

ANTHOLOGY OF DANCE

A Complete Living Catalog of World Dance

Product Vision • Scientific Foundation • Go-to-Market Plan

Powered by Claude AI and the eXp-AIOS Ecosystem

Prepared for OneKindScience.com

Prepared by Brian “BJ” Hall, Author & Creative Director

September 2026 • Working Draft for Internal Review

Contents

Executive Summary

Part I — The Announcement: Why Anthology of Dance Exists

Part II — Product Overview

Part III — Technology Architecture: Claude AI + eXp-AIOS

Part IV — Market Opportunity

Part V — Business Model

Part VI — Go-to-Market Strategy

Part VII — Development Roadmap & Team

Part VIII — Illustrative Financial Projections

Part IX — Risk, Governance & Open Questions

Closing Statement

Selected Sources

Executive Summary

Anthology of Dance is a complete, browsable catalog of world dance — ballet to breaking, Bharatanatyam to the Sirtaki, classroom-taught technique to hyper-regional street styles — built to a single disciplined editorial voice and organized so a user can move freely across 200+ entries rather than following a fixed curriculum. It is intended to serve three audiences at once: individual dance enthusiasts and students, K-12 and university dance educators, and cultural institutions concerned with the documentation of endangered or under-recorded dance traditions.

The product is powered by Claude AI, which acts as the anthology's conversational and editorial layer — answering open-ended questions about lineage and technique, holding entries to a consistent voice, and authoring a parallel classroom companion edition. The eXp-AIOS ecosystem (NAISCII, NASOF, MAPLE, and supporting modules) is proposed as the interoperability layer beneath Claude, intended to reduce the integration cost of connecting the content database, video library, and any future computer-vision or motion layer, rather than to replace the reasoning Claude performs.

This document lays out the announcement-level case for the product, including its grounding in current cognitive-science and arts-education research; a concrete product and technology description; and a go-to-market and business plan. Financial figures presented in Part VIII are explicitly illustrative and require validation before use in any investor or lending context.

Part I

Why Anthology of Dance Exists — and the Science Behind It

Most educational apps treat “the science” as a marketing footnote. For a project coming out of OneKindScience, that ordering has to run the other way: the research comes first, and the product follows from it. What follows is what actually justifies building a complete anthology of world dance, rather than a curated highlight reel.

Dance Is Not a “Soft” Subject for the Brain

Dance is a cognitively demanding activity that simultaneously engages memory, spatial awareness, and executive function. Neuroimaging research has traced measurable, adaptive changes in brain structure and connectivity associated with sustained dance training, pointing toward a genuine role for dance in fostering neuroplasticity and network connectivity (Frontiers in Psychology, 2026). A 2025 narrative review published through Stanford’s *Intersect* journal went further, concluding that dance measurably strengthens cognitive function, eases symptoms associated with certain mental-health conditions, and offers protective effects against age-related cognitive decline — and explicitly recommended integrating dance into school systems on that basis. This is not fringe wellness talk: a large longitudinal study found that adults 75 and older who danced regularly in their leisure time showed a measurably reduced risk of developing dementia, one of the more striking findings in the broader cognitive-aging literature.

Watching Dance Is Not a Passive Substitute for Doing It

This finding most directly justifies Anthology’s design. The brain’s mirror neuron system activates in a similar pattern whether a person performs a movement or simply observes someone else perform it. Studies specifically involving trained dancers show this system does more than recognize familiar movement — it plays an active role in acquiring genuinely new motor skills through observation alone. Research on the brain’s action-observation network found that, after training, the same premotor and parietal regions stayed active whether a movement sequence had been physically danced or only watched, and that this activity declined for sequences the person had never encountered. In practical terms: repeated, structured observation of correct technique is doing real neurological work, not merely providing a reference image. That is the scientific basis for anchoring every movement-based entry in the anthology to reference video rather than text description alone.

Dance Education Produces Measurable Outcomes Beyond the Studio

A national research review compiled by the Arts Education Partnership found that dance instruction supports early development of language, literacy, and social and motor skills, while building lasting connections to community and cultural identity — despite the fact that, per the most recent national data available, only about 12% of U.S. public secondary schools offered formal dance instruction at all.

More specifically, research tracking middle-school students found that dance-elective engagement was associated with higher grade point averages and standardized test scores, better school attendance, and a lower likelihood of suspension. An anthology that makes every dance tradition accessible from a phone is, in a modest way, addressing a real access gap this research keeps identifying.

An Anthology Is Also an Act of Preservation

UNESCO's 2003 Convention for the Safeguarding of Intangible Cultural Heritage formally classifies dance traditions as cultural heritage every bit as real, and as endangered, as a physical artifact. Researchers working on digitizing regional folk-dance traditions — Malay folk dance, Sundanese traditional dance, Kazakh folk dance among them — have argued that digital documentation is now essential to keep these traditions from fading, particularly among younger generations who no longer encounter them in their original community context. That is the deeper stake behind cataloging hyper-regional and traditional forms — the Sirtaki, Jookin', Gumbo dance — with the same seriousness as ballet: some of what belongs in this anthology exists today in shrinking pockets of living transmission, and a well-built digital record becomes part of how those forms survive.

The Pedagogy Rests on the Most Replicated Finding in Learning Science

Rather than treating the anthology as a library to be read once, its recall and spaced-review features are grounded in the testing effect — one of the most consistently replicated findings in cognitive psychology. A landmark study by Roediger and Karpicke found that students who practiced retrieving information from memory retained roughly 80% of material one week later, compared to 36% for students who only re-studied the same material — a gap large enough that researchers have called it impossible to ignore. That effect compounds further when retrieval is spaced across multiple return sessions rather than delivered all at once, which is the model the anthology's review prompts follow.

The Bottom Line

Anthology of Dance does not claim that dance apps are a new idea. It claims that a complete, rigorously sourced, video-anchored catalog of world dance — built on how memory, motor learning, and cultural transmission actually work — is something the research says should exist, and, as of this writing, does not.

Part II

Product Overview

Anthology of Dance is organized as a menu, not a syllabus: a user opens the app to a complete taxonomy of dance rather than a fixed, linear course. The taxonomy spans six families of dance, chosen to cover every form typically encountered in formal dance instruction, from studio recital programs to university dance departments:

- **Concert & Theatrical** — Ballet, Modern, Contemporary, Lyrical, Pointe
- **Jazz & American Vernacular / Street** — Jazz, Tap, Hip-Hop and its full street lineage (Breaking, Popping, Locking, Waacking, Voguing, House, Krumping, Litefeet, Jookin', Turfing, Crunk)
- **Ballroom & Social** — Waltz, Tango, Foxtrot, Swing, Salsa, Bachata, and related forms
- **Folk & National / Traditional** — Flamenco, Sirtaki, Irish Step, West African dance, Bharatanatyam, Kathak, Hula, Haka, and dozens of country- and region-specific traditions
- **Musical Theater & Commercial** — Musical Theater dance, commercial/music-video style
- **Academic & Technique-Based** — Graham, Cunningham, Horton, and Limón technique; Labanotation; Contact Improvisation; dance history, composition, and pedagogy as taught disciplines

Core Features

- **Lineage Explorer** — a Claude-powered conversational layer over the full taxonomy. A user can ask, in plain language, how West African dance became tap, or why Graham- and Cunningham-trained dancers historically did not mix, and receive an answer that adapts in depth to who is asking.
- **Classroom Companion Edition** — a parallel teacher- and parent-facing text with discussion questions and curriculum tie-ins per entry, following the same companion-guide model already proven across OneKindScience's other properties.
- **Retrieval-based learning** — brief, low-stakes recall prompts delivered on a spaced schedule rather than graded quizzes delivered all at once.
- **Video-anchored technique entries** — every movement-based entry paired with reference footage, on the understanding, discussed in Part I, that observation itself does real learning work.
- **A living anthology** — built to add entries as new forms emerge, rather than freezing the catalog at launch.
- **Consistent editorial voice** — a single style guide enforced across all 200+ entries, so entry #1 and entry #200 read as though written by the same careful hand.

Part III

Technology Architecture: Claude AI + eXp-AIOS

The architecture separates two concerns that are easy to conflate: the intelligence that understands and generates content, and the plumbing that lets that intelligence talk to everything else in the system without bespoke integration work for every new connection.

Claude AI — The Reasoning and Editorial Layer

- Authoring and maintaining all 200+ anthology entries to a single, disciplined voice, including honest treatment of contested cultural history (appropriation, gatekeeping, invented-tradition stories such as the Sirtaki's).
- Powering the Lineage Explorer — answering open-ended cross-referencing questions across the full taxonomy in real time, adjusting depth to the asker.
- Authoring the Classroom Companion Edition's discussion questions and curriculum notes.
- Generating and scheduling spaced retrieval-practice prompts per entry.

eXp-AIOS — The Interoperability Layer

The eXp-AIOS ecosystem — NAISCII as a shared machine-oriented interchange language, NASOF as a structured packaging format, MAPLE as the hosting runtime, and supporting modules such as OmniGrover for discovery and retrieval — is proposed as the substrate connecting Claude, the content database, the video library, and any future computer-vision or motion-capture layer. Its value proposition, per its own governing design document, is reducing the marginal cost of adding a new connected system: rather than writing bespoke conversion code between every pair of systems (an n -squared problem as the catalog and its integrations grow), each system needs only a single decomposer and reconstructor for the shared intermediate format.

***Design Intent vs. Demonstrated Capability.** Consistent with the eXp-AIOS Almanac's own governing discipline, this document distinguishes what the architecture is intended to do from what has been built and measured. eXp-AIOS is not a substitute for the model doing the reasoning — it is the layer that would let that model, the video pipeline, and the content store interoperate without repeated custom integration work. Whether a given eXp-AIOS implementation actually reduces integration cost for this specific product is an open engineering question, to be answered by a working pilot, not asserted in advance.*

Part IV

Market Opportunity

Dance instruction is a real, if modestly sized, industry with two distinct segments worth tracking. IBISWorld places the U.S. Dance Schools industry (private studios offering ballet, jazz, and similar lessons) at approximately \$3.2 billion in 2026, a segment that has been roughly flat to slightly declining in recent years. A related but separately tracked Dance Studios segment is estimated at roughly \$5.0 billion, growing modestly, with social platforms such as TikTok and Instagram cited as a meaningful driver of new enrollment as dance trends spread online. The adjacent dancewear market was valued at roughly \$1.3 billion in 2023 with a forecast to reach \$2.2 billion by 2035.

Anthology of Dance is not competing directly for studio tuition dollars — it is positioned in the adjacent, less-measured category of dance education content and reference: consumer learners, classroom educators, and cultural institutions, a category better understood through the arts-education outcomes discussed in Part I than through studio-industry revenue figures. The market sizing above should be read as context for the broader dance-interest economy this product sits inside, not as a direct addressable-market calculation — that figure would need its own dedicated analysis before being used externally.

Target Segments

- **Consumer learners & enthusiasts** — individuals exploring dance history and technique outside a formal class setting.
- **K-12 and university dance / arts educators** — the Classroom Companion Edition's primary buyer, addressing the documented gap in formal school dance instruction.
- **Cultural and heritage institutions** — museums, cultural preservation nonprofits, and UNESCO-adjacent organizations with a stake in intangible cultural heritage documentation.

Part V

Business Model

Revenue Stream	Description	Primary Buyer
Freemium consumer app	Free access to a subset of entries; subscription unlocks full 200+ catalog, Usage Explorer, and offline video.	Individual users
Classroom Companion license	Per-classroom or per-school annual license for the teacher/parent. School purchase includes curriculum tie-ins.	Schools, districts, universities
Institutional / cultural partnerships	Sponsoring or grant-funded collaboration with museums and heritage organizations to leverage specific regional or cultural content.	Cultural organizations, heritage nonprofits
Affiliate & creator partnerships	Revenue share with dance studios and instructors whose certified entries or profiles appear in relevant entries.	Studios, instructors

Part VI

Go-to-Market Strategy

Phase 1 — Foundation (Months 1–4)

Build and edit the first tranche of anthology entries (concert/theatrical and jazz/street families first, as the most immediately recognizable to a launch audience). Establish the editorial style guide. Stand up Claude-powered Lineage Explorer on a limited entry set for internal testing.

Phase 2 — Closed Beta (Months 5–7)

Release to a closed group of dance educators and enthusiasts recruited through existing OneKindScience channels and dance-education networks. Validate the Classroom Companion Edition with a small number of pilot classrooms.

Phase 3 — Public Launch (Months 8–9)

Public app store and web launch of the consumer product. Marketing centered on the scientific-basis announcement article in Part I, distributed through OneKindScience's existing platform, dance-education press, and targeted social platforms (TikTok, Instagram) where dance content already circulates organically.

Phase 4 — Institutional Expansion (Months 10–18)

Direct outreach to school districts and university dance departments for Classroom Companion licensing. Begin conversations with cultural heritage organizations around documentation partnerships for underrepresented regional forms.

Phase 5 — Ongoing (18+ months)

Continuous addition of new and emerging dance forms to keep the anthology living rather than fixed. Evaluate eXp-AIOS integration pilot results and expand or revise the interoperability layer based on measured, not assumed, integration cost savings.

Part VII

Development Roadmap & Team

Role	Focus
Creative Director / Editorial Lead	Voice, taxonomy structure, cultural accuracy and sensitivity review (BJ's existing role)
Full-Stack Developer(s)	App shell, content database, video delivery
AI Integration Engineer	Claude API integration, Lineage Explorer conversational design, retrieval-practice scheduling logic
eXp-AIOS Systems Engineer	Pilots NAISCII/NASOF/MAPLE integration between content store, video library, and Claude layer; d
UI/UX Designer	Menu-first browsing experience, Lineage Explorer conversational interface
Video Producer / Licensing Coordinator	Sourcing and rights-clearing reference footage for 200+ movement entries
Education Partnerships Lead	Classroom Companion Edition pilot recruitment and school/district sales

Part VIII

Illustrative Financial Projections

The figures below are illustrative planning placeholders only, built from rough, generalized freemium education-app benchmarks and the market context in Part IV. They are not a forecast, are not based on a detailed unit-economics model, and should not be presented to investors or lenders without independent validation. Claude is not a financial advisor, and no confident revenue guarantee should be inferred from this table.

	Year 1	Year 2	Year 3
Cumulative downloads (illustrative)	50,000 – 150,000	300,000 – 600,000	800,000 – 1,500,000
Paid conversion rate (illustrative)	3–5%	4–6%	5–7%
Classroom Companion licenses	0–25 pilot sites	50–150 schools	200–500 schools
Estimated annual revenue	\$150K–\$400K	\$800K–\$2.0M	\$3.0M–\$6.0M

These ranges assume no paid user-acquisition spend is modeled separately — actual net margin would depend heavily on marketing cost, video licensing/production cost, and Classroom Companion sales-cycle length, none of which are estimated here.

Part IX

Risk, Governance & Open Questions

- **Cultural accuracy and sensitivity.** Entries covering contested history (appropriation, gatekeeping, invented-tradition narratives) require ongoing editorial review, ideally with cultural consultants for traditions outside the core team's direct expertise.
- **eXp-AIOS integration cost is unproven for this product.** Consistent with the Almanac's own design-intent discipline, the claimed integration-cost reduction should be measured against a working pilot before being relied on in planning or pitched externally as a settled advantage.
- **Video rights and licensing.** A 200+-entry, video-anchored catalog requires a clear rights strategy for reference footage — original production, licensed archival footage, or a mix — before the video-anchoring feature described in Part I can scale.
- **Dance-instruction market segment is flat-to-modest.** Per Part IV, the core U.S. studio segment is roughly flat; growth for this product depends more on the underserved education/reference category than on overall studio-industry expansion.
- **Financial projections are placeholders.** See the explicit disclaimer in Part VIII.

Closing Statement

Anthology of Dance is not proposing that AI-assisted dance education is a new idea. It is proposing that nobody has yet built a complete, honestly sourced, scientifically grounded catalog of world dance — one that treats the history of every tradition it holds, from the Bolshoi stage to a Bronx block party, with the same editorial seriousness. The research in Part I says that catalog should exist. This plan is the case for building it.

Selected Sources

Frontiers in Psychology, “Editorial: Exploring effects of group and partnership dynamics in dance on mental and physical health,” 2026.

Srinivasan, H., “The Role of Dance in Cognition: A Narrative Review,” *Stanford Intersect*, Vol. 18, No. 2, 2025.

LB Science, summary of longitudinal dementia-risk research in older adults who dance.

Elon University, “Mirror Neuron System Activation in Dancers: Implications for Observational Learning” (undergraduate research, Dept. of Exercise Science).

Frontiers in Human Neuroscience, research on motor learning and mirror-response activation, 2025.

Cross, E.S. et al., “Sensitivity of the Action Observation Network to Physical and Observational Learning,” *Cerebral Cortex*, 2009.

Arts Education Partnership, “Dance Counts” special report, ArtsEdSearch clearinghouse.

Arts Ed RECAP (May 2019), summary of research on middle-school dance elective outcomes.

Idris, M.Z. et al., “Exploring Principle Components for Digital Heritage Preservation on Malay Folk Dances,” 2017.

Khadijah, U.L.S. et al., “Holistic Strategy for Preserving Sundanese Dance Digitally,” *Informatio*, 2026.

UNESCO, 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

Karpicke, J.D. & Roediger, H.L., testing-effect research on retrieval practice, *Science*, 2006 and 2008.

IBISWorld, “Dance Schools” and “Dance Studios” U.S. industry reports, 2026.

Allied Market Research, “Dancewear Market” global forecast report, 2026.

2026 eXp-AIOS Almanac and Field Manual, © Brian “BJ” Hall — OneKindScience.com.