The cultural and tourist city:
the new face of globalization?
La metrópoli cultural y turística:
¿una nueva cara de la globalización?

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Abstract

The practice of urban tourism was renewed, from the 1980s, through the new relationship between tourism and the metropolis. We move from the historic city, as a traditional tourist attraction, to the cultural metropolis and metropolitan tourism. In this sense, culture and heritage seem to be less associated with the traditional tourist product, but rather with the status of a metropolis, that of the cultural metropolis. Our analysis will focus on the idea that tourism, culture and heritage, perceived as competing entities, are also actors developing cooperation, in the process of globalization favouring adaptation, especially in metropolises. The observation will be done through the Montreal model of cultural and tourist metrópolis.

Key words: Cultural Metropolis, Metropolitan Tourism, Heritage, Culture, Coopetition.

Resumen

La práctica del turismo urbano se ha renovado a partir de los años 80, a través de nuevas relaciones entre el turismo y la metrópoli. Hemos pasado de la ciudad histórica como atractivo turístico tradicional a la metrópoli cultural y al turismo metropolitano. La cultura y el patrimonio parecen estar menos asociadas con el producto turístico tradicional y más con el estatus de una metrópoli, la de la metrópoli cultural. Nuestro análisis tratará sobre la idea de que el turismo, la cultura y el patrimonio, percibidos como entidades que compiten entre ellas, son también actores que desarrollan una cooperación, en un proceso de mundialización que favorece la adaptación, especialmente en las metrópolis. La observación se llevará a cabo a través del modelo de Montreal como metrópoli cultural y turística.

Palabras clave: metrópoli cultural, turismo metropolitano, patrimonio cultural, cultura, coopetición.

Summary

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1.The city, culture and tourism: old relationship, new problems

Tourism is spreading rapidly and more and more quickly on the planet by combining various elements, including culture and heritage. In urban areas, the renewal of urban tourism is associated with people's interest in culture (Cazes and Potter, 1996, 1998), but tourism can also be seen as a parasite of heritage, if the historic city is sold as a single product (Bouché, 1998). This concern may show a perspective of urban tourism centered on the historic city and European heritage, weakened by the increasingly dense flow of visitors in tight spaces. Does metropolitan tourism, which concerns a greater diversity of spaces and facilities, bring a new dimension to culture in metropolitan societies? Culture and heritage seem less related to the urban tourism product, but more to the status of a metropolis, such as a cultural metropolis, thus providing an important advantage in the competition between cities, through the vision of " interconnected projects." (Burnet and Kadri, 2014). Metropolitan tourism integrates urban tourism (cultural offer, elitist clientele) but is distinguished from the general offering in the metropolises, especially North American (Pilette and Kadri, 2005). Our analysis of tourism, metropolis and culture reports will be based on a case study, that of Montreal Canada.

1.1. Evolution of the relationship between the city, culture and tourism

The relationship between the city, culture and tourism is part of a long history. With the development of empires and urbanization (development of major centers), very early on, culture and heritage became sought after by visitors. This includes, for example, Greece and Rome, where visitors' attraction was centered on their territories (religious monuments), but also the new places and objects of other populations. For Rome, the paleontologist Angela (2016) observes that in 115-117 A.D., "tourists" of antiquity were attracted by the "art cities" of Greece and Egypt. Lomine (2005) goes further, pointing out that already in the Augustinian Rome (44 to 69 B.C.), we can identify a certain "urban tourism." He wrote: "*Just as Romans travelled to visit sites and monuments linked to the past (be it a mythological past such as Olympia where Zeus and Cronos fought for the conquest of power, a heroic past such as the site of the Trojan war, or a human past such as Alexandria), tourists went to Rome for the sake of heritage*" (Lomine, 2005: 80). Already the Roman metropolis (more than 1 million inhabitants), presented a diversity of cultures, ethnicities, and events, as Baghdad would in the Middle Ages, being the capital of the Abbasid empire in the East and a cultural and scientific center. That would also be the case of Cordoba in Andalusia (Spain), known as a place of intellectual, cultural and artistic innovation. During the 18th -19th centuries, scientific and technical inventions drove the cities of Europe toward social, political, and also cultural transformations, making these cities places of touristic inventions and reinvention (the Grand Tour was already observed in Augustinian Rome), and development of urban diversity, as well as a relationship between culture and tourism. Towner (1996), we learn that wealthy English tourists were attracted to art, architecture, and art cities, until the 19th century.

Big cities are important places for their attractiveness deriving from urban transformations and the existence of major events. For example, Paris, in the second half of the 19th century, was transformed through a complex process combining urban planning and architecture (major projects), urban and tourist events (international Expositions), great monuments symbolizing technical knowledge (Eiffel Tower), thus expressing " the archetype of the urban project" (Laroche and Hermet, 2010 : 9). This recipe, according to these authors, marginalized for a long time in the 20th century for the benefit of a functionalist touristic urbanism (mass tourism), shows the city as a diverse destination, while revealing opportunities for exchanges among various elements having their own identity (culture, heritage, tourism, events, society).

1.2. Tourism, culture and heritage: relationship of competition or cooperation?

The relationship between the city, culture and tourism is certainly old and has shown less coexistence and rather antagonism among the various elements. As Du Cluzeau emphasizes (2013 : 7), " [...] until the turn of the 20th century, tourism was cultural in nature [...]." Was tourism already under the guardianship of culture? Especially with the development of forms of tourism encouraging concentration of flows into

specific and limited spaces (mountain, coastal, historic center), the culture and heritage of historic cities dominates the tourism phenomenon more subject to this form of attraction. Yet, as Laroche and Hermet (2010) show: (10), in the 19th century, the urban-tourism-event recipe offered various attractions and allowed a broader view of the city. This vision will be abandoned in favor of mass urbanization (beaches, dense littoral) facilitating escape from the city. Urban tourism has become a more elitist form centered on historical and heritage attractions. Because of this, tourism (in its spatial and merchandising expansionist form) has constituted a danger to the historic city.

Therefore, Bouché (1998) does not necessarily see a favorable relationship between tourism and heritage, but rather a risk induced by tourism activity. It certainly appears targeted toward the elite, as specified by the author (Bouché 1998: 79); the fact remains that tourism is seen" […] as a parasitic activity […], adding further, with certainty: " No, the historic city is not a 'tourist product', as one hears it said; it is not for sale, because then it will die! (Bouché 1998: 80)."

For Jansen-Verbeke (1998: 83), the upgrading/enhancement of heritage is linked to the need to understand the *touristification* process of historic cities (a term not defined by the author), which seems "irreversible" and requires greater urban and tourism management (overload caused by the flow of visitors, looking for more durability), focused on cooperation between public and private stakeholders).

Urban tourism cannot only cultural heritage, it also questions various concepts related to a more global phenomenon. Cazes (1998: 16), one of the first researchers in urban tourism in Europe, demonstrates that the issue of urban tourism is related to various issues, such culture and heritage, particularly with regard to '[…] the notion of heritage, its meaning and limitations […]" He further added " isn't everything on the point of becoming heritage today? […] "How, in this context too, do we reconcile conservation requirements and development needs; that is the tourist offer?"

Far from the alarmist talk about the danger to the culture and heritage, Cazes and Jansen-Verbeke explore more the ways of cooperation than those of antagonism and competition. The need to design a different kind of urban tourism induced a complementary relationship between tourism and the culture, tourism and heritage.

To consider this complementary relationship, we borrow the concept of *coopetition* (fusion of the words competition and cooperation) in management sciences. This notion is introduced by Ray Noorda, a manager, in a new vision of the relationship between competing actors, then developed by the researchers Nalebuff and Branderburger (1996), who highlight the need for greater awareness of the complementarity between two competitors. Giovanni et al. (2007) they define coopetition as "a system of actors that interact based on a partial congruence of interests and objectives. Taking the example of the museums in New York competing for the influx of tourists and other customers, Nalebuff and Branderburger (1996: 31) show that these museums are not only rivals but can also be "complementers" (develop a common back-and-forth, lending paintings), and thus encourage more sightseeing. This approach emphasizes the complementary relationship between actors already engaged in competition but also investing in a relationship of cooperation.

The geographer Lazzarotti (2003: 95) will observe precisely the perception and the functioning of the relationship between tourism and heritage, highlighting three types of relationships: antagonism (tourism overload, heritage vs. tourism); complementarity (conservation and tourism development); synergy (common promotion of the place): sometimes these two entities (tourism and heritage) are seen as antagonists in the case of art cities (Venice, Bruges), where overcrowding is a constant concern, where the heritage is protected against a development in tourism in the case of the island of Orleans in Quebec; sometimes it is the synergy between the two dimensions to share international insertion, such as the cities of Hanoi and Ho Chi Minh City, in the 1980s. However, for Lazzaroti, the actual result is not strictly antagonistic (confrontation-competition). According to the author, there is a relationship of exchanges and mutual transformation: "Not only is there no single modality of relationship between tourism and heritage, but these two phenomena constantly reactivate each other to give rise to new modalities." "And this dialectic fueled by their differences takes on aspects of a loop that starting from one passes to the other and comes back, to be, ipso facto, revived: the loop is not closed; far from it" (Lazzaroti, 2003 : 98). A certain epistemological vigilance is required to understand the dynamics between tourism and heritage, because "even in antagonistic relationships one and another consist and recompose constantly, transforming and continuing" (Lazzaroti, 2003: 95).

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2. From historic city to the metropolis of culture and tourism

In the multiple context of globalization, postmodernity and metropolization, relations between the city, tourism and culture invite us to renewed perceptions. First, globalization as a process has long been presented under its appearance of external domination (transnational actors and networks), which would then express a plural dynamics of this process (economic, financial, political, cultural). This process takes place in the city and transforms it. The metropolis is then seen through the external mechanism. However, reality also urges us to consider the internal dynamics in the metropolis (local actors and resources). Also the global metropolis is not only the international showcase of the territory, it also seeks to ensure a reduction of fragmentation induced by globalization and maintain the link between the local and the global (Mongin, 2003 : 30). From this point of view, the search for 'the Metropolitan advantage' (Halbert, 2010) is no longer centered on traditional resources (natural, economic, financial) but on an advantage of bringing together the various resources of the territories 'networks, places, events, projects'), necessary for the transformation of a territory also involving metropolitan societies.

Since the development of modern tourism, we perceive three "moments-movements" inducing three types of benefits (Kadri, 2014); (a) in the 19th and early 20th centuries, it is a cultural elitist practice (social distinction factor) as well as urban entertainment, favoring the rich and idle classes; (b) in the 20th, it is appropriation of social tourism as well as the development of the latter as a strategic tool (regional planning), followed; (c) at the end of the 20th and beginning of the 21st, a new attractiveness of the city is favored by the urban renewal of spaces following the industrial crisis, thus ensuring the involvement of people in tourism and the insertion of the visitors in the ordinary life of the metropolis. The third advantage of the participatory type of urban-metropolitan tourism is made possible thanks to the synergy of urbanism, culture, tourism and events, recalling the formula initiated in urban design in the 19th century.

This new configuration of the metropolis shows us two aspects of Metropolitan Postmodernity:

- On one hand, there is the cultural metropolis, as a reflection of the globalization-metropolization-development relationship in tourism. If "the Metropolitan advantage" can no longer be reduced to the mobilization of economic-financial resources and international requirements (competition) but more to the mobilization and cooperation of local actors, then "building a cultural metropolis, which gives greater importance to the urban culture-tourism-development relationship, and therefore a social project, would become a" […]" laboratory for the development of the city culture and tourism, involving the creativity actors and projects" (Burnet and Kadri, 2014 : 54). The translation of these ideas is observed through metropolitan tourism.

- On the other hand, Metropolitan tourism is part of an expression of the competition-cooperation-jurisdiction triad. Metropolitan tourism is a form of postmodern tourism related to the transformation of cities, which present a variety characterized by architectural audacity, the enormity of the equipment and tourism promotion of territories (Kadri and Pilette, 2017). If European urban tourism is more cultural, centered on the historic and heritage object, Metropolitan tourism integrates traditional urban tourism (cultural and natural products) but also the daily urban and social reality. Metropolitan tourism reflects then "[…] on one hand, the predominance of metropolises in the Organization of national territories and, on the other hand, the integration of tourism products in a metropolitan offer cemented by the lifestyle, the pace of life, the atmosphere, the awareness found there, including that of visitors ('people' trend)" (Pilette and Kadri, 2005: 15).

The reality of metropolitan tourism in the context of Montreal helped to highlight various aspects of this phenomenon:

- a) The complexity of urban tourism: the latter is not reduced to consumption of the city's history and heritage but the presents a reality that challenges our categories of observation (a chaotic concept (Law, 1996) and nebulous (Page and Hall, 2003); a diverse practice

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(natural, cultural, religious, entertainment); multifunctionality and diversity of both general supply and excess equipment; the conversion of abandoned spaces) the diversity of the clientele (local, national, international).

b) The Metropolitan tourism system: who contributes to the construction of the tourism experience, through the interaction among various actors including economic operators, urban actors, tourists and resident associations (Kadri, 2009 : 307, Maitland and Newman, 2009: 2). This participatory process of metropolitan tourism and its development are evolving in a context of decentralization and governance dynamics in Montreal, fostering communication among social, institutional and economic actors; the tourist function is integrated into the process of metropolitan arrangement and development (Kadri, 2009).

c) The experience of urban-metropolitan tourism is not limited to that of historical and heritage space, but often concerns in a significant way, the ordinary life of a metropolis. This is a "social construction rather than the product of a process" , such as the marketing or tourism system. The tourism experience is a social integration of the subject in daily life, in a continuous process of transformation and adaptation of the metropolis. As a result, the tourist participates in reconstruction of reality. The perception of an evolution of urban tourism, since the 18th century, by Cazes (quoted in Merlin and Choay, 2010: 779), according to three steps, - attraction of the city-flight from the city return to the city-, froze the tourist in the observer role (*seeing what must be seen*) and limited the city to a temporary housing function (the cultural tourist). The metropolis is in a permanent invention-reinvention process, such as the cultural metropolis.

3. Montreal: construction of a cultural metropolis and a metropolitan tourism destination

3.1. Identity as a factor of cultural differentiation in Montreal

Officially, only in 2007 did Montréal aspire to win the title of cultural metropolis (Alaoui, 2015). However, the construction of this image took place throughout the 20th century in a very particular context, defense of French Canadian culture and identity. Indeed, as stated by several authors (Prevost, 2000; Dufresne, 2001; Pilette and Kadri, 2005), Montreal's Winter Carnival, organized by the Montreal Snow Shoe Club five times between 1883 and 1889, was an important period in the history of the tourism and cultural development of the metropolis. The event was promoted outside the Canadian territory and the Carnival was widely promoted in the United States. In view of the promotion conducted and expectations created among neighbors in U.S. and Ontario, Montreal was totally taken over by tourists during the five editions of the Carnival. In 1889, the number of passengers who traveled by train to join the Carnival was established at almost 58,000 people (Prevost, 2000)[1]. Beyond the sports activities that shaped the program of the Carnival, visitors took part also in various cultural activities reflecting the dual francophone and anglophone culture of the Canadian metropolis. The cohabitation of these two cultures in the same territory was considered initially as a single pitch in promotion of the Carnival. However, from 1885, this element will be eventually a point of contention between the two communities, Canadian-French, and English-speaking, which would contribute to the end of the event in 1889.

This identity dimension will eventually dominate the development of the cultural metropolis throughout the 20th century. At the point where the French Canadians promote tourism based on their identity, Montreal's Anglophones rely on the festive spirit of the metropolis. Sports activities (golf, hockey, skiing, and snowshoeing), the modern character of the city, and the party atmosphere are the main axes of communication. At this level, it must be said that Montreal has a distinctive feature compared to the rest of the North American cities. Indeed, despite the strong presence of the Catholic Church in the management

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[1] At a time when inhabitants of Montréal number 217 000 in 1891 (Linteau, 2007)

of the public event, and the prohibitions arising from its influence, alcohol flows freely in the metropolis. In fact, "In the 1920s, Montreal was the only major city on the continent to legalize the sale and consumption of alcohol" (Broudehoux, 2006: 345). This feature is also clearly exploited in promoting tourism to the city, as evidenced by the 1932 tourism guide published by the Tourist Bureau of Montreal and which devoted 12 of 52 pages for advertising liquor.

According to Broudehoux (2006), approval of alcohol and the appearance of modernity of the city formed a considerable asset in the development of the entertainment and tourism industry since Montreal will be assigned the status of the *One-week-stand* in the American tour (Broudehoux, 2006).

On the side of the French-Canadians, the built heritage represented an identity symbol and an important part in the construction of culture in Montreal at the beginning of the 20th century. As demonstrated by Alaoui (2015: 98), monuments, commemorative plaques, churches and buildings of historical significance form the core of the tourism product that official guides describes with pride. In this sense, Victor Morin, prominent figure of the French Canadian cultural community in Montreal and strong supporter of the heritage of the metropolis (Morisset, 2009) was the first to offer a guided tour of old Montreal in 1917 and a few years later, in 1931, precisely, founded the first tourism school affiliated with the University of Montreal in order to train guides in Canadian history.

The heritage dimension will continue to take an important place in the Montreal's cultural and tourism landscape, at least until the beginning of the 1960s. Indeed, several guides and articles published in the decades 1930 and 1940 were praising the "metropolis of new France" (Adam, 2015 :131) and French heritage, and more particularly its churches (Alaoui, 2015). To tourists from the U.S. and other English-speaking provinces of Canada, Montreal is an embodiment of the model of the European city and, more particularly, of France, which promotes its history and heritage, while being in North America.

3.2. Development of culture in Montreal and the first steps of the cultural metropolis

From the 1960s, the construction of the image of the cultural metropolis process will take a significant shift with the organization of the Universal Exposition of 1967. Indeed, Montreal was a period of social transformation that forever changed the face of the province. Montreal, which in the early 1960s has lost its title of metropolis of Canada to Toronto, would regain power in a new generation embodied by Mayor Jean Drapeau, who wanted to give Montreal a modern look, in the image of the cities of the 20th century. As such, Drapeau engaged Montreal in a major program, and the Universal Exposition of 1967 provided leverage for the Mayor's ambitions.

Even if the concept of cultural metropolis is not an issue at this time, Jean Drapeau would talk about the "metropolis of progress" which symbolizes, according to the Mayor, " the accomplishment of the nation of Quebec" (Alaoui, 2015 : 177). On the occasion of Expo 67, the cultural dimension will be strongly represented through the various activities offered by the event. In addition to the traditional visit pavilions of different countries, visitors, whose number exceeded 26 million (CCEU, 1969), had a multitude of choices between the performing arts (theatre, opera, music, dance, variety shows, etc.) fine arts (exhibitions of paintings by Van Gogh, Rembrandt, Degas and Riopelle, exhibitions of sculpture, design and photography) and a festival of the seventh art where more than 5000 performances took place during Expo 67 (LAC, 2016). After the end of the event, Mayor Jean Drapeau announced the establishment of a permanent exhibition on behalf of "Terre des Hommes") which was the theme of the Expo. This last had significant success the first year and the following years, receiving 20 million visitors until its closing in 1981 (LAC, 2016).

In addition to the permanent exhibition, several legacies will strengthen the cultural character of the city, especially some pavilions of the Expo that took on a new life after upgrade work. This is the case specifically of the France Pavilion, which will be converted first into a *Palais de civilisation* (Museum of civilization) in 1985, which would house the Montreal Casino from 1993. The United States pavilion, with its particular steel sphere, enriched the Museum offer of the metropolis by becoming a museum on the environment, better known under the name of the Biosphere.

The success of the 1967 Expo will offer an international reputation in Montreal and will be the engine of a cultural dynamic that will be established forever in the metropolis. Supporting this, during the 1976 Summer Olympics, the Organizing Committee will implement an art and culture program that will see

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the participation of more than 1 million people during the two weeks of the event (OCOG, 1978) in parallel with the sporting event. Subsequently, Montreal would see the organization of several other events of cultural nature, such as the international Floralies, an exhibition of the international Bureau of exhibitions, held in 1980 initially at the Olympic Velodrome, which was built for the Olympics of 1976, and then on the Île Notre-Dame, built in 1965 on the occasion of Expo 67. This event, which ran from May to September 1980, attracted hundreds of thousands of visitors to the province and outside of Quebec (Beauchamp, 1980; Sherbrooke University, 2017).

Despite the cultural effervescence of the metropolis during the 1960s and 1970s, this dynamic mainly revolved around the event size. However, the significant costs associated with the construction of necessary infrastructure for the organization of major events led to diversification of Montreal's cultural scene. As such, we can cite two leading exhibitions in Montreal at the same time, Ramses II and Picasso. For this kind of event, success is unquestionable, since more than 700,000 people visited the exhibition of Ramses II (Bastien, 2007), while the line was needed to be able to visit the Picasso exhibition at the Museum of Fine Arts of Montreal.

Apart from these exhibitions, other events took place in Montreal during the 1980s. Among the most popular are the world film festival, the Festival *Juste pour rire* (just for laughs) and the Montreal jazz Festival. The latter also sees its attendance exceed a million in 1989, only 9 years after its launch. In the absence of major events like the Expo and Olympic games, the festivals mentioned above and many other smaller ones, took over in the dissemination of the image of Montreal as a cultural metropolis. This image would be more consolidated from the end of the 1980s, at the time when the Tourist Office and Convention of Greater Montreal (OTCGM) would launch a strategic planning process on the horizon in 1992 with the goal of redefining the image of the destination. At the end of this process, Montreal will take its turn as a cultural destination through the celebration of the 350th anniversary of the founding of the city as a break-out event. In this context, the Museum offer will be significantly enriched with the announcement of the opening of two new museums (Museum of archaeology and history of Pointe-à-Callière, Musée des Hospitalières of the Hôtel-Dieu of Montreal), and the expansion and renovation of two others (Contemporary Art Museum of Montreal and the McCord Museum) as well as the inauguration of the Montreal Biodome.

In terms of public spaces, the Vieux-Port of Montreal, managed by a crown corporation, adopted part of its redevelopment plan in 1990 in preparation for the celebration of the 350th (Courcier, 2005). The new Vieux-Port of Montreal, which will be inaugurated in 1992, will be considered to be a pole of major attraction of the event, due to the strengthening of its recreational tourism vocation, but also thanks to its integration in the historic district of Vieux-Port. Emilie-Gamelin Park, located at the corner of Berri and Sainte-Catherine streets, up to this date dedicated to vehicle parking, will experience a development effort in the prospect of becoming a pole of multiple activities in view of its proximity to public transport networks.

3.3. The 1990s and anchoring of the positioning of the cultural metropolis

To further anchor the image of cultural destination, the activities proposed as part of the 350th anniversary of Montreal, covered the different cultural expressions. Historic or heritage activities represented 23% of programming while the popular feasts and festivals covered 16% of the activities proposed in the program schedule. The image of Montréal as a cultural destination was also noticeable in advertising campaigns outside of Quebec. The message in different media was around six themes[2], subtly referring to the cultural character of the metropolis. The "Ambassadors" program, put in place by the Corporation of Celebrations of the 350th, also addresses the confirmation of the status of Montréal as a cultural destination. Cirque du Soleil, the Orchestre symphonique de Montreal and the Canadian Grands ballets, which symbolize Montreal's cultural excellence, have promoted the event and the city in their world tours.

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[2] Celebrate our history, celebrate our celebrities, celebrate our sky-scraper (in reference to the cross of Mont-Royal), celebrate our monuments, celebrate our artists, and celebrate our customs).

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At the end of this event, the positioning of Montréal as a cultural metropolis was more explicit as evidenced by the plan of the OTCGM 1990-1992 indicating, "with the example of Glasgow [Scotland], to make Montreal the cultural capital of North America" (CC350AM, 1992, p.) 204). To achieve this goal, the Tourist Office identifies six components of the cultural dimension of Montreal:

Figure 1. The components of Montreal's cultural dimension
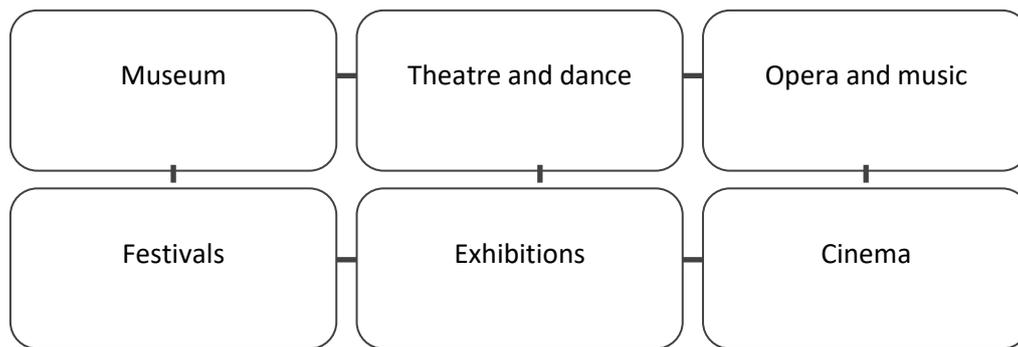
Source: The greater Montreal Convention and Tourism Office (1992). Marketing plan 1990-1992. p 204.

In addition to the excitement of Montreal's cultural scene, other Canadian metropolises begin to occupy the same niche, as seen by the appointment of Vancouver in 2003 and Toronto in 2005 by the Department of Canadian Heritage as cultural capitals of Canada for these years. In this context of national and international competition, political, economic, social and cultural actors of Montreal have adopted a ten-year action plan (2007-2017), based on three strategic directions:

- The democratization of access to culture: the goal of the actors in this first orientation is to promote the right to culture for all citizens by facilitating access to centers of cultural dissemination, such as libraries and museums;
- Investment in arts and culture: the main goal of the players at this level is to make Montreal an audiovisual and digital international production center through by providing financial support to companies in the sector.
- The cultural lifestyle framework: this guidance is intended to highlight the peculiarities of Montreal's in the cultural realm, and more particularly those concerning heritage, architecture and design, public art, the historic district, the *quartier des spectacles* (event district) and Mont-Royal.

Apart from these three directions, Montreal's cultural metropolis development plan reflects the special historic tracking of this relationship between the culture and tourism in Montreal. Indeed, as stated earlier, and in view of the double identity of Montreal in Quebec, both French and English, the cultural dimension was strongly mobilized in the context of tourism development of the metropolis. Whether through heritage, quality of life or the artistic and creative dynamic, tourism and culture have always shaped the evolution of the image of Montreal. We find here the concept of *coopetition* in which these two dimensions feed each other in a common goal, that of promoting the city.

4. Conclusion

The relationship between the city, culture and tourism is old but has undergone changes, particularly with the development of urbanization and large metropolitan areas. In this regard, culture and tourism have also evolved in terms of acceptance. Culture is no longer an object reduced to the material heritage and history, as in the case of cultural tourism; it also includes the dimensions of popular culture, festivals and events. Moreover, the attraction to the historic city (static dimension) is more restricted but the city is seen

in a holistic way and its social reality in continuous transformation (dynamic size). This reality in movement, which corresponds to metropolitan transformation and dynamics (innovation, adaptation, reprocessing of space and equipment, etc.), showcases the city-culture-tourism relationship where the tourist function is valued and recognized on one hand, by the specialists in the city as " a common genre" vital to the reconstruction of the world (Lussault and Stock, 2007); and on the other hand, as with a new status of " metropolitan tourism competence" (Kadri, 2014), inserted in the dynamic movement of metropolization. From this point of view, the cultural and tourist metropolis is a new brand of transformation of the metropolis that is rooted more in the local reality.

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