

# The Innovative Exploration of Culture and Tourism Industries in Shenzhen Under Industry Convergence

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**Abstract**—The convergence of industries has been an emerging trend for the global economy in recent years. Nowadays, the mutual development for culture and tourism industries is strongly supported by the government; Shenzhen, the pilot demonstration region, in this context, becomes a model city for innovation of the deep culture and tourism industries convergence. This paper, based on the analysis of the current situation of culture and tourism industries in Shenzhen, discusses the issues and defects in the process and puts forward the innovative methods and development mode for industries convergence. Through the innovation of technology, management, resources, and channels, the culture and tourism industries could develop a strategic relationship chain with value-added functions. Furthermore, through industrial penetration, industrial restructuring, and industrial extension, the new cultural tourism space with historical significance will eventually be constructed. This paper provides a new perspective on the integrated development of the culture and tourism industries in Shenzhen.

**Keywords:** *Shenzhen, industry convergence, culture and tourism industries, innovative exploration*

## I. INTRODUCTION

Nowadays, the typical global industrial development is in converging, intelligent, and low-carbon trend. In this case, the integration of culture and tourism industries is in accord with the macro environment of the professional remodeling of industrial structure and industrial form. The first session of the 13th National People's Congress in March 2018 has approved the merger of the Ministry of Culture and the National Tourism Administration into the Ministry of Culture and Tourism to facilitate the development of culture and tourism industries. On 18 August, 2019, the Central Committee of the Communist Party of China and the State Council issued the Opinions on Supporting Shenzhen in Building a Pilot Demonstration Region of Socialism with Chinese Characteristics, which implied Shenzhen should develop competitive culture and tourism industries, boost the convergence of these two industries and promote the communication with foreign culture. Currently, culture and tourism integration has become the most concerned issue in the industry and causes close attention. However, critical issues such as insufficient and superficial industrial convergence, defective projects, and lack of the prominent tourist destination image still exist in practice. To address

this issue, the analysis on the interaction between culture and tourism industries in Shenzhen will be conducted in the perspective of convergence; and the feasible methods and patterns will be discussed; furthermore, some suggestions for the convergence and development of these two industries in Shenzhen would be put forward.

## II. THE CONVERGENCE OF CULTURAL INDUSTRY AND TOURISM INDUSTRY

Industrial convergence is an Industrial economic phenomenon promoted by technology development since the 1970s. As a new industrial development model, it has a profound impact on the progress of social productivity and the transformation of industrial structure. Nowadays, the convergence of the cultural tourism industry has become a tendency for development. Relevant research results can be divided into the motivation and value interpretation of the integration of culture and tourism industries, the mechanism, mode and path of the convergence of cultural tourism, and the practical evaluation of the convergence of cultural tourism industry.

In terms of the motivation and value interpretation of the convergence of culture and tourism, Dai Bin (2018) stated that the understanding of tourism resources from the traditional cultural perspective is limited, whereas the new era needs to be market-oriented to promote the development with the assistance of industrial thinking [1]. Huang Ping (2018) argued that the cultural industry and tourism industry had become a new driving force for high-quality economic development in the new era [2]. In terms of the mechanism, mode and developmental path of industries integration of cultural and tourism, some scholars have conducted research over the specific mode of cultural and tourism convergence, including the interaction mechanism between entertainment and tourism industry proposed by Li Leilei (2005) [3], the integration and interactive development of animation industry and tourist attractions developed by Li Meiyun (2008) [4] and the research of convergence between game industry and tourism industry conducted by Lu Xiaoqing (2009) [5]. Theoretical models were also expounded by several scholars from the perspective of the overall process and development path of the integration of the culture and tourism industry. For instance, Zhang Haiyan and Wang Zhongyun (2010) proposed convergence development

through the integration of system concepts to guide the integration of the market from the four aspects of technology, product, enterprise, and market [6]. Shi Yan (2012) believed that the integration of the cultural tourism industry should be explored from the aspects of concept innovation, government leading, market operation, and talent guarantee [7]. Lan Yuan and Chen Yanzhen (2014), based on the development of cultural tourism in Shanxi Province, studied the driving force mechanism and path of tourism industry convergence [8]. For the evaluation of the effect form integration of culture and tourism, Huo Yanlian (2015), by positioning the integration attributes of the cultural industry and tourism industry, analyzed the effects of the integration of cultural industry and tourism industry [9]. Hou Bing (2015) constructed an analytical framework on the spatial form of cultural tourism in the perspectives of material, time, and region [10]. Based on the modified diamond model, Zhang Chunxiang (2018) developed a regional cultural tourism industry evaluation index system with four levels and 45 specific indicators [11].

Luo Shugang, minister of culture and tourism, quoted general secretary Xi Jinping's directive on the convergence of culture and tourism in the "2018 tourism group development BBS" in December 2018: "Tourism integrates material consumption and spiritual enjoyment; tourism and culture are inseparable." Li Jinzao proposed that the integrated development of culture and tourism is not a simple addition but an organic integration. The integrated development of the culture and tourism industry needs a breakthrough in the new era background and policy background. Based on the existing research, this paper studies the innovative development path of the integration of Shenzhen's culture and tourism industries under the background of Shenzhen's "pilot demonstration zone", to realize the in-depth convergence and integrated development of culture and tourism industries.

### III. CURRENT STATUS OF CULTURAL TOURISM IN THE INDUSTRY IN SHENZHEN

#### A. *Representative cultural tourism resource*

In recent years, the cultural industry and tourism in Shenzhen have been developing rapidly, where the added value of the cultural industry is higher than the GDP growth rate in the same period. Shenzhen's cultural and creative industry has maintained an average annual growth rate of 20% since 2003, and reached 262.277 billion yuan in 2018, accounting for more than 10% of the GDP. In the same year, Shenzhen received 139 million tourists, with a year-on-year growth of 5.97%.

Meanwhile, the total revenue of the tourism industry was 160.910 billion yuan, with a year-on-year growth of 8.32%. At present, Shenzhen has nearly 50,000 cultural and tourism enterprises with more than 900,000 employees. More than 3,000 enterprises generate revenue above 20 million yuan, among which more than 40 enterprises are listed in domestic or foreign markets. Creative design, digital games, exhibition services, and other new forms of business continue to emerge.

Shenzhen, while upgrading its industry, has paid more attention to the coordinated development of cultural industry and tourism. At present, the two industries have initially built an interactive relationship with each other, forming a group of representative cultural tourism resources, which are summarized in "Table I".

**TABLE I. SUMMARY OF CULTURAL TOURISM RESOURCES IN SHENZHEN**

<b>Type</b>	<b>Representative</b>	<b>Introduction</b>
Theme Park	Jinxiu Chinese Folk Culture Village	Jinxiu China Folk Culture Village is composed of Jinxiu China and Chinese Folk Culture Village. There are nearly 100 duplications of famous scenic spots in China. Folk Culture Village contains the national costumes, village buildings, and various folk performances of China's 56 ethnic groups.
	Window of the world	The window of the world is an artificial theme park integrating the world landscape. More than 130 world-famous scenic spots have been built in different proportions, as well as folk songs and dances, large-scale performances, and high-tech participatory entertainment.
	Happy Valley	As one of the best theme parks in China, Shenzhen Happy Valley provides more than 100 colorful amusement projects such as China's first suspension roller coaster and Asia's highest roller coaster, winning the best ten theme parks in Asia-Pacific for four consecutive years.
	Overseas Chinese Town East	Oct East is the first large-scale national eco-tourism demonstration area integrating leisure, sightseeing, and outdoor sports in China. It includes Chaxi Valley Resort Park, Interlaken Town, Grand Canyon Ecological Park, Hayfield Town and Chaweng Ancient Town, etc.
	The Evergreen Resort	The Evergreen Resort is a leisure vacation with a theme of the sightseeing farm, known as one of the ten scenes in Peng City (an ancient name of Shenzhen). The park is divided into the tropical rain forest, butterfly farm, Jurassic park, amusement park, and other areas, with amusement projects including pottery making, fishing, hand weaving, Chinese knots weaving, Tangshan Colored Pottery Prints making and so on.
Historical Sites	Dapeng Fortress	Dapeng Fortress was once the coastal defensive military fortress in southern China during Ming and Qing dynasties. Ancient gates, towers, streets, and dwellings are preserved intact to date. Tourists can enjoy the cultural relics that relate to the former general residence and coastal defense, learning the modern military history of China.
	Gankeng Hakka Town	Gankeng Village is known as one of the ten ancient Hakka villages in Shenzhen. The turret, diaolou (a traditional Chinese architecture), arcade, and stilted tower form a unique carrier of Hakka culture.
	Guanlan Printmaking Village	Guanlan Printmaking Village is a Hakka village with a history of over one hundred years. It is the hometown of the famous printmaking painter Chen Yanqiao. After becoming a printmaking industry base that gathers considerable practitioners in the printmaking industry, the village still maintains the original ecological rural style, with an intense cultural atmosphere and artistic atmosphere.
	Chung Ying Street	Chung Ying Street, with a width of only 4 meters, is a unique street in the world for its two different systems. Before the return of Hong Kong in 1997, the east side of the street belonged to China while the west belonged to the UK. Since the duty-free goods are incredibly cheap, merchants from all over the world came here for business.
	Lotus Hill Park	Built on the central peak of Lotus Mountain, Lotus Hill Park is the highest outdoor square in Shenzhen, with an area of 4,000 square meters, where tourists can enjoy the full landscape of CBD.
	Sea World	Sea World is a multi-functional entertainment center with Minghua Ship as the main body. Deng Xiaoping lived here during his visit to Shekou and wrote the inscription Sea World. Attractions such as Nuwa coastal park, China Merchants Bureau History Museum, Tianhou Palace, Left Fort, and Lin Zexu bronze statue are also gathered in this area.
Exhibition and Cultural Innovation Base	Shenzhen Museum	The exhibition is based on the history of Shenzhen, highlighting the history of reform and opening up. There are "Ancient Shenzhen" (prehistoric - AD 1840), "Modern Shenzhen" (1840-1949), "Shenzhen reform and opening up history" (1978-2004), and "Shenzhen folk culture" (Qing dynasty) four primary display.
	Shenzhen Convention and Exhibition Center	Shenzhen convention and exhibition center is a large public building integrating exhibition, conference, business, catering, entertainment, and other functions, which has promoted the development of cultural and creative industries.
	Oct Loft	Oct Loft is the most distinctive creative industry base in China, combining multiple fields of creativity, design, and art to build creative industrial chains of art, fashion, leisure creativity, design exhibition, catering, and entertainment.
	Dafen Oil Painting Village	Dafen oil painting village was originally a village where a Hong Kong art dealer introduced the oil painting industry and later became a gathering place for oil painting. Oil painting workshops can be found across the village, where the whole process can be viewed on the street.

### *B. The dynamic and static combination in the products of cultural tourism industry*

From the perspective of cultural tourism products, dynamic cultural tourism products, which are represented by cultural festivals and exhibition events, have become a new advantage for Shenzhen to develop its cultural tourism industry. In 2019, Shenzhen hosted 542 significant sports events, including international high-end sports events, high-level professional club events, and local self-owned brand events, which makes Shenzhen the only city in China with major sports events on land, sea, and air. In the perspective

of brand cultural activities, Shenzhen held the Shenzhen Youth Culture and Sports Festival from April to June 2019, the China (Shenzhen) Cultural and Art Fair in May, the Pengcheng Golden Autumn Citizens Culture and Art Festival from September to November 2019, the Shenzhen Reading Month in November 2019, and the Creative December in December 2019. In terms of art exhibition, OCAT Shenzhen Pavilion of the Overseas Chinese Town Contemporary Art Center has organized the exhibitions including System 2008-2018 by Sui Jianguo from January to April 2019, and Logical Feeling by Wang Yonglong from June to September 2019; Paul Smith exhibition has been completed at China

Resources Building art center in March; the First Dafen International Oil Painting Biennale has been held in Dafen Art Museum from 8 January to 24 February in 2019. These activities mention above have vigorously promoted the enrichment and branding of cultural activities. The industry of dynamic cultural tourism products in Shenzhen substantially depends on static products, and the industry of static products become more vigorous due to the reciprocal development of magnetic products, which results in a positive circulation, and stimulates the overall environment.

**IV. EXISTING ISSUES IN THE CONVERGENCE OF CULTURAL TOURISM INDUSTRY**

*A. The lack of depth in the convergence of culture and tourism industries*

To be specific, the partial development of culture and tourism results in relative imbalance; meanwhile, the positive and reciprocal industrial chain ecology has not yet been developed.

According to Chinese Culture and Related Industry Statistics Yearbook 2018, the number of cultural enterprises with annual profit exceeding 20 million yuan in Shenzhen was only 58.51% of the specific number in Beijing in 2017; and there is a more than 20 thousand in numbers of employees with 519400 people in Shenzhen and 541400 people in Beijing. Even with the real disadvantage, the total assets and profits in Shenzhen were higher than that of Beijing, with differences of 56.121 billion yuan and 4.454 billion yuan, respectively. At the same time, Shenzhen surpassed Shanghai with 81,600 more employees, 322.286 billion yuan more assets and 10.699 billion yuan more profit. However, the total number of Shenzhen tourists in 2017 was 131 million, compared with 297 million in Beijing and 318 million in Shanghai. Similarly, the total tourism revenue of Shenzhen in 2017 was 148.546 billion yuan, accounting for only 27.16% of Beijing (546.9 billion yuan) and 33.12 % of Shanghai (448.5 billion yuan) respectively. It can be seen from the figures above that the cultural industry in Shenzhen develops rapidly, while the tourism industry, on the contrary, is relatively weaker than that of Beijing and Shanghai, and thus, leads to an unbalanced development.

In terms of industrial chain, the upper, middle, and the lower industrial chain has not been effectively connected and extended (Yuan Jun 2011) [12], leading to a poor industrial chain ecology. For example, in the artistic performances relying on cultural attractions, apart from the organizers and venue managers at the upper end of the industrial chain and the audiences and tourists at the lower end of the industrial chain, the publicity media and distribution channels at the middle end also play a crucial role. By integrating the marketing image and spreading it widely, the resource advantage and brand effect of tourism and artistic performances can be further exerted, attracting more audiences and tourists. Meanwhile, the development of upstream industries, such as clothing and fashion, would also be promoted, boosting the development of derivative tourism products. Unfortunately, brand activities like the Impression

of Third Sister Liu in Guilin and Everlasting Regret Song in Xi'an have not been formed in the literary performances in Shenzhen. It is a general condition in Shenzhen that the night performances in theme parks are far away from systematic, large-scale, and industrialized, which results in inferior industrial chain ecology in theme parks industry.

*B. Low quality in the projects of cultural tourism industry convergence*

In general, the cultural tourism convergence projects in Shenzhen have mostly dominated the lower end of the market, which makes Shenzhen being less competitive in tourism compared to other famous cultural tourism cities in China. Yao Jun, director, and general manager of OCT, said on the 2018 tourism group development BBS that the development of the cultural tourism industry in Shenzhen is facing the issue of mismatching between cultural tourism demand and current product types. For example, compared with Disney Resort in Shanghai, Chimelong Resort in Guangzhou and Happy Valley in Beijing, Window of the World, Happy Valley, and OCT East in Shenzhen generally show weak performance in terms of visitor perception and visitor satisfaction.

Tourists' reviews of the above sites, retrieved from the platform of Mafengwo, the most essential tourist destination information and review website in China, are summarized in "Table II".

TABLE II. COMPARISON OF BAD REVIEWS AMONG FOUR MAJOR CITIES

Locations	Sites	Bad Reviews	Total Reviews	Bad Review Ratio
Shenzhen	The window of the World	774	3017	25.65%
	Happy Valley	256	1559	16.42%
	OCT East	245	1457	16.82%
	Subtotal	1275	6033	21.13%
Shanghai	Disney Land	448	5539	8.09%
Guangzhou	Chimelong Resort	466	5493	8.48%
Beijing	Happy Valley	192	1376	13.95%

The results suggest that the ratio of bad reviews of theme parks and resorts in Shenzhen is significantly higher than that of the other three cities. "Obsolete facilities", "lack of originality in the game theme", and "unreasonable park project setting" are the main negative comments of theme parks and resorts in Shenzhen, indicating that the overall level of the project needs to be improved.

*C. Lack of prominent tourist destination image*

Tourism destination image, a critical concept in the overall marketing of tourism, is one of the most important factors to attract tourists (Song Zhanghai, 2000) [13]. As Li Duansheng (2014) [14] stated, the cultural image of tourist regards tourism disciplines and industries as reference standards, using various communication channels to allow people without tourist purposes to recognize and understand

tourist destinations from the perspective of cultural vision and perception. Hence the further psychological desire for cultural tourism and experience would be generated with similar subsequent behaviors, which would ultimately bring economic and social benefits to tourist destinations.

For example, when it comes to Beijing, images like the "imperial capital", "square Hutong", and the Great Wall would come across the mind. As for Shanghai, the typical impressions are "Pearl of the Orient", "Magic Capital", and "City without Sleeping". Guangzhou would remind people of "Dynamic Flower City" and "Pearl River Nightscape". Suzhou and Hangzhou are always honored as "Oriental Paradise". Xi'an is famous for "The Ancient Capital of The Six Dynasties" and "the prosperous Chang'an". Chengdu is known as "The Most Casual City" and "The Food Capital". Chongqing is "Magic 5D City" and "Mist City". Guilin has the most beautiful scenery known as "Guilin Landscapes Are the Best". Xiamen is "City of Literature and Art" and "The Colorful Gulangyu".

However, Shenzhen has not formed a clear and representative cultural image of tourism destinations. During the preliminary survey, 79 outbound tourists of different ages, regions, and income groups were interviewed, of which 63 believed that Shenzhen lacked a clear Tourism cultural image, and 47 people believed that Shenzhen's cultural tourism industry did not produce an excellent cultural image. Only 24 people believed that artistic images such as "innovation" and "young" could attract tourists, but it is generally agreed that the image of Shenzhen has not been widely spread. There is a big gap between Shenzhen and Beijing and Shanghai. Shenzhen still needs to work hard to build the cultural image of tourist destinations.

### V. INNOVATIVE PATH AND DEVELOPMENT MODE OF CULTURAL AND TOURISM CONVERGENCE

In combination with the above issues, to achieve the deep convergence of the culture and tourism industries, the two industry constituent elements cannot be superimposed. Based on mutual coupling, we need to update the path through technological innovation, management innovation resource innovation, and channel innovation, restructuring the structure and industry boundary of the cultural and tourism industry in the process of perfecting industry chain.

During the improvement of the path, technological innovation is the fundamental driving force for the innovation and development of the cultural tourism industry, based on which management innovation guides the development of the cultural tourism industry. Resource innovation and channel innovation are the key measures to connect different levels of the industry, and therefore enhance the industrial chain ecology.

Through path innovation, the cultural tourism industry relies on a specific carrier or space to form a strategic relationship chain with value-added functions. After industrial penetration, industrial restructuring, and industrial extension, the cultural tourism space with space-time

significance is finally formed, improving the integrated development of the cultural tourism industry.

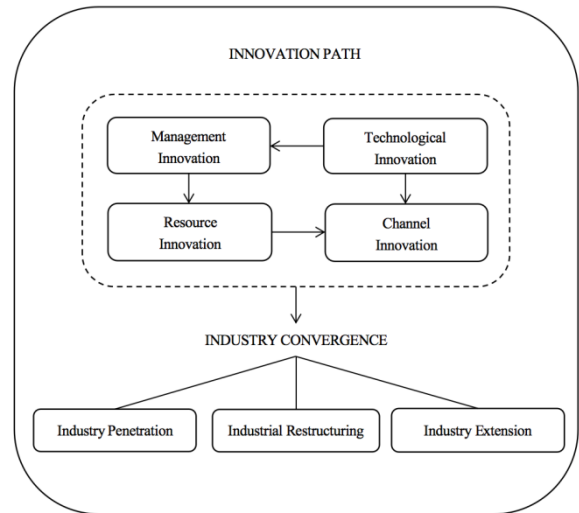


Fig. 1. The relationship between innovated path and convergence mode.

#### A. Innovated path

1) *Innovation in technology*: Technological innovation is the source of innovation in the cultural tourism industry. With the commercialization of 5G, the development of Shenzhen's cultural tourism industry will have access to technical support such as virtual reality (VR), augmented reality (AR) and mixed reality(MR), which will assist the construction of science, technology and cultural tourism projects like Forbidden City Digital Museum in Beijing. At the same time, it is conducive for the development of industries such as film and television, literature and art, video games, and exhibitions, creating a new hot spot of "technology + culture + tourism". In addition to 5G, it is reasonable to increase the investment in the research and utilization of big data, cloud computing, the Internet of Things, and artificial intelligence in the cultural tourism industry to provide solid technological support for the enterprise. Moreover, the cross-border integration of the Industrial Internet and the Consumer Internet has become an essential engine for the high-quality development of culture and tourism.

2) *Innovation in management*: In the integration of the cultural tourism industry, management innovation is indispensable. A government-led, enterprise-centric, and market-oriented overall development model should be formed.

Government needs to play a guiding and coordinating role in cultural tourism development planning and management mechanism transformation; and it is beneficial for enterprises to play the carrier role in promoting the integration of cultural tourism industry; furthermore, the

market should be the incentives in industrial operations and marketing, brand integration and cultivation, and capital operations. In this way, an organic and energetic complex of government, enterprise, and the market could be gradually developed. At the same time, based on scientific and technological innovation, the government and enterprise management methods also need to make further technical innovations, strengthen the application of information systems and big data in management decision-making, and promote the formation of new management mechanisms.

3) *Innovation in resource*: Resource innovation refers to the innovation of cultural tourism resources, including the innovation of cultural tourism products and services. With the low level of cultural tourism projects in Shenzhen, it is necessary to conduct an innovative transition in cultural tourism resources. For example, it is meaningful to improve the infrastructure construction of static cultural tourism products and cultivate new creative products; it is also essential to enhance the diversity and uniqueness of dynamic cultural tourism products and create a new brand; furthermore, it is necessary to improving the service quality of cultural tourism industry to demonstrate the new trend of industrial upgrading. Here are some advice on specific measures: making great efforts to develop the digital culture tourism industry, combining the theme park ,animation and game industry with technical skills of AR/VR/MR to create a new wonderland with digital-animation-game landscape; making thoroughly advantages of the Shenzhen's pioneering role in the Guangdong-Hong Kong-Macao greater bay area, functioning as linkage of the greater bay area to create new cultural activities and competitions, and promoting in-depth exchanges between young people in Shenzhen, Hong Kong and Macao, eventually forming the excellent brand; the enterprises need to increase the talents introduction, raise the standard of talent training, improve the service quality and eventually upgrade the cultural tourism industry.

4) *Innovation in channel*: Channel innovation plays a crucial role in the integration of the cultural tourism industry. In the new digital economy era, how to carry out the marketing and promotion of cultural tourism products to establish an authentic connection with consumers is a problem currently facing Shenzhen. In the traditional marketing model, travel agencies serve as an essential channel to sell tourist products to tourists through wholesalers and retailers at home and abroad and interfere with tourist destinations and tourists' communication and choice. In the era of the digital economy, marketing channels are more diversified. For example, entertainment media in the cultural industry, new social media platforms, and casual online communities are changing traditional marketing models. At the same time, the integration of culture and tourism has gradually raised the concept of "urban marketing". Urban marketing planning is based on urban development planning, with a concentration on innovation

and method of the diversified industrial chain. Furthermore, the urban brand marketing is far more than the local tourism products, and it is more about the urban cultural image and cultural atmosphere. To realize the deep integration of the culture and tourism industry, it is necessary to innovate on channels, actively connect the tourism industry with the cultural industry, and integrate and innovate in the process of forming the value chain.

## *B. Development mode of convergence*

### *1) Industry penetration*

Industry penetration refers to the content penetration and channel penetration of the culture and tourism industry, and the traditional boundary between the two industries is gradually blurred, such as tourism performing arts, e-sports locations tourism, and tourism cultural promotion. Cultural tourism is an integral part of the modern service industry. The penetration of the cultural tourism industry is conducive to accelerating the supply-side structural reform of the cultural tourism industry. Driven by technological innovation and development, the cultural industry in Shenzhen could benefit from tourist attractions, natural landscapes, and creative spaces to achieve further development. Tourist attractions can rely on media channels of the cultural industry for marketing, such as shooting advertisements and promotional videos and conducting publicity on the Internet. Through mutual integration and infiltration, the cultural industry can take advantage of the popularity of its attractions and customers to sell more products and build its brand.

Similarly, on the one hand, tourist attractions can increase their exposure and visibility through the media channels of the cultural industry, and on the other hand, industrial penetration is conducive to the development of more tourist cultural products. For example, during the development of the game "The Great Tang Dynasty", the mountain forest scenic area in Lishui, Zhejiang province, was virtualized as a scenic game spot, realizing the integration of online games and tourism. Shenzhen has a large number of high-quality online game companies, can also think about how to adapt to local conditions. We should encourage the cooperation between Shenzhen cultural and creative enterprises and tourism groups to promote the content penetration and channel penetration of the cultural tourism industry.

### *2) Industrial restructuring*

Industrial restructuring refers to the reconfiguration of influential elements of cultural tourism resources, including the merger and reorganization of significant enterprises in industries, to eventually achieve the coordinated industrial development. At present, there is a substantial market for high-quality cultural and tourism products and the performance of relevant enterprises will maintain a rapid growth trend. Wei Changren, founder of Jinlv.com, pointed out that the pace of mergers and acquisitions of the cultural and tourism industry is expected to accelerate in the next two to three years. With the intensive implementation of the new

policies to promote consumption and the consequent promotion of cultural tourism consumption since 2018, many listed companies in the cultural tourism industry have impressive performance. In 2019, new rounds of cultural tourism planning have also been introduced in various places to accelerate the restructuring of tourism groups. To further promote the deep integration of Shenzhen's cultural tourism industry, it is necessary to implement industrial restructuring with centralized direction and resources, forming a group of industry-leading enterprises with considerable assets, strong core competitiveness, industrial chain, and ability of regional integration. Meanwhile, it is meaningful for these leading companies to make strong efforts to supporting and cultivating small and medium-sized cultural enterprises. At the same time, to combine spectator-type tourism with scenic spot brands is worth trying, and it may also develop convention and exhibition tourism, creative cultural tourism, and sanatorium tourism.

### 3) *Industrial extension*

Industrial extension refers to the extension of cultural and tourism industry chains to realize complementary functions and create new flows and added value. The emerging "research tourism" industry is an extension of the cultural tourism industry. At present, the Ministry of Culture and Tourism is working out a series of product standards for research tourism, which will be further expanded in the future to meet the needs of study Tours at all levels, social strata and age groups. At the same time, the current tourism model has changed from sightseeing to leisure, with self-driving tour, self-service tour, and other tourism modes emerging in recent years. Upstream industries must make accurate responses to the market dynamics, such as developing a boutique niche "recruitment tour" and "cultural experience officer tour". In the process of integrating the cultural and tourism industry in Shenzhen, film and television IP, amusement park, large-scale cultural and sports venues, performing arts services, and other industries can be extended. For example, the film "Better Days" takes the mountain city of Chongqing as the shooting place, which makes "web celebrity" Chongqing accessible again, while the film and television work taking Shenzhen as the shooting place are very few. In 2018, original content and technology platforms emerged one after another. Original short video and series of micro-video business models can better promote the development of original content and are also the booster for the extension of the cultural tourism industry. The "bowl Wine" on TikTok makes Xi'an the most desirable place to visit. This new industry not only connects the upstream and downstream of the tourism industry as a social medium but also completed an extension to e-commerce. At present, Shenzhen has Tencent and other leading Internet enterprises. It is more appropriate to make good use of Internet resources, promote the extension of the cultural tourism industry, and form a complete industrial chain with cultural tourism as the core and the development of related industries.

## VI. CONCLUSION

To achieve the meaningful integration of the culture and tourism industries, it is inevitable to further the structural reform of the cultural tourism supply side. We need to combine the hardware upgrading and software optimization, integrate the qualified service and the cultural experience, and elaborate new forms of integration and development. Through methods innovation, namely technological innovation, management innovation, resource innovation, and channel innovation, the structure form and industrial boundary of culture and tourism would be reconstructed in the whole industrial chain process. Technological innovation refers to the development and system construction of cultural tourism products in combination with 5G, big data, cloud computing, artificial intelligence, and other technologies, which are the fundamental incentives for innovative development of the cultural tourism industry. Management innovation is the innovation of government-led, enterprise-centered, and market-oriented management mechanisms, and it is the only way to fulfill the development of the cultural tourism industry based on technological innovation. Resource innovation is the innovation of cultural tourism resources, including the innovation of cultural tourism products and services. Channel innovation is the innovation of marketing channels of the cultural tourism industry. These are the key measures to get through the upstream and downstream of the industry and form useful industrial chain ecology. Through the methods innovation, the cultural tourism industry depending on specific carriers or space could form a strategic relationship chain with value-added function. In the progress of industrial penetration, industrial restructuring, and industrial extension, these three industrial integration modes will eventually form cultural tourism with historical significance and realize the integrated development of the cultural tourism industry.

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