

Creative Tourism Competitiveness in Chongqing City Using Diamond Model

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Abstract: *The development of creative tourism is of great importance to the economic growth of cities. As the only mega-city in western China, the development status and competitiveness of creative tourism in Chongqing city are worth analyzing. This paper uses Porter's diamond model to analyze the competitiveness of creative tourism in Chongqing; it uses AHP hierarchical analysis and constructs a creative tourism competitiveness evaluation system through expert interviews to compare the competitiveness of creative tourism in Chongqing and Chengdu city to verify the accuracy of the evaluation system, and finally discusses the issues that need attention in enhancing the competitiveness of Chongqing's cultural and creative tourism development.*

Keywords: Chongqing city, creative tourism, competitiveness, diamond model and AHP

1. Introduction

Before the pandemic, the creative economy was rapidly expanding and creating new jobs in every region of the world. Activities from creative economy was expected to account for up to 10% of global GDP by 2030 (Sonobe et al., 2021). The United Kingdom was the first country to propose creative economy concept which embedded creative industry in the concept in the world. In the 1990s, the UK government published a definition of the creative industries. According to the definition, creative industries are those with the potential to generate money and employment via the development and exploitation of intellectual property and that are rooted in individual ability, skill, and creativity. (Department for Culture, Media and Sport [DCMS], 1998). DCMS continued to use this concept in 2001 ("those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property") (DCMS, 2001) to include tourism as part of creative economy and industries.

In addition, creative tourism grows with the development of the creative economy. Culture, leisure, experience, entertainment, and other forms of entertainment are now being used to promote economic development. The creative economy provides a realistic foundation for the growth of creative tourism (Zhang, 2012). The tourism industry has gained creative power to help develop by creating a leisure environment, experiential products, and entertainment for tourists. According to Howkins et al. (2007), the creative industry connects with many industries, and the tourism industry expresses the production and integration of those

industries. More countries and regions recognized that creative tourism would be a new and growing economic route and implemented policies to support its development. Crispin Raymond founded Creative Tourism New Zealand in 2002, and a few years later, large-scale creative tourism emerged in Austria. Barcelona's Creative Tourism became a driving force in spreading the concept of creative tourism to new parts of the world. The economic value of 'Hallyu Tourism' (inbound tourism associated to Korean pop culture) was predicted to be approximately US\$6.4 billion in 2012, with a rise to US\$20 billion expected by 2020. Even though the estimation failed due to the pandemic, it was viewed as proof of the creative industry's power. Although the growth of creative tourism in Africa is slow, a more structured creative tourism programs have emerged in countries such as, Kenya and South Africa, where tourism infrastructure is also more developed. The creativity of cities in North America has become a tourist attraction (Richards, 2018). As a result, tourism creativity is required to attract and sustain tourist destinations in a market. According to Richards (2021), creative tourism would ensure that creativity is an effective gateway to making places in cities and developing shared experiences between "tourists and locals". The development of the creative tourism industry, as a subset of the cultural industry, not only promotes the local cultural industry but also boosts the reputation of local tourism and fiscal revenue. Creative tourism has become a trend that most areas want to develop.

2. The development of creative tourism in Chongqing

The only municipality in the west directly under the Central Government of the People's Republic of China, Chongqing, is one of China's important central cities, the economic center of the Yangtze River's upper reaches, an important national modern manufacturing base, and the southwest region's comprehensive transportation hub. The city was divided into 26 districts, 8 counties, and four autonomous counties by the end of 2020, with a total area of 82,400 km² and a resident population of 32,054,200. It is the upper Yangtze River's economic, financial, research and innovation, shipping, and trade logistics center, a national logistics hub, an important strategic pivot point for Western development, and an important link between the "One Belt, One Road" initiative (a political initiative to encourage China to cooperate with countries along the silk road).

Chongqing's creative economy has grown rapidly since the development of China's creative industry. The first cartoon firm was established in Chongqing in the early 1990s, heralding the birth of Chongqing's creative industry (Chongqing Creative Industry "Eleventh Five-Year" Development Plan, 2006). Chongqing's cultural and creative industries only employed approximately 150,000 people in 2008 (Bayuwentu, 2020). The creative industries in Chongqing contributed a total of US\$7.25 billion in value in 2012, accounting for 4.5% of GDP (Guo, 2013). After decades of development, the creative industry combined with Chinese traditional products and industry, and the performance was displayed in museums. According to the Chongqing Municipal Culture and Tourism Development Committee's "2021 Chongqing Museum Development Report", in 2021, 83 museums in Chongqing will participate in the development of cultural and creative products, accounting for 68% of the total number of museums in the city, a 40.68% increase over 2020. During the year, 1,996 new cultural and creative products were developed, with sales revenue reaching US\$3.86 million, a 19.57% increase over 2020 (Chen & Xiao, 2022).

As a huge municipality in the west of China, performance of tourism of Chongqing is obvious. The tourism sector generated an additional value of US\$1.59 billion, accounting for 3.9% of the city's GDP even in 2021. Actually, before the pandemic, the total number of domestic and

foreign tourists received in Chongqing was 597.23-million-time-person in 2018 and reached 654.08 million in 2019, the total tourism revenue in 2018 was US\$64.34 billion and raised to 85.0 billion USD in the next year. (Chongqing Municipal Commission of culture and tourism development, 2018;2019). Creative tourism, as the derivative of the development of cultural & creative industry and tourism industry, it is not easy to exhibit its performance directly from the official public data.

Researchers listed the cultural and creative parks according to the official data and other public information. Data display that there are 7 Industrial creative tourism blocks authorized by the city’s government in 2022 and about 17 Cultural and Creative Industry Parks are still open for tourists after the pandemic. Most creative parks are dispersed in the center area of Chongqing City, built in the old industry factories areas. Among the 27-sized creative parks and blocks, about 78 percent take “Cultural and creative industry + entrepreneurial base + business model”, and the other areas take the single operation pattern such as a museum, camping, or pure business (Table 1).

Based on the news and other public data resources, researchers found that some creative parks did not run their business very well even stop the business because of the “Foot-ban” from the lasting 3-year pandemic. At the same time, there are some cultural and creative parks still on building, for example, Chongqing Newspaper Group Cultural and Creative Industrial Park and Chongqing Special Steel Works “1935 Cultural and Creative Park”, which will cost over US \$30 million (Hu,2021).

Table 1: The Cultural and Creative parks/blocks in Chongqing

Type	No.	Name	Location	Remarks
Industrial creative tourism district (Official Authorized)	1	Jiugongmiao Iron and Steel Cultural District	Dist. Dadukou	*Cultural and creative industry + entrepreneurial base + business model *Built on an old factory base
	2	Testbed 2 ART Center	Dist. Yuzhong	
	3	Anfu Street Industrial Cultural and Creative Block	Dist. Rongchang	
	4	Chongqing Industrial Design Industry City Industrial Cultural and Creative District	Dist. Shapingba	
	5	Shuanglong East Road Block	Dist. Dazu	
	6	Shuixing Industrial Design Cultural and Creative District	Dist. Liangjiang	
	7	Yuelai Crops	Dist. Yubei	
Cultural and Creative Industry Cluster Quarter	1	Mao er’ Art& Creative Zone	Dist. Jiangbei	
	2	Beicang Cultural & Creative Street	Dist. Jiangbei	
	3	N18 Loft Court	Dist. Nan’an	
	4	Huangjueping (Doodle Street)	Dist. Jiulongpo	
	5	Jiulong Ecool Cultural & Creative Park	Dist. Jiulongpo	
	6	Tianfu Backstreet Cultural Creative Park	Dist. Jiulongpo	
	7	Chongqing University Design creative industry park(CQUD)	Dist. Shapingba	
	8	Daojiao 1979 Cultural and Creative Art Community	Dist. Ba’nan	
	9	Jinzi Mountain Cultural and Creative Park	Dist. Yubei	
	10	Jinshan Ecool Cultural and Creative Park	Dist. Yubei	

	11	Yiduchuang & DDK 1939 Cultural and Creative Park	Dist. Dadukou	
	12	Meixin Wine Plaza	Dist. Yubei	*Pure business *Built on an old factory base
	13	Beijing-Chongqing International Cultural & Creative Park	Dist. Jiulongpo	*Cultural and creative industry + entrepreneurial base + business model
	14	Stone Carving Cultural and Creative Park, Dazu District, Chongqing	Dist. Dazu	
	15	Changshou District Cultural and Creative Industry Incubation Park	Dist. Changshou	
	16	Sichuan Fine Arts Institute Students' Cultural and Creative Micro Enterprise Park	Dist. Shapingba	*Cultural and creative industry + entrepreneurial base
	17	Chongqing Newspaper Group Cultural and Creative Industry Park	Dist. Yubei	**On building
	18	Cuiyunli Creative Park	Dist. Yubei	*A camping base close to downtown of Chongqing
	19	Chongqing Industrial Museum	Dist. Dadukou	*This is a museum

It seems that Chongqing's creative tourism stood the test of the pandemic, and tries to refresh. How is the competitiveness of this creative tourism in Chongqing? How are they working in the competitive economic environment? Researchers are eager to know if it would stand the other challenges from competitors or other disasters. This study aims to apply Porter's diamond model in examining the competitiveness of creative tourism in Chongqing. Additionally, it seeks to investigate the key factors that Chongqing's cultural and creative tourism development should prioritize in order to enhance its competitiveness.

3. Literature Review

Richards(2014) and Pappalepore(2016) argued that creative tourism is regarded as a sector of the creative industry, or a derivate of the creative industry, especially for territories in need of revitalization and enhancement of their potential and would be helpful to promote the creative industry, creative cities, and the “creative class”. To integrate tourism and the creative industry, some cities develop festivals and events and try to attract more visitors (Li & Kovacs,2021). Scherf (2021) understands “creative tourism” to be an experiential subset of cultural tourism and summarized some of the central concepts of creative tourism as smaller communities, collaborative placemaking, planning processes, identification of cultural resources, and cultural sustainability. The development of creative tourism aims at creasing attractiveness, stimulating and driving territorial changes, economic vitality and growth, social inclusion of the local population, well-being, and a higher quality of life, i.e. creation of creative space and social cohesion (Shishmanova, 2020).

Actually, the definition of creative tourism was mentioned by some Chinese scholars early in 2007, they foresaw the development of creative tourism and definite it as the fusion of tourist resources, product innovation, and industry chain formation with the attitude and development approach of the creative industries and they considered that the development of creative tourism in China should emphasize the multi-dimensional integration of various resources, the creation of future cultural heritage, the leading and shaping of tourism consumption trends and the expansion and extension of the tourism industry chain, as well as the enhancement of the overall value of the region. (Li, et al, 2007) Then, creative tourism has been viewed as a strategy to regenerate destinations physically, culturally, and socially (Chang et al.,2014). It becomes meaningful to discuss the competitiveness of a destination by analyzing creative tourism development.

According to Stigler (1972), the term "competere" from the Latin language, which describes the struggle of entities in markets and industries, is the root of the word "competitiveness." It is frequently used in management discourse when discussing comparisons of regional and global economic performance. Porter (1990) presents the outcomes of a national-level competitiveness inquiry on the outstanding performance of firms and their industries in different countries in his book. His diamond model demonstrates explanatory factors, which enable firms to compete successfully in their international industries.

The term "competitiveness" is one of the most commonly used concepts in economics but it is not precise enough, which means that there is no generally accepted definition of competitiveness (Siudek & Zawojcka, 2014). However, the basic meaning of competitiveness is the ability of the objects to show in the competition. Unnumbered competitions are happening in the world in each field every single day. And, if the competitors merely try to get to know who the winners are but have no idea why the winners can win, the laggard has no chance to win in the next competition.

Leung & Baloglu (2013) argued that a destination has to be competitive to gain a good position in the global tourism industry and maintain a competitive edge there. Administrators and practitioners should comprehend the concept of competitiveness, as well as competitiveness models and elements, in order to effectively manage a tourism destination. There is a growing interest in attempting to assess the competitiveness of destinations and pinpoint the elements or characteristics that help to improve their competitive positions. (Abreu-Novais et al., 2016).

To win in the competition, the tourism destinations started to research competitiveness from the last century and tried to find the factors that can help them improve their competitiveness. Crouch and Ritchie (1999), Ritchie et al. (1993, 2000, 2003), and Ritchie et al. (2001) argued that the competitiveness of a destination is the ability in a profitable way providing tourists with satisfying, memorable experiences to increase tourism expenditure, to increasingly attract visitors and, it would enhance the well-being of destination residents and preserve the natural capital of the destination for future generations (Ritchie & Crouch, 2003). Kubickova et al. (2017) mentioned that a location is only deemed competitive when it can translate a number of pertinent variables into tourist profits. tourist competitiveness has traditionally been seen primarily from an instrumental viewpoint. Furthermore, they made note of the fact that the economic benefits of the local people who are living in the tourism destination did not transform from the competitiveness potential 100%. This suggests that the most important thing should be for people to have access to and use resources, and as a result, these resources will either limit or improve people's quality of life.

According to Croes & Kubickva (2013), a destination's level of competition plays a significant role in gauging how well it does in comparison to its rivals. Human resources, public policies, and cultural resources are among the variables that affect a city's tourism competitiveness, according to Martnez et al. (2014). For the public sector, the main variables that affect tourism competitiveness are cultural resources, tourism marketing, prices, quality, FDI, public policies, and human resources.

Cibinskiene & Snieskiene (2015) researched city tourism competitiveness and analyzed the external and internal environment factors, underlining that external environmental factors have an impact on internal environment factors and both form the conditions for city tourism competitiveness. External environment factors groups are political and legal, economic, social-cultural, ecological and natural, and technological factors.

Guo et al. (2019) built an evaluation system consisting of five major aspects, based on the data of 75 tourist destinations; then, used cluster analysis to classify cities, and used logistic regression, SVM, and random forest methods to predict the tourism cluster analysis to classify cities, and used logistic regression, SVM and random forest methods to predict the tourism competitiveness of sample cities. Fernández et al. (2020) analyzed the tourism destination competitiveness by constructing synthetic indicators based on the P2 Distance which was defined by Pena (1977). Luštický & Štumpf (2021) analyzed the tourism destination competitiveness after researching the former scholars' research on tourism competitiveness by using the Analytic Hierarchy Process (AHP), which was developed by Thomas L. Saaty in the 1970s (Saaty, 1970).

4. Research Method

According to different scholars' research, the competition would happen among the enterprises, the industries, and the countries. Researchers must pay attention to the different factors around them. Competitiveness must be examined within the context of the economic environment, and to assess levels of competitiveness it is essential to know about the overall economy, of the particular industry, and rival enterprises (Rudianto, 2009).

Michael Porter (1990) proposed the “national environment doctrine” to study the national competitiveness from the perspective of industries and enterprises, arguing that national competitiveness depends on the competitive advantages of industries and enterprises, and the competitive advantages of industries and enterprises depend on the national environment. He believes that the competitive advantage of a country's industry is determined by four key elements which are called “factors of production”, “demand conditions”, “related and supporting industries” and “firm strategy, structure, and rivalry”, also there are two affiliate elements government and opportunity. There are existing direct double directions of affection among the four key elements and a single direction of indirect influence among the key and affiliate elements (Porter, 2002). These six elements constitute “Porter’s Diamond Model” (Figure 1).

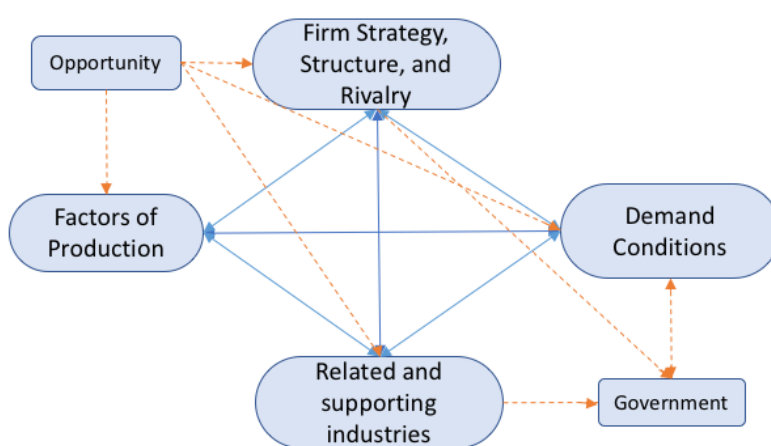


Figure 1: Porter’s Diamond Model (2002)

According to the theory of industry competitiveness and Porter’s diamond model, combines with the idiographic data and condition of creative tourism, researchers developed the Creative Tourism Competitiveness Evaluation Model (Figure 2). For this research the element of

“opportunity” in the evaluation model is not included, because it is an unsteady influence factor recently, especially in the situation of pandemics.

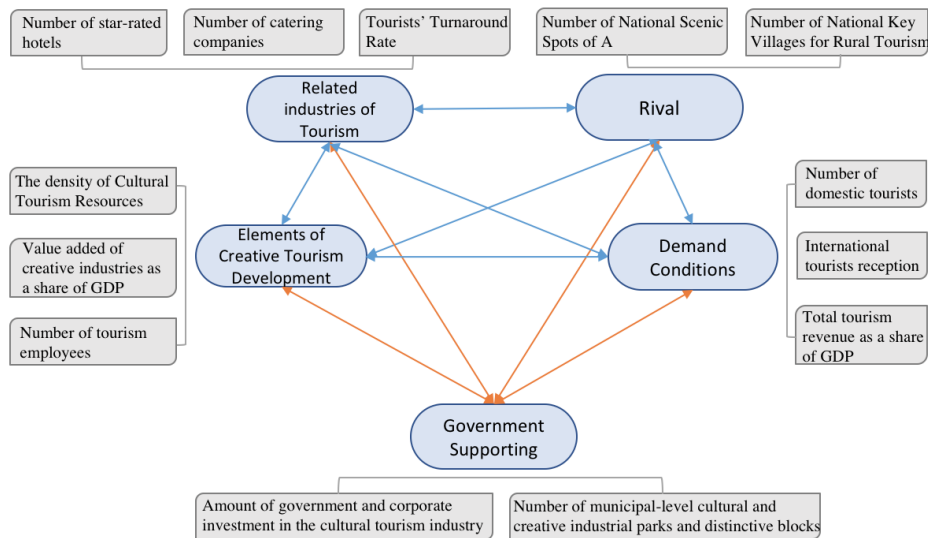


Figure 2: Creative Tourism Competitiveness Evaluation Model

As the derivative of creative industries and the tourism industry, the development of creative tourism is based on the development of the two industries. The growth of creative tourism requires a healthy development environment with good cultural tourism resources, which also contains tourism employees and creative industries developing healthily (Cheng & Fang, 2015). In the Demand Conditions aspect, the numbers of domestic and international tourists per unit of time and tourism industry revenue are the indices to exhibit the size of the market (Cheng & Fang, 2015; Zhang, 2018).

The number of star-related hotels, catering companies, and the tourists' turnaround rate can reflect the conditions of related industries of tourism from accommodation, catering service, and transportation (Zhang, 2018). The national scenic spots of Level-A and the national key villages for rural tourism within a city would be powerful rivals to creative tourism (Zhang, 2019). The power of government support is strong and helpful to the development of industries in China. The government and corporate investment in the cultural tourism industry shows the government's emphasis on the cultural tourism industry. If this part of investment in the cultural tourism industry is abundant, that means that the development of the cultural tourism industry in the region is optimistic. The local governments help evaluate the high-qualified cultural and creative industrial parks and distinctive blocks and release them to the public, for example, the government of Chongqing City authorized 7 Industrial creative tourism districts in 2022, which proved the resolution of supporting the development of creative tourism of Chongqing.

In order to analyze the important degree of elements in the evaluation model, researchers adapted the analytic hierarchy process (AHP) to study the competitiveness of cities' creative tourism and to construct the Competitiveness of Creative Tourism Evaluation System. AHP is a decision-making method that decomposes complex problems into several orderly ladder levels (such as target layer, criterion layer, scheme layer) or several factors, and conducts qualitative and quantitative analysis widely used. After determining the weights, the indexes, and the significant factors can be constructed the evaluation system of creative tourism competitiveness.

Researchers constructs an evaluation index system for the competitiveness of the creative tourism industry (Figure 3).

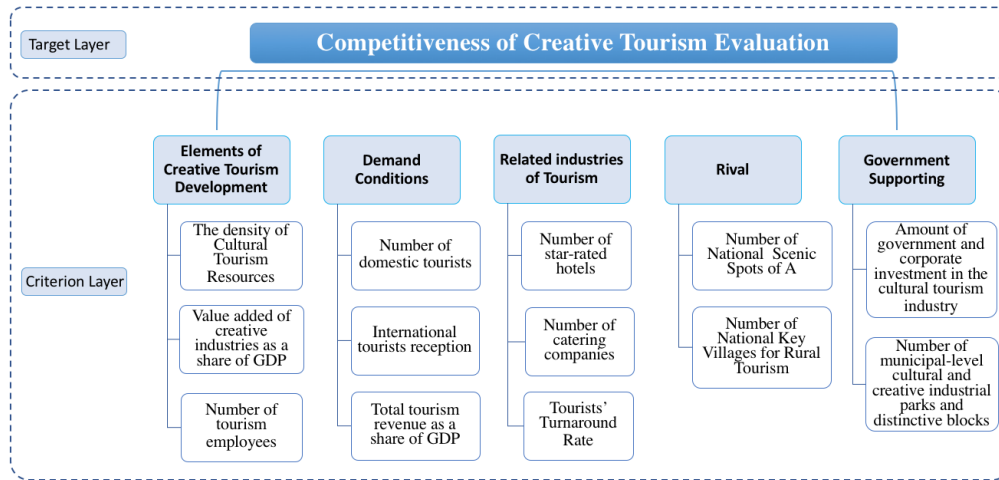


Figure 3: Competitiveness of Creative Tourism Evaluation System

The evaluation system which was built in this study contains 2 layers. The first layer is called as “Target Layer” (A), and the second layer is the “Criterion Layer”, there are 5 factors (B1~B5) with 13 subdivided elements (C1~C13) (Table 2).

Table 2: Competitiveness of Creative Tourism Evaluation (A)

Criterion Layer	Subdivided element/index(Unit)	Code	Illustration of index
Elements of Creative Tourism Development(B1)	The density of Cultural Tourism Resources (unit/km ²)	C1	Concentration of Cultural tourism resources
	Value added of creative industries as a share of GDP	C2	Contribution of creative industries to economic growth
	Number of tourism employees (million)	C3	The scale of tourism employees
Demand Conditions(B2)	Number of domestic tourists (million person-time)	C4	The static response of domestic demand tourists
	International tourists reception (million person-time)	C5	The static response of international demand tourists
	Total tourism revenue as a share of GDP	C6	Contribution of tourism to economic growth
Related industries of Tourism(B3)	Number of star-rated hotels	C7	The scale of the representative accommodation industry in the tourism industry
	Number of catering companies	C8	Scale of catering industry
	Tourists' Turnaround Rate (billion-person km)	C9	Conditions of transportation facilities
Rival(B4)	Number of National Scenic Spots of A	C10	Size of key competitors in creative tourism
	Number of National Key Villages for Rural Tourism	C11	Scale of emerging competitors in creative tourism
Government Supporting(B5)	Amount of government and corporate investment in the cultural tourism industry (billion RMB)	C12	Government and enterprises' attention to cultural tourism industry
	Number of municipal-level cultural and creative industrial parks and distinctive blocks	C13	The government's emphasis on creative tourism

The expert interviews were conducted using the Delphi Method. A total of 11 people were interviewed, including experts and academics in tourism research, government managers and entrepreneurs in tourism. All were senior managers. The study used anonymous consultation - inductive statistics - anonymous feedback - re-inductive statistics to obtain a relatively uniform score for the evaluation indicators. Using YAAHP auxiliary software to analyze and calculate the creative tourism industry competitiveness evaluation index system, after inputting expert scores, each evaluation factor was assigned a value and all judgment matrices had good consistency (Figure 4).

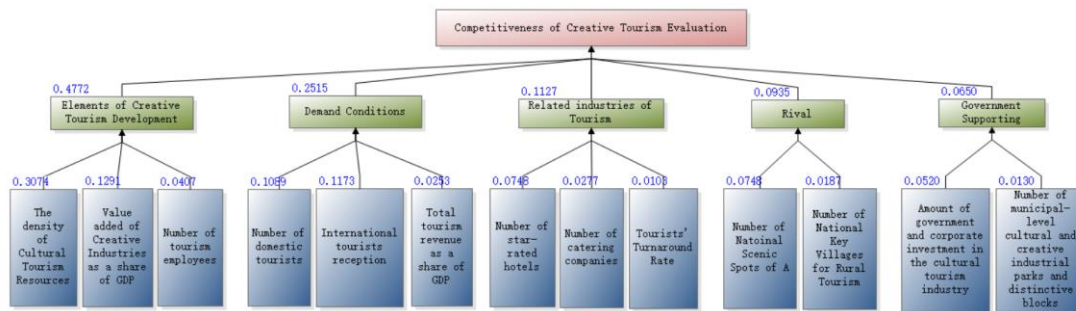


Figure 4: Weights of factors in the Competitiveness of Creative Tourism Evaluation System

5. Empirical research

Since the creative tourism evaluation system is built, scholars can compare the competitiveness of creative tourism in different cities or areas with the evaluation system. To verify its validation, researchers would do some research on Chongqing City and Chengdu City, compare their competitiveness in the development of creative tourism, and verify the accuracy of the evaluation system. Chengdu, the capital city of Sichuan Province, which locates in southwest China, has about 400 km far from Chongqing (Figure 5).



Figure 5: The Location of Chongqing city and Chengdu city (<https://www.agatetravel.com/china-maps.html>)

Chengdu city is the Flagship City of Sichuan Province which has the cultural and economic power to contrast with Chongqing (Table 3). Chengdu is one of the first national historical and cultural cities, the birthplace of the ancient Shu civilization. It has a history of 3,000 years and

has been the capital of more than four dynasties; it has been the local administrative center of various dynasties; it is one of the best tourist cities in China, with famous monuments such as the Dujiang Dam, a man-made dam with over 2,200 years history, Temple of Marquis Wu, a temple to commemorate Zhuge Liang, the prime minister of Shu during the Three Kingdoms period, with a history of more than 1,500 years, and Du Fu Thatched Cottage, the house of the famous Tang Dynasty poet Du Fu with over 1000 years history.

Table 3: The Key Data of Chongqing and Chengdu

Content	Year	Chongqing	Chengdu
Area(km ²)	2021	82,40	14,34
Population (million)	2021	32.054	20.938
GDP (billion USD)	2021	411.16	293.58
	2020	368.54	261.14
	2019	347.95	250.77

Researchers collected and retrieved the related data from the government’s official websites, authority newspapers, and the statistic yearbook of Chongqing and Chengdu according to the indexes in the evaluation system to ensure the authority of the data. As the raw data of the indicators in the Creative Tourism Competitiveness Index System are of different scales and orders of magnitude, there is a need to standardize the basic values of the indicator, i.e. to convert them into a standardized evaluation score for subsequent calculation and comparative analysis. Since the units of C1~C13 are different, in order to visually compare the level of creative tourism competitiveness indicators in Chongqing and Chengdu, this study set the average of each hand in the two cities as 10 points and then calculated the score of each indicator. The scores of competitiveness of creative tourism in Chongqing and Chengdu (Table 4) after calculating the raw data with the weights in the evaluation system.

Table 4: Competitiveness of creative tourism comparison between Chongqing and Chengdu

Code	Chongqing	Chengdu	Weight	Score		
				Chongqing	Chengdu	
B1 Elements of Creative Tourism Development	C1	3.463	16.537	0.3074	1.0645262	5.0834738
	C2	8.70	11.312	0.1291	1.12317	1.4603792
	C3	4.083	15.917	0.0407	0.1661781	0.6478219
				0.4772	2.3538743	7.1916749
B2 Demand Conditions	C4	12.291	7.646	0.1089	1.3384899	0.8326494
	C5	8.416	11.584	0.1173	0.9871968	1.3588032
	C6	7.481	21.519	0.0253	0.1892693	0.5444307
				0.2515	2.514956	2.7358833
B3 Related industries of Tourism	C7	1.479	18.521	0.0748	0.1106292	1.3853708
	C8	4.060	15.940	0.0277	0.112462	0.441538
	C9	8.413	11.587	0.0103	0.0866539	0.1193461
				0.1128	0.3097451	1.9462549
B4 Rival	C10	13.073	6.927	0.0748	0.9778604	0.5181396
	C11	13.901	6.099	0.0187	0.2599487	0.11407

				0.0935	1.2378091	0.6322096
B5 Government Supporting	C12	41.134	32.022	0.0520	2.138968	1.665144
	C13	6.909	13.091	0.0130	0.089817	0.170183
				0.065	2.228785	1.835327
Total				I	8.6451695	14.3413497

6. Result evaluation and analysis

The results in the competitiveness of the creative tourism evaluation system show that generally, Chengdu's competitiveness in creative tourism is higher than Chongqing, even if the city is smaller than Chongqing's. Among the 5 evaluation factors, there are two factors of Chongqing which are "Rival" and "Government Supporting" better than Chengdu. The difference in marks for B1 between Chongqing and Chengdu is significant. The indicator in B1 with the largest gaps is "The density of Cultural Tourism Resources", which means there are more cultural tourism resources within Chengdu's municipal area. There is not much difference in B2 marks between Chongqing and Chengdu, but the score in Chengdu is a little higher than in Chongqing, which means the gap in tourism demand conditions between Chongqing and Chengdu is narrowed. Chongqing became the only municipality that is Directly administered by the central government in western China in 1997, it gained a bunch of development limits authority and financial support from the central government. After developing for over 20 years, the economic power of Chongqing becomes stronger than before, and the appearance and environment of the city improved a lot. Chongqing became one of the most popular tourist destinations in China, the total tourism revenue in 2019 was listed as No.2 place in China, and Chengdu was located at No.4, the first place was Beijing, the capital of China (Figure 6).

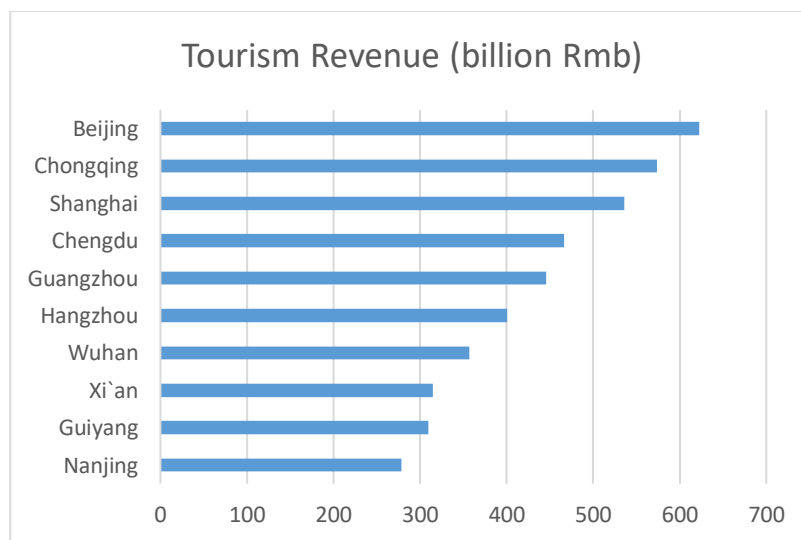


Figure 6: Top 10 Chinese cities in terms of tourism revenue in 2019

All the indexes of B3 are related to the tourism industry. Some absolute values of indexes in B3, Chongqing has advantages on them, however, what cannot be ignored is that Chongqing city is the largest city in China, which has a wide area of jurisdiction and a large number of populations. On average, the scores are much lower than in Chengdu. Chongqing's B4 score is higher than that of Chengdu, and various indicators show that Chongqing has a large land area, more natural landscapes, and more rural land. These tourism resources are competitors of

creative tourism. The scores of “Government Supporting” (B5) between the two cities are similar, which means both cities’ governments realized the importance of developing creative tourism and working on promoting the development of creative tourism. From the scores, one can tell that Chongqing is doing better than Chengdu. From this evaluation, the competitiveness of Chongqing's creative tourism is behind its neighboring city——Chengdu.

According to the indexes, Chongqing is supposed to come out with some policies to develop the economy and creative tourism and chase Chengdu. Chongqing and Chengdu are never competitive rivals, and in order to form an important developing sample for high-quality development in the West, the central government of China made a decision to promote the construction of a twin-city economic circle in the Chengdu-Chongqing area. Since starting in 2020, the program has been carried out for more than a year. The two cities have more opportunities to learn from each other and get development.

7. Conclusion

This research referenced the research achievements of scholars who gained the influence factors of competitiveness of creative tourism and used the Delphi Method to build the competitiveness of creative tourism evaluation system. To verify the accuracy of the evaluation system, this study compared the competitiveness of creative tourism in Chongqing and Chengdu. From the result, researchers found that Chengdu city has stronger competitiveness in creative tourism than Chongqing. Among the scores in the evaluation system, researchers considered that as the largest city in western China, Chongqing should pay more attention to the development of creative industries and drive the development of creative tourism relying on it. Researchers also found the publicity of the creative industrial parks and distinctive blocks in Chongqing are less effective, compared with the scenic spots, and the creative tourism destinations have less competition.

In summary, as a big and developing municipality, Chongqing has a large potential to strengthen its competitiveness in creative tourism, it has a large tourism market and warm and friendly citizens, and the government of Chongqing would push the development of cultural and creative industries and tourism to construct Chongqing as a “Design City”. Chongqing still has opportunities to develop its creative tourism industry.

The limitations of this study are firstly, only one selected big city in western China which is Chengdu is chosen for comparative analysis with Chongqing. If more comparable cities were selected, the evaluation system for creative tourism competitiveness might give a more objective and instructive result. Secondly, there are many factors affecting the competitiveness of creative tourism. However, due to time and human resource constraints, not all of them could be analyzed in detail. Subsequent research could build on this study in greater depth.

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