PHENICX

D8.1 Project website

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Document status	Reviewed (by RCO)

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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
PHENICX	R 101 G 48 B 36

A GRADIENT B

CMKY

For print production

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

A GRADIENT B

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.

PHENICX | Performances as Highly Enriched aNd Interactive Concerts eXperiences

The PHENICX project: Innovating the classical music experience

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 Artifical Intelligence, Vienna, Austria

Video Dock BV, Amsterdam, The Netherlands

Royal Concertgebouw Orchestra, Amsterdam, The Netherlands

Escola Superior de Música de Catalunya, Barcelona, Spain

phenicx@upf.edu

http://phenicx.upf.edu

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

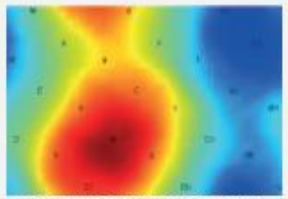
The non-academic project partners are renowned leaders in the industrial and musical world, and as such have unique access to a considerable population of potential PHENICX technology users. This will actively be exploited throughout the project. At the start of the project, use cases were established 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 various user experiences and backgrounds?

Supported by the European Commission FP7 (Seventh Framework Programme 2007 - 2012), STREP project ICT-2011.8.2 ICT for access to cultural resources Grant Agreement n° 601166, 2012 - 2016

4 PROJECT WEBSITE

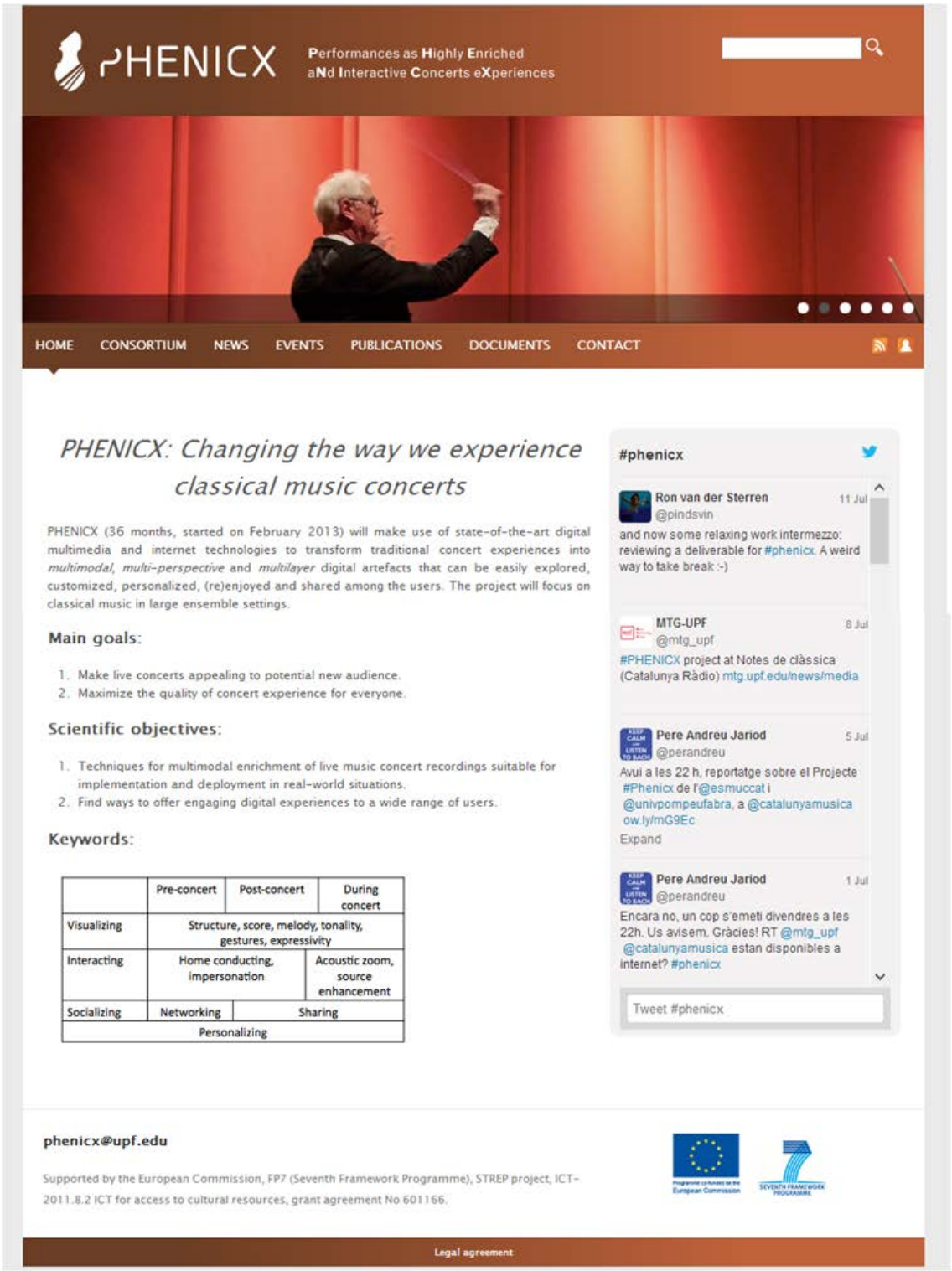
PHENICX website contains different information, including public information about the project objectives, achievements, events and news, as well as a private space and document repository only available for the PHENICX consortium.

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.

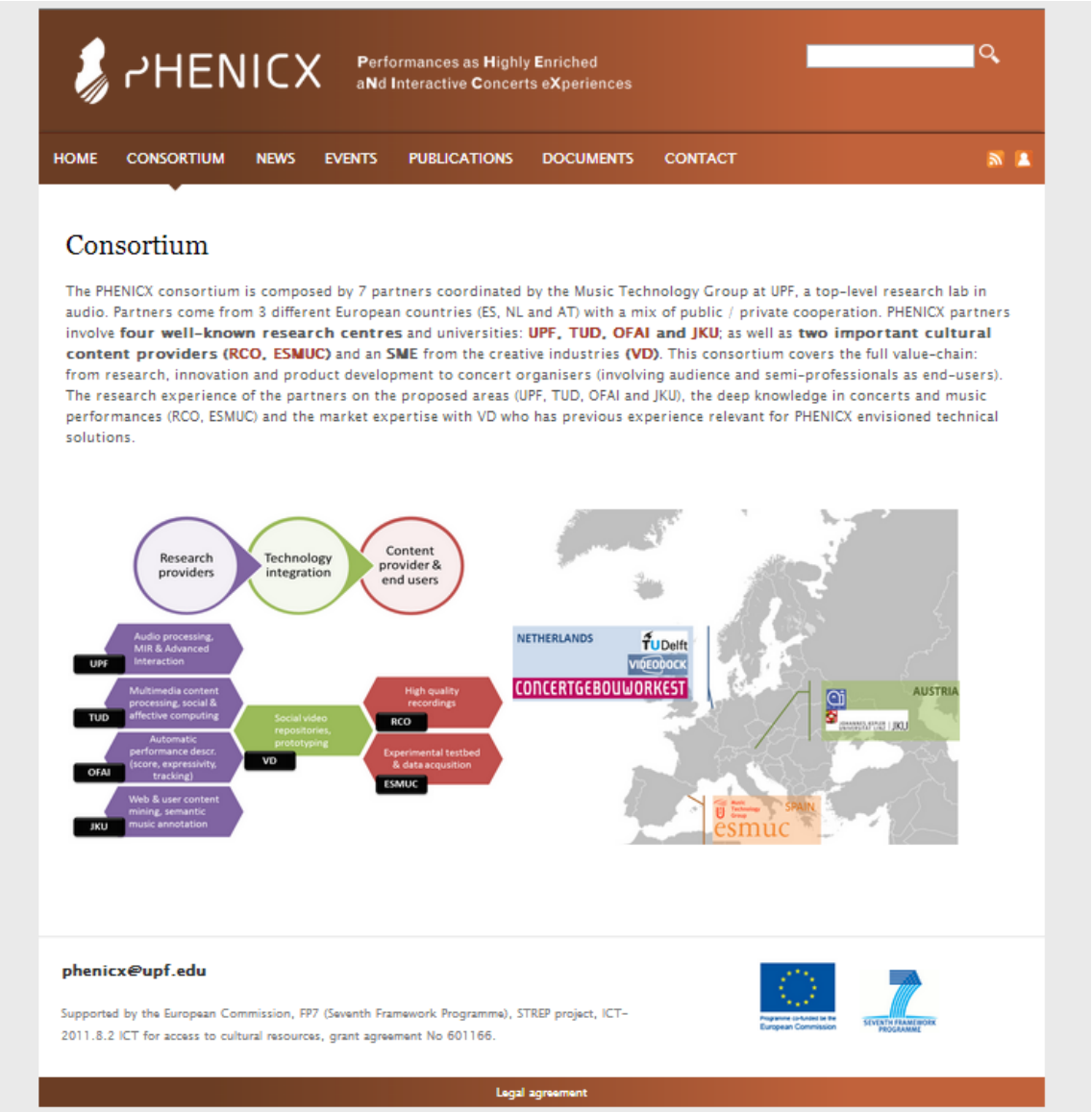
4.1.1 Home

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 Highly Enriched aNd Interactive Concerts eXperiences
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 Jariod @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 Jariod @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
Tweet #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



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.	upf. Universitat Pompeu Fabra Barcelona MTG Music Technology Group
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.	MiR Delft Multimedia Information Retrieval Lab
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	CONCERTGEBOUWORKEST RCO 125 ROYAL CONCERTGEBOUW ORCHESTRA AMSTERDAM
Video Dock BV (**VD**)	Amsterdam, Netherlands	Prototype development, exploitation	VIDEODOCK
Austrian Research Institute for Artificial	Vienna, Austria	Research expertise on computational methods for measuring, analysing, tracking, modeling, and	

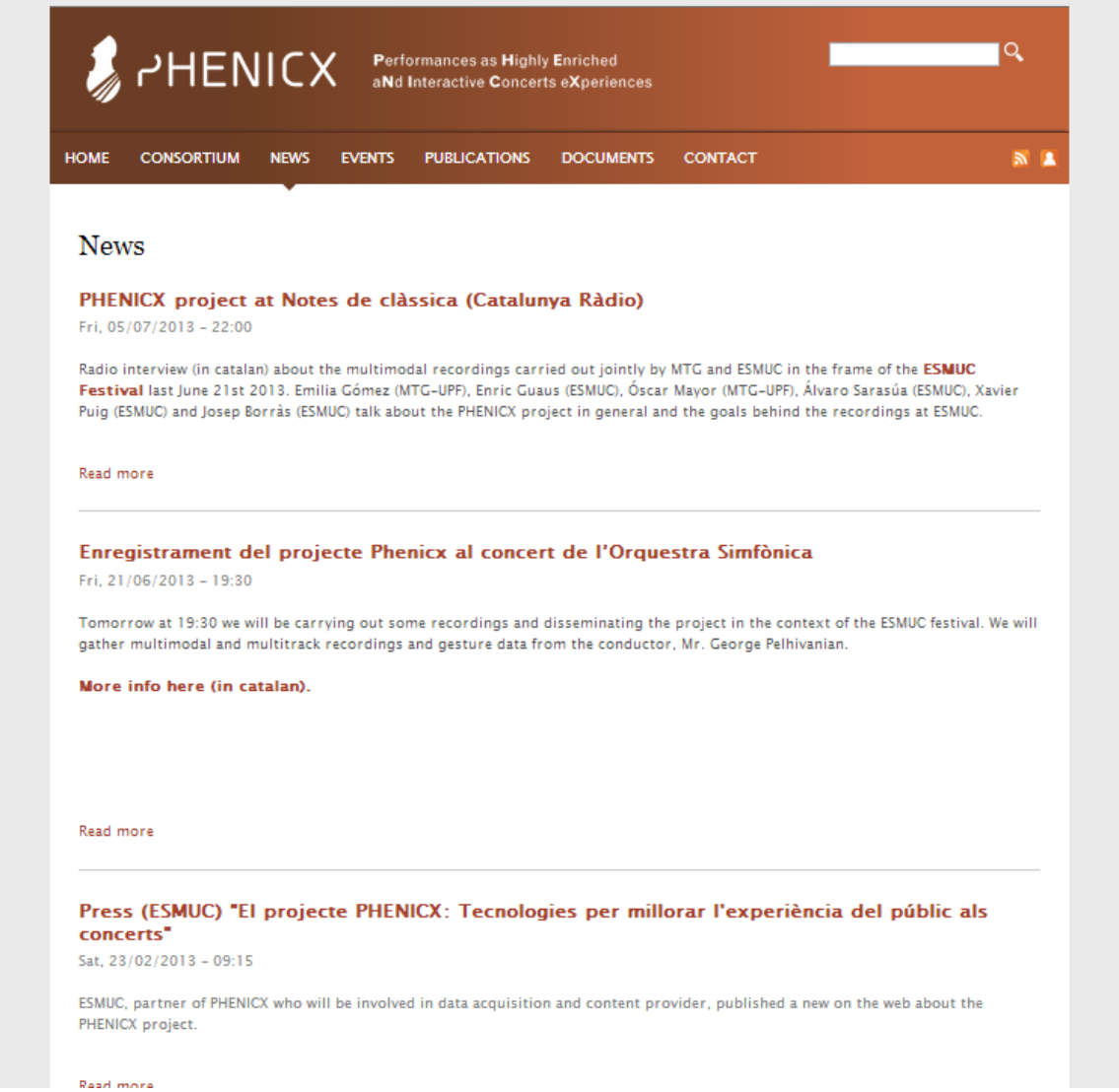
Team members

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**)	

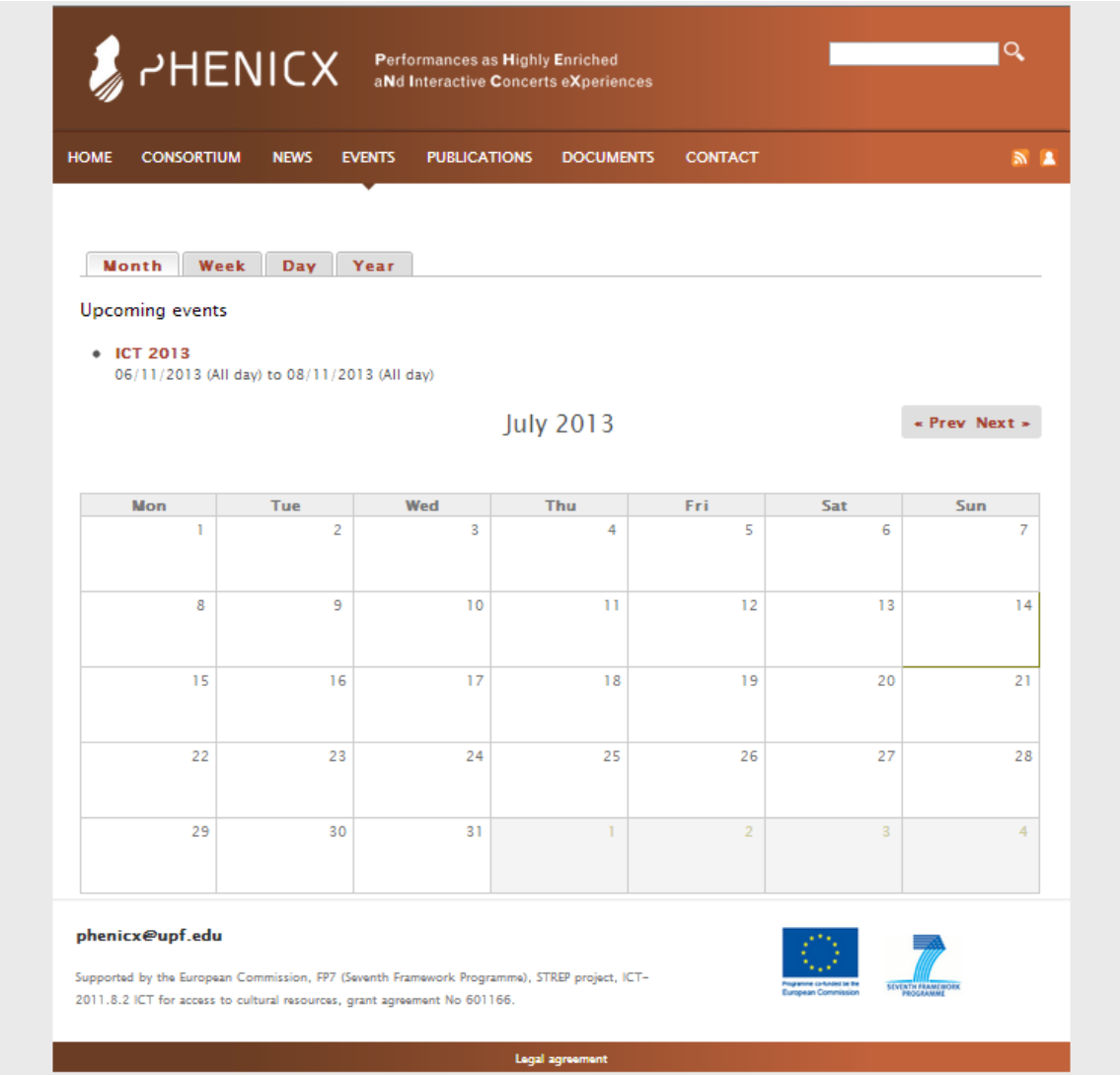
4.1.3 News

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



4.1.4 Events

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

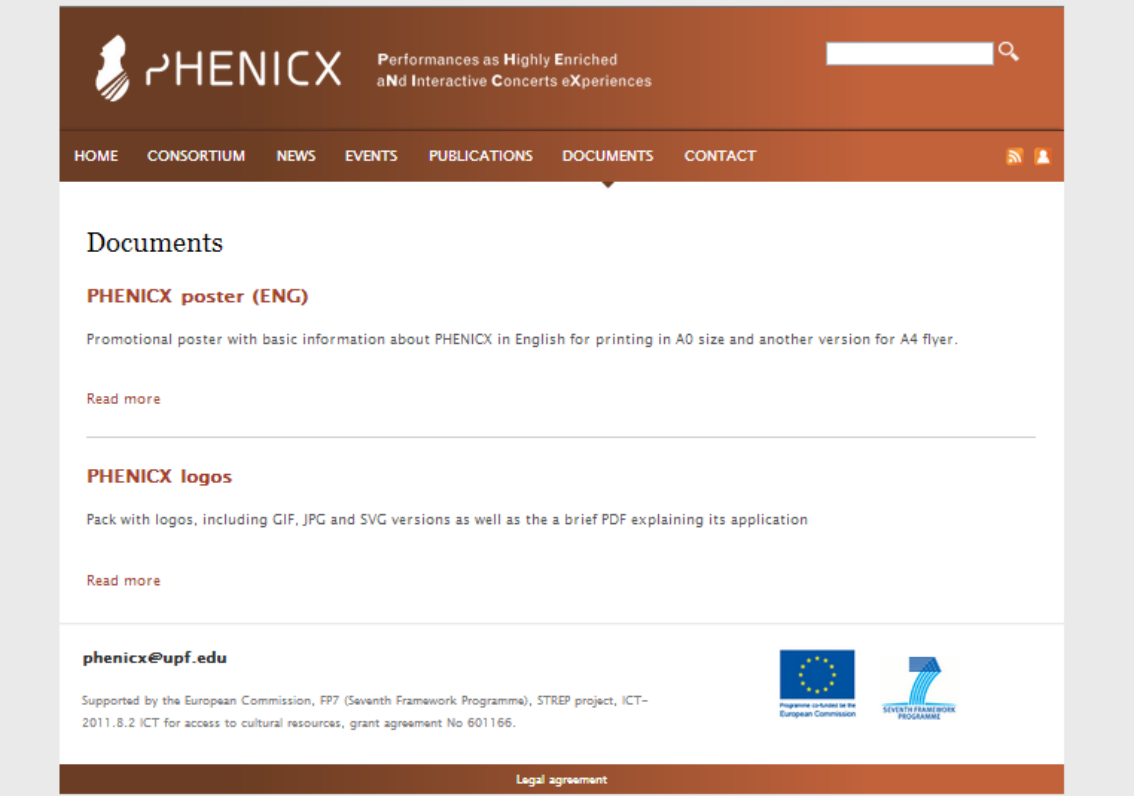


4.1.5 Publications

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

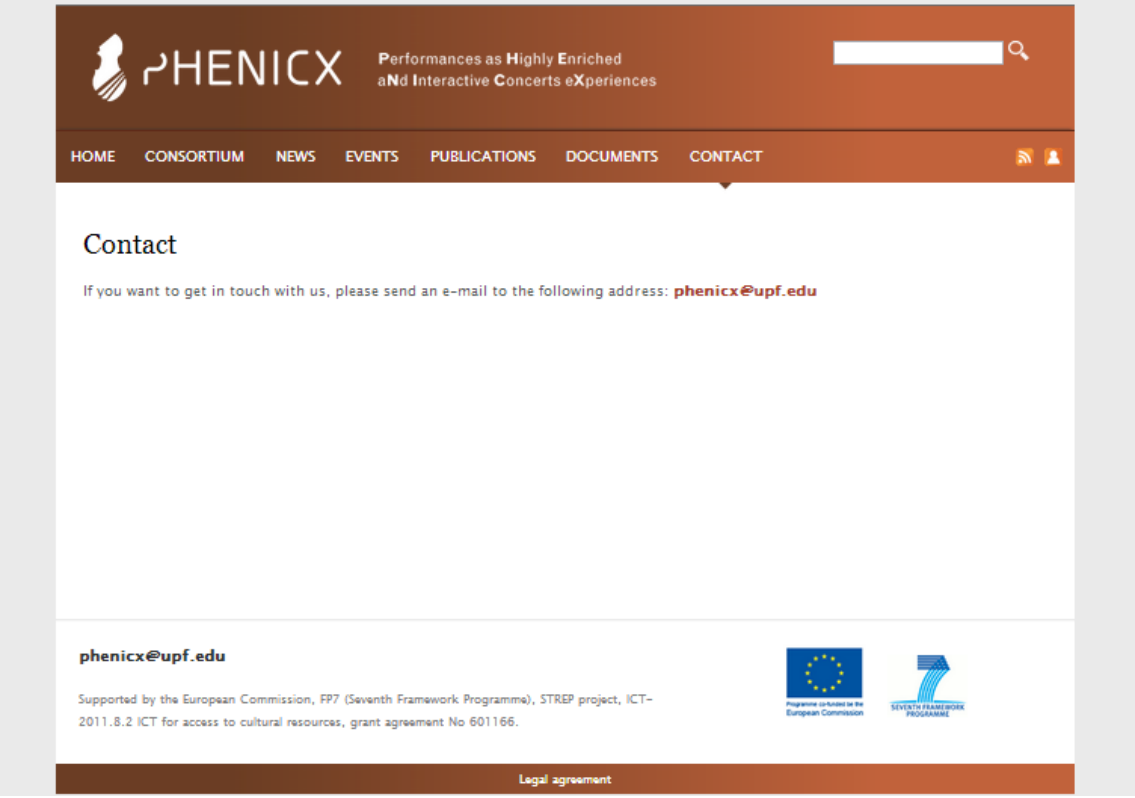
4.1.6 Documents

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



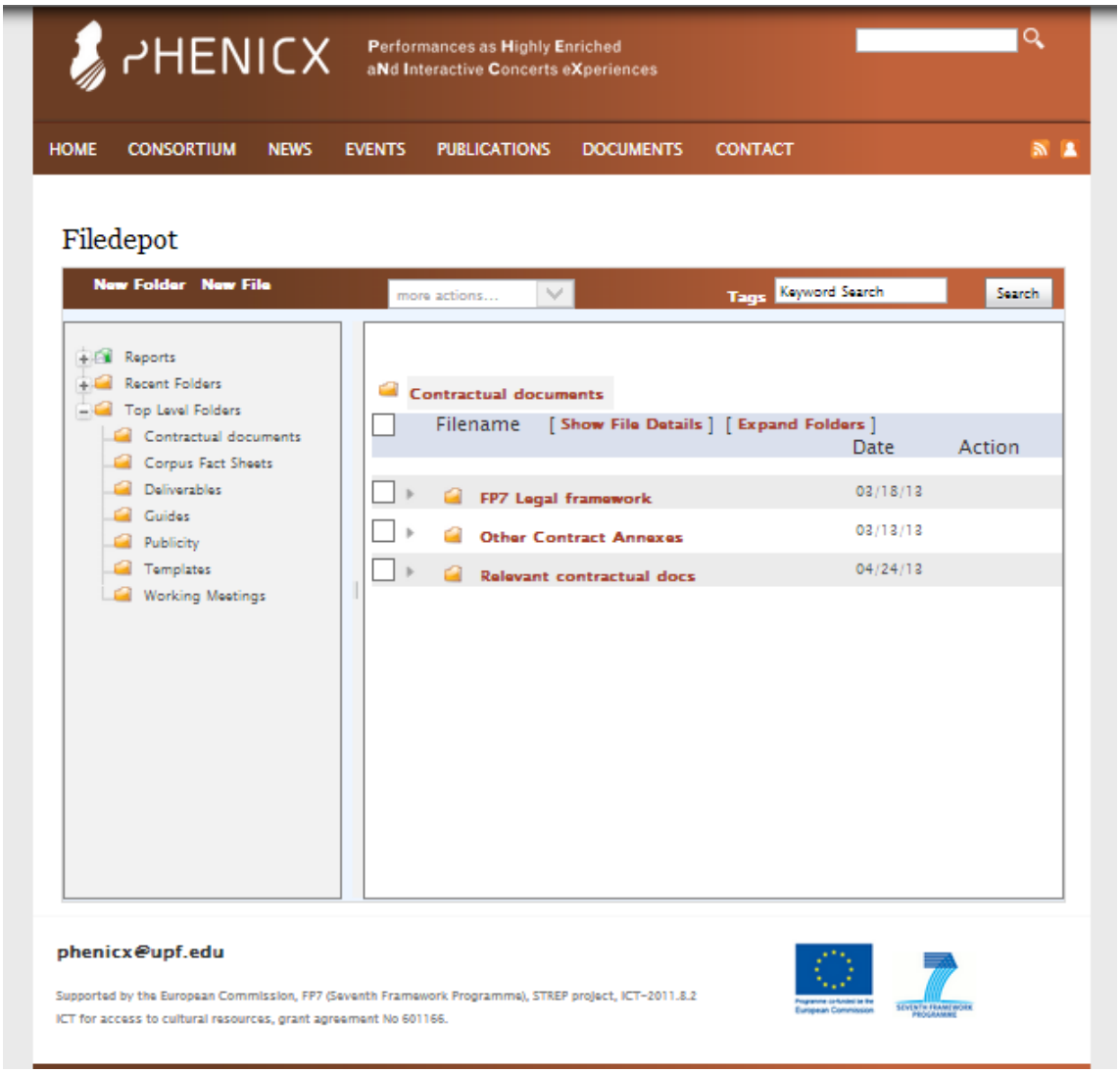
4.1.7 Contact

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



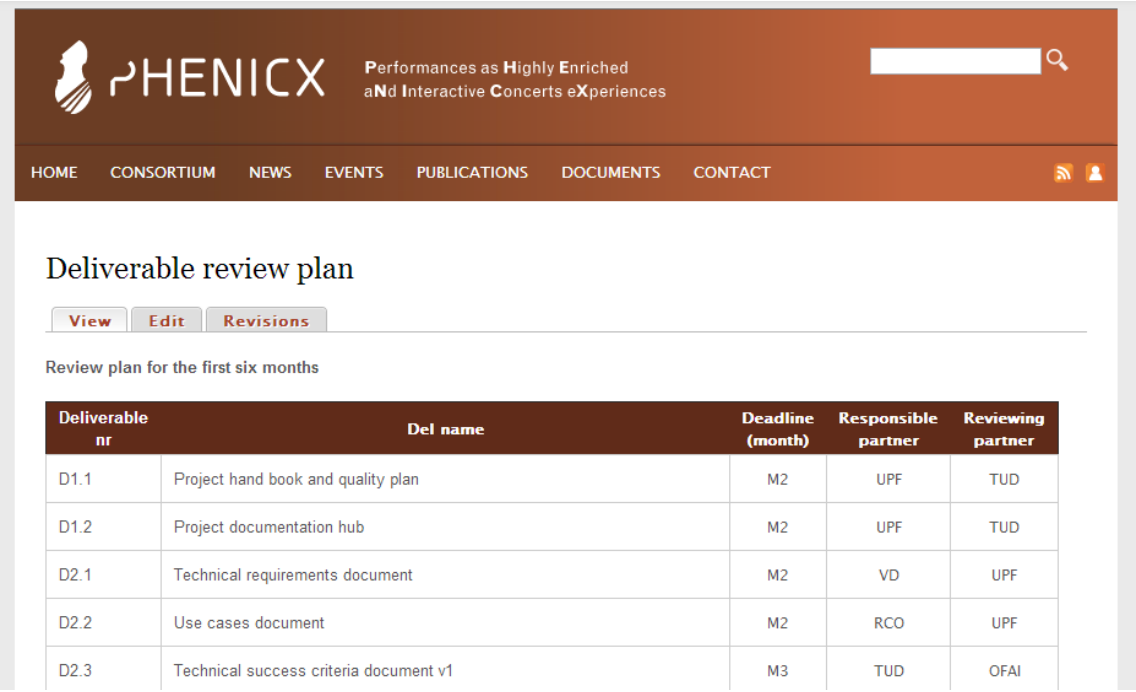
4.2 Filedepot

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.



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

PHENICX

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

03 Phenicx 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.

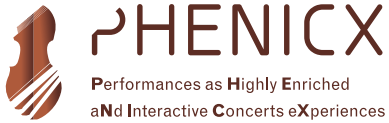
[A] Tag-line · align right

[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



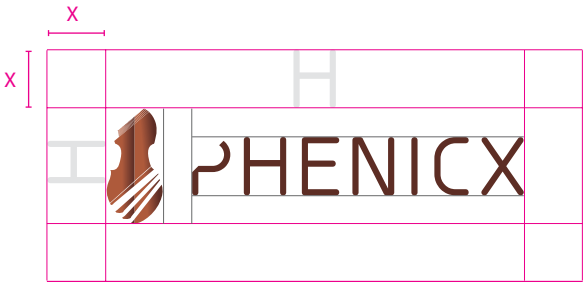
Clearspace

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

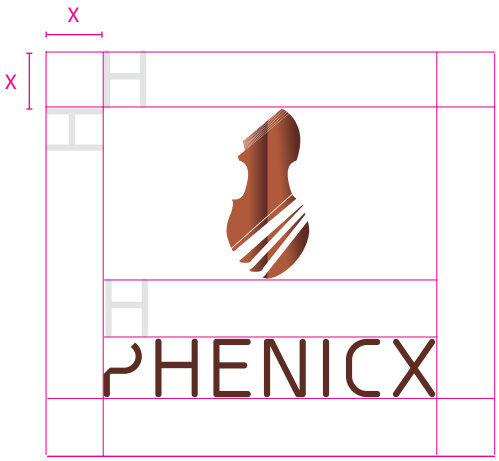
Using the Logo on either a bright or dark background or photograph, make sure there is sufficient contrast.

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

[A] Horizontal versions



[B] Vertical versions



Clearspace

Claerspace 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]

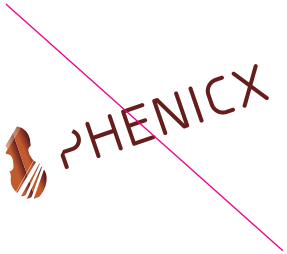
[B]

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.

1.



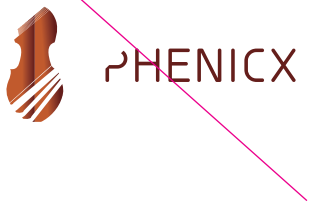
2.

3.

4.

5.

6.



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 it 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
ABCEDFGHIJKLMNÑOPQRSTUVWXYZ
abcdefghijklmnñopqrstuvwxyz
1234567890!"$%&/()=?¿¿:;,.*+

Myriad Pro SemiBold
ABCEDFGHIJKLMNÑOPQRSTUVWXYZ
abcdefghijklmnñopqrstuvwxyz 1234567890!"$%&/
()=?¿¿:;,.*+

Myriad Pro REGULAR
ABCEDFGHIJKLMNÑOPQRSTUVWXYZ
abcdefghijklmnñopqrstuvwxyz 1234567890!"$%&/
()=?¿¿:;,.*+

Myriad Pro ITALIC
ABCEDFGHIJKLMNÑOPQRSTUVWXYZ
abcdefghijklmnñopqrstuvwxyz 1234567890!"$%&/
()=?¿¿:;,.+*

Lucida Grande

Lucida Grande BOLD
ABCEDFGHIJKLMNÑOPQRSTUVWXYZ
abcdefghijklmnñopqrstuvwxyz
1234567890!"$%&/()=?¿¿:;,.*+

Lucida Grande REGULAR
ABCEDFGHIJKLMNÑOPQRSTUVWXYZ
abcdefghijklmnñopqrstuvwxyz
1234567890!"$%&/()=?¿¿:;,.*+

Georgia

Georgia Regular
ABCEDFGHIJKLMNÑOPQRSTUVWXYZ
abcdefghijklmnñopqrstuvwxyz
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