



NATIONAL ENDOWMENT FOR THE HUMANITIES

DIVISION OF RESEARCH PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and applicants are urged to prepare a proposal that reflects their unique project and aspirations. Prospective applicants should consult the Research Programs application guidelines at <https://www.neh.gov/grants/research/collaborative-research-grants> for instructions.

The attachment only contains the application narrative, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

The application format has been changed since this application was submitted. You must follow the guidelines in the currently posted Notice of Funding Opportunity (see the Notice posted on the Collaborative Research program page linked above).

Project Title: Tango in the Humanities: Examining a Multidimensional Art Form Across Disciplinary and Geographic Boundaries

Institution: Emory University

Project Director: Kristin Wendland

Grant Program: Collaborative Research

Attachment 2: Narrative

Tango in the Humanities: Examining a Multidimensional Art Form Across Disciplinary and Geographic Boundaries

Project Overview

Project Director (PD) Kristin Wendland, Ph.D. (Emory University, Atlanta, GA) and Co-Project Director (Co-PD) Kacey Link, D.M.A. (independent scholar/pianist, Los Angeles, CA) are applying for an NEH collaborative research grant in the convening category to organize and host an interdisciplinary conference of international scholars and scholar-artists on tango. The project is centered on broadening the scholarly discourse on tango, its history, its influence on culture and society, and its application for practitioners. It will unite twenty-three scholars from around the world and of a variety of humanistic disciplines, including race and gender studies, political history, musicology, anthropology, ethnomusicology, dance history, and performance. The primary product of this project is a three-day conference at Emory University in Atlanta, GA in November 2024. As a subsequent product, we will create a digital project through the Emory Center for Digital Scholarship (ECDS) of the workshopped and edited conference papers and presentations with the prospective completion date of July 1, 2025. With these two outcomes, we expect to provide a model of how an art form like the tango is studied through humanistic lenses and reinvigorates the human experience.

Significance and Impact

In 2009, UNESCO declared the tango as Argentina and Uruguay's "intangible cultural heritage of humanity," capturing how the multidimensional art form of music, dance, and poetry has captivated the world for over a century. Tango was born at the turn of the twentieth century in the Río de la Plata region of present-day Argentina and Uruguay, traveled to France and beyond in the 19-teens, reached its height of fame in Argentina during its Golden Age (1930s–1955), and is presently seeing an international resurgence. Yet, the stereotypical idea of the tango consists of images and sounds in a time capsule containing of a man and a woman dressed in formal yet risqué attire dancing to a standard tango tune such as "La cumparsita." Sadly, this cliché of the art form overlooks its rich and dynamic history and presence in modern-day society. It does not account for tango's impact on culture and society throughout the world or how tango can be viewed as a case study for understanding broader humanistic concepts in the realms of politics, race, and gender. Since the 2000s, scholars have begun to shatter this static viewpoint of tango; however, they frequently remain entrenched in their respective fields, such as dance anthropology, musical analysis, or history, and do not have opportunities to engage in collaborative work due to location, funds, and lack of interdisciplinary fora for exchange.

"Tango in the Humanities" will be a three-day international conference hosted by Emory University (Atlanta, GA), uniting twenty-three scholars and scholar-artists from a variety of disciplines to engage in discourse under the umbrella of tango. As they share ideas, participate in dialogue, and find common points of interest across such fields as musicology, Latin American studies, and political science. As they intersect in this environment, participants can ultimately broaden their knowledge of this complex art form and its relationship to culture and society. This in-person conference will impact the humanities in powerful ways by offering a forum for stimulating ideas for new research directions and creating new connections for future collaborations.

The conference will be the foundation for creating a website to house the subsequent collection of papers via ECDS. This component of the project will keep alive the interdisciplinary discourse upon which future scholars may draw. The conference and subsequent digital project will allow us to gain a greater understanding of tango in its international context. We anticipate this conference will provide a

model for uniting scholars and scholar-artists across the humanities and performing arts disciplines to engage in dialogue and ultimately stimulate new research.

Substance and Context

We conceived this conference idea through a book project titled *The Cambridge Companion to Tango* (forthcoming, anticipated Winter 2023/Spring 2024 publication), in which the tango is discussed from a variety of viewpoints. As co-editors of the Cambridge volume, we began constructing the book under the basic premise that the tango is a multidimensional art form and envisioned large sections devoted to its three dimensions: music, dance, and poetry. This traditional construction is similar to the tango conference in Paris in 2011. However, as we progressed with this edited volume through dialogue with many researchers from an array of humanistic disciplines, we realized that we needed to build on this former research and build a new framework for studying the tango based on uniting disciplines.

As we continued the editorial process with the Cambridge book project, we also realized a need to further interdisciplinary dialogue about tango. This book project was one of the first times that we collaborated with an array of scholars in other disciplines and experienced the vast number of pathways one may encounter and study the tango, such as through medicine and anthropology. The rewards from our communications have been immeasurable. Yet, unfortunately, the communication was limited—only editors and authors communicated on a basic editorial level. Individual authors lacked the opportunity to share and workshop ideas with each other. We would like authors from around the world to experience this kind of fruitful dialogue, which will ultimately enrich our individual disciplines while moving tango studies forward.

To date, tango research and scholarship have increased in breadth, quantity, and quality across humanistic disciplines. In addition to writing about music, dance, and poetry, tango scholars are now writing about tango from numerous perspectives, including race, gender, and even medical research (see “Attachment 5: Bibliography” for relevant primary and secondary sources). Paulina Alberto retells the story of the origins of tango to include its Afro-Argentine influences in *Black Legend: The Many Lives of Raúl Gírgera and the Power of Racial Storytelling in Argentina* (2022). Julián Graciano’s *Método Guitarra Tango/Tango Guitar Method* (2016) provides “how-to” instructions on tango musical techniques and performance practices and, more broadly, a window into the cultural sounds of Argentina. Matthew Karush’s *Musicians in Transit: Argentina and the Globalization of Popular Music* (2017) examines Latin identity in transnational Argentine musicians of the twentieth century, including Astor Piazzolla. Kacey Link and Kristin Wendland’s *Tracing Tangueros: Argentine Tango Instrumental Music* (2016) offers a musical analysis of tango’s instrumental compositional and arranging techniques and performance practices. Morgan James Luker’s *The Tango Machine: Musical Culture in the Age of Expediency* (2016) explores how Argentina, as a nation, uses tango as a resource for economic, social, and cultural projects. Kathy Davis’ *Dancing Tango: Passionate Encounters in a Globalizing World* (2015) studies the phenomenon of passion in the dance and how individuals negotiate issues relating to gender, sexuality, and global relations of power. Madeleine Hackney even conducts medical research on the therapeutic application of tango dance for patients with Alzheimer’s Disease.

Unlike touring artists, scholars do not often have the opportunity to gather both geographically and across disciplines to share ideas, especially between the performing arts and the humanities. “Tango in the Humanities” aims to remedy the status quo. This project will be a three-day conference to unite twenty-three international scholars across the humanities disciplines to interpret tango, a complex international art form with a past and present. These scholars come from disparate regions of the world, namely, the United States, Argentina, Canada, Austria, the Netherlands, France, Turkey, and Japan. Each presenter will bring a unique perspective from their discipline to impact the larger discourse about tango in the humanities. In some cases, they will build on past research to bridge the gap between earlier scholars and today. For example, although Robert Farris Thompson boldly asserted an African influence in early tango music (*Tango: The Art History of Love*, 2006), Paulina Alberto meticulously fills in and documents that claim by her archival research of the *candombe*, early tango, and racism in

Argentina. Scholar-artists, too, will impact the conference, as they bring a significant intellectual dynamic through their musical interpretations, renditions of the poetry, and embodiments of the dance.

The “Tango in the Humanities” conference will offer an opportunity for scholars of different fields to engage in dialogue. For example, one possible point of connection is between a music theorist and a dance historian, who together could further decode dance/music relationships. Or, a historian working on tango, race, and politics in 1920s Argentina could engage with a music scholar-artist to better decipher the complex inner workings of the music and its historical implications. This conference aims to create a think tank for tango studies.

With the conference discourse, we seek to answer broad humanistic research questions: How do diverse humanistic fields of inquiry further shape our understanding of the tango? Inversely, how does the tango help us further understand culture and society? How do interdisciplinary perspectives on tango influence current scholarship? How do international perspectives on and research approaches to tango differ, and why are they important? In answering these questions, we hope to further tango research into new directions and promote future collaborations across humanistic disciplines.

Methods and Execution

Theoretical Framework and Research Design

The *theoretical framework* of this project is to parse out the research questions within an international community of multi-disciplinary scholars and scholar-artists. To actualize this framework, we have invited scholars from diverse humanistic disciplines, including musicology, ethnomusicology, music theory, performing practices, dance history, literature, anthropology, history, gender studies, African and African American studies, political science, and even medicine. From their different backgrounds, each scholar will contribute a distinct perspective unique to their discipline to support the theoretical framework.

The *rationale* for the project is to apprehend how these different humanistic disciplines, including their specific research methods, can collaborate. The most effective method to address the research questions is to create a space for active scholars and scholar-artist to convene and engage with each other in person. Therefore, a *collaborative approach* is not only essential to this project but is necessary to broaden our understanding of the tango. Even in this world of internet connectivity and information sharing, researchers may be unaware of other scholars working on similar topics, especially in different disciplines. Being in the same room is key to unlocking new points of connection and spawning new ideas as participants learn first-hand about each other’s work. Especially after the two-year lapse of live conferences and performances due to the COVID-19 pandemic restrictions, breaking out of isolation to share ideas in person will infuse new vigor in tango scholarship as together we move the study of the human experience forward. Our method for this convening event will encompass various conference formats (see “Conference” subsection below) to facilitate optimal engagement among participants. In turn, these conference formats are crucial to launching an impactful online digital publication of the proceedings, which will reflect the results of new intellectual and personal connections among tango scholars and the fruits of their discussions.

To incorporate this broad spectrum of disciplines within the conference, we abandoned the traditional framework of studying the tango as a three-spoked system of music, dance, and poetry. Instead, our research questions led us to identify four themes that have generated significant scholarly interest in tango studies: Gender, Race, and Politics; Cultural Exchange and Globalization; Past, Present, and Future; and Embodied and Applied Research. When preparing for this project, we asked the invited presenters to propose a paper that would fit into one or more themes and to select the format(s) that would be best suited to articulate their ideas. We received confirmation from all presenters in the affirmative. From their session proposals, we saw how each theme will provide a framework for answering our broad research questions and give rise to specific issues in the sessions. Our *research design* unites the papers

within the conference sessions through these themes. Below we describe the themes and the overall shape of the presentations within them, followed by the presenters' names, background information, and contribution titles (please see "Attachment 4: Résumés" for more information on any particular individual):

Gender, Race, and Politics: New perspectives in tango scholarship reflect how gender, race, and politics impact tango and how tango reflects on them. These five papers will unpack how such dynamics play out in tango, particularly in the genre's history, music, and dance. Within this broad theme, scholars will explore how Black musicians shaped early tango, challenging the entrenched myth of Afro-Argentine "disappearance" over the course of the nineteenth century; show how gender impacts the lead/follow dynamic in the dance and how dancers embody passion; seek to understand how the tango is reflected in the political climate in Argentina through time and amid political upheaval; and analyze how race and class are reflected in tango music and dance.

Paulina Alberto (Professor of African and African American Studies and History, Harvard University, Cambridge, MA), "Afro-Argentine Contributions to the Tango in the Nineteenth and Twentieth Centuries"

Christophe Apprill (sociologist/dancer, Aix-Marseille University, France), "Tango Passion and Passion of Gender: Examining Masculine and Feminine Roles in Tango Dance"

Kathy Davis (Research Fellow in Sociology, VU University, Amsterdam, the Netherlands), "Tango Lessons: What Research on Tango Dancing Can Teach Us About Passion and Gender"

Matthew Karush (Professor of History, George Mason University, VA), "Blackness and Cosmopolitanism in the Tango Golden Age"

Morgan James Luker (Associate Professor of Music, Reed College, OR), "Listening to Gabino Ezeiza: Historical Sound Recordings, Black Musicians, and the Desire for Difference in Argentine Popular Music"

Cultural Exchange and Globalization: Since its exportation abroad from Argentina over 100 years ago, tango has evolved into a transnational art form. These six papers will confront issues such as how tango has adapted to and been influenced by American, European, and Asian cultures; what it means to call tango a transnational art form, and how this definition is evolving; how genres typically associated with specific countries, like tango and jazz, have melded with each other; and how tango is a representation of cultural exchange and/or cultural hegemony.

Yuiko Asaba (Senior Research Fellow in Music, University of Huddersfield, Huddersfield, UK), "Tango and the Idea of Latin America in East Asia, 1910s–1940s"

Ortaç Aydınoğlu (independent scholar/bandoneonist, Istanbul, Turkey), "Tango in Turkey: A Look at Western Cultural Influences on a Middle-Eastern Society"

Eric Johns (Post-Doctorate Fellow, University of California, Riverside, CA), "Mapping *Tango Canción*: Global Networks and Localized Meaning"

Julián Graciano (independent scholar/composer/guitarist, Buenos Aires), "Exploring Argentine Tango and American Jazz Past and Present Across Borders"

Rielle Navitski (Associate Professor of Film Studies, University of Georgia, Athens, GA), "Tango and Film: Historical Context and Broader Questions of Cultural Exchange and Hegemony"

Kendra Stepputat (Assistant Professor and Head of the Institute of Ethnomusicology, University of Music and Performing Arts Graz, Austria), "Encuentros *Milongeros*: Europe's Twenty-First Century Tango Dance Practice"

Past, Present, and Future: Tango's historical narrative is changing as scholars discover new archival material; its present touches on new fields of research and inquiry, and its future poses exciting possibilities for study across disciplines. These four papers will draw attention to all three of these time dimensions by exploring topics related to tango history, how it flourishes as an art form today, and new interdisciplinary approaches to understanding it. They will illustrate how one may analyze music and dance from an interrelational perspective in the new multidisciplinary field of choreomusicology.

Romina Dezillio (ethnomusicologist, University of Buenos Aires and Instituto Nacional "Carlos Vega," Buenos Aires, Argentina), "Argentine Tango *Cancionistas*: Contrasting the 'Working Woman' and the 'Femme Fatal' Archetypes"

Omar García Brunelli (musicologist, Instituto Nacional "Carlos Vega," Buenos Aires, Argentina), "Astor Piazzolla: The Dissonance Between a Personal Artistic Vision and Tango History"

Pablo Palomino (Assistant Professor of Latin American and Caribbean Studies, Oxford College, Emory University, Atlanta, GA), "The Poetics of Golden Age Tango, Then and Today"

Rebecca Simpson-Litke (Assistant Professor of Music, University of Manitoba, Canada), "Examining Rhythmic Interactions Between Music and Dance in Tango: A Choreomusical Analytic Approach"

Embodied and Applied Research: As interdisciplinary research across humanistic, and even scientific fields, provide new understandings of tango, these four sessions seek to show various ways to embody and apply such knowledge. Presenters will explore how tango dance can be applied therapeutically and help us understand gender roles; what musical techniques and practices may provide a listener with sounds that reveal tango's history and culture; how the performing arts, and tango in particular, impact the total human experience; and how embodying the art form may advance our understanding of culture.

Madeleine Hackney (Associate Professor of Medicine, Emory University School of Medicine, Atlanta, GA), "Tango and Healing: A Clinical Research Perspective About Therapies for Neurodegenerative Diseases"

Carolyn Merritt (independent scholar/anthropologist/dancer, Philadelphia, PA), "Re-Imagining Tango: A Dance Anthropologist's Perspective on Lead-Follow Gender Roles in Tango's Future"

Sonia Possetti (independent scholar/composer/pianist, Buenos Aires, Argentina) and Damián Bolotin (independent scholar/composer/violinist, Buenos Aires, Argentina), "Culturally Decoding Tango's Performance Practices: *Marcato*, *Síncopa*, and *Yeites*"

Bárbara Varassi (Artistic Research Coach and Lecturer, Codarts University of the Arts, Rotterdam, the Netherlands), "Musical Tools and Techniques in Tango Creation and Performance"

Ignacio Varchausky (independent scholar/bassist, Buenos Aires, Argentina), "The Double Bass in Tango from Afro-Argentine Origins to Today"

Conference Description

The three-day "Tango in the Humanities" conference on November 21–23, 2024, will take place at Emory University in Atlanta, Georgia, hosted by the Department of Music in conjunction with Wendland's MUS/DANC 211 "Tango: Argentina's Art Form" research-track course and the first Emory TangoFest (both funded entirely by Emory; we are not requesting NEH funds for the concurrent events). All conference sessions will take place in the Performing Arts Studio (PAS), the Music Department's multi-functional 238-seat concert hall fully equipped with A/V technology and support staff. The

conference will be free and open to the Emory community and the broader public, and no conference registration fee will be charged.

NEH Funding and Emory College Support

The NEH funding requested (see “Budget Justification”) is essential to cover travel, food, and lodging expenses for the invited conference presenters. They will be housed at the University Inn, conveniently located across the street from the Music Department. The NEH funding will only be used for the purpose of convening the presenters. We are not requesting NEH funds for salary compensations.

To underscore the interdisciplinary nature of the project, we have secured collaborative support from colleagues across all three tracks in the Music Department—Research, Performance, and Composition—as well as from Emory College (ECAS) colleagues in multiple departments and programs, namely Anthropology, Dance and Movement Studies, Film and Media Studies, History, Latin American/Caribbean Studies, Spanish and Portuguese, and Women's, Gender, and Sexuality Studies. We have already secured initial financial commitments from these intra- and inter-departmental collaborators to offset reception and refreshment expenses, and we will apply for additional ECAS funding. We also plan to secure a group of advanced undergraduate and graduate student volunteers to be designated assistants to our invited presenters. Furthermore, we intend to apply for Emory Hightower funds, which support honoraria for interdisciplinary faculty projects, in Fall 2023 when the RFP opens for the 2024–2025 academic year. We will also apply for grants from other external agencies, such as the Georgia and California (our respective home states) Humanities Councils. None of the project components to date have been funded by the NEH.

We expect attendance not only from ECAS faculty and students from different departments and individuals but also from tango enthusiasts within broader Atlanta and regional communities. To encourage public attendance, we will reach out to ECAS student groups, especially Latinx organizations, Emory concert mailing lists, and Atlanta-area tango groups. We will also work to encourage scholars and other interested thinkers from more distant places within the US and abroad to travel to Emory for the gathering.

We will advertise the conference widely through Emory channels and our primary professional society, the College Music Society. We will circulate information about the conference via the presenters' home institutions and the listservs for their professional societies, including the Afro-Latin American Research Institute, the Society for Music Theory Dance and Movement Interest Group, the Society for Ethnomusicology, and the Society for Musicology. We will also disseminate information about the conference through social media to leverage our current connections with communities in and beyond Atlanta to encourage attendance.

Organization and Agenda

We have planned a conference pace that will allow ample time for discussion and engagement with each other during and outside of the conference to encourage further conversations to arise organically. Our method for organizing the conference involves a total of twelve collaborative sessions, all of which will include question-and-answer discussion time moderated by the PD and Co-PD. “Attachment 6: Appendix A” provides details of the conference program draft, including the sessions grouped by theme, speaker last name, and titles; “Appendix B” provides the full names of presenters, titles, and short descriptions. A short summary of the conference framework follows:

We will kick off the conference with a welcome session to introduce the international presenters to each other; review the goals, research questions, and themes of the conference; circulate the program booklet; and orient the presenters to restaurants and transportation around Emory.

A roundtable break-out session will follow to launch the conversations among the presenters. Organized in small groups by their conference themes, presenters will summarize their papers (we will

send the abstracts in advance of the conference), discuss them in light of the research questions, and designate a spokesperson to summarize their discussion to the full group.

Six paper panels will provide forums for presenters to share their work and discuss their different approaches to research and scholarship with collaborators. Most importantly, these panels will create an environment for collaborators to find common issues in the interdisciplinary approaches to tango research.

Two lecture demonstrations will provide opportunities for scholars to engage directly with researching practitioners and performing artists/scholars. Furthermore, since some presenters are also artists, opportunities for new creative connections and relationships will arise.

Two workshops—one on dance and the other on music—will offer participants the opportunity actually to embody tango and to study the art form through experiencing it.

In addition, the concurrent Emory TangoFest will enhance the total conference experience for participants with a tango music concert on Friday night and a *milonga* (tango dance event) on Saturday night.

History of the Project and its Productivity

As aforementioned, we recognized the need and value for further interdisciplinary collaboration while working on *The Cambridge Companion to Tango*. To create this volume, we solicited proposals in early 2020 from an array of tango scholars and scholar-artists. We sought those active in research through distinctive pathways to represent various national and international viewpoints. We asked for proposals under such broad topic titles as “Tango Antecedents,” “Tango History,” “Tango Poetry,” “Tango and Jazz,” “Tango and Film,” and “Tango and Politics,” and began to map out how these chapters would flow within sections organized by the genre’s three dimensions, music, dance, and poetry, and a section of “Interdisciplinary Tango Studies.” Still, only a handful of the authors, namely the scholar-artist practitioners, focused only on a singular tango dimension. Most authors crossed at least one disciplinary boundary; therefore, in the editing process, we frequently tried to connect authors of different expertise to answer discipline-specific questions. While making these connections, we began to imagine how a scholarly tango conference would strengthen such links. Rather than serving as the editors in the middle, we envisioned a forum to bring these authors together into direct dialogue.

Another recent collaborative experience in our tango work happened while we were deeply absorbed in the Cambridge editing process last January. The organizer of the New York Public Library virtual public-scholarship program “Zeitgeist” approached us to join Afro-Latin American historian Paulina Alberto on a collaborative episode based on her new book, *Black Legend: The Many Lives of Raúl Grigera and the Power of Racial Storytelling in Argentina* (Cambridge, 2022). She had found us through our tango publications and proposed we join the program about the early Black tango figure Grigera and his family to provide additional context and substance about the art form. Our engaging joint NYPL presentation in March 2022 further revealed to us the benefits of interdisciplinary approaches to tango and the need to bring such scholars together into dialogue.

We believe the NEH Collaborative Research Grant is a perfect fit for our project, as it offers the financial opportunity for an array of international tango scholars and scholar-artists to convene. Last summer, we earnestly began to move the *Cambridge Companion* volume forward to propose this conference, attending the NEH instructional seminar in August and drafting and submitting the template draft in September. As we incorporated the incredibly helpful feedback to tighten our vision and research questions into themes and methods, we contacted all the presenters to secure their confirmation and paper/presentation proposal within those general parameters. From their responses, the content and shape of the conference began to emerge, and we excitedly commenced to lay out how it could actually unfold.

Post-NEH Grant Period

After the conference's conclusion in November and during the final month of the NEH grant period, we will begin developing the groundwork for the subsequent digital project based on the conference. This preliminary stage will include following up with the presenters to edit their papers based on their conference experience and dialogue, translate their papers/presentations, contribute to the bibliography, and secure any necessary permissions. We will begin to write additional web content to summarize the conference sessions, goals, research questions, themes, and discussions.

Beyond the grant period, we will work with ECDS to build and launch the website to house the revised conference papers and presentations for the follow-up phase of our project. We are confident that our combined technical skills and the support of ECDS will enable us to produce the digital project and launch the website by our target date of July 1, 2025. Our past collaborative work with digital materials has provided us with deep knowledge and experience to create a successful website. We organized all the A/V digital files and web links for the extensive companion website for *Tracing Tangueros*, and we are doing the same for the website that will augment *The Cambridge Companion to Tango* print book. In addition, Link acquired even more savvy A/V skills during Covid restrictions as she pivoted to teaching, creating, and editing online music videos, including opera productions in a theatrical film medium for Ventura College. Through Emory's support, Wendland created a tango course, "So You Think You Know Tango?" on Coursera, and she prepared all the digital assets for her book manuscript *The Power of Practice: How music and yoga transformed the life and work of Yehudi Menuhin* (currently under contract and final review with SUNY Press) for the enhanced digital version on the Manifold platform (also in partnership with ECDS).

Collaboration

PD Wendland and Co-PD Link serve as the principal collaborators for this project. The two of us have established international reputations individually and together for our work on Argentine tango (see "Attachment 4: Résumés" for further details). In addition to co-authoring and co-editing the previously mentioned *Tracing Tangueros: Argentine Tango Instrumental Music* (Oxford 2016) and *The Cambridge Companion to Tango*, we have worked together to contribute "Tango: A Primer" to *Chamber Music Magazine* (Summer 2018), "Faces of Tango" to *Naxos Musicology Online* (August 2020), and "Tango: From Argentine to the World" and "Astor Piazzolla and *Aconcagua*: Concerto for Bandoneón, String Orchestra, and Percussion" program notes for the Chicago Symphony Orchestra (November 2021). Such collaborations have generated outcomes that raise awareness among scholars and help disseminate knowledge to the public about the intricacies of the tango art form and its impact on culture and society. Furthermore, through our collaborative tango research, we have learned how to collaborate with each other across our respective disciplines of PD Wendland in music theory and composition and Co-PD Link in musicology and performance. With our recent Cambridge project, we have learned how scholars and scholar-artists approach tango studies via different pathways or through the lens of their own discipline and practice. In turn, this heightened awareness of how rich and complex tango scholarship is becoming has further prepared us for this proposed collaboration.

As the PD and Co-PD, we will equally share the responsibilities of organizing and executing the conference and preparing the papers for the digital project. We are not proposing any payment for our time spent doing this work (see "Budget Justification"). Wendland will serve as the point-person for all Emory communications and arrangements. We anticipate our time commitment to be ten percent when we are teaching full time during the academic year ((b) (6)) and twenty+ percent during the summer months.

Our productive history as research partners over the past fifteen years prepares us well for launching a successful and impactful international tango conference. In our conclusion to *Tracing Tangueros*, we expressed hope that "our work here lays a strong foundation for further studies of tango

music,” and that “scholars and musicians will...carry and invigorate tango into the future.”¹ Indeed, several collaborators on this project are already fulfilling our aspirations. Bringing them together for an in-person conference presents the exciting potential to stimulate more new research, especially in relation to more significant questions in the humanities.

In choosing scholars to present and write papers for “Tango in the Humanities,” we drew from the authors of our forthcoming *The Cambridge Companion to Tango*. These scholars are not only those currently working on innovative research and writing monographs but also represent diversity in discipline and physical location. We also chose two additional scholar/artists (Possetti and Bolotin) from Buenos Aires to augment the voices from Argentina and those in cultural performance practice.

Based on our editorial experience with *The Cambridge Companion to Tango*, we anticipate the time commitment for the presenters to be approximately:

Ten months (January-October) to prepare their presentations for the conference, which will include tightening their research from their proposals, writing multiple drafts, and collaborating with us and other colleagues involved in the project via zoom;

One month to finalize their work and participate in the conference (November);

One month to revise and edit their presentations with us after the conference to prepare for the digital project (December).

Work Plan

The work plan for this project is for one year, beginning on January 1, 2024, and ending on December 31, 2024. “Attachment 3: Work Plan” provides a table describing the activities of the Project Director, Co-Project Director, and presenters broken down into three-month periods and project milestones.

The primary part of this project is to plan and prepare for a three-day conference of international scholars at Emory University in Atlanta, GA. During the first quarter of the grant period, Project Director (Wendland) and Co-Project Director (Link) will work closely together to establish the scaffolding of the conference. We will reconfirm Emory colleagues and staff commitments for conference support and logistics, and formally invite and inform the twenty-one presenters (see the Collaboration section above for a list of names). Then, we will work with an assigned post-award research administrator at Emory University to gain access to the NEH funds to make travel arrangements (purchase airfare and reserve lodging) for the presenters. To accomplish a strong start for this preparation stage, we will communicate with the presenters about their research progress for their paper, presentation, and workshop idea.

During the second quarter, we will set two key goals of our project into motion, namely collaboration and advertising. First, we will bring presenters together bi-monthly via Zoom to share ideas based on conference research questions. Second, we will send a “save the date” announcement for the conference on academic listservs, targeted emails, and social media, and so set up the channels for further information and dissemination.

During the third quarter of the grant, we will bring the content of the conference into clearer focus. The presenters will tighten their papers and presentations as we continue to collaborate via Zoom. This ongoing collaborative effort will also enable us to draft our opening remarks as we widen our focus on the conference research questions, themes, and presentations. At the beginning of the fall semester, we will solidify conference logistical tasks, such as securing student assistants to aid in the transportation and hosting of presenters (especially international presenters), preparing the A/V equipment and other on-site logistics, and booking presenters’ airfare.

¹ Kacey Link and Kristin Wendland, *Tracing Tangueros: Argentine Tango Instrumental Music* (New York: Oxford University Press, 2016), 332.

The conference “Tango in the Humanities” will take place in the penultimate month of the fourth quarter of the grant period, November 21–23, 2024. To make final preparations for the actual event, we will organize and confirm the conference schedule; create and print the conference program, which will include the agenda, abstracts, and biographical information; and ensure all logistical pieces are in place. Link will arrive on-site in Atlanta two days before the conference to aid Wendland ((b) (6)) in any pre-conference troubleshooting. The presenters will arrive on the morning of November 21 and leave on November 24. The conference will be free and open to the public.

Collaborative work with the presenters will continue post-conference in the final month of the grant period. Presenters will edit their papers/presentations for the digital project based on feedback and discussions from the conference, and we will work closely with them to edit papers, aid in translation issues, and help secure any necessary permissions for online reproduction. After the grant period, we will write our editorial introduction, including research questions, themes, and a summary of session discussions; complete the last phase of copyediting, compile the bibliography, and index the complete collection; and troubleshoot any digital issues. Finally, we will launch the digital project with ECDS by June 30, 2025, and it will be made available online on July 1, 2025.

Final Product and Dissemination

The final product of this NEH grant will be a three-day international and in-person scholarly tango conference in November 2024. Through our themes of Gender, Race, and Politics; Cultural Exchange and Globalization; Past, Present, and Future; and Embodied and Applied Research, scholars will have the opportunity to engage in meaningful discourse to help us understand how humanistic fields shape tango. By meeting in person, we seek to understand how scholars’ perspectives on tango are shaped through interdisciplinary and international dialogue. In addition to session engagement, participants will have opportunities to dialogue with each and embody the tango art form through interacting in a dance and music workshop, attending a *milonga*, and attending an Emory TangoFest concert (the last two events funded by Emory University).

The future product resulting from this grant will be a digital project, housing papers revised from the conference presentations, edited by Wendland and Link. Since the conference’s topic is a living, breathing art form, many of the papers, lecture demonstrations, and workshops will include A/V illustrations, all of which are best suited for dissemination in an online scholarly environment. In essence, we will move from the tango conference think tank to a digital tango research hub.

We will work with the ECDS, a collaborative research center that creates innovative, sustainable models of digital scholarship and publication for public and academic use, to build the site for the digital publication of the revised and edited conference sessions. Since its formation in 2013, ECDS has worked with faculty, staff, students, partner institutions, and not-for-profit organizations to advance research, pedagogy, and outreach through digital tools and methods. We envision our subsequent scholarly digital project as part of the ECDS’s Research Portal category, an open-access and open-source platform.² There, we will create the post-conference interactive site enhanced with online assets, including images, audio and video files, and web links. This will be made available online on July 1, 2025. We have already contacted the co-directors of ECDS and secured initial support for the digital project (see email correspondence in “Attachment 6, Appendix C”). To ensure connections back to the live conference, we will include a link to the videos on the Emory YouTube channel on the site. We will also maintain the social media publicity there, including Facebook and Instagram. As we maintain the site for the subsequent digital project and conference links, we will be able to widely disseminate the project’s outcomes to a broader audience both inside and outside the academia. With this outcome, we will ensure the sustainability of the conference’s significance and impact on the humanities.

² See sample projects at <https://digitalscholarship.emory.edu/expertise/project-list.html>.