
Article

Business Model Innovation in China's Cultural Heritage Sector: An Empirical Study of Intellectual Property Commercialization and Organizational Governance

Yaoting Li ^{1,*}

¹ Department of Business Administration, International Technological University, Santa Clara, 95054, USA

* Correspondence: Yaoting Li, Department of Business Administration, International Technological University, Santa Clara, 95054, USA

Abstract: This study investigates business model innovation in China's cultural heritage sector, with a particular focus on the commercialization of intellectual property (IP) and organizational governance. Over recent decades, the integration of cultural heritage into market-oriented practices has created both opportunities and challenges for cultural organizations seeking to balance preservation with economic value creation. By examining emerging business models, current approaches to IP commercialization, and supporting governance mechanisms, this research provides insights into the effective management of cultural assets in a complex legal and regulatory environment. The study highlights how strategic IP management and organizational innovation can enhance the economic potential of cultural heritage resources while ensuring their long-term protection, offering both theoretical and practical guidance for stakeholders in the industry.

Keywords: cultural heritage; intellectual property commercialization; business model innovation; organizational governance; China

1. Introduction

1.1. Background of the Study

Over the past few decades, the cultural heritage industry in China has undergone significant transformation. Along with the growing recognition of intangible cultural heritage and the increasing diversification of cultural products, cultural assets have gradually been integrated into market-oriented practices, creating new opportunities for industrial development. In this context, intellectual property (IP) has become a crucial mechanism for both the protection and the value realization of cultural heritage resources. By clarifying ownership, usage rights, and modes of authorization, IP provides institutional support for transforming cultural heritage from symbolic value into sustainable economic value [1].

However, the incorporation of IP into the business models of cultural heritage organizations is not without challenges. Cultural heritage institutions often face difficulties related to organizational capacity, management mechanisms, and long-term sustainability when attempting to balance protection objectives with commercialization practices. China possesses a vast and diverse body of cultural heritage, encompassing historical traditions, craftsmanship, artistic expressions, and material artifacts, all of which carry considerable economic potential when appropriately developed. In response to the rise of creative industries and expanding market demand for cultural products, many cultural heritage organizations have begun exploring new approaches to IP commercialization, including licensed products, cultural branding, and cross-industry cooperation.

Received: 23 November 2025

Revised: 29 December 2025

Accepted: 11 January 2026

Published: 14 January 2026



Copyright: © 2026 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

At the same time, the commercialization of cultural heritage IP frequently operates within complex legal and regulatory frameworks and requires careful consideration of issues related to cultural integrity, appropriate use, and long-term preservation. As a result, IP management plays a central role in supporting business model innovation and organizational governance [2]. Effective integration of IP strategies enables cultural heritage resources to achieve economic viability while maintaining cultural continuity and social relevance. From this perspective, business model innovation supported by sound IP governance has become an essential pathway for the sustainable development of the cultural heritage industry in China.

1.2. Research Objectives and Scope

The primary objective of this study is to examine the role of business model innovation in the commercialization of intellectual property within China's cultural heritage industry. Specifically, the study aims to:

- 1) investigate emerging business models applicable to the cultural heritage sector;
- 2) analyze existing approaches to IP commercialization and assess their effectiveness;
- 3) examine organizational and managerial systems that support IP commercialization in cultural heritage institutions;
- 4) propose strategies for improving business model innovation and governance mechanisms to facilitate sustainable IP commercialization.

The scope of the study focuses on the challenges faced by cultural heritage organizations in integrating IP into their business strategies, as well as the governance structures that influence the effectiveness of commercialization practices.

1.3. Significance of the Study

The significance of this study lies in its contribution to understanding how business model innovation can enhance the economic value of cultural heritage resources while maintaining their long-term protection. By systematically examining the interaction between business models, intellectual property management, and cultural heritage development, this research provides a structured analytical framework relevant to the Chinese context. The findings are expected to inform policy formulation and strategic planning within the cultural heritage sector by offering insights into institutional design and management practices.

Moreover, this study provides practical implications for cultural heritage organizations and relevant stakeholders seeking to improve the efficiency and sustainability of IP commercialization [3]. By identifying key governance and innovation mechanisms, the research offers guidance for developing more balanced and effective approaches to managing cultural assets in an increasingly market-oriented environment.

1.4. Structure of the Paper

The paper is structured as follows. The introduction outlines the research background, objectives, and significance. This is followed by a comprehensive review of relevant literature. The subsequent section presents the research methodology. The analysis then focuses on intellectual property commercialization and organizational governance within the cultural heritage industry [4]. The final sections discuss the research findings and propose recommendations for enhancing business model innovation and governance practices in the context of China's cultural heritage industry.

2. Literature Review

2.1. Theoretical Framework of Business Model Innovation

Business model innovation (BMI) is commonly understood as the reconfiguration of the ways in which an organization creates, delivers, and captures value in forms that differ

from existing models and conventional value-creation pathways. Within an idea-driven conceptual framework, a business model is defined as the underlying logic through which an organization generates both economic and social value. This perspective is particularly relevant in dynamic and context-dependent sectors such as cultural heritage, where long-term viability depends on continuous strategic adaptation.

In the cultural and creative industries, business model innovation has been widely recognized as an effective response to technological change, shifts in public funding structures, and evolving audience expectations. By introducing new drivers of value into organizational operations, cultural institutions have explored innovations across revenue structures, customer segments, distribution channels, and value propositions. In this process, commercial objectives are often closely intertwined with cultural missions, requiring institutions to reconcile economic sustainability with cultural responsibility.

A widely adopted analytical framework for understanding business model innovation emphasizes the systematic alignment of multiple operational components, including value propositions, key activities, resources, partnerships, channels, customer relationships, revenue streams, cost structures, and target segments [5]. Applied to the cultural heritage context, this framework enables institutions such as museums and heritage organizations to reassess their traditional roles. Rather than functioning solely as custodians of cultural resources, these organizations are increasingly positioned as active participants in economic activities that support sustainability and growth while maintaining preservation goals.

Beyond financial considerations, business model innovation also encourages experimentation with digital engagement, participatory practices, and cross-sector collaboration. Such approaches help strengthen mission alignment, expand resource acquisition, and enhance long-term organizational resilience [6]. Existing studies indicate that organizations capable of redesigning their value creation systems tend to demonstrate greater adaptability in resource integration, competitive positioning, and entrepreneurial development. This highlights the strategic importance of business model innovation in aligning cultural value with evolving market mechanisms within the cultural and creative industries [7].

2.2. Intellectual Property and the Commercialization of Cultural Heritage

Intellectual property (IP) plays a central role in the commercialization and protection of cultural heritage assets, particularly in contexts where organizations and entrepreneurs seek to generate economic value from cultural resources while preserving their authenticity and cultural significance. Core IP instruments, including copyright, trademarks, patents, and licensing arrangements, provide legal foundations for defining ownership, regulating usage rights, and enabling economic control over creative and cultural expressions [8].

Nevertheless, the relationship between conventional IP regimes and cultural heritage is complex and often contested. Cultural heritage frequently consists of collective traditions, accumulated knowledge, and long-standing community practices that do not easily fit within standard IP classifications, which are typically designed to protect discrete and identifiable works [9]. As a result, existing IP frameworks may not fully capture the collective and intergenerational characteristics of many forms of intangible cultural heritage.

This structural mismatch can give rise to several risks, including inappropriate appropriation, excessive commodification, unequal benefit distribution, and the erosion of cultural meaning. For example, traditional artistic expressions, ritual practices, or forms of local knowledge may be incorporated into commercial products without adequate legal safeguards or meaningful participation by the communities associated with them [10]. In response, some studies suggest the development of customized licensing arrangements

and adaptive IP mechanisms that acknowledge cultural specificity while allowing for economically sustainable use.

In the Chinese context, IP systems intersect with cultural heritage commercialization through both national IP legislation and policy initiatives aimed at promoting cultural sector development. Over time, improvements in legal frameworks and enforcement mechanisms have contributed to stronger institutional support for innovation and the economic utilization of cultural resources [11]. These developments have facilitated commercial practices such as licensing cultural heritage elements for tourism, creative products, and media applications. However, challenges remain in balancing legal protection with the safeguarding of cultural values and ensuring equitable benefit-sharing among relevant stakeholders [12].

2.3. Organizational Governance and Its Role in Cultural Heritage

Organizational governance is a critical factor shaping how cultural heritage institutions make decisions, allocate resources, and balance preservation objectives with economic considerations. Traditionally, many cultural heritage organizations have operated under conservation-oriented governance models, often guided by public administrative structures and regulatory requirements that prioritize historical and cultural protection over financial performance [13].

Contemporary research suggests a gradual shift toward more adaptive governance arrangements that incorporate social, economic, and cultural dimensions into decision-making processes. These governance models emphasize broader stakeholder involvement and reflect the increasing complexity of cultural heritage management in changing social and economic environments.

Participatory governance has emerged as an important approach within this context. By integrating local communities and relevant stakeholders as active participants in both conservation and development activities, participatory governance promotes shared responsibility, local engagement, and institutional legitimacy [14]. This approach also helps mitigate tensions that may arise between heritage preservation objectives and market-oriented demands.

In addition, the formation of multi-actor collaborative networks involving public institutions, social organizations, private entities, and community-based groups has been identified as a mechanism for strengthening institutional capacity, mobilizing resources, and aligning cultural and economic goals [15]. Governance structures also play a mediating role in addressing competing claims related to authenticity, accessibility, and commercial use. For instance, adaptive reuse strategies that assign new functions to heritage sites require governance mechanisms capable of managing risks, safeguarding cultural values, and supporting innovative operational models without compromising cultural integrity.

2.4. Previous Research on IP Commercialization in the Cultural Heritage Sector

Existing research on IP commercialization within China's cultural heritage sector provides insights into both developmental achievements and ongoing challenges. Studies indicate that cultural IP, as part of the broader cultural and creative industries, has expanded rapidly in response to market demand, technological diffusion, and supportive policy environments [16]. The strategic use of cultural symbols, narratives, and artistic content to cultivate audiences, extend industrial chains, and generate diversified revenue streams has become increasingly prevalent.

At the same time, the literature identifies persistent issues, including limitations in existing legal frameworks, insufficient differentiation mechanisms for intangible cultural heritage, and uneven distribution of economic benefits. These challenges underscore the need for more refined legal arrangements and business strategies that protect community interests while enabling responsible commercialization of cultural IP [17]. Evidence

suggests that clearer regulatory guidance, improved enforcement practices, and market institutions that integrate cultural stewardship with economic incentives can contribute to more balanced and sustainable development.

Comparative studies from other regions further emphasize that successful cultural heritage commercialization requires a careful balance between market objectives and the protection of cultural values, local rights, and ethical considerations. In this regard, effective governance structures and context-sensitive IP policies are widely regarded as essential conditions for aligning economic outcomes with long-term cultural preservation across diverse settings.

3. Research Methodology

3.1. Research Design

This study adopts a mixed-method research design that integrates both qualitative and quantitative approaches in order to provide a comprehensive understanding of business model innovation and intellectual property (IP) commercialization in China's cultural heritage sector. A mixed-method design enables the researcher to draw on the respective strengths of qualitative and quantitative paradigms while mitigating their individual limitations, thereby allowing for an in-depth analysis of complex phenomena that cannot be sufficiently captured by a single methodological approach.

Specifically, the integration of qualitative and quantitative data supports triangulation, whereby findings obtained through one method can be examined, validated, and enriched through the other. This process enhances the credibility, internal validity, and analytical depth of the research outcomes. Given that business model innovation and IP commercialization involve both measurable outcomes and context-dependent organizational practices, a mixed-method approach is particularly appropriate for addressing the multifaceted nature of the research problem.

Within this framework, quantitative methods are used to examine observable patterns and stakeholder responses, while qualitative methods provide contextual and interpretive insights into managerial decision-making processes, stakeholder perceptions, and institutional practices. This pragmatic methodological orientation aligns with contemporary research practices that emphasize methodological pluralism and the integration of diverse data sources to address complex research questions in a systematic and coherent manner.

3.2. Data Collection Methods

To ensure the robustness and diversity of empirical evidence, this study employs multiple data collection methods.

Case studies constitute a central component of the research design. Several in-depth case studies are conducted on selected cultural heritage entities in China that have engaged in the commercialization of intellectual property. These cases may include museums, cultural tourism destinations, heritage-related brands, and other organizations that utilize IP to generate both economic and cultural value. The case study approach allows for detailed examination of business model innovation practices, contextual conditions, and IP commercialization strategies within each organizational setting. By drawing on multiple sources of evidence such as documents, interviews, and observations, case studies enable a nuanced understanding of the interaction between organizational context and innovation outcomes.

In addition, surveys and semi-structured interviews are employed to collect data from key stakeholders, including managers of cultural heritage organizations, professionals involved in IP-related activities, individuals engaged in cultural entrepreneurship, and visitors where appropriate. Surveys are used to gather quantitative data on stakeholders' perceptions, attitudes, and experiences related to business model innovation and IP commercialization. Semi-structured interviews provide qualitative

insights into participants' perspectives on opportunities, challenges, and practical considerations within the cultural heritage sector. The combination of structured survey instruments and flexible interview protocols supports the mixed-method objective of achieving both breadth and depth in data collection.

3.3. Data Analysis Techniques

The collected data are analyzed using a combination of qualitative and quantitative analytical techniques.

For qualitative analysis, thematic coding is applied to interview transcripts, case study materials, and open-ended survey responses. This process involves systematically identifying, organizing, and interpreting recurring patterns and themes within the qualitative data. Thematic analysis facilitates the extraction of key concepts and relationships that reflect stakeholder experiences, organizational practices, and contextual influences related to business model innovation and IP commercialization.

Quantitative data obtained from surveys are analyzed using descriptive and inferential statistical methods. These techniques are employed to identify trends, relationships, and patterns in stakeholder responses, as well as to assess the prevalence of specific business model practices within the cultural heritage sector. The integration of qualitative and quantitative findings allows for a comprehensive interpretation of results, enabling the study to link empirical observations with contextual explanations and theoretical insights.

3.4. Limitations of the Study

Despite the strengths of the adopted methodology, several limitations are acknowledged. First, data collection within the cultural heritage sector in China may be constrained by access-related challenges, including institutional restrictions, limited availability of participants, and communication barriers. These factors may affect the scope and diversity of empirical data.

Second, the selection of case studies may involve a degree of selection bias, as cases are chosen based on accessibility and relevance rather than statistical representativeness. This may limit the generalizability of the findings to the broader cultural heritage sector.

Finally, mixed-method research presents inherent challenges related to data integration, particularly in ensuring coherent interpretation across qualitative and quantitative strands. To address these limitations, the study adopts transparent sampling procedures, applies rigorous analytical methods, and incorporates reflexive consideration of potential biases throughout the research process.

4. Business Model Innovation within the Cultural Heritage Sector

4.1. Traditional and Innovative Business Models in Cultural Heritage

Historically, the cultural heritage sector has relied on business models centered on physical heritage sites, including museums, archaeological locations, and other historic landmarks. Revenue under these models is primarily generated through entrance fees, guided tours, and the sale of souvenirs. Prominent examples include major tourist destinations such as the Louvre Museum in Paris and the Great Wall of China, which have traditionally depended on physical tourism where visitors pay for access and travel. While these models can be economically viable depending on visitor numbers, seasonal fluctuations, and the quality of site preservation, they inherently limit access to individuals who can afford travel and entry costs.

The advent of digital technologies and shifts in consumer behavior have facilitated the emergence of more innovative business models. Online tourism, for example, allows visitors to explore cultural heritage sites remotely using virtual reality (VR) or augmented reality (AR). These technologies make cultural assets globally accessible without the need for physical travel, opening new revenue streams. Social media and digital platforms have

partnered with museums worldwide to offer online tours, enabling broader access to art and history.

Intellectual property (IP) licensing and product merchandising have also become significant income sources. Heritage institutions can license images, objects, and other cultural assets for use in branded merchandise and digital content. For example, museums may license artwork for use in stationery, apparel, or digital media. Such models allow cultural heritage organizations to reach wider audiences while diversifying revenue beyond traditional tourism-based methods.

4.2. Digital Transformation, Intellectual Property, and Innovation

Digital technologies have transformed engagement in the cultural heritage sector and reshaped traditional business models. VR enables immersive experiences of historical sites and artifacts, often accompanied by educational content that enhances visitors' understanding of cultural contexts. For instance, virtual experiences of ancient cities or historic sites provide interactive learning opportunities that are difficult to replicate during physical visits.

AR, on the other hand, enhances physical visits by overlaying digital information onto real-world environments. Museums use AR to present three-dimensional representations of artifacts, provide contextual information, or recreate historical scenes through smartphones or AR glasses, offering personalized and interactive experiences, especially appealing to younger audiences.

E-commerce and crowdfunding platforms provide additional avenues for revenue generation and project funding. Exclusive cultural merchandise can be sold online, while crowdfunding supports specific projects such as conservation initiatives or new exhibitions. These digital tools enable cultural organizations to expand into global markets, diversify revenue, and reduce reliance on in-person visits. Intellectual property plays a central role in this digital transformation, as digitized collections create opportunities for licensing. Museums and cultural institutions can license digital representations of artworks or artifacts for use in third-party products, including books, posters, and even video games, generating new revenue streams while retaining ownership of the original cultural assets.

4.3. Case Study Analysis: Cultural Tourism and IP Licensing

The integration of cultural heritage with branded products illustrates a successful model of IP commercialization. For example, international museums have licensed famous artworks for use in clothing, household items, and stationery, distributing products both on-site and online. Such licensing increases the visibility of the institution while generating additional revenue.

Commercial entertainment franchises also demonstrate the potential of IP commercialization. Branded tours based on literary or historical themes allow visitors to engage with cultural heritage through immersive experiences, combining tourism with entertainment.

In China, cultural tourism is increasingly blending traditional heritage sites with modern business models. The digital storytelling of the Forbidden City in Beijing, for instance, includes virtual tours and AR features. The institution also partners with online retailers to market luxury products inspired by its collection and collaborates with businesses to produce limited-edition items such as tea, jewelry, and home furnishings. These initiatives enhance the accessibility of traditional Chinese culture to international audiences while generating diversified income.

4.4. Challenges and Opportunities of Business Model Innovation

The adoption of innovative business models in the cultural heritage sector presents both challenges and opportunities. A key challenge is the protection of intellectual

property in a digital environment, where cultural materials can be easily reproduced or shared without authorization. Heritage institutions must ensure that digital content, including images, videos, and artifacts, is not misused. This may involve implementing advanced digital rights management systems or collaborating with legal experts to enforce copyright compliance.

Another challenge is balancing commercial objectives with cultural preservation. Organizations must carefully manage the commercialization of cultural assets to avoid perceptions of exploiting heritage purely for profit, while maintaining their role as stewards of culture.

Despite these challenges, business model innovation offers substantial opportunities. Global digital platforms enable cultural heritage organizations to reach wider audiences, including those previously limited by geographic or financial constraints. The growing interest in sustainable tourism allows heritage sites to promote low-impact travel models, integrate digital technologies, and expand educational outreach. Smaller or less prominent institutions can leverage digital platforms for virtual tours, online sales of digital reproductions, or collaborations with artists to create digital versions of historical objects. Crowdfunding, e-commerce, and online marketing further support financial sustainability and global engagement, enabling even rural museums or community-based heritage sites to participate in the digital economy while preserving cultural integrity.

5. Cultural Heritage and Intellectual Property Commercialization

5.1. IP Legal Framework in the Cultural Heritage Sector in China

The legal framework for intellectual property (IP) in China plays a crucial role in protecting cultural heritage and promoting its commercialization. Laws such as the Copyright Law (revised 2020), Trademark Law, and Patent Law provide safeguards for cultural designs, symbols, and artistic works. In particular, the Cultural Heritage Protection Law (2003, revised 2013) establishes a framework that balances the preservation of cultural assets with the possibility of commercial utilization through licensing and brand extension. These legal instruments create a foundation for cultural heritage organizations to engage in market activities without undermining the historical and cultural significance of the assets.

5.2. Strategies of IP Licensing and Brand Extension

IP licensing and brand extension have become primary strategies for monetizing cultural heritage in China. Licensing allows third parties to use cultural symbols, designs, or artistic works in exchange for a fee. Traditional Chinese designs, such as dragon motifs, are often licensed for use in clothing, accessories, and other products, generating income for cultural organizations.

Brand extension involves leveraging an existing cultural brand to create new products. For example, the Palace Museum in Beijing has extended its brand to offer products that provide both educational value and financial returns. The museum sells items ranging from home decoration pieces to fashion products, integrating cultural education with commercial activity and creating additional channels for engaging the public.

5.3. Successes in IP Commercialization Cases

The potential of the cultural heritage sector for IP commercialization is demonstrated by several successful cases. Traditional silk patterns licensed by the China National Silk Museum have been incorporated into luxury fashion, bringing Chinese cultural motifs to international attention. Additionally, efforts to license films, video games, and performances based on Chinese opera have successfully modernized the art form, reaching new audiences while maintaining the cultural integrity of the tradition. These

cases illustrate that strategic IP management can simultaneously preserve cultural heritage and expand its economic impact.

5.4. Challenges and Problems in IP Commercialization

Despite notable successes, several challenges remain. IP infringement poses a serious problem, as unauthorized use of cultural assets can undermine the economic potential of heritage institutions. Local artisans often lack awareness of IP protection mechanisms, which makes safeguarding traditional knowledge difficult. Furthermore, the complexity of international IP law creates challenges in protecting Chinese cultural assets outside the country, limiting the global enforcement of IP rights. Addressing these challenges requires ongoing legal, educational, and strategic efforts to ensure that IP commercialization benefits both heritage organizations and the broader community while maintaining cultural authenticity.

6. Cultural Heritage IP Commercialization Organizational Governance

6.1. Governance Models of Cultural Heritage Organizations

Cultural heritage organizations in China operate under state-run, private, and public-private partnership (PPP) models. State-managed institutions, such as national museums, primarily focus on preservation but also engage in commercialization to secure funding for conserving historical sites. Private organizations tend to be more profit-oriented, seeking to expand the market for cultural assets. Public-private partnerships combine the advantages of both approaches, merging the reputational and preservation expertise of the public sector with the marketing and innovation capabilities of private enterprises. These governance frameworks enable effective commercialization while ensuring the integrity and authenticity of cultural heritage.

6.2. The Role of the State and Market Forces

A key challenge in IP commercialization is balancing cultural preservation with economic objectives. Commercialization should provide necessary funding, but it must be conducted in a way that preserves the authenticity and historical value of cultural assets. Chinese policies, including the Cultural Heritage Protection Law, facilitate responsible commercialization by allowing cultural assets to be utilized economically while maintaining their intrinsic cultural worth.

6.3. Stakeholder Engagement and Management

Effective stakeholder engagement is essential for successful commercialization. Communities, cultural professionals, businesses, and government organizations need to collaborate so that the benefits of heritage commercialization are shared, and cultural resources are preserved. Active involvement of communities, particularly those holding traditional knowledge, in decision-making processes helps ensure that commercialization respects cultural authenticity and local interests.

6.4. Public-Private Partnerships in Cultural Heritage Governance

Public-private partnerships (PPPs) have proven effective as a method for commercializing cultural heritage. In China, collaborations between government institutions and private companies have facilitated the development of profitable cultural products, such as merchandise associated with the Palace Museum. PPPs integrate resources from the public sector, including cultural expertise and heritage stewardship, with the private sector's marketing and operational capabilities. This model enables cultural heritage organizations to achieve economic sustainability while maintaining and promoting cultural memory.

7. Findings and Discussion

7.1. Summary of Key Findings

The study has highlighted the essential success factors in the commercialization of IP within the cultural heritage sector. The findings indicate that effective business models, robust governance arrangements, and active engagement of stakeholders are critical for maximizing the value of cultural heritage resources. Furthermore, the study reveals that the adoption of digital technologies and the establishment of strategic collaborations with both private and public sectors play a significant role in facilitating the commercialization of cultural heritage IP.

7.2. Factors Contributing to Successful IP Commercialization

Several key factors have been identified as driving successful IP commercialization. Innovative business models, such as the utilization of digital platforms for global access and the development of branded products based on cultural heritage, are major contributors to success. Effective governance frameworks, including clear IP protection policies and commercialization guidelines, are essential for safeguarding cultural assets while enabling their sustainable economic use. Cooperation among diverse stakeholders, including government agencies, cultural institutions, and private enterprises, is also crucial. This participatory approach ensures that commercialization efforts achieve economic outcomes while preserving cultural values and supporting organizational objectives.

7.3. Implications for Business Model Innovation and Governance

The results suggest that business model innovation, particularly through digital transformation and IP licensing, will continue to be a dominant trend in the cultural heritage sector. Governance systems must evolve to address the challenges of balancing cultural preservation with commercial objectives. Future organizational strategies should be dynamic, adaptable, and responsive, ensuring that cultural heritage is both protected and leveraged as a sustainable source of revenue.

8. Conclusion and Recommendations

8.1. Summary of the Study

This paper has explored the factors contributing to the success of IP commercialization in the cultural heritage sector. Employing a mixed-methods research design, including case studies and stakeholder interviews, the study identifies innovation, governance, and stakeholder collaboration as central success factors in enabling sustainable commercialization while preserving cultural integrity.

8.2. Recommendations for Policy and Practice

Cultural heritage organizations are encouraged to strengthen IP governance frameworks and invest in digital transformation to broaden market access. Policymakers should focus on creating supportive conditions for collaboration between public and private sectors, facilitating commercialization initiatives while ensuring the protection and sustainable use of cultural heritage.

8.3. Future Research Directions

Future research should examine the effects of globalization on cultural heritage commercialization and explore how digital platforms can enhance global access to cultural assets. Investigating the potential of emerging technologies, such as virtual reality and blockchain, in supporting both IP protection and commercialization could provide valuable insights for the sector.

References

1. D. Vicol, "The impact of commercialization of cultural heritage," In *Modern paradigms in the development of the national and world economy*, 2024, pp. 488-492. doi: 10.59295/mpdnwe2024.64
2. S. Barile, and M. Saviano, "From the management of cultural heritage to the governance of the cultural heritage system," In *Cultural heritage and value creation: Towards new pathways*, 2014, pp. 71-103. doi: 10.1007/978-3-319-08527-2_3
3. K. Bracio, and M. Szarucki, "Mixed methods utilisation in innovation management research: A systematic literature review and meta-summary," *Journal of Risk and Financial Management*, vol. 13, no. 11, p. 252, 2020. doi: 10.3390/jrfm13110252
4. J. W. Creswell, and J. D. Creswell, "Research design: Qualitative, quantitative, and mixed methods approaches," *Sage publications*, 2017.
5. S. Dawadi, S. Shrestha, and R. A. Giri, "Mixed-methods research: A discussion on its types, challenges, and criticisms," *Journal of Practical Studies in Education*, vol. 2, no. 2, pp. 25-36, 2021. doi: 10.46809/jpse.v2i2.20
6. T. Eskelinen, J. Donion, A. M. Saarela, and H. Auvinen, "Adapting Business Model Canvases for Rural Cultural and Natural Heritage," In *ISPIM Conference Proceedings*, 2021, pp. 1-12.
7. F. Francioni, and A. F. Vrdoljak, "The Oxford handbook of international cultural heritage law," *Oxford University Press (UK)*, 2020.
8. J. Hong, J. Edler, and S. Massini, "Evolution of the Chinese intellectual property rights system: IPR law revisions and enforcement," *Management and Organization Review*, vol. 18, no. 4, pp. 755-787, 2022. doi: 10.1017/mor.2021.72
9. A. H. Jassim, S. A. Hasan, A. K. Ebraheem, M. A. Ebraheem, M. K. AL-Rawe, A. S. Alkinani, and F. Almosawi, "A Comprehensive Framework for Heritage Site Management: Challenges and Strategies for Sustainable Preservation," *International Journal of Sustainable Development & Planning*, vol. 20, no. 4, 2025. doi: 10.18280/ijsdp.200415
10. P. Landoni, C. Dell'era, F. Frattini, A. M. Petruzzelli, R. Verganti, and L. Manelli, "Business model innovation in cultural and creative industries: Insights from three leading mobile gaming firms," *Technovation*, vol. 92, p. 102084, 2020.
11. Q. Lin, and Z. Lian, "On protection of intangible cultural heritage in China from the intellectual property rights perspective," *Sustainability*, vol. 10, no. 12, p. 4369, 2018. doi: 10.3390/su10124369
12. A. Mitchell, and A. E. Education, "A review of mixed methods, pragmatism and abduction techniques," In *Proceedings of the European Conference on Research Methods for Business & Management Studies*, July, 2018, pp. 269-277.
13. M. Naeem, W. Ozuem, K. Howell, and S. Ranfagni, "A step-by-step process of thematic analysis to develop a conceptual model in qualitative research," *International journal of qualitative methods*, vol. 22, p. 16094069231205789, 2023. doi: 10.1177/16094069231205789
14. M. A. Y. Oliveira, and J. J. Ferreira, "Business Model Generation: A handbook for visionaries, game changers and challengers," 2011.
15. L. Zhai, "Construction and Practice of a Sustainable Protection Model for the Commercialization of Cultural Heritage," *Economics and Management Innovation*, vol. 2, no. 5, pp. 86-93, 2025.
16. S. Sokka, F. Badia, A. Kangas, and F. Donato, "Governance of cultural heritage: Towards participatory approaches," *European Journal of Cultural Management and Policy*, vol. 11, no. 1, pp. 4-19, 2021. doi: 10.3389/ejcmp.2023.v11iss1-article-1
17. Y. H. Xu, L. Lu, and Z. X. Yao, "Culture and creative industry in china: Critical review on the current research trends and future development," *International Journal of Innovation and Technology Management*, vol. 13, no. 06, p. 1640016, 2016.

Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of GBP and/or the editor(s). GBP and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.