

UNDERSTANDING THE HYBRIDIZATION OF CULTURE THROUGH THE ANALYSIS OF NEW VENUES FOR CULTURAL OFFER DISSEMINATION

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INTRODUCTION

Today, art is no longer confined to the silent halls of museums: it's inviting itself into trendy shops, enlivens public spaces, and even transforms workplaces into galleries of creative expression. More than the mere aestheticization of spaces, the presence of art in these settings reveals a true hybridization of the cultural sphere with the economic, productive, recreational, or educational spheres. Hybridization, an emblematic phenomenon of the hypermodern economy (Lipovetsky and Serroy, 2013), involves a mixture of diverse, heterogeneous and contradictory elements and serves as an important catalyst for innovative and creative approaches (Halpern, 2020). Moreover, it is inextricably linked to artistic creation in the sense that different art forms continue to evolve and transform as artists strive to break down genre barriers and expand the scope of their expression (Molinet, 2016).

This article proposes to analyze this phenomenon of cultural hybridization through the lens of the emergence of hybrid cultural spaces, understood as multifunctional spaces that integrate different artistic expressions and cultural activities in non-institutional contexts. Historically, however, cultural venues have been institutionalized as an integral part of a specific urban landscape, mainly at the initiative of public policies aimed at reaching a wide audience. Museums are perfect examples of these institutional contexts, as they are spaces entirely and exclusively dedicated to the preservation, exhibition, dissemination and education of culture and the arts, often supported by public aid or sponsorship and with a non-profit vocation. These institutional cultural spaces are characterized by their organized structure, permanent or temporary collections, and structured educational and entertainment programs. This institutionalization, however, has created immaterial boundaries (Bouzada, 1998), making some cultural spaces ultimately too elitist and reserved for the elite.

Our goal is twofold. First, we identify different non-institutional contexts, thus revealing different types of hybrid venues. Second, because this decompartmentalization implies new ways of consuming, receiving, and experiencing cultural offerings, we analyze how hybridization affects "the relationships and interweaving between objects" (Gwiazdzinski, 2016), shedding new light on understanding the mechanisms inherent in cultural consumption experiences in such contexts. Firstly, this work-in-progress provides an overview of the current state of marketing research on consumption venues, delving into two main approaches that have analyzed the role of these venues in shaping dimensions of the determinants of cultural consumption. Secondly, we outline the methodology (exploratory in nature) based on the analysis of a sample of "hybrid venues", given the heterogeneous nature of their offerings and the diversity of their initial objectives (sample and data collection underway). Thirdly, we develop an analysis of the results and discuss these findings.

1. CONCEPTUAL FRAMEWORK

1.1. Venue as the physical setting of experience

In marketing research, venue is understood as the physical setting in which consumption experiences take place (Bonnes and Secchiaroli, 1995). The approach that dominates this stream of research is rooted in the environmental sciences and considers the place of service in terms of the physical environment of the service or the "servicescape" (Bitner, 1992). Studies of the service environment emphasize four components: material (decoration, lighting, etc.), spatial (architecture, layout, circuits), social (contact personnel, encounters), and symbolic (imaginary evocations, themes). Numerous studies have highlighted the role of physical setting (considered as a whole or through just one of their components) on product evaluations (Bitner, 1992), consumer perceptions, behaviors (Aubert-Gamet, 1997) or, more broadly, on lived

experiences (Ladwein, 2002; Cirrincione et al., 2014). In the cultural domain, the physical environment of cultural venues influences place perceptions (Mencarelli and Pulh, 2006), physical behaviors (Carù and Cova, 2005), and perceived experiential value (Mencarelli, 2008; Tubilejas-Andres et al., 2020; Chen et al., 2023). Thus, experiential enhancement levers are becoming a major issue for cultural venue designers to facilitate their positioning and optimize the experience (Mencarelli and Pulh, 2012) and audience engagement (Slater and Armstrong, 2010). However, the technological and digital revolution (Metavers, augmented reality....) is leading to a rethinking of the characteristics of cultural venues, which tend to evolve from "real spaces for displaying, appreciating, and learning about culture" (Yang, 2023) to "experiential spaces" and ubiquitous places that combine physical and virtual spaces (Choi and Kim, 2017).

1.2. Cultural place, a constrained place

From an economic perspective, De Vriese (2019) understands the cultural place as an interaction between three types of resources. First, human resources, which include the individuals who work in or for the structure, as well as the artistic and creative skills needed to interact in the pursuit of a common artistic and creative project. Second, institutional resources. This refers to the material and/or financial support that institutions (municipalities, local authorities) can provide to the site in order to revitalize and develop the area, as well as to promote social and cultural activities. Finally, land resources: those that allow human and financial resources to meet and develop simultaneously. The tangible characteristics and the nature of the resources associated with a cultural site give it a special "status", as well as specific roles and functions. These contribute to reinforcing the constrained nature of the cultural site (Mencarelli and Pulh, 2006), all the more so as it is often institutional bodies that define them and decide how they function. The new definition of the International Council of Museums (ICM) includes accessibility and inclusiveness, as well as the ability to offer audiences "diverse experiences that educate, entertain, reflect and share knowledge. It should be recalled that the definition adopted by the same body in 2007 limited the functions of a museum to the acquisition, conservation, study, exhibition and transmission of "the tangible and intangible heritage of humanity and its environment for the purposes of study, education and enjoyment" (Macquart, 2019).

Overall, the characteristics of cultural places confer specific functions (Mencarelli and Pulh, 2006): functional support, emotional vector, and medium of social interaction. The functions of legitimation and the production of externalities can be added to these functions. The legitimizing function refers to the ability of the cultural site to legitimize the cultural offer it hosts and, conversely, the works exhibited in a site contribute to legitimizing the latter (Joy, 1998). The externalities-generating function refers to a museum's capacity to enable all users (public, amateur, artist, or resident) to benefit from "externalities" such as job creation, beautification, and neighborhood revitalization (De Vriese, 2019).

In conclusion, although protean and in constant mutation, the museum, like any cultural site, remains above all a "constrained" space in terms of the typology of resources it mobilizes, the singularity of the ideologies it constructs and communicates (Borghini et al., 2009), and the functions it fulfills.

1.3. Hybridization of venues: an alternative to the "constrained" venue

Hybridization is approached as an innovation approach in service marketing and is defined as "the orchestration in a single venue of a portfolio of offers linked by a common thread of leisure, pleasure and escape" (Munos and Meynorin, 2014). In the commercial sphere, for example, it is embodied in terms of adaptation and innovation through the concept of "experience stores"

that seek to "break out of their boundaries" by combining "merchandising functions" and "inspirational functions" (Renaudin and Vyt, 2018).

In the cultural sphere, the evolving definition of museums also illustrates the opening up of the physical space that cultural venues represent and the porosity of tangible or intangible boundaries that now allow for a freer circulation of cultural offerings, but also a broader, sometimes disruptive, acceptance of what a cultural venue might be. This is particularly true of third places, defined as "hybrid and open spaces for sharing knowledge and culture that place the user (visitor, reader, student, spectator...) at the center of the processes of learning, production, and dissemination of culture and knowledge" (Besson, 2018). In this respect, cultural third places are an illustration of these emerging spaces "open to the social life of the city", fulfilling a function of "de-dramatizing" access to culture (Horvath and Dechamp, 2023). More than just an innovative approach, the hybridization of venues today raises questions about the possibility of equipping a single space with different but complementary devices (the physical work and technological/digital devices), bringing cultural offerings intended for the general public into the private sphere, and "desacralizing" access to certain forms of culture when a venue's playful or recreational vocation coexists with an artistic mission.

In conclusion, the space is approached either as a physical space with an impact on the consumer experience, or as a constrained space characterized by predefined norms of use. What about "hybrid spaces", the product of multiple, sometimes conflicting vocations? How can we define them and understand their diversity? The concept of "hybrid space" suffers from a lack of definition. In this research, we propose to understand hybrid places as alternatives to the "constrained" cultural place (Mencarelli and Pulh, 2006), offering a cultural offer hitherto legitimized by museums and other exhibition spaces with the exclusive right to host the experience of cultural consumption.

2. METHODOLOGY

In order to better understand the hybridization of venues, our aim is to characterize these different contexts of dissemination that contribute to reinforcing the hybrid character of the cultural offer. In addition, we want to examine the effects of these exhibition spaces on the relationship between the public and the works on offer.

Our thinking was built from an abductive perspective, at the heart of pragmatist forms of inquiry that advocate the reciprocity between knowledge and action (Lorino, 2018) from an experiential knowledge perspective (Kolb, 2015). Consequently, we navigated back and forth between existing literature and emerging data (Spiggle, 1994). To do so, we mobilized marketing conceptual frameworks around consumption venues, which helped us categorize key dimensions of cultural access venues. At the same time, we immersed ourselves in the practical realities of this hybrid diffusion in order to precisely identify the different characteristics of the cultural venues under consideration, and to understand the underlying structural dimensions and potential experiential disruptions they create through novel encounters between cultural offerings and audiences.

We wanted to examine a quite broad sample of hybrid projects/venues, all in the visual arts sector, which is indeed highly illustrative of cultural hybridization (as evidenced by the evolution of ICOM's definition of the museum since the late 1950s). Our analysis of 46 art exhibition projects (see Appendix 1) is notable for their particular spatial embedding. Their presentation, whether internal (internal documentation, website...) or external (press articles, funders, blogs...), emphasizes this spatial hybridization. This set of artistic propositions was constructed in an attempt to meet both the challenge of case diversification and that of saturation, within the limits of our exploratory mindset (Glaser and Strauss, 1967). Information

on each of the selected projects/places was gathered from their websites, social networks (official publications), but also from articles dedicated to them (various media: general press, specialized press, specialized sites, blogs...).

3. MAIN RESULTS

Our analytical approach was abductive. Each researcher analyzed the different cases, trying to identify unique characteristics of these hybrid venues and their differences from cultural venues defined in literature. Successive exchanges between the researchers led to the identification of four structuring oppositions that mark a shift of cultural venues towards a hybrid configuration. Then, 4 continuums are identified that structure the change within these hybrid and cultural places:

- 1) Shift from the sacred sphere (essentially cultural) to the profane sphere (as is the case, for example, when culture is disseminated in commercial venues).
- 2) A shift from the private sphere (when art is exhibited in intimate, reserved places) to the public sphere (places open to all, such as exhibitions in parks and streets).
- 3) Moving from a single use (classic cultural venues) to multi-purpose venues (exhibitions in companies, third places with co-working spaces).
- 4) Moving from the physical sphere (distribution in a physical location) to the virtual sphere (online exhibition).

Each of these continuums will be presented independently of the others, but it is important to remember that in many cases they can be linked and intertwined.

3.1. From the sacred to the profane

Our analysis reveals numerous cases of companies, shops and shopping centers incorporating a museum dynamic into their overall offer. While some purchase existing works or commission works, others prefer a rental system to renew the works on display, while others organize temporary exhibitions through partnerships (with galleries, artists or art institutions (museums, contemporary art centers, regional art funds) or even offer artist residencies. Several examples illustrate this logic, such as Maison Hennessy, which is exhibiting "L'Ombre des Heures, le Retable du Temps" by Jeremy Demester at its Atelier de Tonnellerie in Cognac, or the Loewe boutique (rue Saint-Honoré, Paris), which displays a selection of exclusive works of art alongside its product collections. Le Bon Marché mall also regularly invites artists and designers to exhibit various forms of art during special events.

By investing in "profane" places, some of these proposals seem to want to free themselves from the barriers (symbolic, economic..) that could prevent or limit access to the heritage in a classical museum, which could be considered a form of sacred cultural sanctuary. For Mairesse (2019), the theme of the sacred is indeed important in defining a museum structure, both in terms of the objects that can be presented there and the nature of the institution itself. Objects, like sacred things, cannot be touched or manipulated by the public, as instructions and safeguards are put in place to make them 'untouchable'. What's more, the traditional Western model of the museum bears many similarities to places of worship, particularly in terms of the separation between the profane external world and the sacred internal space, marked by a certain number of prohibitions, conventions and norms of behavior (Mairesse, 2014): it is thus customary to enter a museum with a certain solemnity (the place seems imposing and inspires respect), to speak in a low voice... The cultural proposals mentioned above are anchored in "profane" places, far from this form of religiosity, where the visit would be based on a processional mode of the faithful in front of sacred objects (Mairesse, 2014). While the dynamics of the museum have long been considered unaffected by "market forces", there seems

to be a rapprochement between the sacred and the profane worlds as companies transform themselves into veritable art galleries.

These initiatives can connect art to new audiences by taking it out of its traditional confines and integrating it into places free of cultural and social barriers. For Mencarelli et al. (2018), these "hors les murs" initiatives are in line with a classic goal of cultural democratization, facilitating access to art through serendipitous encounters between visitors and decompartmentalized artistic proposals. "We go to a gallery or a museum with a particular goal, but here art happens to us by accident. Such propositions in the heart of commercial spaces can certainly be actively sought by a public seeking a cultural experience, but they can also enable an artistic dialogue with a novice public unaccustomed to museum visits and artistic contemplation.

3.2 - From the private to the public

The wide variety of forms that exhibitions can currently take also leads us to note that, outside the confines of museums, certain artistic offerings can take place in extremely private places or, a contrario, in public spaces (whether urban or rural).

First of all, we've noticed that some initiatives bring art into people's homes, rather than inviting people to encounter art in a museum. It was on this idea that the artist Julien Paci developed the "V'room galerie", a "home delivery of spiritual food" service, after the closure of 2020. In a box fixed to the back of his moped, he carries a work specially designed by an artist of his choice to create a temporary, mobile mini-art exhibition directly in people's homes (its content changes every three months), thus developing a strong cultural mediation action in a rural area (the countryside around Reims - France). In 2017, as part of its "Le Louvre chez vous" initiative, the Musée du Louvre offered residents of two sensitive neighborhoods (classified as priority security zones) in Seine-Saint-Denis the opportunity to borrow a reproduction of a work of art free of charge for three weeks. These initiatives, led by very different actors, are in line with the dynamic that led to the creation of the Hormur platform (France), whose aim is to bring together an artist and a host to jointly create a cultural event (along the lines of an exhibition), which is produced in the host's home. Of the fifty or so events already created, the vast majority have been organized in the private sphere, in the homes of individuals. These initiatives allow hosts not only to invite friends and neighbors, but also to open their doors to people they know less well, if at all.

Throughout the twentieth century (and especially since the 1950s), the private space has been a privileged place for cultural consumption, but it was and is mainly concerned with cultural practices linked to technological equipment that has transformed reading practices, but above all listening to music and the consumption of audio (radio) and audiovisual (television, cinema...) programs/products (Pasquier, 2006). Discovering heritage or museums at home is much less common. These micro-phenomena are the result of the principle of privatization (the withdrawal of traditionally public cultural activities to the domestic sphere - Livingstone, 2002; Pasquier, 2006). On the contrary, these cultural initiatives, based on intimacy, are developed to serve public diversity and social inclusion. The aim is to facilitate access to art for people who are socially, symbolically, geographically and physically distant from culture. Some may be afraid to walk through the door of a cultural institution; others may not even be able to get to that door. While the visitor experience in large museums such as the Louvre in Paris could be described as "anti-intimate" (the exhibition spaces are crowded, visitors crowd in front of the works, the visit is noisy, hectic and impersonal - Charles, 20-22), the temporary rootedness of art in people's homes or in a place very close to them and symbolically unmarked (such as the homes of neighbors or friends) seems to facilitate trust, encounters, exchanges and sharing.

Second, and conversely, certain cultural proposals, rather than seeking to meet the public in its intimate space, will develop outside the walls, investing the public space. Based on the cases

analyzed, and extending and appropriating Ruby's (2002) thought, it is possible to distinguish different types of interventions in this space. For example, "hors-les-murs" (outside the walls) operations are designed to take works of art out of the museum and give them a public presence. In France, the SNCF initiative "L'art en Gare" enables millions of daily travelers to encounter works of art (photographs, drawings, paintings, sculptures, etc.) as they make their way through train stations. The "Y'a plus de saison" initiative, launched by the city of Dole (France) in 2021, consists of installing reproductions of paintings on street corners, on the banks of a canal, and at the gates of the city's Musée des Beaux-Arts, in order to bring culture to local residents, facilitate artistic encounters, and whet the public's appetite for further visits to the museum. Another example is the 2016 Bus-Expo, when contemporary art took its place (instead of traditional advertising) on Air France buses traveling around Paris and the region. Another example is the MuMo project, a mobile museum (housed in a large container) designed to reach children, especially those who are far from access to culture, by going directly to where they live: school playgrounds, leisure centers, neighborhood parking lots... Lastly, there are creative processes that integrate the characteristics of the public space in question into the conception of the work itself. As Rolland (2021) points out, an artwork exhibited in a museum does not respond to the same challenges and constraints as one created to be integrated into the public space.

The latter is not merely decorative, but must integrate "urban" dynamism, with the artist having to adapt to a given and usually delimited space that can be urban (and therefore highly charged) (Rolland, 2021). This is the case for many initiatives, such as the reinterpretation of iconic works by street artists (such as the outdoor museum of 14 murals to be inaugurated in Rennes in 2020), or the creation of ad hoc works, such as the "Paris 13" project launched in 2009, or the Tony Garnier urban museum in Lyon, where famous (French and international) artists are given the opportunity to create monumental murals in specific districts of the city. The outdoor museum at La Défense (Paris), for example, offers a tour of 71 works designed by a variety of artists (sculptors, painters, ceramic artists, mosaic artists, botanists, glass and light designers, and visual artists) working in situ. Other projects take advantage of vast natural spaces to present forms of land art: the exhibition "A ciel ouvert" in Riorges (Loire, France), with surprising and poetic works designed specifically for an artistic trail in the heart of nature, or the "Musée Promenade" in Digne-les-Bains, in the heart of the UNESCO Haute-Provence Geographic Park, where internationally renowned artists have installed works outdoors.

As Gwiazdzinski (2014) emphasizes, public space can be seen as a form of multipurpose space, simultaneously a way, a theatre, and a living space, defined by multiple actors: urban planners, engineers, artists, and ordinary users with inevitably diverse profiles and purposes. For him, public spaces are living spaces where new ways of living together can be invented, "spaces of possibility" that foster meetings and serendipity. Artworks in public spaces that offer themselves to passers-by, who by definition are just passing by, can thus ensure a form of cultural democratization by being able to reach a wide (and potentially non-specialized) audience, thanks to developing the dynamic of serendipity described above.

As far as the public is concerned, urban art can turn up anywhere and generate emotions that are all the stronger for the unexpected. Of course, public attention and understanding of these artistic proposals can remain covert unless one chooses dwelling on it (Rolland, 2021). But if an art object, glimpsed by chance, forces the gaze to pause, the public may be challenged, interested, impressed? When the dialogue between work and public is established, it is multifaceted, based on an interplay of distances (of place) and volumes (front and back) that can force the public to reconstruct trajectories (avoid, circumvent, enter) and reveal habits acquired in this space (Ruby, 2002). Surprise can thus generate interest in a work's visual impact, its purpose, and its ability to disrupt an everyday landscape and the uses developed

within it. Aesthetic works exhibited in public spaces can thus make the pedestrian one of the work's raw materials (Ruby, 2002).

3.3 - From monofunctional to multifunctional sites

Many of the cultural sites we have studied are hybrids, since the services they offer and the way they are delivered cross the border between the museum (education) and leisure (entertainment) sectors. Historically, museums have evolved around a strong educational mission, which remains central to how they are defined. However, museums have gradually adopted edutainment approaches to meet the new expectations of their audiences and to compete with the entertainment sector. "Learning while having fun has become the mantra of many education departments" (p. 8), as Balloffet et al. (2014) explain. In that sense, new venues with strong roots in both learning and entertainment have emerged. This is the case of Museopark Alesia in Burgundy (France). The park retraces the history of the Battle of Alesia between Julius Caesar and Vercingetorix. The park combines a double dimension of education and entertainment, and offers the visitor a truly immersive experience. To help visitors better understand the political, social and cultural stakes of the period, numerous scientific contents are offered, validated by expert committees. In order to facilitate the transmission of scientific content, the edutainment approach offers interactive formats (educational workshops, multimedia animations, interactive games, etc.). Several scientific studies qualify these sites as hybrids (Passebois Ducros and Euzéby, 2021; Mencarelli and Pulh, 2012), as they are at the intersection of museum and entertainment.

In fact, hybrid venues are very close to museums in the sense that they have an educational mission and a strong cultural awareness. But how they transmit knowledge is fundamentally different. Rather than the display of artifacts, hybrid venues tell stories to visitors and engage in interactive learning. Through the hybridization of these two domains, these venues incorporate elements of experiential marketing, such as thematization and spatialization, to immerse visitors (Mencarelli and Pulh, 2012). Thus, these hybrid venues create a new experience for consumers: more participatory and stimulating from a sensory perspective (Passebois Ducros and Euzéby, 2021).

In this movement of hybridization of the cultural realm with other realms, our examples show the rise of new forms of hybrid places: cultural third places, where the cultural realm mixes with the commercial, productive, and social realms. In these third places, the exhibition of works intended for the general public coexists with a variety of activities such as shows and concerts, as well as restaurants, shops, sports halls or swimming pools, or even workspaces. "104" in Paris is a good example of this type of third cultural venue. Opened in 2008 in a former funeral parlor, the 39,000-square-foot building offers a wide range of spaces for artistic and cultural events (exhibitions, shows, concerts, etc.), as well as an organic market, qi gong classes, a world tattoo fair, an Emmaüs store, a café, a restaurant, a business incubator, a fab lab, and ephemeral boutiques. With 500,000 visitors per year, the venue attracts a large and diverse audience. The Halle Tropisme in Montpellier, which is presented as a "space for hybridization", is another example: it is also located in a former military wasteland and aims to bring together the artistic, economic and leisure spheres. Our programming is 360°, the opposite of silo thinking," says its director. We dare to combine, in the same week, a lecture by Edgar Morin, a giant brasucade (barbecue over a wood fire) and a festival of young artists from Bucharest. Our program reflects our lifestyle: diverse and ecosystemic. Entrepreneurship is as much a part of our program as music, visual arts, gastronomy and performance art. The coexistence of these different activities and spheres encourages the decompartmentalization of art, the artistic reception of other spheres, and contributes to audience appropriation. In order to avoid the pitfalls of inertia associated with institutional logics, third places develop a logic of experimentation and constant innovation.

This notion of third places was conceptualized by Oldenburg and Bisset (1982) as social spaces outside the home (first) and workplace (second). They play a crucial role in community life, providing places to meet, interact, and engage. The author defines several characteristics of third places: They are based on neutral ground (outside the spheres of intimacy or production), inclusive, conversational, accessible, based on regular participation, convivial, hospitable, simple. By concentrating multiple functions in a single location, these third places promote a less elitist vision of culture, a more participatory one in which users co-construct the offer. In fact, the public experience in third cultural venues is characterized by collaborating users.

3.4- From the physical to the virtual

One of the main characteristics of museum collections is the unique and irreplaceable nature of the artworks included in them. Each work of art, the result of the creative expression and unique vision of the artist, is considered to be an original and singular creation. The uniqueness and originality of an artwork, which gives it cultural and symbolic significance, is recognized as one of the elements that contribute to visitors' admiration, emotion and contemplation. Today, technology allows us to recreate unique artworks that evoke awe and strong emotions (eg, virtual reality), and to enhance the experience of authentic artworks (eg, augmented reality).

Thus, certain technological devices modify the visitor's spatial anchorage by literally immersing him in a painting (such as the immersive VR exploration of Monet's Water Lilies at the Musée de l'Orangerie, Paris).

Beyond the artworks themselves, the introduction of technology in museums has led to the emergence of hybrid places where digital and physical spheres merge. The Louvre ("Le Louvre chez vous"), for example, offers online content so that the whole family can discover its collections in parallel with its physical facilities. The British Museum, on the other hand, offers virtual tours that use Google's Street View technology to recreate a real-life visit. Particularly for audiences with restricted access (prisons, the sick, etc.), these virtual tours can be an important facilitator.

When viewing content online, we generally speak of a virtual cultural experience, which refers to "a mode of experience in which we explore virtually recreated spaces through the mediation of media technologies - film, 3D" (Crenn, 2020). These experiences are beneficial to individual happiness because we are able to explore artwork in comfortable, reassuring environments (Aleris et al. 2015; Bu et al. 20-22). They are also conducive to individual empowerment through the provision of easier access to cultural resources.

These examples illustrate the porosity between virtual and real worlds, and how cultural institutions can integrate these devices to offer augmented museums. These augmented experiences have the potential to increase consumer engagement, both cognitively (Tom Dieck et al. 2018) and emotionally (Anderson et al. 2013). These technologies encourage active participation and exploration by individuals. Immersive virtual reality, for example, stands out as one of the most attractive technologies, providing users with a high level of immersion, characterized by the phenomenon of total integration into the experience, known as "embodied experience" (Joy and Sherry 2003).

This hybridization of the virtual and real spheres is a response by cultural actors to the need to renew the visitor experience in the face of changing audience habits and profiles, but also to increasingly demanding requirements in terms of the production of museum projects.

Conclusion

This study analyzes the evolution of cultural spaces through hybridization. Hybridization manifests itself in the interpenetration of previously compartmentalized logics and spheres, creating a new concept, an innovative framework for cultural experience.

In culture, the evolution of museums in particular demonstrates the opening of sites with more permeable boundaries, allowing more fluid and diversified cultural offerings, as exemplified by third places or cultural wastelands.

The analysis of 46 cases of hybrid spaces has identified the most important manifestations of this hybrid evolution, through four main dimensions that characterize the evolution of cultural spaces - sacral to profane, public to private, and intimate, monoactivity to multiactivity, and physical to virtual.

The integration of new hybrid venues makes the cultural product more accessible and democratized, meeting the expectations of a diverse audience often far from traditional cultural venues. It's also an opportunity to encounter art in a more intimate, serendipitous way and to strengthen the dialogue between art and society.

From a strategic perspective, analyzing the cases presented in this research reveals the innovative scope of a hybridizing approach, whether adopted by a commercial or cultural venue. In both cases, the venue is willing to "shake up" its core offer by crossing it with a divergent offer, thus giving rise to a radically new offer by generating a consumer experience that is in line with this renewed context. The aim could be to rethink its strategy of mediation with the public, in the case of a museum, for example, or to revise its brand image, its positioning or its competitive advantage, in the case of a commercial venue. In the public sphere, hybridization can be seen as an innovative strategic approach to revitalize a region or raise its profile.

Paradoxically, hybridization also raises questions about the commodification of culture and the dilution of the distinction between the sacred and the profane. The aim of the project is the analysis of the role of the hybrid in the development of new products, services, or technologies, in the context of the development of new products, services, or technologies. It would also be important to question and compare the experience in each of these hybrid contexts, identifying its components from the perspective of the consumer. Each context of hybridization could, in fact, lead to a renewal of the classical framework of the experience and of the importance of each of its components.

To conclude, even if its contours are still difficult to define, the hybridization of venues reflects a dynamic of change necessary to include and de-dramatize access to cultural offerings in a world of constant cultural evolution (Besson, 2018; Horvath and Dechamp, 2023). It can also be an important strategic lever for these places, which are trying to consolidate the image of their brand. Nevertheless, the limitations of such an approach in each experiential hybridization context identified in this study must be considered, especially the potential questioning of the legitimacy of actors involved in hybridization projects, including artists.

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