Experiential Learning Management for Developing Photography Skills of Communication Arts Students

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ABSTRACT: *This study investigates the effectiveness of experiential learning approaches in developing photography competencies—encompassing technical proficiency, visual storytelling, and the communication of meaning—among Communication Arts students majoring in Digital Media Design at Sripatum University, Chonburi Campus. Grounded in Kolb's Experiential Learning Theory and the principles of creative learning within the context of Communication Arts education, the research explores how diverse experiential learning activities, including real-situation photography practice, expert lectures, organizational internships, and the integration of digital media tools, foster student engagement and skill development. The findings indicate that experiential learning management, emphasizing critical analysis and self-reflection, significantly enhances students' technical expertise and creative expression in photography more effectively than conventional instructional methods.*

Keywords: Learning Management, Experiential Learning, Photography Skills, Communication Arts

1. Introduction

In an era where visual communication plays a crucial role in society, photography has become an essential fundamental skill for Communication Arts students. However, traditional lecture-based classroom teaching alone may be insufficient for developing such skills. Experience in learning offers an approach that allows students to learn through hands-on practice, experience diverse situations, and effectively connect theoretical knowledge with real-world applications. (Institute for Teaching and Learning Innovation, The University of Queensland, 2025)**.**

Digital Photography for Communication and Advanced Digital Photography are courses offered by the Digital Media Design Program, School of Communication Arts, at Sripatum University, Chonburi Campus (Sripatum University Chonburi Campus, 2024). These courses are designed to train Communication Arts students in photography skills for communication purposes, enabling them to apply these skills to various objectives. Consequently, experiential learning has been adopted as an approach for teaching photography courses. This educational concept, developed by David Kolb, emphasizes learning through action and reflection on experience (Kolb, 1984). The concept proposes that effective learning comprises a four-stage cycle: Concrete Experience, Reflective Observation, Abstract Conceptualization, and Active Experimentation.(Kolb, Alice Y. and Kolb, David A., 2017) This study employed a case study approach focusing on the teaching and learning management of two courses: Digital Photography for Communication and Advanced Digital Photography. Data were collected through observation, document analysis, and a review of related research studies.

This article aims to present the application of experiential learning concepts in developing photography skills for Communication Arts students by analyzing teaching methods that emphasize real experiences, reflective thinking, and practical application in authentic situations. This approach enables students to pursue photography careers in both the present and the future.

2. Objective

To study and analyze experiential learning management for developing photography skills of students in the Communication Arts.

3. Photography Skills Development in the Context of Communication Arts

T Photography skills in the field of Communication Arts encompass a combination of technical proficiency, creative storytelling, and analytical interpretation. Technical skills, such as equipment operation, exposure control, and lighting management, provide a fundamental foundation for producing high-quality photographs that effectively communicate meaning (Husain, Rahim, & Yusof, 2023.)

Beyond technical proficiency, storytelling skills play a crucial role in conveying emotion and meaning through photographic imagery. Photography enhances students' interpersonal communication and expressive abilities, while composition and framing influence how audiences perceive and interpret the messages conveyed through images (Gielgun-Katz & Rusu, 2022., Husain, Rahim, & Yusof, 2023).

Moreover, interpretation and analysis skills are essential for understanding photographs within social and cultural contexts. Analyzing symbols and meanings in photographs encourages critical thinking and cultural awareness among learners (Hao, Y., & Dechsubha, T. (2025)., Tan, Lim, & Toh, 2020).

By integrating the three components technical, storytelling, and interpretive skills photography education within Communication Arts can cultivate well-rounded visual communicators who are capable of effectively producing, interpreting, and conveying messages through the art of photography. Learning photography through hands-on practice in diverse situations allows students to gain a deeper understanding of photographic principles and develop greater adaptive flexibility. Experiential learning in practical settings encourages active engagement, critical thinking, and the ability to apply knowledge creatively, which can enhance both technical proficiency and conceptual understanding.

4. Experiential Learning for Communication Arts Students

Experiential learning is the process of creating knowledge, skills, and attitudes by integrating learners' prior experiences to construct new learning. This plays a crucial role in developing Communication Arts students' ability to deeply connect theoretical knowledge, practical skills, and attitudes with real-world situations, especially in a field that emphasizes hands-on practice, human communication, and creative production in constantly changing environments. Phan, N. (2024) proposed a conceptual framework entitled "Bridging the Gap: A Framework for Experiential Learning in Higher Education," which emphasizes integrating experiential learning activities to connect academic theory with professional practice. The framework highlights strategies such as inviting guest speakers from industry, organizing company field visits, and implementing project-based learning to create authentic learning experiences that foster deeper understanding and practical application of knowledge. This approach aligns with the growing emphasis in higher education on developing students' employability skills, including critical thinking, teamwork, and communication. This approach aligns with the growing emphasis in higher education on developing students' employability skills, such as critical thinking, teamwork, and communication. These competencies can be effectively understood through Kolb's experiential learning model, which comprises four interconnected stages.

4.1 Concrete Experience**:** Communication Arts students typically encounter diverse experiences during their education, such as field activities, media production, exhibition organization, interviews, or internships at communication agencies**.** These experiences directly impact their understanding of their role as communication professionals**.** Ngamsnit, Sompuech, Wilailuk, and Suksode (2022). studied the learning process through media production for sustainable learning of mass communication professional ethics and found that participation in media production resulted in sustainable learning over time**.** Even four years later, volunteers could still remember, apply, and make appropriate ethical decisions regarding media production.

4.2. Reflective Observation**:** Students have opportunities to review and reflect on their experiences through opinion exchange activities, work critiques, or reflective journaling, which helps crystallize knowledge, understand problems, and develop personal improvement strategies. For example, during photography practice sessions, students submit their photographs to the instructor for feedback on whether they meet the given assignment objectives**.** The instructor

then uses guiding questions to prompt students to reflect on their perspectives, the photographic techniques they applied, and the process that led to the final image. This reflective process encourages students to analyze their own learning and continuously improve their photography skills in subsequent projects. Ilyas and Saeed (2020) studied how reflection completes the learning process through a qualitative study in higher education. They found that comprehensive oral feedback enhances students' knowledge about appropriate reflective writing practices, as each student's abilities can lead to successful learning outcomes when provided with proper guidance from instructors regarding reflective writing. Additionally, Uppoh, Panasant, and Noprujinda (2023). emphasized the importance of reflective practices in Communication Arts education, highlighting that structured reflection activities allow students to critically analyze their media projects, evaluate their creative decisions, and integrate theoretical knowledge with practical application. When Communication Arts students produce media projects, instructors must facilitate reflection by questioning design approaches, enabling students to review their thinking, planning, and design processes, and allowing them to critically explain and answer questions about their own work. This process not only deepens understanding but also develops essential professional competencies, including problem-solving, decision-making, and ethical judgment in media production.

4.3. Abstract Conceptualization: Through reflection, students can connect experiences with theoretical concepts such as communication theory, media strategy planning, audience analysis, video production, graphic design, etc. This creates meaningful learning and enables them to appropriately apply these concepts to design and plan communication projects.

4.4. Active Experimentation: Students implement learned concepts in real-world applications, whether creating new media, designing public relations campaigns, or improving communication processes in various projects. This enhances adaptability, strategic thinking, and professional work skills. Research by Ariza, J. A., (2023). titled "Bringing Active Learning, Experimentation, and Student-Created Videos in Engineering" presented active learning methods where engineering students learned through hands-on experimentation at home, created videos and blogs to demonstrate skill development, and received instructor guidance. The study found this approach increased motivation, self-confidence, and reduced student anxiety. Similarly, in Communication Arts capstone projects before graduation, such as media production for an organization's public relations or creating content for social media distribution, students apply their practical experiences to conceptualize projects, reflect with instructor guidance, summarize concepts in reports, and implement practical applications.

Kolb's experiential learning process helps Communication Arts students achieve holistic learning through action, reflection, theoretical analysis, and practical application, establishing a crucial foundation for becoming quality communication professionals in the future.

5. Photography Course Learning Management

The learning management in photography courses involves content analysis from the descriptions of two courses: Digital Photography for Communication and Advanced Digital Photography, which can be summarized as follows: Digital Photography for Communication focuses on principles and theories of photography, emphasizing foundational learning about digital cameras and equipment, camera operation control, and basic photography techniques, including the use of computer software for image editing and management. This enables students to efficiently capture and manage digital image files. The course also includes hands-on practice that helps students develop a deep understanding of various photographic processes. The Advanced Digital Photography course builds on these foundations with advanced digital photography theory, concentrating on creating visually compelling and appealing images in various contexts, such as product and packaging photography or portrait photography, both inside and outside the studio. In this course, students study the importance of photography planning, composition, and lighting to create balanced and engaging images, with particular emphasis on using electronic lighting equipment in studio environments.

According to the curriculum plan of the Digital Media Design program, both courses were offered to 100 first-year students. In the first semester, students took the course Digital Photography for Communication, followed by Advanced Digital Photography in the second semester. These courses were designed based on experiential learning principles to ensure students gained hands-on experience, reflected on their work, conceptualized theoretical knowledge, and applied it in practical projects. The instructional design combines classroom lectures (30%) with experiential learning (70%). This study did not collect quantitative data prior to the courses; however, the evaluation was based on students'

academic performance (grades). In the Digital Photography for Communication course, 75% of students achieved grades ranging from A to C, while in the Advanced Digital Photography course, 85% of students achieved grades within the same range. For each photography assignment, the assessment rubric consisted of four criteria: communication according to objectives (20%), photographic techniques (30%), composition (20%), and creativity (30%). The instructor employs Kolb's Experiential Learning Cycle, which consists of four stages: concrete experience, reflective observation, abstract conceptualization, and active experimentation, to design the learning management as follows:

5.1 Concrete Experience: In this stage, students encounter new situations through actual photography practice, such as field trips to capture images in real situations, including community locations, city streets, or various events; studio simulations like lighting setups for product or portrait photography; and assignments to create narrative photographs addressing social issues such as equality, the environment, or local identity. These experiences represent "learning by doing," which stimulates student engagement and alertness. For example, in product photography in a studio, students first engage in planning before actual shooting. This includes sketching the layout for lighting, arranging props, and organizing equipment. After capturing the images, students practice analyzing the results, evaluating whether the lighting is too dark or too bright, and whether the product presentation meets the intended objectives. If the outcome does not align with the objectives, students adjust using their knowledge of lighting techniques, such as increasing or reducing light intensity, and other related methods. As shown in the example of product photography in Figure 1 below.

Figure 1. Photographic works (School of Communication Arts, Sripatum University Chonburi Campus. (n.d.).

5.2 Reflective Observation**:** After direct experience, students enter a "review" process through activities such as presenting and critiquing their photographs collectively in class; responding to reflective questions like why they chose to take photos, whether the composition effectively communicates meaning, or what could be improved; and writing brief reflections about their feelings and learning from the photography session**.** This reflection helps students "crystallize" knowledge and feelings, creating awareness of what they have learned. For example, in the Advanced Digital Photography course, students present their photography plans for products, food, locations, organizations, or stores to be used in promotional media. Instructors facilitate reflection on the students**'** photography methods by posing questions that encourage critical thinking, analysis, and responses, while also providing constructive feedback. After completing the photography assignments at the organizations or stores, students receive additional feedback from the respective organizations or store owners, which is then used to improve and refine their photography for future projects.

5.3. Abstract Conceptualization: This stage involves transforming experiences and reflections into concepts or theories, such as connecting experiential learning with theories of image composition, color theory, lighting techniques, or visual communication techniques; understanding communication principles like how a single image can change viewers' feelings or thoughts; and developing personal photography approaches regarding color tone selection, composition, or storytelling methods. This represents the creation of abstract understanding built upon real experiences. For example, in a storytelling photography assignment, one student depicted memories from their elementary school years by photographing children at school, classrooms, single-story school buildings, and the front playground with the flagpole.

The students used black-and-white tones and carefully arranged compositions to create visually engaging images that effectively conveyed the narrative of their early school experiences.

5.4. Active Experimentation**:** Once students have developed new concepts, they enter the "testing" phase to apply these concepts in new situations by taking new photographs and experimenting with their established approaches; creating photography projects that communicate stories or emotions targeted to specific audiences; and organizing photography exhibitions on specific themes while receiving feedback. This stage helps students develop concepts through repeated practice until they acquire stable skills applicable to real-life situations, which can be further developed in internship courses, cooperative education, and future Digital Media Design major projects.

In the Digital Media Design program, many students choose to gain professional experience in photography by interning at wedding photography studios**.** They apply their photographic knowledge and skills to real-world work, which allows them to further develop their expertise and, in some cases, pursue photography as a professional career after graduation.

6. Teaching Photography Through Kolb's Experiential Learning Model

When designing photography instruction according to Kolb's model, the approach focuses on engaging students in hands-on practice, critical thinking, concept development, and applied experimentation. This comprehensive method helps students develop a deep understanding of technical skills, creative concepts, and visual communication, ultimately leading to the sustainable development of professional skills and critical thinking abilities.

Table 1. Analysis of Photography Teaching According to Kolb's Experiential Learning Model

Experiential Learning Cycle of Kolb	Course 1**:** Digital Photography for Communication	Course 2**:** Advanced Digital Photography
Concrete Experience	- Photographing in real situations - Using actual cameras and photography equipment - Experimenting with photo editing software	- Studio and location photography practice - Experimenting with electronic lighting setups - Applying photography techniques to engage viewers
Reflective Observation	- Critiquing one's own photographic work - Exchanging feedback with peers and instructors	- Analyzing photographs taken by oneself and classmates - Reflecting on the effects of various technical choices
Abstract Conceptualization	- Understanding photographic composition theory - Connecting photography principles with communication objectives	- Learning conceptual approaches to planning and designing photographs - Using theories of light and composition to interpret photographic works
Active Experimentation	- Applying knowledge from lessons to create new photographs - Using various techniques to enhance photographic interest	- Designing personal photography plans for projects - Developing themed photography portfolios on assigned topics

7. Photography Skills of Communication Arts Students

From the analysis of learning outcomes in both courses, as documented in Thai Qualifications Framework for Higher Education, TQF 5 **(**Sripatum University Chonburi Campus, 2025) for student cohorts from academic years 2023 and 2024. This serves as a guideline for the methods used to assess development across the five skill areas and through experiential learning approaches in photography courses, it was found that students who had opportunities for experiential learning demonstrated improved technical photography skills, such as lighting techniques, composition, and camera angle selection. Additionally, they significantly developed creativity, reflective thinking, and teamwork abilities, which clearly connect to essential 21st-century skills (Warrick, A., & Woodward, H., 2021). as follows:

7.1 Critical Thinking and Problem-Solving Skills: Students demonstrated analytical abilities in situational assessment and decision-making when selecting appropriate techniques and equipment. They showed clear development in technical skills, particularly in adapting to various lighting conditions and solving immediate challenges.

7.2 Creativity and Innovation Skills: Students improved in creating photographic compositions, camera angles, and visual storytelling. They demonstrated better application of theoretical knowledge in real situations and developed their own photographic styles.

7.3 Communication and Collaboration Skills: Students enhanced their team communication abilities and presentation of photographic work with meaningful intent. They developed deeper capacities for using photography to tell stories and convey meaning, particularly in community documentary projects that required communicating people's stories and ways of life.

7.4 Lifelong Learning Skills: Students showed increased confidence and motivation in learning new photography technologies and techniques, as well as photo editing methods.

7.5 Information Technology and Media Literacy Skills: Students demonstrated competence in using digital cameras, photo editing software, and publication platforms. They also showed greater responsibility for assigned tasks and increased awareness of photographic ethics.

8. **Success Factors in Experiential Learning for Photography Skills Development**

Based on case studies and relevant research analysis, the following key factors contribute to successful experiential learning implementation for photography skills development:

8.1 Designing Meaningful and Challenging Experiences : Learning experiences should be sufficiently meaningful and challenging to actively engage students, while avoiding excessive difficulty that could discourage learning. Designing activities that connect to real-world situations and professional practice enables students to recognize the relevance and value of their learning. For photography courses, this might include projects that simulate professional assignments or client briefs, encouraging students to problem-solve and exercise creativity in authentic contexts. Studies have shown that well-structured, challenging learning tasks enhance student motivation and foster higher order thinking skills (Kasemsarn, Tangtiwaja, & Jakkachaphol, 2023; University of Manitoba, 2023).

8.2 Supporting Reflective Processes: Reflection is a core component of experiential learning, allowing students to critically examine their experiences and consolidate knowledge. Instructors should provide structured activities such as learning journals, group discussions, and work critiques to guide reflective thinking. Photography students, for example, can benefit from reflecting on their compositional choices, narrative approaches, and technical decisions. Research indicates that guided reflection improves students' critical thinking, problem-solving abilities, and self-awareness (Kingkaew, 2023.)

8.3 Providing Constructive and Timely Feedback: Clear, constructive, and timely feedback supports students' ongoing improvement and skill development. Effective feedback should highlight both strengths and areas for growth and be delivered in a way that students can act upon immediately. In photography education, feedback on lighting, composition, storytelling, and post-processing can help learners refine their visual communication skills. Empirical studies suggest that timely feedback in experiential learning environments enhances performance, motivation, and engagement (Kasemsarn, Tangtiwaja, & Jakkachaphol, 2023).

8.4 Creating Learning Communities: A strong learning community encourages collaboration, peer support, and safe exchange of ideas. Students should feel comfortable sharing opinions, experiences, and constructive criticism. In photography classes, peer review sessions, collaborative projects, and exhibitions can foster a sense of community. Furthermore, connecting with professional photography networks or mentors can expand learning opportunities and deepen understanding of industry practices. Evidence shows that learning communities strengthen teamwork, communication, and social learning, contributing to holistic skill development (University of Manitoba, 2023).

8.5 Integrating Theory and Practice: Experiential learning is most effective when theoretical knowledge is integrated with practical application. Connecting concepts from visual theory, aesthetics, and photographic techniques with

hands-on practice helps students internalize knowledge and apply it effectively. Projects that combine theory with real-world photography challenges support the development of problem-solving skills and creativity. Research highlights that bridging theory and practice in creative education improves conceptual understanding and the transfer of skills across contexts (Kasemsarn, Tangtiwaja, & Jakkachaphol, 2023., Kingkaew, 2023).

The findings of this study can be applied to the teaching and learning management of other universities and academic programs, providing guidance for curriculum design, instructional strategies, and experiential learning implementation across various disciplines. For instance, the principles of experiential learning demonstrated in photography courses can be adapted for other creative fields, such as film production, graphic design, or digital media courses, where hands-on practice, reflective observation, and integration of theory and practice are essential. Additionally, the study's insights on reflective activities, constructive feedback, and the development of learning communities can inform instructional practices in professional training programs, internships, and capstone projects across diverse academic contexts.

9. Challenges and Solutions in Experiential Learning for Photography

Challenges and Approaches to Solutions. Despite its effectiveness, experiential learning for photography skills development faces several challenges that must be addressed:

9.1. Resource and Budget Constraints: Experiential learning may require more resources and budget than traditional teaching methods, such as photography equipment and field trip expenses. Educational institutions should consider:

1) Establishing partnerships with external organizations for resource support
2) Creating revolving funds for equipment lending
3) Sharing resources between educational institutions

9.2. Individual Differences Among Learners: Students have varying backgrounds, interests, and learning styles. Approaches to address these differences include:

1) Designing diverse activities that respond to individual differences
2) Implementing mentoring systems or peer-learning approaches
3) Involving students in learning design processes

9.3. Learning Assessment Challenges: Assessing experiential learning outcomes may be more difficult than evaluating theoretical knowledge. Solutions include:

1) Utilizing diverse assessment methods such as authentic assessment, peer assessment, and self-assessment
2) Developing clear and comprehensive assessment rubrics continuously collecting evidence of learning through portfolios

10. Conclusion and Recommendations

Experiential learning is an effective approach for developing photography skills among Communication Arts students. Learning through hands-on practice in real situations, reflection, and application of theory helps students develop capabilities in technical aspects, storytelling, and photographic analysis. However, the success of experiential learning depends on careful design, adequate support, and appropriate assessment. Developing teaching models that blend theory and practice will help prepare students to handle the rapidly changing challenges in the communication profession.

In the future curriculum, students will have a pathway for further studies. After completing these two photography courses, they will proceed to professional practice courses and cooperative education courses, where their skills will be assessed through real-world work in professional settings and the development of special projects. For future research, it is recommended to study the design of learning experiences based on individual differences among learners, including their backgrounds, interests, and learning styles, and to apply these findings to other curricula.

11. Authors' information

Yaowanart Panpeng is a lecturer at the School of Communication Arts, majoring in Digital Media Design. I am interested in communication, knowledge management, skill development for children with learning disabilities, and using digital media for communication to develop educational work.

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