ASHESI UNIVERSITY

Multimedia Guidelines

February 2026

Introduction

Multimedia plays a central role in how Ashesi University is understood, remembered, and trusted. Through images, film, and sound, we show not only what happens on our campus, but who we are as a community and what we stand for as an institution committed to a flourishing Africa.

This guide exists to support that responsibility.

It offers shared principles and practical guidance for creating multimedia content that is clear, authentic, and cohesive.

It is designed for anyone contributing to visual and audio storytelling across the university, whether documenting everyday campus life, producing institutional features, or sharing work on digital platforms.

01

OUR MULTIMEDIA PHILOSOPHY

People, purpose, and progress in motion.

CORE PRINCIPLES:

PEOPLE FIRST





People are at the heart of every Ashesi story. Our multimedia should center the experiences, contributions, and perspectives of students, faculty, staff, alumni, and partners. Even when highlighting programs, facilities, or achievements, the human dimension should remain clear.

Before creating content, ask:

01 WHAT STORY AM I TRYING TO TELL?

02 WHO IS IT FOR? (Audience)

03 HOW DOES IT REFLECT ASHESI'S PURPOSE?

CORE PRINCIPLES:

PURPOSE AND ALIGNMENT

Every multimedia piece should have a clear purpose.

Content should align with Ashesi's mission, values, and audiences, and contribute meaningfully to how the university is understood.





CORE PRINCIPLES:

AUTHENTIC REPRESENTATION

We focus on real interactions and people at work or in motion.

Posing is used when necessary, not as a substitute for authentic activity.

CORE PRINCIPLES:

COMMUNITY AND INCLUSION

Ashesi is a diverse community, and our stories should reflect that diversity.

We encourage creators to be intentional about showing the range of people, disciplines, and perspectives that make up everyday life at Ashesi.



CORE PRINCIPLES:

SIMPLICITY AND CLARITY

Strong multimedia communicates clearly.

Visual and audio choices should support understanding, not distract from it.

This applies across framing, sound, color, and editing decisions.

We aim for:

Clean Compositions

Frames should clearly direct attention to what matters.

Natural color and sound

Color and sound should feel true to life and unobtrusive.

Editing that serves the story

Edits should feel purposeful, not flashy.

02

VISUAL STYLE & STORYTELLING APPROACH

Intentional, not performative.

Photography

What we prioritize:

- People engaged in real activity, learning, teaching, discussing, building
- Contextual environments that reflect Ashesi's spaces, indoors and outdoors
- Expressions, gestures, and interactions that feel natural and unforced

Composition and framing:

- Use clean, balanced compositions that keep attention on the subject
- Be mindful of headroom, background distractions, and framing edges
- Whenever possible, frame subjects within their environment rather than isolating them against plain backdrops

Lighting and color:

- Use soft, even lighting that feels natural
- Maintain true-to-life color and consistent white balance
- Avoid harsh shadows, dramatic contrast, or heavy stylized edits


ASHESI UNIVERSITY
SCHOLARSHIP • LEADERSHIP • CITIZENSHIP


ASHESI UNIVERSITY


ASHESI UNIVERSITY
WELCO
BARCELONA
BARKA
MURAKAZA
AKWAABA



On-Camera Presentation

Because Ashesi's multimedia work often stays in use for a long time, it helps when people are prepared to appear on camera in a way that fits the setting, the story, and the standards of the environment.

This is not about making people look overly polished or staged. It is about helping them appear comfortable, appropriate, and free from avoidable distractions.



On-Camera Presentation

Whenever possible, encourage subjects to:

- Dress in a way that fits the setting, the activity, and the story being told.
- Avoid anything that steals attention on camera, including large logos, busy prints, clashing colors, or distracting accessories like bangles, wristbands, or flashy jewelry.
- In labs or workshops, presentation should also meet the standards of the environment, including appropriate clothing, protective wear, and anything needed for safety.
- Aim for a neat, comfortable, camera-ready appearance overall, including tidy hair, simple grooming.



Video

Interviews and Spoken Content:

- Let people speak in their own words whenever possible
- Encourage conversational delivery rather than scripted performance
- Frame subjects in environments that reflect their work or context

B-roll and coverage:

- Capture visuals that reflect what is being discussed in the interview
- Film meaningful activity, interaction, or process that adds depth to the story
- Hold shots long enough (at least 10 secs) to provide usable coverage and flexibility in editing

Editing and pacing:

- Edits should clarify meaning rather than feel flashy or over-stylized
- Transitions and visual effects should be used sparingly and only when they add value
- Pacing should allow moments to settle, avoiding rapid cuts that feel rushed or distracting

Audio and Sound

Voice and Dialogue:

- Dialogue must be clear, crisp, and easy to understand
- Reduce background noise where possible
- Volume levels should be consistent and free from distortion or clipping
- Avoid cutting dialogue so tightly that it feels rushed

Balance and Mixing :

- Music should support the tone of the story
- Music and background sound should never overpower dialogue
- Ensure smooth transitions between speakers and scenes

Accessibility and care:

- Ensure dialogue is captioned where appropriate
- Avoid sound design that may be overwhelming or disorienting (loud spike, glitches and disruptive sound effects)

03

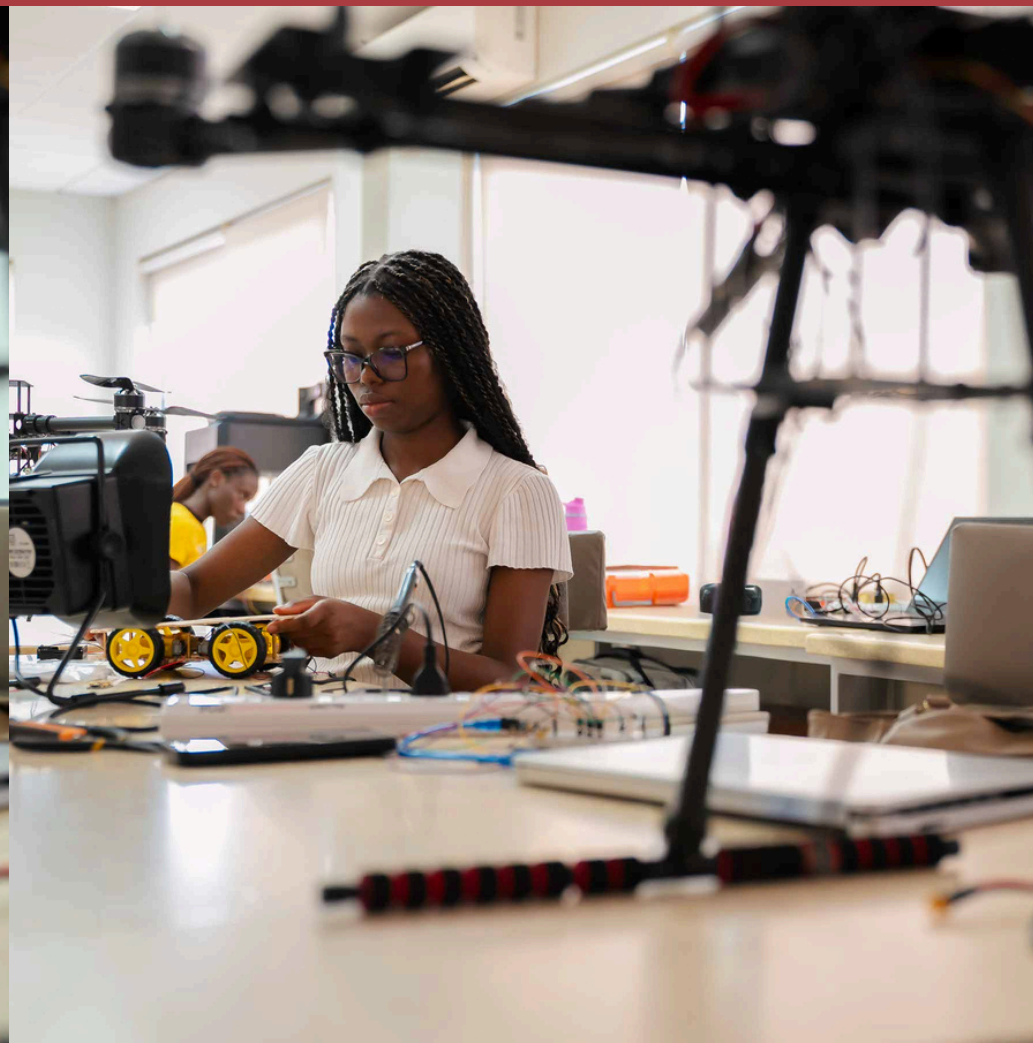
OUR VISUAL STYLE IN PRACTICE

What these principles look like

Visual Clutter

Simplifying the frame strengthens clarity and impact.





White Balance

Correct white balance keeps attention on the moment, not the color.









Color & Grading

Color should feel true to life, not overly saturated or stylized.






Structure and Interpretation of Computer Programs
Research Methods
Research Methods
Research Methods
Research Methods
PATTERN RECOGNITION AND MACHINE LEARNING
SCIENCE FRICTION
JAMES GLEICK
CHAOS
GAME DESIGN THEORY & PRACTICE
UNDERSTANDING COMPUTERS

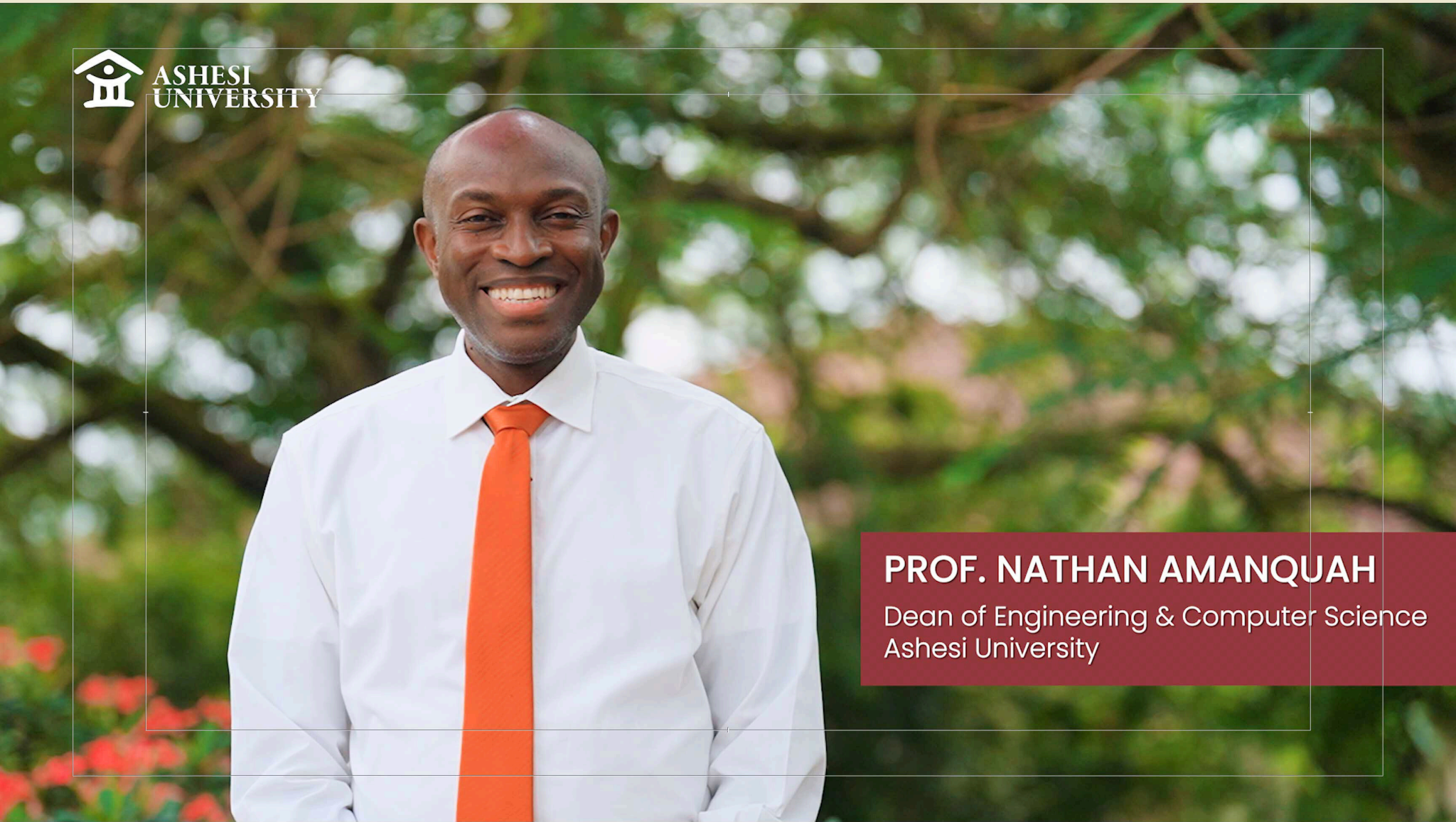

Structure and Interpretation of Computer Programs
Research Methods
PATTERN RECOGNITION AND MACHINE LEARNING
SCIENCE FRICTION
LEADERSHIP and the New SCIENCE
CHAOS
GAME DESIGN THEORY & PRACTICE
UNDERSTANDING COMPUTERS


Joseph
Innocent


Joseph
Innocent

Brand Placement

Logos remain on the left for consistency. Subjects should be positioned to keep the frame balanced and clear.




ASHESI
UNIVERSITY
Abi
Carol


ASHESI
UNIVERSITY

Captions & Lower Thirds

On-screen text should be clear, balanced, and never obstruct key visuals.




ASHESI
UNIVERSITY
SHERIFA YAKUBU M'27
Master's in Mechatronic Engineering
Ashesi University
insert captions

Typography

Poppins

Poppins is the standard typeface for all on-screen video text, including captions and lower thirds.

Poppins has eight weights and corresponding italics.

Aa	Aa	**Aa**
Light	Regular	**Medium**

Captions

Use “Poppins Regular” for all captions, with a subtle drop shadow to ensure legibility.

In extreme cases where the drop shadow doesn’t help, apply a small gradient from the bottom of the screen to make captions standout.

ASHESI RED

Pantone 7608 C
R: 157 G: 68 B: 68
C: 24 M: 88 Y: 73 K: 15

HEX #a93c40

Lower Thirds

Format for Line 1:

FULL NAME (UPPERCASE, Poppins Medium)

For students

FULL NAME + Class indicator

Undergraduate → ’YY
Master’s → M’YY

Examples

AMA MENSAH ’26
DANIEL OSEI M’25

Class indicators are not required for:

- faculty
- staff
- guests
- partners
- parents
- and others

Examples (name only)

FRANKLIN OSEI

CHRISTABEL MENSAH

Lower Thirds

Format for Line 2:

Program/Role (in Poppins Light)

For students
Undergraduate → Program name only

Master's → "Master's in" + Program

Examples
AMA MENSAH '26
Computer Science

DANIEL OSEI M'25
Master's in Business Administration

For Faculty & HODs → Faculty, Discipline

Examples

Faculty, Engineering
Head of Department, Economics

For staff & external → Role/Title only

Examples

Director of Admissions
Dean of Students
Managing Partner
Vice President

Lower Thirds

Format for Line 3:

Institution name only (in Poppins Light)

For the Ashesi community:

"Ashesi University"

Examples

AMA MENSAH '26
Computer Science
Ashesi University

CHRISTABEL MENSAH
Director of Strategic Partnerships
Ashesi University

For external → Organization/ Company name only

Examples

REETA ROY
President & CEO
Mastercard Foundation

Special Cases

If a speaker does not have a role or institutional affiliation, use only their identifying role on the second line.

Example: Ashesi Parent


ASHESI
UNIVERSITY
SHERIFA YAKUBU M'27
Master's in Mechatronic Engineering
Ashesi University
The graduate Mechatronics
program at Ashesi University


ASHESI UNIVERSITY
SHERIFA YAKUBU M'27
Master's in Mechatronic Engineering
Ashesi University
The graduate Mechatronics program at Ashesi University

Music Choice

Different kinds of videos call for different musical choices.

A student profile, a research showcase, a campus recap, and a formal leadership piece should not all sound the same. The right track helps shape pace, tone, and atmosphere without overpowering the people, message, or natural sound.

When choosing music, think about the kind of video you are making, then use the available filters to narrow by mood, genre, theme, tempo, length, vocals, and other useful properties.



Click the graphics to demo

Choosing Music with Intention



Milestones/ Institutional/ Leadership video

Music Direction: Inspiring, Uplifting, Epic

Tempo: Medium/ Upbeat

Genre: Orchestral Hybrid, Build, Cinematic





Student-Focused/ Campus Life/ Event video

Music Direction: Bright, Happy, Hopeful

Tempo: Upbeat/Fast

Genre: Pop, EDM, Electronic, Funk





Profile/ Research/ Program Highlight video

Music Direction: Warm, Reflective, Inspiring

Tempo: Medium

Genre: Documentary, Cinematic, Ambient



End Frame

Every video should close with a standard end frame to give it a consistent finish and reinforce brand recognition.





The end frame should place the Ashesi logo in a near-centred position, with one supporting line beneath it based on platform:

- #atAshesi for social media posts
- ASHESI.EDU.GH for YouTube and other wider-use platforms

04

TELLING STORIES ACROSS PLATFORMS

The same story, experienced differently.

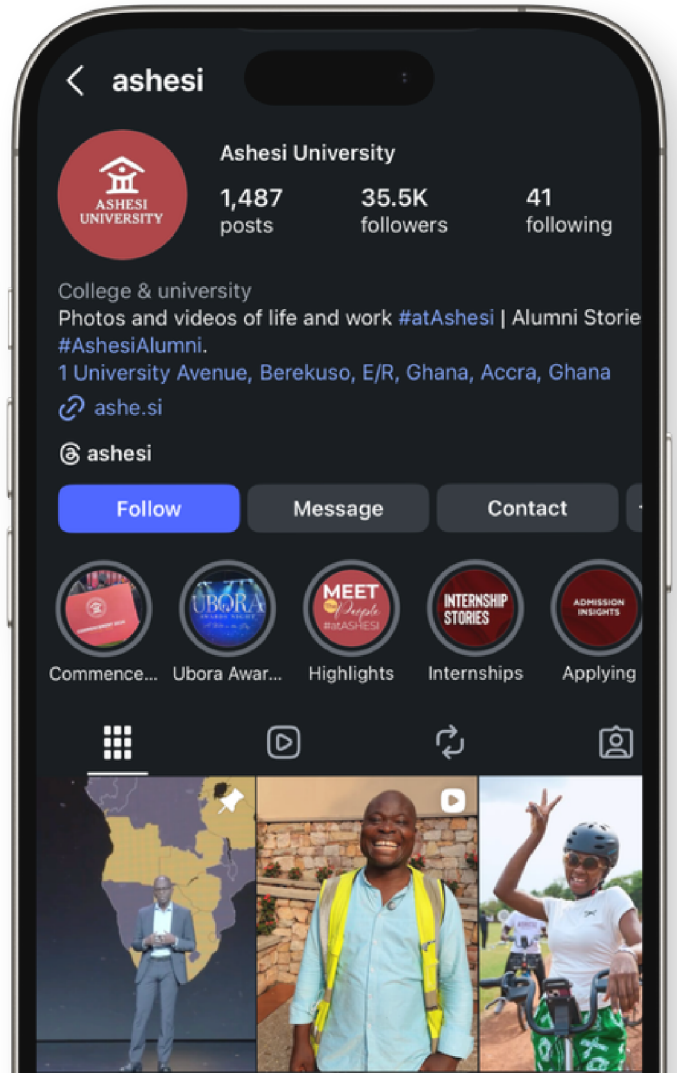
Telling Stories Across Platforms

Ashesi's stories are encountered in different ways depending on where they appear.

A short social video, a website feature, and a long-form documentary may all grow from the same story, but they are not experienced in the same way.

Platform affects pace, structure, attention, framing, and how much context a viewer is likely to have.

For this reason, adapting content across platforms is not simply a matter of resizing or reposting. It requires deliberate choices about what the story is doing in each space.



From Long-Form to Short-Form

Ashesi stories often need more than one version. Long-form pieces can benefit from shorter edits that help introduce the story, extend its reach, and guide audiences toward the full version.

When adapting content across formats, the goal is not simply to resize the original edit.

Moving from one format to another often requires changes in framing, pacing, text placement, and visual balance so the story remains clear and effective in its new context.

Short-form versions should function as purposeful entry points, while long-form versions provide the fuller experience.

Aim for about 60–90 seconds for companion short-form edits. The shorter version should spark interest and lead viewers to the full story.

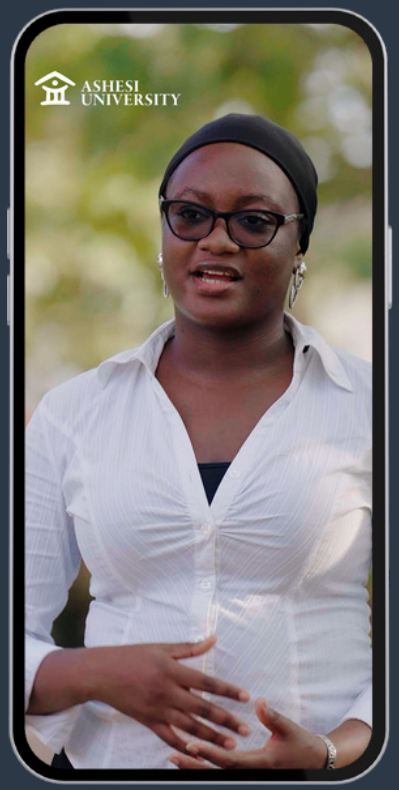
Reference:

1. Theo Boateng '13: Video Profile
2. Theo Boateng '13: 90-sec snippet

Format Layout

Captions, logos, and text should be repositioned with care so they remain visible, balanced, and unobstructed by platform interface elements.









Designing for Visibility

05

SYSTEMS, TOOLS & REFERENCES

Guidance when you need it.

Planning and Preparation

Strong shoots usually begin before the camera is turned on. Planning helps clarify what needs to be captured, who needs to be involved, and what the final piece is meant to do.

Before a shoot, creators should prepare:

- a clear purpose for the piece
- a basic shot list of the moments, visuals, or scenes needed
- interview questions where applicable
- practical details such as time, location, permissions, and access

For interview-based projects, questions should help guide the conversation without forcing scripted answers. The goal is to create enough structure to support the story while leaving room for natural responses and unexpected moments.

A simple question set can be useful, especially for features, event recaps, student stories, or institutional profiles.

Question Set in Practice

For complex events or institutional stories, interview planning should account for the different groups involved and the distinct perspectives each one brings. A strong question set helps ensure the final piece reflects the event more fully and is not shaped by only one voice.

Sample project:

For a project like Ashesi's annual Career Fair, planning may include perspectives from:

- Sponsors and partner organizations
- Participating employers
- Ashesi alumni engaging from the employer side
- Internal teams such as Career Services
- Students experiencing the event directly

Sample Prompts

Sponsors:

- What motivated your company to sponsor this year's career fair
- What impact are you hoping to make through your support?

Employers:

- What qualities do you look for in graduates entering the workforce?
- Why is it valuable for employers to engage directly with students and academia?

Alumni engaging from the employer side:

- How did experiences like career fairs at Ashesi shape your professional journey?
- What does it mean for you to return to Ashesi now from the employer side?

Career Services:

- Why is the career fair important for Ashesi students?
- What do employers value most about Ashesi students and their preparation?

Students:

- What are you hoping to gain from today's career fair?

Folder Structure

Ashesi's multimedia archive is organized thematically so content can be found by subject rather than only by date.

Within each category, folders can then be broken down further by sub-theme, event type, initiative, or recurring activity.

This structure makes the archive easier to browse, supports cross-year retrieval, and reflects how people naturally search for content in practice.

Top-level folders reflect major areas of Ashesi's work and identity, such as:

- Academics
- Admissions
- Alumni
- Campus
- Centres & Initiatives
- Collaborations & Partnerships
- Institutional
- President's Office
- Staff & Faculty
- Student Life
- University Foundation
- Etc.

Subfolders

Within a top-level category, content should continue to be grouped by meaningful themes.

For example, within Student Life, second-level folders may include:

- Campus Cohesion
- Clubs & Organizations
- Commencement
- Community Engagement
- Leadership & Governance
- Orientation
- Social Events & Celebrations
- Sports & Recreation
- Etc.

Within second-level folders, content can be broken down further into more specific strands of activity.

Within Commencement, third-level folders may include:

- Main Ceremony
- Graduation Headshots
- Etc.

Within Orientation, third-level folders may include:

- Information Sessions
- Fire Safety Drill
- Etc.

File Naming

File naming should be clear, simple, and consistent. The goal is to make files easy to sort, identify, and retrieve later.

For photography, use the format:
YYYY_Filename_SequenceNo

Examples:

- 2026_Commencement_001
- 2026_Orientation_014

For recurring events that happen frequently within the same year, include the month after the year where needed for clarity.

Adjusted format:
YYYY_MM_Filename_SequenceNo

- 2024_03_Campus Break_092

For Videos:

Video naming can be lighter, especially for raw clips where multiple angles, takes, or fragments may be captured for the same moment. In many cases, the surrounding folder structure already provides much of the context.

For final edited videos, a simple naming approach is usually sufficient, such as:

YYYY_Filename

- 2023_Discover Ashesi University: A Campus Tour

Delivery Specifications

Final outputs should be delivered in formats that support both current use and long-term consistency.

Photography

- Deliver master images at a maximum of 5000 px on the longest side for archive use
- Export platform-specific versions as needed, including 2700 px for social media and 1920 × 1080 px for the website
- Export settings: JPG format, 90% quality, 300 ppi, sharpening standard, metadata included

Videos

- Export final videos in 1080p unless project requirements specify otherwise
- Provide platform-appropriate vertical or horizontal versions where required



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