I am concerned with the course of events. Rather than the events themselves. David Goldblatt once told an interviewer that looking at a city through the lens of a photograph, is to see and feel, rather than explain or narrate. David Goldblatt's work, "The Wild of the Eye" is based on photographs of a Vibracrete wall. It gave me the ability to parade through the world and look at people and things very, very closely. However, it also gave me the ability to be experimental, to be excited and to explore. But at the same time, we provide the guidelines for developing the necessary skills to shape the student into a professional. Our institution has developed not only out of a school of Cape Town, but from a commercial photographic enterprise. As such students have access to an extensive range of up-to-date resources and facilities. We also offer our students a discount on their printing and framing at Orms. But, above all, we provide an engaging place of learning where we can teach our students, and meet their needs and aspirations. Students are encouraged to be experimental, to be excited and to explore. But at the same time, we provide the guidelines for developing the skills to shape the student into a professional.

In the life dedicated to the camera two important elements are necessary for acquiring knowledge: one is imagination and the other is craftsmanship. As the photojournalist Eli Reed suggested, "I am concerned with the course of events, rather than the events themselves." David Goldblatt once told an interviewer.

WELCOME

At Orms CTSP, our courses aim at developing technical expertise, drilling down into the details of cameras and lenses, the subtleties of lighting and the demands of software and post-production. Technical knowledge, though, remains in partnership with creative craft, in learning how, as Weems puts it, to "look very, very closely." All our experienced staff – as well as the industry specialists and fine artists we bring in to lecture – encourage our students to develop their urges and to create in conjunction with solid technical know-how.

Situated in the upper east side of Cape Town's city bowl, Orms CTSP is a school that delivers a selection of professional and instructive courses in photography and cinematography. Its location is intertwined with local histories and cultures which reflect the ethos of the school. At the place where Philip Kgosana's 1960 march into the capital ended, bordering District Six, and down the road from the National Art Gallery of this area.

"I AM CONCERNED WITH THE COURSE OF EVENTS, RATHER THAN THE EVENTS THEMSELVES." DAVID GOLDBLATT ONCE TOLD AN INTERVIEWER.

It is one of the crossroads of the country's interesting narratives. As the photojournalist Eli Reed suggested, the significance of being a photographer is becoming part of the collective history of the time and place you are living in.

The east city is now the centre of a growing culture of coffee shops, bookstores and galleries. With its bars and eateries, some dating back to the very beginnings of Cape Town, it is in the process of becoming the centre for the creative industries of the city, not South Africa. The school, with its lively student body, is adding further to the energy of the area. We also aim at growing this sense of community with our lunchtime lectures, regular exhibitions, evening seminars and a Winter School. Orms CTSP is located near several other art and design schools and our students regularly engage with other students from across a large range of the creative arts.

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In the life dedicated to the camera two important elements must work together: creativity and professional practice. South Africa has a rich history of consummate narrative-focused photographers and cinematographers, from Ernest Cole and his book House of Bondage to Michael Matthews's recent film Five Fingers for Marseilles. It is this tradition that we wish to nurture. But what we have also understood is that this tradition has been two-fold: imaginative creation must inform a photographer's and filmmaker's professional and commercial practice. We believe that for professionals, these two elements in both photography and cinematography, cannot be separated.

As our co-founder Mike Ormerod has said, that through the programmes that Orms CTSP provides, we hope to contribute to the enrichment and development of our community by equipping photography enthusiasts with the necessary skills not only to take a good picture, but to forge a career in the photographic industry too. Photography as a whole is growing rapidly as the demand for capturing knowledge has become more instantaneous and visually oriented. There is no quicker way to tell a story than through an image. With this, it is more important than ever that an image accurately depicts a message.

Orms Cape Town School of Photography offers a solid foundation from which to build both photographers' and cinematographers' careers. Past students have pursued careers in advertising, publishing, fine art and freelance photography. We believe that we are in the perfect position to furnish all of those interested in photography and cinematography, whether as a hobby or a profession, with skills both creative and practical.
FACILITIES OVERVIEW

STUDIO
Fully equipped with lighting gear, polyboards, a beauty dish and additional lighting equipment and lighting accessories, an infinity curve, and a selection of paper backdrops.

GALLERY
Active gallery space showing work by lecturing staff, alumni students, current students, our Artist in Residence and special guests.

MAC LAB - 27"
Macs housing the full Adobe Creative Suite, Photoshop, Lightroom and Adobe Premiere. WIFI is free for use.

DARKROOM
Fully equipped wet-darkroom to process negatives, print photographs and experiment with alternative photographic processes. We offer supervised and unsupervised sessions.

LECTURE VENUES
Three lecture venues for crits, lectures, workshops and tutorials

COFFEE BAR
Onsite coffee bar for students

EQUIPMENT
Orms CTSP has a wide range of DSLR, lenses, 35mm cameras, lights, sound recording equipment, drones available for student projects

QUICK FACTS

School Established in 2001
First one year programme (in photography) launched in 2011
Average class size: 20
Maximum intake per programme: 24
Average student to lecturer ratio: 12:1
Full and part-time staff: 40
Short courses offered: 40
Longer programmes offered: 5
Programme Alumni: 200
400 students enrolled in 2017 short course programmes
13 photographic exhibitions per year
QUICK FACTS

- 5 days a week
- Average contact hours per week: 30
- Course fees: R89000
- Student gear and studio available free of charge
- Free enrolment to a range of short course
- Scholarships available

SUBJECTS COVERED

- Practical Photography
- Creative Process
- Digital Post Production
- Analogue Photography
- Analogue Post Production
- Photography in Context
- History of Photography
- Web Development
- Business Development

CAREER OPTIONS

- Fine Artist
- Fashion photographer
- Wildlife Photographer
- Assistant Curator
- Beauty and Portrait Photographer
- Photojournalist
- Product Photographer
- Food Photographer
- Landscape Photographer
- Image Retoucher

FULL-TIME PROGRAMME
PROFESSIONAL PHOTOGRAPHY

COURSE OUTCOMES

- Become a technically proficient digital and analogue photographer
- Gain portfolio experience in industry specific workflows (fashion, product, studio, documentary, car, beauty etc.)
- Develop strong post-production skills in industry standard editing software
- To be able to read images and be aware of the impact images have on the world
- Develop a business vision for when you leave your studies
- Develop and print a Commercial Photography Portfolio Book to help secure work after your studies
- Develop and print a Creative Portfolio Book to develop your creative vision
- Develop website and online portfolio for self-marketing purposes
- Partake in exhibitions
László Moholy-Nagy, a professor at the famous Bauhaus School, had a vision of photography. For him it was a new way of seeing which enhanced the human eye. He believed that this way of seeing would become a dominant form of communication. As he wrote in 1932, "a knowledge of photography is just as important as that of the alphabet. The illiterate of the future will be ignorant of the use of camera and pen alike. The language of photography would one day surround us as much as writing and that we would need learn it. Eighty-five years later, this statement is even more true.

The Full-Time Programme in Professional Photography addresses the challenges of negotiating our image-saturated world as a photographer: what to say and how to say it. We often talk about 'taking a photograph'. This word 'taking' gives one the idea that images are simply ready to be plucked like ripe fruit. The truth is that most professional photographers are engaged in a process of making or crafting images. Your time in this programme will be engaged in the different aspects of this idea of interpreting, seeing and, above all, making.
Assignments will take you out onto the road and into curious locations; engaging with new people while catching the 4 o’clock light; or finding a moment of frozen action on a busy city street.

In Practical Photography the focus is on three aspects of the camera: technique, vision and creativity. The first lesson is how the mechanics and optics of a camera and its lenses interact with each other – and with light – to create images. Knowing this is the basis of all good photography and the course teaches you about sensors, shutters and focal lengths.

Making a photograph is also about capturing light both in and outside of the studio. Assignments will take you out onto the road and into curious locations; engaging with new people while catching the 4 o’clock light; or finding a moment of frozen action on a busy city street. Inside the studio, you sharpen everyday objects and models into something out of the ordinary; you wrestle with light and shadow.

Digital photography is no longer complete without a good knowledge of post-production, to get the most out of your photographs. Practical Photography covers the core techniques of adjusting, retouching and compositing using Lightroom and Photoshop.

The second focus of the course is vision. This trains you to not only master the tools, but allows you to begin to ‘speak’. You will develop a photographic language, and learn to consider composition, framing, lighting and colour. Technique without vision is like grammar without words.

The third element is creativity. At its simplest, creativity is the ability to turn ideas into a photograph, a skill that is valued both artistically and commercially. Practical Photography helps you to use your imagination and to seek originality by pushing out from the prosaic towards the poetic.

Your practical results with the camera will be supplemented by crits. These are safe spaces where the ideas of technique, vision and creativity can be discussed and debated and where your peers and lecturers can guide you through feedback.

“At its simplest, creativity is the ability to turn ideas into a photograph, a skill that is valued both artistically and commercially.”
The development of creativity is further explored in the course Creative Process. This course is centred on personal creative development. To be a professional photographer you can’t solely be practically proficient. Creative Process helps you to develop a style as well as stimulating your imagination.

Imagination can be fantasy, escaping the boundaries of everyday thought. It allows you a vision of what is possible or how things could be. Or it can be empathetic, picturing how people may think and react. In photographs we need to develop both of these ideas in order to push the boundaries of creativity. The course will do this through photographic play and experimentation, journaling and self-reflection. You will be challenged to make images where the process is more important than the product.

Film photography is medium that allows for experimentation and process, and forms a major component of Creative Process. It could be said that a photographer like Santu Mofokeng would never have developed his shadowy enigmatic style had it not been for his work as a darkroom assistant. Experience in the darkroom is now as much as ever a place of creative enhancement.

You will reflect on your creative process through class discussions and crits where you will test your ideas against the receptiveness of your peers and lecturers. Creative Process will guide you towards producing a personally-motivated body of work, which you will exhibit at the end of the year.

While Practical Photography and Creative Process will help you to develop your own skills and visual style, neither of these can operate without understanding the visual world around you. Two courses, History and Photography in Context, will guide you through the complexities, subtleties of the visual world.

The meanings, uses and biases of images are what we will study in Photography in Context. From theories on gender, sexuality and race, through to media studies and cultural analysis, Photography in Context is a series of lectures, discussions and outings that build on your conceptions of the language of images.

History helps you think about your place in the world. Photography has a rich history which reflects the development of the industrialised, media-centred world. History gives you a sense of the traditions you are working within. But it is also filled with insightful, curious and inventive personalities that can open new ways of seeing.

In combination these two courses aim to ground you in the bigger stories of photography. They will give you insights into photographs that can feed back into your own production.
Professional photographers do not only exist in a whirl of creative energy and technical processes. They need to create a business which will be robust and sustainable. You will embark on three courses to hone your business sense and to diversify your marketable skills.

Contemporary digital cameras are for the most part capable of shooting high quality video footage in addition to stills. Genres as diverse as fashion photography and documentary are benefiting from this technology. They are using it to create richer and more versatile content.

In the Videography and Video Editing course you will create a short exploratory film. It will take you from the planning through to filming and post-production. This will give you an insight into the world of the moving image.

The final component for a professional photographer is a website, which is a major interface between your photography and the world. Web Development not only helps you to manage your web presence, but you will also learn tools to customise and problem solve your site.

While there are full-time jobs in the industry, photography is often an entrepreneurial pursuit. Developing the skills to plan, manage and market a business is vital. Business Development is a series of workshops that facilitate your vision for a business from plan to taxes.

At the end of the year of the Full-Time Programme in Professional Photography, you will have undergone a process of developing your creative skills. You will have developed a creative portfolio of work to show your range and imaginative thinking. You will have also produced a commercial portfolio to demonstrate your ability and technical mastery. Together these will allow you to enter into the world of photography with confidence and vision.