

International Themes in Rural Arts Administration Research

TEMAS INTERNACIONALES EN LA INVESTIGACIÓN SOBRE LA GESTIÓN DE LAS ARTES EN ZONAS RURALES

Elise Lael Kieffer

Murray State University

ekieffer@murraystate.edu  0000-0002-2965-2956

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Abstract This article explores the context of rurality and how it informs arts management pedagogy and practice around the world. Drawing from a wide-ranging international literature review, it critically examines how rural spaces are framed not only by what they lack in comparison to urban areas—such as infrastructure, density, or access—but also by unique, place-based cultural identities and practices. Through the lens of Critical Rural Theory, the paper challenges the urban-normative frameworks that have historically shaped arts administration, arguing that strategies designed for metropolitan contexts are often inappropriate or ineffective when applied to rural communities. Instead, the article advocates for an intellectual shift that embraces the innovation, self-definition, and inter-sector collaboration inherent to rural arts practice. Ultimately, the article calls for an arts management pedagogy that centers rural experiences not as derivative of the urban, but as distinct and equally valuable sources of knowledge and practice.

Keywords Rural Arts Management, Critical Rural Theory, Collaboration, Identity, Place-based.

JE code Z13.

Resumen Este artículo explora el contexto de la ruralidad y cómo este influye en la pedagogía y la práctica de la gestión artística en todo el mundo. A partir de una amplia revisión bibliográfica internacional, examina críticamente cómo los espacios rurales se definen no solo por sus carencias en comparación con las zonas urbanas (como infraestructura, densidad o acceso), sino también por identidades y prácticas culturales únicas y locales. Desde la perspectiva de la Teoría Rural Crítica, el artículo cuestiona los marcos urbano-normativos que históricamente han moldeado la gestión artística, argumentando que las estrategias diseñadas para contextos metropolitanos suelen ser inapropiadas o ineficaces cuando se aplican a comunidades rurales. En cambio, el artículo aboga por un cambio intelectual que abrace la innovación, la autodefinición y la colaboración intersectorial inherentes a la práctica artística rural. En definitiva, el artículo aboga por una pedagogía de la gestión artística que centre las experiencias rurales no como derivadas de lo urbano, sino como fuentes de conocimiento y práctica distintas e igualmente valiosas.

Palabras Clave Gestión de las artes rurales, teoría rural crítica, colaboración, identidad y lugar.

Código JEL Z13.

1. INTERNATIONAL THEMES IN RURAL ARTS ADMINISTRATION RESEARCH

Nearly every text with a rural focus begins with a definition. This is necessary because how we define rurality affects how we approach rural spaces. Definitions often include low population density, poor infrastructure, and geographic isolation. These are closer to the definition that will be accepted in the scope of this research. However, we also embrace a broader understanding that rurality is complicated to define by what it is, rather than what it is not. Despite the easier task of quantifying the expected-urban characteristics absent from rural places, there is a hierarchical stratification of defining the rural simply as “not urban.” We can try to bind it to population size, natural resources, geographic isolation, but every category ends up with an exception. For example, rural spaces are natural places, except when they are post-industrial communities that have experienced population atrophy through out-migration. Rural spaces are often described as having poor infrastructure, but this does not account for innovative rural communities such as eco-villages and green communities. The common expectation that rural is low population ignores the reality that some townships have a low enough population to otherwise be classified as rural but they are adjacent to major metropolitan areas and therefore do not identify or present as rural. This leads to the unfortunate results that when it comes to rurality, we know it when we see it.

In the following analysis we will examine rural places that are persistently rural, geographically isolated, with limited human and financial resources, and lack of infrastructure. We will also read about rural places that are hotbeds of seasonal tourist activity, supporting a local population year-round. “Rural” is complex, and somewhat ambiguous concept (Woods, 2011; Kieffer and Socolof, 2024). Because of the diversity of rural places, we must accept that not all rural places are the same and not all themes will be appropriately applied to every community, people, or organization.

This article presents a survey of literature from diverse international contexts in an effort to uncover the common themes of rurality that are broadly relevant to arts administrators and researchers working in, with, and around rural places. With this aim, rather than specifically defining rurality independently, I accept the definitions provided by each author included in this project. Those researchers defined rurality by metrics that were appropriate and accepted within the scope of their region and unique inquiry. The research was reviewed by academic peers and published in academic journals. Thus, each definition of rurality is accepted in this presentation as appropriate for inclusion in the analysis within this study.

2. CRITICAL RURAL THEORY

Gallagher (2021) recognized the phenomenon that situates metropolitan arts organizations as benefactors of knowledge to their less-resourced or otherwise lesser, rural arts organization counterpart. This inevitably leads to a one-way supply of knowledge and practice from urban to rural. One rural participant noted that “the urban seems to forget the rural and island, whereas the rural and island folk have to always consider the urban” (Tully and Schrag, 2025, p. 12). This conclusion requires that we take our understanding of

the rural-urban divide further, and for this it is useful to approach this inquiry through the lens of Critical Rural Theory.

Through Critical Rural Theory we accept that the methods, strategies, and practices designed for metropolitan or urban arts organizations were not intended for rural applications. With this understanding, we further recognize that applying those concepts to rural contexts will never provide the same results as when they are applied to their intended urban context. Finally, we acknowledge that utilizing urban arts management practices in rural settings serves to disadvantage rural arts organizations as they strive to progress with tools that are not intended for the job in which they are being utilized (Kieffer and Socolof, 2024).

Through Critical Rural Theory, we are empowered to reimagine the concepts of arts management distinctly for the rural organization. Rather than being adaptive we become innovative. Rather than being “other than” the urban arts organization, we embody the rural arts organization. Therefore, as we continue this exploration of rural arts management practices and challenges around the world, we do so with the understanding that rural arts organizations and administrators know best how to define and describe themselves and their work within their communities.

3. INTERNATIONAL APPLICATIONS

Duxbury (2021) conducted a literature review to examine the history and trajectory of research related to arts and cultural policy in non-urban places internationally. This research continues that inquiry but moves beyond policy into pedagogical and theoretical practices that inform arts management in rural places. It is worth noting that Duxbury (2021) began her publication with reference to a 2019 European conference titled “Culture Crops: Cultural Practices in Non-urban Territories.” As introduced in the introduction, it is the plight of rural areas that they are more often defined by what they are not than by what they are. The function of that conference was to open conversations around three issues that are now familiar, having been referred to in the previous research presented. The conference addressed the urban-bias of cultural policy within the European Union, the inequity of accessible opportunities for rural organizations, and misunderstandings by policymakers about the realities of the arts and culture in a rural landscape.

Thematically, across rural communities there is a sense of appreciation for and acceptance of the unique local culture in which a person lives. They value their history, traditions, customs, and neighbors. There is value placed on participation in the arts rather than the economic effects of the arts, and this creates community-based support for arts organizations. Participation in the arts is part of the rural residents identity and social support (Duxbury, 2025).

Themes that emerged in Duxbury’s (2021) review are further examined below through specific inquiry from nine different nations on six continents. The common themes found across the geographic diversity and social, cultural, political spectrum are worth note. As these themes transcend the global landscape, I suggest that they should inform arts management pedagogy as well as arts and cultural policy.

4. EUROPE

4.1. Scotland

Tully and Schrag (2025) provided an analysis of the Rural Arts Network in Scotland (RANS). This is a knowledge sharing resource specifically designed to promote the arts and arts participation across rural Scotland. The idea behind the RANS initiative was that by establishing a sustainable network of rural arts organizations they could increase understanding of rural spaces for policymakers, reduce, or remove location barriers for rural participants, and provide professional support for rural arts administrators in the hole of decreasing turnover.

Tully and Schrag (2025) recognized the interconnectedness of rural community where the town mayor might also run a barbershop on the town square and a postmaster might drive a taxi and officiate little league games on weekends. This creates a uniquely complex social and cultural web of society. The strength of RANS was its capitalization of that interconnectedness within individual communities while simultaneously sharing information and resources between communities.

RANS operates with expectations common to rural communities worldwide. The first common theme is that the arts can promote revitalization and community regeneration. RANS utilized this as a driving force to promote cooperation and collaboration between rural communities and broader policymaking entities. Similar to the first theme is the expectation that the arts are beneficial in both placemaking and community building.

The second common theme they confronted was the prevailing public investment for rural areas being restricted to craft, heritage, or folk arts. This removes opportunity from those producing diverse art and also results in the “othering” of those who do not see themselves within the folk traditions supported by government funding priorities.

4.1.1. *Rural Innovation and Collaboration*

In contrast to the common description of rural places as slow or behind the times, real-life in rural communities is often quite innovative. This is driven by multiple factors including a lack of constant influence experienced in metropolitan areas and also the need for creative solutions created by limited resources. Without someone looking over your shoulder and telling how something “should be done,” and without the typical tools to work a problem, innovation is the natural result. Indeed, many of the folk art traditions we commonly associate with rural places were first conceived in direct answer to the question of need. It is cold and we need a blanket so we learn to quilt or weave. We need to eat our food so we learn to create earthen dishware. That which begins out of function grows into an artform (Horwitz, 1974; Kieffer, 2020).

4.1.2. *Inferiority*

The arts in rural places are often different than those in urban locales. If the arts represent life then this is common sense. Life and lifestyles are experienced differently in these different

environments. However, in the case of arts organizations, the rural often find themselves perceived to be inferior for those differences. They are unfortunate to have lower population potential. They are less advantaged by large money donors. They are handicapped by the lack of physical infrastructure to support the arts and culture. All of these perceived inferiorities are only factually inferior if the rural arts organizations strives to mimic the urban. If, instead, the rural organization accepts that it is different, but not less, then unique, innovative strategies and decisions emerge that promote success in rural spaces.

Tully and Schrag (2025) quoted a participant in the RANS program as expressing it thus “traditionally there has been a sense that arts in urban places is somehow superior to arts in rural places. Advocacy could lead to mutual understanding and then to collaboration and sharing good practice” (p. 20). This sentiment is inspired by the pervasive pedagogical and practical notion that there is such a thing as “best practices” that should serve every arts organization, no matter the size, discipline, scope, or community.

Within RANS they understood that previous policies directed at rural communities sought to “fix” what was different from urban centers, rather than working with it as it exists. Returning to the guidance of critical rural theory, we interpret notion as strategically disadvantageous to the rural arts organization who never can, and likely out not try, to model itself after the practices utilized in urban spaces.

4.2. Germany

4.2.1. *High-brow vs Low-brow Culture*

Le and Kollack (2022) addressed the contrast between the more common prevalence of what they termed “low-brow” culture. This included community-based arts ensembles such as amateur performance groups or club-atmosphere gatherings. These organizations are often volunteer run and primarily funded through donations, rather than public support. In contrast, urban centers are more likely to feature what Le and Kollack termed “high-brow” arts organizations that are characterized by professional artists and paid administrative personnel. These organizations are more likely to receive public funding and policy support.

4.2.2. *Social Networks*

In Germany, as in many rural communities globally, volunteerism for community-based arts organizations is highest in rural areas. This likely corresponds with the highly relational nature of arts involvement in rural communities and the increased emphasis on relationships, reputation, and connection (Le and Kollack, 2022).

4.2.3. *Regional Cooperation*

Just as Tully and Schrag (2025) found across rural Scotland, Le and Kollack (2022) concluded that rural Germany is highly social connected and the arts and culture sector thrives on

cooperation and interaction across the different sectors of society and the region. Low population density and lower financial resources promote cooperation, partnerships, and coordination across the region and between organizations. “Meeting places such as libraries, churches, and clubs can act as an incubator for social interactions in this context” (Le and Kollack, 2025, p. 285). The success of arts and cultural activities in rural communities relies upon these common places for connection and even programming.

Tully and Schrag (2025) recognized regional identity across the rural communities in Scotland. In the active effort to connect rural arts organizations across Scotland, geography remained a major obstacle. The distinction between rural and remote is challenging to overcome. This is a theme that recurs across the literature. Rural areas of the mainland were connected by rail or road, but remote areas of the Islands still faced sometimes insurmountable obstacles in their participation. This is reinforced in the Le and Kollack (2022) analysis of Germany where rural residents repeated a “we are detached” sentiment in relation to their urban centers and the policymakers informed by those urban centers. This collective feeling promotes regional identity and cooperation, even as it isolates rural people from their urban citizen counterparts. Additionally rural residents in Scotland and Germany communicated that the social networks that result from common participation with the arts and culture often promote collaborative strategies for regional development (Le and Kollack, 2022; Tully and Schrag, 2025).

4.2.4. *Sense of Place*

Sense of place includes four components: community, neighboring, collective efficacy, and citizen participation. The generational identity characterizing many rural communities promotes both individual and collective community-based identity in most rural communities. This sense of place connects people to their location, and also to the other individuals perceived to be of that location. This is one reason that so many rural communities are insular and take time to allow outsiders into their circle, if they ever do. Community and place-based identity can be nurtured so that cooperation and networking develop hand-in-hand. However, it is also worth noting that the negative outcome of rural social networks can stretch beyond suspicion of outsiders into skepticism of innovation and change (Le and Kollack, 2022). Ultimately, Le and Kollack (2022) determined that the sense of space itself, and the accompanying identity as residents of that space are integral to the success of arts and cultural activities within those communities.

4.3. Norway

It is worth highlighting that the article about rural Canada and Lysgård’s (2016) work in rural Norway are both nearly a decade old (2015 and 2016, respectively). The identified themes in each of their research are still relevant today, but it must be acknowledged that the public policy attention to rural spaces has gained significant momentum in the intervening years, particularly amplified by the rural embrace of then-candidate Donald Trump in the 2016 U.S. election and the subsequent discourse of rural communities.

Lysgård (2016) explained one of the disconnections between conversations related to urban arts contrasted with rural. In Norway, conversations about the former tend toward consumer-driven policies meant to drive participation in the economy, while cultural policies in rural areas center around cultural heritage and traditional artforms, as well as the continually recurring theme of belonging, participation, identify, and place. This, yet again, reinforces the rural understanding that the arts in rural areas are broadly perceived to be folk, traditional, craft arts imbued with local history, customs, and sentimentality.

This study primarily aimed at exploring how effective urban culture-driven economic development practices are in rural settings, ultimately arguing that “while these cities focus heavily on a consumer-based logic of experience spectator and consumer-based culture, small towns and rural places place either more or most emphasis on culture as an arena for participation and mobilization, in which the social and democratic dimensions are at the forefront” (p. 2).

It is uniquely of note when considering policies in Norway that, as a nation, it is most robust in terms of government supported social welfare policies. This translates across society’s urbanity or rurality and, therefore, less stratification of access to government support is mentioned. However, still emphasized is the disconnection between urban-based policymakers and the reality of life living and “actually existing” in rural places.

To this end, Lysgård (2016) identified areas of distinction between urban and rural creative sectors. In rural communities in Southern Norway, the focus of arts activities was on cultural heritage (again reinforcing that theme). Additionally, strategic policy efforts targeted “participation, mobilization, place qualities, and social well-being” (p. 5). This reinforces the previously recurring themes of local identity and social network. The identified goal of cultural policy in rural communities was to strategically create livable, thriving communities deliberately designed to promote belonging and wellbeing.

While the themes from other nations also emerged in Norway, it is interesting that they presented quite differently. The very focus of the arts in rural Norway was to improve quality of life, rather than promote economic development. “Cultural activity is presented as a strategy for developing intellectual, cultural and social skills where learning and competence building are a fundamental goal for the cultural activity” (p. 6). Also repeating from other contexts, infrastructure was specifically noted as a theme in this study. However contrasting again with past examples, in Norway more supportive arts infrastructure exists in rural communities.

5. NORTH AMERICA

5.1. Canada

Beginning with a shared understanding that rurality is challenging to define and rural communities are diverse from one another, Duxbury and Campbell (2011) offered the following major themes affecting the arts in rural Canada. Perceptions, expectations, and beliefs around the nature of arts and creative activities in rural communities, challenges of capacity and infrastructure, interpersonal community relationships and social climate, challenges related to the realities of low-population, issues around economic struggles and opportunities, and support or neglect from at a public policy level.

These authors understanding of the nature of the arts coincides with the theme in other settings around stratification of artistic disciplines and also sense of identity within the rural space. The very real and universally emergent theme around the challenges of arts infrastructure is of special note in this article. “Overall, community resources, both monetary and human, are limited, and are faced with pressures of survival, transition, and a changing population. Within the community, the arts may not have a prominent status or widespread appreciation, and rural practitioners may also feel they are overlooked by city-centric funding approaches and gatekeepers” (p. 114). These challenges are further exacerbated by low-population, an aging local population and out-migration of the younger generations.

However, one opportunity noted by Duxbury and Campbell (2011) was that the younger populations of rural communities do tend to accept an economic and social value to incorporating the arts into their communities, often driving conversations around rural communities as cultural tourism destinations. Duxbury and Campbell (2011) emphasized the importance of community buy-in for the arts in rural places. This is similar thematically to previous understandings of community collaboration, networking, and cooperation that researchers identified in other nations.

Finally, as in other locales, these authors concluded the unique necessity for community and cross-sector collaboration for successful arts administration and cultural planning in rural places. This work was especially noted as “education and partnerships, related to building whole-community solutions with partnerships between non-profit and for-profit organizations, and the necessity of training, engaging, and maintaining volunteer bases; and the need for policy implementation and further study with the support of government and other funding bodies (p. 118).

6. AUSTRALIA

Skipington and Davis (2016) sought to examine how the arts are integrated into communities in rural Australia and how they are perceived as important for community innovation and economic development. Again returning to the rural realities of population decline and lack or loss of government support, they also uniquely highlighted the ecological and environmental realities faced by many rural communities including the effects of climate change on agriculture and extreme weather in remote areas without emergency infrastructure support.

They emphasized the distinct value of the arts in rural communities due to its influence in creative decision-making, problem-solving, critical analysis, presentation of alternative viewpoints, collaboration and networking that are intrinsically part of artistic and creative processes. In rural communities facing decline for a variety of reasons, these attributes are essential for “building community growth strategies” (p. 224). Skipington and Davis (2016) concluded that relying on the arts for economic revitalization and development cannot be accomplished without collaboration across and between sectors of society and among individual artists and organizations. For the arts to impact communities in the way rural places often hope they will, diverse collaborators have to agree to engage in the process.

In their study they found that the majority of participants believed the arts to be valuable as drivers of economic development and also as supporters of social cohesion. This reinforces themes from the other nations explored and makes a strong case for collaboration and cooperation centered around arts and cultural activities in rural areas. The specific challenge of government support for the arts in rural areas in contrast to its majority support of the arts in urban centers was also highlighted as a consistent challenge. This is another reinforced theme from other countries. The stratification of artistic disciplines and perceived audiences for the arts emerges further as a common thread.

7. AFRICA

I acknowledge that no continent is a monolithic exemplar of every nation contained therein, just as no nation is a monolith for every province or community. The aim of this article to present examples of rural arts research from every continent serves to demonstrate that common themes are present globally. Individual and distinct challenges still exist from locality to locality and within different nations, and this article does not serve to diminish those unique obstacles nor does it intend to imply homogeneity where incredible diversity actually exists.

8. SOUTH AFRICA

Sirayi (2023) presented a thoughtful critique of arts and culture policy in South Africa, and its continued neglect of rural communities. While legislation mandates the inclusion of rural and indigenous communities in policymaking, in practice they continue to be overlooked, particularly as related to rural development.

In-line with the other nations previously presented, Sirayi (2023) identified the preservation of traditional artforms, economic and community development to be driving themes in rural South Africa. Sirayi (2023) presented the concept of Smart Villages as a potentially potent driver of economic and community development and the very definition of Smart Villages reinforces another common theme, collaboration, cooperation, partnership. “a culture-led smart village pot with different “cultural dishes”, such as agriculture, food, basic services, ecosystem services, digital technology, cultural resources, sustainable energy initiatives, transport, and so on can advance the sustainable development of rural communities, if it is done within a co-creation development approach” (p. 313). The proposed policy itself is a unified cooperation across various sectors of society to benefit the whole community.

The Cultural Smart Village in rural South Africa proposes to follow a co-creation model of policy makers at the top and communities at the bottom speaking from both top-down and bottom-up interests to co-create policies that work in specifically rural applications. This strategy addresses the risk of traditional communities being sidelined by policy makers ignorant of their day-to-day life experiences.

8.1. Application of Themes

What this analysis presents uniquely contrasted with the other material included in this article is the impact and ineffectiveness of policy when it does not specifically recognize rural distinctiveness. The themes cited throughout the article are. In line with those in the other studies, yet this is a presentation of what happens when they are not accordingly addressed.

9. ASIA

9.1. India

Kokkranikal and Baum (2002) studied the establishment of a cultural destination in a rural Indian community. Objectionably, the very first sentence reads “Considering the relative backwardness of rural areas...” (p. 64). While this article was published in 2002 even at that time this would be considered a pejorative sentiment. It also contrasts with many of the themes in other nations, that promote the potential for innovation in rural places. In a case of academic irony, although this article begins with the description of rural areas as “backwards,” the study itself examined a highly innovative and successful approach to managing cultural destinations in rural communities. The sentiment is the opposite of our common themes but the overall content is directly in line.

The project under study incorporated external training of a local workforce for the successful operation of a cultural destination. The very nature of the project lines up with the recurring theme of rural places being identified with or defined by specifically local or regional arts, crafts, and cultural traditions. In this case, that identity empowered the community to promote their culture as a destination worth experiencing for those from elsewhere. Additionally, the development of the cultural destination was strategically designed to avoid the historically commonplace problem of pushing out local residents as skilled professionals and tourists move in. In Kerala, local residents were part of the design and trained for the jobs in their new tourist economy (Kokkranikal and Baum, 2002).

As in other nations previously presented, this example of successful application of rural arts management required deliberate collaboration and networking. Public, private, voluntary sector, and tourism industry professionals all contributed, working in and with the community to develop the cultural destination. It was a cooperative effort of diverse partners strategically designed to benefit, rather than exploit, the local population.

10. SOUTH AMERICA

10.1. Columbia and Brazil

With dedicated research within arts and cultural management an emerging field across the South American continent, the subsidiary topic of rural arts management is nascent in

this geographic place. However, desiring to be inclusive of every continent, I expanded my findings to include the following studies. These articles focus on developing economies, which in many ways are similar to rural locales and in the specific ways relevant to this research analysis, they are highly applicable for comparison.

Utilizing cases from both Colombia and Brazil, Ruiz-Gutiérrez, Grant, and Colbert (2016) discussed the importance of cultural identity as integral to arts management in developing economies. They also recognized the collaboration required for arts and cultural endeavors to succeed. As noted in other national applications, bottom up processes that include and incorporate local communities into planning and implementation are present across South America, where “to a large extent it is the communities that are the subject of management that guide and determine the processes’ evolution and development” (p. 16).

These researchers also concluded that successful arts management required what they referred to as institutionalization, but which referred to the community embrace at multiple sectors of society. This then corresponds to the theme of multiple partners in cooperation.

Hernández-Acosta (2020) further described the arts and culture as one of the primary ways that communities across Latin America define, communicate, and demonstrate their identities. Again we return to the theme of local identity being a central point of focus.

Hernández-Acosta (2020) brought the theme of cooperation and collaboration to an extreme by recognizing that even the field of arts management itself is interdisciplinary and cooperative, with multiple partners contributing specialties. Therefore, as we apply arts management into rural contexts, we are collaborating across sectors and disciplines.

Also of special note is Hernández-Acosta’s (2020) assertion that specific local context and contribution is necessary for policy making, returning us to the community-informed theme consistently present across the different nations included in this analysis. “One of the great criticisms in arts entrepreneurship and management training is the focus on the applied components of management (marketing, finance, human resources, etc.), which often indirectly promotes a certain distance from the local context...Regardless of the international or global scope that a cultural practice may have, the original design must start by being based on a local impact unit, being a community, a city or a country. This responsibility and sensitivity to location and place will facilitate sustainable growth (p. 286-287). Just as first introduced in the introduction of this research, one-size does not fit all when it comes to arts management practice. Rural contexts need to be considered and included in conversations and planning.

11. DISCUSSION AND CONCLUSION

It is evident that common themes exist across rural communities in geographically and culturally diverse locations. These themes include the specific experiences of necessary cooperation and collaboration across sectors, local identity, and the perception of local arts as distinct, different, or “other than” dominant art in urban centers. While not every theme below was represented in every study presented, each of these themes were broadly relevant to the majority of the regions, nations, and communities explored.

These themes included:

1. Support for individual artists living in rural places, with an emphasis on public policies that are economically supportive of artists. As I presented data from across continents this continually arose as the distinction between art disciplines and the stratification of art-makers based on dominant Western modalities.
2. Physical infrastructure in the form of permanent arts facilities. This is described across nations as part of creative economics, community development, and a sense of place.
3. A focus on the strengthening of rural-urban collaboration and network sharing, which emerges in every nation explored as part of the urban-centric policy and pedagogy lens historically informing arts administration practice. The idea that rural and urban would both benefit from resource sharing is a sentiment shared across the rural arts landscape.
4. The broad benefit of networking and resource sharing across different rural spaces is noted across the different nations in this research. A common understanding of challenges faced in rural areas, creative solutions to those challenges, and the broad interest in sharing those innovative and replicable solutions recurs among rural arts administrators in these different settings.

Having explored the experiences of rural arts managers and researchers across the globe, I also acknowledge that the idea of othering could be reversed. We could analyze all of the ways and reasons that practices here promoted for successful rural arts organizations would be impractical and ineffective in urban communities. Urban arts organizations attempting to utilize them might find they are ill-equipped to succeed with the fishbowl relational model or the emphasis on inter-sector collaboration. This would likely be accurate. The reason we present the rural perspective is precisely because it has not traditionally been the dominant voice in rural arts management pedagogy and practice. Urban practices have been historically dominant and rural places have tried to copy them, every aware that they are trying to be something other than what they are. They are trying to wear hand-me-downs that just don't fit their size, shape, or style.

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