



PHENICX

D8.1 Project website

Grant Agreement nr	601166
Project title	Performances as Highly Enriched aNd Interactive Concert eXperiences
Project acronym	PHENICX
Start date of project (dur.)	Feb 1 st , 2013 (3 years)
Document reference	PHENICX-WD-WP8-UPF-130714-D8.1ProjectWebsite-0.1
Report availability	PU - Public
Document due Date	Jul 31 st , 2013
Actual date of delivery	Jul 14 th , 2013
Leader	UPF
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Document status	Reviewed (by RCO)

Project funded by ICT-7th Framework Program from the European Commission



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1 BACKGROUND

Projects funded by the European Commission under the 7th Framework Programme are legally required to do dissemination and general communication activities by the terms of:

- Grant Agreement Annex II which contains some relevant provisions regarding communication, including:
 - Grant Agreement, Annex II.4. Reports and deliverables and Guidance Notes on Project Reporting: The consortium has to provide periodic reports that include a publishable summary of such quality that the Commission can publish it right away in the public domain. It includes information on the expected final results and their wider societal implications. This text will be used as is on the Commission's public websites, so it needs to be understandable for a lay audience.
 - You will need to supply a link to your website and declare whether it is up to date. The link will be published together with general information on each funded project on the Commission's website.
- Grant Agreement, Annex II.12. Information and communication
 - Beneficiaries are to take appropriate measures to engage with the public and the media about the project and to highlight the financial support from the European Union.
 - The Commission is authorised to publish information on the project.

2 INTRODUCTION

This document, *D8.1. Project website*, contains the visual image defined, a description of the current version of the website available under <http://phenicx.upf.edu>, and the promotional poster for general dissemination purposes (also available in Catalan). This website is hosted by UPF and maintained by the Project Management Office in collaboration with all partners who also contribute to different sections of the website, such as publications, events and news.

This deliverable is complementary to *D1.2 Documentation Hub*, which details the private repository filedepot where all PHENICX partners have available a number of documents required for the project execution like the contract signed with the European Commission, Description of Work (DoW), Consortium Agreement (CA), deliverables, templates as detailed in D1.1 and other documents about legal framework and useful guidelines. In addition to the filedepot, there's an intranet with additional information about deliverables and the process for internal review.

All these resources will be maintained during the whole PHENICX project duration and will be adapted to the Consortium needs.



3 DISSEMINATION MATERIAL

3.1 Logo

The designed logo tries to capture the ideas behind PHENICX project and its results and provides an identity to the project. The logo shows a violin, which is representative of the main music style under study (classical music), and shows the movement of the conductor's baton in the bottom. Additionally, the type of font chosen tries to reflect the technologic perspective.

The logo has been designed from the beginning of the project and all project templates are based on it (deliverables, poster, presentation and internal reports as well). The PHENICX logo will be used at any public appearance and document. The different versions of the logo produced are available below and the manual detailing how to apply the visual identity is available.



Guides show the protection area that is a minimal distance that must be maintained between the logo and other elements.

RGB

For digital / Web use

A	R 177 G 85 B 51
B	R 101 G 48 B 36
PHENIX	R 101 G 48 B 36

CMKY

For print production

A	C 0 M 69 Y 85 K 24
B	C 0 M 77 Y 60 K 72
PHENIX	C 0 M 77 Y 60 K 72



3.2 Poster

A poster has been designed and printed. A .PDF version has been published in the PHENICX website (under documents section) and distributed among the partners. A copy of the poster is attached in the following page.

The PHENICX project: Innovating the classical music experience

phenicx@upf.edu
<http://phenicx.upf.edu>

Consortium coordinators

Music Technology Group, Universitat Pompeu Fabra, Barcelona, Spain
Multimedia Information Retrieval Lab, Delft University of Technology, The Netherlands

Consortium partners

Department of Computational Perception, Johannes Kepler University Linz, Austria
IMP/ML Group, Austrian Research Institute for Artificial Intelligence, Vienna, Austria
Video Dock BV, Amsterdam, The Netherlands
Royal Concertgebouw Orchestra, Amsterdam, The Netherlands
Escola Superior de Música de Catalunya, Barcelona, Spain

► A live concert performance becomes a digital artefact

The goal of the PHENICX project is to create new digital experiences for live performances of classical music. In doing this, digital artefacts will be developed with three main characteristics:

Multimodal

The concert experience is not purely auditory. Information in other modalities (e.g. video, text, sensor data...) also should be considered.

Multi-perspective

We study the concert from different viewpoints, both physical (different camera and microphone positions) and personal (different user types).

Multilayer

At each point in time, multiple parallel layers of information are important to the musical experience. These layers may be very diverse, ranging from musical information to musician commentary and supporting resources.



In the project, characteristics of both a musical piece as well as its performance will be explicitly considered. In order to deal with a user audience which is as diverse as possible, **profiling** and **personalization** techniques will receive major attention. As a result, novel **engaging** and **interactive** ways to explore live classical concerts are foreseen which can **enrich** the concert experience **before, during** and **after** the concert.

► Pushing academic frontiers

The particular context of the PHENICX project calls for a broad spectrum of advancements. Academic topics of interest range a.o. from audio signal analysis and source separation techniques to gestural information analysis and multimodal information processing techniques, from performance modeling to score synchronization, and from social network analysis and recommendation to visualization techniques and interactive performance systems.

► Sustainable user feedback

The non-academic project partners are renowned leaders in the industrial and musical world, and as such have unique access to a considerable population of potential PHENICX technology users. This will actively be exploited throughout the project. At the start of the project, use cases were established which were immediately validated in focus groups and discussion groups. In subsequent project iterations, potential user groups will once again be involved in refining requirements and success criteria, and testing both academic demonstrators and the first market-ready proof-of-concept releases.



How do movements and gestures of conductors and musicians affect a performance?



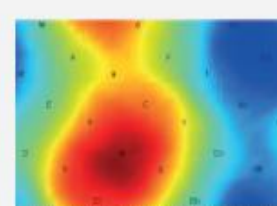
What can we learn from different performances of the same piece and rehearsal information?



What is happening in specific sections of the orchestra?



How to use material which does not contain music but offers interesting supporting information on it?



How can we visualize properties of pieces and their performance characteristics?



What are appropriate presentation forms, considering varying user experiences and backgrounds?

4 PROJECT WEBSITE


PHENICX website contains different information, including public information about the project objectives, achievements, events and news, as well as a private space and document repository only available for the PHENICX consortium.

4.1 Public Website

The public website intends to provide an overview of the project available to the wide audience, an introduction to the consortium and team members, project activities and results as well as contact information for any party interested in collaborating with us. The different sections available in the website are listed below.


4.1.1 Home

The homepage gives an overview of the project goals and aims and also includes a twitter widget that targets all #phenicx hash tags published.



PHENICX

Performances as **H**ighly **E**nriched
a**N**d **I**nteractive **C**oncerts **eX**periences



[HOME](#)
[CONSORTIUM](#)
[NEWS](#)
[EVENTS](#)
[PUBLICATIONS](#)
[DOCUMENTS](#)
[CONTACT](#)

PHENICX: Changing the way we experience classical music concerts

PHENICX (36 months, started on February 2013) will make use of state-of-the-art digital multimedia and internet technologies to transform traditional concert experiences into *multimodal*, *multi-perspective* and *multilayer* digital artefacts that can be easily explored, customized, personalized, (re)enjoyed and shared among the users. The project will focus on classical music in large ensemble settings.

Main goals:

1. Make live concerts appealing to potential new audience.
2. Maximize the quality of concert experience for everyone.


Scientific objectives:

1. Techniques for multimodal enrichment of live music concert recordings suitable for implementation and deployment in real-world situations.
2. Find ways to offer engaging digital experiences to a wide range of users.

Keywords:


	Pre-concert	Post-concert	During concert
Visualizing	Structure, score, melody, tonality, gestures, expressivity		
Interacting	Home conducting, impersonation		Acoustic zoom, source enhancement
Socializing	Networking	Sharing	
	Personalizing		

#phenicx




Ron van der Sterren
@pindsvin
11 Jul

and now some relaxing work intermezzo: reviewing a deliverable for #phenicx. A weird way to take break :-)



MTG-UPF
@mtg_upf
8 Jul


#PHENICX project at Notes de clàssica (Catalunya Ràdio) mtg.upf.edu/news/media



Pere Andreu Jarrod
@perandreu
5 Jul

Avui a les 22 h, reportatge sobre el Projecte #Phenicx de l'@esmuccat i @univpompeufabra, a @catalunyamusica ow.ly/mG9Ec

Expand



Pere Andreu Jarrod
@perandreu
1 Jul

Encara no, un cop s'emeti divendres a les 22h. Us avisem. Gràcies! RT @mtg_upf @catalunyamusica estan disponibles a internet? #phenicx

phenicx@upf.edu

Supported by the European Commission, FP7 (Seventh Framework Programme), STREP project, ICT-2011.8.2 ICT for access to cultural resources, grant agreement No 601166.




Legal agreement

4.1.2 Consortium







This section comprises 3 subsections: Consortium, Individual partners and team members



The screenshot shows the PHENICX website with the following content:

- Header:** PHENICX logo, tagline "Performances as Highly Enriched and Interactive Concerts eXperiences", search bar, and navigation menu (HOME, CONSORTIUM, NEWS, EVENTS, PUBLICATIONS, DOCUMENTS, CONTACT).
- Section Title:** Consortium
- Text:** "The PHENICX consortium is composed by 7 partners coordinated by the Music Technology Group at UPF, a top-level research lab in audio. Partners come from 3 different European countries (ES, NL and AT) with a mix of public / private cooperation. PHENICX partners involve **four well-known research centres** and universities: **UPF, TUD, OFAI and JKU**; as well as **two important cultural content providers (RCO, ESMUC)** and an **SME** from the creative industries (**VD**). This consortium covers the full value-chain: from research, innovation and product development to concert organisers (involving audience and semi-professionals as end-users). The research experience of the partners on the proposed areas (UPF, TUD, OFAI and JKU), the deep knowledge in concerts and music performances (RCO, ESMUC) and the market expertise with VD who has previous experience relevant for PHENICX envisioned technical solutions."
- Diagram:** A flowchart showing the value chain from Research providers (UPF, TUD, OFAI, JKU) through Technology integration (VD) to Content provider & end users (RCO, ESMUC). Specific tasks are listed for each partner: UPF (Audio processing, MIR & Advanced Interaction), TUD (Multimedia content processing, social & affective computing), OFAI (Automatic performance descr. (score, expressivity, tracking)), JKU (Web & user content mining, semantic music annotation), VD (Social video repositories, prototyping), RCO (High quality recordings), and ESMUC (Experimental testbed & data acquisition). A map of Europe highlights the locations of the partners in the Netherlands (TU Delft, Concertgebouw Orkest), Austria (JKU), and Spain (ESMUC).
- Contact:** phenicx@upf.edu
- Support:** Supported by the European Commission, FP7 (Seventh Framework Programme), STREP project, ICT-2011.8.2 ICT for access to cultural resources, grant agreement No 601166.
- Logos:** European Commission and Seventh Framework Programme logos.
- Footer:** Legal agreement

Partners

Partner	City, Country	Role in PHENICX	Logo
Music Technology Group (MTG) – Universitat Pompeu Fabra (UPF)	Barcelona, Spain	Project Coordinator Research expertise on musical feature extraction (e.g. multi-pitch, melody, tonality), audio signal processing (source separation) and musical and advanced interaction.	
Delft Multimedia Information Retrieval (DMIR) Lab – Technische Universiteit Delft (TUD)	Delft, Netherlands	Scientific Coordinator Research expertise in in Multimedia Information Retrieval, including multimedia content processing (audio, video, metadata) and social and affective user-behaviour profiling, and leader of the dissemination activities.	
Department of Computational Perception (CP) – Johannes Kepler Universität Linz (JKU)	Linz, Austria	Research expertise on musical feature extraction on the piece level, on inferring semantic knowledge from these features, on personalization and adaptation aspects, and on social media mining.	
Royal Concertgebouw Orchestra (RCO)	Amsterdam, Netherlands	Content provider, Exploitation	
Video Dock BV (VD)	Amsterdam, Netherlands	Prototype development, exploitation	
Austrian Research Institute for Artificial Intelligence (OFAI)	Vienna, Austria	Research expertise on computational methods for measuring, analysing, tracking, modeling, and identifying aspects of expressive musical	

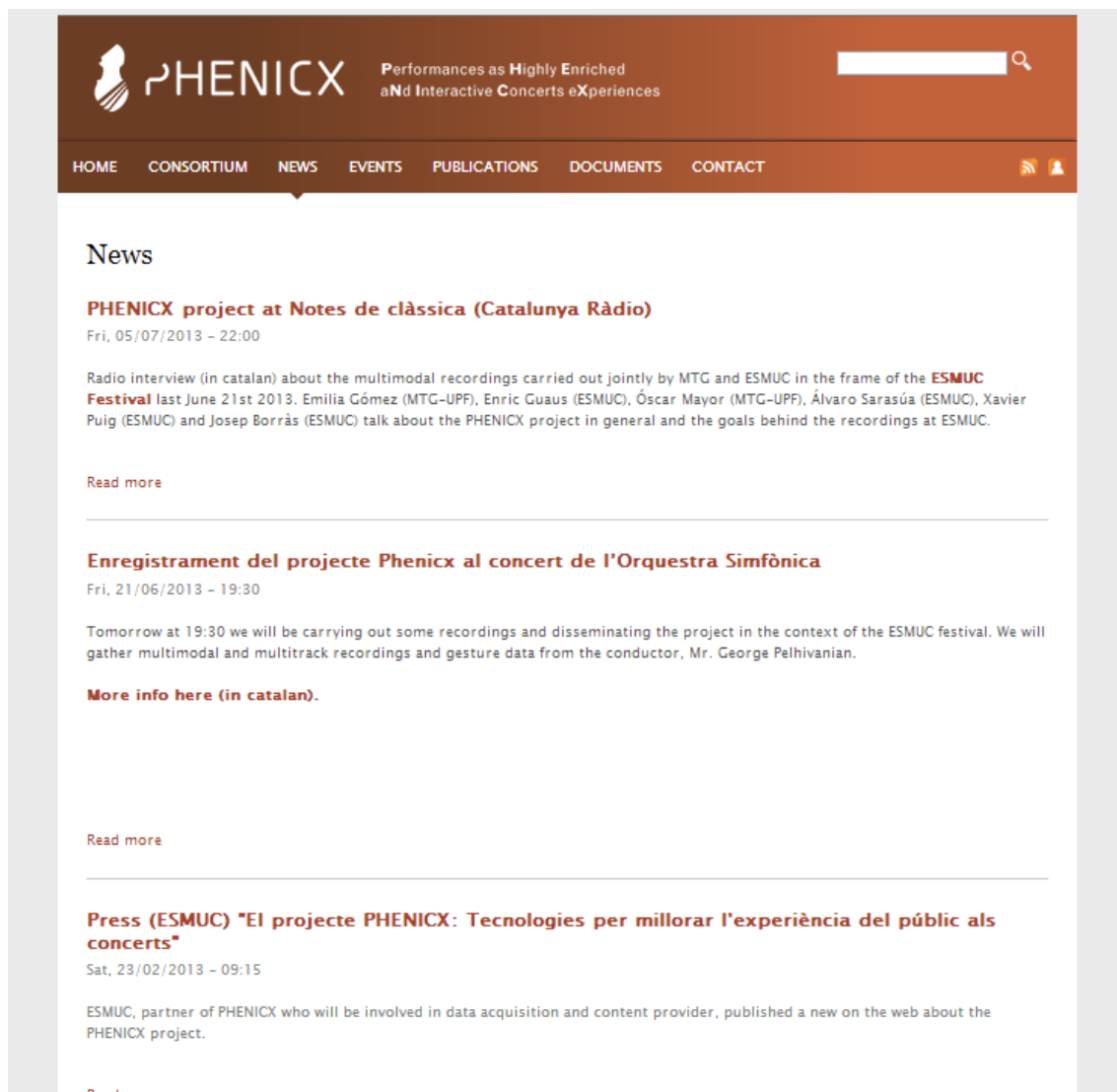
Team members

Our project team brings together a group of researchers, PhD students and engineers. They all have a common objective: to rise to the scientific and technological challenges behind PHENICX project as defined in the work plan. The list of key persons involved in the **Steering Committee** of our project – including Project and Scientific Coordinators and WP leaders – is as follows:

Project Coordinator	Emilia Gómez	Music Technology Group (UPF)	
Scientific Coordinator	Alan Hanjalic	Delft Multimedia Information Retrieval Lab (TUD)	
WP1 Project Coordination	Alba B. Rosado	Music Technology Group (UPF)	
WP2 Scientific, technical and methodological Foundations	Martha A. Larson	Delft Multimedia Information Retrieval Lab (TUD)	
WP3 Multimodal musical piece analysis	Markus Schedl	Department of Computational Perception (JKU)	
WP4 Multimodal musical performance analysis	Gerhard Widmer	Austrian Research Institute for Artificial Intelligence (OFAI)	

4.1.3 News

This section includes all news related to the PHENICX project activities, press releases and media clipping.




The screenshot shows the PHENICX website's news section. The header features the PHENICX logo, the tagline "Performances as Highly Enriched aNd Interactive Concerts eXperiences", a search bar, and a navigation menu with links: HOME, CONSORTIUM, NEWS, EVENTS, PUBLICATIONS, DOCUMENTS, and CONTACT. There are also RSS and user icons. The main content area is titled "News" and lists three articles:

- PHENICX project at Notes de clàssica (Catalunya Ràdio)**
Fri, 05/07/2013 – 22:00
Radio interview (in catalan) about the multimodal recordings carried out jointly by MTG and ESMUC in the frame of the **ESMUC Festival** last June 21st 2013. Emilia Gómez (MTG-UPF), Enric Guals (ESMUC), Óscar Mayor (MTG-UPF), Álvaro Sarasúa (ESMUC), Xavier Puig (ESMUC) and Josep Borràs (ESMUC) talk about the PHENICX project in general and the goals behind the recordings at ESMUC.
[Read more](#)
- Enregistrament del projecte Phenix al concert de l'Orquestra Simfònica**
Fri, 21/06/2013 – 19:30
Tomorrow at 19:30 we will be carrying out some recordings and disseminating the project in the context of the ESMUC festival. We will gather multimodal and multitrack recordings and gesture data from the conductor, Mr. George Pelhivianian.
More info here (in catalan).
[Read more](#)
- Press (ESMUC) "El projecte PHENICX: Tecnologies per millorar l'experiència del públic als concerts"**
Sat, 23/02/2013 – 09:15
ESMUC, partner of PHENICX who will be involved in data acquisition and content provider, published a new on the web about the PHENICX project.
[Read more](#)

4.1.4 Events

This section includes a calendar with all project activities together with a short description.


PHENICX
Performances as **H**ighly **E**nriched
a**N**d **I**nteractive **C**oncerts **eX**periences

[HOME](#)
[CONSORTIUM](#)
[NEWS](#)
[EVENTS](#)
[PUBLICATIONS](#)
[DOCUMENTS](#)
[CONTACT](#)

Month
Week
Day
Year



Upcoming events

- ICT 2013**
06/11/2013 (All day) to 08/11/2013 (All day)

July 2013
« Prev Next »

Mon	Tue	Wed	Thu	Fri	Sat	Sun
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

phenicx@upf.edu
Supported by the European Commission, FP7 (Seventh Framework Programme), STREP project, ICT-2011.8.2 ICT for access to cultural resources, grant agreement No 601166.

Legal agreement

4.1.5 Publications

This section contains all scientific papers and journals published that are produced by PHENICX partners as main scientific outcomes of the project.



Performances as Highly Enriched
aNd Interactive Concerts eXperiences

HOME
CONSORTIUM
NEWS
EVENTS
PUBLICATIONS
DOCUMENTS
CONTACT




Publications

Author Title Type [Year▼]
Export 7 results: BibTex RTF Tagged XML RIS

2013

M. Schedl and D. Schnitzer, "Hybrid Retrieval Approaches to Geospatial Music Recommendation", in *Proceedings of the 35th Annual International ACM SIGIR Conference on Research and Development in Information Retrieval (SIGIR)*, Dublin, Ireland, 2013. [BibTex](#) [RTF](#) [Tagged XML RIS](#) [sigir2013.pdf](#) (311.65 KB)

C. C. S. Liem, A. Bazzica, and A. Hanjalic, "Looking Beyond Sound: Unsupervised Analysis of Musician Videos", *14th International Workshop on Image and Audio Analysis for Multimedia Interactive services (WIA2MIS)*. IEEE, 2013. [BibTex](#) [RTF](#) [Tagged XML RIS](#) [Liem_Bazzica_Hanjalic_WIAMIS2013.pdf](#) (722.81 KB)

S. Böck and G. Widmer, "Maximum Filter Vibrato Suppression for Onset Detection", in *Proceedings of the 16th International Conference on Digital Audio Effects (DAFx-13)*, Maynooth, Ireland, 2013. [BibTex](#) [RTF](#) [Tagged XML RIS](#) [Boeck_DAFx-13.pdf](#) (481.6 KB)

A. Odić, M. Tkalčič, J. F. Tasić, and A. Košir, "Personality and Social Context: Impact on Emotion Induction from Movies", in *EMPIRE 2013: Emotions and Personality in Personalized Services*, Rome, Italy, 2013. [BibTex](#) [RTF](#) [Tagged XML RIS](#) [empire2013_paper_5.pdf](#) (234.78 KB)

E. Gómez et al., "PHENICX: Performances as Highly Enriched aNd Interactive Concert Experiences", in *SMAC Stockholm Music Acoustics Conference 2013 and SMC Sound and Music Computing Conference 2013*, Stockholm, Sweden, 2013. [BibTex](#) [RTF](#) [Tagged XML RIS](#) [PHENICX-smac2013-6.0.pdf](#) (165.35 KB)

F. Korzeniowski and G. Widmer, "Refined Spectral Template Models for Score Following", in *Proceedings of the Sound and Music Computing Conference (SMC)*, Stockholm, Sweden, 2013. [BibTex](#) [RTF](#) [Tagged XML RIS](#) [Korzeniowski_SMC_2013.pdf](#) (738.55 KB)

F. Korzeniowski, F. Krebs, A. Arzt, and G. Widmer, "Tracking Rests and Tempo Changes: Improved Score Following with Particle Filters", in *Proceedings of the International Computer Music Conference (ICMC)*, Perth, Australia, 2013. [BibTex](#) [RTF](#) [Tagged XML RIS](#) [Korzeniowski_ICMC_2013.pdf](#) (179.91 KB)

phenicx@upf.edu

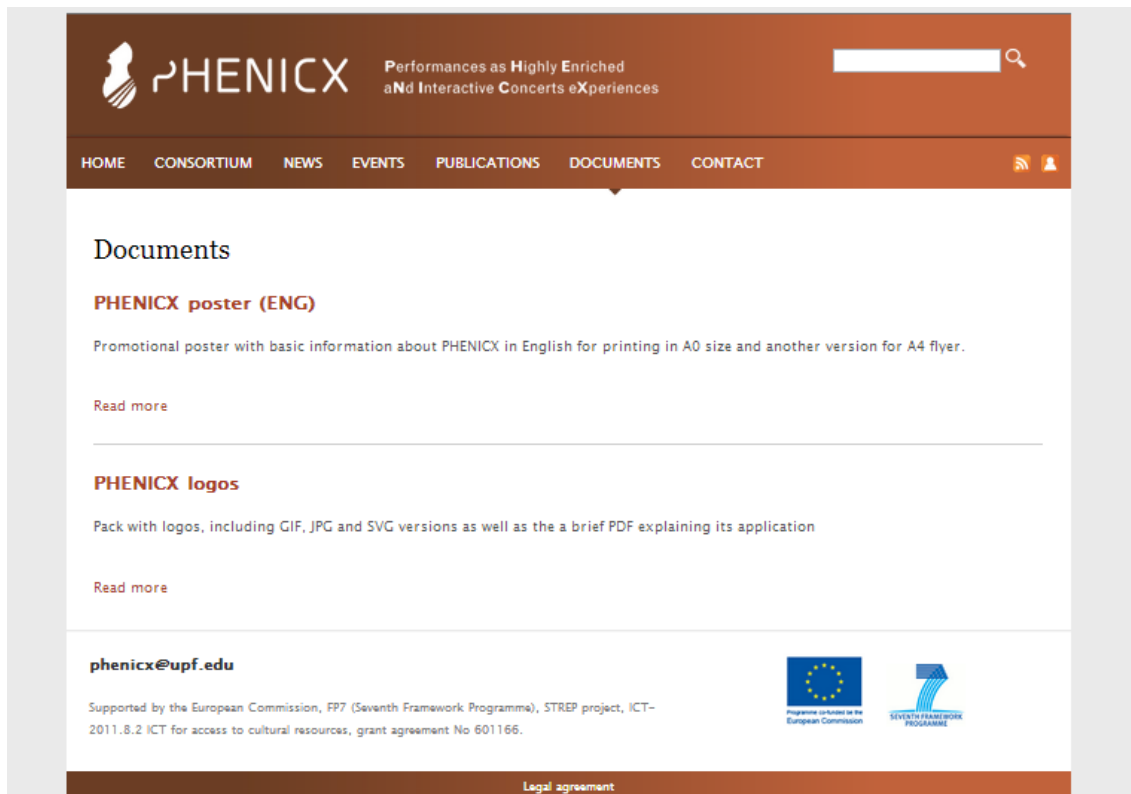
Supported by the European Commission, FP7 (Seventh Framework Programme), STREP project, ICT-2011.8.2 ICT for access to cultural resources, grant agreement No 601166.




Legal agreement

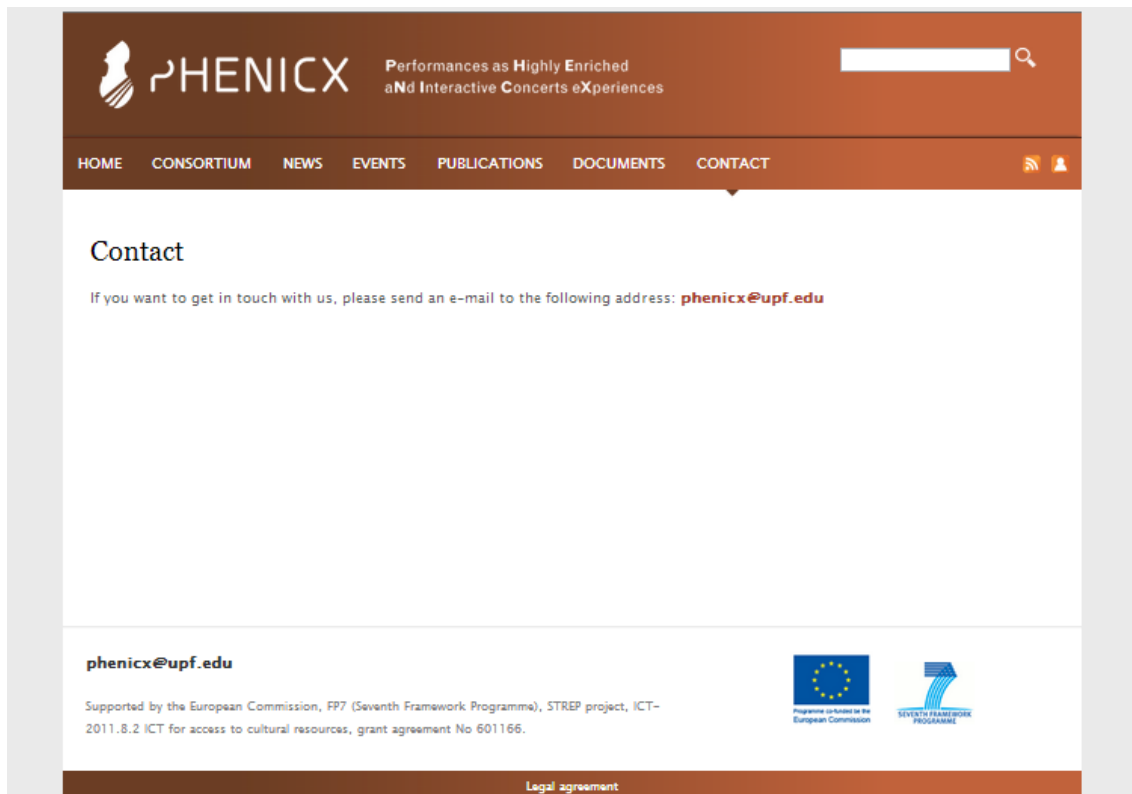
4.1.6 Documents

This section hosts documents related to the project that are not scientific publications, like the logos, promotional poster and public deliverables.



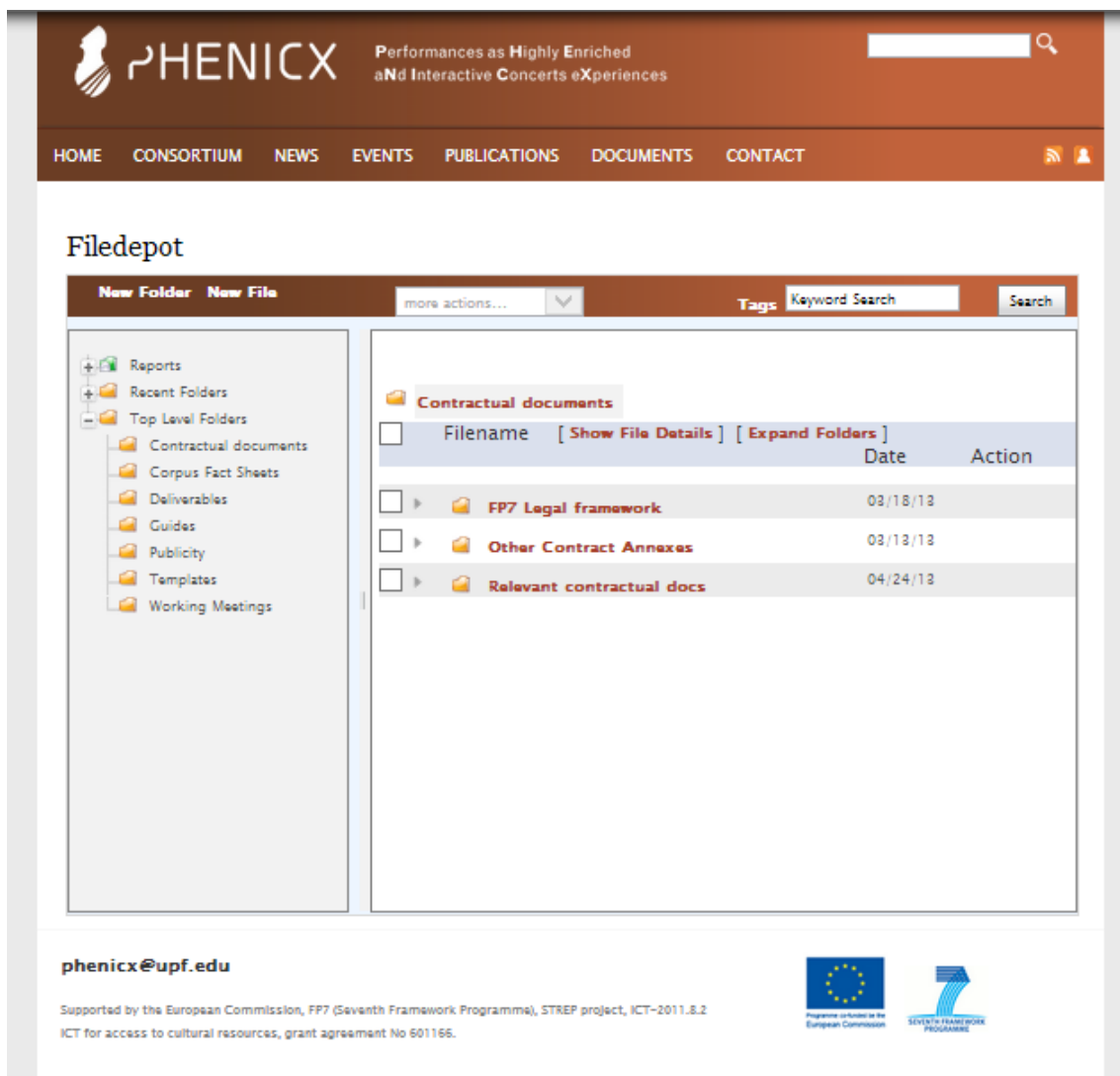
4.1.7 Contact

There is a last section with the contact information for any party interested in learning more about the project and potential collaborators.



4.2 Filedepot

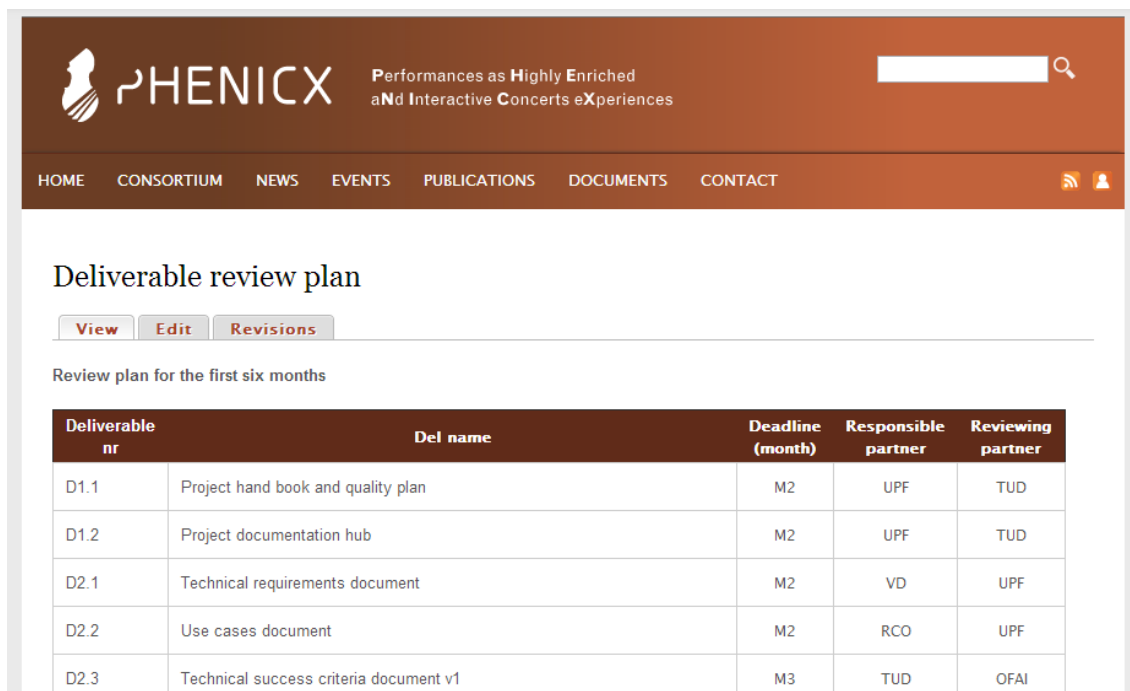
The filedepot available under <http://phenicx.upf.edu/filedepot> is the Documentation Hub (access restricted to partners) that hosts all legal and contractual documents, templates for the production of documents and reports, fact sheets detailing all corpuses produced, deliverables together with internal review reports, guides, documents with promotional purposes, and all documents and presentations related to the project meetings.



The screenshot shows the PHENICX Filedepot interface. The top header features the PHENICX logo and tagline "Performances as Highly Enriched and Interactive Concerts eXperiences". Below the header is a navigation bar with links: HOME, CONSORTIUM, NEWS, EVENTS, PUBLICATIONS, DOCUMENTS, and CONTACT. The main content area is titled "Filedepot" and includes a sidebar with a folder tree (Reports, Recent Folders, Top Level Folders, Contractual documents, Corpus Fact Sheets, Deliverables, Guides, Publicity, Templates, Working Meetings) and a main panel displaying a table of "Contractual documents". The table has columns for Filename, Date, and Action, and lists three items: "FP7 Legal framework" (03/18/13), "Other Contract Annexes" (03/13/13), and "Relevant contractual docs" (04/24/13). The footer contains the email "phenicx@upf.edu", support information from the European Commission, and logos for the European Commission and the Seventh Framework Programme.

4.3 Intranet

The intranet pages available at <http://phenicx.upf.edu/reviewplan> contain the schedule for deliverables submission and the plan for internal review.



Deliverable nr	Del name	Deadline (month)	Responsible partner	Reviewing partner
D1.1	Project hand book and quality plan	M2	UPF	TUD
D1.2	Project documentation hub	M2	UPF	TUD
D2.1	Technical requirements document	M2	VD	UPF
D2.2	Use cases document	M2	RCO	UPF
D2.3	Technical success criteria document v1	M3	TUD	OFAI

5 CONCLUSION

All the information available in the website (including also filedepot and intranet pages) will be updated during the project lifetime following project and partners' needs and suggestions. In addition, a new section will be available soon which will contain the multimedia materials related to the PHENICX project activities (Festivals at ESMUC, RCO concerts and other PHENICX events as well as any other relevant audiovisual material).

Brand identity guidelines

2013



The Brand Tool kit presents guidelines for PHENICX's visual identity. Read it, it will help you to apply these characteristics in your communication.

- 03 Phenix Logo
- 04 Stacked and Horizontal Versions
- 05 Logo Variations
- 07 Tag-line
- 08 Clear Space
- 10 Minimum Size
- 11 Incorrect Usage
- 12 Colour Palette
- 13 Typography
- 14 Typography. Usage examples

Phenicx Logo

The PHENICX logo is a combination of two elements: the **symbol** and the **Logotype**.

The logotype should never be separated from the symbol. Meanwhile the Symbol can be used separately from the Logotype, only to add interest to communications, or as an icon.

Always use approved artwork when reproducing the PHENICX identity.

Do not alter the logo in any way.

Whenever possible, use the SVG and PDF file format as this will give you the best results.

PNG and JPG format images are designed for on-screen applications and should not be printed.



Stacked and Horizontal Versions

Always use approved artwork when reproducing the PHENICX identity.
Do not alter the logo in any way.

[A] Horizontal version



[B] Stacked versions



Logo variations

The primary use for PHENICX logo is the color version [A]. If is posible use this versión on white background. If a coloured background is used, make sure that there is enough contrast for the logo to remain clear.

If it is not possible, on a dark or coloured background. use the reversed logo [D].

When colour or printing prohibits print in colour, it may be used in grey-scale [B] or in 1-colour [C].

[A] Colour version



[B] Grey-scale version



[C] Black and white version / 1-colour



[D] Reversed logo



Logo variations

The primary use for PHENICX logo is the colour version [A]. If is posible use this versión on white background. If a coloured background is used, make sure that there is enough contrast for the logo to remain clear.

If it is not possible, on a dark or coloured background. use the reversed logo [D].

When color or printing prohibits print in colour, it may be used in grey-scale [B] or in 1-colour [C].

[A] Colour version



[B] Grey-scale version



[C] Black and white version / 1-colour



[D] Reversed logo



Tag-lines

The tagline is designed to appear in a two-line format. The logo has been set in 2 different formats. Use the one that best suits the usage.

[A] Tag-line · align right

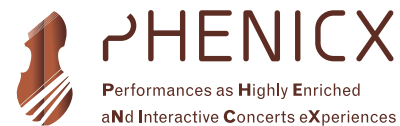
[B] Tag-line · align below

The tagline may be reproduced in the same brown of PHENICX (Depending on the usage and printing method).

[A] Tag-line · align right



[B] Tag-line · align below



Clearspace

Clearspace is the area around the Logo that must remain clear of any other elements, such as textured backgrounds and illustrations.

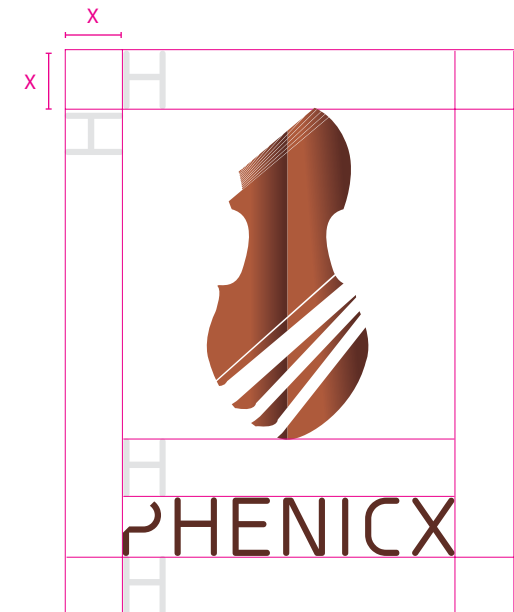
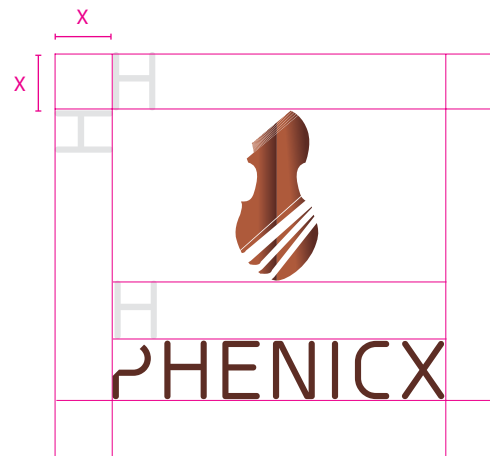
Using the Logo on either a bright or dark background or photograph, make sure there is sufficient contrast.

The x measurement is calculated by using the height of the letter H at actual size.

[A] Horizontal versions



[B] Vertical versions



Clearspace

Clearspace applied to Tagline-Logo.
Any other graphic or type should not enter the brand safe area.

[C] Tag-line versions



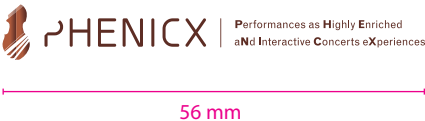
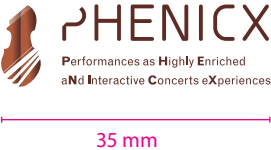
Minimum size

It is important that all parts of the identity can be easily read. For this reason, the logo should not be reproduced smaller than the sizes specified here.

[A]



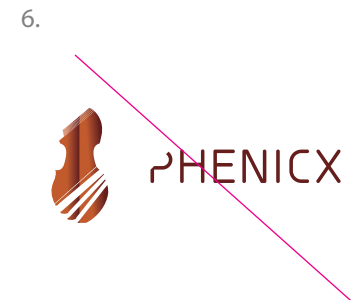
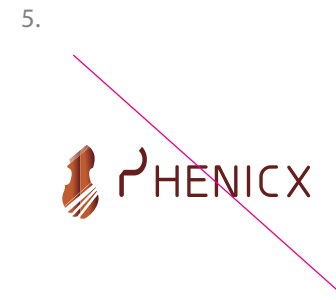
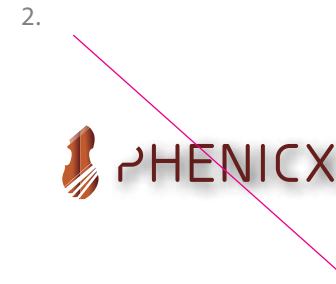
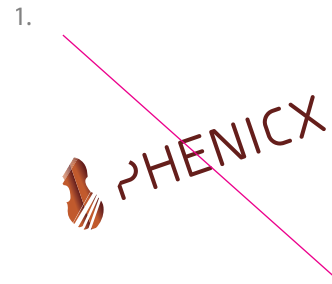
[B]



Incorrect use

Do not alter the logo in any way.

Always use approved artwork.
Whenever possible, use the SVG and PDF file format as this will give you the best results.
PNG and JPG format images are designed for on-screen applications and should not be printed.



DON'T:

1. Rotate the logo.
2. Apply any effects.
3. Place the logo on busy photography.

4. Change the logo colors.

7. Make alterations to the words and or colors contained in the logo.

6. Scale the logo unproportionately.

Colour Palette

CMYK colours are primarily used in adverts and printed materials such as brochures, leaflets and posters.

RGB colours are only used for online media.

Always consult your printer for the most accurate reproduction of brand colours.



PHENICX

A

Pantone 7592 C

CMYK 0, 69, 85, 24

RGB 177, 85, 51

B

Pantone 7610

CMYK 0, 77, 60, 72

RGB 101, 48, 36



A

B

GRADIENT



B



Typography

Primary typography - Myriad Pro

Secondary typography - Lucida Grande & Georgia (Display)

Myriad Pro is the primary typeface and was chosen for its simplicity and versatility. To ensure sufficient flexibility in all media, we use Lucida Grande as secondary font (is perfectly fine if you do not have access to Myriad Pro).

Use Myriad Bold headlines for emphasis. Myriad regular can be used for body text.

We also use Georgia as secondary typeface in complex documents or website where an extra typeface is needed for text hierarchy. Georgia should never be used in body text.

Myriad Pro

Myriad Pro BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!"\$%&/'()=?@:;,.*+

Myriad Pro SemiBold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890!"\$%&/'()
=?@:;,.*+

Myriad Pro REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890!"\$%&/'()
=?@:;,.*+

Myriad Pro ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890!"\$%&/'()
=?@:;,.*+

Lucida Grande

Lucida Grande BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!"\$%&/'()=?@:;,.*+

Lucida Grande REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!"\$%&/'()=?@:;,.*+

Georgia

Georgia Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!"\$%&/'()=?@:;,.*+

Typography

Usage examples

By using different size and weight variations, we can optimize legibility and give the reader a better overview.

Headlines, main titles and headings.

Georgia Regular or Lucida Grande /Myrias Pro Bold. For emphasis you can use text in brown colour.

Body Text.

Lucida Grande Regular / Myriad Pro Regular.

Caption and Copyright Text.

Lucida Grande Bold /Myrias Pro Bold. Gray colour.

Example of a headline

Heading 2

Body text. Nulla luctus, lectus sed hendrerit placerat, ante justo dignissim mi, quis posuere elit enim vitae ante. Fusce tincidunt lacus nec magna pellentesque volutpat. Donec nulla nulla, vehicula non porta et, pulvinar non libero. Sed sed rhoncus dui. Sed vel lorem sed lorem gravida aliquam sed vel odio. Phasellus eget turpis leo, et dignissim urna.

Heading 2

Body text. Donec nulla nulla, vehicula non porta et, pulvinar non libero. Sed sed rhoncus dui. Sed vel lorem sed lorem gravida aliquam sed vel odio. Phasellus eget turpis leo, et dignissim urna.

Captions and copyrights