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.

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.

Bronwyn Morris
(2011) South Africa

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.

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.

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!

Thomas Glendinning
(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.

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 alumnum of SAE Cape Town.

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.

Sam Anderson
(2009) 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

ANIMATION & VISUAL EFFECTS

In this qualification students acquire comprehensive skills in free-hand drawing, stop-motion, 2D and 3D computer-generated 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.

OVERVIEW

Higher Certificate in Animation & Visual Effects (1 year)

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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. Life drawing 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 provides students with the skills and concepts needed to develop complex scripts and storyboards for many media. It examines traditional elements of scriptwriting such as tone, pace, flow, tension, three-act narrative construction, 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 identify the rise of motion graphics within the motion picture industries, which lead on to a series of practical lectures with creative project based outcomes, allowing students to 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.
SEMIESTER 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 covers the theory of visual effects for film and television as well as its practical applications. The unit will cover visual effects subjects, with particular focus on compositing, rendering elements, 3D Dynamics, matte painting, motion capture, camera tracking, and particles systems. Students 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 can affect this view of reality.

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 and creative skills and abilities acquired throughout the course. 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 are critically assessed and reported on, so as to encourage further learning within the area of study.

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.
- Proficiency 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.
- Computer literacy

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

This course is designed to provide students with experience in the many 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)

Semester 1

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Semester 2

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<th>Course Code</th>
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<td>HCDFP202</td>
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<td>HCDFP203</td>
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<tr>
<td>HCDFP205</td>
<td>Documentary Production</td>
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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 and verbal communications in the planning and shooting of a short dialogue-based scene and a scene in a particular 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.

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 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.
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.
- Proficiency 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.
- Computer literacy

Additional requirements:
- Adequately sighted

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
HIGHER CERTIFICATE IN SOUND PRODUCTION

The Higher Certificate in Sound Production curriculum aims to empower graduates with the necessary practical skills, knowledge, values and attitudes required to enter the broad scope of the global music and entertainment industries and operate effectively as audio professionals. To this end, the syllabus covers a wide range of applied skills and knowledge in music theory, music business, digital audio technology, electronic music production, sound for Film and Television, final mastering and live sound. The course culminates in a final Creative Project where students get the opportunity to apply their skills and knowledge to a production of their choice, which is evaluated with regard to professional practice, technical aptitude and creativity.

OVERVIEW

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<td>HCSP104: Applied Music Theory</td>
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<td>HCSP203: Acoustics &amp; Live Sound</td>
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<td>HCSP204: Audio Post Production</td>
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<td>HCSP205: Audio Mastering</td>
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SEMIESTER 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 science of sound, including the mathematical principles and electronic concepts, and theories relating to the propagation of sound is studied.

HCSP102: Digital Audio Technology
This unit explores the theory and practical application of digital audio in various facets of sound production. 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 both analogue and digital signal flow, gain structure and common signal processing tools and techniques using both hardware equipment and software emulations or DAW plug-ins. The different types of processing are explored, with a view to effective practical application. 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 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, its influence and the contribution of synthesised instruments/sounds on the popular musical landscape is investigated. It examines the MIDI communication protocol, as applied to hardware as well as software. 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.
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.
- Proficiency 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.
- Computer literacy

Additional requirements:
- Adequate hearing abilities

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. 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 procedures, 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). DAW system workflow, editing and processing techniques for music production are critically examined and applied. 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.

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 and calculations are studied and applied to a basic studio design. 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. 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 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

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BACHELOR OF ARTS IN FILM PRODUCTION

(Coming February 2014)

SAE Institute’s Film Production degree explores all the creative and technical elements of digital filmmaking, with an emphasis on developing your practical skills in pre-production, production, post-production and distribution. Throughout the 3-year course you will gain proficiency in the many departments that make up the production process, learning within an innovative and hands-on environment that boosts your creative confidence and artistic independence through the completion of a range of creative media projects. On completion of the degree, you will have acquired a holistic knowledge of the film industry, and be thoroughly prepared with the skills and knowledge needed to embark on an exciting career in the industry.

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1st YEAR - SEMESTER SCHEDULE

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2nd YEAR - SEMESTER SCHEDULE

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3rd YEAR - SEMESTER SCHEDULE

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are also examined

an audience. DVD authoring and other selected editing techniques may have on narrative is analysed considering the affect perspective. Effective communication of these from both a technical and an aesthetic demonstrated and discussed, considering editing techniques and approaches are involved in a digital film project with particular emphasis on the editing process. It examines workflow, project management and interpersonal skills needed to edit footage for a variety of delivery platforms. Non-linear editing techniques and approaches are demonstrated and discussed, considering these from both a technical and an aesthetic perspective. Effective communication of narrative is analysed considering the affect selected editing techniques may have on an audience. DVD authoring and other compilation processes for a variety of media are also examined

The second part of this unit explores the necessary technical and design skills needed to publish content online. Students will learn about the historical development of the Internet and associated technologies as a means of understanding the structure of the World Wide Web and the inherent design limitations that exist. Hyper Text Mark-up Language (HTML) code and associated web applications and technologies that are used to produce web pages are introduced. This unit is not so much aimed at someone who wants to become a professional web designer but rather aims to serve a film and creative person in being fluent with useful online tools to publish his/her own creative content.

This unit develops an understanding of the screenplay and formatting. Students are exposed to basic screenwriting guidelines for developing a screenplay and how to generate a particular intellectual and emotional response in the audience through learning the art of careful plotting and planning.

The second part of this unit explores the relationship between author and scriptwriter. Students will examine a variety of influential film adaptations, critically examining key elements of character development and story. Students will learn how to effectively deconstruct the original literary works in order to extract the essential elements to be brought to the screen in the form of an adapted screenplay.

Building on the foundation laid in BFP102, this unit teaches students how to record audio in single-camera production mode and introduces the narrative capability of sound along with a focus upon a wide range of audio recording situations and techniques. Students will learn to use and apply more advanced digital camera features, camera moving equipment, lighting techniques & equipment.

The unit examines post production workflow and the skills and techniques required to edit multi-cam, drama, documentary, commercial and promo, TV magazine insert, and music video productions. Non-linear editing techniques and approaches are demonstrated and discussed, considering these from both a technical and an aesthetic perspective. Effective communication of narrative and/or content is analysed considering the effect selected editing techniques may have on an audience.

This unit critically examines the role of two-dimensional (2D) digital imaging within contemporary culture, media industries and the arts. Students will explore the context and scope of both bitmap and vector imaging products as they relate to the production process of graphical imaging, whilst developing practical skills in the creation, manipulation and preparation of 2D digital images for integration into a range of media. The software applications and associated theoretical framework studied will form a foundation for the successful implementation of graphical designs for film works across the spectrum of creative media, including web and print media.
BAFP201: Film Studies 2
This unit builds upon the fundamental principles taught in unit BAFP101 Film Studies 1. Students will explore the historical development of cinema through a linear journey of film history looking at the key developments that shaped the industry. This unit examines the social, cultural and political context, along with key figures, that have shaped the modern-day global film industry.

BAFP202: Television Commercial Production
This unit explores the television commercial (TVC) as means of communication, considering the techniques that may be implemented to effectively communicate products and/or services to an audience. Students will therefore examine the usual activities involved in the phases of development, namely pre-production, production, and post-production. These phases are critically examined in relation to the key aspects of TVC and Public Service Announcement (PSA) production, including various approaches that the director may take. In particular, it emphasizes the importance of developing a clear plan throughout the process so that the essential characteristics of the product being advertised are translated into the final commercial.

BAFP203: Motion Graphics
This unit gives students a strong awareness of the relationship the creative media industries have with motion graphics as a means of communicating as well as being an art form/craft within itself. This unit consists of a series of historical and contextual lectures that identify the rise of motion graphics within the motion picture industries as well as a series of practical lectures with creative project based outcomes. Students will develop a rounded understanding of motion graphics as a whole and will learn the skills necessary to develop ideas into designs, apply them in a realistic production setting and using the relevant industry standard software to develop a finished motion graphics production.

BAFP204: Creative Project 1
Creative Project 1 is an interdisciplinary unit that allows for Animation, Sound and Film students to collaborate in a short production. This unit allows students to demonstrate their communication, technical and creative skills and abilities. It provides an opportunity to undertake a small-scale artistic/creative interdisciplinary collaborative project that displays the ability to complete the production of a 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.

BAFP205: The Art Department
This unit forms an introduction to a few of the many departments that make up the art department, from script to screen, through thorough analysis, research, stylistic understanding and development, and the manipulation and implementation of basic stylistic devices. The unit instills an understanding of the aesthetic translation style of film production with particular emphasis being placed on location scouting, basic set dressing, character styling (including costume, make-up and hair) special effects and props utilisation.

BAFP206: Music Video Production
This unit explores the many facets of music video production from its origins to the present day, giving students a thorough understanding of the history of the form. This unit focuses on visualisation through rhythm, genre and style to create a marketing tool which best represents the musicians’ style. Students work in small groups conceiving and then producing a music video in association with a band that best represents their style. Students learn the importance of previsualisation through storyboards, location photography and videography as well as exploring music videos and clips.

BAFP207: Visual Effects
This unit introduces students to the range and diversity of techniques and skills that comprise ‘digital visual effects’. This unit is an opportunity for students to commence their technical understanding of visual effects with specialised lectures, tutorials and practical projects that focus on compositing within the film and television industry. This unit will allow their ideas to flourish and encourage the evolution of visual language within their filmmaking. They will acquire knowledge of animation techniques and skills in shooting live action footage suitable for integration in their projects using compositing techniques. They will become familiar with the process of colour grading that will in turn increase the production values of their work. This subject aims to unlock the imagination of students and allow them to visualise their ideas using new methods of film and media production.

BAFP208: Research & Project Methods
This unit examines various research methodologies in the context of creative project development relevant to the creative media industry. It explores techniques for eliciting, analysing and implementing the needs of the market and translating them into effective product development, manufacture and delivery processes. The unit applies basic academic research approaches in project development including investigation, information gathering, analysis, critical reflection and academic reporting styles. Proper citation practices and issues of plagiarism are emphasised along with the cultivation of a professional attitude towards research.
BACHELOR OF ARTS IN FILM PRODUCTION

3rd YEAR

BAFP301: Documentary Production
This unit exposes students to the documentary as a unique mode of communicating ideas through the visual medium. Students will examine the field of documentary by analysing a variety of documentary styles past and present. Pioneers within the field will be studied as well as landmark productions that promoted the documentary to new levels of expression. Students will also learn how to tell engaging stories with a smaller budget and reduced crew. The unit explores various research tools that may be used in uncovering non-fiction concepts as well as common production and post-production techniques that are used in documentary production.

BAFP302: Advanced Digital Film Post Production
This unit further develops and expands upon students’ understanding of the seemingly invisible art of filmmaking, namely editing and post production. Students will critically analyse a variety of works identifying common editing styles that are implemented for various types of motion picture. Further theoretical concepts are introduced and students will examine a variety of advanced post-production techniques. Particular emphasis is placed on professional workflow and methodologies, encouraging students to develop a highly evolved technical and creative sense of editing and post production techniques.

BAFP303: Business and Legal Studies
This unit explores the fundamental principles of copyright and intellectual property law. Students will develop basic budgeting and accounting skills and a critical understanding of industry and market trends and patterns. Various business models are critically examined and principles for the planning and implementation of an industry related business are explored. This unit strongly links to BAFP305: Financing and Distribution. Students critically examine the legal frameworks within which contracts and agreements are entered into and common industry agreements are reviewed.

BAFP304: Creative Project 2
This unit allows students to demonstrate their technical and creative skills and abilities. It provides an opportunity to undertake an individual small-scale artistic/creative project that displays the ability to complete the production of a 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 film production. The outcomes of the project must be critically assessed and reported on, so as to encourage further learning within the area of study.

BAFP305: Financing & Distribution
This unit provides the student with an understanding of how financing works and the various types of financing that are available, including equity, debt, soft (incentives), tax based, pre-sales, deferments and grants as well as financial engineering. This unit also explores the different means of distribution available as well as available markets. The unit also explores the fundamental principles of marketing, promotions and publicity.

BAFP306: Creative Project 3 - Research Document
The purpose of the Creative Project Research Document is to allow students to undertake thorough research into the respective fields and issues relevant to their specific Creative Project, BAFP307: Creative Project 4.

BAFP307: Creative Project 4 - Practical
The purpose of the Creative Project is to show, by means of a larger scale artistic/creative project, the range and mastery of selected skills that the student has acquired in the program. The project should demonstrate the highest level of those skills, representing the best work that the student can produce. The professional life of a student often begins with the Creative Project 4, which acts as the link between tertiary education and the working world. The thought and planning of the project, as well as its timely completion, contributes towards the development of a professional attitude towards production.

GENERAL ADMISSION REQUIREMENTS

- A National Senior Certificate (Grade 12) or equivalent academic learning of an NQF 4 qualification or higher, with university exemption/endorsement.
- Proficiency 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.
- Computer literacy

Additional requirements:
- Adequately sighted

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

COURSE INFO

Qualification: Bachelor of Arts in Film Production
Duration: 3 Years
BACHELOR OF ARTS IN SOUND PRODUCTION

This curriculum addresses the art, science and technology of sound production across a wide range of applications, from music recording to sound production for Film and Television and live concert sound. Each sub-discipline of sound production is covered in depth and detail, in order to ensure all graduates have the superior theoretical and practical skills required to work in the broad scope of the global entertainment and music industries. In addition to the essential skills and knowledge required from a sound engineer / producer, students are continuously exposed to the pertinent values, attitudes and qualities expected from an industry professional, with a view to produce graduates who can function effectively and make a meaningful contribution to the industry and society.

OVERVIEW

1st YEAR - SEMESTER SCHEDULE

Semester 1
- BASP101: Principles of Sound
- BASP102: Audio Technology
- BASP103: Applied Music Theory
- BASP104: Information Technologies

Semester 2
- BASP105: Music Styles 1
- BASP106: Signal Processing
- BASP107: Electronic Music Production
- BASP108: Digital Audio Production

2nd YEAR - SEMESTER SCHEDULE

Semester 1
- BASP201: Music Styles 2
- BASP202: Studio Production
- BASP203: Audio Post Production
- BASP204: Creative Project 1

Semester 2
- BASP205: The Role of Producers
- BASP206: Acoustics
- BASP207: Live Sound Production
- BASP208: Research and Project Models

3rd YEAR - SEMESTER SCHEDULE

Semester 1
- BASP301: Mastering and Media Preparation
- BASP302: Advanced Studio Production
- BASP303: Business and Legal Studies
- BASP304: Creative Project 2

Semester 2
- BASP305: Marketing and Promotions
- BASP306: Creative Project 3
- BASP307: Creative Project 4
- BASP308: Advanced Audio Post Production
UNITS OF STUDY

1st YEAR

BASP101: Principles of Sound
This unit introduces the student to the fundamental principles of sound, its physical properties and characteristics. The science of sound, including the basic mathematical principles, electronic concepts and theories that relate to the propagation of sound is studied. The behaviour of sound and human auditory perception is examined in order to provide a solid foundation for further studies in sound manipulation and control for sound recording, reproduction and reinforcement.

BASP102: Audio Technology
This unit explores the theory and practical application of analogue and digital audio technologies in various facets of sound production and recording. Students are introduced to the various professional tools and technologies used in modern sound production and learn how to use them effectively. 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.

BASP103: Applied Music Theory
This unit introduces students to the musical elements that comprise contemporary music language. Song structure and arrangement is examined in order to develop a comprehension of music composition and basic score reading skills. Students undertake aural training with a view to develop an appreciation of pitch fluctuation, tone colour, and density characteristics, and to analyse instrumental sonorities and their implementation in music production and recording.

BASP104: Information Technologies
This unit aims to build fundamental technological skills and associated cognitive abilities required for participation in the creative media industry. Emphasis is placed on developing a clear understanding of the role and function of computer technology in society, and competence in handling hardware and software applications related to communications, media distribution and dissemination to the market. The unit aims to stimulate students to think critically about computers in society, to analyse their own role options in that context and to build professional attitudes in the context of their professional aspirations. The second primary component of this unit aims to develop the necessary technical and design skills needed to publish content online. Students learn about the historical development of the Internet and associated technologies as a means of understanding the structure of the World Wide Web and the inherent design limitations that exist. Hyper Text Mark-up Language (HTML) code and associated web applications and technologies that are used to produce web pages are introduced. Students are introduced to emerging online technologies and examine online communities and resources for the creative media industry.

BASP105: Music Styles 1
In this unit students will explore the development of musical styles and movements from the late Renaissance period to circa 1900, looking at the key technological developments that have shaped the music industry. The unit examines a variety of pivotal styles and genres that developed and the leading figures that promoted and expanded the art form as a means of expression. In this context the unit examines social, cultural, and political forces that have influenced music and the music industry. Students are encouraged to critically examine key elements of style as a means of understanding key genres and movements in music.

BASP106: Signal Processing
This unit examines signal processing tools and techniques using both hardware equipment and software emulations 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.

BASP107: MIDI and Electronic Music Production
This unit explores the art and craft of electronic music production (EMP). The history of sound synthesis and the contribution of synthesised instruments/ sounds to different musical genres and its influence on the popular musical landscape is analysed. It examines the MIDI communication protocol, as applied to hardware as well as software. Typical studio and DAW set-ups are analysed and common music sequencing and audio sampling applications and techniques are instructed.

BASP108: Digital Audio Production
This unit explores the theory of digital audio in various facets of audio production. Strengths and weaknesses are considered, as well as the numerous digital audio media on the consumer and professional market. Students will learn how to prepare a digital audio workstation (DAW) for recording and mix down of a multi-tracked musical performance. Emphasis is placed on professional practice with respect to the management of performers and the various files created during the recording session. The DAW system workflow is critically examined together with basic editing and processing techniques.
BASP201: Music Styles 2
This unit builds upon the principles that were taught in BASP105: Music Styles 1. Students continue their investigation into the key technological developments that have shaped the music industry, the pivotal styles and genres that developed and the leading figures that promoted and expanded the art form as a means of expression. The social, cultural, and political forces that have influenced music and the music industry are explored and students are encouraged to critically examine key elements of style as a means of understanding key genres and movements in music.

BASP202: Studio Production
In this unit recording studio production skills are explored at an intermediate level. Conducting large recording sessions requires careful planning; consequently professional project management is examined. Students are mentored to be assertive and confident in a professional audio environment, and to handle the psychological pressure of a recording session in a competent manner. A variety of recording and mixing techniques are considered in order to improve cognitive thinking and practical skills for studio recording sessions.

BASP203: Audio Post Production
This unit focuses on the various elements of audio post-production for Film and Television. Students review a variety of audio post technologies including Foley and location recording, ADR, effects, surround sound formats and applications, as well as the use of time code and synchronisation. Workflow and file management is examined, as well as the techniques and methods used by sound editors / mixers and sound designers. Students 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.

BASP204: Creative Project 1
This unit allows students to demonstrate their technical and creative skills by undertaking a small-scale artistic/creative project. The project allows students to explore their art form as a means of expression and to demonstrate their ability to complete the production of a musical/media work (short form). The project requires students to plan, manage and complete a production within a specialised area, and they are encouraged to explore particular production styles and methods to further their production skills. The outcomes of the project must be critically assessed and reported on, so as to encourage further learning and development.

BASP205: The Role of Producers
This unit explores the various roles of the music producer and examines the work and practice of a selection of influential producers who have made a valuable contribution to the industry through their specialised skills and musical vision. An historical overview of milestone record productions is discussed and analysed. From these benchmark albums and influential producers, students are encouraged to think critically about their own strengths and weaknesses and to develop strategies for self-development.

BASP206: Acoustics
This unit aims to further develop knowledge and understanding of acoustics, with emphasis on sound behaviour in enclosed spaces. Students learn about isolation, noise control, sound treatment and the design of critical listening sensitive spaces. The unit culminates in a recording studio design project requiring thorough investigation and extensive research.

BASP207: Live Sound Production
In this unit a comprehensive understanding of live sound reinforcement techniques is developed, both in theory and in practice. Students study the range of equipment and associated techniques commonly used in live sound production.

BASP208: Research and Project Models
This unit examines the concepts of product and process in the context of Creative Project development relevant to the creative media industry. It distinguishes clearly between ‘investigation’ and ‘research’ and explores terms such as ‘pre-production’, ‘production’ and ‘post-production’ as useful conceptual and functional divisions of any creative project. It also explores techniques for eliciting, analysing and implementing the needs and intentions of clients and translating them into effective product development, manufacture and delivery processes. The unit also applies academic research approaches in project development through investigation, information gathering, analysis, critical reflection and academic reporting styles. Citation practices and issues of plagiarism are emphasised and professional attitudes encouraged.

BASP301: Mastering and Media Preparation
The unit explores a variety of tools and practices used in the final creative and technical aspect of sound production. The unit also explores the numerous media used for storage and commercial release of music. The unit covers media management and the technical and aesthetic factors that influence the preparation of final audio masters. The history of mastering is addressed with respect to vinyl and other media and delivery systems such as radio. Students are required to apply studied techniques in the preparation of a portfolio (master) of their recordings.

BASP302: Advanced Studio Production
This unit exposes students to a variety of advanced studio-based recording techniques and applications commonly used in music production. Students are encouraged to critically analyse problems that commonly arise in the studio and propose suitable solutions that are complimentary to the material that is being recorded. Furthermore principles of the psychology of studio and studio craft are also examined from a variety of perspectives as a means of developing effective communication skills for professional applications.

BASP303: Business and Legal Studies
This unit explores fundamental principles of copyright and intellectual property law. Students will develop basic budgeting and accounting skills and a critical understanding of industry and market trends and patterns. Various business models are critically examined and principles for the planning and implementation of an industry related business are explored. The unit links to BASP208 Research and Project Models and BASP305 Marketing and Promotions. Students critically examine the legal frameworks within which contracts and agreements are entered into and common industry agreements are reviewed.

BASP304: Creative Project 2
This unit enables students to demonstrate a broad range of their technical, creative and academic skills and abilities. It provides an opportunity to undertake a large-scale artistic and creative project that displays the depth and breadth of their work. The project may involve the development and testing of a media product or the exploration of a particular production method or approach. The practical work will include an appropriate analytical critique and a production logbook development. The unit’s activities also provide students with a substantial contribution to their portfolio that may be used to further their career ambitions within the industry.
BASP305: Marketing and Promotions
This unit aims to expose students to the fundamental principles of marketing, promotions and publicity. A variety of marketing strategies are examined, including target marketing, branding, product design and packaging, promotion, pricing and distribution. The importance of market research and feasibility studies as a basis for developing effective marketing strategies is discussed. Common strategies for marketing a variety of products including film and music are critically examined and integrated marketing strategies are developed.

BASP306: Creative Project 3
The purpose of the Creative Project Research Document is to allow students to perform thorough research into the respective fields and issues that are important to the specific Creative Project. Depending on the project it may typically include history studies, literature, film, philosophy, social studies and critical theory. This Research Document is an opportunity for the student to contribute to and advance knowledge in the chosen discipline in a meaningful way. The activity provides an opportunity for the student to explore areas of academic interest in greater intensity. The written Research Document may also be beneficial to those entering the job market. A tangible piece of research and writing serves as an excellent presentation to prospective employers. Project manuscripts demonstrate experience with the design, execution, analysis and presentation of large projects.

BASP307: Creative Project 4
The purpose of this final Creative Project is to show, by means of a medium scale artistic/creative project, the range and mastery of selected skills that the student has acquired in the programme. The project should demonstrate the highest level of those skills, representing the best work that the student can produce. The project requires students to plan, manage and complete a production within a specialised area of Sound Production. Creative Project 4 acts as the link between tertiary education and the working world and signifies the start of the professional life of the student. Students are encouraged to explore particular production styles or methods as a means to further their production skills.

BASP308: Advanced Audio Post Production
This unit focuses on the development of advanced post-production skills and critical analysis of post-production techniques. Students are exposed to a variety of sound design techniques utilised in post production, there is an emphasis on creative solutions in sound design and the application of sound effects as well as music, film score and composing. Advanced mixing techniques and control surface workflows are examined and students are encouraged to think critically about the overall soundscape that complements the moving image for stereo and multi-channel applications.

GENERAL ADMISSION REQUIREMENTS
• A National Senior Certificate (Grade 12) or equivalent academic learning of an NQF 4 qualification or higher, with university exemption/endorsement.
• Proficiency 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.
• Computer literacy

Additional requirements:
• Adequate hearing abilities

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

### HIGHER CERTIFICATES

#### SOUTH AFRICAN STUDENTS

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#### INTERNATIONAL STUDENTS

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### BACHELOR DEGREES

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### SHORT COURSES

**Electronic Music Production (8 Weeks)**

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**Guerilla Video Production (8 Weeks)**

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**The Music Business (8 Weeks)**

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* FEES ARE DUE 4 WEEKS PRIOR TO COURSE COMMENCEMENT.

** THE FIRST INSTALMENT IS DUE 4 WEEKS PRIOR TO COURSE COMMENCEMENT AND THE REMAINING INSTALMENT ON THE FIRST OF THE MONTH OF THE 2ND SEMESTER.

PLEASE NOTE: In addition to the tuition fees, all students are required to purchase a pair of stereo headphones and a portable hard drive.

TUITION FEES ARE SUBJECT TO ANNUAL REVIEW.
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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
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.

HOW TO PAY FEES
Up Front Payment or Instalment Plans
Applicants may elect to pay fees up front or via the stipulated instalment payment plan using the following method:

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: sbzazaj

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
HOW TO ENROL

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.