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Campus EVENTS PROFESSIONAL

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Event management offers countless job opportunities in a wide range of disciplines. But that range of opportunities can make it difficult to understand how to start or get ahead in the field. See page 6 for more.

STUDENT ACTIVITIES

The Road Map to Success: Strategic Planning for Student Organizations

Chris George

You might think strategic planning is helpful only in the business world; however, as higher education resources become scarcer, strategic planning can help a student organization make better decisions about what it is, what it does, and why it does it.

If you are a student organization advisor, you have the opportunity to introduce strategic planning to your students. You may be the first advisor at your institution to implement strategic planning for a student organization, as it is not widely practiced among student organizations. In this article, however, you will learn the basics of how to get started and pave the way for other student groups to embrace the concept.

Strategic planning allows a student organization to clearly define its mission, define the goals that stem from that mission, and develop a plan to accomplish those goals. It also helps the organization focus attention on critical issues and challenges, and therefore helps the organization's leaders decide what to do about those issues and challenges.

Benefits of strategic planning

The benefits of strategic planning, if done correctly, are numerous:

- Give direction to the organization
- Increase effectiveness
- Promote better decision making
- Maximize the organization's resources
- Help the organization cope with a changing institution
- Help organization members use their time more effectively
- Improve communication and negotiating skills
- Give students wonderful learning experiences to prepare for their own careers
- Offer the chance to form new partnerships with other student organizations, on-campus departments, or community organizations
- Enhance the value of the student involvement experience.

Why student organizations avoid strategic planning

Given the benefits of strategic planning, why don't more student organizations do it? They might shy away from the process because of the following misconceptions or claims:

- *"Strategic planning is for companies in the business world, not student organizations."*

In reality, a student organization is in many ways a mini company, with an executive board, a budget, constituents, and programs. To put it bluntly, "Size does not matter."

- *"We have no idea where to start!"*

A student organization can start anywhere. The process is 2

so interconnected that the organization will find itself covering most phases through discussion no matter where it starts. Just initiating the discussion is sometimes the most difficult part.

- *"We're perfect already. We don't need to make any changes."*

An organization that makes this claim needs to be very careful, because nothing breeds failure like success—and the complacency that often comes with it.

All successful nonprofit organizations and companies conduct regular strategic planning. This is the key to long-term success.

Key players

The organization must carefully decide who should be involved in the strategic planning. Here are some key roles that will need to be filled:

- **Planning process champion**

This person is usually a key member of the executive board. This student will be the person with whom you must have a meeting prior to any group discussion. You may need to educate him/her on strategic planning and its benefits, and convince him/her that it's a valuable process to embrace. The planning process champion should be a student whom the rest of the organization respects and will listen to with an open mind.

- **Plan writer**

This person must be able to combine all the planning group's decisions into a coherent document. This person will be responsible for taking notes during planning meetings and then compiling them into a presentable plan for review by the entire committee.

- **Planning process facilitator**

This person will most likely be the organization's advisor. The main responsibility of this person is to give suggestions, make comments when appropriate, and ensure that the planning group stays on track.

- **Planning team**

The team typically includes the organization's executive board members, but may also include any key representatives from other organizations that the group serves.

The planning process

Step 1—Writing a mission statement

In order to fully understand why you are planning, your organization must first define its purpose. A mission statement describes what your organization does. Each member of the organization should have an opportunity to be involved in developing the mission statement. The goal is to have commitment to the mission at all levels of the organization; without involving every member, this will be difficult to achieve.

Here are some questions to jump-start the process:

- What are our core values?
- What are the basic campus needs our organization should fulfill?
- What do we want to do to recognize or anticipate and respond to these needs?
- When you envision the organization two years from now, where do you want it to be? Five years from now?

Step 2—Holding a strategic planning meeting

The organization should hold one or two meetings devoted to discussing the newly created mission statement and to answering the following questions:

- What does our organization currently do?
- What doesn't it do that maybe it should?
- What are our organization's strengths? Weaknesses?

The next step is to summarize the answers to these questions and prioritize them.

All answers should be carefully examined for relevance to the mission statement.

Step 3—Developing a plan

The strategic plan includes the following actions:

a) Creating **"SMART"** goals:

- **S**pecific—Setting a tangible rather than an abstract goal helps the organization focus its efforts and clearly define what it is going to do.
- **M**easurable—Concentrating on measurable results allows the organization to see the change occur.
- **A**ttainable—A goal should stretch the organization members' abilities slightly, so that they are confident they can attain the goal, but only with real commitment from the entire group.
- **R**ealistic—The goal should be challenging but reachable. Set the bar high enough for a satisfying achievement.
- **T**imely—The organization should set a measurable, attainable, and realistic time frame for reaching the goal.

b) Creating objectives

The group should subdivide goals into objectives, which detail how each goal will be accomplished.

c) Action planning

The group should list the exact tasks that must be completed to reach the goal, create a timeline, and identify the person responsible for reaching each objective.

Maintaining motivation

One of the most difficult aspects of strategic planning is maintaining the motivation needed to keep the process going. As the staff advisor, you will play a vital role in keeping the organization focused, its energy high, and its members accountable for follow-through.

You can do this in the following ways:

- Look for small victories. Even if the group has accomplished just one objective of one goal, be sure to celebrate.
- Design and implement monitoring systems. Ideas for monitoring include having periodic indi-

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Campuses Create a Variety of Constitution Day Activities

In May, when Congress first printed a Federal Register notice about its new Constitution Day teaching requirement, the move likely caught some postsecondary institutions by surprise. But in response, they have developed a wide range of learning activities in which students can participate later this month.

West Virginia Senator Robert Byrd spearheaded the effort to require elementary, secondary, and postsecondary schools receiving federal dollars to teach their students about the Constitution every year on or before September 17. (If the date falls on a weekend or holiday, as it does this year, schools must schedule some type of educational program for either the preceding or following week.)

For instance, Ohio Northern University will host a panel discussion on the United States Constitution. The panel will include faculty members and a federal appeals court judge. The discussion will focus on the Constitution's history, how amendments apply to day-to-day life, and comments on the judicial appointment process. Other campuses will take a multimedia approach.

At Loyola University in New Orleans, for example, media relations specialist Lindsay Hilton and a colleague will pass out copies of the Constitution in front of the campus library on September 15. Funding for the copies will come from the university's office of public affairs. In addition, the library will feature an electronic collection that will appear in the school's online catalog.

Several campuses have created interactive activities. The University of the Arts in Philadelphia will display giant posters of the Bill of Rights at high-traffic locations on campus, said university media relations manager Kevin Kaufman.

Accompanying the posters will be large, blank pads of paper on which students, faculty, and staff can suggest the deletions, additions, or amendments they would make to the document if they could.

Because First Amendment issues directly affect the arts, there is particular interest in how students will respond. Their suggestions might be that the Constitution "reflect a more modern stance, maybe to tighten up some of its language, or maybe to advance a personal agenda," Kaufman said. "The idea of this exercise is for students to consider the value of the Constitution and what it means to them individually."

> ONE CAMPUS WILL DISPLAY SEVERAL POSTERS OF THE BILL OF RIGHTS NEXT TO LARGE, BLANK PADS OF PAPER. STUDENTS CAN USE THE PAPER TO RECORD THEIR SUGGESTIONS FOR IMPROVING THE DOCUMENT.

One faculty member planning to participate is Peter Stambler, director of the school's liberal arts program. Stambler would like to amend the Bill of Rights to "guarantee access to imaginative material," he said. Without such a guarantee, he noted, "freedom of expression is a moot point."

Campuses with historic ties to the Constitution will highlight these connections. James Madison University, named after the man dubbed the "Father of the Constitution," has been celebrating Constitution Day for several years, said Cindy Anne Moody, director of media relations. Last year, for example, students marked the day with a voter registration drive.

On September 16, JMU will feature a variety of activities, including a lecture on the Constitutional Convention. The school's student government president and others plan to read from the document and deliver speeches near the James Madison statue on campus. Event organizers will display a large copy of the Constitution and serve guests from a cake inscribed "We the People." In addition, JMU's debate team, which last year won a national public debate competition, will present the university president with the award they received in that competition. And finally, the university will distribute free "stress balls" bearing the Constitution's signing date (Sept. 17, 1787).

JMU will host bigger events in mid-March when it marks its founding and Madison's birthday, which occur within two days of each other. In addition, the university's five-day freshman orientation held last month was titled "1787 August Orientation" to commemorate the month when Madison and his colleagues wrote the Constitution in Philadelphia. "The idea behind this is that the new college students are making a transition as did the 13 states that summer," Moody said.

Assumption College in Massachusetts will host a campuswide lecture focusing on why the town of Worcester, the college's home, initially opposed the Constitution. Kenneth Moynihan, a local historian and Assumption faculty member, explained that in 1788, the city was divided between a minority of residents who supported creation of a federal government—an "elite made up of lawyers, court officials, and men of commerce"—and a majority of those who didn't—"mostly small farmers who were suspicious of power and the men who pursued it."

When the majority "heard about the new constitution proposed by the Philadelphia convention, they elected two men to represent Worcester at the state ratifying convention," Moynihan said. "When a vote was finally taken, only one of the Worcester delegates voted, and he voted 'no.'"

Further information about Constitution Day and suggestions for commemorating it on campus are available at *www.ed.gov/free/constitution/index.html.*

The Preflight Check

Jim Brumbach
Imagine Enterprises International

For starters, we're not really talking about the procedure a pilot performs before takeoff. We're talking about being prepared for the technical contingencies you might face, by doing your preshow preparation. I can attest that there are few things worse than finding out in the middle of a show that the compact disc your performers supplied is defective—and that you have no backup.

Having a well-thought-out (and well-documented) plan will minimize the chances of nasty surprises popping up when you least want them. It's always a good idea to start with a generic list of procedures to check and double-check.

In the technical world there are four basic areas that we need to concern ourselves with: sound, lighting, video, and carpentry/rigging.

You can go and get yourself a technical director and have him or her worry about this stuff, but I know it's not always in the budget or feasible to have a technical director on every show. Sometimes you need to shoulder the responsibilities yourself, so let's visit the four tech areas

Don't hoard information

First, a word of advice about information sharing. It may feel really good to be the one who has all the information, the one to whom others must come begging for bits of it. The problem is that hoarding information tends to make the crew nervous, and they may view you in a less-than-flattering light if you do it. It also prevents everyone else from doing his or her job effectively.

Put together a list of all the speakers, bands, and/or presenters, and their requirements. Usually these items are listed in a show rider. You'll also want to know the layout of the space where the event will take place as well as the size of the audience.

Share your list with the technical director (if you have one) as well as with the assistant technical director, stage manager, performance director, sound engineer, lighting director, head carpenter, and so on.

Basically, you want to share your list with anyone who will have some responsibility in the successful completion of the show or event. Don't hesitate to edit out the parts of the rider or contract that might not pertain to a specific individual. While the spotlight operators might be nosy and want to know what the talent is being paid, it's really none of their business.

Sound

I know this may sound rather obvious, but I'm going to say it anyway: Find a qualified audio engineer or sound person to help specify and operate the sound equipment. It may be tempting to try to do it on your own or even leave the system unattended, but this is not wise. When—not if—something goes wrong, it pays to have someone on hand to sort out the problem.

For example, find out if you are going to need both handheld and lavaliere microphones. You also should determine if they need to be wireless. If you are ever in doubt, save your nerves some serious jangling and have both on hand. It doesn't cost much more, and when it counts—if the keynote speaker will use only a wireless lavaliere microphone, for example—you'll be the hero for having one on hand and saving the day.

Double-check with the sound engineer that all the necessary equipment is available and ordered in a timely manner. This includes the PA system, consoles, monitors, band gear, microphones, cables, and any other special items the folks on stage might need so that they can convey the ultimate performance.

Cross-check your list with what has been ordered and when it will be delivered to the venue. During the load-in, double-check your list of equipment from the vendor's bids with the performer's rider and with what was actually sent to the venue. If you've rented back-line equipment, it's better to know that the drums are missing when the delivery driver is still at the loading dock. It then becomes the driver's problem to have the gear brought to you in a timely manner.

When showtime rolls around, you can feel secure in knowing that all the preshow preparation is completed and that you have your list of cues in front of you with your playback media all organized. You do have your cues and media organized, don't you? Create a simple list of items (in their proper order) to run down as the show progresses.

If you have CDs or tapes, check them thoroughly beforehand to make sure there are no ugly surprises. I am guilty of violating this rule. I once had a performer hand me a compact disc to play for his portion of the show. He mentioned how he had burned it the night before and labeled it on the plane. I noticed he had labeled it with a ballpoint pen. What I failed to notice was the fact that the pen scraped through the shiny silver stuff on the CD where the music is recorded. That was quite interesting and very embarrassing, for both him and me.

Lighting

Most of the basic principles for lighting are the same as those for sound. Find out if the artist will be bringing a lighting director or programmer, or if you will be required to provide the personnel. If the artist is traveling with the techs, it makes your job a bit simpler. However, you will still need to have someone on staff familiar with the artist's requirements and able to make any necessary changes or substitutions to the lighting plot.

If you are providing the lighting crew, have a list of all necessary equipment as well as the artist's contact information, so that your crew can discuss different lighting appearances. Lighting tends to require more planning, such as hang requirements and color choices. It may be necessary to plan time to preprogram the show before the artist

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arrives.

Lighting people are pretty much on their own once the show starts. If there is a technical director calling the show, he or she will have a set of lighting cues for all relevant crew members. If there is no technical director, there's a good chance that your lighting board operator will also call any cues to the spotlight operators and special effects operators. You will want to have a written cue list for the entire performance and a list of everyone's position and their responsibilities. That way, you will know who to contact to remedy problems quickly.

Video

Video can be the most complex part of a production because of the large number of variables involved. Is the video for IMAG purposes, or is the footage going to be used for broadcast? What format should you use for the cameras? Is standard VHS sufficient, or do you require some other format? You may need SVHS, Beta SP, DigiBeta, DVCAM, DVCPRO, HDV, DVCPRO HD, or High Definition.

The point I'm trying to make is that you should have a clear picture ahead of time and create an outline for the director. Are you required to have playback for footage the artist or presenter is bringing to the show? Have this sent to you early so you or your crew can preview the footage for problems or inconsistencies. (This could take quite some time, as you will need to review the footage in real time.)

As the lights start to dim and the band begins to play, the video crew should have already done their media checks as well as cue rehearsals. There should be a written cue sheet for everyone on the video crew, including the camera operators. This allows them to anticipate where the next shot is coming from and allows them time to make adjustments for that award-winning moment.

Carpentry and rigging

Under normal circumstances, carpentry and rigging are separate areas, but they often fall under one leader. In an attempt to save some space and what's left of your attention, I will discuss both areas in the same category.

The head carpenter directs stages, sets, and anything hanging in the air. His or her primary concern is the safety of the performers and crew. If it's hanging above someone's head, the head carpenter will need to have plenty of advance notice to make sure the needed equipment is available and to test the structure's stability. Any stage and set construction blueprints should be copied and given to the carpenters for serious perusal. If there are no formal drawings, the carpenters must be included in any discussions with the talent regarding stages and sets. This will allow the carpenters to create their own prints and have them ready for the artist's final approval.

Carpenters are often sticklers for detail. They will come up with a "punch list" for work that is not completed and will continually refer back to this list until all their work is done. They will also rehearse any show cues and create pocket-size cheat sheets for use during the performance; so don't be surprised if you see them pulling small laminated cards from their pockets for reference.

In summary

Allow plenty of time for preproduction. Keep everyone in the loop, and don't withhold information. Document everything, and have a notebook nearby at all times. Create a checklist for each area of technical production, and make sure everyone sticks to your schedule and plan.

Remember, when it's live, there is no second chance—nobody likes surprises, especially when showtime rolls around.

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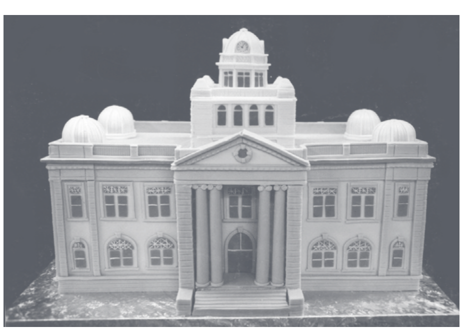

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Workshop Examines How to Succeed in Event Management

Julia Rutherford Silvers, CSEP

The event industry offers countless job opportunities in a wide range of disciplines, according to the participants of the "Career Pathing in the Events Industry" workshop held last month at the University of Johannesburg, South Africa. However, that range of opportunities can make it difficult to understand how to start or get ahead in the field.

Dr. Jane Spowart, academic director of the University of Johannesburg's School of Tourism and Hospitality, welcomed Joe Goldblatt, EdD, CSEP (of Temple University in Philadelphia), William J. O'Toole (of the University of Sydney), and me to lead a discussion on how to enter into and succeed in event management.

The field's career entry and curriculum development prospects are vast and involve several disciplines, including business, hospitality, tourism, arts, sports and leisure, sociology, public administration, public relations, and marketing and communications. Formal education is also playing an increasingly significant role in entering and succeeding in the event industry. Future event professionals are becoming more interested in obtaining degrees in event management, as well as industry certification, in order to have a competitive edge.

However, "the portals are unclear for students wishing to study event management, as there is no consistency in where one would look to pursue a degree in this field," noted Kathy Nelson, PhD, CSEP, CMP, in her presentation "Developing an Event Management Curriculum." Her research has found that colleges and departments offering event management courses and degrees don't use a common nomenclature, a fact highlighted by the confusion and competition between the terms "tourism" and "hospitality" in program or department titles.

This inconsistency also applies to the field's job titles, many of which do not include the word "event" at all. For example, O'Toole's research on special event management software studied the participants in his courses on event project management and identified 90 different job titles, only 17 of which had "event" in the title.

And it's not always easy for event management graduates to know where to look for work. In addition to working in event companies, according to Nelson, people who work in events management positions can be found in the hospitality industry in hotels (marketing, catering/banquets, casino marketing, and human resource departments); meetings; conventions; exhibitions; destination management companies; catering companies; country clubs; not-for-profit organizations (charities and festival organizations); and local and national governments (universities, parks and recreation agencies, and political agencies).

When questioned about how we entered the event management field, Goldblatt, O'Toole, and I all noted that we got our start through volunteering at events or organizing small events. We also noted that developing contacts through those volunteer experiences had a positive impact on our later careers.

Workshop participants also identified mentoring as playing a significant role in career entry and success. Mentorships can arise from academic, industry, and entrepreneurial contacts, as well as the relationships built with classmates (future mentors) and through participation in industry associations.

The "Career Pathing in the Events Industry" workshop was held in association with the Institute of Event Management, Party Design Training, the Johannesburg Development Agency, and the City of Johannesburg. It was held in conjunction with the second International Event Management Body of Knowledge (EMBOK) Imbizo, a project to develop a conceptual framework for a common international event management body of knowledge. (More on this international framework will appear in the October 2005 issue of *Campus Events Professional*.)

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The Art and Science of Negotiating

Heidi Brumbach, CSEP
Imagine Enterprises International

In practically any industry, negotiating is one of the most important business skills. To many event professionals, it can also be the most intimidating task. However, armed with knowledge about how to negotiate wisely, all parties involved can benefit.

Effective negotiation has three stages—a beginning, a middle, and an end. Successful negotiators understand the importance of taking each negotiation through all three stages.

The purpose of the beginning stage is to clarify both sides' objectives. It is important to know what each party wants, what each can compromise, and what each can concede. This information is gathered through research and planning before the negotiation.

The middle stage consists of gathering, confirming, and exchanging information. The party with the most information about the other negotiators' wants and needs will almost always make the better deal.

The final stage is reaching agreement through compromise. Compromise is the art of seeking out favorable middle ground while helping the other party to meet their objectives.

Variables present in every negotiation

In every negotiation, four variables affect the outcome: power, time, knowledge, and leverage. These variables can work for you or against you, depending on your ability to use them correctly.

The two most significant sources of power in a negotiation are competition and the written word. If there is competition for what one party has to offer, it increases its value to the other party. The written word is also powerful. People tend to believe what they read more readily than what they hear. The written word can still be reworked until it is suitable for both parties.

Another source of power is investment of money or time. Obviously, a party with considerable funds holds power, but investment of time is also a valuable source of power. The more time spent in the negotiation process, the stronger the incentive to reach an agreement. Extended negotiations give the other party time to develop its strategies and tactics, which can be a disadvantage for the negotiator.

Persuasive capacity is another source of power. The party that presents more features, advantages, and benefits of a product or service holds more power than the other party. Additionally, a strong sense of commitment will be perceived as a source of power to the other party.

Time is a critical variable in the negotiation process. Human nature dictates that most projects do not get completed until a deadline is imposed. A successful negotiator never reveals his or her own true timeline but always endeavors to find out the other party's timeline.

Knowledge is a variable that can be tipped in your favor through a combination of diligent background research and information gathering. Vital information can be gathered during the negotiation process by asking for it directly from the other party.

The fourth variable in the negotiation process is leverage. In a planner/vendor relationship, it means the quality of business and the availability of other vendors.

Popular negotiating strategies and techniques

Beginning strategies are used to get the negotiation moving in a certain direction.

They primarily deal with attitudes designed to evoke a certain response in the other party.

- **The reluctant buyer or seller—** Show genuine interest in doing business, but avoid appearing overly enthusiastic. Too much enthusiasm will cause the other party to be less flexible in its terms.
- **The moon, the stars, and the sun—**Ask for more than you expect to get—you might just get it, and if not, you have at least gained more scope for trade-offs, which will result in goodwill from the other party when you eventually make one or two concessions.
- **The flinch—**If the other party's proposal is unacceptable, sending a visual signal in the form of a flinch will put pressure on the other party to justify their remarks and insinuates that the other party "can do better than that."
- **The "feel, felt, found" technique—**This technique is designed to address conflict and diffuse anger in a situation where one party disagrees strongly with the other. The suggested wording is, "I understand how you feel about this. Others have felt the same way, but when they considered [insert relevant facts, data, or results], they found they were agreeable to the terms we are requesting."
- **First offer—**Never say yes to the first offer or counteroffer; it frustrates the negotiation process. The other party will have a negative reaction and may feel cheated or believe they have made a mistake. Also, be aware that experienced negotiators rarely present their best offer first, nor do they come to the table with just one issue to negotiate—because if they did and the other party rejected their offer or the issue, there would be nowhere to go next. Don't be surprised if the other party rejects your first offer. It is simply part of entering the negotiation process.

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vidual meetings with members who are responsible for particular goals, asking for regular written updates, including regular verbal progress reports on meeting agendas, and posting some type of visual monitoring system—such as a chart showing progress toward the goals—in the organization's office.

Getting finished

Just as it is important to get started with strategic planning, it is important to finish. In some ways, though, effective planning never ends, because a plan must be revised and updated on a regular basis. Nonetheless, the planning process champion must ensure that the planning process comes to a successful conclusion and that the organization can move on to implementing the plan.

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Chris George is a personal effectiveness coach and owner of the personal coaching practice Balanced Strategies. ■

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- **The vise technique—**Eight simple words will squeeze the other party's negotiating room up or down: "You will have to do better than that." The correct response to keep the negotiation process moving is, "How much better do I have to do?" This puts the pressure back on the other party and forces it to reveal its hand first.

Once the beginning strategies have been used to establish the other party's objectives and negotiating range, different strategies are employed to keep the negotiation moving toward an agreement.

- **The trade-off—**To keep the negotiations balanced and add value to the terms the other party is asking for, never give a concession without asking for one in return. The question can be simply phrased, "If we do that for you, what will you do for us?"
- **The set-aside technique—**Set aside issues on which a deadlock has occurred. By taking a detour around the problem areas, the set-aside technique focuses attention on what the parties can agree on and rebuilds momentum. By the time the contentious issues are revisited, both sides have invested more time in the process, and hence are more motivated to reach an agreement and more likely to find creative ways to make the deal work.
- **Splitting the difference—**Never be the first party to offer to split the difference. If the other party makes the offer, the negotiator has several options: he or she may be able to obtain better than a standard fifty/fifty split, call for an impartial evaluation of the offer, ask for concessions in return for agreeing to split the difference, or simply refuse the offer.
- **Referring to a higher authority—**Most negotiations come out further ahead if agents or third parties are used. It takes the emotion out of the process and puts pressure on the other party to work harder to convince the agent that the deal is worth taking to the decision maker. If that strategy is being used on you, you can overcome it by asking at the beginning what authority the other party is using to negotiate. Once the level of authority has been revealed, the other party cannot go back on that statement at a later stage in the negotiation process.

Ending strategies are used to guide the other party into a certain position or decision:

- **Nibbling—**This technique involves throwing in a final condition or two at the last minute to "sweeten" the deal after all other terms have been agreed by both parties. To counter this, use the trade-off technique to keep the negotiations balanced.
- **Good guy/bad guy—**This technique is used to motivate the other party to deal favorably with the negotiator by suggesting that the alternative is to deal with "the bad guy." The best way to combat this is to challenge it and be certain who the final decision maker really is.
- **The hot potato—**The other party indicates it is ready to do business, if only the negotiator could solve a particular problem (the hot potato). Experienced negotiators know they should not be obliged to solve the other party's problems. Ultimately, they are trying to meet their own needs and the other party's needs, and in this case should bring the discussion back to what has been agreed to.

Heidi Brumbach, CSEP, is vice resident and co-owner of Imagine Enterprises International, an event management company with offices in Las Vegas, Nevada, and East Lansing, Michigan. She can be contacted at heidi@imaginelv.com. ■

CALL FOR successes

Are you proud of an event that succeeded despite the challenges? Or do you have a tip you'd like to pass on?
Contact editor Kathy Nelson at *knelson@ccmail.nevada.edu* to share your ideas and best practices.