

**Design guidelines**  
**October 2018**

# Introduction

This document will provide a short explanation of the identity elements, some basic rules to start from, and an introduction to the typographic palette. In every other form, the design is flexible and should be adjusted for platform, medium and purpose.

The WNoMute identity is simple and clear. It doesn't need to be anything more than a carrier for important information. With that in mind, the logo is also a simple typographic mark.

This mark is supported by a sans-serif type family, Dover Sans Text, which works well at small sizes and has no frivolous ornamentation or unnecessary detailing.

There is also a simple proposal for how colour combinations can work, but the identity itself has no mandatory colour – it should work as just shapes and type.

# Identity elements

## Logo marks



The logo mark shows the initials, and inserts the N naturally between the W and M shapes. This creates an energy and emphasis on the N, which stands for *Nordic* but also for *No*, the refusal to be silenced.

# WoNoMute

As with the logo mark, the word mark has the same emphasis as concept. Here, the italic *No* is more explicit. The other letter shapes are simplified, but share a visual language with the brand font, Dover Sans Text.

# Typefaces

## Dover Sans Text

*Italic* **Bold** SMALL CAPS

Nº  1931–1980 ★

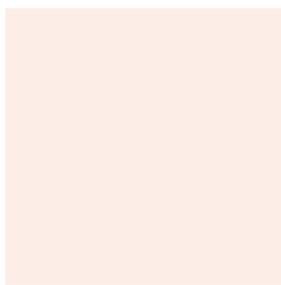
Dover Sans Text is a recent (2017) interpretation of a classic English typeface, Gill Sans, but redrawn for modern usage. It simplifies and unifies stylistic features and matches them with a bookish typographic toolset: it comes with small capitals, different number styles, and other professional typographic extras. It comes in only three font files, but it works hard.

# Colours

The WoNoMute identity doesn't rely on colour for its brand, but it does use colour to differentiate between series, or to add style and flavour to materials. For those purposes, a few recommended colour combinations are given.



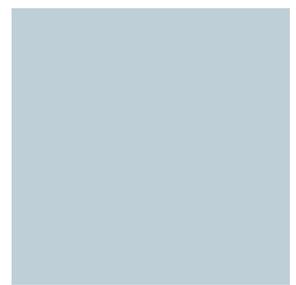
C M Y K  
100 0 61 31



C M Y K  
0 10 9 0



C M Y K  
87 63 24 16



C M Y K  
30 13 14 0



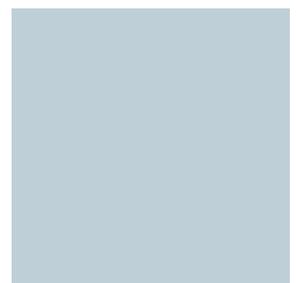
C M Y K  
8 78 66 12



C M Y K  
0 10 9 0



C M Y K  
75 74 16 17



C M Y K  
30 13 14 0

# Usage and layout

# This is not a strict guide

Ultimately, the most important thing for WoNoMute is to communicate clearly and consistently. But there is no one answer to an identity that applies to print, web and who knows what else. It's up to the individual designer to find the most harmonious cross-media solutions. What's provided here is a way of thinking.



Tuesday 30 October 2018  
15:00–16:00

Fjordgata 1, 3rd floor  
7010 Trondheim

## Diversity, Ableism and Technology in Music

Why are we in need of diversity in the arts sector, and what forms of diversity are we referring to? How do music spaces like festivals function as inclusionary spaces, for minority groups such as people with disabilities? In my master's project, I am investigating how diversity and inclusion was implemented as cultural policy during the Norwegian Stoltenberg government period (2005–2013), leading to debates in present time concerning diversity in the cultural sector. A case study from Kongsberg Jazz festival 2015, where two individuals in wheelchairs were removed by security and police from the main festival area, illustrates a paradox within diversity discourse in Norway. On the

one hand, it was an excluding and thus discriminatory incident; on the other, it was supported by the Norwegian discrimination and accessibility act. Cyborg theory (Donna Haraway) can be useful for explaining how technology affects and interacts with the human body as well as music. In the light of cyborg theory, I will look at technology as a symbol of inclusion or exclusion between the actors in the case study, as well as a connector between disability studies and music sociology. Finally, I will open a discussion of how music festivals and other actors in music and culture can or should enact political and idealistic intentions of inclusion and diversity in Norway.



**Miranda Moen** is a master student of Equality and Diversity at the NTNU Institute of Interdisciplinary Culture Studies. Her thesis studies newer discourses of inclusion and diversity in the arts sector, and how the understanding of disability in the Norwegian society coincide with these discourses. Starting her music business career 2011 in Berlin, her professional interests soon developed into equality activism in music. From 2015–2018 she was a project manager at Ladyfest Oslo and is now a board member in the Balansekunst association, works at AKKS Trondheim and with the KOSO collective. Moen is educated in aesthetics (UiB) and arts management (Oslomet).

This poster, for example, focuses mostly on a talk. It's given at NTNU and the two identities share equal billing. But the focus is on the information. Structure is applied through two simple devices: the colour blocks separate the different levels of information (dark blue: branding; white: essential information; light blue: biography), and the typography sets a hierarchy. Bold weight is used to draw attention to the title, and the title is given plenty of air to stand on its own.

# Example grid

To force a dynamic grid layout, the underlying column system of this very design is actually made up of odd numbers – prime numbers. This makes it less obvious to make a symmetric layout, and hopefully inspires more engaging layouts, even when all that is designed is text and a picture.

In this case, there are 13 columns, with a 20pt gutter – 20pt is also the line increment of all the text, and is the baseline grid of the document. There's also a 7 column vertical grid division, which assists with margins and rough alignment of elements.

What to do inside a space like this is up to the designer. Typically you balance the layout depending on the hierarchy of the information. When things are equally important, spread them evenly. When one thing is essential, give it room.

# Colophon

This identity was developed by Robin Mientjes (rbmntjs.nl), with input from Anna Xambó.

The typefaces can be purchased from Tiny Type, on  
→ [tinytype.co/type/dover-text](https://tinytype.co/type/dover-text)

The WoNoMute logos can be requested from either Anna or Robin:

→ [robinmientjes@gmail.com](mailto:robinmientjes@gmail.com)

→ [anna.xambo@gmail.com](mailto:anna.xambo@gmail.com)