

RAMI OLKKONEN and PEKKA TUOMINEN

Relationship Fading in Cultural Sponsorships

ABSTRACT

The purpose of the study is to describe, analyse, and understand the process of inter-organisational relationship fading in the context of cultural sponsorships. The empirical case study examines one three-year cultural-sponsorship relationship between the Finnish Museum of Contemporary Art (Kiasma) and a Finnish media company (MTV3). The qualitative single-case study evaluates both actors in a focal cultural-sponsorship relationship using a dyadic approach. In this study, the triggers of relationship fading were first broadly elaborated into structural and situational triggers. Theoretically, the triggers of relationship fading were further categorised into structural predisposing triggers, situational precipitating triggers, situational attenuating, and structural attenuating triggers. The empirical study reveals that the triggers of relationship fading may emanate both from the structural context in which this time-bound cultural-sponsorship relationship is embedded and from the situational process itself. Structural predisposing triggers, situational precipitating triggers, and situational attenuating triggers could be recognised in the empirical case. However, any structural attenuating triggers could not be identified. Most of the triggers are passive and indirect – that is, they initiate and contribute to the long process of fading, after which the cultural-sponsorship relationship comes to an ultimate end. In other words, the structural and situational triggers of fading affect the development of the relationship by gradually reducing the sponsor's motivations to invest and develop the cultural-sponsorship relationship.

RAMI OLKKONEN, Docent

Turku School of Economics and Business Administration • e-mail: rami.olkkonen@tukkk.fi

PEKKA TUOMINEN, Docent

Turku School of Economics and Business Administration • e-mail: pekka.tuominen@tukkk.fi

1. INTRODUCTION

A broad view of marketing goes far beyond the traditional customer sphere. Marketing is now seen in terms of long-term relationships between a company and its various stakeholders (Christopher, Payne and Ballantyne 2002; Egan 2004; Grönroos 2000; Gummesson 2002; Kotler 1992; Olkkonen 1996; 1999; Payne 1995; Sheth and Parvatiyar 1995). In the present study, cultural sponsorship is tackled in the context of long-term inter-organisational relationship between two stakeholders – a sponsored museum and a business sponsor. In other words, business-to-business relationship between a sponsee and a sponsor is the main focus of this study.

Cultural sponsorship is understood in this study as a co-operative, long-term and mutually beneficial business relationship between two business actors – the sponsor and the sponsored. In addition to sponsors and those who are sponsored, other intermediating actors, for example advertising and sponsoring agencies, can also be involved in sponsorship arrangements (Olkkonen 2001; 2002; Olkkonen, Tikkanen and Alajoutsijärvi 2000). Although cultural sponsorship involves an inter-organisational relationship between the sponsor and the sponsored, there have been only very few attempts to understand the various structures and processes involved in the temporal development of such relationships – especially in the field of cultural sponsorship. Managing cultural-sponsorships is especially demanding because it involves relationships between quite different aspects of society – business and the arts (Olkkonen 2002).

During the past twenty years an extensive amount of literature has emerged on relational perspectives of marketing (e.g., Coviello, Brodie, Danaher and Wesley 2002; Grönroos 1994; Hunt and Morgan 1994; Möller and Wilson 1995). This relational discourse is very broad and heterogeneous, varying from consumer relationship marketing to inter-organisational relationship and network approaches (e.g., Ford 1997; Grönroos 2000; Gummesson 2002; Håkansson 1982; Håkansson and Snehota 1995; Turnbull, Ford and Cunningham 1996). One of the key issues in the study of business relationships in general has been the way in which inter-organisational relationships develop, and various models of this development process have been proposed (e.g., Ford 1980; Halinen 1997; Tähtinen 2001). However, more attention has been given on the growing and deepening of relationships compared to the declining and ending of relationships implicitly assuming that the understanding of relationship growth would be enough to ensure lasting relationships and avoid potential relationship ending (Åkerlund 2004). Consequently, several temporal models of business relationships give only slight attention to potential relationship fading (Alajoutsijärvi, Möller and Tähtinen 2000; Grönroos 2000; Hocutt 1998).

Relationship fading can be characterised as a process of a permanent or a temporal weakening in the relationship strength (Åkerlund 2004, 2). Relationship fading can precede an enduring relationship ending, but it can also represent a temporal weakening of the relationship

without leading to ending. Consequently, relationship fading takes a larger aspect of the relationship into account compared to studying the processes that lead to a permanent ending. Relationship fading can be related to relationship ending, but it can also be related to staying in the relationship (Åkerlund 2004). In particular, there is a paucity of studies that focus on the phase preceding the potential ending of any relationship – that is, the temporal phase during which there exists probable fading of the relationship (Grønhaug, Hejnesand and Koveland 1999; Helm 2002; Michalski 2002; 2004; Nordman and Åkerlund 2002; Pressey and Mathews 2003; Åkerlund 2000; 2002; 2004).

Generally, the concept of fading in the context of an inter-organisational relationship refers to the phase in which a relationship seems to be weakening and declining (see analogically, Nordman and Åkerlund 2002). Åkerlund (2004, 37) defined relationship fading as the weakening of relationship strength, where the outcome of the process is not yet known. Based on the ideas of Åkerlund (2002; 2004) we define relationship fading as a process whereby the strength of the relationship is weakening and declining due to active or passive contextual and structural or relational and processual reasons, but in which the outcome is not yet known. The nature of fading is active, if an actor is looking for a relationship decline, or passive, if the fading takes place with no active or deliberate actions. Several reasons for fading can be found – both in the relationship itself and in the context surrounding it (Åkerlund 2004, 52). A fading process in a relationship can result in one of two outcomes – a business actor continues the relationship with the service provider, or a business actor ends the relationship with that provider. There can be several reasons for continuing in the relationship – including improvements in the relationship or lack of alternatives (Nordman and Åkerlund 2002).

All in all, the purpose of the study is to describe, analyse, and understand the process of inter-organisational relationship fading in the context of cultural sponsorships. First, the study discusses critical events and incidents within the discourse of inter-organisational relationships. Secondly, the study identifies various triggers of fading in inter-organisational relationships. Thirdly, the study analyses the temporal development of relationship fading in a cultural-sponsorship relationship. Fourthly, the study elaborates triggers that increase the risk of fading in cultural-sponsorship relationships. Finally, the study provides conclusions and managerial implications.

2. CRITICAL EVENTS AND INCIDENTS

Critical events and incidents are decisive issues in understanding the process of fading in inter-organisational relationships. The discourse of critical events and incidents is one of the most influential and fundamental discourses behind relationship fading. The concept of criti-

cal events and incidents has been utilised extensively in the literature in the context of: (i) business-to-business relationships (Halinen 1997; Holmlund and Strandvik 2000); and (ii) business-to-consumer relationships (Bitner, Booms and Mohr 1994; Bitner, Booms and Tetreault 1990; Edvardsson 1988, 1992; Edvardsson and Roos 2000; Edvardsson and Strandvik 2000; Fisk, Grove and John 2000; Lovelock 2001; Palmer 1998; Roos 1999; Roos and Strandvik 1996).

According to Halinen (1997, 65), who studied business relationships in professional services, critical events can be defined as events that are decisive in a relationship. There are major and minor events – categorised according to their consequences. A critical event that increases the level of satisfaction is regarded as a driving event in the development of a relationship. A critical event that decreases the level of satisfaction is interpreted as a checking event. Some critical events increase perceived uncertainty regarding a relationship's continuation, whereas others reduce it. Critical events can also function as turning or breaking points in the development of a relationship (Halinen 1997, 272).

Holmlund and Strandvik (2000, 136–143) focused on perceptions of negative critical incidents in dyadic business relationships. They found that critical incidents represent instances of potential change in business relationships – because they create situations in which the attention levels and sensitivity levels of parties are raised. According to Holmlund and Strandvik (2000, 136), dyadic perceptions of criticality can have unilateral or bilateral dimensions. In a dyadic business relationship, the unilateral dimension refers to a one-sided critical experience, whereas the bilateral dimension refers to a mutual critical experience. Perceptions of critical incidents can initiate actions that affect the short-term and long-term development of the relationship. Holmlund and Strandvik (2000, 136–143) observed that a narrow time-perspective has often been used in previous research on critical incidents. A few studies (e.g., Edvardsson and Roos 2000; Edvardsson and Strandvik 2000; Roos 1999; Roos and Strandvik 1996) have, however, extended the time-perspective by taking a relational view on incidents (Holmlund and Strandvik 2000, 136).

To identify the sources of satisfactory and unsatisfactory service encounters from the customer's perspective, Bitner, Booms and Tetreault (1990) analysed favourable and unfavourable incidents in service encounters in the airline, hotel, and restaurant industries. They defined an incident as an observable human activity that is complete enough in itself to permit inferences and predictions to be made about the person performing the act. A critical incident was defined as one that contributes to, or detracts from, the general aim of the activity in a significant way. Bitner, Booms and Mohr (1994) studied employees who were asked to recall critical incidents that caused satisfaction or dissatisfaction for customers of their firms. These authors defined critical incidents as specific interactions between customers and service firm employees that were especially satisfying or especially unsatisfying.

Edvardsson (1988, 1992) studied critical incidents in customer relationships in mechanical engineering companies and in the airline industry in the context of customer relationships. Although critical incidents can be either positive or negative, the latter seem to be more meaningful from a managerial point of view – because they require a great deal of attention, and because they can initiate the irrevocable ending of a relationship. Edvardsson (1992) emphasised the importance of service recovery, because the customer often needs to know why there is a problem and what is its likely outcome.

Roos (1999) studied critical incidents in the context of customer-switching behaviour. Roos defined critical incidents broadly. Critical incidents can include not only employee–customer service encounters but also any relevant interface between customers and the focal firm. More recently, Edvardsson and Roos (2000) have studied critical incidents in customer complaints and switching behaviour. By a critical incident they meant a specific incident or a situation in the relationship between the company and its customers. These authors have also used a critical incident variant – which describes the customer relationship dynamics after an obvious change in behaviour.

3. TRIGGERS OF FADING IN INTER-ORGANISATIONAL RELATIONSHIPS

Gradually, the research focus on critical incidents has begun to include the strengthening or weakening and fading effects on focal relationships. According to Holmlund and Strandvik (2000, 137), traditional studies on critical incidents have focused on any incident perceived as critical by the customer, rather than on incidents within a specific relationship. The timeframe and the situation are often left unspecified. However, it is evident that incidents are dialectically embedded in a relationship – influencing, and being influenced by, that relationship (Holmlund and Strandvik 2000, 137). The relationship fading discourse is to a great extent structured around the concepts of various triggers of which also critical events and incidents are part of.

According to Roos and Strandvik (1996, 3–4), triggers of fading are critical events and incidents that can directly or indirectly initiate the fading process in a relationship. A trigger can lead directly either to a weakening or to an ending of the relationship. Alternatively, it can indirectly initiate the fading of a relationship either to a weakening or to an ending process – without directly causing the weakening and declining or the potential ending of the relationship (see analogically, Roos and Strandvik 1996, 3–4). A trigger of fading in a relationship is thus taken to be any element that affects the present status of the relationship so that it initiates the process leading either to a weakening or to an ending of the relationship. A trigger is an

issue that starts the process – but it is not necessarily the only element that finally leads to the weakening or to the potential ending of the relationship. If parties to the relationships are able to identify the triggers of fading they can aim to affect the process of fading in a relationship (see analogically, Roos and Strandvik 1996, 3–4).

The specification of triggers of fading is useful in that it places the discussion of a fading relationship in a wider context. By considering a relationship between two interacting actors as an entire process, rather than concentrating on individual critical events and incidents, it is possible to offer a classification of triggers that sorts them into four categories according to changes in the overall relationship. Based on the ideas of Roos and Strandvik (1996, 4) these might be: (i) changes in the interactive relationship between the organisations; (ii) changes in the characteristics of the parties to the relationship; (iii) changes in potential competitors; or (iv) changes in the entire contextual business environment.

In studying the trigger effect on customers, Edvardsson, Gustafsson and Roos (2002, 257) identified three groups of triggers – (i) situational triggers; (ii) influential triggers; and (iii) reactional triggers. A situational trigger can stem from entities outside an ordinary customer-service provider relationship. A change in the customer's financial situation or a demographic change might be such a trigger. An influential trigger can have its origins in a change in a competitor's offerings – such as an aggressive advertising campaign or the launching of a new club-membership card. A reactional trigger is produced by a change in the service quality perceived by the customer – with deterioration in the core service offering placing the relationship on a fading path (Edvardsson, Gustafsson and Roos 2002, 257).

In studying relationship ending, Halinen and Tähtinen (2002, 169–171) distinguished between three groups of factors that influence relationship ending: predisposing factors, precipitating events and attenuating factors and events. This classification is based on the role of these issues in the ending process, particularly on the direction of their influence. The first two categories promote the ending of relationships, whereas the third category hinders such a process (Halinen and Tähtinen 2002, 169–171, Tähtinen 2001, 50–56).

Predisposing factors already exist when the parties enter into a relationship. These pre-existing elements make the relationship vulnerable to ending. Predisposing factors are fairly static and inherent to the relationship (Halinen and Tähtinen 2002, 170; Tähtinen 2001, 50–51). This could be as simple as the fact that two people have never liked one another, or have always had doubts about the abilities of one another. A variety of circumstances might have forced them into a reluctant relationship, and the predisposing factors remain. Precipitating events, on the other hand, bring change to the existing relationship, and can function as impulses for the parties to take action to end their relationship. These events might be sudden and dramatic, or might be part of a series of events that create increasing pressure for a change

in the relationship (Halinen and Tähtinen 2002, 170; Tähtinen 2001, 52–53). Such events might include a sudden change in available technology that renders the existing service provider's offering obsolete, or a gradual change in the demographics of the market that induce a re-thinking of strategy and a reconsideration of whether an existing service relationship is providing relevant service in light of the changed circumstances. Attenuating factors and events reduce and smoothen the effect of predisposing factors and precipitating events. If the perceived importance of attenuating factors and events is high, a business actor is likely to continue the relationship (Halinen and Tähtinen 2002, 171; Tähtinen 2001, 53–56). Examples of attenuating factors and events might be the unavailability of an alternative provider, or the high capital costs of making a change in arrangements or in contracts.

We propose that the starting point for understanding the triggers of relationship fading in cultural sponsorships should employ a fundamental division of social phenomena into (i) relatively permanent structures; and (ii) situational processes with diverse critical events and incidents occurring in the cultural-sponsorship relationship. Consequently, the triggers of relationship fading are first broadly elaborated into structural and situational triggers. Based on the ideas of Tähtinen (2001, 50–56), Halinen and Tähtinen (2002, 169–171), and Edvardsson, Gustafsson and Roos (2002, 257) the triggers of fading in the focal cultural-sponsorship relationship are additionally refined. As a result, the triggers of relationship fading are further categorised into structural predisposing triggers, situational precipitating triggers, situational attenuating, and structural attenuating triggers. The structural and situational triggers of relationship fading are illustrated in figure 1.

Structures are relatively permanent in time and space, but they can change over time. Structural triggers refer to the contextual issues that are relevant to the cultural-sponsorship relationship under scrutiny. Structural triggers operate on the various levels of contexts and can refer to different kinds of shared norms, values, beliefs, attitudes, rules, policies, and wisdoms concerning appropriate conduct within relationships in cultural sponsorship. Structural triggers might originate from a macro environmental, organisational, network, relationship, or personal level. They are obviously shaped by the interpretations of the parties to the relationships. The present study proposes that general structures can often be found behind many critical events and incidents that appear to be unique, singular, or situational. Situational processes, in contrast, refer to situational human agency flavoured with a variety of actions – that is, to a series of critical events and actions linked to a relationship. Critical events and actions occur situationally at certain times within the specific cultural-sponsorship relationship as well as outside it – that is, in the outer context (e.g., connected network level, field of business or macro-environmental level) in which the relationship under scrutiny is embedded (Giddens 1984; Olkkonen 2002).

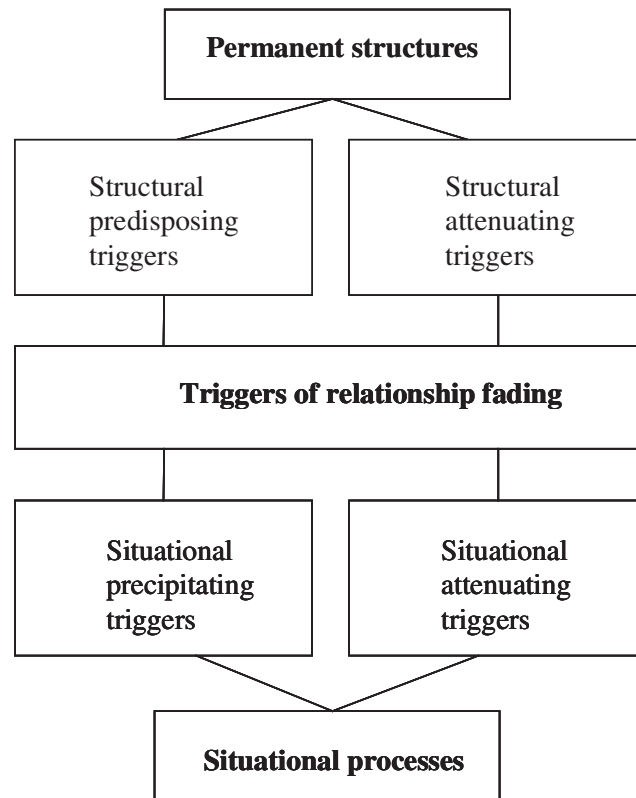


FIGURE 1. *Structural and situational triggers of relationship fading.*

4. METHODOLOGICAL ISSUES AND RESEARCH DESIGN

The present study used a longitudinal approach to analyse the temporal development of a focal dyadic cultural-sponsorship relationship between a sponsored museum and a business sponsor. A longitudinal approach was adopted to reveal the past, present, and future dynamics of the relationship. Longitudinal research, which focuses on the study of processes, provides clear advantages compared with cross-sectional research. First, it assists in the construction of logically consistent models of processual phenomena. Longitudinal research facilitates attempts to establish causality – in that temporal precedence of events can potentially be shown. Secondly, a longitudinal study allows the researcher to acquire a rich understanding of the contextual setting. However, major disadvantages of longitudinal studies are that they are time-consuming and that they oblige researchers to concentrate on single cases (Halinen 1998, 120; Pettigrew 1997, 338–347).

At least three diverse longitudinal approaches are available for studying the process of fading in sponsorship relationships (i) retrospective studies, which examine relationships from historical perspective; (ii) follow-up studies which investigate relationships in real time; and (iii) futures studies which consider the possible futures of a relationship. The reconstruction of histories over long periods of time allows the identification of continuities, different periods in relationship development, recurrent cycles, and breaking points. However, in such retrospective studies, there is a danger of rationalising different occurrences and reinterpreting these events. In contrast, following events in real-time tends to draw attention to real changes in the relationship. However, in such real-time studies there is a risk of over-emphasising the complexity of events and minor changes (Dawson 1997, 402; Halinen 1998; 120–121; Pettigrew 1990, 271; Pettigrew 1997, 337–348; Van de Ven 1992, 169–188). In the present study, which involved time-bound phenomena, a retrospective approach was used.

This study is using a dyadic approach discussing fading relationships from the point of view of two actors participating in a focal cultural-sponsorship relationship. Although it is widely recognised that relationships are dyadic in nature, dyadic models are rare. In this study, the term 'dyadic case' is used to refer to a cultural-sponsorship relationship between a sponsored museum and a business sponsor. The single-case study approach is appropriate for understanding the process of fading in settings in which the phenomenon under scrutiny is embedded in complex relationships, and in which the existing body of knowledge is presently insufficient. A further advantage of a single-case design is its ability to provide full and in-depth insight into dynamic phenomena in organisations (Yin 1989).

Multiple sources of data were utilised in the form of semi-structured interviews and specific documentary material. In longitudinal case studies, interviews can be used to collect data on what individuals identify as being a particularly memorable moment or incident. A major concern with this method relates to recall and the tendency for individuals to rationalise past actions. Sometimes, the informants might also merely provide socially acceptable answers or answers, which they believe the interviewer wants to hear. Documentary evidence is useful for constructing a chronology of the key events because documents provide more precise and consistent data and can be obtained unobtrusively (Dawson 1997, 401).

The qualitative single-case study examined a three-year cultural-sponsorship relationship involving one dyad – a sponsorship relationship between the Finnish Museum of Contemporary Art (Kiasma) and a Finnish media company (MTV3). The study followed the temporal development of the dyadic relationship from 1997 until 1999. Although a cultural-sponsorship relationship existed at the organisational level, it was executed by various employed persons within those organisations. The perceptions and interpretations of these persons determined the content and orientation of the dyad. Key persons were interviewed from both parts of the

dyad. Two interviewees were selected from Kiasma and two from MTV3. These four persons were known to be the key persons in the focal sponsorship relationship and its processual development, and all were closely involved in the focal sponsorship relationship during the whole study period. The approach of the study was therefore genuinely dyadic – taking into account the perspectives of both the sponsor and the sponsored.

The validity and reliability of the case study should be understood as a fit between theory and reality. In case studies, validity can be considered as a continuous process that is integrated with theory. This requires the researcher to assess assumptions constantly, to revise results, to retest theories, and to reappraise the limitations originally recognised in the study (Gummesson 2000; Yin 1989). Traditionally, the problem of external validity has been a major barrier in conducting case studies. Critics typically state that a single case offers a poor basis for generalising (Yin 1989). However, such critics are implicitly drawing a contrast between a case-study situation and survey research. Such an implicit reference to samples and larger populations is inappropriate when dealing with case studies – because case studies rely on analytical and contextual generalisation, rather than statistical generalisation. Analytical generalisation strives to generalise a particular set of results to some broader theory (Yin 1989, 21). The result of a qualitative analysis goes beyond the local context in which the study has been conducted. The process of abductive reasoning leads from a specific single-case to concepts and frameworks that are applicable across a wider range of contexts.

The important issue is that any assessment of the validity and the reliability of the study should encompass the whole research process. In this dyadic single-case study, validity and reliability were increased by selecting the interviewees carefully, by using several informants from both parts of the focal dyad, by recording the interviews, by writing memos from the tapes, and by obtaining feedback from the informants concerning the case descriptions and analyses. In addition, certain facts were checked afterwards with the informants via email.

5. RELATIONSHIP FADING BETWEEN KIASMA AND MTV3

The Finnish Museum of Contemporary Art was opened in September 1990. The name “Kiasma” was officially given to the museum in the spring of 1998 when it moved into a new building located in central Helsinki. As part of the National Gallery, Kiasma is mainly financed by the Finnish government. However, to acquire more resources, a decision was made by Kiasma to seek corporate sponsors.

Consequently, in 1996, before moving into the new building, Kiasma negotiated co-operation agreements with five diverse Finnish companies – the Aamulehti Group, MTV3, Nokia Corporation, the PT Finland Group, and Sokos. Each contract was valid for three years, and

each was worth approximately €220,000 per year, making them among the biggest sponsorship contracts ever undertaken in the cultural sector in Finland. This study concentrates on the Kiasma–MTV3 relationship, but also takes into account the contextual effects of other relationships in terms of a connected network concept. In 1996, MTV3 was the only commercial nationwide television channel in Finland, and it thus had a very strong market position. In addition to gaining resources in the form of money and media space, entering into co-operation with MTV3 provided Kiasma with an opportunity to reach a wider public. As far as MTV3 was concerned, co-operation with Kiasma was considered useful because MTV3 could foster positive attitudes among the target group of highly educated urban people, and probably also among people who make marketing-communications decisions in companies. There was also the potential to cultivate some important stakeholder relationships. In addition, MTV3's program unit was able to make various programs in the new museum.

In terms of the discourse of relationship fading, because the contract guaranteed that the sponsorship arrangement would continue for at least three years, the contract can be regarded as a moderating element reducing and smoothening the effect of any possible predisposing or precipitating triggers threatening the relationship. Kiasma's representatives were conscious that they did not have the marketing competence needed to manage sponsorship relationships. Consequently, Kiasma used a specialist outside consultancy, Image Match, to help it to find sponsors and negotiate the subsequent agreements. However, the role of Image Match was purely consultative because Kiasma's director always controlled the negotiation process and did not give authority to Image Match to make any decisions on behalf of the museum. Kiasma also employed a marketing manager with a business economics degree and a corporate marketing background. Using marketing professionals as relationship promoters (e.g., Gemünden and Walter 1995) between the business community and the arts community can also be regarded as having a smoothening effect on relationship fading caused by the different operating logics of these two areas of endeavour.

51. The first year of the relationship

The sponsorship relationship between Kiasma and MTV3 started in January 1997. At that time, the museum was yet to open – with the contracted opening date being in May 1998. The benefits Kiasma would offer to sponsors in exchange for their investments were agreed in advance in the contractual negotiations, and were set out in the contracts. However, given that the museum building and Kiasma's new organisation did not exist for 18 months after the contracts were signed, it was difficult to plan the co-operation in real operational terms. This was one reason for later problems that occurred in the co-operation, and can also be interpreted as an indirect reason for the relationship's later downward spiral of fading. The contract thus had

a dual role in triggering the fading of the relationship between Kiasma and MTV3 – (i) the existence of a contract was clearly a moderating element that ensured the continuation of the relationship for three years because the contract could not be changed during this time; but (ii) the incompleteness of the contract can be considered as a precipitating trigger that caused misunderstandings and conflicts which were partly responsible for the relationship beginning to fade.

A major precipitating event that had obvious effects on the relationship took place in the first half of 1997. At that time, it had become clear that two of Kiasma's main sponsors, the Aamulehti Group and MTV3, would be merged into one company, to be named Alma Media. Because Aamulehti Group and MTV3 were kept as separate subsidiaries of Alma Media both companies continued to manage their relationships with Kiasma quite independently. However, the merger produced some changes in the relationships among Kiasma, the Aamulehti Group, and MTV3. In the autumn of 1997, the future parent company of Aamulehti and MTV3 established a sponsorship group, which started to plan how to organise the objectives of the two companies in accordance with the Kiasma co-operation. It was decided that all the visibility-linked benefits would be concentrated on the MTV3 brand, and that the other benefits would be divided between the units belonging to the divisions of the parent company. Because the new company had suddenly become the biggest sponsor with its double investment, some slight changes also had to be made to the original agreements. There was a meeting between the representatives of Kiasma and the main sponsors to discuss the new situation. The merger caused changes in the contact persons involved with the sponsorship. Although MTV3 and Aamulehti group continued as independent sponsors, the merger complicated the co-operation, and it can therefore be classified as an trigger that precipitated the fading of the relationship.

Otherwise, the first year of co-operation was dedicated to planning the sponsorship co-operation that would be put into effect after the museum had opened. The planning was mainly related to the sponsors' utilisation of their Kiasma investment – for example, the time schedules of the stakeholder events to be organised in the new museum had to be agreed. During that first year, when Kiasma was not open, the program unit of MTV3 had time to prepare for broadcasting television programs from the museum. For Kiasma, this year was a time for planning the opening event and focusing on the core issues of the museum's immediate operation. The pressure to succeed with the opening and the first exhibitions was high because the controversial Kiasma project had received much publicity in the Finnish media. Kiasma initiated its advertising campaign in MTV3 at the end of 1997. In the context of these Kiasma spots, MTV3, as one of the main sponsors, obtained a certain amount of logo visibility.

52. The second year of the relationship

MTV3 continued to receive some visibility in the TV campaign that started at the end of 1997 and continued in three sequences in the spring, summer, and autumn of 1998. The TV campaign was combined with advertising designed for the print media, outdoor displays, and cinemas. Kiasma advertising was at its highest level at the end of May 1998 when the museum was opened to the general public. The advertising campaigns succeeded quite well and increased public awareness of Kiasma, which was already at a high level due to the huge amount of media attention it had received since construction started. Four additional, but smaller-scale, sponsors were added to the sponsorship network at the beginning of 1998, causing more pressures on Kiasma's organisation, which was busily preparing the opening ceremonies and exhibitions. The increase in the number of sponsors had an indirect effect on the eventual fading of the relationship. Because the investments of these so-called second-phase sponsors were smaller, they were not given as much compensation as were the main sponsors. However, every new sponsor increased Kiasma's burden, and because it had no additional human resources, the attention available for each sponsor decreased accordingly. From a relationship-fading perspective, closing these new sponsorship contracts can be perceived as an indirect precipitating trigger. Kiasma's apparent lack of resources was caused, in part, by having too many sponsors, which acted as a partial precipitating trigger of relationship fading, which started at the end of 1998.

At the beginning of 1998, before the museum's opening, MTV3's program division started to make programs in Kiasma. However, some problems arose in the production of programs. First, there were problems with Kiasma's poor acoustics, which made broadcasting activities very difficult. Secondly, there were conflicts between people from MTV3's program unit and those from the museum. During 1998 MTV3 broadcast various programs in Kiasma, but these various problems caused program production from Kiasma to be stopped by the end of 1998. This also acted as an impulse for the fading of the relationship between Kiasma and MTV3, because the significant compensation expected from program making could not be realised. This caused much negative reaction in the MTV3 program unit. The other MTV3 unit, the marketing-communications unit, continued to utilise the Kiasma sponsorship by producing its own advertising related to MTV3's co-operation with Kiasma. Three different advertising spots were transmitted on MTV3, beginning in May 1998, and the MTV3 Internet site and text channel also included information on Kiasma.

When the museum finally opened at the end of May 1998, MTV3 began to utilise the museum by arranging stakeholder events there. The active phase in the relationship between MTV3 and Kiasma started from the opening of the museum and continued for about six months. During this time, MTV3 arranged dozens of stakeholder events in Kiasma. After the prolonged

media hype around the new Museum of Contemporary Art, many people wanted to visit Kiasma when it opened, including the sponsors and their stakeholders. In addition to hosting events that were agreed beforehand, MTV3 began to arrange its own stakeholder events, meetings, and seminars in the new museum. Several hundred different kinds of events were held by sponsors in Kiasma during the first six months after the opening. Because Kiasma was fully occupied conducting its core museum-related activities and because the sponsoring firms were very active in organising events in the museum, everything was rushed.

This phase, when the co-operation became operational, was when several problems arose. Organising an event in Kiasma did not always go smoothly, and many events had problems of various kinds. When the museum was open it was not possible to arrange stakeholder events because the museum's management did not want to close off any VIP areas during opening hours. In addition, there were too many persons for sponsors to contact when organising an event in Kiasma. In the absence of a single coordinating person from the museum, various issues such as lights, audio-video systems, and catering had to be handled with different persons, and these people were not always eager to fulfil sponsor's wishes. There were also conflicts concerning what could be done in the museum and what could not be done. Many of these problems were caused by the inadequate contractual arrangements, and others by the fact that the event organisers seemed ignorant of the content of the agreement.

It is difficult to identify any major critical event in the relationship at this stage that had a strong negative effect on its development. This stage was extremely intensive, and all that can be said is that a chain of difficulties and conflicts arose in organising events at Kiasma at this time, and that this might have triggered the process of fading that began at the end of 1998.

It had become apparent that a museum is a challenging target for sponsorship, even though Kiasma was the new, impressive, and located in the centre of Helsinki. Analysing the interaction during this stage reveals some predisposing triggers – that is inherent issues that make cultural-sponsorship relationships vulnerable to fading. These issues included the different organisational worlds (the arts and business) represented by Kiasma and MTV3. The two worlds have different norms and values, and it is no wonder that the parties involved did not always fully understand each other. Although the relationship promoters (Image Match, Kiasma's marketing manager) softened the collision between these two worlds, there were still some suspicious attitudes towards sponsorship co-operation in both Kiasma and MTV3. As far as Kiasma was concerned, suspicion arose from certain norms and values that prevailed in the Finnish art world, whereby cultural sponsorship was perceived to be a sign of the intrusion of market-based financial values that could threaten the independence of the museum, and eventually even endanger artistic freedom of expression. There were also suspicious attitudes in the MTV3

organisation regarding the usefulness of cultural-sponsorship activities in general and contemporary art in particular – both as an art form and as a sponsorship target.

53. The third year of the relationship

During 1999, the sponsorship relationship between Kiasma and MTV3 was not as intensive as it had been in the summer and autumn of 1998. MTV3 continued to receive the agreed visibility, and continued to organise meetings, lectures, presentations, and other stakeholder events in Kiasma. However, both the visibility and the staging of events were less intensive than previously. In addition, MTV3's own advertising activities linked to Kiasma decreased sharply in 1999. After the hectic events surrounding the opening – when Kiasma still had novelty value – the level of utilisation began to decline. Enthusiasm within MTV3 towards the sponsorship seemed to have vanished.

In the spring of 1999, Image Match started to negotiate new sponsorship agreements covering 2000, 2001, and 2002. There were difficulties and delays in the negotiations, and Image Match and Kiasma had to develop new kinds of benefits to be offered to the sponsors, who were seeking more from their investment. This was justified because, 18 months after its opening, Kiasma had now lost its novelty value. MTV3's parent company, Alma Media Corporation, told Image Match and Kiasma that, in its capacity as the holding company, Alma Media would not continue co-operation with Kiasma. Image Match negotiated directly with MTV3 about possible further co-operation with Kiasma in 2000–02, but MTV3 decided not to continue with the sponsorship. Although there was some willingness to continue the co-operation in MTV3's marketing-communications unit, there was no broader organisation-level acceptance of further Kiasma sponsorship. MTV3's decision not to continue was influenced by the negative attitudes of the program unit – which arose from the technical difficulties and interpersonal conflicts that had occurred in the spring of 1998 when the unit had begun to make programs in Kiasma. Furthermore, MTV3 was suffering a decline in profitability in 1999 due to a reduction in sales of advertising time and a rise in TV program costs. The competitive situation of the commercial TV business had also changed in Finland – in that MTV3 was no longer the only nationwide commercial TV channel, which caused economic difficulties for the company. As a result, MTV3 had to trim its operations and cut costs. In the difficult economic situation that MTV3 was facing at the end of 1999 it was difficult to justify further sponsorship co-operation with Kiasma. The general economic situation was the final precipitating trigger that ended the already faded relationship between Kiasma and MTV3.

81

54. Temporal development of the relationship between Kiasma and MTV3

The temporal development of an inter-organisational cultural-sponsorship relationship is com-

plex, and involves numerous critical events and structural circumstances. In the literature, it is emphasised that real-life inter-organisational relationships do not usually develop according to some single, deterministic, and prescribed life cycle or phase model. Rather, relationships evolve consciously and unconsciously as a result of contextual setting, and the actions and interactions of the parties involved. There is, at present, no agreement on the conceptual language to be used to describe the development and the various temporal phases of interactive relationships. However, without subscribing to the view that relationships develop through inevitable deterministic phases, the present authors can see its usefulness – mainly for presentational reasons – in terms of phases. However, such a presentation does not presume the inevitability of relationship development in specific temporal phases (Ford 1980). We totally agree with the view of Tähtinen (2001, 232) that although the process can be modelled in phases, this does not imply that the process always proceeds through all of the phases. The phases can be used in order to separate the fading process into smaller and more graspable units, but many of them can also take place partly simultaneously.

The development of the cultural-sponsorship relationship analysed in this study can be understood in terms of four phases – (i) the pre-relationship phase; (ii) the waiting phase; (iii) the active phase; and (iv) the declining phase. The phases indicate the slow development of the studied relationship into an operationally functional entity. Various triggers of fading could be identified in all developmental phases of the cultural-sponsorship relationship. Although the above-mentioned phases can be related only to the Kiasma–MTV3 relationship, the slow development pace of the relationship can also be expected to be valid in similar kinds of cultural-sponsorship relationships e.g., mainly due to the different value and norm systems that the fields of business sponsors and cultural sponsees represent.

The pre-relationship phase (1996) included the contractual negotiations during which the relationship did not formally exist. During the waiting phase (1997–April 1998), the relationship did not involve full-scale operational co-operation because Kiasma had not yet opened. The active phase (May 1998–December 1998) started after the opening of the new museum to the general public. During this very hectic and active phase, MTV3 and other sponsors started to utilise Kiasma extensively, which had huge novelty and publicity value at this time. Consequently, everything was rushed which caused many kinds of problems and conflicts. During the declining phase (1999), MTV3 was not utilising Kiasma as intensively as previously. Due to the problems in the previous phase, as well as the loss of Kiasma's novelty value, MTV3 appeared to be losing interest in the co-operation; indeed, it prepared for an ending of the relationship. Figure 2 summarises the central critical events and structural circumstances in the temporal development of the Kiasma–MTV3 relationship.

DEVELOPMENT PHASES OF THE RELATIONSHIP		EVENTS AND CIRCUMSTANCES ON VARIOUS CONTEXTUAL LEVELS					
		Kiasma	MTV3	Kiasma-MTV3 relationship	Sponsorship network	Organisational fields and macro-environment	
The process of relationship fading in the Kiasma-MTV3 relationship	Pre-relationship phase	1996	Museum under construction during 1996. Cooperation with Image Match started. Kiasma hired a marketing manager. Negotiations with MTV3 and other potential sponsors.		Relationship not actualised yet.	Network not actualised yet.	A lot of discussion in the Finnish media concerning the building and location of Kiasma between 1992–1996. Resourcing the arts and culture had become a relatively permanent topic of discussion in political and cultural fields. Generally there was some discussion on the cultural sponsorship in the fields of arts, business, and the media.
	Waiting phase	1997	Museum under construction during 1997. Some preparations for the upcoming opening and sponsorship cooperation. Kiasma was negotiating with several other firms on smaller-scale sponsorship cooperation. Kiasma's advertising campaign started.	Announcement of the upcoming merger between the MTV3 and Aamulehti Group Changes in the organisation started to occur.	The relationship started on 1.1.1997. No actual cooperation since the museum was not open yet. Negotiations about the effects of the merger on sponsorship relationships Three Business Advisory Boards were held during this year. A party celebrating Finland's 80 years of independence was held in the unfinished Kiasma	Sponsorship network of five sponsors actualised The other main sponsors were also interested in what would happen when the two main sponsors merged into one corporation. Four additional sponsors to the connected network. Other sponsors were also able to take part in the party.	The interest of the media towards this new, significant cultural-sponsorship relationship was high. Media's interest in Kiasma started to increase. The general economic situation in Finland was quite good. A new Finnish commercial TV channel started, and this changed the competitive environment of MTV3.
		1998	The Kiasma building still under construction. Kiasma's advertising campaign continued. Preparations for the opening became more intensive. Kiasma opened in May. Kiasma's advertising campaign ended. Kiasma's organisation was busy in 1998.	MTV3's own Kiasma-advertising started. The merger between the Aamulehti Group and MTV3 came into force. The contact persons changed. MTV3's representatives busy in 1998. MTV3 was facing economic difficulties.	MTV3 started to transmit programs from Kiasma. Problems and conflicts arose. Two Business Advisory Boards in 1998. The opening ceremonies of the museum. MTV3 started to utilise Kiasma. Dozens of stakeholder events. Problems in eventorganising Program transmitting from Kiasma stopped.	Four additional sponsors joined the connected network. Also other sponsors started to busily utilise Kiasma when it was opened. Also other sponsors were having difficulties in event organising	Media hype around Kiasma was at a high level. The general economic situation in Finland was still quite good. MTV3 faced tough competition. It was not anymore the only Finnish commercial TV channel. Media's and general public's interest at the highest level around the opening. At the end of the year, the media hype around Kiasma started to decrease.
	Active phase	1999	Kiasma continued to be busy when it came to sponsorship cooperation. Kiasma and Image Match started the negotiation process with MTV3. There were parallel negotiations with other potential sponsors.	Interest in the Kiasma sponsorship started to diminish in MTV3. MTV3 suffers from economic difficulties. MTV Oy's managing director changed. MTV3 considered continuing the relationship.	Cooperation continued as before, but not so intensively. MTV's Kiasma advertising continued but not as intensively as in the previous year. There were still difficulties in the cooperation. Two Business Advisory Boards were held. After negotiations MTV3 decided to withdraw from the Kiasma cooperation.	MTV3's parent Alma Media announced that it would not renew the contract. Other sponsors were also negotiating with Kiasma at the same time. Changes occurred in the connected sponsorship network: Sonera also withdrew from the sponsorship. Nokia and Sokos continued.	The general economic situation in Finland was still quite good. The competitive circumstances caused difficulties for MTV3. Media hype around Kiasma decreased further. Kiasma had lost its novelty value.
	The Declining phase						

2000

FIGURE 2. A summary of the critical events and structural circumstances in the temporal development of the Kiasma–MTV3 relationship.

6. CONCLUSIONS AND MANAGERIAL IMPLICATIONS

This study revealed that the triggers of relationship fading emanated both from the structural context in which this time-bound cultural-sponsorship relationship was embedded and from the situational process itself. Consequently, the triggers of fading in the focal cultural-sponsorship relationship were both structural with relatively high permanency and situational with single critical events and incidents occurring in the relationship. Most of the structural and situational triggers were passive and indirect – that is, they initiated and contributed to the long process of fading, after which the cultural-sponsorship relationship came to an ultimate end. In other words, the triggers of relationship fading affected the development of the relationship by gradually reducing the sponsor's motivations to invest and develop the cultural-sponsorship relationship. Some of the relatively enduring structural predisposing triggers existed for a long time before the relationship ended. These structural triggers occurred on various contextual levels – from the macro-environmental level to the personal level. However, any structural attenuating triggers could not be identified in this empirical case. The cultural-sponsorship relationship also included various situational precipitating and attenuating triggers. Figure 3 illustrates the main structural and situational triggers of fading in the Kiasma–MTV3 relationship.

Although the difference between structural and situational triggers is not always straightforward – due to the interplay between relatively permanent structures and situational processes – it is meaningful to separate potential structures and actual processes (Giddens 1984). This conceptual separation facilitates more analysis of the phenomenon of relationship fading. This division may at least help us to break up the more enduring structural triggers of fading from the more situational coincidences.

The triggers of fading in cultural-sponsorship relationships cannot be understood by analysing only a single level of context, for example, macro-environmental, field of arts and culture, field of business, connected network, organisational or personal. Nor can they be understood in terms of a single dimension – structural or situational. Rather, if the process of fading in a cultural-sponsorship relationship is to be captured, it is necessary to take into consideration the interplay between several contextual levels, as well as the interplay between relatively permanent structures and situational processes. For these reasons, intensive contextual and processual approaches are required in this kind of research. By taking into account various levels of contexts, and by considering both relatively permanent structures and situational processes with several critical events and incidents, our analytical framework also contributes to the general theoretical discussion concerning fading of inter-organisational relationships.

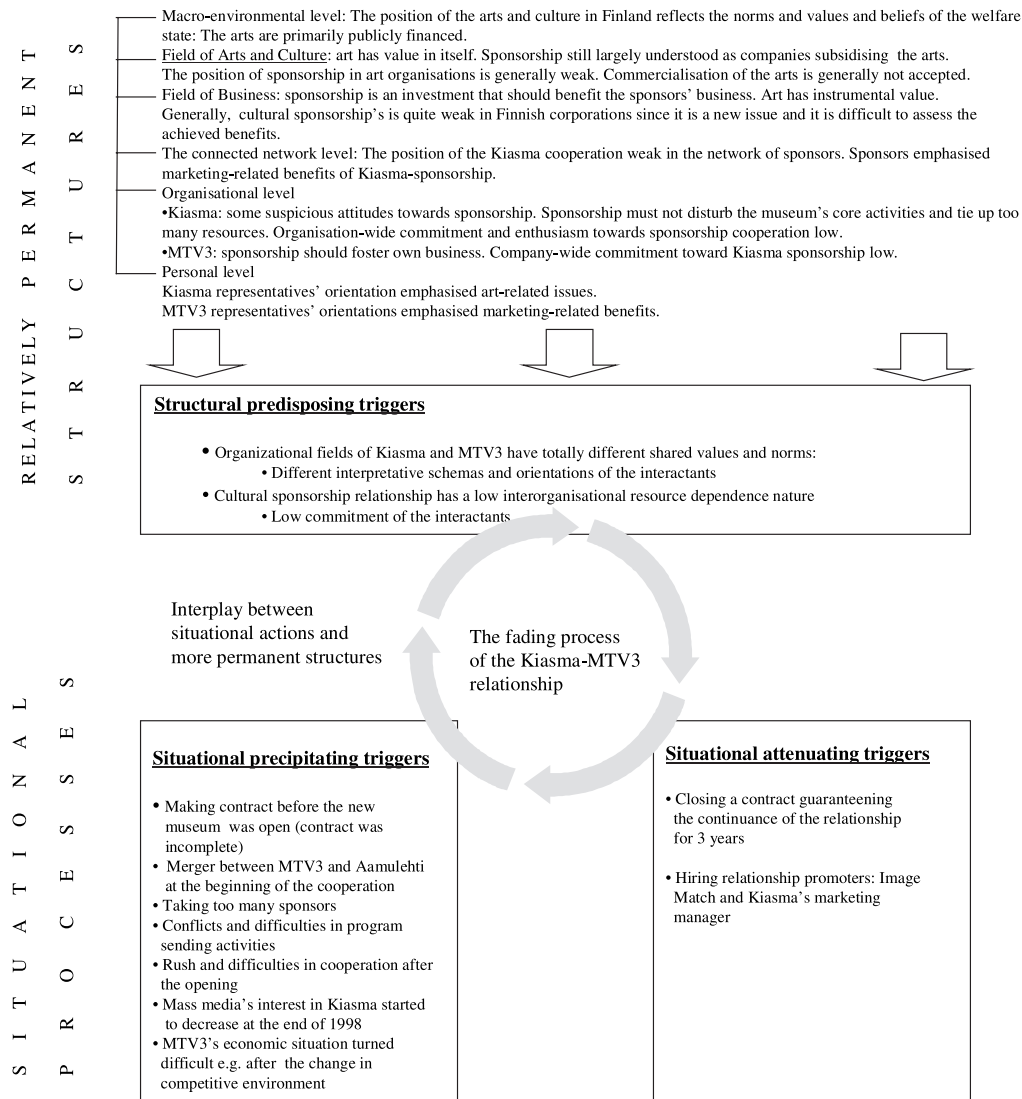


FIGURE 3. Structural and situational triggers of fading in the Kiasma-MTV3 relationship.

In terms of managerial implications, our results enable practitioners to be sensitive to, and thus facilitate to identify, possible structural and situational triggers of fading in cultural-sponsorship relationships. To be able to manage effectively cultural-sponsorship relationships, interacting actors have to take into account the probable fading of cultural-sponsorship relationships, and the reasons for this occurring. After the identification of these reasons, it is pos-

sible to pay attention to the critical events and incidents that indicate a fading relationship, and to try to influence them in a positive way.

Successful management of cultural-sponsorship relationships requires the interacting actors to be aware of the structural and situational triggers of relationship fading that can lead to the fading and potential ultimate ending of such a relationship. In this case, the central structural predisposing triggers reveal many managerially relevant issues concerning the basic nature of cultural-sponsorship relationships in the Finnish context. For example, because resource dependence between the parties of cultural-sponsorship relationship is low and because prejudices between the field of business and the field of culture are substantial, the role of personal relationships can be very significant. In cultural-sponsorship arrangements, personal relationships are usually at least as strong a cohesive force as the resources that are exchanged. When the inter-organisational personal relationships are good, conflicts are more easily avoided or solved. Moreover, using culture-oriented marketing professionals as relationship promoters between the business community and the arts community is an important issue in managing cultural-sponsorship relationships. ■

REFERENCES

- ALAJOUTSIJÄRVI, KIMMO, MÖLLER, KRISTIAN and TÄHTINEN, JAANA** (2000) Beautiful Exit: How to Leave Your Business Partner. *European Journal of Marketing*, Vol. 34, No. 11/12, pp. 1270–1289.
- BITNER, MARY JO, BOOMS, BERNARD and MOHR, LOIS** (1994) Critical Service Encounters: The Employee's Viewpoint. *Journal of Marketing*, Vol. 58, No. October, pp. 95–106.
- BITNER, MARY JO, BOOMS, BERNARD and TETREAULT, MARY** (1990) The Service Encounter: Diagnosing Favorable and Unfavorable Incidents. *Journal of Marketing*, Vol. 54, No. January, pp. 71–84.
- CHRISTOPHER, MARTIN, PAYNE, ADRIAN and BALLANTYNE, DAVID** (2002) *Relationship Marketing. Creating Stakeholder Value*. Butterworth-Heinemann, Oxford.
- COVIELLO, NICOLE, BRODIE, RODERICK, DANAHER, PETER, WESLEY, JOHNSTON** (2002) How Firms Relate to Their Markets: An Empirical Examination of Contemporary Marketing Practices. *Journal of Marketing*, Vol. 66, No. 3, pp. 33–46.
- DAWSON, PATRICK** (1997) In at the Deep End: Conducting Processual Research on Organisational Change. *Scandinavian Journal of Management*, Vol. 13, No. 4, pp. 389–405.
- EDVARDSSON, BO** (1988) Service Quality in Customer Relationships. A Study of Critical Incidents in Mechanical Engineering Companies. *The Service Industries Journal*, Vol. 8, No. 4, pp. 427–445.
- EDVARDSSON, BO** (1992) Service Breakdowns. A Study of Critical Incidents in an Airline. *International Journal of Service Industry Management*, Vol. 3, No. 4, pp. 17–29.
- EDVARDSSON, BO, GUSTAFSSON, ANDERS and ROOS, INGER** (2002) Understanding the Trigger Effect on Customers' Maturity Processes in Telecommunication. In: *Quality in Service: Crossing Boundaries*. Ed. by Steve Tax, Ian Stuart, Stephen Brown, Bo Edvardsson, Robert Johnston and Eberhard Scheuing. Publications of the International Service Quality Association ISQA, Victoria, pp. 256–265.
- EDVARDSSON, BO and ROOS, INGER** (2000) Customer Complaints and Switching Behavior. In: *Proceedings of the 8th International Colloquium in Relationship Marketing "Return on Relationships (ROR) and Customer Relationship Management (CRM)". 7th–9th December 2000*. Ed. by Evert Gummeson. Publications of the University of Stockholm. School of Business, Stockholm.
- EDVARDSSON, BO AND STRANDVIK, TORE** (2000) Is a Critical Incident Critical for a Customer Relationship? *Managing Service Quality*, Vol. 10, No. 2, pp. 82–91.

- EGAN, JOHN** (2004) *Relationship Marketing. Exploring Relational Strategies in Marketing*. Prentice Hall, Harlow.
- FISK, RAYMOND, GROVE, STEPHEN and JOHN, JOBY** (2000) *Interactive Services Marketing*. Houghton Mifflin Company, New York.
- FORD, DAVID** (1980) The Development of Buyer-Seller Relationships in Industrial Markets. *European Journal of Marketing*, Vol. 14, No. 5–6, pp. 339–354.
- FORD, DAVID** (1997) *Understanding Business Markets*. Dryden Press, London.
- GEMÜNDEN, HANS and WALTER, ACHIM** (1995) The Relationship Promoter – Key Person for Inter-organisational Innovation Processes. In: *Proceedings of the 11th IMP Annual Conference, September 7–9, 1995*. Ed. by Peter Turnbull, Peter Naude and David Yorke. Manchester, pp. 1421–1443.
- GIDDENS, ANTHONY** (1984) *The Constitution of Society*. Polity Press, Cambridge.
- GRÖNHAUG, KJELL, HEJNESAND, INGE and KOVELAND, ANITA** (1999) Fading Relationships in Business Markets: An Exploratory Study. *Journal of Strategic Marketing*, Vol. 7, No. 3, pp. 175–190.
- GRÖNROOS, CHRISTIAN** (1994) From Marketing Mix to Relationship Marketing. Towards a Paradigm Shift in Marketing. *Management Decision*, Vol. 32, No. 2, pp. 4–20.
- GRÖNROOS, CHRISTIAN** (2000) *Service Management and Marketing. A Customer Relationship Management Approach*. Wiley & Sons, Chichester.
- GUMMESSON, EVERT** (2000) *Qualitative Methods in Management Research*. Sage Publications, Thousand Oaks.
- GUMMESSON, EVERT** (2002) *Total Relationship Marketing. Marketing Management, Relationship Strategy and CRM Approach for the Network Economy*. Butterworth-Heinemann, Oxford.
- HALINEN, AINO** (1997) *Relationship Marketing in Professional Services. A Study of Agency-Client Dynamics in the Advertising Sector*. Routledge, London.
- HALINEN, AINO** (1998) Time and Temporality in Research Design: A Review of Buyer-Seller Relationship Models. In: *Network Dynamics in International Marketing*. Ed. by Peter Naudé and Peter Turnbull. Elsevier Science, Oxford, pp. 112–139.
- HALINEN, AINO and TÄHTINEN, JAANA** (2002) A Process Theory of Relationship Ending. *International Journal of Service Industry Management*, Vol. 13, No. 2, pp. 163–180.
- HELM, SABRINA** (2002) Customer Valuation-Based Dissolution of Relationships. In: *Proceedings of the 10th International Colloquium in Relationship Marketing. Volume 1*. Ed. by Friedhelm Bliemel, Andreas Eggert and Georg Fassott. Publications of the University of Kaiserslautern, Kaiserslautern, pp. 169–187.
- HOCUTT, MARY** (1998) Relationship Dissolution Model: Antecedents of Relationship Commitment and the Likelihood of Dissolving a Relationship. *International Journal of Service Industry Management*, Vol. 9, No. 2, pp. 189–200.
- HOLMLUND, MARIA and STRANDVIK, TORE** (2000) Negative Critical Incident Perceptions in Business Dyads. In: *Service Quality in the New Economy: Interdisciplinary and International Dimensions*. Ed. by Bo Edvardsson, Stephen Brown, Robert Johnston and Eberhard Scheuing. Publications of the International Service Quality Association ISQA, New York, pp. 136–143.
- HUNT, SHELBY and MORGAN, ROBERT** (1994) Relationship Marketing in the Era of Network Competition. *Marketing Management*, Vol. 3, No. 1, pp. 19–28.
- HÅKANSSON, HÅKAN** (1982) *International Marketing and Purchasing of Industrial Goods*. John Wiley and Sons, Chichester.
- HÅKANSSON, HÅKAN and SNEHOTA, IVAN** (1995) *Developing Relationships in Business Networks*. Routledge, London.
- KOTLER, PHILIP** (1992) It's Time for Total Marketing. *Business Week Advance: Executive Brief*, No. 2, pp. 1–20.
- LOVELOCK, CHRISTOPHER** (2001) *Services Marketing. People, Technology and Strategy*. Prentice Hall, Englewood Cliffs.
- MICHALSKI, SILKE** (2002) Relationship Dissolution. In: *Proceedings of the 10th International Colloquium in Relationship Marketing. Volume 1*. Ed. by Friedhelm Bliemel, Andreas Eggert and Georg Fassott. Publications of the University of Kaiserslautern, Kaiserslautern, pp. 233–246.
- MICHALSKI, SILKE** (2004) Types of Customer Relationship Ending Processes. *Journal of Marketing Management*, Vol. 20, No. 9, pp. 977–999.

- MÖLLER, KRISTIAN and WILSON, DAVID** (1995) Interaction and Networks in Perspective. In: *Business Marketing: An Interaction and Network Perspective*. Ed. by Kristian Möller and David Wilson. Kluwer Academic Publishers, Boston, pp. 1–18.
- NORDMAN, CHRISTINA and ÅKERLUND, HELENA** (2002) Learning from Customer Relationships at Risk: A Proactive Approach to Maintaining Customer Loyalty. In: *Quality in Service: Crossing Boundaries*. Ed. by Steve Tax, Ian Stuart, Stephen Brown, Bo Edvardsson, Robert Johnston and Eberhard Scheuing. Publications of the International Service Quality Association ISQA, Victoria, pp. 279–288.
- OLKKONEN, RAMI** (1996) Towards Integrated Marketing. Relationship Marketing as a General Philosophy. In: *Emerging Perspectives in Marketing*. Ed. by Pekka Tuominen. Publications of the Turku School of Economics and Business Administration. Series A-10:1996. Turku, pp. 135–162.
- OLKKONEN, RAMI** (1999) *Forging Links between Marketing and Sponsorship. A Theoretical Investigation*. Publications of the Turku School of Economics and Business Administration D-1:1999, Turku.
- OLKKONEN, RAMI** (2001) Case Study: The Network Approach to International Sport Sponsorship Arrangement. *Journal of Business & Industrial Marketing*, Vol. 16, No. 4, pp. 309–329.
- OLKKONEN, RAMI** (2002) *On the Same Wavelength? A Study of the Dynamics of Sponsorship Relationships between Firms and Cultural Organisations*. Publications of the Turku School of Economics and Business Administration A-7:2002, Turku.
- OLKKONEN, RAMI, TIKKANEN, HENRIKKI and ALAJOUTSIJÄRVI, KIMMO** (2000) Sponsorship as Relationships and Networks: Implications for Research. *Corporate Communications: An International Journal*, Vol. 5, No. 1, pp. 12–18.
- PALMER, ADRIAN** (1998) *Principles of Services Marketing*. McGraw-Hill, London.
- PAYNE, ADRIAN** (1995) Relationship Marketing: A Broadened View of Marketing. In: *Advances in Relationship Marketing*. Ed. by Adrian Payne. Kogan Page, London, pp. 29–40.
- PETTIGREW, ANDREW** (1990) Longitudinal Field Research on Change: Theory and Practice. *Organizational Science*, Vol. 1, No. 3, pp. 267–292.
- PETTIGREW, ANDREW** (1997) What is a Processual Analysis? *Scandinavian Journal of Management*, Vol. 13, No. 4, pp. 337–348.
- PRESSEY, ANDREW and MATHEWS, BRIAN** (2003) Jumped, Pushed or Forgotten? Approaches to Dissolution. *Journal of Marketing Management*, Vol. 19, No. 1–2, pp. 131–155.
- ROOS, INGER** (1999) Switching Processes in Customer Relationships. *Journal of Service Research*, Vol. 2, No. 1, pp. 68–85.
- ROOS, INGER and STRANDVIK, TORE** (1996) *Diagnosing the Termination of Customer Relationships*. Publications of the Swedish School of Economics and Business Administration, Working Papers 335, Helsinki.
- SHETH, JAGDISH and PARVATIYAR, ATUL** (1995) The Evolution of Relationship Marketing. *International Business Review*, Vol. 4, No. 4, pp. 397–414.
- TURNBULL, PETER, FORD, DAVID and CUNNINGHAM, MALCOLM** (1996) Interaction, Relationships and Networks in Business Markets: An Evolving Perspective. *Journal of Business and Industrial Marketing*, Vol. 11, No. 3–4, pp. 44–62.
- TÄHTINEN, JAANA** (2001) *The Dissolution Process of a Business Relationship. A Case Study from Tailored Software Business*. Acta Universitatis Ouluensis G10, Oulu.
- Van de VEN, ANDREW** (1992) Suggestions for Studying Strategy Process: A Research Note. *Strategic Management Journal*, Vol. 13, No. 2, pp. 169–188.
- YIN, ROBERT** (1989) *Case Study Research. Design and Methods*. Sage Publications, Beverly Hills.
- ÅKERLUND, HELENA** (2000) Analysing the Nature of Fading Relationships. In: *Service Quality in the New Economy: Interdisciplinary and International Dimensions*. Ed. by Bo Edvardsson, Stephen Brown, Robert Johnston and Eberhard Scheuing. Publications of the International Service Quality Association ISQA, New York, pp. 57–66.
- ÅKERLUND, HELENA** (2002) *Negative Critical Incident Mapping – Suitable as a Tool for Understanding Fading Customer Relationships*. Paper Presented at the 2nd Nordic Workshop on Relationship Dissolution, September 20–22, 2002. Visby, pp. 1–26.
- ÅKERLUND, HELENA** (2004) *Fading Customer Relationships*. Publications of the Swedish School of Economics and Business Administration. Ekonomi och Samhälle 132. Helsinki.