

Research on the Teaching Reform Path of Cultural Industry Management Major from the Perspective of Cultural Tourism Integration

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Abstract: With the in-depth integration of culture and tourism listed as a national strategy and the cultural tourism industry becoming a new development trend, the Cultural Industry Management major, as the main base for cultivating core talents for the cultural tourism industry, has undergone unprecedented reform and transformation of its traditional teaching mode. At present, common problems in the teaching of this major include the disconnection between the curriculum system and industrial needs, insufficient practical teaching links, a single knowledge structure of the teaching staff, and a rigid evaluation mechanism, which fail to meet the demand for interdisciplinary, applied and innovative talents under the background of cultural tourism integration. From the perspective of the era of cultural tourism integration, this paper analyzes the main problems existing in the teaching of the Cultural Industry Management major, and puts forward corresponding teaching reform paths from the aspects of reconstructing the curriculum system, innovating the practical teaching mode, building an interdisciplinary teaching team, and constructing a multi-dimensional collaborative education mechanism. It aims to provide theoretical references and practical experience for cultivating high-quality management talents that meet the requirements of the high-quality development of cultural tourism integration.

Keywords: Cultural tourism integration; Cultural industry management; Teaching reform

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1. Introduction

With the rapid economic and social development and the continuous upgrading of residents' consumption structure in China, the in-depth integration and development of culture and tourism have changed from a spontaneous trend of industrial development to a strategic direction at the national level. This transformation requires practitioners to have capabilities in culture or tourism management, but more importantly, it demands interdisciplinary talents with interdisciplinary vision, innovative awareness, digital skills, practical experience and other comprehensive qualities. The Cultural Industry Management major is the main major for cultivating management talents in the cultural field, and the quality of talent training of this major is closely related to the

implementation effect of the cultural tourism integration strategy^[1]. Therefore, from the grand perspective of cultural tourism integration, systematically analyzing the problems existing in the teaching of this major and finding an effective set of teaching reform paths has become an urgent task of the times.

2. Problems existing in the teaching of the cultural industry management major from the perspective of cultural tourism integration

2.1. Misalignment between the curriculum system and industrial needs, insufficient interdisciplinary integration

At present, the curriculum system of the Cultural Industry Management major in most universities is constructed based on traditional disciplines such as culturology, management science and economics. Although it includes basic theories of cultural industry, policies and regulations, project management and other contents, it has two obvious deficiencies in responding to the specific proposition of “cultural tourism integration”.

First, there is a contradiction between the static curriculum content and the dynamic industrial practice. Cultural tourism integration has given birth to many new business forms and models, but the relevant courses are updated slowly and fail to transform cutting-edge practices into teaching content in a timely manner, so the knowledge learned by students often lags behind the industrial reality.

Second, there is a separation between cultural and tourism knowledge. Cultural courses and tourism courses in the curriculum system are often divided into different modules, lacking organic, integrated, interdisciplinary courses^[2]. Students cannot form a systematic thinking of “how cultural resources are transformed into tourism products” and “how tourism experience carries cultural connotation”, and cannot meet the complex requirements of the whole-process management of cultural tourism integration projects in planning and operation.

2.2. Weak practical teaching links, insufficient depth of industry-education integration

At present, the practical teaching of the Cultural Industry Management major is superficial and shallow. On the one hand, the design of the practical teaching system is deficient. The practical links in many universities are still at the primary stage of visits, investigations and case analyses, lacking systematic project-based training.

On the other hand, industry-education integration is merely a formality. Although many universities have signed internship-based agreements with enterprises, the cooperation level is relatively low, generally only staying at superficial forms, such as accepting interns and holding lectures. Enterprises lack enthusiasm for participating in the formulation of talent training programs, co-construction of courses and joint research of projects. There is a “last mile” gap between the knowledge output by schools and the skills needed by enterprises, resulting in students often being “high-minded and low-handed” when entering the workplace for real cultural tourism projects, lacking the ability to solve specific problems such as cost control, user profiling, traffic conversion and risk management^[3].

2.3. Single knowledge structure of teaching staff, lack of interdisciplinary background

The Cultural Industry Management major itself has obvious interdisciplinary characteristics. Teachers need to have a solid theoretical foundation, a good grasp of the development context of the industry, and rich practical experience. However, the structure of the current teaching staff of this major has obvious deficiencies.

First, the source of teachers is single, most of whom are academic doctors from campus to campus. Although they have a solid theoretical foundation, they lack front-line practical experience in the cultural tourism industry. When teaching highly applied courses such as project operation, business model and cultural and creative development, it is difficult to bring vivid industrial cases and cutting-edge industry logic into teaching.

Second, the single knowledge background of teachers cannot meet the requirements of interdisciplinary teaching. Cultural tourism integration requires teachers to master knowledge of culture, tourism, management, digital technology and other aspects, but most of the existing teaching staff are only proficient in a certain traditional discipline direction, and few teachers really have the ability of interdisciplinary knowledge integration^[4].

2.4. Rigid teaching evaluation mechanism, lack of orientation for innovation and creativity

At present, the teaching evaluation of the Cultural Industry Management major focuses on knowledge memorization rather than ability application, and on final results rather than process development. Most courses still adopt closed-book examinations as the main assessment method, which mainly examines students' memory of textbook concepts and theories, lacking evaluation methods for the core competencies necessary for cultural tourism integration talents, such as creative planning ability, teamwork ability, project execution ability and pressure resistance and adaptability. Students can get high scores by rote memorization, but cannot really solve problems.

The resulting evaluation mechanism objectively causes students to spend most of their energy on exam-oriented learning, while ignoring attention to the cutting-edge of the industry, cultivation of innovative thinking and tempering of practical ability^[5]. There is no credit recognition and incentive system for non-standard achievements, such as students' innovative achievements, high-quality practical projects, and entrepreneurial attempts, which cannot stimulate students' enthusiasm for innovation and creation.

3. Teaching reform paths of cultural industry management major from the perspective of cultural tourism integration

3.1. Reconstruct the curriculum system and build a modular curriculum group of “culture + tourism + management + technology”

Breaking disciplinary barriers and creating an integrated curriculum system is the premise of reform.

First, we should break the traditional disciplinary logic and build a modular curriculum group based on the core business process of the cultural tourism industry. Specifically, a module of “Cultural Resources and Creative Transformation” can be set up, mainly teaching cultural heritage activation, cultural IP development, story narrative strategies and other contents to cultivate students' ability to explore cultural value; a module of “Tourism Experience and Scene Design” can be set up, including tourism consumer behavior, experience design principles, immersive scene creation and other contents to cultivate students' ability to create tourism products; a module of “Digital Technology and Intelligent Operation” can be set up, including digital marketing, big data analysis, virtual reality technology application, intelligent scenic spot management and other contents to improve students' digital literacy; a module of “Project Management and Business Model” can be set up, focusing on investment and financing of cultural tourism projects, whole-process management, risk control, business model innovation and other contents to cultivate students' management ability^[6].

Second, establish a dynamic curriculum update mechanism. Set up a curriculum construction committee composed of industrial experts, outstanding alumni, and professional teachers to regularly review and update curriculum content, ensuring that the latest cultural tourism integration cases, digital tools, business models, and other content are introduced into the classroom in a timely manner. Offer special courses on cultural tourism integration case discussion, select a hot cultural tourism business form every semester, such as cultural tourism blocks in urban renewal, rural cultural tourism complexes, etc., and conduct in-depth analysis in a detailed manner to keep students informed of the latest developments^[7].

Finally, vigorously carry out interdisciplinary curriculum construction, allowing students to take cross-major elective courses such as cultural heritage protection, digital media technology, urban planning, etc., forming a personalized and interdisciplinary knowledge structure to provide cognitive preparation for the complex and changeable situation of the cultural tourism industry.

3.2. Innovate the teaching mode and implement “project-based + scene-based” immersive practical teaching

Change the previous teaching mode that emphasizes theory over practice, introduce real projects into the classroom, and let students “learn by doing”.

The core measure is to fully implement project-based learning. Specifically, annual “real propositions” can be released together with cooperative enterprises, such as designing intangible cultural heritage experience routes for an ancient town, developing cultural and creative products for a museum, planning digital marketing plans for a scenic spot, etc. Divide students into several interdisciplinary groups to simulate the whole process of a cultural tourism project from market research, creative conception, plan writing, budget formulation, to roadshow report^[8-10]. During this period, teachers and industry mentors act as “project managers” to provide process guidance and evaluation for students’ work. This teaching mode can effectively cultivate students’ comprehensive abilities, including teamwork, oral expression, innovative thinking, pressure resistance and other abilities.

Vigorously expand “scene-based teaching”. Move the classroom to the front line of cultural tourism projects, such as characteristic towns, cultural sites, headquarters of cultural tourism enterprises, etc., for on-site teaching. Taking the teaching of scenic spot operation and management as an example, organize students to carry out field investigations in scenic spots, communicate face-to-face with scenic spot operation and management personnel, analyze the problems existing in scenic spot operation, and put forward corresponding improvement measures.

In addition, create an on-campus cultural tourism integration innovation workshop or simulation training room equipped with digital planning tools, virtual reality equipment, etc., to simulate the real planning and operation environment of cultural tourism projects, allowing students to conduct low-cost trial and error and practice on campus. With project-based and scene-based as two wheels, practical teaching is transformed from the previous “additional link” into the “core main line” running through the whole talent training process.

3.3. Optimize the faculty structure and build an interdisciplinary teaching team of “academic tutors + industry experts”

The core of faculty reform is to break the closed academic circle and establish an open, mobile and diverse faculty community.

First, carry out a training program for double-qualified and double-competent teachers. Encourage

existing full-time teachers to participate in specific project planning and operation through on-the-job training in front-line cultural tourism enterprises, industry-university-research cooperation projects and other ways, and bring industrial thinking back to the classroom. At the same time, reform the teacher evaluation method, incorporate industrial services, practical teaching achievements, horizontal projects and other contents into the title evaluation and performance appraisal system, prompting teachers to take the initiative to transform into “double-qualified teachers”^[11].

Second, establish a flexible and efficient industry mentor employment system. Employ a group of senior managers, senior planners, famous designers, intangible cultural heritage inheritors, digital marketing experts and other personnel with rich practical experience as part-time professors or industry mentors. These mentors can not only deliver the latest research results and ideas through lectures, workshops, and other ways, but also participate in curriculum development, project implementation, graduation thesis guidance, and other aspects, thus forming a collaborative education mode where academic tutors teach theories and industry mentors teach practical skills.

Third, create interdisciplinary teaching teams. For a comprehensive course or a teaching project, form a teaching team composed of teachers with different disciplinary backgrounds to conduct joint lesson preparation and collaborative teaching. Taking digital cultural tourism project planning as an example, management teachers explain operation logic, computer teachers explain technical implementation, and design teachers explain user experience, so that students can get multi-angle inspiration in the same classroom and truly achieve the integration of interdisciplinary knowledge^[12].

3.4. Deepen collaborative education and build a “five-in-one” integrated ecosystem of “government-industry-university-research-application”

Teaching reform cannot only stay within the school; it is necessary to break the walls and create a multi-party collaborative education ecosystem.

First, strengthen school-enterprise cooperation and create industrial colleges. Select a number of leading enterprises in the field of cultural tourism integration to jointly build modern industrial colleges. Through co-constructing courses, sharing teachers, co-building laboratories, setting up scholarships, co-hosting industry competitions and other ways, fully integrate the advanced concepts, technologies, standards and processes of enterprises into the talent training process. Implement “order-based” training, formulate training plans according to enterprise needs, and achieve the precise alignment of talent training with industrial needs.

Second, strengthen school-local cooperation to serve regional cultural tourism development. Universities should actively participate in the planning of regional cultural tourism, cultural heritage protection, rural revitalization and other activities initiated by local governments and cultural tourism departments. Take the real local needs as the topic of students’ graduation design, so that students can gain abilities in the process of serving the local area, and teaching achievements can promote the development of local cultural tourism.

Third, establish an industry-university-research collaborative innovation platform. Relying on the scientific research advantages of universities, jointly create a cultural tourism integration research institute or innovation center with enterprises to carry out joint research on industry pain points, encourage students to act as research assistants, and shape high-level thinking in scientific research practice.

Finally, create an evaluation system with the participation of multiple subjects. Reform the examination-based evaluation method and adopt enterprise evaluation and industry evaluation^[13-15]. For practical projects, innovation competitions, entrepreneurial achievements and other projects that enterprise mentors and industry

experts can evaluate, the evaluation focuses on innovation ability, commercial value and professional literacy.

Build a “five-in-one” collaborative education ecosystem of government, industry, university, research and application, realize a virtuous cycle of resource convergence, complementary advantages and benefit sharing, provide students with full-process support from theoretical learning to practical application, and truly cultivate outstanding management talents who can lead the development of cultural tourism integration.

4. Conclusion

Under the tide of the cultural tourism integration era, the Cultural Industry Management major has been granted a broad development space, and its training mode has also posed severe challenges. Faced with the accelerated industrial transformation and upgrading talent demand, the traditional teaching system has exposed existing deficiencies, namely backward courses, weak practice, single faculty and rigid evaluation. Reconstructing an integrated curriculum system, innovating immersive practical teaching, building a diversified teaching team, and deepening a collaborative education ecosystem can form a new teaching paradigm adapted to the integrated development of the cultural tourism industry, and cultivate more new-era talents with cultural confidence, innovative spirit, management wisdom and practical ability.

Disclosure statement

The author declares no conflict of interest.

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