

# **Structural Change in the Australian Rugby Union: The Espousal of a New National Competition**

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*A well established body of literature exists in relation to organisational and cultural change. There is however, a notable gap in the number and scope of research that considers the process and effect of change in Australian sport organisations. Over the last decade there has been a radical change in the way that Australian sport is organised and managed, yet both sport literature and practice has not gained substantially from the empirical research conducted in other fields. As a result, the following paper examines the current state of play within a National Sport Organisation (NSO). The theory of archetypes and the decision by the Australian Rugby Union (ARU) to introduce a new national competition creates the relationship between theory and context for this paper. The response to organisational change has become an increasingly important managerial task and thus the study of transitions in sport organisations has become a necessary topic for academic research.*

*This paper will critique sport management literature and its link to organisational theory, and in particular, organisational change by providing a basis for suggested future research. The ARU will be used to demonstrate the applicability of generic management theories to the Australian sport scape.*

**Keywords:** Change, Changing organisations, Implementing change, Resisting change

## **1. LITERATURE REVIEW**

This paper will discuss institutional theory and organisational change in addition to archetype theory and the processes of change in the professionalisation and bureaucratisation of Canadian NSOs. This will be followed by the application of these theories and the sport-as-business model to Australian rugby. The processes of change experienced by Canadian sport organisations, following the 1980 Winter Olympics, is thought to be similar to the processes of change that Australian NSOs have experienced, and are currently experiencing, over the last decade (O'Brien & Slack 1999; Skinner Stewart & Edwards 1999). Specifically, the ARU has evolved from an amateur sport organisation with historical beginnings in 1864, to a professional sport organisation in the mid-1990s. The emergent archetype design and its associated changes, experienced by Sport Canada and the ARU, have been identified as the type of structure most conducive to the production of elite athletes.

### **1.1 Institutional Theory and Change**

When attempting to understand the response of a set of organisations to external pressures for change, the theoretical approach of institutional or sector specificity allows for meaningful comparisons. Theorists, Greenwood and Hinings (1988) and Miller and Friesen (1988) have maintained, "the assumption is that a sector may constrain or enable organisational change for a specific set of organisations" (Kikulis, Slack & Hinings 1992: 346). For example, the implementation of employee fitness programs in corporations is often adopted not because of their effectiveness, but because prevailing societal expectations regard this as common practice for a modern, rational organisation

(Wolfe, Ulrich & Parker 1987). Within the context of Canadian NSOs, sport groups were able to demonstrate to Sport Canada that they were conducting their organisational elements and practices in an acceptable manner and in turn, secure a continued flow of support and resources. It is argued that those organisations, dependent upon legitimisation from authoritative organisations, could be positively evaluated by demonstrating conformity to the institutional environment (Greenwood & Hinings 1988; Slack & Hinings 1992). Specifically, the mechanisms of 'institutional isomorphic change' outlined by DiMaggio and Powell (1983), provide the basis for understanding the movement from the amateur design archetype to the professional design archetype in Canadian NSOs.

Coercive, mimetic and normative pressures of institutional isomorphic change have been identified in relation to the professionalisation and bureaucratisation of Canadian National Sport (Slack & Thibault 1988; Kikulis et al. 1992; Slack & Hinings 1992). Following the impact of these pressures, the environment of Canadian NSOs has become institutionalised (Slack & Thibault 1988). One of the more prominent changes is the increasing number of paid professionals taking the day-to-day operations of amateur sport organisations away from volunteers who had traditionally been responsible for these operations. Furthermore, professional staff within Canadian NSOs control the decision making process which leads to increases in specialisation and standardisation (Slack & Thibault 1988). Historically, Australian sport organisations were governed by a doctrine that supported the fulfilment of administrative positions within the organisation by former players. However, in the past decade there has been an emergent trend whereby there is a growing appreciation for 'sport as business' and as a consequence 'sport as entertainment'. As a result, former players are no longer considered the most appropriate species of administrator.

## **1.2 Archetype Theory**

The notion of archetypes originally emerged from discussions in organisation theory whereby Mintzberg (1979) built upon earlier work of Miles and Snow (1978) which emphasised structural components of organisations to present different typologies (Stevens 2006). Shortly after, 'Gestalts' (Miller & Friesen 1980), was defined as a holistic perspective that included organisational and environmental properties. This was then expanded to an entity that embraced a distinctive interpretive scheme of values and ideas (Ranson, Hinings & Greenwood 1980). Greenwood and Hinings (1988), finally defined archetypes as clusters of prescribed and emergent structures and systems that are tightly coupled with organisational ideas, values and beliefs to create a coherent configuration (Stevens 2006).

The compilation of these ideas leads to the understanding of a design archetype as a set of 'interpretive schemes' (i.e. underlying sets of ideas, beliefs and values) that are coupled with associated structural elements (Greenwood & Hinings 1988). The role of archetype theory allows for

the movement of the ARU between archetype designs to be considered. As archetypes may be institutionally specific and the transition from one archetype to another may not be easily achieved, it is important to note that the concept of archetypes is not restrictive to the processes of change (Greenwood & Hinings 1988). Therefore, an understanding of archetype theory allows for the examination of the problems that may arise as a result of movement from one design archetype to another.

### **1.3 Values, Beliefs and Change**

Values and beliefs underpin the way in which organisations are designed and operated (Ranson et al. 1980). As such, the orientation of structures and systems within an organisation is very much a function of the values embodied within them (Kikulis et al. 1992). Thus, any revision of the value structure of an organisation is likely to be accompanied by change to the structural design. Conversely, any large-scale change to structures and systems may also include a shift in values. As such, organisational structures are reflective expressions of intentions, aspirations and meanings that are embodied in the dominant values and beliefs and therefore, “values and beliefs give meaning and substance to organisational structures” (Slack & Thibault 1988: 141).

This change in ‘culture’ is argued to be necessary in order for the change to take effect completely as it can be very persuasive and difficult to change. Because of this, radical change is considered not to have occurred until a new archetype has been institutionalised (Greenwood & Hinings 1988). Despite the connotations, ‘radical change’ is a slow process that could be described as ‘baby steps’; that is, the accumulation of many small internal steps that are mirrored as one large radical change from an external perspective. Examples of such internal steps may include the expansion of marketing departments or the establishment of public relations committees. From a sports perspective, event management and the gradual crossover of event planners from hospitality industries to the sports arena is depictive of a movement to a new archetype design. In other words the organisation has to go through a significant amount of adjustment for a transition to be considered radical.

Four value areas have been identified that shape the organisational design of an institutionally specific set of organisations. Firstly, ‘domain’ refers to the products, services and clientele that are most appropriate for the sport organisation (Greenwood & Hinings 1988). The appropriate domain for a NSO ranges from a broad mass participation program that values participation for a range of age and skill levels, to a much narrower focus of high performance sport that exists only for the support and preparation of elite athletes for international competitions (Kikulis et al. 1992). Secondly, ‘principles of organising’ refers to values regarding the proper roles, rules and reporting relationships. For example, in relation to the structures and systems, minimal coordination is characterised by decision making by volunteer executives, while formal planning is professionally led and volunteer

assisted (Kikulis et al. 1992). Thirdly, 'orientation' refers to organisational sources of legitimisation and support that shape structural designs. The distinction is made in reference to the source and types of funding that the organisation values. This could range from revenue for memberships and fundraising activities to government initiatives and corporate funds such as sponsorship. Finally, 'criteria of effectiveness' refers to expectations of how the organisation could be judged and evaluated.

The movement of Canadian NSOs to more professional and bureaucratic forms has seen accountability and efficiency as the key drivers of evaluation (Kikulis et al. 1992). As such, the off-field performance of NSOs is just as crucial as the on-field results. Due to sport becoming a multi-million dollar business in Australia and across the globe, the spectrum of stakeholders within NSOs has drastically increased. The on and off-field performance of NSOs is constantly under the scrutiny of the media and as such, NSOs have a responsibility to sponsors, broadcasters and corporate partners. By defining the organisational design of NSOs in terms of these underpinning interpretive schemes, the transition from one design archetype to another is not only seen as a change in structure but also as a fundamental change in organisational values (Stevens 2006).

#### **1.4 Processes of Change**

The changing structure of Canadian NSOs to the values and beliefs of the more professional bureaucratic organisational form, are representative of a movement towards 'design archetype coherence'. "Specifically, the variety of viable organizational designs is a result of both the choices made by organizational members about the appropriate structural design and the tolerance of the environment to support these designs" (Kikulis et al. 1992: 344-345). Over substantial periods of time, organisations develop what Miller and Friesen (1980), referred to as 'momentum'. This allows the organisation to only carry on activities that allow incremental changes and resist whole scale changes to structures, values and beliefs. This is reflective of the idea of baby steps, which are small internal organisational changes during periods of transition.

During the movement from one design archetype to another, the 'track' is marked by the de-coupling and re-coupling of structural configurations to the alternate interpretive schemes (Greenwood & Hinings 1988). The patterns of change, reorientation, recreation and revolution, are concerned with attempts to move from one design archetype to another, something that involves holistic changes in structures, systems and values (Kikulis, Slack & Hinings 1995). This may include making complete changes to organisational structures and/or systems and are known as 'transformational' changes. Changes such as these "frequently involve breaking out of a current pattern of congruence and helping an organization develop a completely new configuration" (Nadler & Tushman (1989) in Kikulis et al. (1995: 70)). This is known as a reorientation track.

However, it is important to note that organisations that embark on a movement to a new design archetype are not always successful and as a result, reverse this direction back towards their initial state (Greenwood & Hinings 1988). “Consequently, some organizations may make large or small changes in one area and having assessed these changes decide to revert to their initial organizational design, thus following a reversal track” (Kikulis et al. 1995: 71). In contrast to revolutionary or transformational change, which is wide-ranging and dramatic, evolutionary change is described as being gradual and incremental. These patterns of change, convergence, momentum and evolution, are changes within a particular archetype. For example, change that supports or builds upon the existing structure, systems or values (Kikulis et al. 1995). ‘Inertial’ and ‘convergent’ tracks are forms of evolutionary or incremental change. An inertial track may occur as a result of internal forces for stability that reinforce the current organisational design after conforming to a particular archetype. The convergent track however, results when organisations make incremental changes in their structures and systems towards a design archetype to which they aspire but do not yet belong (Kikulis et al. 1995).

A common theme within organisational literature has identified that change involves long periods of stability, where only small incremental changes occur, being interrupted by short and intense periods of rapid change. The idea of evolutionary periods of incremental change in the life cycle of an organisation being interrupted by revolutionary periods of large-scale changes or crises, has been formed by the foundation research of Griener (1972) and Doz and Prahalads’ (1987) four-stage process model of strategic redirection (Kikulis et al. 1992). However, radical or revolutionary change by definition is not universal, as it is defined by each individual organisation by the degree to which the change conflicts with the organisation’s values and beliefs. What may be considered radical for one sport organisation may not necessarily be considered radical by another institutionally specific set of organisations.

As a result, externally driven revolutionary change may not provide all organisations with sufficient time to achieve new design coherence during a prescribed change period. “Laughlin (1991) states that all externally driven change has the potential for incomplete change because of the lack of choice and because, as he suggests, coercive change is led by a change in structure and systems which may or may not result in a change in values and beliefs. Consequently, organisations undergoing a reorientation may follow an ‘unresolved’ track” (Kikulis et al. 1995: 71). Research conducted in relation to Canadian NSOs showed that the organisations studied had developed a momentum towards professional bureaucratic structuring. Additionally, the results showed that the traditional values and beliefs might lead to resistance to change from the amateur/volunteer structuring to a professional bureaucratic form, rendering the transformation or track of change incomplete (Greenwood & Hinings 1988).

## **1.5 Archetypes in Sport**

Cunningham, Slack and Hinings (1987) and Macintosh and Whitson (1990) had made the initial contribution to the understanding of the changes that were taking place within Canadian amateur sport organisations in relation to archetype theory. The latter had identified two potential design archetypes - the 'traditional archetype' and the 'corporate volunteer' (Kikulis et al. 1992). The traditional archetype is characterised by an opposition to professional staff autonomy and values a broad domain of activities (Kikulis et al. 1992). Alternatively, the corporate volunteer archetype supports a management and government administered by professionals and a focus on the high performance sport domain. Cunningham et al. (1987) identified a third 'corporate professional' design archetype. This archetype also values a high performance sport focus and preference for professional staff as well as greater standardisation and specialisation and an emphasis on objective measures of performance (Kikulis et al. 1992).

These constructs were later developed within the context of the Quadrennial Planning Program in Canadian NSOs. The research of Kikulis et al. (1992) into institutionally specific design archetypes was one of the most revealing studies of the relationship between values and organisational structures within Canadian sport organisations. The results suggested that particular structural designs are supported by the values of organisational members and thus, the relationship between these structural designs and the values of the organisation's members underpin the concept of design archetypes (Kikulis et al. 1992).

In addition, Kikulis et al. (1992) defined the design archetypes along the lines of 'ideal types', namely, The Kitchen Table, The Boardroom, and The Executive Office. In theory, these ideal types are how the organisation could be structured, administered and evaluated. These designs have been labelled as ideal types because no single organisation will mirror exactly one design archetype (Kikulis et al. 1992). A fourth archetype, the Amateur Sport Enterprise, was identified by Stevens (2006) in her work on Canadian amateur sport organisations. The notion put forward by Stevens (2006) is that aspects of competing archetypes might co-exist within an organisational form. Her research was based upon the earlier work of Cooper, Hinings, Greenwood and Brown (1996), which examined the process of sedimentation, or layering of archetype designs, during periods of organisational change.

## **2. THE HISTORY OF THE AUSTRALIAN RUGBY UNION**

In order to identify the current state of play within Australian rugby, this brief history is believed to be a necessary process as the organisation's past will shape its present and constrict its future (Slack 1996). A book of readings edited by Stewart (2007) provides a reference point for comparison in relation to the evolution of football codes in Australia. Although the model used to frame this

evolution is 'sport-as-business', many similarities can be drawn between this model and archetype theory that will help in understanding the movement from the amateur to professional sport organisation. In this theoretical framework, the sport-as-business model guides the understanding of the evolution of rugby union within the context that it occurred, while archetype theory will assist in understanding the governance of rugby union during these periods of change.

## **2.1 The Historical Design Archetype: 1864 – 1948**

The sport-as-business model begins with sport as a recreational and cultural practice where sport organisations are rudimentary, their revenue streams are small, sport is played mainly for fun and activities are organised and managed by volunteer officials (Stewart 2007). This is the kitchen table design archetype. Rugby union began in Australia with the formation of the first clubs, the oldest of which is the Sydney University Club established in 1864. Over the next decade enough clubs had formed in Sydney to initiate the Sydney Metropolitan competition. The Sydney competition rapidly grew from five clubs with one team in 1874, to five competitions with seventy-nine clubs in 1899. Due to the popularity of rugby union in Australia the game ventured north to Queensland culminating in the first inter-colonial game of rugby union football in 1882 between New South Wales (NSW) and Queensland (Skinner, Stewart & Edwards 2003). These contests lead to the formation of the Queensland Rugby Union, formally known as the Northern Rugby Union, in 1883.

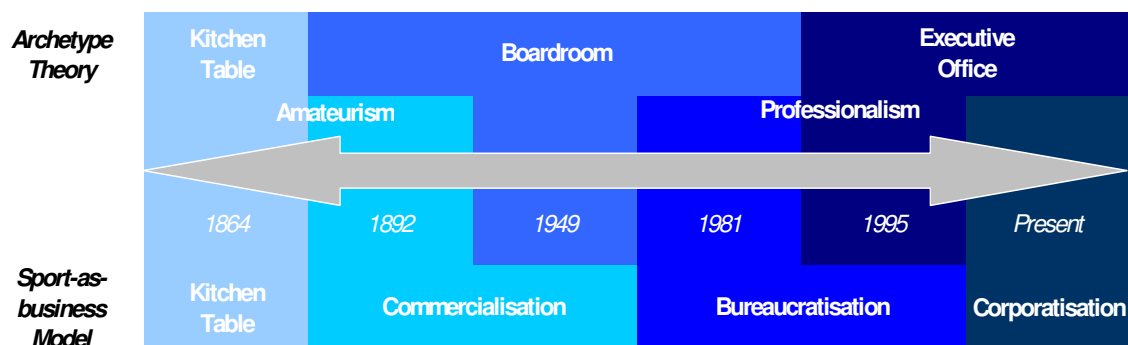
The International Rugby Football Board (IRB) was formed in 1886 following the expansion of rugby union throughout Britain and British Colonies by the end of the nineteenth century. The adoption of amateur values by all countries that played rugby union saw the amateur ethos entrenched within Australian rugby (Skinner et al. 2003). Rugby union football, until just more than a decade ago, was one of the final ambassadors of amateurism in sport, which was administered and developed during the spare time of volunteers around their 'kitchen table' (O'Brien & Slack 1999). Despite these values, there was still heated debate from players and officials regarding the rules of the game. The need for uniformity within these areas led to the formation of the Southern Rugby Union in 1874, which in 1892, became the voluntarily led New South Wales Rugby Union (NSWRU) (Skinner et al. 2003).

During this period of the historical design archetype, leaders of the various unions and the individual clubs themselves would be elected to various senior positions by the membership of the respective organisations. Up until the late 1940's, the operating systems of the unions and individual rugby clubs in Australia were administered informally as a result of 100 years of organisational autonomy. This trend is seen as a consequence of over-emphasis on volunteer control and a value for self-help principles. As the role of the volunteer was seen as essential to rugby union in Australia during this time, specialisation across the sport was low and decisions regarding the governance of the sport were

generally ad hoc. Furthermore, the decision making authority was in the hands of those volunteers whose greatest qualification was a passion for the game.

Archetype theory in sport organisations operates across three distinct stages (i.e. Kitchen Table, Boardroom & Executive Office). However, the sport-as-business model contains four phases of evolution (i.e. Kitchen Table, Commercialisation, Bureaucratisation & Corporatisation). As a result, there is some overlap between the elements of the two models. For example, the bureaucratisation phase of the sport-as-business model is evident in both the later stages of the boardroom and the majority of the executive office design archetype when discussing theory in relation to Australian rugby. Figure 1 shows the distinct overlap between the two models when discussing organisational change within the ARU. The different shades indicate the significant areas of overlap while the year is representative of significant events that characterises the ARU within a specific stage of the models.

Figure 1: The movement of the Australian Rugby Union across archetype theory and sport-as-business model



## 2.2 The Modern Design Archetype: 1949 – 1980

During stages of commercialisation, also referred to as the traditional professional model, there is an increase in the number of revenue streams that results in the remuneration (not necessarily monetary) of players and staff for their services. In contrast to the kitchen table, which depends on member subscriptions, player registration fees and social activities for its financial viability, the traditional professional model of organisation uses the commercial value of sport to attract corporate and other sponsors (Stewart 2007). The process of commercialisation comes about as a sport develops the capacity to increasingly draw large crowds and as a consequence attract businesses interested in increasing brand awareness, securing an exclusive sales channel or obtaining access to a target market. Although rugby union in Australia embarked on its final stages of transformation from the kitchen table to the boardroom design archetype by 1948, the sport of rugby was still considered an amateur form of recreation well into the 1990s. The primary goal for administrators still remained the

development of the sport overall; however, a secondary strategy also began to emerge that focussed on the elite development of players in order to be more competitive (Stewart 2007).

The inception of rugby union in Australia saw the players themselves organising teams, arranging matches and completing any other administrative tasks required to compete. However, a new type of administration arose as more players met retirement, the 'old-boys network' became the custodians of the code as board members of various rugby unions (Zakus & Horton 2007). "Rugby, as did other British sports, suffered from an old-boy, class-based governance. As the professional management of rugby grew, conflict with boards and staff resulted because of the overly stringent position boards held on amateurism" (Zakus & Horton 2007: 145). The paternalistic nature of Australian sport saw that commercial interests did not sideline the amateur values upon which the game had been founded.

Despite the game of rugby union entering the modern archetype era of the boardroom during the 1950's, the game had not yet exploited its commercial value. Although, by the 1970s the first signs of commercialisation were evident, with the ARU accepting a sponsorship deal from Adidas to cover the costs of outfitting the Wallabies (Skinner et al. 2003). Despite the emergence of corporate sponsorship within the ARU, the players were not 'officially' allowed to receive payment for playing and were expelled from participating if found to be doing so. This hidden 'shamateurism' whereby so-called amateur players were paid for playing by means of non-monetary remuneration, such as the promise of employment, led to the emergence of a new dominant professional culture within rugby union (Zakus & Horton 2007).

To reinforce the earlier point regarding the overlap between the sport-as-business model and that of archetype theory, it is important to note that the phases of commercialisation and bureaucratisation work in unison, as an effective bureaucracy requires additional resources. Bureaucratisation is the third phase of the sport-as-business model where the structures of sport organisations become more complex, administrative controls are established and functional specialisation increases (Stewart 2007). The boardroom stage of the ARU was characterised by the organisation formalising its coaching and player development structures and the initiation of support programs for players to guide their on and off-field performances. More importantly, this period of the boardroom design archetype marked the first hiring of a paid employee at the ARU.

Nancy Fountain worked within a variety of roles for the NSWRU and after World War II began with the ARU as the first officially paid employee when it was founded (Zakus & Horton 2007). As rugby union developed into a major national sport, it needed a larger commitment of time and effort than amateur administrators could provide. As a result, Australian rugby had expanded enough by 1949 to warrant recognition and representation on the IRB (Skinner et al. 2003). In order to secure IRB

membership the ARU was consequently formed as the national governing body that could voice the opinions of those who administered the sport. The first meeting of the ARU as a council occurred on 25 November 1949, which was then followed by the first AGM meeting in March 1950.

While the restoration to normal life occurred during the 1950s and 1960s, following the Second World War, rugby union in Australia continued to operate under the same pre-war guise. Despite the expansion of competition leagues due to increases in player numbers, the performance of the Wallabies was reported as extremely poor up until the early 1970s (Zakus & Horton 2007). Following these trends the ARU established the Howard Committee in 1972 to study and make recommendations on the state of Australian rugby. The key recommendations from the Howard report included the establishment of a coaching unit, appointment of a national coaching director and the formation of a national coaching committee in an effort to raise the playing standards of the sport (Zakus & Horton 2007). By the early 1990s a distinct trend could be seen whereby less resources within Australian rugby were devoted to the 'sport-as-recreation' and hence the amateur models of organisation. Instead, the administration and governance of the ARU began directing financial resources towards the sport-as-business model, which included increases in the number of paid professional staff such as those employed as part of the Howard Committee.

### **2.3 The Emergent Design Archetype: 1981 – Present:**

The executive office design archetype again presents elements of both bureaucratisation and the fourth phase of the sport-as-business model, corporatisation, when discussing the evolution of the ARU. Rugby union continued to operate in an environment with limited competition for the corporate dollar until a general increase in the commercialisation of Australian sport occurred in the late 1970s and early 1980s. Kerry Packer's World Series Cricket and the movement of Rugby League and Australian Rules towards national competitions and professional structures acted as catalysts for change within this time period (Skinner et al. 1999).

Following the introduction of Rupert Murdoch's Super League, a News Limited Corporation venture, financial opportunities for elite players to defect to rugby league dramatically increased. At the same time it was becoming clear that the volunteer administrative structures that underpinned rugby union could no longer deal with increasing commercial pressures as a result of the expanding Australian Rules Football and National Rugby League competitions (Skinner et al. 2003). In reaction to these trends, the ARU appointed J D. Dedrick as Executive Officer in 1981. The term 'Chief Executive Officer' was not officially used until 1994 with the appointment of B G. Hayman, which was the same year that the Australian Rugby Football Union changed its name to the Australian Rugby Union. Bob Fordham took over the role of Executive Officer in 1988 and continued until 1994. During this period all three leaders had a strong focus on increasing the revenue streams of the ARU

as well as improvements to player well-being and youth development. The dominant culture of amateurism and non-commercial operation was placed under severe pressure as a professional culture took over the structure and operation of the sport.

One of the key pressures for the IRB to abandon its prohibition on player payments was the signing of an unprecedented US\$555 million television contract between the conglomeration of the South African, New Zealand and Australian Rugby Unions, collectively known as SANZAR Ltd., and News Limited Corporation in June 1995 (O'Brien & Slack 2004). In return for News Limited Corporation's investment in rugby union, the Southern Hemisphere Consortium was required to produce two products. "First was a 'Super 12' competition of five regional teams from New Zealand, four from South Africa and three from Australia. The second was a Tri-Nations international test match series between the three countries" (Skinner et al. 2003: 55).

It was becoming very clear to the ARU that brand management and the commercial viability of the Wallabies off the field was just as important as their on-field performance. Sponsorships and broadcast rights fees dominated the revenue streams of the organisation with players becoming full-time employees. Following the signing of the News Limited Corporation television contract, the Rugby Union Players Association was established, via a \$10,000 loan, to protect player interests and negotiate collective bargaining agreements on the players' behalf. By this stage the ARU had become heavily managerial with a joint responsibility to News Limited Corporation, as part of the SANZAR contract, to effectively allocate resources to establish both the Super 12 and Tri-Nations competitions. The ARU had moved from an organisation that provided participation opportunities to the community, to one that observed accountability to financial stakeholders. No longer was the ARU evaluated by the number of participants or memberships but by its international success and this included its ability to derive revenue from the game of rugby union.

Following the signing of the television contract with News Limited Corporation, the Australian and state rugby unions found themselves confronting a major crisis (Dabscheck 1998). Rugby union faced the possibility of being hijacked by a former rugby union administrator who established a worldwide 'rebel' rugby competition and was scouring the market for players (Skinner et al. 2003). The birth of the World Rugby Corporation, plus the signing of the SANZAR and News Limited Corporation contract and the fact that the SANZAR unions passed the majority of their respective television revenues onto their national teams players, placed unprecedented pressure on the IRB to make changes to its amateur regulations. In August 1995, the IRB held a meeting in Paris where the announcement was made that the amateur principles upon which the game had been founded were to be repealed (Skinner et al. 1999). Now known as the 'Paris Declaration', it stated that participants of

the game could openly receive financial remuneration for their playing services. As a consequence, the ARU decided to adopt the principles of professionalism at all levels within the organisation.

### **3. PROPOSED METHODOLOGY**

A mixed methodology is proposed for this case study. There are four key stages to this process.

1) Literature Review - A review of sport management literature has established the links to organisational theory, and in particular, organisational change. Further to this, the historical literature above details the development of rugby union in Australia so as to identify the context in which the theoretical framework of this case study resides.

2) Secondary Data - Secondary sources prepared prior to, and following the Capgemini workshop (29<sup>th</sup>-31<sup>st</sup> May 2006), will be examined both quantitatively and qualitatively to establish the case for change and the relevant structural elements of the institutionally specific design archetypes model of Kikulis et al. (1992). The statistics will form the unit of analysis for the ARU and relevant competition structures.

3) Semi-structured Interviews - Interviews will be conducted with representatives from each level of the ARU competition structure who held those positions at the time the new national competition was formed. This entails an organisational member who actively participates/participated in the respective decision making processes within the competition structure range of, and including, Premier Rugby through to the Wallabies. Interviews will also be conducted with a Club Rugby Player and rugby union fan to compare the results established in the Capgemini documents.

4) Quantitative Survey - A short quantitative survey will be conducted with applicable interview participants and will be structured from the institutionally specific design archetypes model of Kikulis et al. (1995).

### **4. CONCLUSION**

A case analysis approach will allow an in-depth analysis of the link between NSO context and organisational change (Stevens 2006). In this way, it is possible to identify how conditions have changed for the ARU and examine the relevance of archetypes within different time periods. When 'viewed as methodological tools to assist scientific observations and prediction, the primary contribution of design archetypes is that they enable organisations to be described in terms that are comparable' (Kikulis et al. 1995: 76). From this research other Australian NSOs can be individually examined across similar elements and then compared, which will in turn begin to fill the void of sport management change literature that now exists within an Australian context.

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