

The Edinburgh Fringe Festival

Organisational Audit

Principles of Organisation

Team Name:
WE ARE THE ONES

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Executive Summary

The Edinburgh Fringe Festival (EFF) is recognised as one of the largest festivals in the world and continues to attract thousands of performers each year. The organisation behind the event is the Edinburgh Fringe Society (EFS). They are a registered charity organisation and are recognised as the driving force behind the festival and play a vital role towards its success. It started back in 1947 when eight theatre groups turned up uninvited at the International Festival and started to perform. Over the years it continued and recent figures indicated that over 53,000 performances took place at last years event. (BBC news, 2017). In response to this growing trend, the EFS was formally established in 1958. Research indicated that one of the main challenges faced by the EFS was the continual need to adapt to the changing market in the lead up to and the running of the festival. They recognised that in order to fulfil their mission and objectives, a change in the organisations structure was needed. Although the overall findings of the research was very complimentary and encouraging of the EFS they acknowledged that more work was required to ensure that everyone continues to have a positive experience.

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1. Introduction

The purpose of this report was to audit, analyse and critically evaluate the organisational structure of the Edinburgh Fringe Society (EFS). The intent was to see if the company was achieving its core objectives and to also identify the strengths and weaknesses of the organisation. The objectives of the EFS is to (1) provide advice, support and encouragement to the participants. (2) Assist the audiences at the event and (3) promote the uniqueness of the festival to the rest of the world. Research into the organisation was conducted as a group consisting of four members. Each member was to investigate an area of the society and then report their findings. Research methods included reviewing annual reports, local authority documents, newspaper/journal articles, online research and analysing the results of a recent survey completed in 2017. The overall findings of the research was very complimentary and encouraging of the EFS. They recognised that work was still needed to ensure everyone had a positive experience and that continual work was required in order to maintain its vision as being one of the greatest festivals in the world. The report was structured in four main parts and the findings are discussed in the following section.

2. Main Findings

2.1 Key Objectives, Structure, Culture and Key goals *by Jekaterina Jakusenoka*

Key Objectives:

The key objectives of any organisation are important and are the basis of any organisation that intends to succeed. According to Barney and Griffin (Barney & Griffin, 1992) they serve four primary functions. They provide (1) guidance and direction (2) facilitate planning (3) motivate and inspire employees and (4) help organisations evaluate and control performance. The Edinburgh Fringe festival key objectives are:

• *Provide support, advice and encouragement to all participants.*

The community supports and encourages anyone who wants to participate - all artists, producers, forums and the media. From the selection of positions to creating successful marketing campaigns, extremes organisations have counselling, activities, facilities and online resources one by one, throughout the year. (Fringe World Congress, 2017).

• *Assist the Audiences at the Festival.*

Edinburgh Fringe festival will provide ticket services through the ticket centre and provide ticket and informative information for every show at the Fringe Festival with public programs, websites and mobile apps. The organisation continues to improve and expand our service to ensure the best experience for all audiences. (Fringe World Congress, 2017) The festival is the third highest ticketed event in the entire world. (CityMetric, 2018)

• *Promote this beautiful and unique event to other parts of the world.*

Edge Art sells its art to the public, the media, and the arts with local, domestic and international markets to maintain its position as a leading art festival in the world. In addition to providing sophisticated annual marketing and media campaigns, the organisation is working closely with media around the world to maximise multimedia media campaigns. (Fringe World Congress, 2017)

Organisational Structure:

The structure used by an organisation is important to achieve its key objectives. The way it is structured has a great influence on its success and sustainability. The four general types of structure are functional, divisional, matrix and project-based. Boddy (Boddy, 2002) described the structure as 'the way tasks are divided, supervised and coordinated.' Similarly, Mintzberg (1979) defined the structure as 'the way it divides labour into distinct tasks and then achieves co-ordination between them (Cole, 2004). The organisation chart used by the Edinburgh Fringe Society is based on a functional style structure. (Appendix 2). It is one of the most common structures used by organisations and groups people according to the role or task they perform. As a charity organisation, the EFS relies on membership. It is made up of a Chief Executive, a Board of Directors, a senior management team, permanent staff and temporary staff which can be seen on the chart. However, the society identified that a need for change was required and employed the services of a professional company to conduct an assessment. The findings resulted in changes at the senior management and operational levels. Firstly, the difference at senior management level allowed the Chief Executive to focus on more strategic planning and implementation of the new business plan. The operational change was necessary to bring the various departments closer together to enable them to share their goals and objectives.

The EFS is a membership organisation. The Chief Executive reports to a Board of Directors of up to 16 members which is elected by membership. The Chief Executive is supported by a team of three senior managers within a permanent staff of 23, with an additional 160 temporary staff in the summer months. (edfringe.com, 2018)

There is a special organisation that recruits volunteers for the festival. The Pleasance Festival Volunteer Programme gives people the opportunity to participate in the festival, despite their skills, helping them to get knowledge in the events industry. The voluntary team consist of different levels of experience and candidates have the opportunity to get a position in technical, guest services and marketing areas. (Pleasance Theatre Trust, 2018)

Moreover, the Fringe society is a disability confident employer, providing work for disabled people. As a result the EFS provides a good working environment for all people and allows everyone to participate in their business success. (edfringe, 2018).

Culture:

The culture of the organisation is an essential part of successful organisational performance (Mullins & Gill, 2016). An organisation's culture is the model of values, rules and appropriate behaviour that are more or less accepted by the company (Mullins & Gill, 2016). There are four types of organisational culture. They are the person, role, power and task. The EFF culture is based on the "task" culture which means it can be project or job oriented. The structure of the task culture is quite powerful, even if it has an interval. Task culture combines people and relevant resources, and uses the group's union power. (Mullins & Gill, 2016). Edinburgh Fringe festival is open access festival, which accommodates everyone who wants to participate. (edfringe.com, 2018)

Event management companies have a cultural value, but they always have joint planning when they work. This culture should be friendly, confident, useful, healthy and continuous. Organising corporate events plays a vital role in coordinating event management for company and employee offices. Event management organisation management gives the company a competitive advantage. There are many incentives to organise joint events of interest. The managers must check the office of the employees. When all employees work together to develop their business, the company can be successful. There is nothing better than drafting all employees to share or share their opinions.

There are a lot of things going on in our everyday community. Most activities are organised to a large extent and extended over several days. The preparation of these significant events involves a lot. Due to the expansion of the economy, their needs are based on several events. Corporate culture plays a more significant role in organising and managing these activities. Event management companies in the business community has improved their ability to develop the structure of such events due to their excellent performance. (Bowdin, 2010)

Key goals:

The goals of an organisation will determine the nature of inputs and outputs, the series of activities through which the outputs are achieved, and interactions with its external environment. (Mullins & Gill, 2016). The principal goals of the Fringe Festival are to have cultural impact, which includes quality, satisfaction and a must-see event for the audience, motivation and enthusiasm for the cultural experiences, discover and international representation, good social impact and wellbeing, place making and identity, and from a broader goals the economic impact is also a goal for the festival.

2.2 Recent Changes/new Initiatives *By Melissa Duffy*

Most organisations recognise the importance of change in order to survive and succeed. Those that pursue and embrace change are healthy, growing and dynamic while those that fear change are entities that are possibly heading for trouble. Moran & Brightman (2001) defined management change as “the process of continually renewing an organisations direction, structure and capabilities to service the ever-changing needs of external and internal customers”. According to Burnes (2004) change is an ever-present feature of organisational life, both at an operational and strategic level. The EFS has recently adapted to change within the organisation. As the driving force behind the Edinburgh Fringe Festival (EFF) they recognise the importance of adapting to change. In 2016, the EFS identified that change was needed within the organisation which began with a full review. The services of a professional Assessment company, Thomas International (2017), was employed to review the structure of the organisation and conduct an assessment. The outcome of the review resulted in changes at the senior management and operational levels of the company. The change at the operational level enabled the various departments to work more closely together and enable them to share and work together towards the EFS goals and objectives. Previously they had been working separately across the organisation rather than as a team.

The changes made at senior management level enabled the Chief Executive to focus more on strategic planning, setting up the new business plan and ensuring the team were operating at their best for the benefit of the organisation and ultimately the EFF. Part of the change involved the creation of a new position, Head of Operations. After consultation with Thomas International, it was decided that the senior team of the organisation would all be profiled using a psychometric profile assessment (PPA). “ The reason for this was to enable the new Head of Operations to gain a better understanding of the team. The new Head of Operations, Lyndsey Jackson stated “There has been a successful shift in mindset which meets the needs of the organisation....this has helped managers to manage their teams more effectively”. Furthermore, she stated that by applying learning from the PPA back in the workplace, the Chief Executive and senior team were soon able to draft their new five year strategic plan by utilising the strengths of each individual in the team”.

Lewin developed a simple model to demonstrate organisational change. (Appendix 3). This particular model is used by many organisations to introduce change due to its simplicity. Whilst change is necessary, implementing the new initiatives can be problematic and is often attributed to resistance on the part of the employees (Ford et al., 2008).

In 2015, eight key strategies became part of the new five-year business plan and are monitored by the Business planning Committee. In summary, all of these strategies are in support of the mission statement and is mainly focused around development, support and involvement by all those who work within the organisation or are participating or visiting the festival. There was also a focus on the financial business model of the society and a great emphasis on community participation and engagement. It is evident that some of these strategies are already in progress.

For example, 2018 is the “Year of the Young People in Scotland” and the EFS have planned various projects that involve young people. A project called the Young Voices allows four young recruits to meet once a month with the EFS to determine the shape, focus and content of the central events programme. Another was the School Poster competition. The aim was to encourage the next generation of Fringe performers and art professionals. These initiatives encourage and value the input made by young people and is a way of engaging the community.

In 2017, the EFF launched the inaugural “World Fringe Day”. It was an international celebration where people could share stories and memories of their favourite fringe experience through social network platforms. During this time, the EFS gifted £50,000 of various fringe and travel vouchers to charities, individuals and families in Edinburgh as a thank you to the people of Edinburgh for their continued support. This initiative supported the third strategic plan of developing and implementing the international strategy as well as community engagement.

In 2015, the EFS began working with an organisation called “Attitude is Everything” and soon became an “Attitude Champion”. This meant the EFS implemented best practices by providing a fair and equal service to all participants; including deaf and disabled customers. Supporters of best practice venues were easily identified by the Venue Access Award certificate. This has had a positive impact in the community and has been a welcomed practice by those participants with disabilities. Andrew Miller, has been a regular visitor to the EFF since the early 1980's. As a wheelchair user himself he found many of the venues at

the festival inaccessible and also had poor seating arrangements. However, during a visit to the festival in 2017, it was encouraging to see that more venues were more accessible and that more disabled people were in the audience as well as performing. According to recent figures by the EFS, there was a 22% increase in access ticket transactions during the 2017 Fringe, which suggested a significant demand from disabled people wanting to engage with the festival. The number of accessible performances offered by venues went up by over 60%. This practice demonstrates that by improving accessibility, it is meeting an increasing demand by those with disabilities. It also shows there is the potential to increase revenue through ticket sales.

Another initiative was the establishment of a group called the World Fringe Alliance (WFA) as a central point of communication for some of the worlds largest festivals. There are currently ten member festivals associated with the WFA who meet on an annual basis. The advantage of the WFA is that it allows members to learn from each other and to discuss and take action for the betterment of the participants and patrons on a global scale.

2.3 Key Organisational Stakeholders *By Roksana Szymanska*

The Edinburgh Fringe Festival (EFF) is one of the largest celebrations of arts and culture in the world. In order for the festival to take place, the event needs the financial support of individuals, groups and businesses with a vested interest. Due to this, there are many stakeholders that are engaged with the EFF. The Law Dictionary (2018) defines a stakeholder as a person or a company who is involved with an organisation such as legally, socially or financially. Stakeholders can be classified as primary or secondary. Primary stakeholders are important as without the direct support of these stakeholders, the event could not take place.

Examples of primary stakeholders include the employees, volunteers, sponsors, spectators, suppliers, attendees and participants. Secondary stakeholders are also important. Although they do not have the same direct impact as the primary stakeholders they are just as important. Some of the key stakeholders of the EFF can be seen in the following diagram (Appendix 4) and will be discussed in the following section.



(i) Internal

Shareholders and employees are examples of internal stakeholders. This is because they own or work for the business. They are usually people that are committed to serving the organisation such as board members, staff, volunteers and/or donors.

Employees

This group can influence the success of an organisation based on their productivity and efficiency of the job. On the other hand, employees can resort to industrial action if there is a disagreement with working conditions, pay or company policies. The Edinburgh Fringe Society (EFS) provides support, advice and encouragement to all people such as the artists, producers and venues that contribute towards the amazing atmosphere each year. They also assist and guide the audiences who attend the festival. Permanent and temporary work is available for anyone who wants to be part of the festival and the EFS is always looking for talented and motivated individuals to work for the organisation. They employ many local people such as cleaners, bar staff, check in staff, bodyguards and of course the artists, because without them the festival would not exist. It is evident in the case of the festival that it is an equal opportunity employer and encourages anyone to apply; including those with disabilities or special needs (EdFringe, 2018). This is a key employment value to which all employees are expected to support.

In October, 2017, 497 fringe employees from 60 different organisations took part in a survey. The intent was to gain a detailed insight into the working lives of the individuals that help make the festival happen each year. Roles included Front of House Office, to bar and catering. The results revealed that 90% of respondents would choose to work at the Fringe again and that 83% were satisfied or very satisfied with their overall Fringe experience. Although the overall results were very encouraging, the EFS acknowledged that more work was needed and promised to work closely with participants, venues and the City of Edinburgh Council to make improvements to those areas identified in the survey. This included things such as pay and contracts to working conditions and staff welfare. The EFS plan to have these measures in place by the start of the 2018 Fringe.

(ii) External

External stakeholders include customers, communities, suppliers and partners, creditors and the government. They are usually individuals or groups outside a business or project, but can affect or be affected by the business or project.

Suppliers

The Suppliers want the event organisers to continue to buy their products and services from them. The EFS has produced a directory that lists all the local businesses that provide services which may be useful during a visit to the festival. The use of these suppliers are at the users discretion as the business have not been vetted or endorsed by the EFS .

Sponsors

There are many sponsors that help the EFF continue to be one of the largest arts festival in the world. Thanks to the generosity of the various sponsors, it allows performers, art organisations and venues to realise their creative potential (Support the Edinburgh Festival Fringe Society,2018). For the 2018 EFF, the two main are Virgin Money and the Caledonian Brewing Company. Other supporters include The Scottish Government and the British Council; Travel Partners Virgin Trains and Edinburgh Airport; Partners include Tesco, The Edinburgh University and the The Scotsmans (Festival Newspaper) to name a few. As a result of this by having various sponsors, the festival is more recognised on a national scale .

Society

The EFF has society stakeholders.What is more, an important factor is that the Fringe supports a sustainable project which is The Green Arts Initiative (The Fringe Society, 2018). In this case, the Fringe Angel and Patron scheme offers their support to the festival. In return, they are offered an extensive range of benefits for supporting the festival. The Fringe Angels and Patrons play a big role for the EFS and helps them expand both nationally and internationally by allowing them to nurture the talents of the the artists and performers who come to the festival each year. As a result, memberships are available to buy and start at £500 and can be paid as a direct donation or by instalments throughout the year.

Customers

Without customer/consumers, the festival would not exist. According to Drucker (1954) he defined that the main purpose of an organisation is to create a customer. The EFF welcomes all types of visitors. In 2017, the festival had 53.232 performances of 3,398 shows over 300 venues. Everyone is catered for. Families with small children could see a circus and children shows while those aged 50+ could enjoy theatre, opera or comedy (The Edinburgh Festival Fringe, 2018).

2.4 Approach to Sustainability and the Green Agenda *By Naiara Palanques Garcés*

Sustainability can be described as the procedure in which an institution is concerned about the different aspects that involve an event (Event Impacts.com). These aspects include the economy, the environment and the community. In order to make an event sustainable, the enterprise will need to ensure that the event is transferable, accessible, measurable and respectful to the community as well as to the environment (York.ac.uk, n.d.).

The Edinburgh Fringe Festival (EFF) is committed in achieving excellence in environmental sustainability and established a committee called “The Green Society” (The Fringe Guide to Sustainability, 2016). The Fringe Guide to Sustainability (2016) outlines a series of measurements which the society encourages and advises the participants to follow. The participants should nominate a person or a team who dedicates to protect the environment. Also the team should register to the Green Arts Portal. This portal is a database of ideas, resources and tools that was created by Creative Carbon Scotland and Festival Edinburgh in order to be more eco-friendly. Another measurement, that the festival suggest is to reuse sets, costumes and stage props. This idea will help the environment as well as save money to the participants. In addition, the group can reuse the materials used in these events for future occasions (The Fringe Guide to Sustainability, 2016).

Materials used during the event should aim to be recycled (The Fringe Guide to Sustainability, 2016). If the materials are not recyclable, then it is advisable to use materials that have a lower impact on the environment such as wood instead of polystyrenes and plastics. Moreover, publicity should be printed on recycled paper and social networking sites should be used to promote their event. Members are encouraged to consider ecological and innovative approaches to publicise their shows.

Another suggestion that has been made is that participants should attempt to travel by sustainable means of transport. For example, participants who come from Edinburgh and are not transporting a huge amount of set props, should travel by public transport such as: rail or bus rather than by road. If it is not viable, then sharing transport with other groups that are travelling to the festival is encouraged. Alternative methods of moving around Edinburgh should be used such as walking and biking.

The Edinburgh Fringe Festival also partners with different organisations that promote health and healthy living while protecting the environment. The organisations that promote this lifestyle include the Creative Carbon Scotland, the Centre for Sustainable Practice in the Arts, Julie's Bicycle and the Ashden directory (The Edinburgh Festival Fringe, 2018).

Creative Carbon Scotland was established in 2011 as a contribution to the sustainability initiatives at the EFF (Edinburgh Festivals, 2018). The Edinburgh Fringe Sustainable Practice Award is a celebration of the best sustainability methods being used by the different Fringe productions. The award invites all Fringe Productions to apply for this high profile award and to share their ideas (Edinburgh Festivals, 2018). Every year, the EFS produces a guide called "The Fringe Guide to Sustainability". Information contained in the guide includes publicity and travel advice, tips for working in venues and communicating effectively to contractors (Edinburgh Festivals, 2018). Also, during the last few days of the EFF, the Fringe Swap Shop invites companies and individuals to bring props, costumes and set materials to be reused by other productions or members of the local community (Edinburgh Festivals, 2018). Another initiative introduced by the EFS in support of sustainability, was the Sustainable Production Drop-ins. They offer drop in sessions for EFF productions that require personalised advice on how to increase sustainability practices (Edinburgh Festivals, 2018).

The Green Agenda is known as the method of promoting and implementing sustainable development strategies and plans with the support of the community (Noel and Babajide, 2018). Nowadays, the majority of organizations and festivals include a sustainable policy in order to protect the environment and to reduce the damages of the ecological footprint. All the festivals that are celebrated in Edinburgh, including Edinburgh Fringe festival, are concerned about the impact that human beings are having on the environment. Therefore all the festivals in Edinburgh have unified to form an umbrella organization called the Edinburgh Festival city (Edinburgh Festivals, 2018). "An umbrella organization is a group of organizations that controls the activities of several businesses that share similar interests" (Cambridge Dictionary, 2018). This organization includes a set of long term aims and objectives that they have to obey. The objectives are updated every year and they are managed through each festival with a detail implementation plan (Edinburgh Festivals, 2018). Each festival has to ensure that the following aims are being fulfilled. The organisation should obey the environmental legislation and the code of practices applied by the government. Also, they should continue to improve the environmental performance (Edinburgh Festivals, 2018). Moreover, they should reduce the impacts of pollution, waste and emissions.

Furthermore, this festival is to encourage the use of public transport or more sustainable forms of vehicles (Edinburgh Festivals, 2018). Another requirement that Edinburgh Fringe has to administer is the use of all resources such as energy, water and procurement. Also, the festival needs to raise awareness, encourage participation and instruct employees on environmental matters (Edinburgh Festivals, 2018). On top of that they should encourage the public and artists to participate at the festival in an eco-friendly sensitive way. And all of the suppliers and constructors should expect similar environmental standards (Edinburgh Festivals, 2018).

The senior manager of each festival will ensure that the policy will be accomplished in order to show that the festival is committed with the environment (Edinburgh Festivals, 2018). On top of that, the EFF works together with Festivals Edinburgh and the Edinburgh Council's sustainable development unit in order to adapt the implementation plan to their circumstances (Edinburgh Festivals, 2018). However, the implementation plan needs to include content such as targets, performance indicators, reporting and monitoring arrangements and a communication plan and prioritisation of specific actions to ensure progress is being made (Edinburgh Festivals, 2018).

Festivals Edinburgh informs the city of Edinburgh with the progress of the organisation at the end of every year (Edinburgh Festivals, 2018). EFF will review this policy with the City of Edinburgh Council's Sustainable Development Unit and Festivals Edinburgh (Edinburgh Festivals, 2018).

4. Conclusion

It is evident from the research that the success of the Edinburgh Fringe Festival (EFF) can be attributed to the organisational structure of Edinburgh Fringe Society (EFS). The organisational structure of the EFS ensures that tasks are allocated, co-ordinated and supervised in a way that will achieve the organisations key objectives. The organisation has demonstrated their willingness to adapt to change for the benefit of the festival, the participants and the audiences that attend the festival. Also, it is evident that the EFS fully supports and encourages the concept of sustainability and is active in promoting this ideal to all those who attend and participate at the event. Acknowledgement should also be made to both the internal and external key stakeholders of the festival as without them, the event would not be possible. By taking all these aspects into consideration, it will ensure that the Edinburgh Fringe Festival remains as one of the greatest festivals in the world.

5. Recommendations

It is recommended that in order for the Edinburgh Fringe to remain as one of the greatest festivals in the world, they need to remain flexible and adapt to change. Although the EFS are practicing this through the World Fringe Alliance, they need to encourage more meetings on a global scale to discuss the elements of the Fringe. It is suggested that rather than one annual meeting, they should consider meeting six-monthly. This will allow them to implement changes well in advance of the event.

Also, more emphasis should be placed on making it more accessible friendly; especially to its disabled audience. It would be beneficial to get in-depth feedback from some of its disabled patrons that attend the event. Again, this will allow the organisation to implement and make the necessary changes to encourage their disabled patrons to feel part of this large community event.

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7. Appendices

Appendix 1 - Contribution audit Report

Appendix 2 - Organisational Chart

Appendix 3 - Lewins Force Field Analysis

Appendix 4 - Stakeholder Model of the Edinburgh Fringe Festival

CONTRIBUTION AUDIT REPORT

Evaluation Period: 16th March, 2018 to 1st May, 2018

Purpose: Evaluate Individual + Team performance in Task one.

Audit Team: Melissa Duffy (Team Leader)
Naiara Palanques Garcés

Jekaterina Jakusenoka (Secretary);
Roksana Szymanska

1. Introduction:

The purpose of this audit was to evaluate individual and overall team performance. Task one consisted of each member researching a key topic area and then producing a 1000 word written report of their findings within a set time-frame. On completion of task one, each member was to then evaluate the overall team performance by applying Tuckman's group development model and Belbin's team role theory. The team was then required to do peer assessment by giving each person a score out of 20. The findings are discussed in the following section.

2. Findings:

2.1 Melissa Duffy - (Team Leader): Allocated mark: 19/20

Tuckman's model was used to evaluate the group's performance. As the Team Leader, it was important to build an effective and productive team. This was done through team meetings and group chats to encourage open communication. Tasks, action plans and dates were set and discussed. Underlying tension between members was being reported due to lack of performance and target dates not being met. After individual discussions, a team meeting was called and general feedback was given to remind everyone of their importance within the team and the value of their contributions. It was at this stage that the team started to evolve as a group and became committed to completing their set tasks.

Belbin's theory was used to assess individual team roles. After completing the questionnaire, it provided a true reflection of my role within the team. My top two roles was identified as the coordinator and team worker. It accurately highlighted my eagerness to organise, plan and get things completed while supporting and encouraging the team along the way.

2.2 Jekaterina Jakusenoka (Secretary) : Allocated mark: 18/20

As the Secretary for the team, keeping accurate records of the minutes of the meetings was an important role. It was a record of the important discussions and decisions that was made as a team, and was a reminder of the key target dates that should to be met. It helped keep the team focused and on the track. Teamwork is the co-operation of a group of people who work together to achieve our goal. Tuckman's Team development model shows the five stages of development that are forming, storming, norming, performing and adjourning. According to Tuckman, he says that all of these phases are necessary and inevitable. For the team to grow, they must face challenges, deal with issues, find solutions, plan as a team and deliver results. [citation Mullins 16.1 2018]. When forming the team, Melissa was nominated as the Leader and I was nominated as the Secretary.

Belbin's Team roles are used to identify people's behavioural strengths and weakness in the work process. (Mullins & Gill, 2016). According to Belbin's team roles, Melissa fits the role of Completer, Roksana was a team worker and Naiara played the part of the implementer.

2.3 Roksana Szymanska (Team Member): Allocated mark: 17/20

As a member of the team, I was described as a team worker from Belbin's nine team roles theory (University of Cambridge, 2016). I had an opportunity to support other members of the team by communicating and sharing ideas which allowed me to finish the tasks. Also, my role helped me to be a good listener and helped with features of work that others cannot manage.

I was responsible for collecting information about the key organisational stakeholders. It was easy to find the information from the official festival's website as it provided up to date information about the event.

What is more Belbin's theory was beneficial to allocate individual team roles. We nominated Melissa as a the leader, Jekaterina as the secretary and Nairara as the implementer. The nominations helped us to understand each of our roles and planning solutions.

Each member of my team completed the questionnaire, where it gave everyone an indication of the importance of their roles within the team and their contributions.

As a team we had several meetings where we could discuss our opinions to comply with the assignment criteria. These minutes were used to complete the tasks on time.

We used Tuckman's Team development (University of Glasgow, 2018) to evaluate our performance. Our team could be described as performing and open and had a trusting atmosphere with good productive results .

2.4 Naiara Palanques Garcés (Team Member): Allocated mark: 19/20

As a member of the team I was responsible of completing my section on time and inform on my progress to the leader. The topic that I was allocated is Sustainability & The Green Agenda. During the research, there were complications due to the fact information on the topic was difficult to find and the festival did not collaborate in providing information on the company policy. My teammates evaluated me following the theory of Belbin's 9 Team Roles and I also completed a questionnaire in order to know which roles I played within the team. According to the questionnaire, I was identified as a Team Worker and a Completer. My team members also agreed although they added the roles of Specialist, Coordinator and Contributor. Using Belbin team roles, I located different roles to my teamworkers. Melissa performed as a Completer, Coworker and Team Worker. Ekaterina acted more as an Implementer and Teamworker. Roksana acted more as an implementer.

Tuckman's developed a team model in order to analyse the five stages that a team pass through (Teambuilding.co.uk, 2018). **Forming** is the first stage, in this stage (Teambuilding.co.uk, 2018). The team is form and task is assigned. During this part, Time, Accessible Information and Union needs to be allocated (Teambuilding.co.uk, 2018). **Storming** is the second phase. Ideas are suggested and if this stage is not managed correctly, it can andergers the team. **Norming** is the third level. Rules and confidence are developed (Teambuilding.co.uk, 2018). Next comes **Performing**, decisions are made together (Teambuilding.co.uk, 2018). **Adjourning and Transforming** is the last stage and this end to the division of the team and the final form of the project (Teambuilding.co.uk, 2018).

3. Results/Conclusions:

The following scores were allocated by each member as follows with a reason justify the score.

Overall Marks:

Each members marks were calculated and averaged out to give a final mark out of 20.

	Melissa	Ekaterina	Roksana	Naiara
Melissa		18	17	18
Ekaterina	20		18	18
Roxana	20	18		18
Naiara	18	18	16	
TOTAL	58	54	51	54
FINAL MARK	19	18	17	18

(i) Melissa's assessment of other team members

- (a) **Ekaterina** - Gave a score of 18 as she was a teamworker and co-ordinator.
- (b) **Naiara** - Gave a score of 18 as she was a teamworker, specialist, co-ordinator.
- (c) **Roksana** - Gave a score of 17 as she was a teamworker.

(ii) Ekaterina's assessment of other team members

- (a) **Melissa** - Gave a score of 20 as she was the Completer in the team.
- (b) **Roksana** - Gave a score of 18 as she was a teamworker.
- (c) **Naiara** - Gave a score of 18 as she was a teamwork and implementer.

(iii) Naiara's assessment of other team members

- (a) **Melissa** - Gave a score of 18 as she was the Completer, Co-ordinator, Teamworker
- (b) **Roksana** - Gave a score of 16 as she was a Teamworker.
- (c) **Ekaterina** - Gave a score of 17 as she was a Teamworker and implementer.

(iv) Roksana's assessment of other team members

- (a) **Melissa** - Gave a score of 20 as she was a co-ordinator, teamworker and completer.
- (b) **Naiara** - Gave a score of 18 as she was a specialist and teamworker.
- (c) **Ekaterina** - Gave a score of 18 as she was a teamworker and co-ordinator.

Minutes of Meeting

Date: 23 of April, 2018

Attendance: Roxana, Melissa, Naiara, Jekaterina.

Agenda: 1. Discuss audit report and final deadline of report's editing

2. Teamwork evaluation. Complete Belbin's team roles test.

3. Discuss presentation

Action:

1. Naiara had difficulty for finding information about Green Agenda. She emailed to Edinburgh Fringe Society. Their respond was: information about policy is not available.
2. Everyone complete the Belbin's team role test till 26 of April.
3. Contribution audit -250 words each. Submit to Melissa by the 1 of May.
4. Presentation is in progress.

Meeting ends 15.15