

Super Bowl LII: Rural Arts and Cultural Institution Engagement

Introduction

This article offers a case study that examines and frames arts and culture institution engagement during Super Bowl LII as a unique opportunity to access limited resources in rural areas. For the purposes of this inquiry, cultural institutions and organizations are non-profit organizations that include entities like museums, theatres or symphonies – the same institutions that the Minnesota State Arts Board supports. The definition is also broadened to include other cultural entities, tribes and examples of other usages for community cultural purposes to provide a comprehensive perspective on potential cultural legacies associated with Super Bowl LII. Also, the Super Bowl is defined as a mega-event for this investigation. Mega-events are large scale cultural, commercial, and sporting events which have a dramatic character, mass popular appeal, and international significance which is organized by a combination of national, governmental, international, and non-governmental organizations (Roche, 2000). The Super Bowl fits within the mega-event framework due to its short term and spectacular nature. The spectacle of traditions and festivals like Super Bowl Live are large scale and nationally significant because they reflect the message the region hopes to share with the world. Donald Getz’s explanation of mega-events links them to soft power. “Indeed, many countries have used mega events to gain legitimacy and prestige, draw attention to their accomplishments, foster trade and tourism, or to help open their countries to global influences” (Getz, 2008, p. 414).

Funding associated with these events has traditionally benefitted urban communities and institutions that host the city. This embodies the mega-event characteristic of drawing attention to accomplishments because the Minnesota Super Bowl Host Committee highlights the distribution of funds as a legacy. This reflects historical funding trends from the Minnesota State Arts Board. Although these events are short term, they do have political qualities. They can be analyzed as tools for government policy and ideology (Hiller, 2000). Mega-events can be examined as vehicles of financial support of the region, the investigation of cultural institutions inclusion expands this inquiry. This case study expands the understanding of funding by highlighting the unique funding dispersion of the Minnesota State Arts Board (MSAB) mirrored by the Minnesota Super Bowl Host Committee. MSAB consistently distributes funds not just to urban areas in the state, but also to rural areas that are historically under resourced. This study offers a particular perspective on cultural institution engagement with sports mega-events that highlights how arts administrators in rural areas can prepare and take advantage of this unique funding opportunity during future Super Bowls. By reviewing literature on mega-events, urban development, the Olympics, and Super Bowls and using case study methodology, we compare how arts and cultural institutions engage with Super Bowl LII and investigate potential cultural outcomes. Mega-event legacy theory provides a theoretical framework to understand the relationship between the mega-event and the region that hosts it by examining the lasting effects. Based on findings, organizations do engage with the mega-event as recipients of funding from the National Football League Foundation in collaboration with Minnesota Host Committee Legacy Fund. This inquiry functions as a guide for cultural institutions that serve underrepresented and under resourced groups by identifying ways to access unique funds.

This investigation addresses the following research questions:

1. Did Super Bowl LII engage with rural arts and cultural organizations in Minnesota? If yes, how?
2. Did the granting patterns for Super Bowl LII reflect historical granting patterns by the Minnesota state arts agency, the Minnesota State Arts Board? If yes, how?

Literature Review

Super Bowl

Scholars like Inoue and Harvard (2014) and David et al. (2008) focus on Super Bowl specific outcomes and add to the perspective on economic and tourism impacts. Inoue and Harvard (2014) investigate the determinants and consequences of the perceived social impact of a sport event. This article is specifically relevant to the discussion of arts and cultural organization engagement regarding funding opportunities associated with the Super Bowl. Specifically, they state “attendees can gain psychological benefits from a sport event’s active support for a charitable cause” (p. 306). If the Super Bowl Host committee emphasize the philanthropic nature of the event, attendees could respond favorably to the event. This lends itself to the discussion of public value in comparison to corporate responsibility. Also, David et al. (2008) examine residents’ perception of cultural tourism and sports tourism. They indicate that both cultural and sports events create local economic values. The authors also claim that sports events are the main reason for travel while local culture forms the travelers’ experience. This assertion highlights how arts and cultural organization engagement impacts sports mega-event tourism experience through the creation region specific or site-specific experiences. Other works by Matheson (2005), Matheson and Baade (2006) and Baumann and Matheson (2018) build on Super Bowl specific outcomes and economic and tourism impacts. In general, economic impacts reflect anything related to the local economy. For example, an increase in funds from tourists due to hotel occupancy or additional corporate sponsorships in relation to the event.

Similar to Matheson (2005), Groothius and Rotthoff (2016) explore economic impacts and build on the effects of the Super Bowl by examining civic pride. Interestingly, they noted that the literature shows that mega sports events have small or low effect on local economy, while benefits in form of public goods do exist but mainly from public funds rather than from the team and the event. This article highlights how receiving public funds can facilitate potential engagement for arts and cultural organizations with the Super Bowl. This is relevant to our comparison of the MSAB, a public granting institution, and the Host Committee because it highlights the effects of public funds and private funds on the local community. Kim and Walker (2012) review the psychological impacts of Super Bowl that include factors like community pride as result of enhanced image, community excitement and pride in efforts to improve community infrastructure. Lastly, Lee and Krohn (2013) examine resident support of the event. These scholars examine the aspects outside of the economic impacts of the Super Bowl. They are significant to this study because community excitement and resident support could affect how many arts and cultural organizations identify different opportunities associated with the Super Bowl and apply for or engage with the funds associated with the Super Bowl Host Committee. This literature serves as a foundation for understanding how the Super Bowl impacts the cities

and regions that host it. The economic impacts provide a framework for examining how arts and cultural organizations engage with the mega-event. Specifically, the opportunity to receive funds from MSAB highlights an economic impact of the Super Bowl. The general focus of the literature highlights economic outcomes with some investigation into equity outcomes. This provides a framework for understanding the social and economic benefits for rural communities in Minnesota from the Super Bowl through the funding of arts and cultural organizations.

Rural Definition

This study focuses on arts and culture organizations in rural communities because of the unique structure of Super Bowl LII. Since 2015, all other Super Bowl funding has focused on the host city, whereas the Minnesota Host Committee Legacy Fund for Super Bowl LII supported organizations throughout the state; including organizations in rural communities. The nature of “rural,” as it exists in contemporary America, is less a cohesive concept than it is a set of ideas and associations that have developed over the last 400 years and which remains a frequent matter of debate (Woods, 2011). Rural sociologist Marc Mormont (1990) frames “rural” as a matter of thought, emphasizing conceptualization as preceding representation and material formation. However, knowing what the idea of rural constitutes in popular depictions (called “rural imaginary” by Azano, et al, and centered on low-income, majority-white communities) does not address the historical development of the concept (2021).

This myth also served to gloss over the exploitation of rural lands by city-based rulers and governments. The contrary notions of rural spaces as both places of toil for residents and relaxation spots for affluent urbanites are reflected in surviving texts of the time, but with a sheen of romanticism such that rural life and agriculture was portrayed as simple and virtuous (Short, 1991; Williams, 1973).

The role of art in shaping this idea of rural in the decades following the Industrial Revolution was substantial. It is also during this time that the myth began to form of those who opted to stay in rural communities rather than relocating to industrialized cities being ignorant and backward, incompatible with urbanization and new technology (Azano et al. 2021).

The evolution of the idea of “rural” and its attendant mythology highlights the challenges inherent in establishing a functional definition of the word. For the purposes of this work, we have opted to use a Census Bureau definition based on both population and population density (US Census Bureau, 2019). While this is not a perfect categorization, its emphasis on population and the density thereof avoids the thorniness of delving into the sociology of the aforementioned myths. By applying this categorization at the county level, we minimize uncertainty regarding the exact locations of arts and culture programs supported by Super Bowl LII.

Background of the MSAB

In the decade following the establishment of the National Endowment for the Arts (NEA) and the subsequent establishment of state arts agencies (SAAs) in the 43 states without one prior to the NEA, SAAs began receiving populist criticism, such as the exclusion of art outside of the mainstream, or too narrow a view of how Americans can benefit from art (Lowell, 2004; Mulcahy, 2002; National Research Center of the Arts, Inc., 1976; Netzer, 1978). These criticisms

did lead to a broadening of eligibility and support, most noticeably in the creation of decentralization programs. The Minnesota State Arts Council (MSAC) established its decentralization program in 1976.

Following the lobbying of a number of local arts councils throughout the state emphasizing that the SAA awarded too much of its grant funding to major organizations in Minneapolis and St. Paul, the authorizing legislation for the MSAC was amended. Under the revised legislation, the newly christened Minnesota State Arts Board (MSAB) was required to divvy up 27% of its budget to support a network of 11 regional arts councils, each serving several counties across the state, basing allocation of these funds on previous funding, regional population, and acreage. This allowed the MSAB to focus on supporting larger organizations while the regional councils tended to the needs of smaller artists and organizations across Minnesota. In doing so they mirrored the NEA's pass-through mandate, although as a result many of these artists aligned their loyalties with the regional councils rather than the state agency (Lowell J. , 2004).

This system persists in Minnesota, although the efficacy and broader benefit of the program is debatable. In FY2016 the two counties (Hennepin and Ramsey) comprising the Twin Cities area accounted for approximately 33% of the state's population and received 71% of the MSAB's grant funds. This is consistent with the immediately preceding years, in which these two counties received between 71% and 73% of the SAA's grant funds. However, this also means that artists and organizations outside of these counties (67% of the state's population) are receiving only the legislatively mandated 27% of grant funds.

The disproportionate allocation of the MSAB's grant funds, even with the decentralization program in place, harkens back to the pastoral myth and its romanticization of rural areas in lieu of equal treatment. The consistency of the funding level from year to year indicates stasis rather than progress and therefore leaves substantial room for improvement. As we examine the cultural support offered through Super Bowl LII, we are attentive to whether this support follows the patterns established by the MSAB or if it was distributed with less bias toward the Twin Cities and their institutions.

Super Bowl Host Committee Funding History

Funding associated with the Super Bowl Host Committee can focus on the host city. This fits within Preuss' discussion of mega-event legacy theory when he discusses spaces. He states that legacy is "limited to a defined space, that is, a city, but some of its effects may extend beyond the city..." (Preuss, 2014, p. 647). The Super Bowls preceding and following Super Bowl LII highlight the focus on the host city regarding funding. Specifically, approximately 3% of the grant recipients from Super Bowl LI were outside of the city of Houston. While Super Bowl LIII Host Committee worked with approximately 26 companies and organizations to support initiatives in Atlanta. Only three out of 26 companies and organizations were headquartered outside of Atlanta or its suburbs. Super Bowl LII presents a unique case where funding was distributed outside of the urban region to rural areas and reflected historical funding patterns of the MSAB.

Theoretical Framework

This investigation focuses on funding arts and cultural organizations as an example of Super Bowl LII engagement. In general, mega-event outcomes and legacies have been described using economic and urban regeneration frameworks. Although, the inquiry highlights a transaction that is financial in nature, mega-event legacy theory (Preuss, 2007, 2014) best serves this inquiry. In addition to mega-event legacy theory, other scholars provide a specific framework to understand mega-events (Mueller, 2015; Hiller, 1995). Garcia (2008) focuses on the cultural outcomes of the Olympics which is relevant for this study in understanding how arts and cultural outcomes function for sports mega events. Although the Olympics are international in nature, they are similar to the Super Bowl because they are both sports mega-event with cultural components like the Super Bowl Fanfest and Olympic Arts Festival. These cultural components provide the host committee an opportunity to demonstrate the cultural assets of their communities by displaying its history and traditions to tourists and other spectators. While, Zimbalist (2012) and Andranovich and Burbank (2011) examine the economic elements associated with mega-events. Others highlight the connection between local impacts of urban infrastructure to the projection of a city's image (Gold and Gold, 2011). Scholars have focused on Super Bowl specific outcomes (Inoue and Harvard, 2014; David et al., 2008). Matheson (2005), Matheson and Baade (2006) and Baumann and Matheson (2018) add to the perspective on the Super Bowl's economic impact and its effects on tourism. Similar to Matheson, Groothuis and Rotthoff (2016) explore economic impacts and add to the perspective of impacts by examining civic pride. In addition to economic impacts, Kim and Walker (2012) review the social impacts of the Super Bowl and Lee and Krohn (2013) examine resident support of the event. Although the examination of the funding patterns for Super Bowl LII relate specifically to economic impact discussions by being financial in nature, it is important to examine funding patterns using cultural outcomes as lens because the organizations produce, exhibit or support arts and culture.

Preuss' discussion of the legacy cube and legacy framework (2007, 2014), Dawson and Jons combination of mega-event legacy theory and actor-network theory (2018), Misener et al. (2013) and Smith (2014) serve as the foundation for this work by describing a framework for analyzing long-term outcomes of mega-events. Although, this theory has been couched in sports economics, we focus on the arts and cultural offerings and outcomes instead of economic outcomes to expand the understanding of legacy. Preuss's (2007) work and development of the legacy cube considers the planned/unplanned, positive/negative and tangible/intangible dimensions of a mega-event legacy. While Dawson and Jons (2018) build on mega-event legacy theory by combining it with actor network theory to develop a legacy rings framework. This inquiry focuses on the planned, positive and tangible dimensions of a mega-event legacy by exploring the funding opportunities associated with the event.

The explicit framework for our understanding of how rural arts and cultural organizations engage with Super Bowl LII is grounded in Preuss's legacy framework. There are six characteristics that he includes within his definition of legacy: time, new initiatives, value, tangibility, space, and intention (Preuss, 2015). Specifically, a legacy must last longer than the event and its directly initiated impacts which fit within the Minnesota Super Bowl Host Committee Legacy Fund's

objective to distribute funds to support programming post the event. The funds produce new opportunities out of an initial impact which includes the effects of the programming supported by the funds. Preuss' discussion of value consists of changes that bring positive and negative impacts. This concept relates explicitly to organizations that received funds as positive impacts and those that did not receive funds as negative impacts. The Minnesota Super Bowl Host Committee Legacy Fund could support experiential programming and the construction of physical structures. The regional dispersion of funds fits within Preuss's framework that highlights a specific space required for legacy. There could also be unintentional consequences based on the unpredictable nature of people and their experiences during programming. By examining the Minnesota Super Bowl Host Committee's Legacy Fund using these parameters details the characteristics for engagement and highlights specific granting patterns that are relevant to the region.

Corporate social responsibility (CSR) may also provide a framework from which to examine the Legacy Fund granting activity. CSR, per Kotler and Lee's (2005) is "a commitment to improve community well-being through discretionary business practices and contributions of corporate resources." Additional definitions for CSR have been offered that emphasize components such as sustainability and exceeding ethical expectations, but the common elements of these definitions comprise the Kotler and Lee definition (Osgood, 2009; World Business Council for Sustainable Development, 2002). It should be noted that the above definition emphasizes that CSR relies on discretionary, or voluntary, contributions and practices, implying that those actions undertaken and resources allocated by the organization serve to recognize the inherent value in such a venture. Although CSR has an element of altruism to it, it also frequently used to gain competitive advantage and public support as an element of institutional branding (Cone, Inc., 2000; Smith, 1994). To this end, the Minnesota Super Bowl Host Committee Legacy Fund projects can be explained as CSR initiatives intended to generate public value and justify the public expenditures for the event.

Methodology

This article uses case study methodology to examine arts and culture organization engagement during Super Bowl LII and investigate granting patterns of the Minnesota State Arts Board in rural Minnesota. For the purposes of this investigation, we define engagement as the receiving of funds from the National Football Foundation and host committee. We examine a variety of sources to provide a thorough perspective for this investigation grounded in works by Robert K. Yin (2009, 2018), John Creswell (2007), and Robert E. Stake (1995). Specifically, the data from the National Football League, Minnesota State Arts Board, arts and culture organizations serve as the foundation for this investigation.

Reliance on theoretical propositions (Yin, 2018) as an analytical strategy guided the analysis of the arts and culture organization engagement with Super Bowl LII. Mega-event legacy theory (Preuss, 2007, 2015) guides the case study by framing the analysis and pointing to relevant contextual conditions that will be described and explanations that will be examined. Specifically, the case study examines arts and cultural organization engagement during Super Bowl LII by investigating granting patterns as examples of legacy. Preuss' approach to understanding of

specific aftereffects of mega-events as legacies based on time, new initiatives, value, space and intention serve as the foundation for this work. Using pattern matching (Yin, 2018) as analytical technique compares an empirically based pattern with a predicted one, including rival explanations. In addition to formal documentation, we also compared archival data from the Minnesota State Arts Board to data collected from arts organizations to identify granting patterns as an example of rural arts and cultural institution engagement.

Analysis

Super Bowl LII did engage rural arts and cultural organizations through granting opportunities supported by the creation of the Minnesota Super Bowl Host Committee Legacy Fund. Using mega-event legacy theory as a lens to better understand this relationship can provide long-term insights for arts and culture organizations. The Minnesota Host Committee, with a \$1 million grant from the National Football League provided more than \$5.5 million in grants through the Legacy Fund to support charitable projects and health and wellness programs throughout Minnesota ((NFL Communications, 2018)). The Legacy Fund provided 12 grants to arts and cultural organizations, or approximately 23% of grants distributed. Of these 12 grants, seven (58% of those to arts organizations; 13% of total grants given) were awarded to arts organizations in rural communities with the grants ranging from \$50,000 to \$100,000. Five organizations received \$100,000 to support projects. The distribution of funds is the common source of engagement for rural arts and cultural organizations in Minnesota. This relationship is common amongst most Super Bowl host committees through the creation of granting institutions to local organizations. The geographic distribution of funds across the state instead of focusing the funds on the host city makes this relationship unique in comparison to other super bowl granting experiences.

Preuss' discussion of the fundamental elements of a definition of legacy as time, new initiatives, value, tangibility, space and intention (2014, p. 647) are the most applicable for the work in examining arts and cultural institution engagement during Super Bowl LII. The article also references different concepts that explore the aftereffects of a sports mega-event to negate rival explanations. Other rival explanations of sports mega-events aftereffects can be described as impacts, sustainable development and leveraging which is useful for this inquiry. It clarifies the difference between these approaches and justifies the application of mega-event legacy theory. The examination of the term impact does not include time and new initiative (Preuss, 2015 p.646). Impact lacks necessary information because a temporary event like the Super Bowl, is bound by specific a timeframe and what occurs during or due to the event (i.e. new initiative) is a significant element for the justification of the event. While leveraging as a concept focuses on the positive values of the event, but not the negative values. The focus on the positive elements of the event prevents a comprehensive review that could be useful for policy makers and researchers in the future. Lastly, sustainable development focuses on long-term balancing of economic, environmental and social health. (p.647). This perspective is outside of the scope of the current research because examination of the relationship between the three elements. Our inquiry focuses specifically on the distribution of funds and its relationship to rural areas. Preuss' discussion and definition of legacy best fit our inquiry due to its examination of time, inclusion of positive and negative outcomes and the ability to focus on funding distribution.

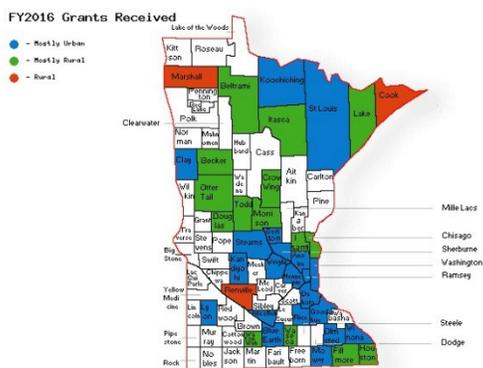
Recognizing that the Legacy Fund provides funds for programming that occurs post the Super Bowl fits within the Preuss' time construct because it lasts longer and takes place after the Super Bowl. The unique opportunity to receive funds from the Legacy Fund is a new opportunity for arts and cultural programming to receive support. Documentation from the National Football League Foundation, arts and cultural organization websites, news articles, YouTube and other resources demonstrate how funding fits within Preuss' mega-event legacy theory framework. Specifically, an archival examination of press releases from National Football League explicitly stated who the arts and cultural organization recipients were from Super Bowl LII which then highlighted the projects the Legacy Fund supported. A review of the organizations' websites, annual reports and other materials gave further insights into the funds they had received. In order to triangulate this data, we analyzed media like news articles and Youtube videos to deepen our understanding of the relationship between rural arts and cultural organizations and Super Bowl LII.

The arts and cultural organizations that received grants from the Legacy Fund include: Mille Lacs Band of Ojibwe, Springboard for the Arts, Grand Portage Band of Lake Superior Chippewa, White Earth Reservation Tribal Council, Leech Lake Band of Ojibwe, Fond du Lac Band of Lake Superior Chippewa and Lower Sioux Indian Community (NFL Communications, 2018). Preuss' discussion of time emphasizes that the legacy must last longer than the event and its impacts. The development of play structures in Fergus Falls and Grand Portage, skate park in White Earth, and the recreation centers in Cloquet and Lower Sioux highlight the longevity of the grant's legacy because individuals and the organizations will be able to use the structures and features for an extended period of time. Future arts administrators can be aware of specific timelines for future projects or legacies in order to best advocate on behalf of their organizations. New initiatives like the purchase of a new mobile kitchen by Leech Lake Band of Ojibwe, emphasize new opportunities that have occurred due to Super Bowl LII. The host committee's unique funding circumstances present arts and cultural organizations an opportunity to create new or different programs for their stakeholders. Preuss' examination of value consists of changes that bring positive outcomes for some stakeholders and negative outcomes for others (2015, p. 647). The Legacy Fund awarded 52 grants to support charitable projects and health and wellness programs throughout the greater Minnesota community (NFL Communications, 2018). Receiving funds in the form of grants is a positive outcome for arts and cultural organizations. These entities could address or remedy issues specific to their communities using the funds. The limit in funds is a negative outcome for stakeholders who were also in need of support (NFL Communications, 2018), but did not receive grants. Unfortunately, the restriction of grants mirrors the limitations in funding within the arts and culture nonprofit sector. There are many valuable projects and organizations that lack funding due to limitations of resources. Using Preuss' framework emphasizes the unique legacy of Super Bowl LII that distributes resources to rural areas instead of concentrating funds within the city. The tangible or intangible outcomes from the Legacy Fund grants also fit within Preuss' framework. The tangible outcomes of the Legacy Fund are exemplified by supporting the construction or renovation of physical spaces. For instance, it awarded the White Earth Reservation Tribal Council \$100,000 to build the reservation's first skate park (NFL Communications, 2018; Geisen, 2017). Also, the Lower Sioux Indian Community received \$100,000 to replace exercise equipment, purchase new

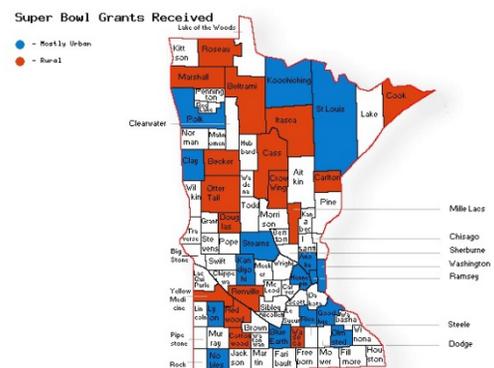
materials for the community kitchen and add a lacrosse field (NFL Communications, 2018; Wigdahl, 2017). These physical structures at the park or organization’s venue highlight infrastructure development. The long-lasting infrastructure development ensures the communities can have long-term benefits from a temporary event. The regional reach of the Legacy Fund is apparent in the supporting of rural arts and cultural organizations which is a unique for Super Bowl initiatives. For instance, seven out of ten arts and culture organizations that received funds were outside of St. Paul and Minneapolis and located in rural areas. This reflects Preuss’ perspective on space’s role in legacy which emphasizes it must be defined by a specific area. Other host committees can review Super Bowl LII’s regional reach as a potential model to expand the legacy of the event.

The Legacy Fund’s intention to support and improve the surrounding communities is apparent in the distribution of funds. The unintentional consequences can be reflected in the individual outcomes from stakeholders and organizations that are demonstrated in the use of the structures like the play structures in Fergus Falls and Grand Portage, skate park in White Earth, or the recreation centers in Cloquet and Lower Sioux. Specifically, the Mille Lacs Band of Ojibwe greenhouse project highlights an unintentional consequence of the funds as instilling hope into their community. Sam Moose, Commissioner, Mille Lacs Band Health and Human Services stated, “These are not only seed for plants to grow into food, they are seeds of hope for our tribe...” (Mille Lacs Messenger, 2017). Using Preuss’ perspective to examine the outcomes of the Legacy Fund highlight how rural arts and culture organizations engage with Super Bowl LII as grant recipients, provides a rare example of distribution of Super Bowl host committee funds that usually are concentrated in that specific city for other Super Bowls. This study provides a framework for rural arts administrators to communicate potential outcomes for engaging with future Super Bowls and advocate on behalf of their organizations and communities.

Although there were differences in the granting patterns of the Super Bowl Host Committee Legacy Fund and MSAB, a broad examination of both sets of grants shows that there was significant overlap and that the granting patterns for the former reflect those of the latter. This reflection is most evident in examining the proportional allocation of grant funds for rural arts and culture organizations and the geographic footprint of grant distribution (see maps).



Counties with organizations receiving MSAB grants in FY2016



Counties with organizations receiving Legacy Fund grants

In the three years preceding Super Bowl LII, the MSAB awarded an average of 13.56% of its granted funds to organizations located in rural counties. In the year immediately preceding Super Bowl LII, the percentage of granted funds awarded to organizations in rural counties was 11.31%. Of the grants awarded by the Minnesota Host Committee Legacy Fund, a virtually identical 11.55% of funds and 13.46% of total grants went to projects in rural counties. This demonstrates the similar patterns in granting, although they are not perfectly analogous as the Legacy Fund's figure reflects a percentage of all grants given, not just those awarded for arts and culture project, whereas the MSAB figure reflects a percentage of grants to arts and culture organizations.

Similarly, the geographic footprint of the grants made to rural organizations by the Legacy Fund reflects patterns seen in the granting of MSAB funds. In the three years preceding Super Bowl LII, the MSAB on average awarded granted funds to organizations in 21 rural counties; in the year immediately preceding the event, that figure was 18 counties. The Legacy Fund granted funds to organizations in 15 of Minnesota's 56 rural counties. If only arts and culture grants made by the Legacy Fund are considered, 7 rural counties received funds. Although this reflects a small percentage of the overall number of rural counties, the broad geographic footprint reaching the various regions of the state is maintained.

Conclusion

In conclusion, Super Bowl LII did engage rural arts and cultural organizations through the distribution of grants through the Host Committee Legacy Fund. Using Preuss's legacy framework to examine the engagement highlighted the time, new initiatives, value, tangibility, space and intention of the grants for Mille Lacs Band of Ojibwe, Springboard for the Arts, Grand Portage Band of Lake Superior Chippewa, White Earth Reservation Tribal Council, Leech Lake Band of Ojibwe, Fond du Lac Band of Lake Superior Chippewa and Lower Sioux Indian Community. This article also recognizes the unique funding opportunity that Super Bowl LII provides community organizations which requires exploration into the historical granting patterns of the Minnesota State Arts Board. The Super Bowl LII Host Committee Legacy Fund does reflect similar geographic granting patterns of the MSAB funds for three years preceding the mega-event.

As the distribution of host committee funds outside of the host city's metropolitan area is a phenomenon unique to Super Bowl LII, at least among recent Super Bowls, it is possible that the Super Bowl Host Committee Legacy Fund could provide a blueprint for future host committees to follow suit. It is possible, and perhaps preferable, for other future host committees to embrace broad granting of funds beyond their host cities in an effort to generate public value. In particular, future host committees in states whose state arts agencies have committed decentralization programs could mirror those programs' funding patterns as a guide for distributing grant funds beyond the host city. The utility of this approach may be limited by the small number of states that play host to Super Bowls and the absence of decentralization programs in most of those states, but at least one upcoming game (Super Bowl LIX, to be played in New Orleans, LA in 2025) is situated in a state with an imitable decentralization program

serving the entire state. This game creates an opportunity to apply the lessons learned from Super Bowl LII's host committee.

One piece of information taken away from this examination is that, when the Super Bowl serves as a "housewarming party" for a new stadium, the funding source matters. In contrast to the other venues that played host to Super Bowls L-LV, which used primarily private and municipally based public funding, US Bank Stadium received several hundred million dollars in funding for its construction from the State of Minnesota. With other Host Committee grant programs in places like the Bay Area and Houston, we found grants to be awarded within a geographic footprint centered on the source of public funding for the venue. In contrast, the Legacy Fund granting footprint reflects a state-wide constituency (similarly, the host team is the only in this span named for the state, not city, in which they play). This aligns with the granting activity of the MSAB which, as a state agency, is charged with supporting arts and culture activities throughout the state. They are not perfectly analogous (the MSAB is legislatively mandated to allot a portion of its budget to regional arts councils to support rural communities; the Legacy Fund was under no such obligation), it does explain the departure from the norm in the Legacy Fund's granting activity. The next steps for this inquiry will be to examine the granting patterns for other arts and cultural organizations for previous Super Bowls to determine if they fit within a similar framework.

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