

Organizing Controversy: Toward Cultural Hospitality in Controlled Vocabularies Through Semantic Annotation[†]

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Abstract: This research explores current controversies within country dance communities and the implications of cultural and ethical issues related to representation of gender and race in a KOS for an ICH, while investigating the importance of context and the applicability of semantic approaches in the implementation of synonym rings. During development of a controlled vocabulary to represent dance concepts for country dance choreography, this study encountered and considered the importance of history and culture regarding synonymous and near-synonymous terms used to describe dance roles and choreographic elements. A subset of names for the same choreographic concepts across four subdomains of country dance (English country dance, Scottish country dance, contra dance, and modern western square dance) were used as a case study. These concepts included traditionally gendered dance roles and choreographic terms with a racially pejorative history. Through the lens of existing research on ethical knowledge organization, this study focused on principles and methods of transparency, multivocality, cultural warrant, cultural hospitality, and intersectionality to conduct a domain analysis of country dance resources. The analysis revealed differing levels of engagement and distinction among dance practitioners and communities for their preferences to use different terms for the same concept. Various lexical, grammatical, affective, social, political, and cultural aspects also emerged as important contextual factors for the use and assignment of terms. As a result, this study proposes the use of semantic annotation to represent those contextual factors and to allow mechanisms of user choice in the design of a country dance knowledge organization system. Future research arising from this study would focus on expanding examination to other country dance genres and continued exploration of the use of semantic approaches to represent contextual factors in controlled vocabulary development.

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1.0 Introduction

Country dancing encompasses several forms of community folk dance with origins in the British Isles documented back to the seventeenth century. These forms of intangible cultural heritage (ICH) are living traditions that have grown over time and continue to evolve. To support a knowledge base to safeguard this heritage, a conceptual model and knowledge organization system (KOS) are currently under

development. During construction of a controlled vocabulary for country dance choreography, this research encountered and considered the importance of history and culture regarding synonymous, near synonymous, and closely related terms for dance roles and choreographic elements. Four subdomains of country dance were examined: English country dance (ECD), Scottish country dance (SCD), contra dance, and modern western square dance (MWSD). Using clusters of choreographic concepts from these subdo-

mains, this research explored current controversies within country dance discourse. A domain analysis conducted through the lens of intersectionality revealed important implications regarding cultural and ethical issues related to representation of gender and race arising from KOS development for an ICH domain. Application of principles of cultural hospitality led to the investigation of semantic technologies to address ethical KOS development, cultural context, and user choice. This paper reports the preliminary findings of the domain analysis toward a proposed use of semantic annotation of synonym rings to meet the principle of culturally hospitality. It also demonstrates a method for semantically modeling the presence of context-dependent preferred terms in a controlled vocabulary.

2.0 Relevant literature: examining and mitigating bias in KOS

Dudley (2019) reminded us that KOS development and use are discursive acts. Decisions in KOS development can perpetuate historic or hegemonic bias, misrepresentation, or erasure against marginalized or vulnerable groups. Urging ethical KOS development, Olson (1994) warned against assumptions of universality and Adler and Tennis (2013) elucidated the potentiality for harm. Research has particularly scrutinized classification systems and subject headings (Adler and Harper 2018; Howard and Knowlton 2018; Olsen 1998). Representation of concepts (and thus terms in controlled vocabularies) related to race, ethnicity, gender, sexuality, and religion in Library of Congress Subject Headings (Biswas 2018; Dudley 2017; Olson 2001; Vaughan 2018), Library of Congress Classification (Shirky 2005), and Dewey Decimal Classification (Higgins 2016; Olson 1998; Olson 2001; Shirky 2005) have been identified as areas of examination and critical evaluation. McKennon (2006) pointed to a lack of representation for KOS developed in the United States when implemented in Canada and Latin America. Adler (2017) demonstrated problematic representation of racial groups and Idrees (2012) concluded the same for concepts of Islamic knowledge. Moreover, Andrianasolo et al. (2018) examined the complications social controversies present to knowledge organization.

It has also been recognized that vocabularies have implications beyond being tools used by indexers, catalogers, and information systems, as KOS are increasingly viewed as cognitive models for cultural representation employed by domain practitioners and user communities. This has been evident in research that critically analyzes existing classifications and the subsequent movement toward establishing cognitively just KOS (Moulaison Sandy and Bossaller 2017). For example, research studies focusing on cross-cultural KOS (Choi 2018; Neelamegham and Iyer 2002; Tran 2018), the recentering of Indigenous Knowledge (Doyle et

al. 2015; Farnel and Shiri 2020; Hajibayova and Buente 2017; Littletree et al. 2020; Littletree and Metoyer 2015; Turner, 2017) and methods of discovery (Buente et al. 2020), as well as LGBTQ vocabularies and subject headings (Bullard et al. 2020; Kronk et al. 2019), have taken important steps toward addressing bias and social justice issues in KOS development.

Furthermore, Mai (2009) raised the importance of transparency and pluralism in KOS construction. Transparency establishes trust, such that when KOS developers document choices made regarding terms and structured relationships, it allows both users and developers to acknowledge the consequences and plurality of meanings arising from those decisions, including better understanding of the underlying assumptions such classifications make. The ethical import of pluralism in the development of KOS has been further advanced by conceptual arguments urging movement away from stances of perceived neutrality and objectivity toward “a plurality of discourses” (Hajibayova 2018, p. 1197) through multivocal representation of cultural heritage and multi-perspective knowledge representation and organization systems (Zhitomirsky-Geffet & Hajibayova 2020).

The nature of semantic relationships, the relative stability of those relationships, and the roles of perspective and contextual information in determining the expressiveness of a system have also been established as challenges for KOS development (Mazzocchi 2017). Addressing issues of representation of race and gender and the presence of plural, simultaneous, or overlapping meanings in classifications was informed by Fox’s (2016) discussion of knowledge organization and intersectionality. As a framework, intersectionality places individual identity at the nexus of many other social and political identities. As an analytical tool, it has been used to explain how systems of power contribute to the marginalization of people in a multidimensional, overlapping way. Intersectionality posits that in some situations or contexts, people may experience discrimination because of one or more aspects of their identity but may also benefit from existing social and political power structures in other contexts where parts of their identity benefit from association with established or traditional hegemony. In knowledge organization, the concern relates to structural or semantic misrepresentation, mutual exclusion, erasure, or a false sense of orthogonality or neutrality, neglecting to see that decisions made regarding classification are, in fact, subjective, interdependent, highly contextual, and carry political and social ramifications.

3.0 Sources, frameworks, and methods of analysis

Based on an examination of the above research landscape, the activity of organizing cultural heritage knowledge (particularly ICH), which is deeply grounded in social practices

and discourses, must be transparent in properly contextualizing historical change and the evolution of tradition. In the overall research project toward KOS development for country dance, domain analysis was informed by Hjørland and Albrechtsen (1995) and Hjørland (2002) through the intersectional lens provided by Fox (2016). The application of an intersectional approach was especially vital because country dance traditions encompass a wide range of variables that must be incorporated to properly model the domain. These included the presence of genre-dependent choreographic terms and local and regional cultural and linguistic practices (Kaufman 2006) for which no community consensus has been achieved (Coladangelo 2020; German et al. 2019) and no official decisions have been made (Murphy and Murphy 2019).

Such variables for the use of specific choreographic terms are dependent upon context, defined as “the circumstances that form the setting for an event, statement, process, or idea, and in terms of which the event, statement, process, or idea can be understood and assessed” (Baclawski et al. 2018, 2). Development of a KOS for country dancing through principles of transparency and multi-perspective representation requires accounting for the “conditions, factors, perspective(s)...background, and frame(s) of reference” (2) that inform preferences for certain choreographic terms, thus demonstrating an ethical “obligation to cater to context to preserve agency” (Fox and Reese 2012, 381). This study, therefore, was guided by respect for context to address the cultural and historical aspects of meaning (i.e., semantics) held by domain practitioners and represented in the use of various terms to identify the same choreographic concept.

Using the framework of Beghtol’s (1986) explication of cultural warrant, with some elucidation provided by Barité and Rauch (2020) and Colombo (2020), the analysis paid particular attention to the concepts and values of domain practitioners themselves to guide development of terms, definitions, semantic relationships, and properties of the controlled vocabulary. This included ensuring that source materials collected and analyzed for the development of the vocabulary were not limited to official or traditional documents, but also accounted for a wide variety of voices representative of disparate perspectives within the domain discourse. Types of sources surveyed and analyzed for vocabulary terms and the context of their usage included publicly available material on published dances in books, anthologies, articles, and on dance cards; digital collections and databases of choreography; dance terms and explanatory notes found in glossaries, calling manuals, handbooks, and programs from dance events; discussions through listservs, online forums, social media, and dance community meeting minutes; and information posted or republished on the Internet, such as on websites, in personal essays, historical nar-

ratives and original research; video and audio recordings; and stories from callers, choreographers, and organizers recounting their personal observations and anecdotes on their cultural practice. A limitation of the study, as would be encountered with any living intangible heritage practice, is that some choreographic resources or voices in the ongoing debate may have been unintentionally excluded due to the time constraints of data gathering as well as the constant evolution of views and practices among country dance domain practitioners, thus depriving this study and its analysis of additional choreographic details and cultural context.

Within the framework of cultural warrant, this research was also guided by Beghtol (2002) and Gomes and Guiomar da Cunha Frota (2019) in its aims toward principles of cultural hospitality. As a theoretical and methodological foundation for developing a KOS for country dance, cultural hospitality informed the process of identifying potential vocabulary terms and their contextual aspects so that any resulting KOS would be representative of, and sensitive and responsive to, the cultural and social needs of domain practitioners. One of the aims of this research, then, would be to account for potential mechanisms of user choice to meet the needs of individual communities and users. This meant that as part of the process of KOS development for country dance, this research would identify a way in which domain practitioners would be able to access information by their own preferred terms. This was explored by further extended intersectionality as a means of semantic analysis by framing it within the context of ontological modeling (Figure 1). Ontology development, through the specification of semantic relationships, defines an entity by its property values, that is, by its membership in many other classes simultaneously. Semantic technologies, just like intersectional analysis, are used to show that the identity of entities is conditional, relational, multidimensional, and contextual. This integration of semantic annotation was also inspired in part by Tharani (2020) and the enrichment of digital collections with hypertexts, in that the applicability of semantic technologies was explored to enrich and annotate vocabulary terms to allow multiple, simultaneous representations of dance concepts connected to their social and cultural contexts.

4.0 Findings

This research examined two clusters of choreographic concepts that occurred across country dance subdomains. The first group of concepts involved terms for dance roles traditionally assigned and danced by gender (i.e. men and women). The second conceptual group involved figures named with racially pejorative terms, namely figures known as “gypsy” and (formerly) “half breed thru.” Although some of the terms were shared among the four examined subdo-

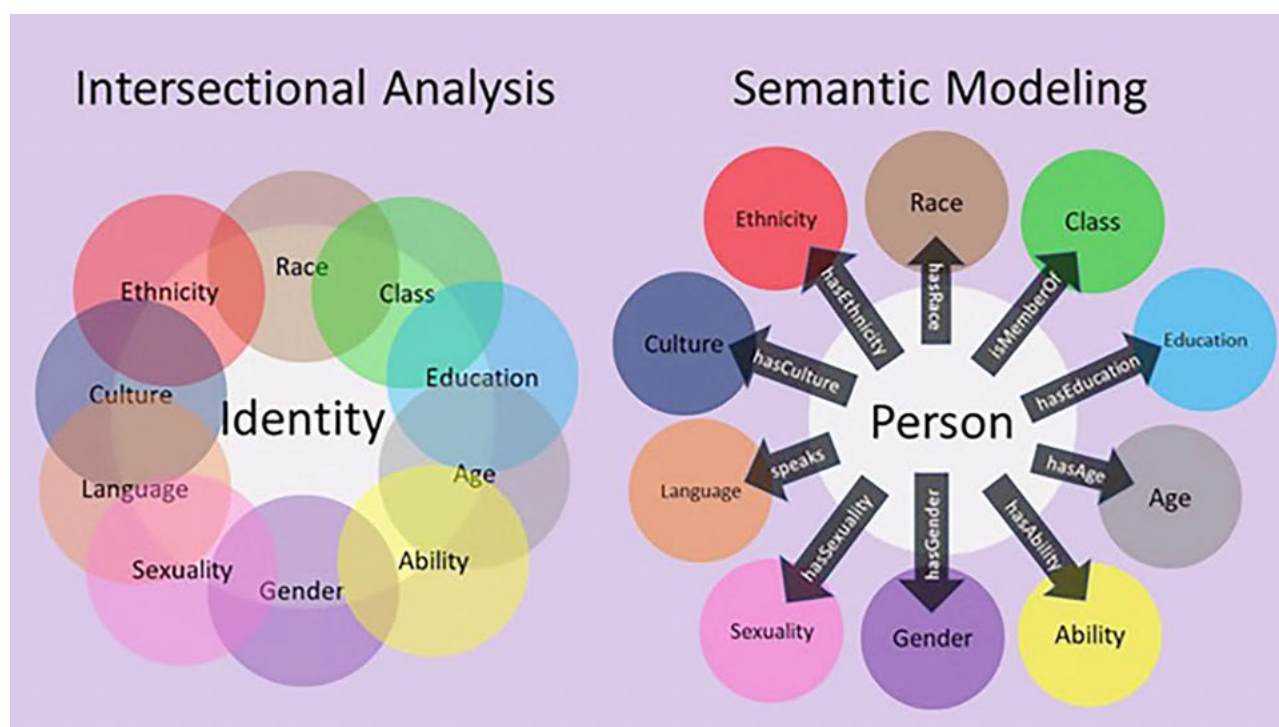


Figure 1. A diagram showing conceptual and structural similarities between intersectionality and semantic modeling.

mains, the specific conditions for their usage and the cultural meaning (and thus semantics) both overlapped and differed, presenting challenges to knowledge organization and representation. Because the diversity of language and the social and linguistic contexts in which these terms were used were all vital parts of the domain discourse, it would not meet a cultural warrant to subordinate all other terms to one pair of preferred terms. A way was needed to represent these terms as equivalent in one context and not (exactly) equivalent in other contexts, with transparent documentation about where terms intersected and where they diverged. As a result of this analysis, semantic annotation of terms in synonym rings was proposed to simultaneously structure and represent conditions of semantic equivalence in one context and convergent and divergent applications or meanings in other contexts. The resulting semantic synonym rings would allow users to make cultural and personal choices (Beghtol 2002) relevant to their information needs.

4.1 Gendered and gender-neutral dance role terms

Analysis of all four subdomains of country dance found the presence of two dancers paired as a couple as a fundamental unit in choreographic instructions, with characterization of the two halves of the couple traditionally termed by gender. The first controversy revealed by the research related to the use of these gendered terms for dance roles historically danced by men and women. Gendered terms included

terms like “men,” “gentlemen,” “gents,” “guys,” or “boys” for those traditionally dancing as the male half of the couple and “women,” “ladies,” “gals,” or “girls” for those dancing as the female half of couple.

Two important factors contributed to the rise of alternatives to traditional gendered terms. The first was the presence and influence of LGBTQ dancers (including gender-fluid dancers) participating in various forms of country dancing, including entire dance events and communities organized by and for LGBTQ people. The second was increasing numbers of dancers, regardless of gender identity or expression, who have learned and danced both roles. These factors led to a desire to promote inclusivity, recognizing gaps between choreographic terms, the context of their usage, and their cultural meanings.

These semantic gaps have been addressed by different genres of country dance and individual dance communities in different ways. Domain practitioners in favor of gendered terms have stated that such terms are simply traditional dance role designators and not to be viewed as assigning gender roles. This was predominantly the case with practitioners of ECD, SCD, and MWSD; in fact, gay square dance clubs used gendered terms, even as LGBTQ dancers in those communities were more likely to dance opposite gender roles. Those who advanced the use of gender-neutral terms cited gendered terms as unnecessary and outdated, explaining that there was nothing inherently gendered about the choreography performed by different halves of a dancing

English country dance	Scottish country dance	Contra dance	Modern western square dance
Gents / Ladies	Men / Ladies	Gents / Ladies	Gents / Ladies
Gentlemen / Ladies	Men / Women	Gentlemen / Ladies	Gentlemen / Ladies
Men / Ladies	Reds / Greens	Men / Ladies	Men / Women
Men / Women	Left File / Right File	Men / Women	Guys / Gals
Reds / Greens	Lions / Unicorns	Leads / Follows	Boys / Girls
Left File / Right File	Moles / Wombats	Larks / Ravens	*Lead / Follow (positional)
Larks / Ravens	Larks / Ravens	Armbands / Barearms	*Beau / Belle (positional)
	Larks / Robins	Bands / Bares	
	Hearts / Flowers	Jets / Rubies	
	Leaders / Followers	Ports / Starboards	
	Stripes / Tartans	Lions / Giraffes	
		Larks / Ravens	
		Larks / Robins	
		Stars / Moons	
		Elms / Maples	
		Gentlespoons / Ladles	
		Lefts / Rights	

Figure 2. Examples of binary/partnered role terms occurring in ECD, SCD, contra, and MWSD.

couple. Some also believed that the use of gendered terms is oppressive because it perpetuates gender stereotyping, sexism, homophobia, and transphobia within the dance community. As a result of these controversies, communities (especially in contra dance) have adopted varying naming conventions, including a proliferation of new terms for gender-free dance calling, such that the presence of gendered and gender-neutral role terms can be found in choreographic discourse across the four subdomains (Figure 2).

4.1.1 Contextual aspects of gendered and gender-neutral dance role terms

Analysis further revealed that while both gendered and gender-neutral dance role terms were semantically equivalent for conceptually defining the two halves of a dance couple, the use of each term within domain discourse also held important contextual and cultural information which more clearly defined the semantics for each term along various axes (Figure 3). For instance, some terms occurred in specific pairings, such as the term “lady” appearing alongside “gent,” “gentleman,” and “man” but not as the other half of a pair with “boy” or “guy.” Some terms were considered gender-neutral, like “boy” and “girl,” in one subdomain (MWSD), but not in any other. The presence of power relationships between terms was also relevant, as some practitioners believed that “lead” and “follow,” although technically gender-neutral, still perpetuated traditional role expect-

tations and gender dynamics. In the case of SCD, and subsequently ECD, gender-free calling was sometimes accomplished through concepts of “global terminology,” a phrase used for positional rather than gendered terms referring to dancers being on the left or right side of a set of dancers. Because the tradition of calling dances—that is, announcing or verbally prompting choreographic sequences—is a major portion of country dance traditions, the sounds and rhythms of words (e.g., starting consonant, assonance, number of syllables) were important, especially in noisy and crowded dance halls. Additionally, aspects of cultural heritage transmission, such as sources for terms and their communities of use, were vital to ensuring the transparency in development of the controlled vocabulary, but also represented contextual information needed by users.

4.2 Figures with a history of racially pejorative names

The second controversy examined terms for choreographic movements which also have a history as racist slurs. One controversy came from the use of “gypsy,” a racially pejorative word against the Romani people which is the traditional name of a movement in which two dancers continually face each other and circle around each other, customarily maintaining eye contact. This term was found in ECD and SCD, and later introduced to modern contras. (MWSD has a similar but different figure called “walk around the corner.”) Another controversy was found unique to MWSD with the

Aspect or property	Relevant examples
Correspondence to another paired term	Gent vs. Man / Lady Lion / Giraffe vs. Unicorn
Long or short version of a term	Gentleman vs. Gent Armband vs. Band
Gendered	Man / Woman
Gender neutral	Lark / Robin
LGBTQ-friendly	Band / Bare Boy / Girl
Animal term	Lion, Giraffe, Lark, Robin, Raven
Positional	Left File / Right File
Power dynamic	Lead / Follow
Number of syllables	Gent, Port, Heart Lady, Starboard, Flower
Starting consonant sound	Man, Mole Gent, Jet Woman, Wombat
Assonance	Gent, Red Lady, Raven
Genre of occurrence	Name of dance genre (ECD, contra)
Location of term use	Name of dance community Geographic region
User of term	Name of caller Name of choreographer
Term source	Name of dance Name of document

Figure 3. Characteristics or properties relevant to domain practitioners in determining preference of dance role terms.

term “half breed thru,” a modified version of a more common “right and left through” figure found in some form in other country dance genres. The phrase “half breed” is an offensive term used to denigrate those whose ancestry is of two different races, usually a child of an American Indian parent and a White parent.

Although both involve the presence of racist language, these controversies have not been addressed in a uniform manner by their related country dance communities (Figure 4). Because MWSD has a centralized organization (CALL-ERLAB) which defines terms and their use, the term “half breed thru” was officially replaced by the term “brace thru.” Although some callers and older instructional materials may have retained its use, the previous term is not preferred or sanctioned. Conversely, different levels of debate exist regarding the origin and use of the term “gypsy” within ECD, SCD, and contra. ECD and SCD communities have continued to retain the term, largely based on tradition. The controversy in contra dance, however, has seen vociferous dis-

cussion and strong reactions within local communities and among individual practitioners. These range from defense and preservation of the term—contending its roots are not actually derogatory—to abolition and replacement of the term (with many proposed alternatives) regardless of the term’s provenance, as a socially just practice.

4.2.1 Contextual aspects of terms with a racially pejorative history

Just like the above discussion of role terms, analysis showed the presence of semantic equivalence in use of the terms related to basic choreographic function yet defined by conditional and modifying cultural information in determining the context and applicability of the controversial terms (Figure 5). For example, some practitioners preferred terms which were descriptive of their action (e.g., “shoulder round” or “walk around”) or those based on congruency with terms for other figures (e.g., “face to face” as a pro-

English country dance	Scottish country dance	Contra dance
Gypsy	Gypsy turn	Gypsy
Gipsy		Shoulder round
Whole-gip		Shoulder around
"hop round one another"		Gyre
"dance round each other"		Spiral
"pass round each other"		Celebrate
		Two-eyed turn
		Walk around
		Dance around
		Face to face
		Vis-à-vis
		Swoop
		Mesmer
		Sparkle
		Loop
		Vortex
		No hand allemande
		Jedi
		Flirt
		Rhapsody
		U Turn
		Whimsy
		Eye turn
		Turn by the eyes
		...

Figure 4. Examples of conceptually equivalent terms for the "gypsy" type figure occurring in choreographic instruction in ECD, SCD, and contra.

posed alternative, based on the name for a different existing figure called a "back to back"). Again, considerations related to sounds and syllables were also important to practitioners because of their usefulness in preserving the ability to call effectively. The historical relationship of the terms to a particular subdomain of country dance was also a crucial aspect since different genres fundamentally addressed controversies in different ways. These included sources and historical references and noting which choreographers, callers, and communities used which terms in their discourse.

4.3 Modeling cultural hospitality in a controlled vocabulary through semantic annotation

As a result of the challenges uncovered in the analysis of role terms and figure names to simultaneously represent various semantic relationships, this research applied an intersectional approach, posited that semantic technologies could model aspects of choreographic terms equivalent in one context yet differing in other aspects. The proposed structure was a semantic synonym ring, in which semantic relationships would determine the preferred term in each context (Figure 6). Synonym rings represent "a given concept by listing as many as

Aspect or property	Relevant examples
"Original" term	Gypsy Gypsy turn Half breed thru
"Neutral" term	Shoulder round Brace thru
Variant or non-normalized term	Gipsy, Gypsy Shoulder round, Shoulder around Vis-à-vis, Vis a vis
Quasi-synonym	"hop round one another"
Descriptive of action	Shoulder round Walk around "dance round each other"
Implied romantic connection or eroticized term	Flirt Eye turn
Similarity to other existing figures	Face to face (i.e., Back to back) Vis-à-vis (i.e., Do-si-do) Two-eyed turn (i.e., Two-hand turn)
Similarity of starting consonant sound	Gypsy, Gyre, Jedi
Distinction or clarity of starting sound	Spiral, Sparkle Rhapsody
Number of syllables	Spiral, Sparkle, U Turn
Assonance or rhyming	Gypsy, Whimsy
Genre of occurrence	Name of dance genre (SCD, MWSD)
Location of term use	Name of dance event Geographic region
User of term	Name of dance community Name of caller
Term source	Name of document
Historical information	Timeframe of use Date no longer used

Figure 5. Characteristics or properties relevant to domain practitioners in determining preference of terms for figures with controversial names.

possible of the terms that could be used in text to convey that concept" (ISO 25964-2:2013, p. 87) in which "no member of any one ring has "preferred" status" (p. 88). Within a larger country dance KOS, choreographic terms would be initially structured as conceptually equivalent (i.e., used to describe the same basic movement) and would be annotated with values for other relevant properties and contextual information. Cultural hospitality would be advanced by allowing users to choose values desired in their preferred terms through selection, filtering, or limiting. The robust semantics of the underlying KOS would represent the multidimensionality of terms relative to several choreographic and cultural concepts. A sys-

tem built on such a KOS would then be able to return items or display terms which accord with a user's intersecting preferences. Much like tags or labels in multilingual vocabularies, such semantic synonym rings would provide users with the ability to interact with and retrieve information in such a way that respects individual choices and cultural differences by being hospitable to the needs of individual users (Beghtol 2002).

5.0 Summary, conclusion, and future research

This paper reports an initial set of findings from an ongoing research project to develop a KOS for country dance. While

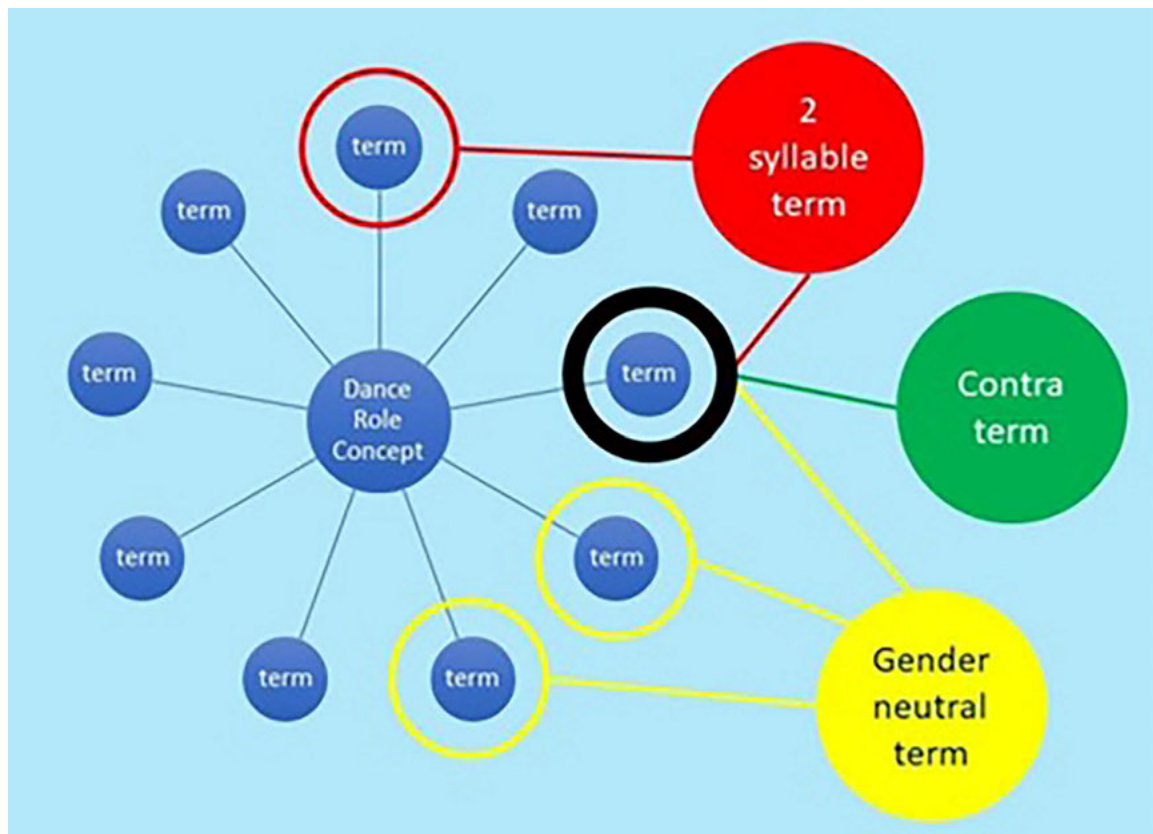


Figure 6. Diagram of term selection based on user preferences in a proposed model for semantic synonym rings used in a culturally hospitable controlled vocabulary for country dance.

limited to two clusters of concepts within four subdomains of a dance heritage domain, this preliminary research suggests that semantic approaches applied through the lens of intersectionality could meet cultural hospitality for a controlled vocabulary. Semantic annotation of terms for context-dependent equivalence or relevance could also fill gaps, firstly in addressing expectations of transparency and cultural warrant that necessitate a full and meaningful understanding of the complexity of vocabulary terms, and secondly providing increased user choice for search and retrieval in an automated system through knowledge representation of choreographic works that accounts for the historical and cultural background of the use of relevant terms.

The contextual and semantic approach proposed through this analysis would offer discovery of meaningful relationships in choreographic terms and the utilization of search parameters or qualifiers for dance terms and their occurrence in relevant documents. By applying paradigms of intersectionality and cultural hospitality, this research also advances semantic technologies as an approach to support ethical KOS development. The use of semantic annotation for controlled vocabularies presents valuable insights by providing an example of the semantic structuring of contextual information toward culturally hospitable KOS. This re-

search could be utilized in cross-domain and multilingual applications and to further the discussion of opportunities for semantic technologies to address ethical dilemmas in knowledge organization.

Because the development of a controlled vocabulary for country dance is ongoing, this paper also suggests avenues for expanding the current KOS research project. A limitation that will need to be addressed in further studies is the presence or development of any new (or missed) terms for the concepts studied here as well as any additional contexts for preferences expressed by domain practitioners for representing meaningful aspects of terms. Additional subdomains of country dancing not examined here may expand or complicate these findings. Questions arising from this research include the applicability or reuse of existing vocabularies (for country dance and other types of choreography) as well as determining how much contextual information is, in fact, domain (and subdomain) specific. This study also does not address nor test the practical implementation of the proposed semantic architecture in an information retrieval system.

Additionally, other challenges may continue to arise regarding the proliferation of controversial terms. For instance, the word “gypsy” has different levels of saturation in

various subdomains of country dance, including a presence in the name of other figures, in dances, the names of dance events, and in cultural concepts. These relationships and aspects will be a source of future questions on how to appropriately represent dance concepts as more is debated within the communities of cultural practice. To continue to meet cultural hospitality, this research also provides a way to semantically structure expansion of accessibility with other dance concepts and vocabulary related to the skill level of dancers and needs related to physical and cognitive ability. Future interoperability and integration of the vocabulary with other folk and country dance genres will also be examined. Finally, any resulting systems or applications using controlled vocabularies or ontologies developed through this research will also ultimately need to be user tested by various groups of domain practitioners.

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