

INVESTORS IN PEOPLE REVIEW REPORT

Arc Theatre

Presented by Claire Crafer

Investors in People Assessor

On behalf of Inspiring Business Performance Limited

12th July 2010

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■ Introduction

Arc Theatre for Change has had its three year Investors in People review. This proceeded as planned and the Assessor was able to interview 14 people she selected to participate in the process. There were a small number of substitutions as the company has a number of Associates who are not employed and some of these were not available to be interviewed because of other work commitments. Some of the interviews were done by telephone as members of the company were on tour at the time of the review visit.

The Assessor was, however, satisfied that she was able to build up an accurate picture of the organisation and the way in which it operates.

She is particularly grateful for the very warm welcome she received and for the willingness of the people she interviewed to talk with great enthusiasm about the organisation.

The findings are set out in this report. It starts with an Executive Summary which identifies areas of particular good practice and areas for future development. More detailed findings are presented in the main body of the report against the three themes identified by the organisation at the start of the process. These are:

1. Developing the Business
2. Presenting a Production
3. Motivating and Inspiring People

The Assessor has then made her formal recommendation and set out the next steps for the organisation. A summary of evidence against the core Investors in People Standard is contained in the first Annex and an indication of the additional evidence requirements that were assessed is given in the second Annex. The numbers in brackets throughout the report refer to these additional evidence requirements and whether or not they are met.

Some direct quotations are used throughout this report. Readers should be aware that these may not be absolutely verbatim – either because of the Assessor's note taking ability or because of the need to protect confidentiality.

■ Executive Summary

The enthusiasm of the previous Assessor for this organisation shone out in her report. The current Assessor very much agrees with her conclusions about the culture, vision and development of people. Arc Theatre is in many ways an exemplary Investor in People. The Assessor thinks it is very likely that the company would have achieved recognition at the higher levels (gold, silver or bronze) if assessment had taken place against sufficient additional evidence requirements.

However, the external environment has changed significantly in the last three years and the future will be relatively uncertain for the Arc Theatre until there is clarification about the government's spending priorities.

Coping with uncertainty is not something new for the company. Like many organisations in the arts, funding tends to be short term and project based. The senior management team and Board of Management are used to dealing with risk but would like to reduce it so that new projects can be developed without jeopardising the whole enterprise.

The company has very significant experience of putting on productions and seems to run very smoothly in terms of its operations. People are capable and empowered. They are involved in the creative process and are able to solve the inevitable practical problems that occur given the nature of the business.

There is excellent leadership in the organisation and people are indeed inspired and motivated.

The Assessor is therefore delighted to confirm that Arc Theatre continues to meet the core requirements of the Investors in People Standard and that its recognition will continue for another three years.

In addition, the organisation was assessed against a further 6 optional requirements from the wider framework and all of these were met as well.

■ **Start**

Considering the factors which are really critical to the success of the enterprise and how they can be measured. Then make sure that management attention is really focused on achieving them.

Being more specific about the benefits of the service provided so that they can be communicated in a compelling way to potential clients

Developing a portfolio of draft ideas and scenarios as a starting point for discussions with potential clients

Identifying clients in the private sector who could have a specific reason for working with Arc (because of their commitment to corporate social responsibility for example)

Having a specific marketing strategy for each product or market segment

■ **Stop**

Making the competency framework too complex. It will be difficult for people to remember what is required and they could regard it as merely a bureaucratic document rather than a helpful one

■ **Continue**

Demonstrating great leadership

Having a really clear vision

Caring for people and developing their careers

Challenging and coaching while having high expectations about what can be achieved

Being so inclusive

■ **Review Findings**

1. Developing the Business

<i>Business Goal or Priority</i>	<i>Key Areas from the Core Standard</i>	<i>Additional content from the wider framework</i>
Developing the business	<ul style="list-style-type: none"> • Strategic planning • Seeking ideas • Developing knowledge and skills • Success in business development 	<ul style="list-style-type: none"> • There is a culture of openness and trust • Managers encourage knowledge & information sharing

Arc Theatre has got a very clear vision of the future and a mission which sets out its core purpose. These are supported by a set of four core values. All of these aspirations are fully embraced by the people who work with the organisation in different capacities. This means that they are highly motivating and inspiring rather than just statements of the obvious or the unrealistic.

People can not necessarily quote the vision and mission word for word but they have interpreted them in a way which is consistent across the organisation and meaningful to them individually. This clarity of direction and purpose is a great strength of the organisation. It provides unity and a sense of belonging for people whose involvement may be sporadic because of the nature of the business.

People are not only very clear about the overall aims of the organisation but are highly committed to achieving them. They also spontaneously used the language of the core values. For example, one of the people interviewed by the Assessor said *“100% they deserve to succeed. They are the Theatre of Change. They have changed my life 100%. They are passionate about what they do.”*

The organisation produces a three year business plan which is reviewed and updated annually. This document sets out its current position, the environment in which it operates and its reputation. It incorporates the organisation’s products and services along with their features and benefits. The company might think harder about the benefits of what it sells as this will be helpful in the selling process.

For example, what does it mean for clients and how is it helpful to them that there is:

- ⇒ Fast and responsive service
- ⇒ Research and understanding of their specific needs

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- ⇒ Original writing
- ⇒ High quality experiences
- ⇒ Alternatives to traditional methods of training and learning
- ⇒ Adaptability and participation

The organisation needs to be really clear on why a client should commission a new piece of work rather than use something like a production of Romeo and Juliet as a basis of a discussion on knife crime.

Many of the organisation's clients are in the public sector and senior managers are finding it hard to finalise this year's plan because of the current uncertainty around funding and the ongoing spending reviews. These developments pose a real risk to the organisation and its leaders recognise that they need to innovate and to find new markets. Consequently, the organisation has appointed a 'critical friend' to work with it on business development. The range of people on the Board has been widened and all of them have contacts.

Arc's traditional approach has been to find clients and then to develop tailor made products specifically for them. However, two of its most recent successes (particularly Boy X) have been developed first and then used to find funding.

This may be a better way to proceed.

There is a lot of expertise in the company and the purchasers of its services may be relatively inexperienced at buying theatre projects. They are also likely to be less creative than the principals in the company. Defining what clients want could be difficult without a starting point to discuss.

It could therefore be helpful for Arc to develop a number of draft scenarios (maybe 5 or 6 on different topical issues) where the company feels it has something to say. These could then be taken to potential clients for discussion and sponsorship before they are fully developed. This could excite some clients more than discussions of abstract concepts.

The business plan talks about bringing commercial and public partners together and it lists its market segments. Nowhere in this list do private companies feature because they are known for their commitment to corporate social responsibility or for trying to enter the youth market. Nor is there any consideration of seeking backing from wealthy philanthropic individuals or the possibility of putting together a consortium of partners (e.g. a group of schools who might collaborate on a project).

The Assessor is not sure if Arc has ever worked with public schools but this could be an avenue to explore. The business plan mentions several competitors who have gone out of business. Have any of their former clients been specifically targeted? Barking and Dagenham Council is very supportive of the organisation. Can they introduce it to other Local Authorities?

The organisation is very good at asking people for ideas and responding to their feedback and suggestions. Staff and associates are invited to attend the annual review of strategy.

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Cast members and staff sit on some of the Board's committees. One senior manager pointed out that the company is delivering a product to young people. Talking about having cast members involved in decision making he said *"It is really vital. They have a real passion and ownership of the product. They were incredibly active and not afraid to disagree with us which is good."*

The Assessor recommends that the organisation uses its network to identify potential new market segments and specific organisations or individuals within these segments. People could then be asked to share their contacts or invited to participate in the promotion of the company.

One approach for Arc to consider might be to have a different marketing strategy for each product as well as an overarching one for the company. Thus the approach to promoting the communications initiatives for business might be different to generating additional performances of Boy X and to extending the work done in Early Years settings.

The business plan would also be enhanced by including a greater number of targets. This would help senior managers and the Board to review its performance and to make decisions based on hard information and facts. Creating a target driven culture would not be appropriate at Arc Theatre but having some more measures based on its critical success factors would be helpful. The concept of critical success factors was developed by Jack F. Rockhart¹ and they are defined by him as *"The limited number of areas in which results, if they are satisfactory, will ensure successful competitive performance for the organization. They are the few key areas where things must go right for the business to flourish. If results in these areas are not adequate, the organization's efforts for the period will be less than desired."* He also concluded that CSFs are *"areas of activity that should receive constant and careful attention from management."*

Arc really needs to define these for itself but examples might be reputation, market spread, product development and finance.

The organisation does have a target of variable/fixed costs ratio of 50% for every project. Other targets in the previous plan were to secure a minimum of 12 new business meetings, 5 invitations to put forward proposals and to explore five partnership opportunities. The plan still under development has action plans with outputs (as opposed to outcomes) linked to each of the 6 strategic aims that have been identified.

There was consistent confirmation that a very trusting culture has been developed at the company. People are actively asked for their ideas and suggestions and these are always listened to respectfully. They are adopted where this is feasible and an open and honest explanation is provided where suggestions are impractical. For example, one person questioned the distribution of income from a particular project. He got an explanation which satisfied him completely. Another person explained *"Not wanting to work with me again is a paranoia for actors. Arc don't exploit it. In other places I talk about money via my agent but here they are completely open and honest with you."*

People feel that the ethics of senior managers enable them to be trusted with professional, personal and emotional challenges. Many people said that they confide in the management team and that experiences from their own lives are sometimes incorporated into the scripts. They noticed that the forming of cliques is actively

¹ Rockhart's concepts are documented in "A Primer on Critical Success Factors," published by the Center for Information Systems Research in June 1981.

discouraged and that a wholly inclusive atmosphere is fostered instead. One person said that a senior manager had explicitly said that she could learn from younger people. The interviewee said *“I like that attitude!”* (Evidence Requirement 5.24 is met)

The organisation is committed to growing and developing the talent within it. One person said *“They take ideas on board and give people an opportunity to develop skills as well. We are encouraged to go into areas where we are developing skills as well as those where we have a skills base.”* Sharing the knowledge and skills which are developed is also specifically encouraged. One person based in the office explained how her skills had been noticed. *“My English and skill in writing letters were in demand.”* She provided another example of sharing her knowledge by teaching her colleagues to use the client relationship management system she had built. Managers encourage this by acting as role models and sharing their own knowledge and expertise. One manager said *“They know I have the final say but we work in a collaborative way.”* (Evidence Requirement 7.10 is met)

2. Presenting a Production

<i>Business Goal or Priority</i>	<i>Key Areas from the Core Standard</i>	<i>Additional content from the wider framework</i>
Presenting a production	<ul style="list-style-type: none"> • Planning • Doing • Reviewing 	<ul style="list-style-type: none"> • Managers encourage people to challenge

Each of the Arc Theatre’s productions is a self contained project and the Assessor has chosen one of them, Boy X, to use as an illustration of how the Investors in People framework is applied to the way in which it was planned, done and reviewed.

Projects normally start with a brief from a client which is commissioning a piece of work but, unusually, the creative concept for Boy X was created in collaboration between a senior manager and one of the associate actors. Other actors were brought in to work on the piece which then evolved through a process of improvisation, challenge and discussion. A senior manager said *“We came up with solutions to problems that came up in the room and I responded to suggestions. I go for the best option and I don’t care where that comes from.”* The play was then more formally written. (Evidence Requirement 7.11 is met)

A project plan was produced which set out milestones and deadlines for script delivery, rehearsals, marketing and design right through to evaluation. Each production, including Boy X, also has a budget. One manager said *“The Directors will know how much we can spend on actors, costumes and props etc before we go into rehearsal. We have to work within the constraints.”*

Boy X did then go in to more structured rehearsal and the learning process continued. The cast learned their lines but also about their characters. One of the actors said that they were encouraged to do research into issues, such as bullying, for themselves to get a better understanding. Regular feedback and notes were provided throughout this process. One member of the cast said *“It was like going back to drama school and having a teacher who has discipline and inspires you.”*

As a reward for all their hard work the team was taken out for dinner.

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When the play was ready to tour a manager was appointed to lead the team and to deal with the logistics. Her role was: to be responsible for the wellbeing and motivation of the team on the road; to provide its members with feedback; to ensure discipline such as time management; and to lead the post show workshop. A senior manager explained that she provided coaching to the team leader to develop the skills she needed to carry out these responsibilities. A tour manager confirmed that she had received coaching and said “*We question everything with the audience and I work in a similar way with the team. I ask ‘what do you think about ...?’*”

One member of the cast asked about the effectiveness of the tour manager. He said “*She is laid back but serious. When she has to rein us back she does. It is easy to forget you are going to work. She will brief you about what should and should not be said and how to deal with situations such as the ‘lifers’ at the young offenders’ institutions... She is understanding and helpful.*” Another said “*She can contain our spirits and get the job done.*”

A senior manager briefed the team before it went out on the road to authorise and empower it to deal with any problems and emergencies that might occur during the tour. One manager said “*If we have problems on the road they often have to be decided very rapidly... The buck stops with me as team leader but I will consult the others for solutions.*” Team talks are held quite regularly and responsibilities (such as looking after items of equipment) are delegated to individuals.

The tour manager provides daily feedback to senior management about the progress of the tour. This is both qualitative and quantitative. The reports cover the quality of the reception which the team got, the behaviour of the students watching the performance and their response to the workshop. Survey monkey is used to gather data and reaction from the audience. This is added to information about the actual audience numbers. Members of the senior management team attend some performances and give feedback to the cast.

A senior manager explained that changes are made all the time in response to the feedback in order to improve performance. For example, the team leader talked to the cast about their behaviour in the workshop. Changes are also made to the show and the workshop to keep them fresh. To further ensure continuous improvement, the cast were brought in for further rehearsals during a break in the touring schedule. They regard this as further free training.

Senior managers explained that the benefits of the investment they had made included:

- ⇒ The profile the production has given to Arc
- ⇒ The endorsements it has received which has led to further sales
- ⇒ The commission for a new piece that has come out of Boy X outcomes
- ⇒ The generation of revenue and profit

3. Motivating and Inspiring People

<i>Business Goal or Priority</i>	<i>Key Areas from the Core Standard</i>	<i>Additional content from the wider framework</i>
Motivating and inspiring people	<ul style="list-style-type: none"> • Treating people fairly • Leadership • Reward and recognition • Continuous improvement 	<ul style="list-style-type: none"> • Encouragement to try new approaches • People can make the most of their talents • Arc is a great place to work

This is an area of great strength for the organisation. The leadership of people is exemplary. There is a real commitment to equality and to respecting people as individuals. This starts from the way that the people at the top of the organisation treat their colleagues. Associates are invited to participate in training and development activities and to contribute their ideas and suggestions. Many of them could provide examples of having attended workshops on topics which included facilitation skills, conflict resolution and first aid skills. One said *“There is an accepted code of practice with Arc. We are made aware that it encourages diversity, openness and honesty in dealing with people.”*

The organisation is a creative one and big on innovation. Therefore people are constantly encouraged to try new approaches. Examples ranged from the concept for Boy X mentioned above to the Early Years work which one Associate developed with a member of staff. Actors doing forum work do not have a script and just work from characters that have been developed. One person said *“We say we’ve got an idea for a project and they say fantastic!”* Someone else said *“I had an idea and I went to Arc with it and they grew it. They liked the idea and knew they could make it much bigger.”* Different approaches are tried and tested during rehearsal and people can suggest new approaches to the workshops which are run after each performance. Another person said *“If there are problems we pull together and get on with it.”* (Evidence Requirement 8.14 is met)

People could provide a lot of evidence that their individual potential is developed. Several actors said they have been encouraged to try writing and directing. A member of staff said *“I get given a lot of responsibility and a lot of creativity.”* Another was asked to act as the wardrobe mistress for a production. A person with mental health problems was given a volunteering opportunity. One actor was disappointed that he did not get a part for which he originally auditioned but was later contacted and offered another role because his potential was recognised and remembered. Another person said she was invited to an Inspiring Women Dinner. Someone else said *“I have come a long way and a lot of people have noticed that. It has given me an edge and an ambition to push myself forward. It gave me a motive.”* A different person said *“Arc has really helped with my social and professional network.”* (Evidence Requirement 3.26 is met)

New people get a good induction and are welcomed into the organisation. One recent recruit said it includes a briefing on where the organisation sits strategically within Barking and Dagenham and training on the computer systems. People also get the appropriate support when they take on a new role – whether this is in the office or in a play.

People expressed a great deal of faith in the leadership of the organisation. A competency framework has been drafted and people are aware of it although it is still being refined. Elements include working with others, communicating with others, influencing and managing change. Senior managers may want to consider linking this framework in to the values and need to take care that it is not too cumbersome and bureaucratic for what is a relatively small organisation.

Some of the comments people made included *“They are good leaders because they always encourage initiative in the people they are working with” ... “She is so diplomatic. She is inspirational” ... “Their ability to network and completely draw in clients is incredible. They are both brilliant talkers and communicators themselves” ... “They do motivate and inspire people. They are not cynical in any way” ... “Both speak words of wisdom and have insight.”*

People feel that they are appreciated and that their hard work is recognised and rewarded. People are invited to celebration parties or to end of tour dinners. They are thanked regularly and sincerely praised when they deserve it. One person commented *“You feel great when X tells you something is good. It makes you feel very good.”* The Associates consistently said how they are much welcomed when they visit. They really appreciate the fact that their other commitments are accepted and that attending other auditions or working in different environments is respected and encouraged. One Associate said *“They are always sending us other opportunities outside Arc. That’s because they care about us and our careers and what we want to do. Other places aren’t like that.”* The actors also appreciate the way they are looked after on tour and feel that this demonstrates real concern for their welfare. They really believe that Arc cares for individual people as well as for their work.

People in the company can see that the organisation is constantly improving because of the receptiveness to feedback and the willingness to learn, to innovate and to evolve. Moving into its own space has been a big step for the company and has been very well received. Some new processes and procedures have also been put into place. Other improvements have been fairly incremental because the organisation started from such a high base after its last Investors in People review.

People consistently told the Assessor that Arc Theatre truly is a great place to work. They said *“It’s lovely working for them. I always know I’m going to have a great time and that it’s going to be interesting” ... “I always say to people that Arc is great” ... “I love my job. I really love my job.”* (Evidence Requirement 10.15)

■ Recommendation and Next Steps

Having carried out the assessment process in accordance with the guidelines provided for Assessors by Investors in People – United Kingdom Commission for Employment and Skills, the Assessor is totally satisfied that Arc Theatre meets the requirements of the Investors in People National Standard.

Investors in People recognition is granted indefinitely, with a proviso that reviews take place no greater than 3 years apart. Reviews can be undertaken at any time and the organisation should discuss the timing of the next review with their Assessor and Adviser, using the Improvement Planning Meeting to agree the best strategy for future use of the Investors in People framework

Assessor Name: Claire Crafer

Date: 12th July 2010

Contact Details: 07989 948982

■ Options for Next Review

Investors in People Rolling Review

Rolling Review is a popular model for ongoing assessment which builds evidence over a three year timeframe, rather than all at once every three years. An annual visit can be focussed on the parts of the framework most relevant to you at the time, reflect changing business priorities and focus on different parts of your organisation at different stages.

■ Support Available

Investors in People Interactive

This free online support tool is designed to guide clients through development activities and help them to maintain the benefits of using Investors in People as an organisational development tool. They can obtain an on-going understanding of their organisation's current strengths and development areas by using the tool's diagnostic function which is built around 5 management practices which relate directly to the Investors in People indicators


They can also review and update their progress within the tool and access a wide range of downloads, good practice tips, templates and other resources to inspire and inform - no matter where they are on their Investors in People journey

www.investorsinpeople.co.uk/interactive

Promoting continuous improvement

IBP offers an integrated advice and assessment support service, as well as workshops, surgeries and networking events to promote continuous improvement and maximise the benefits of working with The Standard. It also works with a team of highly experienced consultants to offer an extensive range of tailored business support and organisational development solutions to help improve business performance. Details of the support available can be found on: -

Internet: 

Telephone: 

Email: 

www.ibp.uk.com

[0800 612 3098](tel:08006123098)

info@ibp.uk.com

■ Annex A: Evidence Summary

The summary below sets out how Arc meets the core Investors in People Standard.

Plan

Arc Theatre has a Vision and Mission. It has reviewed last year's business plan and is in the process of finalising this year's. People are consulted about the content of the plan and it is cascaded down to them via the project timelines and individual appraisals. (Indicator 1)

Plans for learning and development include: finding out about the new political and economic landscape so that the marketing strategy can be created; rehearsing new plays so that they can be presented; addressing the individual needs that have been identified in appraisal. (Indicator 2)

Arc has a strong ethos of inclusiveness. It is vociferously diverse and actively encourages people to put forward their ideas and suggestions. (Indicator 3)

A competency framework is being developed which sets out the expectations of managers. These capabilities will be developed through ongoing coaching and training. (Indicator 4)

Do

People consistently confirmed that their managers are effective in practice. Managers could explain how they consciously lead people in practice and provide them with regular feedback. (Indicator 5)

There is strong evidence that people feel they are very highly valued and that their contribution is recognised and appreciated. (Indicator 6)

They are involved in decision making and empowered to make suggestions which are considered seriously. They are held to account through regular reviews. (Indicator 7)

A wide variety of learning methods is used to deliver a wide variety of learning topics. There is an effective induction when new people join the organisation or change their role. (Indicator 8)

Review

Senior managers monitor qualitative and quantitative information about performance in order to evaluate how learning and development has had an impact on it. All the learning which went in to the production of Boy X paid dividends in terms of its commercial, social and critical success. Senior managers constantly 'refine the product' in the light of feedback which is received. (Indicator 9)

They are responsive to feedback from members of the company and from external sources such as clients and the last Investors in People review. They use this to drive continuous improvement in their approach to managing and developing people. (Indicator 10)

■ Annex B: Outcomes Table

Evidence Requirements Framework Matrix

Core Standard										
	Indicators									
ERs	01	02	03	04	05	06	07	08	09	10
1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
3	N/A	✓	✓	✓	✓	✓	✓	✓	✓	✓
4	✓	✓	✓		✓				✓	
5	N/A		✓						✓	
6	✓									

Wider Framework										
	01	02	03	04	05	06	07	08	09	10
4	Core	Core	Core		Core				Core	
5	Core		Core						Core	
6	Core									
7										
8										
9										
10							✓			
11							✓			
12										
13										
14								✓		
15										✓
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18										
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21										
22										
23										
24					✓					
25										
26			✓							
27										
28										
29										

Key: A ✓ indicates where evidence requirements are met. They are left blank where they were not assessed. Two evidence requirements (1.3 and 1.5) are not applicable to Arc Theatre because it does not have representative structures (such as a recognised trade union or employee forum).

■ Annex C: Critical Success Factors

The idea of critical success factors for an organisation is a simple one. Every organisation has factors that are essential for success. Failure of management to identify and achieve these will result in the failure of that organisation. Once identified, critical success factors help everyone involved focus on the right priorities, gives them measurable goals to aim for and helps create a culture of teamwork. These factors vary from organisation to organisation.

The concept of critical success factors was published in the "Harvard Business Review," first by Ronald Daniel in 1961, and later expanded on by John F. Rockhart in 1979. He developed some types of CSF which can be used as a checklist.

- ⇒ Industry - these factors result from specific industry characteristics. These are the things that the organisation must do to remain competitive.
- ⇒ Environmental - these factors result from macro-environmental influences on an organisation. Things like the business climate, the economy, competitors, and technological advancements are included in this category.
- ⇒ Strategic - these factors result from the specific competitive strategy chosen by the organisation. The way in which the company chooses to position themselves, market themselves, whether they are high volume low cost or low volume high cost producers, etc.
- ⇒ Temporal - these factors result from the organisation's internal forces. Specific barriers, challenges, directions, and influences will determine these CSFs.

The critical success factors are only those few factors without which the organisation will fail. They do not include everything that would be beneficial to the organisation. If too many factors are identified, the organisation will lose focus on what is most critical.

Critical Success Factors are strongly related to the mission and strategic goals of the business or project. Whereas the mission and goals focus on the aims and what is to be achieved, Critical Success Factors focus on the most important areas and get to the very heart of both *what* is to be achieved and *how* it will be achieved.

CSFs are best understood by example. Consider a produce store "Farm Fresh Produce", whose mission is:

"To become the number one produce store in Main Street by selling the highest quality, freshest farm produce, from farm to customer in under 24 hours on 75% of our range and with 98% customer satisfaction."

The strategic objectives of Farm Fresh are to:

- Gain market share locally of 25%.
- Achieve fresh supplies of "farm to customer" in 24 hours for 75% of products.
- Sustain a customer satisfaction rate of 98%.
- Expand product range to attract more customers.
- Have sufficient store space to accommodate the range of products that customers want.

In order to identify possible CSFs, we must examine the mission and objectives and see which areas of the business need attention so that they can be achieved. We can start by brainstorming what the Critical Success Factors might be (these are the "Candidate" CSFs.)

Objective	Candidate Critical Success Factors
Gain market share locally of 25%	Increase competitiveness versus other local stores Attract new customers
Achieve fresh supplies from "farm to customer" in 24 hours for 75% of products	Sustain successful relationships with local suppliers
Sustain a customer satisfaction rate of 98%	Retain staff and keep up customer-focused training
Expand product range to attract more customers	Source new products locally
Extend store space to accommodate new products and customers	Secure financing for expansion Manage building work and any disruption to the business

Once you have a list of Candidate CSFs, it's time to consider what is absolutely essential and so identify the truly Critical Success Factors.

And this is certainly the case for Farm Fresh Produce. One CSF that we identify from the candidate list is "Sustain successful relationships with local suppliers." This is absolutely essential to ensure freshness and to source new products.

Another CSF is to attract new customers. Without new customers, the store will be unable to expand to increase market share.

A third CSF is financing for expansion. The store's objectives cannot be met without the funds to invest in expanding the store space.

Figure 1: Critical Success Factors, Missions & Goals for "Farm Fresh Produce"

