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## AlmaTourism

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### Intangible Heritage and Social Heritage: the case of Tango

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A study of an historical cultural heritage from each point of view, beginning from the social structure - classes and social groups - and from the transformation of this structure, to the collective consciousness, from mentality, to culture in the anthropological sense, it seems fundamental the relationship with other social sciences, such as economics, geography, demography, history of mentalities, sociology, anthropology and politics, are relevant. And this is just to mention the main ones.<sup>1</sup> In this sense, the opening made towards the very concept of heritage, and a new critique of historical documents/ monuments and the study of the social implications of events, that is the impact on individuals in terms of daily life, of feelings, behaviours of individuals and collective mentality, increasingly helps to give rise, to a common platform that is configured in terms of *Social Heritage*. This platform can be defined as a conceptual, theoretical and operational paradigm, which allows the development of multidisciplinary research in the intersection between social history, examining realities, living conditions, movements, on the one hand, and cultural history on the other, inquiring mentality, representations, speeches, in space and time, between persistence and changes, and for exemplary cultural tourism. In particular, regarding to cultural tourism, the concept of Social Heritage qualifies as a denotative in the field of study called *Heritage and Tourism*, which is the fundamental correlation between *Cultural Heritage, Tourism, Geography and Identities*.<sup>2</sup> Briefly, in the context of historical research and educational history, and more generally educational heritage, formulation of conceptual paradigm *Social Heritage* is accompanied by an expansion of the concept of intangible cultural heritage, as defined in the Convention for the Safeguarding of the Intangible Cultural Heritage, as proclaimed in Paris by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 2003 and brought into force for good in 2006.<sup>3</sup> Thus, the distinction between physical, tangible and intangible heritage, is increasingly artificial: the physical heritage is not fully expressed except in its underlying values, and

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<sup>1</sup> Cfr. P. Sorcinelli, *Viaggio nella storia sociale*, B. Mondadori, Milano 2009, pp. 8-9.

<sup>2</sup> Cfr. D.J. Timothy, S. W. Boyd, *Heritage e turismo*, Hoepli, Milano 2007.

<sup>3</sup> Cfr. [www.unesco.org](http://www.unesco.org)

conversely the intangible dimension must become incarnate in tangible manifestations, in visible signs for its preservation.<sup>4</sup> Furthermore, the formulation of the concept of intangible heritage is underlying an evolutionary extension of meaning of a more general concept of Cultural Heritage that, not an easy definition; it refers to everything about the past, both sense material, abstract and immaterial. If the word heritage etymologically refers to a wealth inheritance that a parent bequeaths to his child, in a social dimension, is the heritage that is passed from one generation to another. In this sense, *Heritage* includes the story of a people, community, language, customs, and traditions, written and oral literature. And it is the set of principles and spiritual values that, between continuity and change, cemented the common life of a group and give meaning to everyday life.<sup>5</sup>

Therefore, on November 24, 2009, at the University of Bologna, Faculty of Arts and Humanities - Rimini Campus, the seminar "UNESCO Intangible Cultural Heritage: The Universal Language Tango" was arranged. The meeting was organized by the Laboratory of Social History "Daily Life's Memory" of the University of Bologna ([www.laboratoriodistoriasociale.eu](http://www.laboratoriodistoriasociale.eu)), with the collaboration of the Association *TangoAdentro* of Rimini, and have taken part the Argentine Master Osvaldo Natucci, the dr. Valeria Guagnelli, Gisleno Bertuccini and prof. Fiorella Dallari.

Classroom (November 24, 2009, Rimini Campus)



(D. Calanca)

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<sup>4</sup> Cfr. D. Calanca, *Nuove Fonti e Patrimonio Culturale Intangibile tra Storia e Memoria*, «Storia e futuro. Rivista di storia e storiografia», n. 20, 2009 ([www.storiaefuturo.com](http://www.storiaefuturo.com))

<sup>5</sup> Cfr. M. Vecco, *L'evoluzione del concetto di patrimonio culturale*, Franco Angeli, Milano 2007.

Classroom (November 24, 2009, Rimini Campus)



(D. Calanca)

In particular, through the case study of the Tango, declared Intangible Heritage by UNESCO in 2009 and inscribed on the list in the same year, it has been possible to develop a series of workshop discussions and practical demonstrations of what it means together with students of the Course of Social History, History of contemporary society and Cultural geography tourism; for example, tradition, oral expressions, performing arts, practices relating to the universe - the sectors of intangible heritage - are transmitted from generation to generation, and hence that these events are constantly recreated by communities and groups in response to their environment, their interaction with nature and history, giving them a sense of identity and continuity.

The Tango (Intangible Heritage)



(Association *TangoAdentro* of Rimini)

For instance, according to Art. No 2 of the Convention, Tango represents the intangible heritage as a symbol of human creativity in Argentina and Uruguay in different historical eras; in addition the Tango is known around the world, but so often is an artificial way. It is therefore vital to maintain the cultural transmission of authentic heritage. Not only this. It also posed the problem of protecting the Tango, which includes significant legislation and the establishment of government agencies in Argentina and Uruguay, as well shown by the documentation submitted for application.<sup>6</sup>

#### The Tango (Intangible Heritage)



(Association *TangoAdentro* of Rimini)

The need, then, to do further with workshops on the persistence and changes in socio-historical terms, has resulted in the debate on human components of the Tango, which is about the relationship between a man and a woman. And so Tango becomes as a metaphor real life of a couple; as places, as Tango dress, as well as the technique of dance. And all this emanates from the short film screening "Al Compas of Corazon" (Guagnelli, Bertuccini), a summary of interviews and photographs conducted in Buenos Aires between 2005 and 2008. The vision of this short, film specifically allowed an investigation to deepen the theme of "New Sources" between History and Memory and Digital Heritage, developed during previous lectures in the seminar in question, based on the UNESCO Convention on Preservation of Digital Heritage in 2003.<sup>7</sup> In this respect it was further able to test and verify 1. How ideas, attitudes and customs from enter in formation, transformation, transmission and identity of a group; 2. how new types of sources, such as photography, film, oral sources, and audiovisual source - technological products of the last two centuries, expressing the manner of communication between different actors and characterizing the main forms of inter - human, political, sociological, economic, anthropological, in contemporary societies - are essential, as instruments for the preservation and transmission, disclosure of the Intangible Cultural Heritage.<sup>8</sup> On the other hand, the traditional visual and oral

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<sup>6</sup> Cfr. [www.unesco.org](http://www.unesco.org)

<sup>7</sup> Cfr. [www.unesco.org](http://www.unesco.org)

<sup>8</sup> Cfr. D. Calanca, cit.

tradition are processes able to affect the present and the future: first, to quote the words of Sorlin, «Images represent the world and sometimes affect on circumstances, or suggest a way to interpret events. In a word, they draw the historical evolution, “do” history of running days, as well as those written by historians»<sup>9</sup>; on the other hand, is the continuing story that every older man will tell to the younger components of the family, and by extension in the community. Moreover, Benjamin says: «A live event is over, or at least closed in one sphere of experience, while an event recalled is limitless, as is the only key to everything that has happened before and after it».<sup>10</sup>

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<sup>9</sup> P. Sorlin, *L'immagine e l'evento. L'uso storico delle fonti audiovisive*, Paravia, Torino 1999, p. 145.

<sup>10</sup> W. Benjamin *Per un ritratto di Proust*, in *Avanguardia e rivoluzione*, Einaudi, Torino 1973, p. 28