

Semantic Playlist Engineering: A Conceptual Approach to Digital Content Organization through Semantic Domains

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ABSTRACT

The rapid growth of digital content enabled by Generative Artificial Intelligence (Generative AI) has shifted creators' challenges from content production toward managing continuously expanding digital collections. Existing organization mechanisms, such as playlists, albums, and collections, are generally based on technical characteristics including genre, chronology, or media type, making them less effective in representing conceptual relationships among creative works. Previous semantic approaches have primarily focused on recommendation systems, information retrieval, metadata enhancement, and automatic playlist generation rather than creator-centric content organization. This study introduces Semantic Playlist Engineering (SPE) as a conceptual approach for digital content organization through Semantic Domains. A Semantic Domain is defined as a conceptual space that groups creative works with related meanings regardless of technical characteristics or platform implementation. These domains are represented through Semantic Playlist Organization (SPO), enabling platform-based structures such as playlists, collections, albums, or series to function as semantic representations. The study employs a conceptual descriptive research approach supported by a case study involving digital music produced by Studio Isi Pundi Sound™ and published through the FartressMusic YouTube channel. The case demonstrates how semantically related creative works can be organized into Semantic Domains to support coherent creator-centric content management. The main contribution of this study is the introduction of SPE, Semantic Domains, and SPO as a unified conceptual foundation for organizing creator-owned digital content. Rather than proposing recommendation algorithms or automated classification models, this study positions semantic meaning as the foundation for long-term digital content organization across platforms.

INTRODUCTION

The rapid advancement of Generative Artificial Intelligence (Generative AI) has significantly changed the way digital content is created. Through simple natural language prompts, creators can now produce music, lyrics, images, videos, and various supporting media more efficiently than ever before. Recent developments in generative AI have expanded these capabilities across multiple creative modalities, making AI an increasingly important component of today's digital content ecosystem (Goodfellow et al., 2016; Bommasani et al., 2021; OpenAI, 2023).

As AI-assisted production becomes more accessible, creators are able to publish digital content at a scale that was previously difficult to achieve. A single creator can continuously produce large collections of creative works within a relatively short period of time. While this transformation has reduced many barriers to content creation, it has also introduced a different challenge. For many creators, producing new content is no longer the primary difficulty; instead, organizing an ever-growing collection of digital works has become an equally important part of the creative process (Hoang & Rivas, 2025).

From the perspective of Knowledge Organization, organizing digital content is not simply a matter of storing or categorizing information. It also involves representing meaningful relationships among information objects so that collections remain understandable, discoverable, and manageable over time (Hjørland, 2008; Smiraglia, 2014). This perspective has become increasingly relevant with the emergence of the Semantic Web, which emphasizes semantic relationships among digital objects rather than relying solely on hierarchical structures or technical metadata (Berners-Lee et al., 2001).

Most digital platforms already provide facilities for organizing published content, such as playlists, albums, collections, series, workspaces, or folders. These mechanisms are generally designed to help users navigate content more efficiently. In practice, however, content is commonly grouped according to technical characteristics, including genre, publication date, album, media type, or platform-specific metadata. Although such approaches are effective for navigation, they often overlook the conceptual relationships that naturally exist among creative works (Mullakhmetov et al., 2026).

Many creative works are connected in ways that cannot be fully explained by their technical characteristics. Different works may emerge from similar life experiences, express comparable emotional situations, explore related narratives, or communicate consistent values, even when they differ in genre, production style, or publication period. As digital collections continue to expand, organizing content solely according to technical attributes becomes increasingly insufficient for preserving these meaningful relationships.

Recent studies demonstrate that semantic information has become an important component of digital content management. Semantic approaches have been applied to playlist recommendation using Large Language Models (Charolois-Pasqua et al., 2025), automatic playlist generation (Sung et al., 2025), semantic metadata for AI-assisted content creation (Hoang & Rivas, 2025), semantic search for music retrieval (Mullakhmetov et al., 2026), and knowledge organization systems (Jian et al., 2025). Collectively, these studies show that semantic information plays an increasingly important role in improving recommendation, retrieval, metadata management, and information organization. However, in most existing work, semantic relationships primarily serve as supporting components of computational systems rather than as the conceptual foundation for organizing creator-owned digital collections.

This study addresses that gap by introducing Semantic Playlist Engineering (SPE), a conceptual approach to digital content organization through Semantic Domains. The term Engineering emphasizes that organizing digital content is viewed as a systematic design activity rather than merely arranging content within platform features. Instead of considering playlists as simple sequential collections of media, SPE begins by identifying Semantic Domains, which represent groups of creative works sharing similar meanings through common themes, experiential contexts, emotional characteristics, narrative structures, and core messages. These domains subsequently become the conceptual basis for organizing digital content.

Within the proposed approach, the organization of content is represented through Semantic Playlist Organization (SPO). In this context, playlists are no longer viewed merely as playback lists or navigation tools, but as explicit representations of underlying Semantic Domains. Depending on the platform, these representations may take the form of playlists, collections, albums, series, workspaces, or other content organization mechanisms. Consequently, the concept introduced in this study is not limited to music streaming services or video-sharing platforms but is intended to be applicable across a wide range of digital content ecosystems.

This study aims to introduce Semantic Playlist Engineering (SPE) as a conceptual approach to digital content organization through Semantic Domains and to demonstrate its application using a collection of story-driven digital music produced by Studio Isi Pundi Sound™ and published through the FartressMusic YouTube channel. Rather than proposing a recommendation algorithm or an automatic classification model, this study contributes a new conceptual perspective that positions Semantic Domains as the foundation of creator-centric digital content organization, providing a basis for future research on semantic content management, cross-platform implementation, and AI-assisted automation.

This study introduces Semantic Playlist Engineering (SPE) as a conceptual framework for organizing creator-centric digital content collections based on semantic meaning rather than technical metadata. The objective of this work is not to develop a platform-specific solution or a computational classification algorithm, but to establish the conceptual foundation and demonstrate its practical implementation through Semantic Playlist Organization (SPO). The FartressMusic YouTube channel, which publishes creative works produced by Studio Isi Pundi Sound™, is employed solely as a case study and demonstration environment. Consequently, the proposed SPE framework is platform-independent and can be adapted to other digital content platforms that provide organizational mechanisms for creator-owned collections.

LITERATURE REVIEW

Generative Artificial Intelligence in Creative Content Production

The emergence of Generative Artificial Intelligence (Generative AI) has changed the way digital content is created. Through natural language prompts, creators can now produce text, music, images, videos, and other creative assets more efficiently than with conventional production methods. Recent developments in foundation models and multimodal AI systems have expanded creative production across different media while reducing many of the technical barriers that previously limited individual creators (Goodfellow et al., 2016; Bommasani et al., 2021; OpenAI, 2023; Thellefsen et al., 2025).

As content production becomes easier, the number of digital works published across online platforms continues to grow. For creators who publish regularly, the challenge is no longer limited to producing new content. It also involves organizing an increasingly large collection of creative works so that they remain meaningful, manageable, and easy to develop over time. Consequently, content organization has become an essential part of today's creative workflow.

Knowledge Organization and Semantic Web

Knowledge Organization is concerned with how information objects are structured so that they can be understood, discovered, managed, and reused effectively ((Hjørland, 2008; Smiraglia, 2014; Yuan et al., 2025; Zeng, 2019)). Rather than viewing information objects as isolated entities, this field emphasizes the importance of representing relationships among them to improve the organization of knowledge collections.

This perspective is reinforced by the concept of the Semantic Web (Vogt et al., 2024), which proposes that digital resources should be connected through semantic relationships instead of relying solely on hierarchical structures or technical metadata (Berners-Lee et al., 2001). By representing conceptual relationships, semantic approaches enable digital collections to reflect the meanings shared among information objects rather than only their technical descriptions.

These ideas suggest that semantic relationships may also provide a meaningful basis for organizing digital creative content.

Digital Content Organization

Most digital platforms provide mechanisms for organizing published content, including playlists, albums, collections, folders, series, and workspaces. These mechanisms primarily help users navigate and access related content.

In practice, however, content is usually organized according to technical characteristics such as genre, publication date, media type, or platform-specific metadata. Although these approaches work well for navigation, they do not always capture the conceptual relationships that naturally exist among creative works.

Creative works often share similar meanings even when they differ in genre, production style, or publication period. Several works may originate from comparable life experiences, express similar emotional situations, develop related narratives, or communicate consistent values (Harrando & Troncy, 2022; Li & Zhang, 2022). From the perspective of creators, these conceptual relationships are often more meaningful than technical similarities because they reflect the ideas and stories that connect different works throughout the creative process.

Related Works

Research on semantic technologies for digital content management has grown considerably in recent years. Existing studies can generally be grouped into several research directions.

The first group focuses on improving user services through semantic recommendation systems. Charolois-Pasqua et al. (2025), for example, employed Large Language Models to enhance playlist recommendation by incorporating semantic understanding into recommendation processes. Similarly, Sung et al. (2025) investigated automatic playlist generation, where semantic information is used to construct playlists automatically. Recent studies have further explored semantic representations for playlist generation and continuation, including language model-based playlist recommendation (Lisena, 2025), semantic identifiers for music recommendation (Mei et al., 2025), and scalable playlist continuation techniques for music streaming services (Bendada et al., 2023). These studies demonstrate the growing role of semantic information in improving recommendation quality and user experience within music platforms.

A second group applies semantic concepts to broader information management problems. Jian et al. (2025) discussed semantic approaches within Knowledge Organization Systems, while Hoang and Rivas (2025) explored the use of semantic metadata to support AI-assisted creative content production. Mullakhmetov et al. (2026) demonstrated how semantic information can improve music retrieval through semantic search techniques. Beyond music applications, recent research has also emphasized semantic knowledge organization and semantic representation as fundamental mechanisms for organizing digital information resources. Yuan et al. (2025) proposed a standards-driven Knowledge Organization System for large-scale digital environments, Vogt et al. (2024) introduced semantically meaningful units for knowledge representation, and Harrando and Troncy (2022) demonstrated the integration of semantic and linguistic representations for multimedia recommendation. Together, these studies indicate an increasing emphasis on semantic relationships as an organizing principle for digital information systems.

Although these studies address different application domains, they share a common characteristic. Semantic information is primarily used to improve computational functions such as recommendation, search, metadata management, or automated content grouping. Relatively little attention has been given to using semantic relationships as the conceptual basis for organizing creator-owned digital collections throughout their lifecycle. Accordingly, this study differs from previous work by proposing Semantic Playlist Engineering (SPE) as a conceptual framework in

which semantic relationships serve as the primary organizational principle, while Semantic Playlist Organization (SPO) represents its practical implementation across creator-centric digital platforms rather than a recommendation or retrieval mechanism.

Table 1. summarizes the differences between previous studies and the approach proposed in this research.

Table 1. Comparison of Previous Studies and Research Gap

Authors	Main Focus	Primary Contribution	Research Gap
Charolois-Pasqua et al. (2025)	Playlist Recommendation	Semantic recommendation for listeners	Does not address creator-oriented content organization
Sung et al. (2025)	Automatic Playlist Generation	Automatic playlist construction	Does not organize content through semantic domains
Jian et al. (2025)	Knowledge Organization System	Semantic knowledge organization	Not focused on creative digital collections
Hoang & Rivas (2025)	Semantic Metadata	Metadata enhancement for AI-generated content	Does not address long-term content organization
Mullakhmetov et al. (2026)	Semantic Search	Music retrieval	Does not organize creator-owned collections

The comparison shows that previous studies mainly employ semantic information to improve computational systems, whereas the use of semantic relationships as a conceptual foundation for organizing creator-owned digital content remains largely unexplored.

Semantic Domains

This study introduces the concept of Semantic Domains as the conceptual foundation for organizing digital content.

A Semantic Domain refers to a conceptual space that groups creative works sharing similar meanings, regardless of their technical characteristics or platform implementation. Works belonging to the same Semantic Domain may differ in genre, musical style, publication date, or media format, yet remain conceptually related because they communicate similar themes, life experiences, emotional contexts, narrative structures, or core messages.

Unlike technical metadata, which describes observable properties of digital content, Semantic Domains represent the underlying meanings that connect different creative works. As digital collections continue to expand, organizing content through Semantic Domains enables creators to preserve conceptual consistency while maintaining the relationships among their works over time (Vogt et al., 2024).

Within this perspective, playlists, collections, albums, series, and similar organizational mechanisms are viewed as implementation media rather than the conceptual organization itself.

Semantic Playlist Engineering (SPE)

Building upon the concept of Semantic Domains, this study proposes Semantic Playlist Engineering (SPE) as a conceptual approach to digital content organization.

SPE views content organization as a deliberate design activity in which Semantic Domains are first identified and then represented through the organizational mechanisms available on digital platforms. Rather than organizing content according to technical characteristics, SPE emphasizes the conceptual relationships among creative works as the primary organizing principle.

The outcome of this process is referred to as Semantic Playlist Organization (SPO). In this study, SPO represents the practical implementation of Semantic Domains using platform-specific organizational mechanisms such as playlists, collections, albums, series, folders, or workspaces. Consequently, playlists are understood as one possible representation of semantic organization rather than the organization itself.

Accordingly, the conceptual relationship proposed in this study can be summarized as follows:

1. Semantic Playlist Engineering (SPE) identifies Semantic Domains, which are subsequently represented through Semantic Playlist Organization (SPO) using the organizational features provided by digital platforms.
2. This perspective positions Semantic Domains as the conceptual core of creator-centric digital content organization, while SPE provides the approach for identifying and organizing those domains across different digital platforms.

METHOD

Research Design

This study employs a conceptual descriptive research approach using a case study to demonstrate the proposed concept. Rather than developing predictive models, recommendation algorithms, or automated classification techniques, the study aims to introduce Semantic Playlist Engineering (SPE) as a conceptual approach to organizing digital content through semantic relationships.

The case study is intended to illustrate how the proposed concept can be applied to an existing collection of creative works. Accordingly, the emphasis of this study is placed on demonstrating the conceptual organization of digital content instead of evaluating the performance of a computational system.

The demonstration uses a collection of digital music produced by Studio Isi Pundi Sound™ and published through the FartressMusic YouTube channel. Within this study, Studio Isi Pundi Sound™ represents the creative production environment in which the works are developed, while FartressMusic serves as the digital distribution platform through which the works are published. Although YouTube is used as the demonstration platform, the proposed concept is not intended specifically for YouTube. It is designed to be applicable to any digital platform that provides mechanisms for organizing collections of creative content.

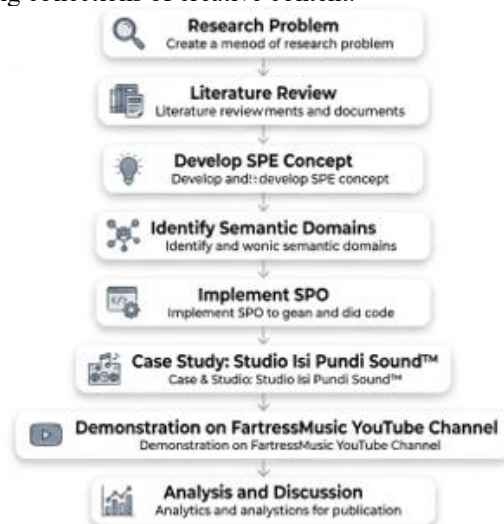


Figure 1. Research Framework: Semantic Playlist Engineering (SPE)

Unit of Analysis

The unit of analysis in this study is each individual digital music work that has been publicly published. Every work is treated as an independent creative entity that carries its own semantic identity.

The analysis does not consider technical features such as musical genre, tempo, instrumentation, production style, metadata, or platform performance metrics. Instead, the study focuses on the conceptual meanings expressed by each work, since the objective of Semantic Playlist Engineering is to organize digital content according to semantic relationships rather than technical similarities.

Semantic Representation of Creative Works

To facilitate the demonstration presented in this study, each creative work is first described using a Semantic Profile. The Semantic Profile serves as a conceptual representation of the semantic identity of a creative work, providing a consistent basis for examining relationships among different works.

For the purpose of this study, the Semantic Profile is described using six conceptual attributes:

1. Theme
2. Story Context
3. Emotional Context
4. Narrative Structure
5. Core Message
6. Intended Audience

These attributes are considered collectively as a single semantic representation rather than as independent analytical variables. Together, they provide a concise description of the conceptual characteristics of each creative work.

It should be noted that this study does not aim to establish a standardized method for constructing Semantic Profiles. Instead, the Semantic Profile is introduced solely to support the conceptual demonstration of Semantic Playlist Engineering. A more comprehensive discussion regarding the construction and refinement of Semantic Profiles is reserved for future research.

Table 2. Semantic Profile Attributes

Attribute	Description
Theme	The central theme represented by the creative work.
Story Context	The background or experience underlying the story.
Emotional Context	The dominant emotional atmosphere conveyed by the work.
Narrative Structure	The overall pattern through which the story is presented.
Core Message	The principal idea or value communicated by the work.
Intended Audience	The primary audience for whom the work is intended.

Figure 1 illustrates how Semantic Profiles support the identification of Semantic Domains, which are subsequently represented through Semantic Playlist Organization.

Concept Demonstration

The proposed concept is demonstrated through four consecutive activities.

1. Collection of Creative Works
The demonstration begins with a collection of digital music works that have already been produced and published. These published works constitute the dataset used throughout the study.
2. Semantic Representation
Each creative work is described using a Semantic Profile to provide a consistent semantic representation. This representation serves as the basis for examining conceptual relationships among different works regardless of their technical characteristics.
3. Identification of Semantic Domains
The Semantic Profiles are then examined qualitatively to identify conceptual similarities among creative works. Works sharing comparable themes, experiential contexts, emotional characteristics, narrative structures, or core messages are interpreted as belonging to the same Semantic Domain.
The purpose of this activity is not to calculate numerical similarity scores, but to demonstrate how semantic relationships can be identified conceptually within a collection of creative works.
4. Semantic Playlist Organization
Once Semantic Domains have been identified, they are represented using the content organization mechanisms provided by the digital platform.

Conceptual Framework of Semantic Playlist Engineering (SPE) and Its Demonstration through Semantic Playlist Organization (SPO)

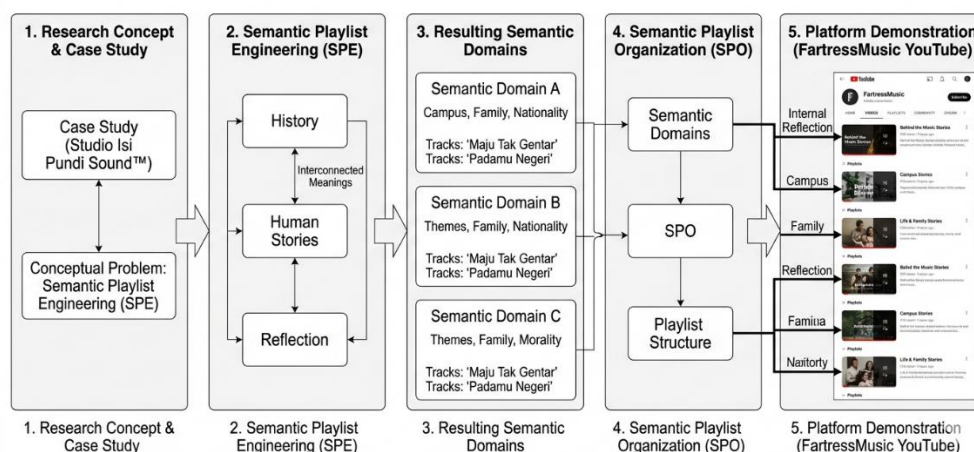


Figure 2. Conceptual Framework of Semantic Playlist Engineering (SPE)

Within the proposed approach, playlists are regarded as one possible representation of a Semantic Domain. Depending on platform capabilities, similar representations may also take the form of collections, albums, series,

folders, workspaces, or other organizational structures. Consequently, Semantic Playlist Organization (SPO) represents the practical manifestation of Semantic Domains rather than the conceptual foundation itself.

Data Analysis

This study employs qualitative descriptive analysis to interpret semantic relationships among creative works.

The analysis begins by describing the semantic identity of each creative work using a Semantic Profile. The resulting semantic representations are then compared to identify conceptual similarities among works. Based on these similarities, Semantic Domains are identified and subsequently represented through Semantic Playlist Organization (SPO).

The objective of the analysis is not to measure semantic similarity quantitatively or to develop an automated classification model. Instead, the analysis demonstrates how semantic relationships can serve as the conceptual basis for organizing creator-owned digital content collections.

RESULT

Emergence of Semantic Domains

The proposed Semantic Playlist Engineering (SPE) approach was applied to a collection of digital music works produced by Studio Isi Pundi Sound™ and published through the FartressMusic YouTube channel. Rather than grouping works according to musical genres, publication chronology, or platform metadata, each work was examined based on its conceptual meaning.

The analysis indicates that the creative works naturally form several semantic groups according to recurring patterns of meaning. These groups are referred to as Semantic Domains. Each Semantic Domain represents a conceptual space that connects works sharing similar themes, experiential contexts, emotional characteristics, narrative intentions, and core messages, regardless of differences in musical style or technical implementation.

Unlike conventional playlist construction, the identified Semantic Domains were not predetermined before the analysis. Instead, they emerged from the semantic relationships observed across the creative collection.

Table 3. Semantic Domains Identified from the Case Study

Semantic Domain	Illustrative Themes	Representative Works
Love & Family	Family relationships, parenting, home, affection	"Compass", "A Blessed Union", "Keeper of Our Dream"
Campus Stories	Learning, education, curiosity, academic life	"One Table", "Before the Deadline", "The Old Game"
Behind the Music Stories	Creative process, experimentation, artistic reflection	"My Laboratory"
Stories of Humanity	Society, justice, social values, humanity	"The Windowless Room", "Winning Yet Losing", "Power On Display"
Walk To Legend	Personal growth, resilience, courage, lifelong journey	"Walk To Legend"

The illustrative themes presented in Table X are intended only to provide a general understanding of the identified Semantic Domains. They should not be interpreted as formal definitions or exhaustive characteristics of each domain. The objective of this study is to introduce the concept of Semantic Domains within Semantic Playlist Engineering (SPE), while the formal construction and characterization of Semantic Domains remain subjects for future research.

Semantic Characteristics of Creative Works

After the Semantic Domains had been identified, each creative work was examined to determine the semantic characteristics that contributed to its domain membership.

Rather than relying on musical genres or production attributes, the analysis considered conceptual characteristics represented through the Semantic Profile, including the main theme, story context, emotional context, narrative structure, core message, and intended audience.

Table 4. Representative Semantic Characteristics

Work	Main Theme	Core Message	Semantic Domain
<i>Compass</i>	Family guidance	Home remains the moral compass throughout life.	Love & Family
<i>One Table</i>	Collaborative learning	Meaningful learning begins through dialogue and curiosity.	Campus Stories
<i>Before the Deadline</i>	Responsibility	Opportunity should be respected before it disappears.	Campus Stories
<i>The Old Game</i>	Educational reflection	Educational change begins with questioning existing practices.	Campus Stories
<i>My Laboratory</i>	Creative inquiry	Every creative work represents a learning experiment.	Behind the Music Stories
<i>Walk To Legend</i>	Personal growth	The journey itself defines personal greatness.	Walk To Legend
<i>The Windowless Room</i>	Social justice	Abuse of power destroys public trust and collective hope.	Stories of Humanity

The analysis shows that works with substantially different musical styles may belong to the same Semantic Domain when they communicate similar conceptual meanings. Conversely, works sharing similar musical characteristics may belong to different domains because they express different ideas and narratives.

Semantic Playlist Organization (SPO)

Once Semantic Domains had been identified, the collection was organized through Semantic Playlist Organization (SPO).

Within the proposed approach, Semantic Domains constitute the conceptual layer, whereas playlists represent their implementation using organizational mechanisms provided by digital platforms. Depending on the platform, these mechanisms may include playlists, collections, albums, series, folders, or other organizational structures.

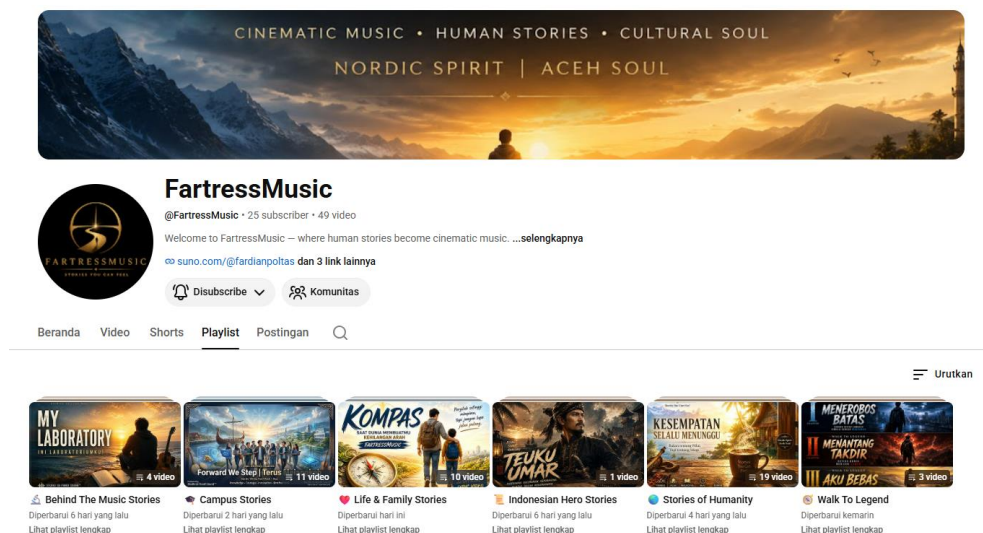


Figure 3. Implementation of Semantic Playlist Organization (SPO) on the FartressMusic YouTube Channel

Figure 3 illustrates the implementation of Semantic Playlist Organization (SPO) on the FartressMusic YouTube channel. The channel was established in June 2026 as a demonstration environment for the proposed Semantic Playlist Engineering (SPE) framework. Although relatively new, it contains a growing collection of creator-owned digital works produced by Studio Isi Pundi Sound™, providing a practical case for organizing content into Semantic Domains through platform-supported playlist structures. The purpose of this case study is to demonstrate the applicability of the proposed framework rather than to evaluate platform performance or audience engagement.

Research Findings

The case study produced four principal findings.

First, the analysis demonstrates that digital creative works can be organized according to shared meanings rather than technical characteristics. Throughout the case study, Semantic Domains emerged naturally from similarities in themes, experiential contexts, emotional characteristics, narrative structures, and core messages.

Second, the study distinguishes between Semantic Domains and Semantic Playlist Organization (SPO). Semantic Domains represent the conceptual structure of the collection, while SPO represents the practical implementation of that structure using platform-specific organizational mechanisms.

Third, the findings indicate that playlists should not be regarded as the conceptual foundation of content organization. Instead, playlists function as one possible representation of Semantic Domains. Consequently, the same conceptual organization can be implemented across different digital platforms without depending on a specific playlist feature.

Finally, the proposed approach demonstrates that creator-owned digital collections can be organized through conceptual meaning rather than through genre, publication chronology, or other technical metadata. This perspective extends the role of playlists beyond navigation by positioning them as representations of semantic organization within creator-centric digital ecosystems.

DISCUSSION

This study introduces Semantic Playlist Engineering (SPE) as a conceptual approach to digital content organization based on Semantic Domains. Unlike previous studies that primarily employ semantic information to improve recommendation systems, information retrieval, or metadata management, SPE positions semantic relationships as the conceptual foundation for organizing creator-owned digital content collections.

A key contribution of this study is the introduction of Semantic Domain as a unit of semantic organization. Rather than grouping creative works according to technical characteristics such as genre, publication date, or media format, Semantic Domains organize content according to shared meanings reflected in themes, life experiences, emotional contexts, narrative structures, and core messages. This perspective allows different creative works to remain conceptually connected even when their technical characteristics differ substantially.

Based on this concept, the study further distinguishes between Semantic Playlist Engineering (SPE) and Semantic Playlist Organization (SPO). SPE refers to the conceptual approach used to identify and organize Semantic Domains, whereas SPO represents the organizational outcome of that process. In other words, SPE describes the process of designing semantic organization, while SPO represents the resulting organizational structure as implemented through playlists or other grouping mechanisms provided by digital platforms.

This distinction also changes how playlists are interpreted. Conventional playlists are commonly viewed as navigation features or sequential collections of media. Within the proposed approach, playlists become one possible representation of a Semantic Domain rather than the conceptual foundation itself. Consequently, the concept introduced in this study is not limited to playlist functionality on a particular platform but may be represented through various organizational mechanisms supported by different digital environments.

Overall, the proposed conceptual model contributes an alternative perspective to digital content organization by positioning Semantic Domains as the conceptual foundation, Semantic Playlist Engineering (SPE) as the organizing approach, and Semantic Playlist Organization (SPO) as its organizational representation. Together, these three concepts establish a conceptual vocabulary for discussing creator-centric digital content organization from a semantic perspective.

CONCLUSION

This study introduced Semantic Playlist Engineering (SPE) as a conceptual approach to organizing digital content based on Semantic Domains. Unlike conventional approaches that primarily organize content according to technical characteristics such as genre, publication date, or media format, SPE proposes that semantic relationships among creative works can serve as the primary foundation for creator-centric content organization.

The study also introduced Semantic Domain as a conceptual unit for grouping creative works that share similar meanings despite differences in their technical characteristics. Within the proposed approach, Semantic Domains represent the underlying conceptual structure of a digital content collection, while Semantic Playlist Organization (SPO) serves as the organizational representation of those domains through playlists or other grouping mechanisms supported by digital platforms.

Through the presented case study, this research demonstrates that semantic relationships can provide an alternative perspective for organizing digital content collections. Rather than functioning solely as navigation tools, playlists can also represent meaningful conceptual relationships among creative works, contributing to a more coherent and systematically organized digital collection.

The primary contribution of this study is the introduction of a conceptual vocabulary consisting of Semantic Playlist Engineering (SPE), Semantic Domains, and Semantic Playlist Organization (SPO) for discussing creator-centric digital content organization. These concepts provide a foundation for viewing digital content organization from a semantic perspective rather than a purely technical one.

As a conceptual study, this research does not seek to develop computational models or evaluate algorithmic performance. Instead, it establishes the conceptual basis for semantic content organization, providing an alternative perspective that may contribute to future developments in digital content management and knowledge organization.

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