

Article

Bricolage Under Constraint: A Capital Conversion Cycle Model of Community-Led Regional Branding through the Zuojhen Lantern Festival in Rural Taiwan

Ting-Yu Yang^{1*} and Chia-Han Yang¹

¹ National Cheng Kung University, Institute of Creative Industries Design, Taiwan

* Correspondence: au0408@gmail.com

Abstract

Regional branding in rural contexts often emerges not from planned marketing initiatives, but from improvised cultural practices shaped by resource scarcity. This study examines the Zuojhen Lantern Festival (ZLF) in Tainan, Taiwan, to explain how bricolage under constraint drives community-led regional branding. Using a qualitative case study design, the analysis draws on semi-structured interviews, documentary sources, and field observation collected between 2024 and 2025. The study introduces the Bricolage–Capital Conversion Cycle (BCCC) model, which integrates the Discovery–Evaluation–Exploitation (D–E–E) opportunity structure with Bourdieu’s capital conversion theory to explain how material, social, and governance practices evolve into symbolic legitimacy. Findings show that material bricolage generated cultural capital through ecological and embodied craft practices; collaborative bricolage strengthened social capital through co-making, intergenerational participation, and fair-pay structures; and governance bricolage consolidated symbolic capital through transparency, narrative authorship, and institutional scaffolding. The model reveals that regional branding emerged not through external promotion, but through iterative cycles in which symbolic capital reinforced new rounds of material creativity and collective ownership. This research contributes a new theoretical mechanism linking bricolage to capital conversion and advances understanding of how grassroots festivals operate as regenerative cultural systems. The findings offer practical guidance for designing sustainable, low-cost strategies for rural revitalization and community-led place identity formation.

Keywords: Bricolage; Capital Conversion; Community Co-creation; Cultural Regeneration; Regional Branding; Regional Revitalization; Symbolic Capital

Academic Editor: Enzhu Yuan
Received: November 16, 2025
Revised: November 24, 2025
Accepted: December 26, 2025
Published: February 28, 2026

Citation: YANG, T.-Y., & YAN G, C.-H. (2026). Bricolage Under Constraint: Community-Led Regional Branding through the Zuojhen Lantern Festival, Taiwan. *Journal of Current Social Issues Studies*, 3(1), 41–57. <https://doi.org/10.7113/JCSIS.v3i1.472>

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/>).

1. Introduction

Across the globe, rural and peripheral regions confront intertwined challenges of depopulation, economic decline, and cultural erosion. Shrinking populations, weakened social ties, and the loss of shared cultural spaces have eroded both economic viability and collective identity (Pike, 2009). In response, regional branding has become a widely adopted strategy for regeneration—an effort to translate local distinctiveness into economic value and symbolic recognition. However, conventional branding models, often designed by external consultants, risk flattening cultural complexity into generic representational imagery (Kavaratzis & Hatch, 2013; Massey, 1994). These

approaches underestimate the political, relational, and material conditions through which identity is produced, negotiated, and legitimized.

Growing scholarship instead views regional branding as a participatory cultural process embedded in everyday life, emphasizing co-creation, narrative authorship, and community legitimacy (Campelo et al., 2014; Boisen et al., 2018). Yet a central puzzle remains unresolved: how do under-resourced communities achieve credible branding outcomes in practice? While recent studies highlight the role of community innovation, they offer limited insight into the mechanisms through which material improvisation, social cooperation, and institutional learning translate into durable regional identity. This gap is especially salient in contexts where communities must act under extreme resource constraints.

This challenge is particularly evident in Taiwan, where the National Development Council's Regional Revitalization: Five Arrows Strategy (NDC, 2019) calls on localities to build brands, stimulate participation, and integrate fragmented resources. Although the policy framework promotes place-based development, many rural communities lack professional infrastructure, budgetary stability, and design expertise. As a result, revitalization efforts frequently depend on adaptive, improvised, and relational practices—features associated with bricolage, or the creative recombination of available materials, skills, and networks under constraint (Lévi-Strauss, 1966; Baker & Nelson, 2005).

Recent research conceptualizes bricolage not merely as a survival tactic, but as a dynamic developmental process in which scarcity becomes a catalyst for creative experimentation, collaboration, and meaning-making (Garud & Karnøe, 2003; Cunha et al., 2020). Yet empirical work has rarely examined bricolage within public-cultural settings, where communities must negotiate legitimacy, authority, fairness, and governance—not just innovation. Moreover, while prior studies acknowledge that community festivals can strengthen identity and pride, the micro-mechanisms through which such initiatives convert cultural practice into symbolic capital and regional brand value remain insufficiently theorized.

Against this backdrop, this study investigates the ZuoJhen Lantern Festival (ZLF) in rural Tainan, Taiwan. Established in 2024 and expanded in 2025, the ZLF illustrates how material scarcity—limited funding, limited expertise, limited infrastructure—sparked community-driven cultural regeneration through bamboo reuse, co-making networks, and emerging governance practices. What began as a small visual installation evolved into a platform for collective authorship, inter-generational collaboration, and public recognition. The ZLF provides a rare empirical opportunity to trace how bricolage unfolds over time and how material improvisation scales into symbolic legitimacy.

Conceptually, this paper introduces the Bricolage–Capital Conversion Cycle (BCCC) model, integrating the Discovery–Evaluation–Exploitation (D–E–E) opportunity structure (Shane & Venkataraman, 2000) with Bourdieu's (1986) capital conversion theory. The model conceptualizes community innovation not as a linear sequence, but as a cyclical process in which material bricolage generates cultural capital, collaborative bricolage strengthens social capital, and governance bricolage consolidates symbolic capital. Crucially, symbolic legitimacy feeds back into subsequent cycles—enabling new material, social, and institutional experimentation.

Methodologically, the research employs a qualitative single-case design combining semi-structured interviews, documentary sources, and field observation. This approach captures the material, social, and symbolic dimensions of bricolage, along with the governance structures that sustained participation and legitimacy over time.

The study makes three contributions. First, it reframes bricolage under constraint as a recursive cultural-development mechanism rather than a reactive improvisation. Second, it specifies a capital conversion pathway—cultural → social → symbolic—that explains how grassroots identity formation becomes durable and publicly validated. Third, it proposes a transferable model for community-led regional branding that emphasizes fair governance, shared authorship, ecological reuse, and low-cost cultural infrastructure.

Overall, the findings suggest that credible regional branding emerges not from strategic messaging, but from iterative cycles of making, relating, and governing that convert scarcity into shared identity. Rather than being externally designed, place identity is built piece by piece through the everyday practices of those who inhabit and shape it.

2. Literature Review

2.1 Regional Branding as Participatory Place-Making

Regional branding has evolved from a promotional tactic into a multidimensional process of place-making and cultural regeneration. Earlier approaches conceptualized branding primarily as an externally designed identity-construction tool- using logos, slogans, and curated narratives to enhance visibility and competitiveness (Kavaratzis & Hatch, 2013). While such strategies can strengthen a destination's profile, they often neglect the lived meanings of place, especially in small or peripheral communities, thereby simplifying complex cultural landscapes and social relations (Pike, 2009).

Subsequent work reframes regional branding as an inclusive and participatory process embedded in everyday life (Boisen et al., 2018; Campelo et al., 2014). From this perspective, branding is co-produced through the interactions among residents, visitors, and institutions; and is iterative, negotiated, and experiential rather than imposed as a finished "product." Festivals, community markets, and micro-events become laboratories for collective experimentation in aesthetics, memory, and local governance. This turn aligns with broader trends in tourism toward slow and proximity-based experiences that privilege distinctiveness, relationality, and local attachment over scale and standardization (Salmela et al., 2021).

More recent studies (2020–2025) deepen this perspective by foregrounding legitimacy, inclusivity, and governance capacity as central challenges of participatory place branding. Rather than treating participation as inherently beneficial, scholars argue that co-creation contributes to credible place brands only when supported by enabling governance arrangements, clear role differentiation, and procedural transparency (Ripoll González & Kavaratzis, 2024; Bisani, 2024). In this reconceptualization, place branding is increasingly understood as a form of place-based governance, in which symbolic value emerges through negotiated processes of recognition, trust-building, and accountability rather than representation alone (Mbinza, 2024). Accordingly, regional branding is best seen as a process of internal renewal through which communities re-author their narratives and strengthen their collective capacity to act.

2.2 Regional Revitalization in East Asia: From Policy Frameworks to Cultural Regeneration

Regional revitalization refers to integrated strategies that address demographic decline, economic stagnation, and cultural erosion. Earlier approaches emphasized infrastructure investment, firm attraction, and financial incentives, assuming that economic capital alone could reverse decline. Such top-down strategies often overlook the social and cultural dimensions crucial to sustainable regeneration (Knight, 1994). Contemporary approaches, by contrast, prioritize place-based development, leveraging heritage, creativity, and citizen participation as key resources (Matanle & Rausch, 2011).

Japan's post-1970s One-Village-One-Product and Machizukuri movements exemplify this shift. These initiatives combined state support with community agency, demonstrating how adaptive reuse, craft revival, and local festivals can rebuild pride and livelihoods through hybrid governance arrangements (Matanle & Rausch, 2011). Taiwan institutionalized similar principles through the Regional Revitalization: Five Arrows Strategy (Executive Yuan/ NDC, 2019), which emphasizes brand creation, civic participation, public-resource integration, technology application, and enterprise investment (Chen, 2021). While the framework offers national coherence, implementation often reveals disparities in fiscal capacity, professional expertise, and institutional continuity across rural communities.

Consequently, many rural localities rely on improvised, collaborative practices—mobilizing volunteer labor, vernacular skills, and informal networks—to act under constraint. Rather than simply indicating policy failure, these practices can be understood as creative adaptations that align local agency with national goals while preserving community authorship (Ray, 1998).

Recent East Asian scholarship highlights that revitalization outcomes hinge less on policy design alone than on bottom-up agency and relational governance. Studies in China demonstrate how “boundary spanners”—returning youth, cultural intermediaries, and local organizers—mediate between community creativity and institutional requirements, enabling bottom-up branding and cultural regeneration within policy scaffolding (Wu & Coe, 2023). Comparative research further indicates that community-led initiatives often retain authorship and legitimacy through adaptive, relational practices rather than rigid planning (Duan et al., 2024). These insights underscore the need to examine how grassroots creativity aligns with, negotiates, and reshapes state-led revitalization agendas in practice.

2.3 Cultural Regeneration and Festival-Based Revitalization

Cultural regeneration both drives and results from regional revitalization. By reactivating tangible heritage and intangible traditions, communities rebuild memory, cohesion, and pride, often catalyzing new cultural economies (Roberts & Sykes, 2000). Urban and regional planning literatures increasingly view culture as a bridge between conservation and innovation: adaptive reuse, craft revival, and creative festivals transform underused spaces into living cultural assets (Landry, 2012).

Festivals, in particular, have emerged as powerful instruments of cultural regeneration. They animate public spaces, foster temporary yet recurring collectives, and provide platforms for artistic and civic experimentation (Bailey, Miles & Stark, 2004). In rural settings, festivals connect artists, schools, associations, and small enterprises, forming collaborative ecosystems that expand social networks and creative capacity. Beyond aesthetic or touristic outcomes, such events contribute symbolic value by positioning the locality as participatory and inventive, and socially cohesive (Díaz-Soria & Llurdés, 2013).

Recent studies reconceptualize festivals as temporary governance arenas and narrative laboratories rather than isolated cultural events. Research on rural art festivals shows that small-scale cultural initiatives can function as platforms for creative social entrepreneurship, enabling communities to mobilize networks, circulate skills, and experiment with leadership under resource constraints (Qu & Zollet, 2023). From this perspective, festivals generate impact not primarily through economic scale but through their capacity to translate cultural participation into durable place narratives and regional identity (Richards, 2021).

In the era of proximity tourism, smaller festivals that emphasize vernacular craft, local ecology, or seasonal cycles offer low-impact alternatives that strengthen social cohesion and local pride (Díaz-Soria & Llurdés, 2013). Yet, despite growing recognition of their economic and cultural effects, the micro-mechanisms through which such grassroots initiatives convert cultural practice into durable regional brand value remain underexplored—precisely where the concepts of bricolage and capital conversion can deepen understanding.

2.4 Bricolage under Constraint: Innovation as Everyday Practice

Lévi-Strauss (1966) introduced bricolage as “making do with what is at hand,” referring to the reconfiguring of available materials, relations, and tools to address emerging problems. In organization and entrepreneurship studies, bricolage describes innovation in resource-poor contexts—a pragmatic, adaptive rationality that values creativity, frugality, and experimentation over linear planning (Baker & Nelson, 2005; Garud & Karnøe, 2003; Senyard et al., 2014). The Discovery–Evaluation–Exploitation (D–E–E) process, originally conceptualized by Shane & Venkataraman (2000), describes how opportunities are identified, tested, and realized.

While most applications treat the D–E–E process as linear, recent process-oriented accounts emphasize bricolage as a dynamic, relational, and iterative process. Cunha et al. (2020) argue that bricolage unfolds through continuous recombination shaped by social feedback and learning, rather than as a one-off response to scarcity. Extending this insight to regional revitalization, bricolage can be understood as a developmental logic that transforms constraint into generative capacity through repeated cycles of discovery, evaluation, and adaptation.

Despite growing attention, bricolage research remains dominated by entrepreneurial contexts that privilege firms or individual actors and emphasize market adaptation. Community-based and public-cultural settings—where goals include social cohesion, collective identity, and symbolic legitimacy—remain underexplored. Recent studies in East Asia suggest that local actors employ bricolage to sustain festivals and cultural initiatives within broader revitalization policies, mobilizing volunteerism and social capital to offset institutional limitations (Duan et al., 2024; Qu & Zollet, 2023; Li et al., 2025). Yet most accounts remain descriptive, providing limited insight into how bricolage unfolds over time or interacts with governance structures.

Moreover, existing literature continues to privilege entrepreneurial bricolage—with the firm, start-up, or individual entrepreneur as the primary analytical unit—while underexamining collective and hybrid arrangements in which communities and local governments jointly mobilize resources. This leaves a significant theoretical gap regarding how bricolage operates in co-governed public-cultural settings, where authority, legitimacy, and participation must be continually negotiated. In such contexts, bricolage is not a purely spontaneous act of creativity but a process embedded within institutional scaffolding that enables or constrains collective experimentation.

A second limitation concerns the symbolic dimension of bricolage. While many studies highlight its economic or social effects, fewer explore how bricolage generates symbolic capital—the legitimacy, recognition, and narrative coherence that underpin regional branding and place identity. The absence of this lens obscures how improvised material practices evolve into durable representations of local value and pride. Addressing this gap requires integrating sociological perspectives on capital conversion (Bourdieu, 1986) with processual models of bricolage.

This study responds to these gaps by examining the ZuoJhen Lantern Festival in Tainan, Taiwan, as a case of community-led cultural regeneration under conditions of scarcity. It reconceptualizes the D–E–E framework as cyclical, situates bricolage within co-governance arrangements, and explicitly links bricolage to capital conversion and regional branding.

2.5 Capital Conversion in Community-Led Cultural Regeneration

To explain how bricolage attains durability and legitimacy, this study draws on Bourdieu's (1986) theory of capital conversion. Bourdieu distinguishes four interrelated forms of capital—economic, cultural, social, and symbolic—each convertible under specific social conditions. Economic capital denotes financial resources and assets. Cultural capital exists in embodied forms such as skills and aesthetic sensibilities, objectified forms such as artworks or crafted artifacts, and institutionalized forms such as awards or certifications. Social capital arises from networks of trust, reciprocity, and cooperation that enable collective action (Putnam, 2000). Symbolic capital represents prestige and legitimacy—the recognition granted when other forms of capital are publicly validated by authoritative audiences such as the media, experts, or policymakers.

Recent research highlights symbolic capital as a critical outcome of community-led regeneration. Studies show that symbolic legitimacy does not emerge automatically from cultural participation but depends on public recognition, institutional endorsement, and narrative coherence (Zbuche et al., 2022). In festival-based regeneration, bricolage typically begins with cultural and social capital—local craftsmanship, volunteer labor, and intergenerational collaboration—which are gradually converted into symbolic capital through visibility, storytelling, and governance recognition.

Economic capital may subsequently follow through sponsorships, grants, or tourism revenue; however, without strong cultural and social foundations, such material inflows tend to remain superficial or unsustainable. The sequence of capital conversion—participation becoming recognition, and recognition attracting resources—shows how informal community bricolage evolves into institutional legitimacy. Symbolic capital thus operates as the crucial hinge linking grassroots creativity to sustainable regional identity and brand formation.

2.6 Integrating the Framework: From Resource Recombination to Regional Branding

Integrating bricolage with Bourdieu's capital conversion theory provides a coherent lens for analyzing regional branding from below. Bricolage illuminates the micro-practices of resource recombination under constraint, while capital theory explains how these practices accumulate and circulate as durable forms of value. Together, they reframe regional revitalization as iterative, socially embedded, and reflexive rather than technocratic or linear.

Building on this integration, the present study proposes the Bricolage–Capital Conversion Cycle (BCCC) model, which links cyclical D–E–E processes with capital conversion pathways in community-led cultural regeneration. In this model is presented in Section 3.2:

- Material bricolage during the discovery stage generates embodied and objectified cultural capital through ecological reuse and craft experimentation.
- Collaborative bricolage during evaluation expands social capital via co-making, intergenerational learning, and trust-building under fair and transparent arrangements.
- Governance bricolage during exploitation consolidates symbolic capital by institutionalizing norms of fairness, crediting, and accountability, and by securing public recognition and media visibility.

Crucially, symbolic capital does not mark the end of the process. Instead, it feeds back into subsequent cycles by attracting new collaborators, resources, and institutional support, thereby enabling new rounds of material and collaborative experimentation. Recent scholarship suggests that community-led branding is most resilient when such bricolage practices are embedded within participatory governance structures that ensure fairness, transparency, and shared ownership (Della Spina, 2025). The BCCC model captures how communities transform everyday practices into symbolic legitimacy and credible regional brands through recursive, co-governed cycles of innovation.

2.7 Propositions

Drawing from the reviewed literature, this study advances three propositions to guide the empirical analysis. These propositions address gaps in scholarship on bricolage, regional revitalization, and participatory place branding, and articulate core theoretical expectations concerning how community innovation unfolds under constraint.

Proposition 1 – Cyclical Bricolage:

Community-based bricolage follows a cyclical, rather than linear, opportunity process. Discovery, evaluation, and exploitation reinforce one another through feedback loops that enable continuous adaptation and learning under resource scarcity.

Proposition 2 – Capital Conversion Pathway:

Iterative cycles of bricolage convert embodied cultural knowledge and social collaboration into symbolic capital. Once consolidated, symbolic capital underpins a credible and durable regional brand identity.

Proposition 3 – Governance as Enabler:

Fairness-oriented, transparency, and institutionally embedded governance arrangements function as enabling infrastructures that stabilize social capital and facilitate its conversion into symbolic legitimacy, allowing bricolage outcomes to endure beyond single events and become routinized practice.

Together, these propositions synthesize and extend current theoretical perspectives by conceptualizing (1) bricolage as a recursive community innovation process; (2) capital conversion as the mechanism linking cultural practice with symbolic legitimacy; and (3) governance capacity as a precondition for sustaining collective agency over time. The propositions structure the subsequent

empirical analysis and provide a basis for refining the BCC model through the Zuojhen Lantern Festival case.

3. Methodology and Procedures

3.1 Research Design

A qualitative single-case study design (Yin, 2018) was employed to examine how bricolage operates as a process of cultural, social, and symbolic transformation within a resource-scarce, community-driven initiative. The selected case is the ZLF, held in 2024 and 2025 in Zuojhen District, Tainan, Taiwan. Rather than testing population-level correlations, this research adopts a process-oriented logic, aiming to explicate how and why bricolage-driven regional branding unfolds through iterative cycles of discovery, evaluation, and exploitation (D–E–E). This approach aligns with qualitative case study traditions that privilege contextual richness, causal mechanisms, and longitudinal process tracing over sample size. Treating ZLF as an evolving cultural system enabled the study to follow how material practices, social collaboration, and governance adaptation interacted over time to generate cumulative identity effects.

The researcher adopted a participant-observation stance during selected planning and installation periods. This approach facilitated close engagement with ongoing activities while maintaining sufficient analytical distance to ensure interpretive validity. Bricolage was therefore examined not as a static or isolated outcome, but as a dynamic socio-material process involving resource recombination, co-making, governance learning, and symbolic consolidation.

3.2 Analytical Framework

The analysis integrates two conceptual pillars: The first is the Discovery–Evaluation–Exploitation (D–E–E) process outlined by Shane and Venkataraman (2000), adapted in this study to reflect the consolidation of symbolic meaning and governance arrangements. The second is Bourdieu's (1986) capital conversion theory, used to trace how cultural, social, and symbolic capital accumulate and transform through grassroots practices. While prior literature often treats the D–E–E sequence as linear, this study reconceptualizes the structure as cyclical in community-based contexts. Evaluation repeatedly feeds back into renewed discovery as local actors refine materials, relationships, meanings, and governance routines. This interpretation aligns with Cunha et al. (2020), who argue that bricolage unfolds as a dynamic, relational learning process rather than a single adaptive response to scarcity.

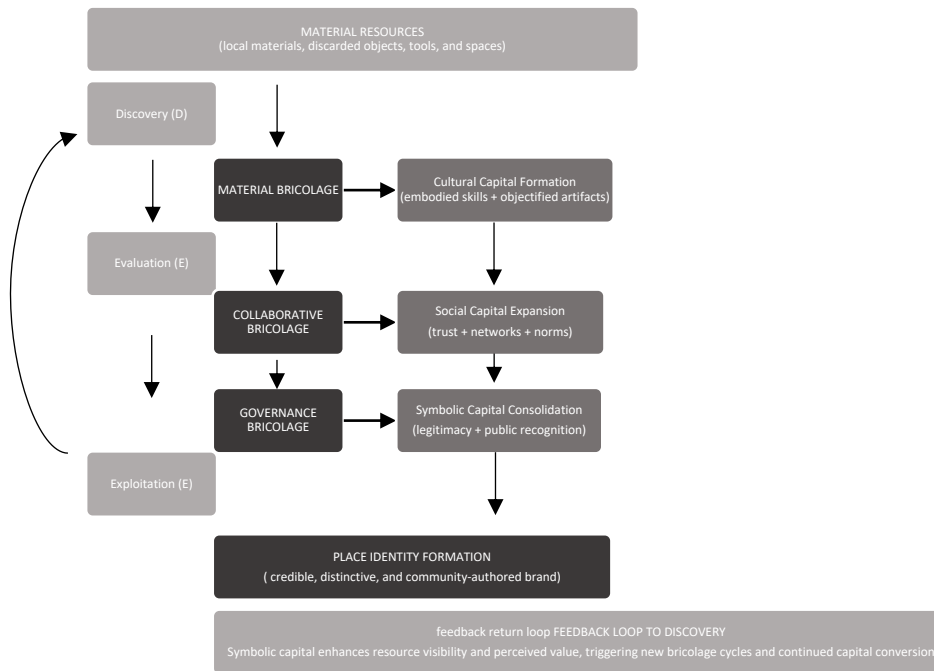
Connecting process to value transformation, Bourdieu's framework is used to show how cultural capital emerges through embodied skills and objectified artifacts; how social capital develops through collaboration, reciprocity, and collective authorship; and how symbolic capital consolidates when cultural and social value are publicly recognized as legitimate identity.

The BCCC Model

Figure 1 introduces the Bricolage–Capital Conversion Cycle (BCCC) model developed in this study. The model visualizes how iterative D–E–E cycles produce accumulating community value. Discovery surfaces latent resources such as vernacular materials, micro-skills, underused spaces, and relational ties. Evaluation activates experimentation, feedback, public testing, and social negotiation. Exploitation consolidates practices into symbolic meaning, governance routines, compensation norms, and narrative assets. Corresponding forms of value emerge in parallel: cultural capital through skills and artifacts, social capital through trust and collective effort, and symbolic capital through public legitimacy and identity recognition. These cycles reopen discovery pathways—material, relational, and symbolic—forming a recursive development structure in which scarcity becomes generative rather than limiting. Chapter 4 applies the BCCC model to empirical material, while Chapter 5 returns to it to refine theoretical implications.

Figure 1. Bricolage–Capital Conversion Cycle (BCCC) model

Source: Authors' own work



Role of Propositions in the Framework

The BCCC model is empirically guided by three propositions introduced in Section 2.7. Proposition 1 anticipates that bricolage follows a cyclical rather than linear process. Proposition 2 anticipates that capital conversion unfolds sequentially and cumulatively from cultural to social to symbolic forms. Proposition 3 anticipates that governance scaffolding stabilizes social capital and enables symbolic consolidation. These propositions structured thematic analysis and provided a clear analytic bridge between theoretical expectations and observed mechanisms.

3.3 Case Context: The Zuojhen Lantern Festival

Zuojhen District is a rural township in southeastern Tainan, Taiwan, with a population of approximately 4,100 residents as of May 2025. Like many peripheral areas, Zuojhen has experienced sustained population decline, youth outmigration, aging demographics, and weakened communal identity. As one district official recalled (I01), the township had “gone through a whole year without a representative event,” underscoring the erosion of shared symbolic expression.

In response, the ZLF was established in 2024 as a community-centered cultural initiative grounded in participatory art and vernacular creativity. Unlike conventional municipal festivals, the ZLF was designed as a low-cost, high-participation platform supporting cultural regeneration and collective identity formation.

Operating with minimal financial resources, the inaugural 2024 edition employed adaptive reuse of local bamboo and discarded wood, drawing inspiration from the area’s chalk terrain and introducing the “Jumping Boy”—a tumbler figure symbolizing resilience. A returning youth curator (I02) led spatial design and mobilized volunteers across generations, exemplifying bricolage in practice. The 2025 edition expanded into bamboo corridors and open fields, featuring over 120 installations and engaging more than 100 residents across nine thematic zones.

Across two years, iterative of resource recombination, co-making, narrative authorship, and symbolic recognition positioned the ZLF as both a cultural platform and emergent regional brand, converting material constraint into civic agency and pride.

3.4 Key Informants

Two principal informants anchored this study and offered complementary forms of expertise. One informant served as an institutional initiator and advisor, providing governance and policy

insights. The other served as curator-organizer, offering grounded perspectives on co-making, material improvisation, and volunteer coordination. This strategic pairing enabled multi-layered access to bricolage dynamics at material, relational, and institutional levels. Their roles and contributions are summarized in Table 1.

Table 1. Roles and Analytical Contributions of Key Informants

Source: Authors' own work

| Informant Code | Position / Role | Main Contribution | Analytical Focus |
|-----------------------|-----------------------------------|--|--|
| I01 | District-level initiator/advisor | Oversaw festival initiation; coordinated public-private-religious funding and administrative support | Provided an institutional perspective on policy framing and adaptive governance under constraint |
| I02 | Local curator/community organizer | Led thematic curation, spatial design, and community mobilization | Offered grassroots insights into co-creation, material reuse, and participatory authorship |

The two informants are strategically selected knowledgeable insiders. I01, a district-level initiator and advisor, provided institutional insights regarding policy framing, funding coordination, and adaptive governance. I02, a local curator and community organizer, provided grassroots perspectives on co-making, material reuse, and participatory authorship.

Together, I01 and I02 provided multi-layered access to institutional, relational, and creative processes central to the research question. Their complementary perspectives helped trace interactions between governance scaffolding and community innovation.

3.5 Data Collection

Data were collected through a triangulated qualitative design incorporating semi-structured interviews, documentary materials, and photographic evidence. Two in-depth interviews were conducted, consisting of two sessions and totaling between 120 and 180 minutes. The interviews explored resource constraints, bricolage practices, capital formation, authorship, and governance processes. All interviews were conducted in Mandarin, transcribed verbatim, and translated into English. To ensure linguistic accuracy and conceptual equivalence, back-translation was performed by an independent bilingual research assistant who was not involved in data coding.

Documentary materials, including district memoranda, festival brochures, and media reports, were gathered to reconstruct timelines, verify claims, and document governance practices. Photographic documentation captured co-making activities, installation processes, spatial arrangements, and symbolic displays, functioning both as confirmatory evidence and interpretive material that reinforced validity through visual triangulation.

3.6 Data Analysis

Data were analyzed using Braun and Clarke's (2006) thematic analysis. Open coding identified material actions, constraints, events, and relational roles. Axial coding subsequently organized these codes into bricolage process stages and capital categories. Selective coding generated four central themes: material bricolage, co-making and fair pay, narrative emergence, and symbolic consolidation with governance learning. Analysis continued until theoretical saturation was reached, meaning that categories related to D-E-E dynamics and capital conversion appeared consistently, and no new mechanisms emerged. Triangulation across data sources, informant roles, and temporal phases strengthened credibility, while the analytic process was documented through extensive memo-writing and an audit trail.

Table 2. Coding process linking data, D–E–E stages, capital forms, and themes

Source: Authors’ own work

| Data excerpts/codes | D–E–E stage | Capital form | Theme |
|--|---|---|---|
| Use of local bamboo; mapping of sites and materials; ecological observation of bamboo overgrowth; adaptive reuse; interview references to “starting from bamboo” and “using local thorny bamboo”; field photographs of splitting, bending, weaving; workshop notes showing rapid mobilization. | Discovery — latent ecological and craft resources surfaced and reframed as creative materials. | Cultural capital — embodied craft skill and objectified cultural artifacts emerging through material improvisation. | Material bricolage under constraint enabled cultural capital formation through ecological reuse and vernacular technique. |
| Co-making sessions; intergenerational learning; electric wiring and bamboo techniques taught and transferred; volunteers shifting from observers to contributors; transparent pay structures; interview reflections on fairness and authorship; field images showing elders instructing youth; documents confirming budgeting reforms. | Evaluation — practices tested, refined, negotiated, and socially validated through iterative co-production. | Social capital — trust, reciprocity, coordination, and broadened participation networks. | Collaborative bricolage expanded social capital by transforming informal volunteerism into equitable, governance-ready collective capacity. |
| Form exploitation; bamboo spheres reinterpreted as planetary forms; student lanterns forming constellations; shift to “Galactic River of Stars”; interview remarks describing meaning discovery through making; field photos of spatial narrative development; notes demonstrating symbolic emergence through experimentation. | Evaluation / renewed discovery — material experimentation triggered symbolic reinterpretation and narrative coherence. | Cultural capital — strengthened interpretive agency and aesthetic sensibility through shared meaning-making. | Narrative emergence showed how material practice produced shared cultural meaning and authorship. |
| Municipal visibility; media attention; role division between curator and district office; budgeting transparency; planning documentation; interview descriptions of governance pressure; discussions on community-held IP; signage crediting contributors; spatial coherence and public legitimacy. | Exploitation — successful practices consolidated through governance routines, symbolic codification, and institutional scaffolding. | Symbolic capital — legitimacy, recognition, identity coherence, and protection of authorship. | Governance bricolage consolidated symbolic capital by translating recognition into durable legitimacy and institutional capability. |

This table summarizes how the thematic analysis connected raw data fragments to the Discovery–Evaluation–Exploitation (D–E–E) cycle and forms of capital within the Bricolage–Capital Conversion Cycle (BCCC) model. During the initial discovery stage, material improvisation was coded through ecological asset mapping, bamboo reuse, and vernacular craft identified in field observations and interview testimony. These practices generated early cultural capital by transforming latent ecological resources into embodied skills and objectified artifacts.

The evaluation stage was identified through instances of co-making, skill circulation, labor learning, and iterative spatial experimentation. Coding here emphasized intergenerational exchange, craft refinement, and participant negotiation, captured in interview accounts, visual documentation, and documentary sources. These dynamics were associated with the formation and strengthening of social capital, particularly trust, reciprocity, and collective competence.

Exploitation was traced through codes capturing public recognition, media visibility, symbolic authorship, governance learning, role clarification, and budget transparency. These practices consolidated symbolic capital by translating cultural and social value into legitimacy, identity recognition, and institutional continuity.

Across stages, axial coding linked data to four themes: (1) material bricolage; (2) collaborative co-making and fair pay; (3) narrative emergence from material practice; and (4) symbolic consolidation supported by governance bricolage. Although stages are presented discretely for analytical clarity, coding revealed recursive feedback, such as symbolic legitimacy, enabling renewed discovery of materials and sites. This cyclical structure reflects the BCCC model's logic of cumulative capital conversion and helps explain how bricolage under constraint produced an emergent regional brand grounded in practice rather than promotion.

3.7 Research Ethics, Validity, and Limitations

The study adhered to institutional ethical research standards. All participants provided informed consent, and all identifying information was anonymized using pseudonyms. Credibility was reinforced through multimodal triangulation, reflexive journaling, back-translation checks, visual verification of practices, and cross-source comparison. Although the number of interview participants was small, the sampling strategy emphasized depth, insider knowledge, and role complementarity rather than breadth. The two informants were strategically positioned as knowledgeable insiders representing both governance and community practice. Combined with documentary and visual data, this approach generated sufficiently rich process-level material to construct the BCCC model. From a qualitative case logic, depth of contextual knowledge and completeness of causal sequence outweigh sample size, since the objective is to explain how and why bricolage-driven branding unfolds over time. Future research may extend this work through multi-case comparison or longitudinal ethnography to explore bricolage across diverse rural regeneration contexts.

4. Findings

Drawing on interview data, field observations, and documentary sources, the findings illustrate how the ZLF evolved through iterative cycles of discovery, evaluation, and exploitation. These dynamics show how bricolage under material and institutional constraint generated cumulative cultural, social, and symbolic value, ultimately forming a credible and community-authored regional brand. Four interconnected findings correspond to the stages of the BCCC model: material bricolage and cultural capital formation; collaborative co-making and the expansion of social capital; material-to-narrative translation and the emergence of embodied cultural meaning; and governance bricolage leading to symbolic consolidation.

Figure 1 illustrates how iterative bricolage processes convert cultural, social, symbolic, and economic capitals through cycles of discovery, evaluation, and exploitation to generate authentic regional branding. Discovery involves identifying cultural assets, mapping resources, and addressing scarcity; evaluation emphasizes adaptive reuse and collaborative experimentation; exploitation consolidates opportunities through recombination and sustained use.

Empirical evidence from interviews, document analysis, and observation supports the sequential structure of the BCCC model. Material bricolage practices involving ecological reuse and craft improvisation enabled the formation of cultural capital through embodied skills and objectified artifacts. Collaborative bricolage fostered the growth of social capital via co-making activities that reinforced trust, intergenerational participation, and communal networks. Governance bricolage expanded symbolic capital by formalizing roles, narratives, and institutional scaffolding—transforming social credibility into public recognition. These stages collectively culminated in a credible, distinctive, and community-authored place identity. Additionally, evidence showed that symbolic capital strengthened perceptions of resource value, triggering renewed material innovation and confirming the recursive nature of capital conversion cycles.

4.1 Material Bricolage and Cultural Capital Formation

The festival's initial development was shaped by acute resource scarcity and the absence of established production systems. Interview data reveal that discovery was grounded in ecological observation and creative reinterpretation. The curator (I02) explained that the team "started from bamboo as the central idea" and decided to use thorny bamboo not simply as material, but as the foundation for an eco-friendly lantern festival. Field observation indicated that bamboo had historically been treated as maintenance waste; however, through adaptive reuse, it was reconstructed as both a material and a symbolic resource. Hand-split bamboo echoed the chalk terrain and sunrise color palette distinctive to ZuoJhen, linking vernacular aesthetics to environmental identity.

This material improvisation enabled the development of embodied cultural capital as participants learned splitting, bending, and weaving techniques; it simultaneously generated objectified cultural capital in the form of installations that reactivated neglected spaces. Interview and documentary evidence confirm that this process was not accidental. It drew on a pre-existing foundation of informal knowledge—mapping of sites, materials, and artisan networks—which made rapid mobilization possible once the festival framework was established. The finding shows that material bricolage converted ecological constraint into culturally meaningful assets, grounding identity formation in locally resonant practice rather than imported design.

4.2 Co-Making, Skill Circulation, and Social Capital Expansion

As the ZuoJhen Lantern Festival expanded in its second year, the focus of activity shifted from individual craft improvisation toward collective experimentation. Evaluation was expressed through co-making sessions in which participation, skill transfer, and interpersonal trust accumulated through repeated practice. Interview and observational data show that what began as a small cluster of makers working independently transitioned into a collaborative working culture, where techniques, responsibilities, and authorship were shared. I02 recalled that "at first, the elders came just to watch," but participation broadened quickly as "once we started cutting and wiring bamboo, they joined in... then the students joined too—it became a shared rhythm."

Field observation confirms that this rhythm developed into a multigenerational working pattern: elders transmitted knowledge of bamboo preparation and shaping methods, while younger participants contributed wiring and fabrication skills and assisted with physical labor. Exchanges took place informally, often during installation and assembly sessions, where practice and conversation unfolded simultaneously. This social learning environment deepened familiarity among participants and fostered mutual reliance as individuals came to depend on each other's expertise and labour.

Documentary records indicate that fair-pay budgeting was introduced in 2025 in response to fatigue and equity concerns raised after the inaugural festival. This shift was significant for collaboration: transparent compensation reframed contribution as professional labour rather than discretionary volunteerism, reducing uncertainty and providing a means of acknowledging work that had previously been invisible. Interview data also suggest that these changes clarified roles and responsibilities, particularly between creative and administrative teams, and improved coordination by reducing misunderstandings related to time, workload, and authorship.

Taken together, these developments show how collaborative bricolage fostered the expansion of social capital through widened participation, strengthened relationships, and more resilient organisational patterns. Co-making sessions became spaces where trust was cultivated through shared effort, where authority shifted from singular direction to distributed expertise, and where collective identity was reinforced through the visible outcomes of shared labour. In this way, informal volunteer engagement evolved into a more structured social infrastructure capable of supporting expansion, problem-solving, and governance adaptation as the festival matured.

4.3 Material-to-Narrative Translation and Embodied Cultural Meaning

A third empirical pattern emerged as material experimentation gave rise to narrative identity. Rather than implementing a predetermined thematic direction, meaning surfaced through tactile engagement with bamboo forms. As I02 recalled, staring at a bamboo sphere prompted a visual

association with a solar system, which later evolved into the 2025 theme, “Galactic River of Stars.” Observational and photographic evidence capture how bamboo spheres became planets, lantern clusters formed constellations, and installation layouts produced cosmic spatial rhythm.

This progression demonstrates that narrative coherence was a product of collective aesthetic labor rather than external conceptual design. Participants shaped storylines through material choices, spatial placement, and interpretive dialogue, cultivating aesthetic sensibility and reinforcing embodied cultural capital. In contrast to branding models driven by messaging or visual identity toolkits, ZLF’s narrative formation emerged from iterative practice and participant authorship. The festival’s cultural meaning was neither imposed nor purchased—it crystallized through use, experimentation, and shared imagination.

4.4 Governance Bricolage and Symbolic Capital Consolidation

As cultural and social capital accumulated, a fourth finding shows the festival entering a phase of symbolic consolidation. Documentary sources confirm that the 2025 edition attracted increased regional media attention, public visitation, and municipal visibility. I01 recalled the moment when “the pressure changed,” explaining that the team had to formalize budgeting and manage expectations. This visibility introduced new institutional demands, prompting organizers to negotiate a clearer division of labor: curators retained artistic authority, while the district office assumed fiscal administration and procedural compliance.

Interview data also show emerging discussions on intellectual property, particularly regarding narrative and design ownership. Participants described the festival as “small but credible,” a phrase indicating that symbolic legitimacy was perceived as rooted in coherence and authenticity rather than scale. Governance learning thus became part of bricolage, with roles, procedures, and shared narratives reorganized to protect community authorship. Through this consolidation, symbolic capital shifted from visibility to legitimacy, transforming recognition into institutional capability.

4.5 Integrating the Cycle

Across two editions, findings demonstrate how iterative bricolage converted resources into progressively more complex forms of value. Material improvisation generated cultural capital through skill development and locally meaningful artifacts. Collaborative co-making produced social capital through trust-building, role clarity, and durable participation networks. Governance processes translated public recognition into symbolic capital, reinforcing legitimacy and enabling future activity. Economic benefits emerged only after symbolic credibility was established, suggesting a lagged rather than immediate relationship.

Overall, the findings show that branding at ZLF did not function as a promotional mechanism; rather, identity formation unfolded as a sociocultural cycle in which value accumulated through practice. This cycle aligns with the sequential structure of the BCCC model, illustrating how bricolage in constrained environments can produce cultural regeneration and regional identity through cumulative capital conversion.

5. Discussion

This section interprets the findings presented in Section 4 through the Bricolage–Capital Conversion Cycle (BCCC) model, linking the empirical patterns observed at the Zuojhen Lantern Festival (ZLF) with theoretical implications, policy relevance, and boundary conditions. The discussion advances the three propositions introduced earlier by showing how bricolage in resource-constrained community settings unfolds as a cyclical innovation process, how capital conversion functions as the underlying mechanism of grassroots branding, and how governance bricolage stabilizes symbolic value and enables identity to endure.

The first theoretical contribution concerns the cyclical nature of bricolage. As evidenced in Section 4, ZLF did not follow a linear sequence from idea to implementation. Instead, material discoveries—such as bamboo use—triggered evaluation and experimentation, which in turn opened

space for renewed discovery. This iterative movement was visible in the shift from individual craft improvisation in 2024 to collaborative co-making in 2025, and later to governance learning when visibility increased. Together, these patterns confirm that bricolage in community settings is not a discrete activity but an ongoing developmental process driven by adaptive learning, evolving relationships, and reflexive interpretation. This supports Proposition 1 by showing how innovation emerged through recursive loops rather than one-directional progress.

The second contribution relates to capital conversion. Section 4 demonstrated how material bricolage generated cultural capital in the form of embodied craft skills and objectified artifacts; how collaborative bricolage supported the emergence of social capital through trust, shared labour, and fair recognition; and how governance bricolage consolidated symbolic capital through institutional clarity and authorship protection. Branding, in this sense, did not originate from external campaigning but from a cumulative sequence in which cultural and social value became symbolically recognized through practice. Proposition 2 anticipated this process, and the findings confirm that grassroots regional branding emerges as a conversion pathway rather than a promotional strategy. The symbolic legitimacy described by participants as “small but credible” illustrates how recognition accrued through consistency, coherence, and participation rather than scale or spectacle.

The third contribution emphasizes governance as a conversion infrastructure. As visibility increased, ZLF faced new institutional pressures regarding budgeting transparency, intellectual property, and cross-agency collaboration. The gradual introduction of fair-pay norms, publicly acknowledged labour, and clarified decision-making roles enabled symbolic capital to stabilize and circulate. These governance arrangements acted not as external controls but as adaptive scaffolding, helping the community retain creative autonomy while meeting administrative demands. This supports Proposition 3 by suggesting that governance bricolage—like material bricolage—is inventive, negotiated, and necessary for symbolic value to sustain. In this light, governance is not peripheral to bricolage; it is part of the mechanism through which identity becomes durable.

These findings carry wider theoretical implications. The study reframes bricolage from a survival tactic associated with scarcity to a generative cultural mechanism that produces value through embodied action, social authorship, and adaptive organization. It also recasts regional branding as a sociocultural process of capital conversion rather than a communications or marketing function. Through ZLF, regional identity emerged from labour, interpretation, and stewardship; symbols gained meaning because they were made, discussed, taught, and owned in common. This conceptualization bridges cultural sociology and regional development by showing that identity formation is grounded not in narrative fabrication but in shared material practice.

The practical implications are equally significant. The findings show that small communities facing financial and institutional limitations can build identity systems rooted in participation and embodied craft. Policies that lower procedural barriers, enable hybrid funding, and recognize informal expertise as legitimate labour can help strengthen such processes. The ZuoJhen case demonstrates that incremental development strategies—supporting skill transfer, public crediting, and fair compensation—can be more sustainable than top-down branding approaches. Communities may also benefit from early attention to authorship and intellectual property rights, which can help protect symbolic value as visibility grows.

Limitations must also be acknowledged. The study is based on a single case within a compressed time frame, which constrains generalizability and prevents longer-term assessment of economic or demographic effects. The mechanisms observed—ecological reuse translating into cultural capital, co-making into social capital, and governance learning into symbolic consolidation—are likely shaped by ZuoJhen’s specific history, leadership, and institutional flexibility. Nonetheless, the underlying processes appear transferable to other peripheral rural contexts where local materials, vernacular skills, and civic participation intersect. Future research could examine how symbolic capital behaves over longer periods or in more complex multi-stakeholder environments, and whether economic outcomes eventually align with symbolic and cultural gains.

Taken together, the discussion positions the BCCC model as a useful framework for understanding community-led regeneration and grassroots branding. It clarifies how material, social, and symbolic value evolve through practice, and how legitimacy is accrued through participation rather than external promotion. By articulating the cyclical, cumulative, and governance-dependent nature of bricolage, the model offers a theoretical mechanism for explaining how authenticity is made durable—and how rural identity can be built through what is at hand rather than what must be imported.

6. Conclusion

This study examined how bricolage under resource constraints enabled community-led regional branding through the ZuoJhen Lantern Festival (ZLF) in southern Taiwan. By integrating the Bricolage–Capital Conversion Cycle (BCCC) model with qualitative fieldwork, the research traced how iterative cycles of discovery, evaluation, and exploitation generated cultural, social, and symbolic value over time. The findings showed that what began as a practical response to scarcity—working with vernacular bamboo, informal space, and volunteer labour—became a generative cultural system in which participation, authorship, and governance were progressively reorganized into a credible place identity.

The case demonstrates that regional branding can emerge from everyday practice rather than external promotion. Material bricolage produced cultural capital through embodied craft skills and artifacts rooted in the local environment. Collaborative co-making yielded social capital as trust, labour equity, and knowledge circulation deepened and widened participation. Governance bricolage then translated visibility into symbolic capital, as budgeting transparency, shared authorship, and role clarity enabled legitimacy to consolidate rather than dissipate. Across two consecutive editions, the recursive nature of these processes transformed bamboo workshops, footpaths, and volunteer networks into symbolic assets capable of carrying meaning beyond the event itself.

The theoretical contribution lies in articulating branding as capital conversion. Instead of treating identity as a communicative layer added after production, the BCCC model conceptualizes identity as the outcome of iterative value transformation: cultural capital becomes social capital, social capital becomes symbolic capital, and symbolic capital renews the conditions for further bricolage. This perspective reframes bricolage from an improvised survival tactic into a developmental mechanism linking material practice to institutional learning. It also advances scholarship on regional branding by positioning authenticity not as a rhetorical claim but as a cumulative effect of visible, repeated, and collectively authored action.

The study further contributes methodologically by demonstrating how deep, process-oriented qualitative inquiry—including participant observation, documentary analysis, and photographic evidence—can illuminate emergent social mechanisms even with a small number of strategically positioned informants. Rather than generalizing attitudinal patterns, the research explains causal processes that reveal how identity formation unfolds within a real-world community setting.

The findings carry practical relevance for rural regeneration and cultural policy. They show that low-cost, community-driven initiatives can generate a durable identity when governance structures evolve alongside creative practice. Fair compensation, public crediting, and shared authorship help stabilize participation and protect symbolic value as attention grows. The ZLF example suggests that smallness can be strategic: a modest scale preserves coherence, reduces risk, and enables learning across cycles. For policymakers and practitioners alike, the implication is that regional identity does not need to be imported, purchased, or designed in advance. It can be built from what is already at hand—materials, memories, skills, and relationships—provided that communities are supported to work iteratively, visibly, and autonomously.

As with any single-case study, limitations shape interpretation. The research reflects a specific historical, geographic, and institutional context, and the time frame does not permit analysis of long-term outcomes or economic trajectories. Future studies could extend this work by examining

whether capital conversion processes unfold similarly in other rural regions, how symbolic legitimacy interacts with demographic change and land use, and whether festival-based regeneration produces lasting social infrastructure.

In sum, ZLF illustrates a pathway through which peripheral communities can convert scarcity into capability and capability into identity. It shows how branding grounded in collective authorship and ecological attunement can resonate more deeply than externally scripted narratives, and how governance bricolage can steward recognition without compromising autonomy. By illuminating how bricolage becomes culture, culture becomes connection, and connection becomes legitimacy, the case offers a grounded model for communities seeking not only to be visible but to be believed.

Funding: Not applicable.

Institutional Review Board Statement: Not applicable.

Informed Consent Statement: Not applicable.

Data Availability Statement: There is no new data associated with this article.

Conflicts of Interest: The authors declare no conflicts of interest.

References

1. Abe, Y., Yachin, J. M., & Ioannides, D. (2024). Rural microentrepreneurship and bricolage: The adaptive logic of. Small-scale tourism in Japan. *Tourism Geographies*, 26(2), 315–334. <https://doi.org/10.1080/14616688.2023.2267581>
2. Abe, Y., Yachin, J. M., & Ioannides, D. (2024). Rural microentrepreneurship and bricolage: The adaptive logic of. Small-scale tourism in Japan. *Tourism Geographies*, 26(2), 315–334. <https://doi.org/10.1080/14616688.2023.2267581>
3. Baker, T., & Nelson, R. E. (2005). Creating something from nothing: Resource construction through entrepreneurial bricolage. *Administrative Science Quarterly*, 50(3), 329–366. <https://doi.org/10.2189/asqu.2005.50.3.329>
4. Bailey, C., Miles, S., & Stark, P. (2004). Culture-led urban regeneration and the revitalization of identities in Newcastle, Gateshead and the North East of England. *International Journal of Cultural Policy*, 10(1), 47–65. <https://doi.org/10.1080/1028663042000212328>
5. Bisani, F. (2024). Legitimacy and inclusivity in place branding: Reframing participation beyond representation. *Journal of Place Management and Development*, 17(2), 145–160.
6. Boisen, M., Terlouw, K., Groot, P., & Couwenberg, O. (2018). Reframing place promotion, place marketing, and place branding—Moving beyond conceptual confusion. *Cities*, 80, 4–11. <https://doi.org/10.1016/j.cities.2017.08.021>
7. Bourdieu, P. (1986). The forms of capital. In J. G. Richardson (Ed.), *Handbook of theory and research for the sociology of education* (pp. 241–258). Greenwood Press.
8. Campelo, A., Aitken, R., Thyne, M., & Gnoth, J. (2014). Sense of place: The importance for destination branding. *Journal of Travel Research*, 53(2), 154–166. <https://doi.org/10.1177/0047287513496474>
9. Chen, M.-L. (2021). *Story of local revitalization in Taiwan by “Meiling-sister”* (in Chinese). Commonwealth Publishing.
10. Clark, K. (2008). *Informed conservation: Understanding historic buildings and their landscapes for conservation*. English Heritage.
11. Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). SAGE Publications.
12. Cunha, M. P., Rego, A., Oliveira, P., Rosado, P., & Habib, N. (2014). Product innovation in resource-poor environments: Three research streams. *Journal of Product Innovation Management*, 31(2), 202–210. <https://doi.org/10.1111/jpim.12089>
13. Della Spina, L. (2025). Community branding and participatory governance: Cultural heritage as symbolic capital. *Heritage*, 8(1), 112–130.
14. Díaz-Soria, I., & Llundés Coit, J. (2013). “Thoughts about proximity tourism as a strategy for local development.” *Cuadernos de Turismo*, 32, 303–305.
15. Duymedjian, R., & Rüling, C. C. (2010). Towards a foundation of bricolage in organization and management theory. *Organization Studies*, 31(2), 133–151. <https://doi.org/10.1177/0170840609347051>
16. Executive Yuan. (2019). *Regional revitalization policy: Five Arrows Strategy*. National Development Council, Taiwan.
17. Garud, R., & Karnøe, P. (2003). Bricolage versus breakthrough: Distributed and embedded agency in technology entrepreneurship. *Research Policy*, 32(2), 277–300. [https://doi.org/10.1016/S0048-7333\(02\)00100-2](https://doi.org/10.1016/S0048-7333(02)00100-2)
18. Gladwin, T. N., Kennelly, J. J., & Krause, T. S. (1989). Shifting paradigms for sustainable development: Implications for management theory and research. *Academy of Management Review*, 20(4), 874–907. <https://doi.org/10.5465/amr.1995.9512280024>
19. Gravari-Barbas, M., & Ren, C. (2022). *Tourism imaginaries: Anthropological approaches*. Channel View Publications.
20. Ijla, A., & Broström, T. (2015). The sustainable value of adaptive reuse of cultural heritage buildings. *International Journal of Architectural Heritage*, 9(4), 431–440. <https://doi.org/10.1080/15583058.2013.774522>

21. Johannisson, B., & Wigren, C. (2006). The dynamics of community identity making in an industrial district: The spirit of Gnosjö revisited. *Entrepreneurship & Regional Development*, 18(6), 499–523. <https://doi.org/10.1080/08985620600884779>
22. Kavaratzis, M., & Hatch, M. J. (2013). The dynamics of place brands: An identity-based approach to place branding theory. *Marketing Theory*, 13(1), 69–86. <https://doi.org/10.1177/1470593112467268>
23. Knight, J. (1994). Rural revitalization in Japan: Spirit of the village and taste of the country. *Asian Survey*, 34(7), 634–646. <https://doi.org/10.2307/2645144>
24. Landry, C. (2012). *The creative city: A toolkit for urban innovators*. Earthscan.
25. Langston, C., & Shen, L. Y. (2007). Application of the adaptive reuse potential model in Hong Kong: A case study of Lui Seng Chun. *International Journal of Strategic Property Management*, 11(4), 193–207. <https://doi.org/10.1080/1648715X.2007.9637574>
26. Lévi-Strauss, C. (1966). *The savage mind*. University of Chicago Press.
27. Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. SAGE Publications.
28. Massey, D. (1994). *Space, place, and gender*. Polity Press.
29. Matanle, P., & Rausch, A. S. (2011). *Japan's shrinking regions in the 21st century: Contemporary responses to depopulation and socio-economic decline*. Cambria Press.
30. Mbinza, J. (2024). Connecting place branding to social and governance challenges: Participation, legitimacy, and institutional capacity. *Place Branding and Public Diplomacy*, 20(1), 1–14.
31. National Development Council. (2019). *Regional revitalization policy: The Five Arrows Strategy*. Executive Yuan, Taiwan.
32. Pernecky, T., & Luck, M. (2013). *Events, society and sustainability: Critical and contemporary approaches*. Routledge.
33. Pike, A. (2009). Geographies of brands and branding. *Progress in Human Geography*, 33(5), 619–645. <https://doi.org/10.1177/0309132508101601>
34. Putnam, R. D. (2000). *Bowling alone: The collapse and revival of American community*. Simon & Schuster.
35. Qu, M., & Zollet, S. (2023). Rural art festivals and creative social entrepreneurship. *Event Management*, 27(8), 1219–1235.
36. Ray, C. (1998). Culture, intellectual property and territorial rural development. *Sociologia Ruralis*, 38(1), 3–20. <https://doi.org/10.1111/1467-9523.00060>
37. Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85, 102922. <https://doi.org/10.1016/j.annals.2020.102922>
38. Richards, G. (2021). Cultural tourism and creative place-making: Emerging narratives and practices. *Tourism Geographies*, 23(5–6), 1023–1041.
39. Ripoll González, A., & Kavaratzis, M. (2024). What does it take to co-create place brands? Capabilities, roles, and governance arrangements. *Journal of Place Management and Development*, 17(1), 23–41.
40. Roberts, P., & Sykes, H. (2000). *Urban regeneration: A handbook*. SAGE Publications.
41. Ryu, K., & Lee, T. J. (2021). Local festival participation and community resilience: A social network perspective. *Tourism Management*, 87, 104383. <https://doi.org/10.1016/j.tourman.2021.104383>
42. Wu, F., & Coe, N. M. (2023). Bottom-up cluster branding through boundary spanners: Cultural revitalization in Jingdezhen, China. *Urban Studies*, 60(12), 2365–2382.
43. Salmela, T., Nevala, H., Nousiainen, M., & Rantala, O. (2021). Proximity tourism: A thematic literature review. *Matkailututkimus*, 17(1), 46–63. <https://doi.org/10.33351/mt.107997>
44. Senyard, J., Baker, T., & Davidsson, P. (2014). Bricolage as a path to innovativeness for resource-constrained new firms. *Journal of Product Innovation Management*, 31(2), 211–230. <https://doi.org/10.1111/jpim.12091>
45. Shane, S., & Venkataraman, S. (2000). The promise of entrepreneurship as a field of research. *Academy of Management Review*, 25(1), 217–226. <https://doi.org/10.5465/amr.2000.2791611>
46. Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). SAGE Publications.
47. Zbucnea, A., Pinzaru, F., & Corbu, N. (2022). Symbolic capital and place brand legitimacy: Recognition, narratives, and authority. *Place Branding and Public Diplomacy*, 18(4), 351–365.

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 ATRI and/or the editor(s). ATRI 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.