

AN INTEGRATIVE FRAMEWORK FOR THE STUDY OF INTER-ORGANIZATIONAL RELATIONSHIP DEVELOPMENT

Competitive Paper

Abstract

The objective of this article is to build an integrative research framework for the study of inter-organisational relationship development. We adopt structuration theory as a basis on which to integrate the specific concepts and ideas from the literature on inter-organisational relationships. Through an illustrative case study we demonstrate the analytical usefulness of the framework. We believe that it offers guidance and sets out the essential conceptual principles in terms of interplay between agency and structure within the focal relationship, and between the relationship and its context. It is narrow enough to provide a useful guide for empirical research, and broad enough to accommodate new ideas and reformulations that might emerge in a given context. Accordingly, the framework provides support in the different phases of the research process in studies of an inductive or deductive orientation and adopting a qualitative or quantitative approach.

Keywords: inter-organisational relationship development, structuration theory, agency and structure, interaction and network approach, business networks, cultural sponsorship,

**An Integrative Framework for the Study of Inter-organisational
Relationship Development
A Conceptual Outline and Empirical Illustration**

INTRODUCTION

The emergence of a network society has been evident in business practice for a couple of decades, and is recognised in the academic literature. As a result, the global literature on inter-organisational relationships and networks is broad and heterogeneous (Castells, 1996; Coviello et al., 2002; Morgan & Hunt, 1994; Möller & Rajala, 2007; Achrol, 1997; Axelsson & Easton, 1992; Ritter, Wilkinson & Johnston, 2004; Möller & Halinen, 1999). The research on dynamics and change among and within networks conceptualizes networks as aggregate *processes* that evolve through the development of inter-organizational relationships, for example (see Easton, 1992; Andersson, Håkansson & Johanson, 1994). The dynamics of inter-organizational relationships have been the subject of extensive research based on various kinds of development models (e.g., Ford, 1980; Dwyer et al., 1987; Halinen, 1997).

Despite the different categorisations (e.g., Batonda & Perry, 2003; Halinen, 1997), all the models of relationship development seem to resemble each other: various stages, events or actions describe its transformation from a pre-relationship and the early or initial exploratory stage to a developing or expanding stage, and further to stability, decline and dissolution (cf. Batonda & Perry, 2003). There are also differences in orientation. Whereas so-called stage or life-cycle models (e.g., Ford, 1980) depict the process as stages in order to demonstrate how the relationship moves progressively from one clear stage to another, state or evolutionary models (e.g., Halinen, 1997) depict each state, event and action as one of several possible conditions, the aim being to go beyond them: to capture the conscious and unconscious actions of the parties and in the processes occurring within and in the context of relationships (e.g., Ford, 1997; Halinen, 1997).

In general, both types of model represent ideal types of relationship development. They facilitate empirical analysis in making the dynamic development process more accessible and supporting the logic of discovery in suggesting ideas and categories for grouping phenomena. However, they do not systematically focus on how both parties cope with different contextual circumstances at different times and with varying aims, expectations and ways of dealing with each other on different organisational levels (see Ford, 1980; Ford et al., 1998). The models therefore leave room for improvement in terms of enhancing understanding of the mechanisms that drive the development within and outside the focal relationship and the respective organisations. In order to produce a holistic conceptualisation of how inter-organisational relationships develop we need approaches that capture the interplay between various contextual levels and intentional reflexive managerial activities (cf. Möller, 1994).

The objective of this article, therefore, is to build an integrative framework for use in research on the development of inter-organisational relationships. We draw on structuration theory (Giddens, 1984) and some closely related ideas (Bourdieu, 1990) on the interplay between the subjective and the objective, the micro and the macro, agency and structure, and the actual and the potential. Consequently, in order to clarify the dynamics of inter-organisational relationships, we develop a framework combining general-level structuration theory with a more ‘concrete’ middle-range (Merton, 1968) conceptualisation of their development. This framework is then considered in an empirical context through an illustrative case study. The aim is to systemise the study of inter-organizational relationship development in four stages: 1) dividing the inter-organisational relationship and its context

into structural and processual realms; 2) conceptualising its development as interplay between structures and processes; 3) identifying the various structures and events on different contextual levels, and assessing their possible effects on the focal relationship; and 4) emphasising the role of certain individuals as mediators of the effects of these contextual structures and events. The contribution of the study is a framework that oscillates between determinism and voluntarism, operates on various contextual levels, and thus facilitates the drawing of a comprehensive picture of the explanatory mechanisms underpinning the development of inter-organisational relationships.

The paper is structured as follows. The second section develops the integrative framework, and the third describes the empirical research methodology. The fourth section gives an illustrative analysis of the development of an inter-organisational sponsorship relationship between a firm and a cultural body. The empirical analysis shows how the integrative framework gives structure to the study of relationship development process, and demonstrates its analytical usefulness and applicability to the relevant research. From this we draw our conclusions and discuss the theoretical, methodological and managerial implications in section five.

TOWARDS THE INTEGRATIVE RESEARCH FRAMEWORK – RELATIONSHIP DEVELOPMENT AS STRUCTURATION

Structuration theory (Giddens, 1984) represents an attempt to articulate a process theory that captures both the subjective (action) and the objective (structure) elements of social life in order to understand the flow of phenomena in their social contexts. According to Giddens (1984), collectives such as organisations and business networks do not have agency. Although collective actors at different levels of aggregation may be identified, the interactants in all possible configurations are individuals. The structuration approach assumes that individuals are knowledgeable and capable of reflexive behaviour. Structures are not deterministic, neither is action merely an automatic routine response in a given situation: actors have the opportunity to improvise (Giddens, 1984). In this sense the theory emphasises the duality of structure, and conceptualises agency and structure as inseparable elements that in interplay give rise to social phenomena. The notion of structuration is connected to inter-organisational relationship dynamics (see Figure 1 below). Complementing the fairly permanent structures and situational events, the figure integrates two broad theoretical or conceptual realms (e.g., Barringer & Harrison, 2000) generally providing explanations for and enhancing understanding of the phenomenon: the psycho-social realm (psychological and social people-related issues e.g., Granovetter, 1985; Möller & Wilson, 1995) and the economic/resource-related realm (e.g., Pfeffer & Salancik, 1978).

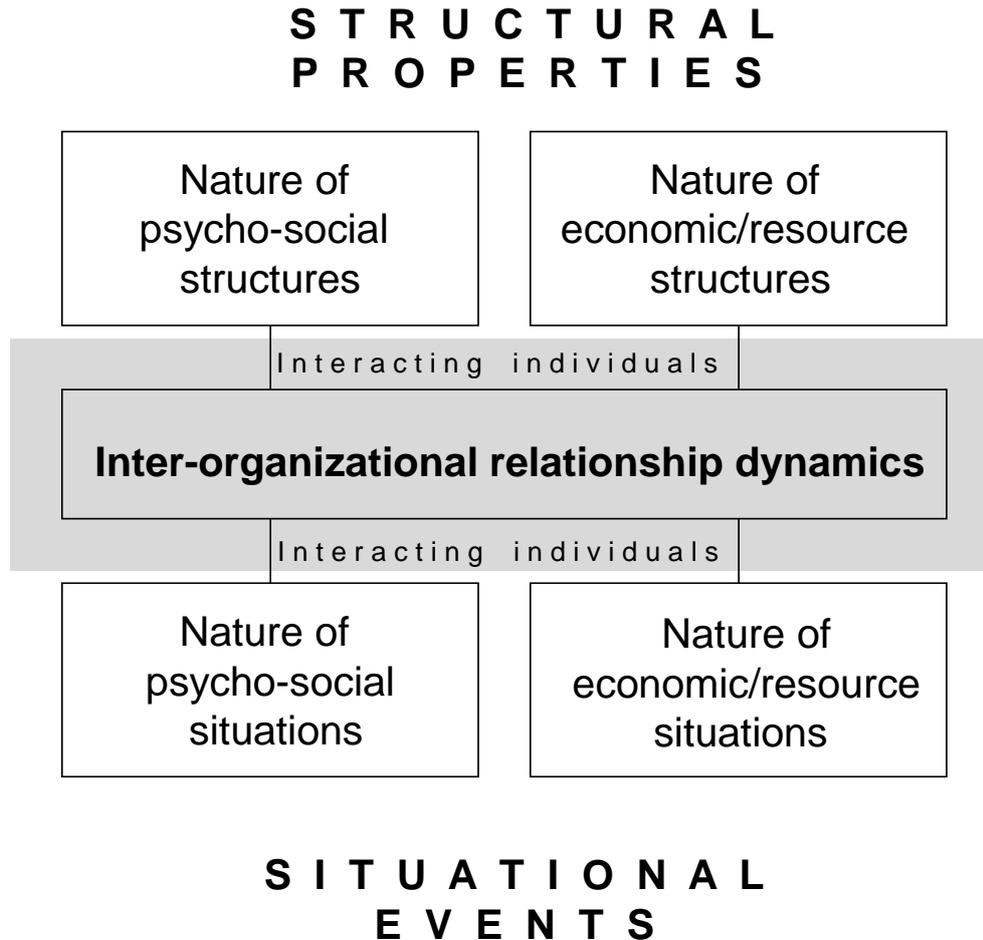


Figure 1 The notion of structuration and inter-organisational relationship dynamics

Different viewpoints and concepts have been presented in attempts to capture the interplay between an individual actor and the structural context. Reflecting Giddens' view is the concept of habitus (Bourdieu, 1977, 1990), which refers to the internal disposition that determines how an actor perceives, interprets and acts upon the structural context. Similar to the interplay between agency and structure in structuration theory, habitus does not operate mechanistically: an experienced and skilled actor has the capacity to improvise as a result of acquiring a 'feel for the game' or 'practical sense' (Bourdieu, 1990, 54, 57; cf. Archer, 2003 on reflexive deliberations). This interplay between action and structure produces agency and endows the individual with the ability to produce, reproduce and renew structures through their actions. In other words, actors behave in a certain way, recognising that they could have acted differently. Appendix 1 depicts a generic model of relationship development. The model is based on structuration theory, which defines relationship development as a process that reflects the interplay between the structural context and individual actions of perceiving, interpreting and acting.

The central panel in the framework locates the relationship development (structuration) process that reflects the interplay between interaction (action realm) and infrastructure (structural realm). The interaction process comprises activities undertaken by knowledgeable and purposeful individuals in the respective organisations, classified as business exchange, communication, adaptation and coordination (e.g., Håkansson & Snehota, 1995; Halinen,

1997). Business exchange relates to the flow of interlinked acts, actions and episodes that comprise the exchange of products and services, and the related compensation. Communication comprises the information-related activities that support the business exchange, whereas adaptation and coordination refer to relationship-management activities aimed at enhancing consistency within the focal relationship (see Håkansson & Snehota, 1995). In other words, adaptation and coordination are reflective actions that improve the fit between the relationship infrastructure and the business-exchange process, and in interplay structure the relationship, its content, context and development. The interaction process comprises a chain of events that occur minute-by-minute in time and space.

As suggested in the literature, the relationship infrastructure develops in social and technical settings. The social setting reflects emotional-cognitive historical aspects, as well as expectations of the relationship with regard to atmosphere, trust and commitment (Håkansson & Ford, 2002; Halinen, 1997). The technical setting, in turn, incorporates activity links and resource ties (Håkansson & Snehota, 1995), which may be technological (information systems), procedural (pre-determined communication practices) or legal (contracts). In combination they give context and structure to the interaction process (see Möller, 1994). Generally, the technical setting refers to operational procedures and routines, as well as communication patterns, enabling successful and smooth exchanges between the parties. The two are closely related in that an efficient and functioning technical setting may enhance the social setting and vice versa, and may even compensate for some of the shortcomings (“business is good, but the atmosphere is awful”), and vice versa (“there are problems in the business exchange, but the atmosphere is good and the other party is highly committed to the relationship”).

The infrastructure of an inter-organisational relationship does not suddenly appear upon its formation, nor does it remain unchanging as the relationship develops. It is likely to change as a result of both conscious adaptation and coordination activities, and interaction episodes and meanings that individuals relate to the relationship and the actions of the other party. In a sense the relationship infrastructure could be conceived of as a collection of structuring/structured structures that are relatively permanent in time and space, but are produced, reproduced and altered in interplay with the interaction process over time. Consequently, the business exchange and the technical and social settings are mutually reflective, and the fit between them evolves over time (cf. Halinen, Salmi & Havila, 1999; Hellgren, Melin & Pettersson, 1993).

The interplay between the infrastructure and the interaction process defines the outcomes of the relationship, defined as performance-related and psychosocial (Möller & Wilson, 1995). The former are linked here to the capability of the relationship to serve the individual and mutual goals of the parties concerned. Similarly the psychosocial outcomes are linked to its capability to reinforce the social setting. The implication is that the better the social and technical settings support the business exchange, the better the performance-related outcomes are likely to be. Similarly, the better the psychosocial outcomes are the stronger the social setting becomes and the better are the performance-related outcomes. Perhaps, also, the more willing are the parties involved to develop and strengthen the technical and social settings in order to maintain or improve performance.

However the interplay between the relationship infrastructure and interaction process is also affected by the wider contextual setting. The literature (see e.g., Campbell, 1985; Möller & Wilson, 1995; Holmlund, 2004) suggests various categorisations including the macro-

environmental context, the organisational field (e.g., Bourdieu, 1984: a field is defined as a distinct world, such as the art or business world, in which people share many similar values and beliefs), the organisational context and the individuals representing the parties to the relationship (see the upper and lower parts of the framework in Appendix 1). The individual habitus affect how the individuals perceive, interpret and act upon the context, and how this accumulates and is reflected in the interplay between the infrastructure and the interaction process (in the central panel of the framework). Thus, the different contextual levels may become parts of the individuals' habitus and reflect their behaviour (Bourdieu, 1984), which in turn shapes how the relationship develops.

For analytical purposes the context of inter-organisational relationships on the vertical level falls into two broad categories: situational events and structural properties (cf. Giddens, 1984; Bourdieu, 1990; Pettigrew, 1997). Situational events (in the lower part of the framework) represent the dynamic aspect, in other words events and actions that impinge on the focal action. For example, the global financial crisis that started in 2008 represents a macro-level situational event that affected inter-organisational relationships throughout the world in various ways. In general, such events bring the present into the process in terms of the actions and events that initiate it or take place in parallel. Structural properties (in the upper part of the framework) refer to relatively enduring aspects or institutionalised characteristics on the vertical level that reflect both past events and experiences and anticipated future developments. Many of the categories presented in the literature comprise elements that could be interpreted as structural properties, such as those on the organisational level (e.g., relative size, preferred interaction style, relative familiarity) and the individual level (e.g., preferred interaction style, perceived importance, relative familiarity and risk aversion). (see Håkansson, 1982; Campbell, 1985) Other examples include political and legal systems; fashions; technological issues (macro level); the number and types of organisations in a particular field; the types, strategies, resources and experiences of single organisations; and demographics and the experiences of the persons involved.

In summary, the framework illustrated in Appendix 1 describes the development of inter-organisational relationships as a structuration process. A relationship is conceptualized as a contextually embedded system comprising interplay between the infrastructure and the interaction. It is shaped by a set of nested structures on various levels that mediate its development through individuals' habitus. This logic is in line with the idea that inter-organisational relationships evolve both consciously and unconsciously as a result of the actions and interactions of the parties involved (e.g., Ford, 1980; Halinen 1997; cf. also Van de Ven, 1992; Ring and Van de Ven, 1994). The framework is put forward not as a formal and testable model of interrelated concepts, but as a credible sensitising device that organises the relationship development process a priori. It thus enables the systematic explication of various actual and potential explanatory mechanisms.

METHOD

We conducted a longitudinal, single-case study in order to analyse the nature of and dynamics in the development of a relationship between a business sponsor and a sponsored museum. The qualitative case study is a particularly effective research strategy in settings in which the phenomenon under scrutiny is embedded in a set of interrelated levels of analysis (Yin, 2009). It thus has the potential to offer new insights into and to enhance understanding of the dynamics and contextual complexities of relationship development. Longitudinal research, which focuses on the study of processes, has clear advantages compared with cross-sectional research. First, it assists with the construction of logically consistent models of

processual phenomena in facilitating attempts to establish causality – in that temporal precedence of events can potentially be shown. Second, it allows the researcher to acquire a rich understanding of the contextual setting of the phenomenon (Halinen and Törnroos, 2005; Pettigrew, 1997). We therefore adopted a longitudinal approach in order to reveal the past and present dynamics of the focal relationship and the parties' expectations about its future (Kimberly, 1976; Miller & Friesen, 1982).

We also took a dyadic approach, incorporating the perspectives of two actors engaged in the focal cultural-sponsorship relationship. In short, we examined a three-year relationship involving one dyad – the Finnish Museum of Contemporary Art (Kiasma) and a Finnish media company (MTV). We interviewed key persons from both sides: two from Kiasma (the director and the marketing manager), two from MTV (the vice president and the marketing manager) and one from the sponsorship consultancy (the managing director). These five people were known to have key roles in the focal sponsorship relationship and its development, and all were closely involved in it during the whole study period. The collected data was in the form of semi-structured interviews conducted between 1997 and 1999 (Hesse-Biber & Leavy, 2006). All the 15 interviews were recorded before being transcribed into written form. Specific documentary material (documents and memos linked to the sponsorship arrangements, internal reports, and newspaper articles) complemented the interview data (see Glueck & Willis, 1979).

The analysis procedure included two phases (see Yin, 2009; Miles & Huberman, 1994). First, we drew up the case description, which comprises a chronological narration of key phases and events, and the surrounding context. Second, in the interpretation phase we coded and organised the relationship development according to the theoretical themes derived from the research framework. This provided a basis on which to present an empirical account of the process and to illustrate the functionality and analytical power of our *a priori* framework, which seems to have the necessary clarity to cope with this multilevel and multifaceted phenomenon. As an analytical tool it goes beyond the mere observation of problem areas, linking them to the different contextual levels and prevailing dominant shared norms, attitudes and beliefs.

AN EMPIRICAL ILLUSTRATION OF THE INTEGRATIVE RESEARCH FRAMEWORK: A CASE OF CULTURAL SPONSORSHIP RELATIONSHIP DEVELOPMENT

A description of the relationship development

During the study period (1997–1999) the Museum of Contemporary Art moved to a completely new and impressive building designed by the well-known U.S. architect, Steven Holl. The new museum, known as Kiasma, is located in the heart of Helsinki, near the Finnish Parliament and the Central Railway Station. Complementing its agreement with the media company MTV, Kiasma entered into significant cooperation agreements with four other companies. Each contract was valid for three years, and they were among the biggest sponsorship contracts ever undertaken in the cultural sector in Finland.

Kiasma's representatives were aware that they did not have the marketing competence required to manage sponsorship relationships. The museum therefore employed a specialist outside consultancy to help it find sponsors and negotiate the subsequent agreements. It also employed a marketing manager with a degree in business economics and a background in corporate marketing. Furthermore, on the initiative of the sponsorship consultancy, a business advisory board comprising representatives of the sponsors and the sponsee was set up to ensure a proper communication channel between the companies and the museum (the director and the marketing manager).

During the first year, although some of Kiasma's and MTV's members of staff were somewhat suspicious of the potential benefits generated by this kind of cooperation, the atmosphere was positive on the whole, even enthusiastic and full of expectations. At that time the relationship did not involve full-scale operational cooperation because the new Kiasma building was still under construction. The Business Advisory Board met three times during the first year of cooperation. Discussions covered the clarification of Kiasma's operational policy, its art collections, the Kiasma magazine, its Internet sites, its media visibility, its own advertising and launch campaign, and the exhibitions and events staged in the building during the opening period. Interaction during the first year of cooperation between Kiasma and MTV occurred mainly at the Business Advisory Board meetings.

At the beginning of the second year, just before the museum's opening, MTV's programme division started making programmes at Kiasma. However, some production problems arose. First, Kiasma's poor acoustics made broadcasting activities very difficult. Second, there were conflicts between people from the programme unit and the museum over the way in which the programme unit was behaving at the Kiasma facilities. During that stage MTV broadcast various programmes from Kiasma, but for several reasons production had stopped by the end of the year. MTV's merger with Kiasma's other main sponsor led to changes in the contact persons. Although there was some conflict and the merger seemed to complicate cooperation, the overall perception of the atmosphere was still fairly positive on both sides.

The programme making was problematic right from the beginning. Six months before Kiasma opened, programme making started there. However, it didn't suit the building, because the facilities were museum facilities and they didn't support making TV programmes. Then there was some trouble and problems among some people. We couldn't say what we wanted, and the people from the museum couldn't read it in our faces. On the whole, the programme making had pretty big difficulties. [sponsor's representative]

But there was... I must say that MTV was disappointed when... they had apparently imagined that the Kiasma building could be used more as their broadcasting venue. It was one of the original ideas behind our cooperation that... and in the beginning, these programmes on social issues were transmitted from here, which suited us, since we wanted Kiasma to be seen as a venue for discussion. It was in the spring when it had not yet been opened, when they were transmitted from here. But the acoustics of this place were so problematic for them that they stopped and it must have been a disappointment to them... A couple of times we had problems with some people who were making programmes here and who didn't really know about this agreement and what a museum is. They thought of it as a place where they could make programmes on their own conditions. [sponsee's representative]

The opening of the new museum to the general public during the second year of cooperation was accompanied by a significant increase in interaction between the parties. During that

very hectic and active phase, MTV (and other sponsors) started to utilise Kiasma extensively, which had huge novelty and publicity value at the time. In addition to receiving a massive amount of publicity through the media's interest and through marketing communications, MTV arranged dozens of stakeholder events at Kiasma. As a result of the prolonged media publicity and hype surrounding the new Museum of Contemporary Art, many people, including the sponsors and their stakeholders, wanted to visit it when it opened. The first stakeholder events took place during this opening period. It was when that kind of cooperation really started, and several problems arose. Organising an event at Kiasma did not always go smoothly, and there were problems of various kinds. There was also conflict concerning what could and could not be done at the museum, and who to deal with on different issues. Many of these problems were attributable to inadequate contractual arrangements and the fact that the event organisers seemed to be ignorant of the content of the sponsorship agreement. The sponsors sometimes felt, too, that Kiasma's personnel had negative attitudes towards them.

...there were quite a lot of problems. The facilities didn't meet our expectations; there were practical problems, for example, problems with timetables, because it was challenging to fit in with different timetables. Then there were the physical problems, such as noise, moving, serving, and the technology of the place failed at some point, and the kind of process of stabilising the status and professional touch, when you think that Kiasma is the greatest, the most technical, and modern building in Finland, and at the end of the day you couldn't always find a flap board, and the projectors worked when they felt like it. These kinds of small practical things happened all the time, so Kiasma wasn't totally in control either. [sponsor's representative]

However, in spite of the difficulties and some conflict, the cooperation was also perceived to have many positive elements, such as the museum's opening ceremonies, the museum shop and Kiasma's own fairly professionally handled marketing communications. Kiasma's marketing manager was praised extensively for her professional abilities and efforts to develop cooperation. During this period – for around six months from the opening of the museum – the relationship atmosphere as a whole was perceived as neutral or slightly negative. The Business Advisory Board was convened twice during the second year, but its role was starting to diminish: the upper-level managers did not always have time to attend the meetings, and sent operational-level managers in their place. Discussion increasingly often moved from the strategic or principal level to the operational level, and to the practical problems and difficulties the sponsors were facing in arranging corporate hospitality events, lectures, and meetings at Kiasma.

The sponsorship relationship between Kiasma and MTV was not as intensive during the third year as it had been in the previous one in terms of both visibility and the staging of events. After the hectic period around the opening – when Kiasma still had 'novelty value', as the sponsor's representative put it – the level of utilisation began to decline. Enthusiasm within MTV seemed to have evaporated. The same thing was happening at the Business Advisory Board: two meetings were held, but the atmosphere was not as positive as it had been earlier. Indeed, MTV was prepared for an end to the relationship. After three years of cooperation, Kiasma was still somewhat willing to continue the sponsorship deal, but MTV declined, partly due to its economic difficulties.

...and, for example, MTV had large organisational changes at the time and big profit problems... the primary investment object in that case wasn't sponsoring. [sponsor's representative]

...they played with it [the possible continuance of the relationship], and then they had a change of CEO, and I've understood that his job was to, not exactly to reorganise, but at least to increase the efficiency, results and volume...let's say controlling the basic business by efficient, sometimes quite harsh means... sponsorship isn't an option at that point... [sponsee's representative]

In sum, the relationship atmosphere during this phase could be described as unilaterally negative. Although there was some conflict and other difficulties, the problems were not solely attributable to Kiasma. MTV's people admitted that if they had been more active, the cooperation could have been more extensive. This would probably have resulted in the development of operational-level patterns related to the arrangement and utilisation of stakeholder events at Kiasma.

But it wasn't all Kiasma's fault... we noticed that actually we had... in our company these things weren't clearly assigned to anyone, which means – especially on the operative level – who does, who takes care of it, where the money comes from... [sponsor's representative]

Structuration of the relationship and explanatory mechanisms

Clearly, the Kiasma–MTV relationship did not evolve very rapidly during the first three years: in other words, the degree of structuration of the relationship was not very high at the end of the period. There was no single reason preventing it from developing (structuration) into a functionally operating cooperative entity, although many events and circumstances apparently contributed to its slow progress. However, the problems seemed to be related to communication, which was non-intensive (outside the opening period) or too intensive (during the opening period), and always irregular on the inter-organisational level, the lack of human resources in Kiasma and MTV dedicated to the relationship, and the low level of wider organisational commitment to cooperation. The following two sections describe the application of the research framework in terms of going beyond merely identifying and listing the 'causes'. The aim is to identify and analyse the underlying explanatory mechanisms generating these observable problem areas.

The interplay between the infrastructure, the interaction process and the outcomes underpinning the relationship development

The components of the relationship infrastructure in terms of technical and social settings (Håkansson & Ford, 2002; Halinen, 1997) did not constitute a complete set upon its formation, nor did they develop sufficiently to provide decent support for business exchange and interaction in general. With regard to communication patterns, which constitute a major element of the technical setting, there were no regular meetings between the parties: the Business Advisory Board meetings were 'regularly irregular'. Communication, in turn, was linked to business exchange in two ways. First, the activities between the parties did not strongly support exchange in the relationship. Second, the sudden increase in the amount of exchange raised the communication intensity to an almost chaotic level on account of the

underdeveloped technical setting in terms of operational procedures and routines, and patterns of communication. For example, after the first year, when the museum was opened, the intensity increased as a side effect of using interpersonal contacts in organising various business-exchange events (e.g., the opening ceremonies and stakeholder events at Kiasma). However, despite the high intensity, the content and form of communication related to a stakeholder event in Kiasma, for example, was ad hoc rather than planned in advance. Clearly, the lack of a technical setting to structure the business exchange was reflected in the cooperation between the organisations.

The evolvement of the operational procedures and routines, and the communication patterns was also linked to a very concrete component of the technical setting: the written contract between the parties. However, the interpretation of the contractual terms sometimes differed, and was not always established. Once the sponsor company's representatives became familiar with the limitations set out in the contracts, some modest operational procedures, routines and communication patterns did start to emerge. For example, the sponsors did not try to arrange stakeholder events with restricted VIP areas in Kiasma during opening hours, which was a grey area in contract terms but had earlier caused conflicts between the parties. The contract problems are reflected in the interviewee citations below.

Well, in a way there were different sectors [in the agreement] but let's say, of course then again when you're the party that should operate the agreement in practice, you start to tear your hair when you realise that some things should have been defined and outlined a bit more clearly, and when you see something [utilisation opportunities] that should have been included in there [the contract] ... so these are the things I mean here but now, afterwards it's easy for me to say what should have been defined and done and thought over... so the decisions were made with the best knowledge available then. [sponsor's representative]

Of course, firms would rather organise events at times when the museum isn't closed... to get more... but these things are clearly defined in the agreements. There are obviously some people who don't know... or haven't seen these agreements... in the firms and marketing departments... so sometimes some people were surprised and annoyed by our rules about what could and could not be done here. And we've also defined very specifically in the agreements how this building may be used... what kind of decoration may be used here so that's also controlled by us... and usually with these decorations, it's a question of style. ...this is a museum. [sponsee's representative]

All in all, the technical setting evolved to provide support for the operational business exchange, but properties that would have ensured a smooth process were not developed. The cooperation did not reach the level of consistency to satisfy both parties in terms of the social setting, either. Good personal relationships developed between some people, but the narrow communication patterns prevented the evolvement of a broader inter-organisational social network: the parties remained quite distant on the organisational level. Over and above the (relatively incomplete) sponsorship contract, no 'extra-contractual' social-coordination mechanisms developed, such as trust reflecting mutually shared norms, values or beliefs concerning appropriate ways of conducting sponsorship.

In addition, I also tried to organise informal meetings for the people working on the operative level, meetings where we could swap ideas on utilising the space and bounce ideas off each other ... However, the companies weren't too keen... many of them want to take care of things in their own way according to their own resources... then again some are more ready and

more willing to attend a lot of meetings and develop things together... you have to find some kind of balance. [sponsee's representative]

Despite the poor support that the relationship infrastructure gave to the interaction process the parties did not generally apply corrective measures in terms of adaptation and coordination (Håkansson, 1982; Håkansson & Snehota, 1995), both of which were more or less ad hoc and mainly on the operational level. The adaptations to the interaction process and the infrastructure were small in scale throughout the whole relationship.

Ignorance in terms of finding a fit between the interaction process and the technical setting was related to the perceived performance-related outcomes of the relationship (see Möller & Wilson, 1995). It seemed that expectations in terms of contributing to the goals of the parties were not very high, hence the low status of the relationship in the organisations. Apart from the main contact persons at MTV and Kiasma, few people were strongly committed to the sponsorship cooperation. This lack of broader organisational-level commitment or enthusiasm on both sides inhibited the development of the relationship infrastructure but was also a result of its underdeveloped status. In other words, the parties did not see the opportunities because they were not actively aiming to create a relationship. It was therefore hard to motivate all the relevant people in the sponsor company to cooperate with their counterparts, or to utilize the Kiasma sponsorship in their work. There were also difficulties at Kiasma in convincing the relevant people of the general importance and value of sponsorship cooperation.

Then sort of 'combat fatigue' appeared... and people had sort of seen it [Kiasma] already, and we would have had to think of something new and more meaningful. The account managers should have experienced it a lot more as their own when they went to see the clients. Well, some used the chance but there were some in the company who didn't want to go there, and who generally weren't museum visitors. People began to feel that this contract would end anyway, and that cooperation with Kiasma would end. Even though we tried to revive it somewhat during the spring and autumn, many people in our company were asking questions like, "Why do I have to think about this in my work?" It [the sponsorship of Kiasma] wasn't seen as very central task. [sponsor's representative]

Thus, instead of developing the sponsorship relationship into a truly cooperative venture, both parties were concentrating on their own benefits. For Kiasma it was a question of money and other resources, and for MTV it was the publicity and the positive company image, thus not enough resources were designated to managing and developing the cooperation in either organisation. For example, after the opening Kiasma was fully occupied with its core museum-related activities and did not pay much attention to the relationship. For MTV, in turn, as one sponsorship arrangement among its other core business-related and other marketing activities similarly targeting a positive company image it was not very important. It was thus not very highly prioritised among the other activities of the parties. On both sides there seemed to be a general shortage of human resources directed at sponsorship-relationship management. It also became quite clear that a museum of contemporary art was a challenging target, even though Kiasma was the newest and one of the most impressive, located in the heart of Helsinki, and the museum director and her staff had succeeded in creating a museum that was like 'no other'.

The lack of resources you mentioned was perhaps the biggest problem... and on the higher level, they don't perhaps realise how much we [Kiasma] have offered, even literally, different

alternatives ... so this kind of lack of resources on the operating level is a really bad problem... the companies have to prioritise tasks when there's everything going on all the time and a small number of people working. [sponsee's representative]

When the novelty wore off... and the novelty value was largely related to the building because, to be honest, the contents [the art itself] were less easily approachable, and I'd say that most of the visitors didn't go there primarily because of the exhibitions. Now, in the future, the exhibitions will be a central part of what Kiasma has to live by. It was a great challenge to both sponsors and audience... [sponsor's representative]

It's a relevant problem [the complexity of contemporary art] ... what can you do about it... It is, of course... I think it was a big problem for certain people... but it didn't seem to be such a big issue for everyone, this difficult nature of contemporary art... [sponsee's representative]

In sum, as shown in Appendix 3, the relationship infrastructure in terms of the technical and social setting largely lacked structuration during the three-year period. The cooperation was not properly planned, which together with the hectic opening period, narrow communication channels and lack of resources dedicated to the sponsorship arrangement caused problems in the interaction, which in turn inhibited the development of a proper infrastructure. After the opening period both parties seemed to tire of the cooperation. This led to a decrease in the amount of communication and a further weakening of commitment, thus the infrastructure could not support the sponsorship venture. In other words, there were no proper structures in terms of the technical and social setting that could foster interaction and mutually beneficial cooperation.

The basic story the sponsors told was that, I mean the representatives of these sponsors, was that people in Kiasma were always shouting that it's a museum and nothing is allowed and nothing can be done... and then the same story coming from Kiasma was that they [the sponsors] march in here and order everybody around and think of the museum as a conference centre where the staff will look after them and they forget that there are, among others, the visitors [museum audience] that have to be looked after... So this was the co-operational gap in attitudes that existed at its worst... sometimes it was worse and sometimes we shared a nice, co-operational atmosphere...so it varied all the time. [representative of a sponsorship consultancy]

The association between the wider context and the relationship development

The above 'explanations' for the weak development of the relationships were identified from an analysis of the relationship-level processes and structural elements. The next step is to deepen the interpretation by determining why the inter-organisational communication generally lacked intensity and regularity, why there were insufficient human resources in Kiasma and MTV, and why the organisational commitment to the sponsorship cooperation seemed generally to be quite low. This will be done by setting the relationship in a wider context in line with structuration theory, as depicted in Appendix 2.

The upper part of Appendix 2 shows the structural properties on different contextual levels. *On the macro-environmental level* they comprise the collective norms, values and beliefs linked to the position of arts and culture within society. Arts sponsorship has not been part of

the national tradition in Finland, and relationships with the business world have been viewed with great suspicion. For example, many people from the arts world expressed criticism in the media of Kiasma's sponsorship cooperation. Traditionally there has been no need to justify the existence of arts: 'art for art's sake' has been and remains the prevailing line of thought. Among Finnish political decision makers, for example, there have been quite strong opinions in favour of publicly financed culture, despite the slow structural change on the macro-environmental level concerning the role of the public sector in resourcing the arts. The highest authority in the cultural sector, the Ministry of Education, encourages cultural organisations to turn to private sponsors for additional resources. The Finnish Ministry of Finance is also in favour of sponsorship money being taken into greater consideration when the budgets of cultural organisations are decided. This has led to fears in the arts sector that the Ministry of Finance will demand a reduction in the amount of public funding for organisations that have managed to attract sponsorship money from companies. However, for state-financed Kiasma the resources brought in through sponsorship were, in the end, not so critical. The ability of the museum to continue functioning without corporate sponsorship was not in doubt. The situation is similar for companies, of course: the absence of resources or benefits accessed through sponsorship activities does not threaten their ability to continue functioning successfully. Most companies are not compelled to involve themselves in cultural sponsorship: there are other forms of marketing communications and ways of enhancing stakeholder relationships. Thus, shared beliefs in society regarding the funding of culture, and in Finnish business regarding the usefulness of cultural sponsorship affect the inherent nature of sponsorship relationships in Finland quite strongly. The Kiasma-MTV relationship studied here could thus be classified as *a relationship with low inter-organisational resource dependency* (cf. Pfeffer and Salancik, 1978), which in part explains the weak position of the sponsorship activities in both Kiasma's and the sponsor company's organisations. These shared beliefs are closely connected to interactants' habitus through which every episode in the interaction is mediated.

I'd like to stress that it's absolutely clear that if we didn't have basic financing and had to depend on private money, this problem with private funding concerning content [of the arts] would have quite a different emphasis because... well... private money would only be given for projects that the sponsors want and accept... and, well, this is the situation in the United States and many countries where there's no basic financing from the government or any public body. Private funding directs the activities of the art world... so that's why we have to maintain this situation, that we're not dependent on – I mean, when it comes to contents – private money.... I could see a situation in which the needs of the sponsors show more in the contents of the exhibitions.... So it would end there and then. We've been much more strict in the commercial use of Kiasma than Helsinki 2000, for example, which took the commercial utilisation of these institutions much further, amazingly far in fact. [sponsee's representative]

The macro level is directly connected to the *organisational field* (see Bourdieu, 1984; Scott, 1995), which refers to the broad social contexts in which the proper way of conducting oneself is based, more or less consciously, on the shared norms, values and beliefs of that field. In the end, the sponsorship relationship between Kiasma and MTV could be understood as *a rendezvous of the fields of the arts, especially contemporary art, and business*. Although arts and culture organisations in Finland may gradually be adopting some business-like practices, traditional market rules and sanctions are often ignored or even reversed. Conventional business jargon is simply and sometimes severely sanctioned in the arts world, the style of language being perceived as a sign of a lack of taste (Jyrämä & Moisander, 1999). This is clearly visible in the studied case. The market-driven activities and practices brought

in through the sponsorship relationship were, to some extent, perceived as a threat. From Kiasma's perspective this suspicion could in part be seen as a reflection of the norms, values and beliefs that are largely prevalent in the realm of Finnish arts, according to which cultural sponsorship is the first step in the intrusion of market-based financial values that could threaten its independence, and eventually even the freedom of artistic expression. The sponsoring firm demonstrated similarly suspicious attitudes regarding the meaningfulness of this kind of cultural sponsorship in terms of business-related benefits. Individuals' experiences of the internalised values, norms and beliefs prevailing in the represented organisational field seem to become part of their personal habitus, potentially affecting their orientation in each interaction episode and their attitudes towards cooperation in general.

...then there's been these everyday situations, particularly on the operative level... all of the limitations we have here haven't always been understood and actually these situations are connected with people who don't know what a museum is and they've marched in as if they owned the place like 'we're here now' and it's been a source of disagreement from our side and theirs, and there's no point in denying that we have in our staff – as they do in other cultural institutions – some people who have more and some who have fewer problems with the arrival of commercialism, and there's been some kind of rejection, but we've discussed it here and everybody understands it and knows why we're doing it [sponsorship cooperation]. [sponsee's representative]

...in art circles, people perhaps want to maintain a distance from companies. Company money is thought to be somehow dirty while the money coming from the public side is acceptable... private funding is welcomed but kept quiet about... nothing really visible is offered in return, perhaps some rewards are thought of and there may be a tiny, tiny picture of the logo printed in a publication. You could say of Kiasma, for example, that the cooperating companies weren't very visible there [Kiasma] at first or otherwise. [sponsor's representative]

The organisational fields are directly connected to the *organisational contextual level*. Sponsoring firms justify their sponsorship investments to their shareholders and other stakeholders thus: sponsorship is linked to marketing-related benefits such as reinforcing or changing the company/brand image, and to the management of stakeholder relationships. In other words, sponsoring the arts is seen nowadays as a marketing-communication vehicle, not as patronage or charity from which sponsor companies expect no commercial benefit. Consequently, contemporary arts and Kiasma held instrumental value: sponsorship was a tool to be used in the company's marketing-communication and stakeholder-management activities. For Kiasma, on the other hand, the forging of a sponsorship relationship arose from the need to find the resources to attract new audiences to contemporary art. In other words, MTV employed business- and-marketing related arguments to justify sponsorship cooperation, whereas Kiasma used arts-related arguments.

Despite the heavy flow down through the hierarchical levels, however, there were elements on the individual level that softened the collision between the two different fields. The role of so-called 'relationship promoters' (see e.g., Gemünden and Walter, 1995), of which there were two in the studied case, had some significance. The representative of the sponsorship consultancy and Kiasma's marketing manager both acted as 'buffers' and interpreters between these organisations. They both had an understanding of business and the arts, were aware of the goals of the parties to the relationship, and were mainly concerned with making the language, values and aims of all parties mutually comprehensible.

There were not always problems with personal chemistry. But it was mostly about finding common ways of acting... a mutual language was found with Pauliina [Kiasma's marketing manager] but she had to see things from Kiasma's point of view... so let's say that her world was very 'schizophrenic', so if she'd worked in a company in a similar position, it would have been much easier but because she represented a totally different [museum world] culture and there was a clear gap and she had to build a bridge between the museum and the corporate world... [sponsor's representative]

As the speech bubbles emanating from the different actors in Appendix 2 show, the socially constructed structural elements (norms, values and beliefs) from the different contextual levels are incorporated into the interpersonal interaction through single actors' habitus. However, the actors were not completely ruled by collective value, norm and belief systems. They were at the same time and to some extent voluntaristic, aware of their potential to act differently. In other words, their agency could have deviated from these systems in specific situations, but on the general level the structural elements (and agency) remained largely unchanged. The activities of single actors were not completely voluntaristic, nor were they fully predetermined by structures: situational activities (events linked to exchange, adaptation and coordination) were streamed through the structural conditions, and all actions could be considered a result of the actors' 'freedom within necessity'.

The mechanisms behind the weak development of the Kiasma-MTV relationship can be described as follows. 1) The prevailing macro-level (societal) values, norms and beliefs regarding art funding and the weak position of cultural sponsorship in the field of business led to low inter-organisational resource dependence (cf. Pfeffer and Salancik, 1978); the lack of emphasis on cultural sponsorship in both organisations weakened the motivation to invest in the cooperation: 2) clear structural differences in the organisational fields of Kiasma and MTV led to art-business types of collision in the interaction, and these differences in values and beliefs seemed to be prevalent in most exchange episodes. In other words, the above-mentioned contextual properties could be called higher-order structures that surrounded the cultural-sponsorship relationship and triggered the mechanisms (cf. Sayer, 2000; Easton, 2010) that led to the observed problems in interpersonal interaction, the relatively modest communication intensity and regularity, and the narrow communication channels. The structural context shaped the interplay between the interaction and the relationship infrastructure such that during the three-year period of cooperation the relationship did not become a functioning entity. The technical and social settings were weak and did not adequately support the interaction: in other words, the interaction and its perceived outcomes did not foster their development. Although there were some elements of a technical setting (e.g., some operational procedures and routines such as arranging stakeholder events), the relationship did not institutionalise such that the cooperation proceeded without conflict between individuals.

However, it cannot be said that the relationship totally failed. Although there were various problems and difficulties, and the infrastructure did not evolve enough to stabilise the interaction between the parties, under the circumstances the cooperation could be assessed as satisfactory. *Sometimes it functioned well and sometimes not so well, which is a clear sign of a low level of relationship structuration.*

I'd say that the routines didn't get established or weren't there because we collided constantly... there were these problems on the operational level and perhaps not so much with the people in particular but there were no more of them and all of a sudden they came

to us with their demands, too suddenly, and the opportunity had passed and it became so... well, I wouldn't necessarily have expected a sort of a starting point in these relations, where some development would start and everything would go upwards from there. It was sort of learning during all this time... it was exceptional in the way that the museum didn't even exist when it [the cooperation] began and that at the time there was no actual cooperation... so we invested in the future and that... but when the museum was opened and these means of cooperation were set up, then it went largely according to those models we had thought of and at times, there was more discussion on what was possible and what wasn't and whether we had enough facilities and capacity... and then, the companies had a possibility to use our seminar room and theatre and that room in Kiasma up there when we weren't using them ourselves, and sometimes the companies thought the facilities weren't available often enough and well... I'd say that if this cooperation continues, it's to be hoped that this will be a starting point for... how should I put it... for more developed cooperation that would find its way... would know where it's going... I wasn't really expecting anything else from it since it was so new for everyone." [sponsee's representative]

Discussion and Conclusions

The aim in this article was to build an integrative framework (Appendix 1) in order to facilitate research on the development of inter-organisational relationships. First, on the conceptual level we developed a framework that achieves a balance between specific concepts from the more 'middle-range' literature and the fundamental principles of structuration theory and the notion of habitus. Second, in the empirical analysis we showed how the integrative framework provided a structure within which to study the development of a cultural-sponsorship relationship, and demonstrated its analytical usefulness and research relevance in the context of inter-organisational relationships. It offers guidance and fundamental principles for conceptualising focal relationship development in terms of interplay between agency and structure within the relationship, and between the relationship and its context. Moreover, it is narrow enough to provide a useful guide for empirical research, and broad enough to accommodate new ideas and reformulations that might emerge in a given context. In the following we discuss the potential implications of the framework for further research on the development of inter-organisational relationships in the different phases of the research process: pre-understanding, empirical fieldwork, data analysis and theorisation.

The framework builds on the general idea of structuration and conceptualisations of relationship development, which is depicted in terms of interplay between the infrastructure (the technical and social setting) and the interaction process (business exchange, communication, adaptation and coordination). The interaction is linked to the outcomes (performance-related and psychosocial) and through the individual habitus is influenced by the structural properties and situational events on various contextual levels. The framework helps in shedding light on the organisational actions and mechanisms on various levels that underpin the development of the relationship. However, it does not prescribe the adoption of any specific concepts as such, and could rather be applied in both deductive and inductive research in terms of *ex ante* theoretical understanding. In more *inductively oriented studies* it enables the categorisation and coding of elements that arise from the data according to their levels and the organisational actions of business exchange, communication, adaptation and

coordination, thereby facilitating the depiction and theorisation of the interrelations between them without the need for strict *ex ante* conceptualisations (e.g., Langley, 1999).

In more *deductively oriented studies* the framework facilitates the integration of specific theoretical conceptualisations regarding the type of relationship and the developmental phase. For example, researchers focusing on the initiation or ending of an inter-organisational relationship, or considering non-profit or highly industry-specific relationships, could incorporate the concepts identified in the literature into the framework in order to specify its general features with regard to exchange, adaptation and coordination and the relationship infrastructure.

Implemented in the empirical reality through a *qualitative* explorative case study, for example, the framework does not restrict either the data-gathering process or the analysis and conceptualisation to a certain predetermined level. On the contrary, with its theoretical roots in structuration theory it identifies and follows the relevant actors and focal events, and the context and causal pathways between these elements that emerge from the empirical reality. Thereby it sets the boundaries for and sheds light on the process in question. This kind of multi-level research approach (see e.g., Hitt, Beamish, Jackson & Mathieu, 2007), in which flexibility enables a suitable unit of analysis to be established, could be more powerful in terms of identifying and theorising about processual phenomena than any specific theory with a narrower and more fixed focus on specific and established concepts (Langley, 1999; Ford & Håkansson, 2006). In terms of *quantitative research*, the explicit presence of vertical levels and distinctions in structure and process regarding both the context and the relationship provides fundamental principles through which to integrate existing constructs and scales from various studies, and to draw up hierarchical hypotheses. This would also facilitate quantitative modelling and construct measurement at different levels of aggregation (see e.g., Klein & Kozlowski, 2000; Wieseke, Lee, Broderick, Dawson, Van Dick, 2008).

With regard to the data analysis and theorisation the suggested framework represents critical realist principles. In other words it facilitates going beyond the informants' direct observations and descriptions in order to identify and understand the at least partly 'hidden' world of potential generative mechanisms as linked to the development of an inter-organisational relationship. When it comes to critical realist explanations in the field of social sciences the reality is largely assumed to be a complex open system (Sayer, 2000; on critical realism see e.g., Bhaskar, 1975, 1979 and 1986; Harré, 1972). The mechanisms may also be complex, and are not necessarily deterministic in similar types of developmental phenomena. They do not necessarily produce or generate similar kinds of processes, for example, given that different kinds of mechanisms coexist in almost all open systems. In other words, certain mechanisms or factors may sometimes prevent and sometimes trigger another mechanism's effects (i.e. there are various mechanisms with various degrees of generation potential in various circumstances) (Sayer, 2000). It is assumed in these kinds of explanation that views of the world/reality are highly complex, and that knowledge about it is uncertain, only partial and relative, depending on the perspectives of the observers.

Critical realism is nevertheless a prominent approach - a reasonable and versatile research philosophy oscillating between overly strict logical empiricism and truth-denying interpretivism (cf. Easton, 2010; see also Miller & Tsang, 2010). Its application to theoretic-empirical studies on the development of inter-organisational relationships should be elaborated in a more systematic and profound manner in upcoming research endeavours. In methodological terms, future research on business relationships should employ experimental

designs in addition to the traditional qualitative case study and quantitative survey. Combined with well-grounded theorising, quasi-experimental research could contribute to the challenging task of identifying and explicating the potential mechanisms generating overt, immediately observable actions and events linked to inter-organisational relationships.

In sum, the framework facilitates the identification of structural properties and situational events on various contextual levels, and of potential explanatory mechanisms related to the development of an inter-organisational relationship over time. It thus seems to have the capacity to create order from disorder, and to find meaning in the meaningless in terms of going beyond the mere observation of problem areas and linking them to the different contextual levels and prevailing shared norms, values and beliefs.

In terms of managerial implications, it is naïve to assume that managers could somehow directly utilise critical-realist structuration models. However, the integrative framework presented here could be used as a sensitising device to facilitate the managerial observation of various kinds of structural and situational events, as well as the identification of possible mechanisms explaining the development and functionality of business relationships. In order to manage inter-organisational relationships effectively, the interacting actors must take into account the probable positive and negative developments, and the reasons for their occurrence. Having identified these reasons, they are in a position to consider the critical structures and events that indicate a problematic relationship, and to influence them in a positive way – at least when the parties involved really wish to continue the cooperation. In the development of inter-organisational relationships, a structuration approach could encourage managers to consider why certain actions or events lead to certain outcomes, and to what in critical-realist terms are the causal mechanisms behind non-functioning business relationships, for example. Structuration theory and critical realism in their eclecticism give a plausible view on the complexities of inter-organisational relationships and thus complement the traditional more mechanistic management models.

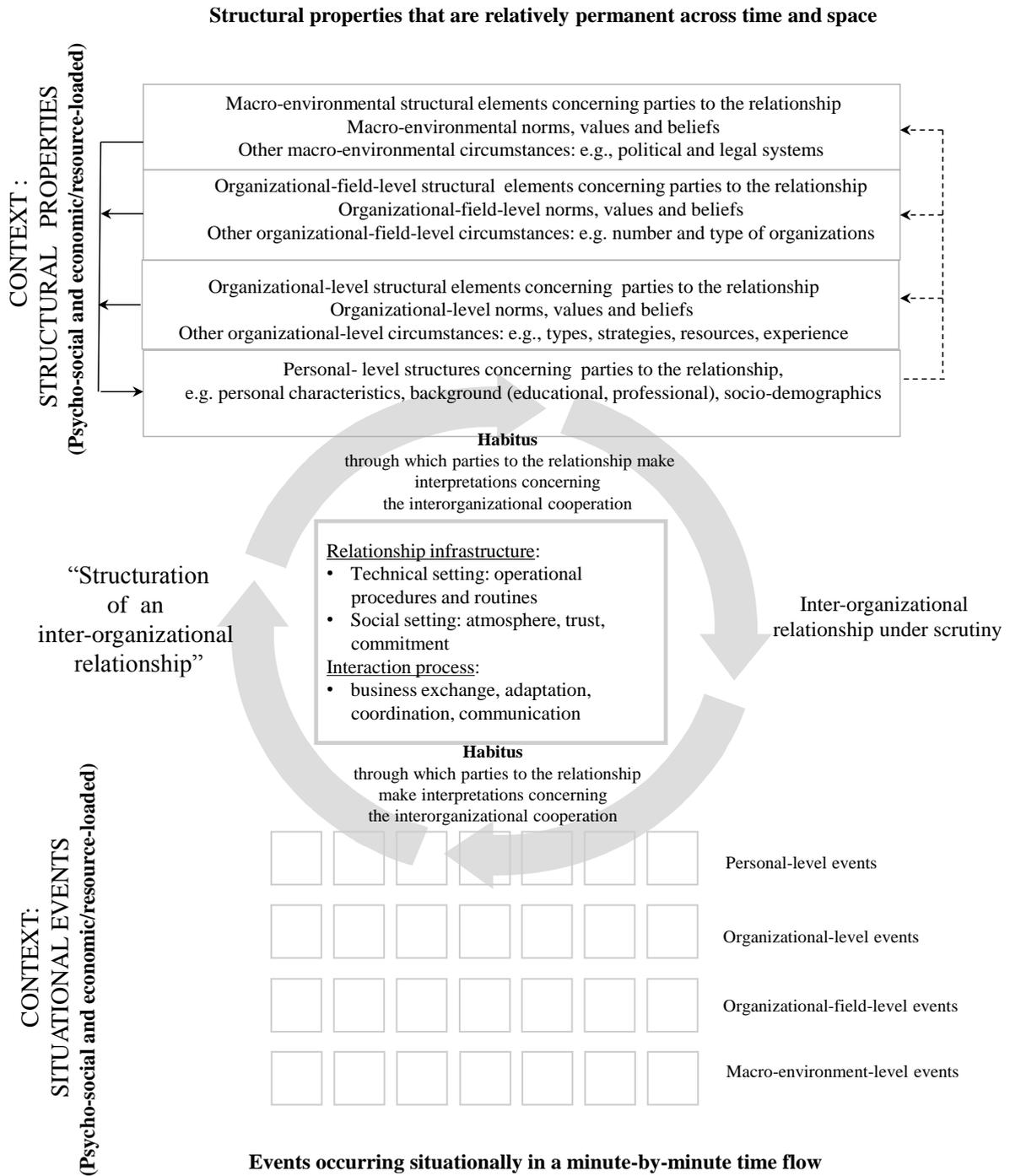
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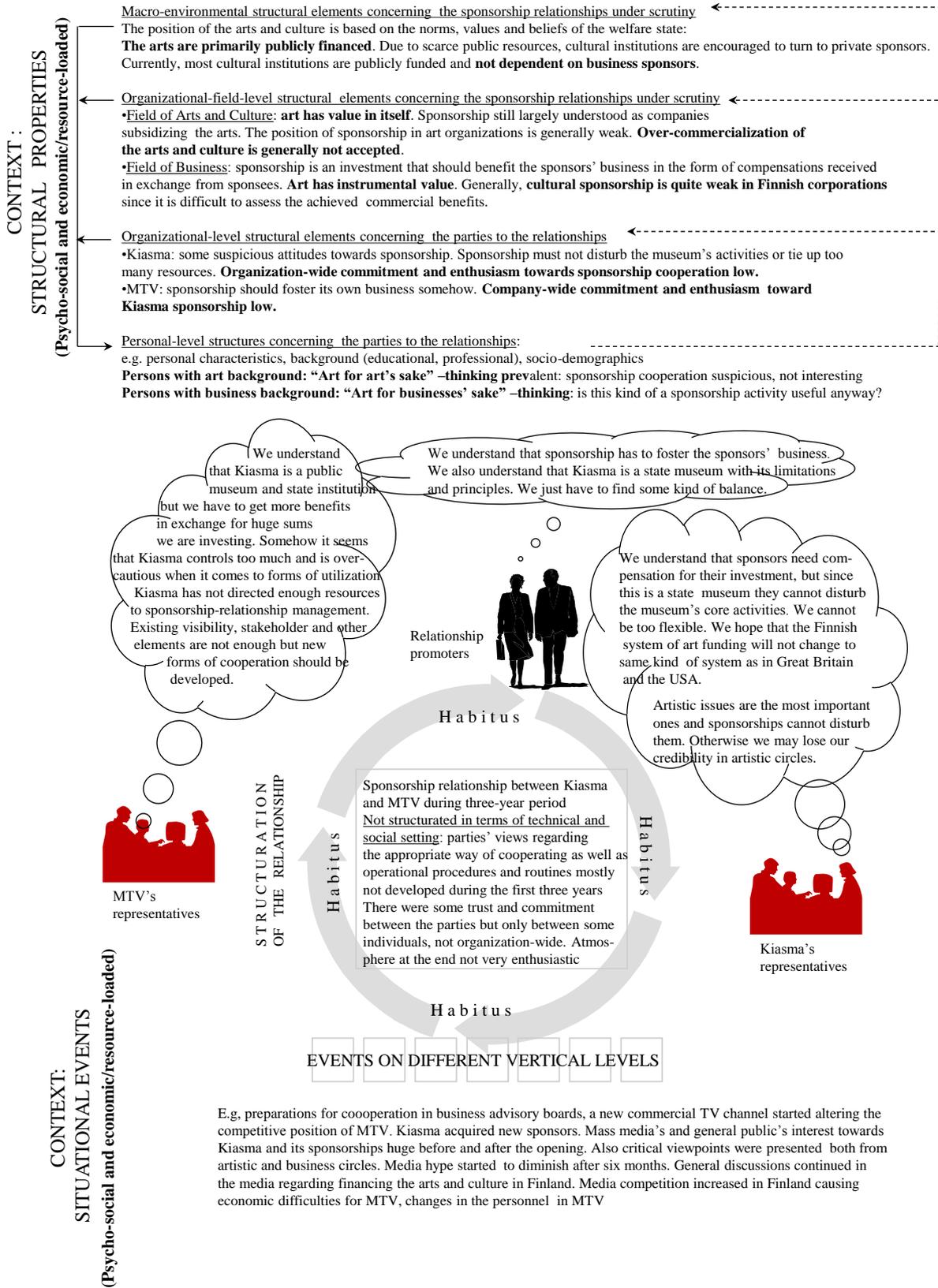
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Appendix 1: An integrative framework for the study of inter-organisational relationship development



Appendix 2: An empirical illustration of the integrative framework in a cultural sponsorship relationship development case between Kiasma and MTV



Appendix 3: Three phases in the development of the relationship between Kiasma and MTV

	Kiasma – MTV sponsorship relationship		
	Beginning stage	Middle stage	End stage
<p>Interaction process</p> <ul style="list-style-type: none"> • Business exchange • Communication <p>• Level of adaptation</p> <p>• Level of coordination</p>	<p>Low Low (Occasional)</p> <p>Low</p> <p>Low/modest (contract, Business Advisory Board)</p>	<p>Increased rapidly Increased rapidly</p> <p>Low/Modest</p> <p>Low/modest (contract, Business Advisory Board)</p>	<p>Decreased Decreased</p> <p>Modest</p> <p>Low/modest (contract, Business Advisory Board)</p>
<p>Relationship infrastructure</p> <ul style="list-style-type: none"> • Technical setting • Social setting <p>Development of personal relationships</p>	<p>Not/modestly developed Not/modestly developed</p> <p>Personal relationships developing very slowly. The scope of inter-organisational personal network narrow.</p>	<p>Modestly developed Modestly developed</p> <p>Personal relationships started to develop especially between Kiasma's marketing manager and MTV's central contact person. Scope of inter-organisational personal network narrow.</p>	<p>Modestly developed Modestly developed</p> <p>Personal relationships developed between Kiasma's marketing manager and MTV's central contact person. Scope of inter-organisational personal network narrow.</p>
<p>Significant events</p> <p>Other issues</p>	<p>Changes in MTV personnel and organisation. Difficulties between Kiasma and MTV's programme unit. Growing media interest around the museum.</p> <p>Kiasma not open yet. Second-phase sponsors.</p>	<p>Difficult to identify any single significant events</p> <p>Kiasma opened to public, huge success, 340,000 visitors in a short time. Media hype around the new museum. Sponsors busily arranging events in Kiasma, problems in stakeholder-event organising.</p>	<p>Notice of withdrawal from MTV. Personnel changes in MTV.</p> <p>Kiasma novelty value lost. New contract negotiations started. Still difficulties in stakeholder-event organising.</p>
<p>Level of satisfaction of the parties with the relationships with the sponsorship cooperation</p>	<p>Kiasma satisfied with the additional resources generated but dissatisfied with business-centred attitudes prevailing in the company. MTV dissatisfied with the programme sending activities from Kiasma and with Kiasma's representatives' negative attitudes towards sponsors' activities in the museum. Otherwise difficult to assess since actual cooperation did not start at this stage.</p>	<p>Parties were satisfied with some issues and dissatisfied with others.</p>	<p>Parties were satisfied with some issues and dissatisfied with others.</p> <p>Both parties of the opinion that there was still a lot to improve in sponsorship cooperation.</p>
<p>Degree of structuration of the relationship</p>	<p>Not structured</p>	<p>Mostly not structured</p>	<p>Mostly not structured</p>