MK Music Registry

Concept Overview & Domain Map

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Versioning convention. Pre-approval revisions use 0.X. Version 1.0 is the first approved edition for sharing with stakeholders; the earlier draft labels 1.0 and 1.1 were premature and do not denote approved editions.

Naming note. MK Music Registry was previously referred to by the working name **MKRockArchive Registry**. That name still appears in the authoritative project documents and refers to the same Registry.

Document status. This is an orientation guide, not an authoritative system specification. It summarizes the purpose, concepts, and relationships of the MK Music Registry for easier understanding. The authoritative numbered project specifications remain the source of truth for implementation and governance decisions. Simplified diagrams do not establish additional domain rules.



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Terms and Abbreviations

Term or abbreviation	Full name / plain-language meaning
MVP	Minimum Viable Product: the first usable version with the essential agreed capabilities; broader features come later.
Registry	A structured, curated collection of connected records, evidence and editorial decisions.
Metadata	Information describing something, such as a release title, date, format or credited artist.
Credit	An acknowledgement of who is named on a release or recording and, where relevant, what they did.
Provenance	Where information came from and the history of how it was interpreted and maintained.
Controlled vocabulary	An approved set of terms used consistently for classification, with a process for adding or changing terms.
Approved Snapshot	A preserved copy of the information accepted at a particular review; later edits do not overwrite it.
Public Projection	The selected, public-safe information prepared from approved Registry knowledge for public presentation.
CMS	Content Management System: software for creating and publishing website content.
AI	Artificial Intelligence: used here to identify assistance in drafting this guide.

1. What Is MK Music Registry?

MK Music Registry is a curated, evidence-based Registry of Macedonian music releases, recordings and the people and organizations connected with them. It is the structured knowledge foundation of the wider Macedonian Music Heritage Platform.

Its central task is cultural memory: keeping discoveries useful beyond the researcher, collection or website where they were encountered. Sleeves, catalogues and interviews may reveal different, sometimes conflicting accounts of the same history.

The Registry does not merely store releases. It connects artistic identities, contributors, recorded audio, release editions, credits, sources, classifications and historical decisions into a traceable body of knowledge.

Governing knowledge means explaining what was found, how it was interpreted, what remains uncertain and who approved it. Corrections add to that history rather than silently replacing it.

“Macedonian music” has a broad cultural and historical meaning here. Inclusion is not limited to rock, one language, ethnicity, citizenship or present-day borders. Relevant minority-community, diaspora, Yugoslav-era and cross-border connections belong in their historical context; less obvious connections require an evidenced rationale.

2. Why the Registry Exists

Names vary, credits are abbreviated, dates conflict and apparently identical releases can represent different editions. Knowledge disappears when a collection becomes inaccessible or a website closes.

The Registry preserves:

- **Identity:** stable references that let researchers recognize the same subject across different sources and later corrections.
- **Source fidelity:** original wording and script, alongside separately maintained preferred forms, translations, transliterations and search representations.
- **Evidence and uncertainty:** the basis for an interpretation, competing accounts and honest limits on what is known.
- **Continuity:** revisions and decisions that explain how today's account developed.

The result is an accumulating knowledge resource, not a promise that every historical question can be settled.

3. The Core Domain - A Human Mental Model

People: identities and their credits

An **Artist** is a public artistic identity: a band, solo identity, stage persona, ensemble or musical project. A **Contributor** is a real person or organization involved in creation, production, documentation or preservation. A person may have an artistic persona, but the two records are not interchangeable; an evidenced relationship connects them.

A **Credit** is an acknowledgement: it tells us who is named in connection with the music and, where relevant, what they did. Think of the names and roles printed on a sleeve or booklet. Artist Credits describe how artists are presented to listeners; Contributor Credits describe a person's or organization's contribution.

Artist Credit example (fictional): a release cover reads "Northern Echo featuring Mira." The Registry links "Northern Echo" to its Artist identity as the primary artist and "Mira" to hers as a featured artist, preserving the displayed names and wording.

Contributor Credit example (fictional): the booklet reads "Produced by Elena Petrova." The Registry records Elena as the Contributor, "Producer" as her role, and the wording as printed. This does not make her a primary or featured Artist on the release. Label Credits similarly describe issuing, publishing or distribution roles. "Credit" in the map groups these ideas for understanding.

Credited-as wording preserves the name actually printed or otherwise evidenced in that context. Linking an abbreviated sleeve credit to an identified Contributor must not replace the printed wording or disclose private biographical information. In the MVP, Contributors have no independent public profile pages; eligible names and roles can appear in public credits.

Catalog: edition, audio identity and appearance

A **Release** represents a particular music edition or distribution package: for example, a cassette edition, digital single or reissue. It is not an individual copy owned by a collector. Labels, format, territory, dates, credits and track listing help explain the edition's identity. The Registry also recognizes sufficiently evidenced cancelled releases: a Release record is therefore not, by itself, proof that publication occurred.

A **Recording** represents a particular captured performance or produced audio identity, independently of the packages on which it appears. A new performance, mix or edit may justify a distinct Recording; a different title on a sleeve does not establish that distinction. A Recording can be documented even when no catalogued Release contains it. Recording metadata does not imply that the Registry stores or streams its audio.

A **Track** is one release-specific appearance of a Recording. It holds the position and displayed title, and may preserve a release-specific duration, version wording or credit. It belongs to a Release rather than having an independent editorial/publication lifecycle.

Illustrative example: once evidence establishes that the audio identity is the same, one Recording can appear as Track 3 on an album edition and Track 7 on a compilation. Those are two Track appearances, not two Recordings. A separately captured live performance would be a different Recording. A remaster does not automatically create a new Recording.

A **Label** identifies an issuing label, imprint or other relevant publishing/distribution identity. Its credited name and role on an edition remain distinct from its reusable Registry identity.

Lightweight **Release Holdings** document individual physical copies, and **Cover Art** documents visual representations. Both are within approved MVP scope, although omitted from the central map for clarity. Neither is a substitute for a Release, and neither implies a complete museum collections system.

Knowledge and Evidence: why an account is credible

A **Source** describes an origin or reference: a physical release, scan, catalogue, article, interview or testimony. An **Evidence Link** records how that Source relates to a Registry subject or particular claim.

Source example (illustrative): a scan of a cassette's back cover is recorded with a description, collection reference and access restrictions. Evidence Links connect it to the printed track order and producer credit. The same scan need not establish the release year.

Sources do not automatically prove a claim. Evidence may support, contradict, qualify, mention or remain inconclusive about it. Disputed facts retain alternatives, confidence and reasoning. Approval requires record-level evidence and, for specified material decisions, claim-level evidence.

An **Identifier** helps distinguish and reconnect subjects. Stable Registry identifiers remain the Registry's own references; external identifiers, catalogue numbers and links provide additional connections without replacing them. A matching name or external reference does not automatically prove that two records describe the same subject.

Identifier example (fictional): "NE-017," printed on a sleeve, is retained as the Release's catalogue number in its label context. The Release also has its own permanent Registry identifier. Another label could use "NE-017," so that catalogue number alone cannot establish identity.

Uncertainty is valid information: an approximate year, a range, an unknown identity or a conflict can be recorded honestly. **Example (illustrative):** a catalogue says 1984, an interview says 1985, and the sleeve gives no year. The Registry keeps both candidate dates, their evidence and a conflict note. It does not invent an exact date or treat the disagreement as proof of a date range.

A **Research Item** preserves an unresolved question, candidate answers, evidence and findings. **Example (illustrative):** "Was this cassette issued in 1984 or 1985?" can be assigned to a researcher with the two candidate dates, linked sources and a follow-up to inspect a label catalogue. A finding records its confidence. Resolving the question does not itself change the Release date; that change follows the appropriate review process.

Classification: consistent language without erasing history

A **Controlled Vocabulary** groups approved **Terms**, such as release types, genres and credit roles, with defined meanings and contexts of use. Researchers and editors request missing terms; an Administrator must approve them before selection.

Terms can be clarified, relabelled or deprecated without erasing earlier usage. Materially different meanings need new identities. Genres may overlap: they support discovery rather than asserting one objectively correct classification.

Reference Data includes supported standard language tags and historically sensitive territory references. Current country codes must not flatten earlier geography. Fixed workflow states, qualified dates and uncertainty values are not editable cultural terms. Original source wording remains separate.

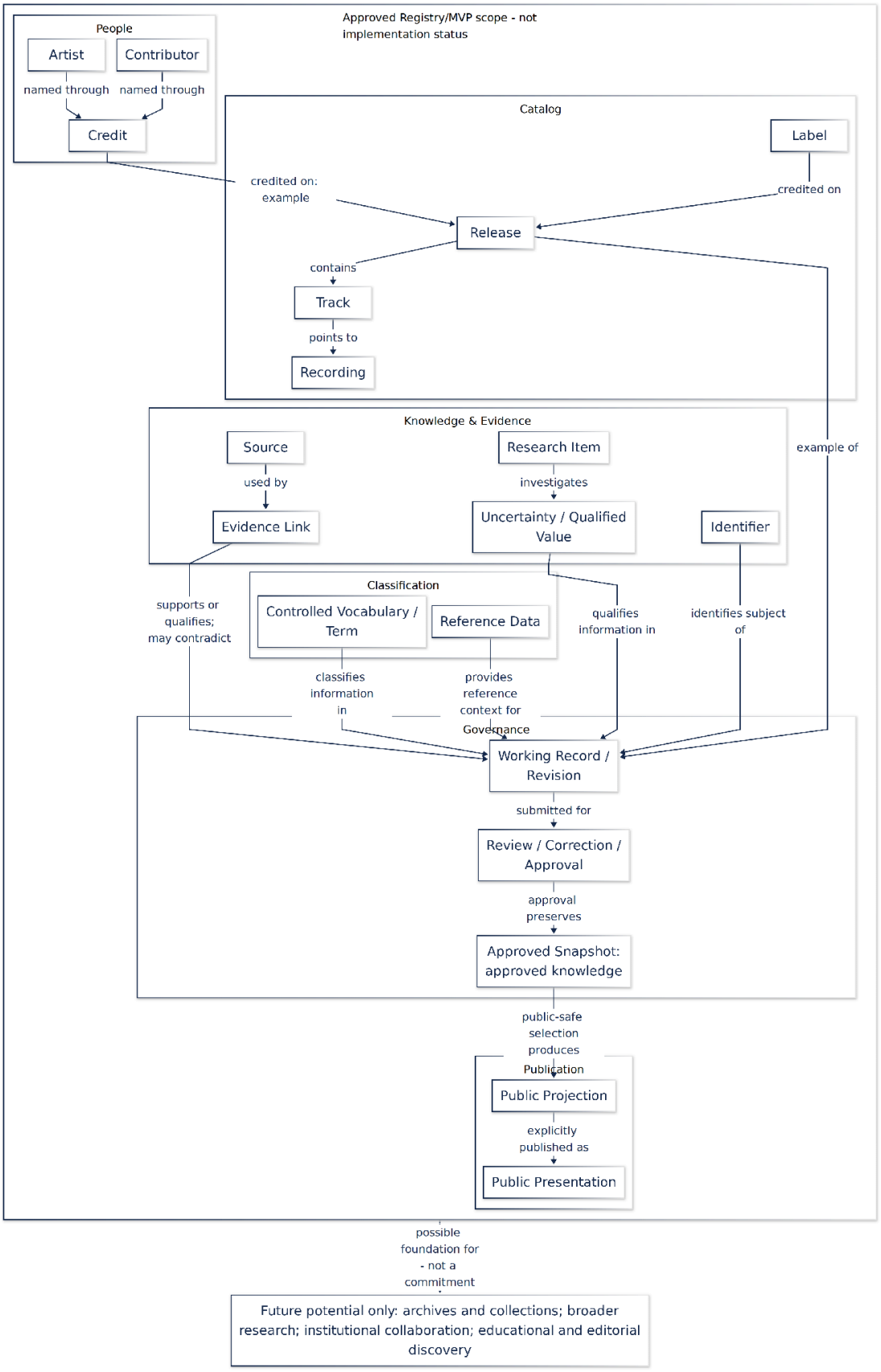
Governance and Publication: accepted knowledge is not a live edit

Researchers edit a **working record**, then submit a frozen revision for **review**. It may return as **Needs Correction**. Approval preserves an **Approved Snapshot** of the accepted information and decision context; it does not claim perfect certainty.

A **Public Projection** is a deliberately selected, public-safe representation derived from approved knowledge. Publication is a separate, explicit step. The public portal presents that projection; it cannot redefine Registry facts. Only Release, Recording, and Artist have independent public MVP lifecycles. Restricted evidence, private Contributor details, and ineligible media are not exposed simply because a record is approved.

4. Main Conceptual Domain Map

Read the catalog spine first: Release contains Track; Track points to Recording. The other groups explain who is credited, what supports the account, how it is classified, and how reviewed knowledge reaches readers.

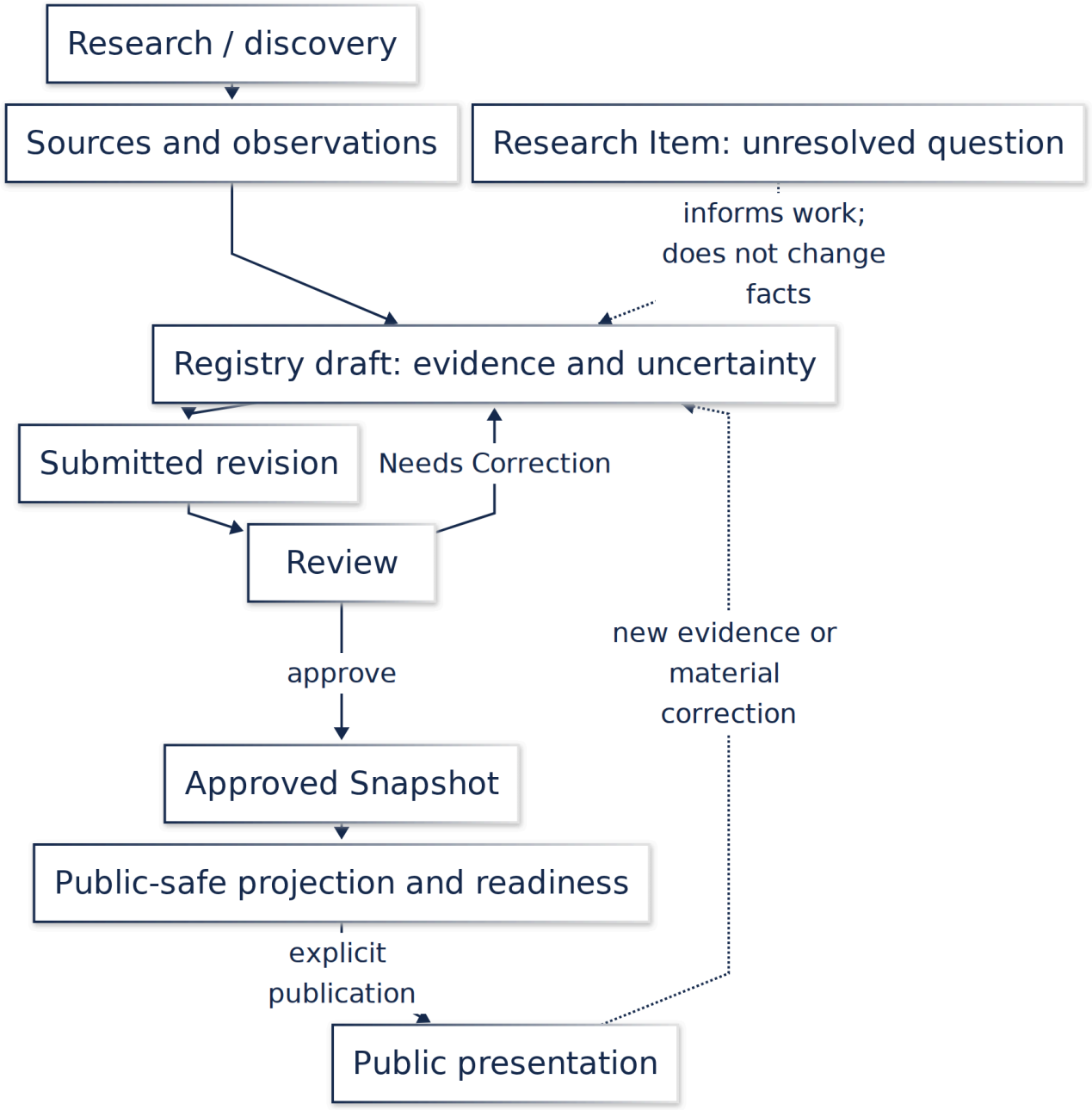


The map uses one Release as an example of governed information; governance and evidence also apply to other subjects under their own rules. Credits can apply to Recordings and Tracks as well as Releases. “Working Record / Revision” describes the working and submitted forms, not an extra universal catalog entity. Each reviewable core record retains its own lifecycle; linking a record does not approve or publish it.

Some details are intentionally absent, including Cover Art, lightweight Holdings, individual relationship types, and operational processes. Separated future-potential notes indicate possibilities, not current MVP entities or committed roadmap features. The map groups concepts for understanding; it specifies neither every relationship nor every allowed number of links.

5. How Knowledge Moves Through the Registry

Research can begin with an object, a conversation, or an unresolved question about an existing record. The path below is conceptual: gathering sources, drafting, and documenting uncertainty are often iterative activities, not mandatory consecutive screens.



The loop lets researchers revisit an account when new evidence appears. Unresolved facts remain qualified; approval depends on the applicable evidence and readiness rules.

An approved Track must point to a Recording. Where audio identity remains uncertain, the model uses a minimally established, explicitly uncertain Recording with evidence and research context; it does not resolve uncertainty by silently attaching a confident but unsupported identity. A genuinely trackless Release is a separate documented exception, not permission for an approved Track to omit its Recording.

Review accepts a particular revision and preserves it in an Approved Snapshot. Later edits do not alter it. Publication selects eligible content, retains public qualifications, and checks rights, privacy, and language readiness.

Approval does not automatically publish. Publication can be scheduled, and delivery can fail. A failed update does not silently replace the previously successful public version. Likewise, changing a term label does not rewrite an existing snapshot or public projection; you need a new projection to present the updated label.

Correction does not erase history. Material factual corrections return to review before republication. Minor editorial corrections follow the authorized, traceable correction path. Withdrawal removes public availability without treating the internal historical record as disposable. Duplicate resolution preserves identities, provenance, and continuity; it must not collapse genuinely different editions or performances.

6. Important Distinctions Newcomers Must Understand

Distinction	Why it matters
Artist is not credited wording	An identity can be credited differently on different objects. Preserve both the identity link and the wording.
Release is not Recording	An edition packages music; a Recording identifies particular audio. Reusing audio does not make two editions one Release.
Recording is not Track	A Track is an appearance on one Release, with its own position and displayed details.
Source is not Evidence Link	The Source identifies where information came from; the link explains its relevance to a subject or claim.
Source text is not normalized/search text	Search-friendly forms, translations and transliterations add access without replacing historical wording.
Uncertainty is not bad data	Explicit uncertainty accurately represents limited knowledge. Unsupported precision misrepresents it.
Controlled vocabulary is not a fixed software enum	Cultural terms evolve through governance. Fixed system states follow separate rules and are not administrator-redefinable terms.
Editable record is not Approved Snapshot	New work can change; the accepted historical account remains preserved.
Approved knowledge is not the public website	The public projection is a selected, safe representation, not unrestricted access to the internal record.

Two further distinctions prevent common classification errors: **Release type is not medium** (an album can be issued on cassette or CD), and **Release status is not Registry workflow state** (an issuer's withdrawn release is different from withdrawing its public Registry page). An "Official" release classification does not give MK Music Registry official state-registry status.

7. What MK Music Registry Is Not

- **Not merely a music website or CMS.** Public pages are one use of the governed knowledge; research, evidence and history remain in the Registry.
- **Not merely a spreadsheet or catalogue.** Its purpose includes reusable identities, relationships, qualified claims and traceable editorial decisions.
- **Not a Discogs clone.** Existing services can be useful sources and references, but MK Music Registry follows its own evidence-aware cultural scope and governance.
- **Not an uncontrolled crowd-edited database.** The MVP uses authorized internal research, review and explicit publication; open public contribution workflows are outside that scope.
- **Not a system that promises absolute certainty.** Disagreement and missing knowledge remain visible where relevant.
- **Not currently an official governmental or state registry.** Its intended credibility comes from method, evidence and accountability, not an unestablished legal mandate.

These distinctions describe the project's responsibilities without diminishing other platforms. The aim is durable, evidence-aware cultural information infrastructure. Comprehensive works/compositions, royalty accounting and full museum collections management are not MVP capabilities.

8. Different Ways to Look at the Same Registry

For researchers and editors: a structured way to retain discoveries, alternative names, source wording, evidence and uncertainty. Questions and editorial reasoning remain available for later work.

For publicists and editorial users: governed information for release pages, artist profiles and articles. Storytelling must preserve relevant uncertainty rather than presenting it as certainty.

For project leadership: an accumulating cultural knowledge asset and a repeatable capability to collect, identify, review, preserve and reuse information, beyond one website or individual.

For cultural institutions and external stakeholders: a potential knowledge partner for collection cross-links and research collaboration, supported by stable identities, provenance and historical continuity. Specific integrations still need design and agreement.

For the software/product team: a shared mental model for deliberate domain boundaries. Keeping Release, Recording, Track, artistic identity, Contributor identity, evidence and publication distinct prevents software from collapsing different historical meanings into convenient but misleading records.

9. Future Potential

The approved MVP includes research, evidence, lightweight holdings and governed public delivery. Approved scope is not proof of operational capability: implementation status requires current repository and delivery evidence.

Later, the same stable identities and provenance could connect archival holdings, institutional collections, photographs, programmes, posters, oral histories and other heritage materials. Broader music-history research, exhibitions, educational experiences, collection cross-linking and richer public discovery could build on those connections.

These are possibilities, not feature commitments. Full collections management and comprehensive musical Work, instrument, place and tradition authorities need further design and governance. Partnerships need agreements about stewardship, access, rights and responsibilities.

The strategic principle is simple: preserve enough context and continuity now that future uses do not require reconstructing the original research from scratch.

10. Where to Go Next

1. **This Concept Overview:** orientation and a shared vocabulary for discussion.
2. **Document 01 - Registry Philosophy & Domain Model:** mission, inclusion, cultural principles and full conceptual grounding.
3. **Document 02 - Metadata Model:** what is recorded, why it matters and when information is required.
4. **Documents 03-04:** back-office workflows and functional behavior, including review, correction and publication.
5. **Document 14:** classification boundaries, approved initial reference data and vocabulary governance.
6. **Documents 05-10 and later owning specifications:** architecture, entities, persistence, integration, security, user experience and detailed operational/governance responsibilities.

The authoritative numbered specifications remain the source of truth. Approval of this orientation guide does not amend them.