VISION
To be Africa’s preferred provider of Higher Education in creative media technologies.

MISSION
To deliver a life-changing experience of Higher Education to our students, with an emphasis on intellectual enquiry and entrepreneurship, backed by an inspired staff and impeccable facilities.

ORGANISATIONAL VALUES
We value:

- Commitment to professional excellence: in learning and teaching; creative development; and student support
- A culture of creativity and innovation
- Teamwork and collegiality
- A global perspective and respect for individual differences and diverse cultures
- The application of technical mastery and analytical skill to working environments
- Entrepreneurialism to achieve sustainable growth
- Open intellectual enquiry and lifelong learning
STUDENT TESTIMONIALS

Vuyani Dube
(2011) Zimbabwe

My time at SAE Cape Town was a challenging and intense experience. I felt I had a great source of knowledge from industry professionals as well as industry standard facilities. SAE provided me with a great working environment that allowed me to do any further research that I required to keep my work at a desired standard.

Rory Ravells
(2011) South Africa

SAE Cape Town has surely lived up to my expectations, and fulfilled everything that I had wanted. With extremely talented lecturers, all with a great deal of experience in the industry, the nicest and warmest staff members, a literal ‘open-door’ policy with respect to any questions/queries and the BEST equipment.

Chubie Ujah
(2011) Nigeria

Thanks to the excellent learning conditions, great staff and magnificent facilities, SAE did not only meet my expectations, it beat my expectations by every standard. I am proud to be an alumnus of SAE Cape Town.

Opubo Braide
(2011) Nigeria

While I studied at SAE Cape Town, I got to have personal interactions with some of the big players in the industry (lecturers and guest speakers), and I learnt a great deal from them. SAE Cape Town is unique, because it doesn’t spoon-feed its students.

Eliav Vanunu
(2010) Israel

SAE Cape Town surrounded me with open-minded people, both staff and students. Musicians, artists, and people with technical interests, found themselves taking the actual steps towards their goals. You get all of it at SAE, but the expectations are high and you will work hard!

Levi O’Regan
(2009) Kenya

The fun-loving, WELCOMING, and passionate environment you guys have going over there is what sets SAE Cape Town apart. It felt like a second home and was by far the best experience of my life so far and I’m very grateful to have been able to complete my 1-year course there.

Opubo Braide
(2011) Nigeria

Initially, I thought my experience at SAE Institute might not be quite the “student” experience I was hoping for, due to the intake of students. As soon as classes began I was proved wrong. The lecturers and staff were so great and friendly, and the other students were fun and excited to be studying film.

Bronwyn Morris
(2011) South Africa

From the very first day at SAE I felt like I was in responsible, knowledgeable hands of lecturers who not only know what they are talking about but had experienced the industry hands on and were thus well equipped to impart their extensive knowledge.

Thomas Glendinning
(2011) South Africa

Studying at SAE was a learning experience like no other. In my first week I felt very uncertain about my ability to successfully complete the course, as I had no experience in Audio Production. It didn’t take long before my confidence grew and I started to revel in my passion for music and production.
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ANIMATION & VISUAL EFFECTS

In this qualification students acquire comprehensive skills in free-hand drawing, stop-motion, 2D and 3D computer-generated 3D graphics and animation using the industry’s most widely used software. The curriculum provides an understanding of the systems and equipment used for creating animation and the practical experience required for production techniques and design concepts. Students also gain comprehensive expertise of the contemporary ‘infotainment’ industry.

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SEMESTER 1

**HCAN101: Fundamentals of Drawing**

This unit introduces students to the fundamental methods and concepts of observational and expressive drawing practice. Its primary focus is on drawing as the visual representation of ideas, concepts and solutions. Drawing from life is explored and techniques are developed to enable students to better represent the human form in order to provide the foundation for their artworks.

**HCAN102: Scripting and Storyboarding**

This unit will provide students with skills and concepts needed to develop complex scripts and storyboards for many media. It will examine traditional elements of scriptwriting such as tone, pace, flow, tension, beginning, middle, end, equilibrium, protagonist, problem, sub-plots, climax, resolution and style and the challenge of applying these to interactive media. Participants will be introduced to formatting conventions for both storyboards and scripts across a number of genres including interactive media, film and television.

**HCAN103: Motion Graphics**

This unit will give students a strong awareness of the relationship that creative media industries have with motion graphics and as a means of communicating as well as being an art form/craft within itself. A series of historical and contextual lectures will identify the rise of motion graphics within the motion picture industries as well as series of practical lectures with creative project based outcomes, students will develop a rounded understanding of motion graphics as a whole. Students will learn the skills necessary to develop ideas into designs, apply them in a realistic production sense and using the relevant industry standard software to develop a finished motion graphics production.

**HCAN104: Principles of 3D**

This unit provides students with an understanding of 3D and its place in the multimedia and interactive entertainment environment. Students are introduced to current tools, principles, and practices for the efficient creation, transformation and editing of 3D objects. The outcomes of these tasks are combined into a final project at the end of the semester.

**HCAN105: Animation Principles**

This unit introduces students to the principles and practices of 2D animation and is complemented by 3D modeling units. The combination of these units provides a foundation for the more advanced units in 2D animation and 3D modeling which follow.
**SEMESTER 2**

**HCAN201: Modeling Digital Environments**
This unit further extends students' knowledge of modeling and animation with particular focus on the design and modeling of complex 3D environments. Students will look at the impact of environment on game play and films as well as the broader influence on the look and feel or style of interactive packages.

**HCAN202: 3D Animation**
In this unit students will develop knowledge and skills in the design and creation of 3D animated characters. They will explore lighting and composition theories, examine the use of dialogue and lip-sync in 3D and further develop their 3D animation skills. Students will also apply traditional principles of animation to 3D digital characters and investigate how these characters are rigged and textured.

**HCAN203: Visual Effects**
This unit extends the students' knowledge of the theory of visual effects for film and television as well as practical applications. The unit will cover a wide variety of visual effects subjects, with particular focus on compositing, rendering elements, 3D Dynamics, matte painting, motion capture, camera tracking, and particles systems. Students will look at the impact of compositing on the production process as well as the broader question of how we perceive reality, and how special effects and compositing affect this.

**HCAN204: Character Animation**
In this unit students will gain in-depth expertise in advanced character animation techniques such as gesture and body language, facial animation, comedic timing and general acting theories, history and principles. They will also become familiar with the underlying origins of emotional response, both anatomical and psychological. These techniques and principles will enable students to create psychologically truthful performances in their character animations.

**HCAN205: Creative Project**
This unit allows students to demonstrate their technical, creative skills and abilities acquired. It provides an opportunity to undertake a small-scale artistic/creative project that displays the ability to complete an Animated production (short form). The project allows students to explore their art form as a means of expression. Students are encouraged to explore particular production styles or methods as a means to further their production skills. The project requires students to plan, manage and complete a production within a specialised area of Digital Animation. The outcomes of the project must be critically assessed and reported on, so as to encourage further learning within the area of study.

**ENTRY REQUIREMENTS**

**General Admission Requirements**
- Successful completion of South African Grade 12, an A-Level or equivalent OR
- Successful completion of the equivalent academic learning of an NQF 4 Qualification, or higher.

**English Language**
Successful applicants for all courses must be proficient in written and spoken English. In case of TOEFL or IELTS testing, students must score 6.0 on IELTS, 550 on TOEFL (paper-based), 213 on TOEFL (computer-based) OR 79 (Internet based).
If an applicant is a native English speaker or has studied in the medium of English on a secondary or post-secondary level, then the English language test requirement may be waived.

Please contact SAE Institute for special admission and/or RPL (Recognition of Prior Learning).

**COURSE INFO**

**Qualification:**
Higher Certificate in Animation and Visual Effects

**Duration:** 1 Year

**CLASS TIMES**

Course starting in February:
Monday to Friday 09:00-12:00

Course starting in July:
Monday to Friday 13:00-16:00
DIGITAL FILM PRODUCTION

This course is designed to provide students with experience in all facets of digital film production, fostering creative confidence and artistic independence in a hands-on learning environment. The course covers the technical and creative components of digital filmmaking, including: conceptualisation, screenwriting, project development, digital camera operation, lighting, production management, directing, editing, sound design, motion graphics and VFX. In creating their own projects, students develop the necessary skills to become proficient filmmakers.

OVERVIEW

Higher Certificate in Digital Film Production (1 year)

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**SEMESTER 1**

**HCDFP101: Digital Film Production**

Digital Film Production introduces the key elements of film and television production, including the roles of a production crew, digital camera operation, composition and framing, mise-en-scène, lighting, sound recording and film styles, genres and storytelling. Amongst other practical assignments, students examine non-verbal communications in the planning and shooting of a short silent film as well as a short film in the style of a specific genre.

**HCDFP102: Digital Film Post Production**

Digital Film Post Production introduces students to the theoretical, historical and practical aspects of the editing process as they develop a practical understanding of various post production techniques, including multi-cam editing, sound editing and mixing and colour grading of a digital film. The unit examines workflow, project management and the skills and techniques required to edit digital audiovisual material on various practical projects, including TV magazine inserts and music video productions.

**HCDFP103: Digital Imaging**

The Digital Imaging unit introduces two dimensional (2D) digital image manipulation in the context of contemporary culture, media industries and the visual arts. The practical skills associated with graphic design are studied and exercised through the integration of digital images into works across the spectrum of creative media including CD, DVD, web and print media.

**HCDFP104: Film Studies**

This unit explores the historical and theoretical development of cinema from its precursors and earliest cinematic pioneers, through to its current form, encompassing the social, cultural, political and technological forces that have shaped the global film industry. Key concepts, styles, genres and figures shaping film as a new language of expression and art form are discussed, researched and examined.

**HCDFP105: Motion Graphics**

This unit investigates motion graphics as a form of digital communication in the creative media industries, as well as being an art form/craft within itself. Motion graphics is explored through a series of historical and contextual lenses, developing a rounded sense of the many ways images can be choreographed to communicate visual messages and effectively strengthen audiovisual projects. Students will learn the skills necessary to develop ideas into designs, be able to apply them in a realistic production setting and be able to use the industry standard software to develop a finished title sequence.
ENTRY REQUIREMENTS

General Admission Requirements

- Successful completion of South African Grade 12, an A-Level or equivalent OR
- Successful completion of the equivalent academic learning of an NQF 4 Qualification, or higher.

English Language

Successful applicants for all courses must be proficient in written and spoken English. In case of TOEFL or IELTS testing, students must score 6.0 on IELTS, 550 on TOEFL (paper-based), 213 on TOEFL (computer-based) OR 79 (Internet based).

If an applicant is a native English speaker or has studied in the medium of English on a secondary or post-secondary level, then the English language test requirement may be waived.

Please contact SAE Institute for special admission and/or RPL (Recognition of Prior Learning).

COURSE INFO

Qualification:
Higher Certificate in Digital Film Production

Duration: 1 Year

CLASS TIMES

Course starting in February:
Monday to Friday 09:00-12:00

Course starting in July:
Monday to Friday 13:00-16:00

SEMESTER 2

HCDFP201: Creative Project
The Creative Project unit is the culmination of the year’s film production studies in the realisation of a film project as a means of artistic expression. The project requires students to plan, manage and complete a creative work within a specialised area of film production, demonstrating technical & creative abilities, including a written report documenting the process.

HCDFP202: Adaptations
This unit explores the relationship between author and producer/director. Students examine a variety of influential film adaptations, critically examining key elements of character development and story, along with the exclusion, addition and alteration of material. Students learn how to effectively deconstruct literary works, in order to extract the essential story elements to be brought to the screen. Particular emphasis is placed on the ability to transform literary material into an adapted work that embraces the full potential of an audiovisual medium.

HCDFP203: Visual Effects (VFx)
This unit serves as an opportunity for students to further explore the evolution of visual language within filmmaking through a technical understanding of digital visual effects. Students will acquire the necessary knowledge to be able to fully integrate digital effects into their live action footage using a variety of compositing techniques. They will also become familiar with the process of colour grading which will in turn increase the overall production values of their work. This unit aims to unlock the imagination of students and allow them to visualise their ideas using new technological innovations within film and media production.

HCDFP204: TV Commercial Production
This unit explores the television commercial (TVC) as means of communication to effectively sell products and/or services to an audience. Critical phases of pre-production; production; and post-production are examined in relation to the key aspects of TVC creation, including an exploration of the various creative and directorial approaches employable in the production of an original TVC as well as a public service announcement (PSA).

HCDFP205: Documentary Production
This unit examines the documentary as an expressive film language through the analysis of documentary styles, pioneering films & filmmakers in the medium and investigative research strategies for uncovering stories. Common production and post-production techniques are explored, through various practical assignments, before students develop and produce their own original documentary on a topic of their choice.
SOUND PRODUCTION

This curriculum thoroughly addresses the art and science of making music albums and sound design for picture, to ensure all graduates have the superior theoretical and practical skills necessary to work in the entertainment and music industries across the globe. The syllabus covers each sub-discipline of sound production in the same detail. Students are also constantly exposed to the qualities expected of an individual in the industry with relation to professional practice and credibility, over and above talent and skill in sound production and/or as a producer.

OVERVIEW

Higher Certificate in Sound Production (1 year)

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SEMESTER 1

HCSP101: Principles of Sound
This unit examines the fundamental principles of audio technologies applicable to both sound recording and live sound reinforcement. It explores the physical properties and characteristics of sound and the human auditory perception thereof. The physiology of the human ear is studied in relation to the design of microphone technology and sound monitoring and reinforcement with loudspeakers. The science of sound is studied, including the mathematical principles and electronic concepts, and theories that relate to the propagation of sound.

HCSP102: Audio Technology
This unit explores the theory and practical application of analogue and digital audio in various facets of sound production. Mixing console signal flow diagrams are studied, as well as the application of different microphones types in a variety of common recording and sound reinforcement settings. Students will learn how to prepare a digital audio workstation (DAW) for multi-track recordings. Recording and mix-down techniques are considered in order to improve cognitive thinking and practical skills for studio recording sessions.

HCSP103: Signal Processing
This unit examines common signal processing techniques that are commonly applied using both hardware equipment and software simulations and DAW plug-ins. The different types of processing are explored, and basic use and proper application of each are considered. Students will deconstruct a variety of musical performances, analysing the various kinds of processing used to add depth, and definition within a mix. Students are encouraged to explore creative uses of these technologies when recording or mixing a musical performance.

HCSP104: Applied Music Theory
This unit introduces students to the musical elements that comprise contemporary music language. Song structure and arrangement is examined with the objective of developing a comprehension of music composition and basic score reading skills. Students develop a heightened appreciation of the elements of music, through directed listening and also through the application of music fundamentals to a creative project. Students will undertake aural training to develop a sense of pitch fluctuation, tone colour, and density characteristics. Students are encouraged to think critically about instrumental sonorities and their implementation during recording sessions.

HCSP105: Electronic Music Production
This unit explores the art and craft of electronic music production (EMP) using a digital audio workstation. The history of sound synthesis and its influence on the popular musical landscape is analysed and the contribution of synthesised instruments/sounds to different musical genres is considered. It examines the MIDI communication protocol, as applied to hardware as well as software. Typical studio set-ups are analysed, and common sequencing applications and techniques are instructed, as well as audio sampling techniques that are frequently used for production of a variety of electronic music styles.
ENTRY REQUIREMENTS

General Admission Requirements
• Successful completion of South African Grade 12, an A-Level or equivalent OR
• Successful completion of the equivalent academic learning of an NQF 4 Qualification, or higher.

English Language
Successful applicants for all courses must be proficient in written and spoken English. In case of TOEFL or IELTS testing, students must score 6.0 on IELTS, 550 on TOEFL (paper-based), 213 on TOEFL (computer-based) OR 79 (Internet based). If an applicant is a native English speaker or has studied in the medium of English on a secondary or post-secondary level, then the English language test requirement may be waived.

Please contact SAE Institute for special admission and/or RPL (Recognition of Prior Learning).

SEMESTER 2

HCSP201: Creative Project
This unit allows students to demonstrate their technical and creative skills and abilities. It provides an opportunity to undertake a small-scale artistic/creative project that displays the ability to complete the production of a musical/film work (short form). The project allows students to explore their art form as a means of expression. Students are encouraged to explore particular production styles or methods as a means to further their production skills. The project requires students to plan, manage and complete a production within a specialised area of audio production. The outcomes of the project must be critically assessed and reported on, so as to encourage further learning within the area of study.

HCSP202: Studio Production
This unit explores the basic processes, production skills, knowledge and professional values of audio recording and mix-down in a recording studio environment. Common studio roles are examined as well as the processes involved in using a digital audio workstation (DAW) to produce a recorded work. Emphasis is placed on professional practice with respect to the pre-production planning, management of performers and the various files created during the recording session. Students are taught to be confident and assertive in a professional audio environment, and to handle the psychological pressure of a recording session in a competent manner. DAW system workflow, editing and processing techniques for music production, as well as Audio Post Production for Film and Television, are critically examined.

HCSP203: Acoustics & Live Sound
This unit aims to further develop knowledge and understanding of acoustics, with emphasis on sound behaviour in enclosed spaces and live sound venues. Common acoustical issues are explored, the techniques used in modern recording studios are studied and practical considerations relating to common studio designs are examined. A comprehensive understanding of sound reinforcement techniques is developed, both in theory and in practice. Students study the range of equipment and associated techniques that are commonly used in live sound production. Emphasis is placed on the practical application of these skills and techniques.

HCSP204: Audio Post Production
This unit focuses on the various elements of sound in audio post-production. Commencing with an outline of the key historical developments in the area of sound for motion picture and television, students review a variety of audio post technologies past and present. Workflow and file management for audio post-production is examined, as well as the techniques and methods used by sound editors / mixers and sound designers. Common surround sound formats and applications are reviewed as well as the use of time code and synchronisation. Students explore and critically examine a variety of professional productions to gain insight into the prevalent approaches and treatment of sound design in film and television, and apply this to their own projects.

HCSP205: Audio Mastering
This unit explores a variety of tools and practices used in the final creative and technical step in sound production. The unit focuses on the art and science of audio mastering and awareness and management of a variety of media. The unit covers file handling and aesthetic factors that influence the delivery of superior audio masters. The history of mastering is addressed including the vinyl mastering and pressing process. Students are required to apply studied techniques in the execution of their three assessments for the unit.

COURSE INFO

Qualification: Higher Certificate in Sound Production
Duration: 1 Year

CLASS TIMES
Course starting in February:
Monday to Friday 09:00-12:00

Course starting in July:
Monday to Friday 13:00-16:00
SHORT COURSES

**ELECTRONIC MUSIC PRODUCTION IN ABLETON LIVE (EMP)**

Learn to make and play electronic music using Ableton Live. The EMP course takes you from the absolute basics all the way to finishing a 4-track EP, mastering, remixing and performing live.

The EMP course includes a perfect balance of theory and practical application on Apple computers in partnership with weekly assignments to support the work taught in class. The specialist SAE lecturer will take you from opening a session to advanced techniques in just 8 weeks. For the final assignment, students deliver a 4 track digital EP consisting of 3 original compositions and 1 remix.

The course is suitable for beginners looking to gain a thorough understanding of electronic music production techniques and live performance, as well as intermediate producers wishing to learn Ableton Live from the ground up, find inspiration and further inspire their skills.

**GUERILLA VIDEO PRODUCTION**

Learn to make professional-looking videos on shoestring budgets. This course takes students from the absolute basics of shooting video through to uploading and distribution of their work. The course is designed for the modern backpack video-maker and covers everything relating to the production of extreme sports clips, music videos and short documentaries.

The course includes an ideal balance of theory and practical application on Apple computers, with weekly assignments that support the work taught in class. On completion of the course, students will have produced a completed video product that can be uploaded onto the Internet and authored for DVD.

The course is designed for passionate amateur video-producers and sporting weekend warriors who wish to take their video production skills to the next level. A solid understanding of the principles of video production are instilled with an eye to contributing to the exploding field of guerilla and extreme video production.

**THE MUSIC BUSINESS**

Crack the code of the music business. This short course offers students an introduction to all the pertinent aspects of the music business. The course provides an introduction to the theoretical and practical aspects of the music industry and is designed for novices planning to enter the music industry as well as professionals already working within the field who wish to expand their knowledge further.

The music industry is vast and rapidly changing and this course explores past, current and future trends in the industry. While international industry trends are explored, continual reference is made to the music industry on the African continent and how these trends can be applied in this unique context.
SAE INSTITUTE CAPE TOWN LOCATION
SAE Institute Cape Town is situated in a four-story heritage building in the parliament district of the CBD. Despite its traditional appearance, the interior offers a creative media environment with the latest in high-end sound and media equipment.

Physical Address:
5 Church Square
(Corner of Spin and Parliament Street)
Cape Town, 8000
South Africa

Contact details:
Phone: +27 (0) 21 469 3600
Fax: +27 (0) 21 465 5699
Email: capetown@sae.edu
Web: http://capetown.sae.edu
**Before You Apply**

The application form is located in the centre section of this booklet and can be easily removed. Additional copies are available for download online in the Enrolment section at: http://capetown.sae.edu/.

**How to Apply**

Carefully read all documents before submitting any forms. Contact SAE Administration to gain assistance in completing forms or to have any questions answered.

- Complete all the required sections throughout the application form.
- Print clearly in block letters, using a black or blue pen.
- Print an X in the appropriate boxes.
- Attach all required documentation.
- Retain a copy for your records and send the original via post or email to SAE Institute Cape Town.

**Admission Agreement**

Applicants who have fulfilled the entry requirements, will receive a letter offering them a place in the course along with an Admission Agreement that outlines the obligations of both SAE and the student. To accept this offer and secure a place in the course, the applicant must read, agree and sign the Admission Agreement, retain a copy for their records and post back the original to SAE Institute Cape Town. Upon receipt of the student’s signed copy, SAE will only formalise a student’s enrolment upon receipt of the registration fee. I.e. a letter of offer does not denote a formal enrolment.

**Closing Dates for Applications**

Applications will be assessed for eligibility up until two weeks before the advertised commencement date of that course. Places in the course are capped and filled on a date-received priority. The earlier the application is made, the more likely the applicant is to receive a place in the course. If the student is not able to commence the course on the scheduled commencement date, they may postpone commencement by contacting SAE Administration.

**Essential Supporting Documents**

All applications must include verified copies of the following documents, in English: Final transcripts of any secondary or tertiary studies indicating the units/subjects attempted and proof of completion. Photographic identification, including current contact information. (E.g. Passport, Drivers Licence, ID card).

English Language test results if applicable. Please do not send original documents as they will not be returned.

**Correctly Verified Documents**

Copies of official documents included with the application must be in English and verified as being a true and accurate copy of the original.

The records department of the institute originally issued the document/s, or anyone currently employed as a professional person can verify copies. For example, a bank manager or a credit union branch manager; accountant; barrister; solicitor; police officer of the rank of sergeant or above; postal manager; principal of an educational institute or a Justice of the Peace.

The person verifying the documents must write “This is a true copy of the original document sighted by me” and should sign and print the following details: name; address; daytime phone number; profession or occupation; organisation and registration number (where applicable); and the date verified.

**Student Selection Procedures**

SAE endeavours to provide an environment where access to courses is not limited on the basis of age, gender or sexual or political orientation, marital status, national or ethnic background, religion or physical or intellectual disability.

**Entry Requirements and Acceptance**

Entry requirements are detailed in the course information sections throughout this prospectus. Admission to a program may be denied or cancelled if the applicant has not demonstrated sufficient proficiency in previous studies or if statements made by an applicant in their enrolment/admission forms or documents are shown to be false.

Acceptance of a place in a course, by signing and submitting the Admission Agreement to SAE Administration, shall be taken to constitute acceptance of all published regulations, policies and procedures pertaining to SAE programs.

**English Language Proficiency**

Applicants must be proficient in writing, reading and speaking English. Where the applicant’s first language is not English they must meet the English language proficiency requirements to be admitted into a course. In case of TOEFL or IELTS testing, students must score 6.0 on IELTS, 550 on TOEFL (paper-based), 213 on TOEFL (computer-based) OR 79 (Internet based).

If an applicant is a native English speaker or has studied in the medium of English on a secondary or post-secondary level, then the English language test requirement may be waived.

**Correctly Verified Documents**

Copies of official documents included with the application must be in English and verified as being a true and accurate copy of the original.

The records department of the institute Electronic Transfer to the SAE Institute South Africa account. (Do not directly deposit fees as the payment receipt will not identify the applicant/student as the person who made the payment):

- **Account Name:** SAE Institute South Africa Pty Ltd
- **Bank:** Standard Bank
- **Account Number:** 070974241
- **Branch code:** 020909
- **Branch:** Thibault Square
- **Swift address:** sbzsaaj

Important: Please identify all Electronic Transfers by the student’s name and always keep the payment receipt.

Bank charges are to be paid in full by the applicant.

**Policies and Procedures**

A comprehensive list of policies and procedures are available from SAE Administration.

**Continuous Improvement and Changes**

SAE Institute adopts a process of continuous improvement, therefore all courses, resources, equipment and units of study are subject to change.

SAE reserves the right to vary the units of study offered in any semester.

**International Agents**

SAE has registered international education agents around the globe to assist international students in applying to SAE Institutes and securing a student visa. A complete list of international agents can be found online at www.sae.edu/agents. If you require assistance with the South African visa application procedure, please send an email requesting this information to capetown@sae.edu

**SAE Institute Contact**

The Admissions Coordinator, located at SAE Institute Cape Town, is available to provide tours of the campus and personally assist applicants with their questions and SAE application processes.

SAE Institute Cape Town can be contacted by calling +27 (0)21 469 3600 or via email: capetown@sae.edu
SAE ENROLMENT PROCESS

**Step 1**
The completed and signed application form is emailed or posted to SAE, along with all supporting documentation.

**Step 2**
SAE Institute will assess the application to check that all entry requirements, and where applicable course pre-requisites, are met. Any credit or Recognition of Prior Learning (RPL) requests will be processed.

**Step 3**
You will receive one of two Letters of Offer:
1. An **unconditional** Letter of Offer means that you have met all entry requirements;
2. A **conditional** Letter of Offer means that there are entry requirements that are yet to be satisfied. The applicant will be asked to submit further documents/evidence to support their application.

**Step 4**
An Admission Agreement will be included with the Letter of Offer. Signing this document confirms that the applicant agrees that all information on the Letter of Offer is correct and that they are accepting the offer and have read and understood SAE Institute’s Policies and Procedures.

**Step 5**
Fees due are listed on the Confirmation of Enrolment letter, and relate to the Fee Schedule document. SAE Institute will process the applicant’s nominated payment option for payment of Tuition Fees.

**Step 6**
Once payment has been processed you will receive a Confirmation of Enrolment Letter confirming that you have fulfilled admission requirements and are now a commencing student with SAE.

**Step 7**
SAE runs a short orientation process on the course commencement date. Orientation is compulsory and occurs at all SAE campuses during the commencement week. A schedule of orientation activities will be provided.