

Exploration of the Training Mode of College Students' Photography Innovation Talent Based on the University Library Platform

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Abstract: In the presence of visual culture communication, the creative talents of photography become the core driving force of the development of the cultural creative industry. As the main position of talent training, the university library provides unique support for the cultivation of college students' creative ability in photography by relying on its rich resource reserve, diversified service space, and open sharing mechanism. This study addresses the practical challenges in photography talent cultivation at higher education institutions. By leveraging the unique advantages of university libraries in resources, space, and services, it proposes an innovative talent development model for photography students. The framework is structured around four key dimensions: defining training objectives, restructuring curricula, establishing practical platforms, and optimizing evaluation mechanisms. This approach aims to provide actionable strategies for enhancing the quality of photography education and expanding library services, thereby supporting the growth of photography professionals.

Keywords: University library; College students; Photography innovation; Talent training model

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1. Introduction

The digital technology is developing rapidly, which promotes the photography art to break the boundary of the traditional sense, and integrates into the cultural communication, commercial propaganda, and other fields. As the core carrier of talent cultivation, the existing photography talent training model in universities has problems such as insufficient resource integration and monotonous practice scenarios, which restrict the quality of talent cultivation ^[1]. The university library has the advantage of both abundant resources and open sharing space, which can provide strong support for talent training.

2. The realistic dilemma of the cultivation of college students' photography innovation talent

2.1. Scattered and insufficiently integrated and utilized cultivation resources

At present, the resources needed by colleges and universities in the training of photography talents are scattered, which are mainly distributed in the professional departments, libraries, and off-campus cooperation institutions. While professional departments possess a certain quantity of specialized textbooks and equipment, their resources are limited in both quantity and update speed, making it difficult to meet the learning needs of college students in the digital era for cutting-edge photography techniques and artistic concepts^[2]. The library has a variety of photographic literature resources, including books, journals, and databases. However, due to the lack of effective collaboration mechanisms with specialized departments, these resources have not been fully integrated into photography education. As a result, students struggle to access the precise content that meets their learning needs. The cooperation between external resources, such as photography agencies and exhibition venues, and universities is mostly carried out sporadically, lacking a systematic integration and utilization model. This makes it difficult to establish a stable resource support system, thereby limiting students' opportunities to access cutting-edge industry content and restricting their innovative perspectives.

2.2. Weakness in practical teaching and lack of innovative scenarios

Photography is a practical art form, and the cultivation of creative ability cannot be separated from a sufficient practice scene and rich creative experience. The current photography teaching in colleges and universities is mainly based on theoretical teaching in the classroom, and the proportion of practice teaching in the overall teaching is not enough. Most existing practical platforms are departmental laboratories or studios, which are spatially limited and functionally narrow, failing to support students' needs for thematic creation, teamwork, or interdisciplinary practices. Meanwhile, universities lack channels to connect with real-world demands, making it difficult for students to integrate photography with societal needs. As a result, most student works remain at the level of simulation exercises, lacking depth and innovative value, and thus failing to meet the industry's requirements for creative photography talent^[3].

2.3. Monotonous evaluation mechanism without innovation orientation

At present, the evaluation of college students' photography skills is mostly based on course tests and homework submissions. The evaluation criteria tend to focus on technical rules, such as exposure, composition, and post-processing, while neglecting the assessment of core innovative qualities like students' innovative thinking, creative concepts, and the ideological depth of their works. This kind of single evaluation mechanism makes students pay too much attention to skill practice in the learning process, and lack of active innovation consciousness and motivation. Meanwhile, the judges are mostly professional teachers and lack the intervention of external subjects such as industry experts and senior photographers, so the judges' perspective is narrow, which cannot fully reflect the students' innovation ability and market competition strength, and further restricts the cultivation of innovative talents in photography.

3. Advantages of the university library in the training of photography innovation talents

3.1. Multidimensional integration of literature and digital resources

The university library has a huge amount of photography resources, and has built a comprehensive resource

structure including theoretical learning, skill improvement, and creative inspiration. In terms of literature resources, the collection includes books, journals, and art books on photography history, aesthetics, techniques, and commercial photography, providing students with a solid theoretical foundation ^[4]. The digital resources section features multiple professional photography data platforms, offering extensive high-definition works, industry trends, and master creations. Students can access these online resources anytime to stay updated on the latest industry concepts and technologies. In addition, the library also pays attention to the integration and optimization of resources. Through the construction of a photography theme resource library, the scattered literature, digital resources, and special collections are systematically integrated to provide students with accurate and efficient resources and to provide rich inspiration for photography innovation and creation.

3.2. Practice and communication space of open sharing

With the expansion of library functions, university libraries have evolved from traditional document lending spaces into multifunctional areas integrating learning, practice, communication, and creation. Most university libraries have established functional zones such as multimedia reading areas, maker spaces, and exhibition halls, providing ample physical space for college students to engage in photographic innovation and practical activities. The multimedia reading area is equipped with high-performance computers and professional photo editing software, enabling students to conduct post-production and artwork arrangement. The maker space provides an open, creative platform, supporting collaborative team projects and interdisciplinary photography initiatives. The exhibition hall is an important place for students to show their works and carry out academic exchanges, which helps them to improve the communication effect of their works and enhance their confidence in creation. These open and common space resources break the space restriction of traditional photography teaching and provide a good environmental support for the cultivation of innovative talents.

3.3. Professional and efficient resource and guidance services

The university library has a professional librarian team with rich experience in organizing, searching, and guiding the use of literature resources, and can provide students with accurate resources. According to the stage of photography learning and creative needs of students, the librarian can recommend suitable literature resources and data platform resources, guide students to master the methods of resource retrieval and utilization, and help students obtain the resources needed for learning and creative work efficiently. In addition, the library also provides services such as preservation of works and copyright consultation, which provide a full range of support for students' photographic creation.

4. Construction of the talent training model of college students' photography innovation based on the platform of university library

4.1. Precise targeting of training objectives, anchoring the core orientation of innovation

To establish a cultivation paradigm for photography innovators through university library platforms, it is essential to first define precise training objectives. With innovative capabilities as the core, this approach should holistically enhance theoretical foundations, practical skills, and professional ethics. The training objectives must align with the evolving demands of the visual culture industry, focusing on developing students' innovative thinking, originality, and interdisciplinary application skills. This enables students to

master photographic techniques, independently execute creative projects, stay informed about industry trends, and cultivate strong professional ethics and teamwork abilities. To achieve this goal, the library should collaborate closely with photography departments to jointly investigate industry needs, align with students' cognitive trajectories and developmental characteristics, and establish a scientifically appropriate training system to ensure that the training direction matches industry demands and student progression.

4.2. Reconstructing the curriculum system and integrating the library resource advantage

With the guidance of cultivating a target, the system of the photography course is reconstructed to break through the subject barrier of traditional courses and achieve the organic combination of theoretical study, resource application, and practical creation. In the course configuration, the library resource application course module is added, and the library staff is responsible for teaching, guiding students to grasp the retrieval and application methods of photography-related documents and digital resources, and improving students' independent study ability. At the same time, the special collection resources and thematic resources of the library are integrated into the teaching of professional courses. For example, in the course of the history of photography, the precious photography albums and historical documents of the library are used to make students intuitively understand the photographic style and creative ideas of different periods. In addition, the interdisciplinary curriculum module is established to guide students to carry out creative activities integrating photography with literature, history, art, and technology by utilizing the library's diverse resources, thereby cultivating their interdisciplinary innovative abilities.

4.3. Building a multi-practice platform to strengthen the experience of innovation and creation

Make full use of the library's space and resources to build a diverse and interactive platform for photography innovation, providing students with abundant practical scenarios and creative experiences. The first initiative involves establishing an internal practice base for the library, integrating functional areas such as multimedia reading spaces, maker spaces, and exhibition spaces. A photography creation center will be set up, equipped with professional photography equipment and post-processing tools, to support students in conducting daily creative activities, thematic projects, and collaborative team initiatives. Secondly, we should carry out the characteristic photography practice activities in the library, such as the campus photography competition, the theme photography exhibition, the photography creation workplace, etc. Third, we will expand off-campus practice channels. Libraries will collaborate with external photography agencies, media organizations, and exhibition venues to establish long-term partnerships, providing students with internship opportunities, exhibition platforms, and industry exchanges. This enables students to gain a deeper understanding of real-world industry demands, integrate innovation with societal needs, and enhance the practical and creative value of their work.

4.4. Optimizing the evaluation mechanism and highlighting the consideration of innovation literacy

A diversified and process-oriented evaluation system should be established to break through the traditional single evaluation paradigm and focus on the assessment of innovative literacy. The evaluation subjects should employ a collaborative model involving professional teachers, librarians, and industry experts to

comprehensively evaluate students' learning outcomes and innovative capabilities from multiple perspectives. The evaluation content takes into account the photography technology and focuses on innovative thinking, creative ideas, the ideological content of the works, and the practice of resource utilization. The evaluation method integrates process assessment with outcome evaluation. Process assessment focuses on the demonstration of learning, resource utilization, and practical creation, while outcome evaluation centers on final works, practical projects, and exhibition awards. It comprehensively evaluates innovation, ideological depth, and market competitiveness, guiding students to prioritize the cultivation of innovative abilities and enhancing the quality of talent development.

5. Conclusion

Relying on the university library to cultivate college students' photography innovation talents is not only an effective way to solve the dilemma of university photography talent cultivation and improve the quality of cultivation, but also an important measure to expand library service functions and help cultural inheritance and innovation. Higher education institutions should fully leverage their library resources, physical space, and service advantages to strengthen collaboration with academic departments. By establishing a scientific talent development model, they can achieve resource complementarity. This approach not only enhances students' innovative photography skills and cultivates professionals tailored to the visual culture industry's needs, but also drives the transformation and upgrading of libraries, thereby better serving talent development and campus cultural construction.

Disclosure statement

The authors declare no conflict of interest.

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