academian Nacional del Tango – ANT.

Asociación Argentine de Autores y Compositores — SADAIC.

Asociación Argentina de Intérpretes – AADI.

Academia Porteña de Lunfardo – APL.

Bailarines y Coreógrafos de Tango Argentino – AMBCTA.

Foro Argentino de Cultura Urbana.

Fundación Astor Piazzolla.

Asociación de *Milongas*.

**Montevideo**

Academia del Tango de la República Oriental del Uruguay.

Avalancha Tanguera.

Asociación General de Autores del Uruguay, AGADU.

Diversas Milongas

Fundación Piazzolla.

Federación Uruguaya del Tango, FUTANGO.

Joventango.

La morocha.  
La yunta.

Sociedad Uruguaya de Artistas e Intérpretes, SUDEI.

**D.** BRIEF TEXTUAL DESCRIPTION OF THE NOMINATED ELEMENT:

Tango is a genre that originally involved dance, music, poetry and singing. Tango expresses a way of conceiving the world and life and it nourishes the cultural imagery of the inhabitants of the capital cities of the Rio de la Plata. This genre includes also the *milonga*, the *milonga candombeada* and the so-called *vals criollo*.

Tango was born among the lower urban classes in both cities as an expression originated in the fusion of elements from Argentine and Uruguayan`s African culture, authentic *criollos* [natives of this region] and European immigrants. As the artistic and cultural result of hybridization`s processes, Tango is considered nowadays one of the fundamental signs of the Rio de la Plata`s identity.

**1.** IDENTIFICATION OF THE ELEMENT

**1.a.** NAME OF ELEMENT: The Tango

**1.b.** OTHER NAME(S) OF THE ELEMENT, IF ANY:

Urban Popular Music.

Urban Music.

Typical Music of The Rio De La Plata.

**1.c.** IDENTIFICATION OF THE COMMUNITY(IES), GROUP(S) OR, IF APPLICABLE, INDIVIDUAL(S) CONCERNED AND THEIR LOCATION:

Tango development has involved communities, groups and individuals, whose contribution has enabled it to remain valid until today. we may mention, among others, as these contributors:

- artists who are engaged exclusively with every possible expression of tango.
- musicians: soloists, bands, orchestras.
- professional and amateurs tango dancers.
- choreographers.
- composers.
- songwriters & poets.
- dramatists and script writers.
- specialized journalists.
- tango experts and investigators.
- tango`s literature and music editors.
- academies and workshops on tango learning-teaching situations.
- national living treasures.
- internet tango sites.
- amateurs

Documents include institutions individuals that support this presentation.

**1.d.** GEOGRAPHIC LOCATION AND RANGE OF THE ELEMENT:

Tango was originated and developed in both Capitals of the Rio de la Plata's basin: Buenos Aires and Montevideo. Due to this fact, both countries are making a joint presentation for its nomination.

Nowadays even though Tango is well known all over the world and its essence is transformed in multiple aspects and ways, it continues to be one of the most easily identifiable cultural symbols of our identity.

See documents – maps.

**1.e.** DOMAIN(S) REPRESENTED BY THE ELEMENT:

Tango is present in many fields, especially at:

- a) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage,
- b) Performing arts: dance, music, poetry, singing,
- c) Social practices and festivity events,
- d) Traditional handcrafted techniques.

**2.** DESCRIPTION OF THE ELEMENT (CF. CRITERION R.1):

According to the definition of The Convention, Art. Nr. 2, Tango represents Intangible Cultural Heritage as a symbol of human creativity under different human historical circumstances.

In general, Tango is a particular form of expression created by individuals and groups from different origins who lived together under precarious and unstable circumstances, far away from their original countries and roots (the immigrants), far away from their own nature [former *gauchos*], or descendants of slaves [representing the African American people in the region].

In this forced community, their customs, beliefs, rituals, and objects merged and transformed not only their way of life, but the culture of both cities.

This resulted in cultural heritage involving countless representative works produced by the creative skills of these communities. This new cultural heritage was the result of this melting pot originated in the Rio de la Plata's region.

Tango is an example of a cultural sedimentation's process and it constitutes by itself, along its different stages, an exceptional example of social transformation across time.

Passed on from generation to generation, up to the mid 20<sup>th</sup> century Tango suffered a decrease in its creation and circulation. At that time younger generations - changed their tastes due to the influence of the international pop culture.

However, the most essential substratum of our urban culture remains and consequently, after a while, renewed forms of Tango appear.

As any long-lasting cultural phenomenon in complex societies, it has enriched itself with a wide variety of contributions. Therefore the need to stress the sense of identity that it proposes, respecting cultural diversity at its very core. Cultural diversity, in fact, belongs to its origin and is critical in its search for its essence and roots.

**3. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2):**

Although Tango is known almost all over the world, not always it is known as it really is in its most authentic way and character. The knowledge about it tends to be superficial and mostly it is seen as extravagant and exotic.

For example, Europeans understand Tango as music of the *belle-époque*, expressing the glamour of those crazy years, the cabarets, the fascination for a sensual dance in which the man leads the woman in a series of exaggerated movements, twisting her torso in a way uncommon in our cities (with the exception of choreographic performances). It seems that Tango is perceived as a synonym of luxury. However, it was born among the lower classes and it took long before it became a success in their hometowns. As a consequence of this distorted image, it is vital to inscribe Tango in the Representative List of Safeguarding Intangible Cultural Heritage of Humanity in order to secure its visibility as an essential expression and authentic product, result of a multiplicity of cultures with a variety of expressions across time.

In a world context in which the great cultural industries produce all kind of articles, from books to DVD's, practically without brands, or showing a certain kind of international folklore with only one target (the consumer), the protection of Tango in all its expressions and in all depth of its meaning, will serve to reaffirm it as a cultural manifestation.

This inclusion in the Representative List will be a means to enrich the Intangible Cultural Heritage across the world, while reaffirming at the same time this essential element of the *porteña* and Montevidean culture.

**4. SAFEGUARDING MEASURES (CF. CRITERION R.3)**

**4.a. CURRENT AND RECENT EFFORTS TO SAFEGUARD THE ELEMENT:**

**Buenos Aires and Montevideo**

- Private, state-supported, collective and individual initiatives that try to communicate Tango in all its dimensions, and try to reach the widest range of society.
- Committee for the Preservation of the Cultural Heritage of the Rio de la Plata.
- Coordination of joint goals to perform activities, events and projects.
- 90<sup>th</sup> Anniversary of *La Cumparsita* [2007].
- Training Workshops by specialists Ledesma and Romo [2007-2008].

**Buenos Aires**

Efforts carried out by private agents and institutions, which are part of the community. See C.

At official level, it is protected by:

1. Argentina's national legislation

December 11th – Tango National Day.

Creation of The National Academy of Tango.

National Tango Law.

2. Legislation of the city of Buenos Aires

Law of Tango as Cultural Heritage of the City.

Creation of Tango Underground Touristic Cultural Tour.

Various and regular tributes to personalities and distinguished communicators by the Executive and Legislative.

3. These institutions and organisms depend of the city of Buenos Aires government:

Buenos Aires Tango Orchestra.

*Emilio Balcarce* School Orchestra.

*Hugo del Carril* Tango Contest

Radio Ciudad (official radio station of the government of Buenos Aires 2 x 4 Frecuencia Modulada 92.7. Exclusive Tango programming).

Tango Festival and International Tango Dance Competition

Public Cultural Programs in Neighbourhoods. Tango dance, music, singing and history courses in cultural centers located in each neighbourhood.

Public Cultural Spaces

Museum Carlos Gardel

Youth Orchestras. Social inclusion programs.

Tango STUDIES- Manuel de Falla Music Academy

Fondo de Cultura de Buenos Aires. Public financing program for research, production, edition and recording of Tango-related works.

Popular Music School of Avellaneda: depending on the government of the province of Buenos Aires.

**Montevideo**

- Heritage Day. Annual celebration with activities connected to Tango.
- Viva el Tango Festival. Performed since October 1977, the Tango month.
- HERITAGE DAY 2003. Tribute to teacher and musicologist Lauro Ayestarán.
- III World Tango Summit 1996 within the framework: Montevideo - Capital of Iberoamerican Culture.
- Presentation: Collection of original records by Carlos Gardel at UNESCO. Declared Memoria del Mundo. (World Memory)
- La Cumparsita, Uruguay's cultural and popular anthem [Presidential decree, 1998].
- Tango Circuit– Montevideo Tango tourist guide – Touristic Corporation of Montevideo.
- Octubre 5 - Uruguayan Tango Day.
- Philharmonic Orchestra of Montevideo. Tango galas.
- Tango-Dance circuit by means of promotion of communal projects in different neighbourhoods.
- Festivals: Viva el Tango, Tango Vivo, Festival Internacional de Tango [La Dominguera].
- Training Workshops – musical composition.
- Coordination with the University School of Music. Workshops: Master Nicolás Ledesma.
- Coordination with Municipal School of Music. Training in Bandoneón: Master Romo [Argentina].

- 90 + 1 Cumparsita. Cultural Heritage of Montevideo.
- Audible Monument to La Cumparsita.
- Digitalization of all the versions of La Cumparsita.
- Tango de Cercanías [Círculo Boliches y Bares Históricos].
- Tango Circuit – Harbour Market, streets’ names based on tango traditions.

**4.b. SAFEGUARDING MEASURES PROPOSED:**

**Buenos Aires and Montevideo**

The Ministry of Culture of the City of Buenos Aires and the Department of Culture of the City Hall of Montevideo agreed to take the following joint measures in order to safeguard Tango, namely:

**I. Typical Orchestra of Rio de la Plata**

Objectives: To recover and register the *repertoire* of the typical orchestras.

Actions: Creation of *Orquesta Típica del Río de la Plata* [Typical Orchestra of the Río de la Plata] formed by young musicians from the two cities, conducted by celebrated Tango masters. It will perform a varied repertoire, focusing on unknown pieces, and it will commission new music.

Deadline: May 2010.

Responsible: Ministry of Culture – Buenos Aires City.

Amount: US \$ 100.000

**II. Luthier Training Center**

Objectives: To train people in the luthier trade, focusing on the repair, tuning and maintenance of the *bandoneón*, a musical instrument that is no longer manufactured. If possible, create the conditions to encourage the manufacture of the *bandoneón* in the region again.

Actions:

- Creation of the chair in *bandoneón*.
- Encourage children and young people to study this musical instrument.
- Edition of bibliography addressed to the teaching-learning process involving this instrument.

Deadline: March 2010.

Responsible: Ministry of Culture – Buenos Aires City.

Amount: US \$ 70.000

**III. Tango Data Rioplatense**

Objectives: Register and tracking of Tango data.

Actions: Creation of an internet site

Deadline: Julio 2010.

Responsible: Ministry of Culture – Buenos Aires City / Department of Culture, City Hall – Montevideo.

Amount: US \$ 30.000

**IV. Joint editions**

Objectives: Communication and promotion

Actions:

- Edition of a Tango Guide.
- Literature and music editions.

Deadline: November 2009.

Responsible: Ministry of Culture – Buenos Aires City / Department of Culture – City Hall, Montevideo.

Amount: US \$ 50.000

#### **V. Prominent cafes (bares notables)**

Objectives: To continue the ongoing line of actions undertaken by each city in order to promote the prominent cafes as social and cultural spaces where different expressions of Tango take place.

Actions: Design of a joint program between Buenos Aires and Montevideo with the objective to rescue and promote forgotten and historical repertoires of Tango.

Deadline: September 2009.

Responsible: Ministry of Culture – Buenos Aires City - Department of Culture – City Hall, Montevideo.

Amount: US \$ 130.000

#### **Vi. Tango Hostels in both cities.**

Objectives: accommodation for specialists arriving for training courses.

Deadline: As of January 2011.

Responsible: Ministry of Culture – Buenos Aires City / MEC - MINTUR Montevideo.

Amount: US \$ 300.000

### **Buenos Aires**

The city of Buenos Aires proposes the realization of:

#### **I. Tango documentation and record center (CDRT)**

Human resources: Staffed by documentation, conservation, storage and digitalization specialists.

Objectives: Research, compilation, preservation, storage and recording of Tango related material.

Actions:

- Possible recovery and *mise en valeur* of a “conventillo” (communitarian house) for the CDRT.
- Collection and recording of audio material: *rodillos* – vinyl records 78rpm – 45 rpm – 33 rpm, cassettes.
- Recovery of manuscripts: composers, poets, singers, and specialists’ notes.
- Graphics – photographic - film - audiovisual in all its versions.
- Playing devices adapted to existing different formats.
- Recovery of instruments that belonged to celebrities.
- Recovery of music scores and unregistered texts.

- Recovery of musical arrangements for special orchestrations.
- Recovery of vintage wardrobe.
- Creation of an archive related to the choreographical evolution of Tango.
- Creation of a registry to track and stock lists of elements related to Tango, on an international database, with the aim to centralize the existing information scattered among several institutions, collections, etc.
- Promotion of research on diverse subjects related to Tango (stylistic, formal, interpretative or historical analysis).
- Research publication
- Digitalization of the existing works that can be found in outdated formats
- Agreement with institutions: state institutions, NGO's and private organizations with the aim to facilitate the creation of the registry office.
- Recovery of stolen and/or lost *bandoneones* AAA,

Deadline: Different stages. 1st term July 2010.

Responsible: Ministry of Culture – Buenos Aires City.

Amount: US \$ 500.000

## **II. Tango dance institute**

Objectives: To safeguard the historical diversity regarding particular Tango dancing styles.

Actions:

- Creation of an institute for the teaching of tango with the purpose to invite renowned personalities related to this dance to pass on their knowledge about different styles.
- Record of graphics and films involving tango. Material will be stored at the tango documentation and record center.
- DVD's release, produced as a way of instruction and education, showcasing performances by celebrated tango dance artists.
- Creation of a fund to promote the circuit of *milongas* (tango dance halls): milongas are popular dance halls, where tango is danced by people from all walks of life.

Deadline: January 2011.

Responsible: ministry of culture – Buenos Aires city.

Amount: us \$ 300.000

## **Montevideo**

Proposal to broaden the reach of Decree Nr. 26864 related to public interest objects and places. The proposal incorporates intangible heritage goods –Tango included:

### **I. Creation of fund “gerardo matos rodríguez”**

Objectives: Promotion of projects, research and experiments.

Actions: Creation of the Fund and call for applications.

Deadline: August 2009.

Responsible: Department of Culture and Mintur; Mec, Montevideo.

Amount: US \$ 100.000

## II. Tango museum

Objectives: To compile, store, preserve and exhibit works with accessibility for the general public.

Actions: Creation of the Museum of Tango and a Digital Library.

Deadline: August 2009.

Responsible: Department of Culture and Mintur; Mec, Montevideo.

Amount: US \$ 500.000 every six months

## III. Tango circuits

Objectives: Creation of thematic circuits.

Actions: Banners, leaflets and guided tours.

Deadline: August 2009.

Responsible: Department of Culture and Mintur; Mec, Montevideo.

Amount: US \$ 200.000

### 4.c. COMMITMENTS OF STATES AND OF COMMUNITIES, GROUPS OR INDIVIDUALS CONCERNED:

Letter of commitment of representatives of applicant States, commitment forms and emails by community leaders, showing their awareness about the objectives of this presentation and reassuring the future commitment of all involved parties.

### 5. COMMUNITY INVOLVEMENT AND CONSENT (CF. CRITERION R.4)

#### 5.a. PARTICIPATION OF COMMUNITIES, GROUPS AND INDIVIDUALS:

The elaboration process for the candidacy of the nomination of Tango was undertaken with the constant and proactive participation of the above mentioned communities in Argentina and Uruguay.

This process was initiated months ago with a series of meetings, seminars and interviews, which intended to inform and interest leading individuals from the involved communities about the characteristics and the importance of this presentation.

In this sense, we can stress the participation of diverse institutions, academies, *milongas*, cultural centres, artists, and Tango personalities.

This presentation was prepared under the tutoring of well known researchers with an important background in the field, such as Gustavo Goldman, Gustavo Mozzi, Ana Sebastián and Carla Algeri.

As a final step in the development of this presentation, several workshops were carried out with the participation of leaders from different Tango expressions, with the purpose of agreeing on the proposals for the definitive document.

#### 5.b. FREE, PRIOR AND INFORMED CONSENT:

As shown in the annex, the community approves this presentation and accepts and confirms its participation and commitment towards this application for the nomination of Tango, and consequently, supports the specialized teams in the matter in Argentina and Uruguay.

Appended.

<p><b>5.c.</b></p>	<p><b>RESPECT FOR CUSTOMARY PRACTICES GOVERNING ACCESS:</b></p> <p>Through the commitment letters written by the people in charge of the States and the commitment of the represented community, at this stage, the practices and measures of safeguard are approved of and consented as included in this presentation because they will result in the absolute benefit of the condition, nature and protection of Tango.</p>
<p><b>6.</b></p>	<p><b>INCLUSION ON AN INVENTORY (CF. CRITERION R.5):</b></p>
<p>The inventories of the Intangible Cultural Heritage of Uruguay and Argentina are being elaborated according to the criteria in the new Convention of UNESCO and taking into consideration those materials, inventories and records of the intangible cultural heritage already existing in both countries.</p> <p>Buenos Aires and Montevideo proposed a list of elements related to intangible heritage in each city to the National Authorities of the respective countries. These lists were ratified by authorities, organizations and institutions and will also serve as a basis for future inventories in both cities. Tango is included in these lists.</p>	
<p><b>7.</b></p>	<p><b>DOCUMENTATION</b></p>
<p><b>7.a.</b></p>	<p><b>REQUIRED AND SUPPLEMENTARY DOCUMENTATION:</b></p> <ul style="list-style-type: none"> <li>• Photographs Twenty three (23) recent photographs as primary and supplementary material. See. See documents – photographs</li> <li>• Video Video edited following de requirements of this presentation. <i>Cultura de todos [Everybody´s Culture]</i> Montevideo ´s Filarmonic Orchestra <i>Las Cumparsitas</i>, Compilation of different version of this popular tango. See: Documents - video.</li> <li>• Audio See: Documents – audio.</li> <li>• Maps Two (2) maps with de situation of de Río de la Plata´s Area en the two capitals cities: Buenos Aires y Montevideo. See Documents – maps.</li> <li>• Books Labraña, Luis &amp; Sebastián, Ana: <i>Tango, una historia</i>, Buenos Aires, 1992. 2ª. ed. 2000. Santaolalla, Gustavo &amp; Vázquez Manzini: <i>Café de los Maestros</i>. Buenos Aires, 2006. Maronese, Leticia: <i>De milongas y milnquer@s</i> . Buenos Aires, 2008. Incluye DVD. Goldman, Gustavo. <i>Lucamba. Herencia africana en el tango1870- 1890</i>. Montevideo, 2008. (Of this book, only one (1) copy).</li> </ul>
<p><b>7.b.</b></p>	<p><b>CESSION OF RIGHTS:</b></p> <p>Appended.</p>

**7.c.** LIST OF ADDITIONAL RESOURCES:

Basic bibliography

- Assunção, Fernando : *El tango*, Montevideo, 2000.
- Barcia, José y otros : *Primer diccionario gardeliano*, Buenos Aires, 1985.
- Bates, Héctor y Luis : *La historia del tango*, Buenos Aires, 1936.
- Borges, Jorge Luis : *El idioma de los argentinos*, Buenos Aires, 1928.
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- Cadícamo, Enrique : *Memorias*, Buenos Aires, 1983.
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- Canaro, Francisco : *Mis bodas de oro con el tango y mis memorias*, Buenos Aires, 1969.
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- Gesualdo, Vicente : *Historia de la música argentina*, Buenos Aires, 1961.
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- Gómez Bas, Joaquín : *Buenos Aires y lo suyo*, Buenos Aires, 1976.
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- Labraña, Luis & Sebastián, Ana : *Tango, una historia*, Buenos Aires, 1992. 2ª. ed. 2000.
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- López Peña, Arturo : *El habla popular de Buenos Aires*, Buenos Aires, 1972.
- Lynch, Ventura R. : *Folklore bonaerense*, Buenos Aires, 1883.
- Marechal, Leopoldo : *Historia de la calle Corrientes*, Buenos Aires, 1967.
- Ortiz Oderigo, Néstor : *Aspectos de la cultura africana en el Río de la Plata*, Buenos Aires, 1974.
- Petit de Murat, U. : *Presencia viva del tango*, Buenos Aires, 1964.

Rivero, Edmundo : *Conversación con Cherry Duyns*, Buenos Aires, 1984.  
 Rivero, Edmundo : *Una luz de almacén*, Buenos Aires, 1982.  
 Romano, Eduardo : *Las letras del tango*, Rosario, 1990.  
 Rossi, Vicente : *Cosas de negros*, Buenos Aires, 1958. (1ª ed.1926).  
 Rossler, Osvaldo : *Buenos Aires dos por cuatro*, Buenos Aires, 1967.  
 Sábato, Ernesto : *Tango. Discusión y clave*, Buenos Aires, 1963.  
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 Vega, Carlos : *Danzas y canciones argentinas*, Buenos Aires, 1936.  
 Vidart, Juan Carlos : *El tango y su mundo*, Montevideo, 2007.  
 Ulla, Noemí : *Tango, rebelión y nostalgia*, Buenos Aires, 1982

**8.** CONTACT INFORMATION

**8.a.** SUBMITTING STATE PARTY: Argentina - Uruguay

**8.b.** CONTACT PERSON FOR CORRESPONDENCE:

**Argentina**

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**Uruguay**

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**8.c.** COMPETENT BODY INVOLVED:

**Argentina**

Dirección de Patrimonio e Instituto Histórico de la Ciudad de Buenos Aires  
 Ministerio de Cultura — Gobierno de la Ciudad de Buenos Aires  
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**Uruguay**

Unidad de Patrimonio – Intendencia Municipal de Montevideo.

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**8.d.** CONCERNED COMMUNITY ORGANIZATION(S) OR REPRESENTATIVE(S):

**Argentina**

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Presidente : Sr. Horacio Arturo Ferrer  
Av. de Mayo 833  
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Ciudad de Buenos Aires

Sociedad Argentina de Autores y Compositores – SADAIC  
Presidente : Sr. Atilio Stampone.  
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Ciudad de Buenos Aires.

Asociación Argentina de Intérpretes – AADI  
Presidente : Sr. Leopoldo Federico  
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Ciudad de Buenos Aires

Academia Porteña del Lunfardo  
Presidente : Sr. José Gobello  
Estados Unidos 1379  
Teléfono : (0054 11) 4383 2393  
Ciudad de Buenos Aires

Foro Argentino de Cultura Urbana

Fundación *Astor Piazzolla*  
Presidente : Sra. Laura Escalada de Piazzolla  
Av. Córdoba 1513, Piso 10  
Ciudad de Buenos Aires-

Asociación de *Milongas* [lieux où l'on danse le tango]  
(Voir annexes).

**Uruguay**

Academia del Tango de la República Oriental del Uruguay.  
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**Diversas Milongas**

Federación Uruguaya del Tango- FUTANGO  
Centro Cultural Mercado de la Abundancia — Aquiles Lanza y San José.  
Comisión César Zagnoli  
Joanicó 3815 (00598 2 508 5959)  
Representada por : Sr. Julio Arregui

FUDEM  
Pte. Sergio Navatta.  
Maldonado 983  
(00598 2) 9087370

Fundación Julio Sosa  
Sala 18 de Mayo – Las Piedras  
Representada por Esc. Freddy González.

**9.** SIGNATURE ON BEHALF OF THE STATE PARTY:

<signed>