

Outdoor Writers Association of America

OUTDOORS UNLIMITED

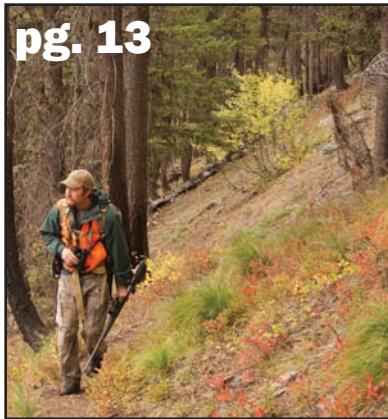
The Voice of the Outdoors

August/September 2014

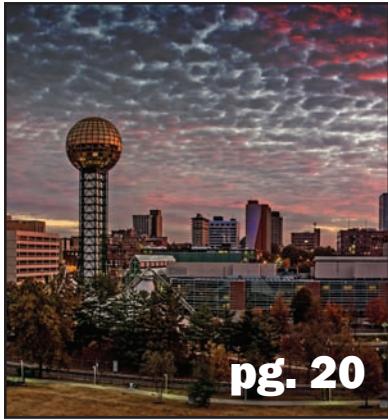




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ON THE COVER

By Thomas Berg

"Cornfield Coyote." Thomas Berg captured this image of a coyote on the edge of a recently harvested cornfield in farm country in northwest Indiana in November 2012.

OUTDOOR WRITERS ASSOCIATION OF AMERICA

Our mission: improve the professional skills of our members, set the highest ethical and communications standards, encourage public enjoyment and conservation of natural resources and mentor the next generation of professional outdoor communicators.

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What I told them in Texas: OWAA headed into a strong year

One of the best parts of my job is spending time at our conferences. And one of the best parts of going to conference is having the chance to update the membership on what is happening with OWAA.

I know not everyone makes it to conference, so here's a recap of what I shared in Texas.

The budget and revenue

The board approved a balanced budget for 2014. This reflects the financial stability of the organization due to increased membership and support. While attendance at conference was low due to a variety of factors, the impact to the budget should be manageable.

As of May 15 we are in line or slightly ahead of budgeted dues revenue. Supporting groups continue to provide the bulk — 60 percent — of this revenue.

Excellence in Craft Contest revenues were up 36 percent compared to what we projected, thanks to a \$4,400 sponsorship from the **National Rifle Association** along with returning sponsors from 2013.

Expenses are in line with projections — and that's a good thing.

The key to our financial security rests predominantly in the revenue side of our operations. We can't "cut" our way to financial security; we need to "grow" our way there and we are beginning to see that

happen.

Membership

Each year at the end of April we purge our rolls of members and supporting groups that did not renew.

A May-to-May comparison of our membership numbers shows a small growth in individual membership and a 10 percent growth in supporting groups.

Retaining members is vitally important. To that end I personally contacted all the members and supporting groups who did not renew this year. Of those I contacted, 24 percent of the individual members and 14 percent of the supporting groups renewed.

The list of those who did not renew is available and anyone interested in seeing it should contact me. If you have a relationship with anyone who opted out this year, please contact them and ask them to renew their membership and support. If someone has a problem with something the headquarters team or I have done, please let me know so I may try and address it.

Marketing and exposure

OWAA is the sponsor of the press room at the International Fly Tackle Dealer show. This opportunity will expose the leading fly-fishing manufacturers to OWAA and provides us a unique opportunity to market OWAA.

This is a barter arrangement with the association where we exchanged promotional opportunities between the two organizations — for example you might have seen the **American Fly Fishing Trade Association** logo on the room keys at the Embassy

suites.

Thanks to the excellent efforts of **Micheal Furtman**, OWAA received wonderful exposure in Outdoor America, the **Izaak Walton League of America's** magazine. Furtman's article, "Conservation Cohorts," chronicles the formation of OWAA by Izaak Walton league members in 1927 and how the conservation ties of the two organizations remains strong today. If you would like a copy, let me know.

Headquarters:

The focus for the headquarters team continues to be recruiting new members and supporters. We continue to look for innovative ways to recruit both individual members and supporters.

We will also improve member and supporter communications. This is an important retention tool. We will be looking at how we can increase website and social media engagement, increase appeal and engagement via OU, put publications online and develop and launch an online membership database.

The future

The work you do is as important, if not more important, than when OWAA was started 87 years ago. The challenges to our outdoor recreation heritage continues, our elected representatives are at odds and the work of our members is truly the Voice of Outdoors and needs to be heard loud and clear, now more than ever. ■

— OWAA Executive Director Tom Sadler,
tsadler@owaa.org

LETTER TO THE EDITOR

DON'T LOOK DOWN ON SELF-PUBLISHING

Ed Ricciuti has come down hard on self-publish book authors being eligible for OWAA membership. Does his "real author" standard include an author whose work first appeared as a self-published book? It takes "talent and persistence" to learn the ins and outs of today's book industry.

Ricciuti's questioning self-published book authors being eligible for OWAA membership is a bit harsh. Let's not race off to

disqualify these budding writers. What's the standard with OWAA full-timers in other outdoor communication fields who devote a comparatively little but certainly rewarding time to writing and marketing self-published books? One day, that might be their only qualifying work. Besides, some of this self-published work might rise to publishers' acceptance. Exposure to OWAA will help some get there. There's always the chance ...

— Dave Carlson
Eau Claire, Wisconsin

100 years of history

Preparing for OWAA's ultimate anniversary

I'm a newspaper guy and if there's one thing newspaper guys love more than the first, last, biggest or best of anything, it's anniversaries.

Take an event — something, anything worth covering once — and find yourself on the same calendar

day it happened in the past and chances are you've got yourself a story. Slap a zero on the end of that anniversary and all the better. Those stories are more neat and odor-free when they land on a decade.

But two zeroes? It becomes required coverage.

The 100th anniversary of that fateful day when a cabal of outdoor writers met at an Izaac Walton League meeting and decided to form OWAA is quickly approaching. And for us, this is a big story that needs to be told by us.

Even though we're 12 years away, I want to start efforts now in compiling information to create an updated autobiography of OWAA, so that this most important of all our anniversaries to date, doesn't creep up without the proper homage.

The idea of updating our own history captured quite a bit of attention at the Board of Directors meeting May 25 in McAllen, Texas. It started over the concept of recreating the board liaison position of Board Historian but quickly turned to discussion on how we should prepare for our 100th anniversary, including who should write the organization's history and what should it include.

I created an ad hoc History Committee to begin amassing photographs, anecdotes and other information so that whoever is appointed by a future board to write the organization's history will have a pre-made arsenal of documents, stories and data to use.



MARK FREEMAN



OWAA has brought together those passionate about the outdoors, like (front row, left to right), **Gene Hill, Alex Brant, Dave Duffey** and (backrow) **Charlie Dickey, Craig Boddington and Peter Corbin**, for almost 100 years. Photo courtesy OWAA.

So now I'm making the call for those interested in serving on that committee.

Don't consider this a 12-year commitment. Look at it as an opportunity to generate traction for this next telling of our history.

Our only two books on the organization's history were written for the 50th and 65th anniversaries. "Fifty Years of OWAA" was edited by Don G. Cullimore, and Cullimore was joined by Edwin W. Hanson in editing "Sixty-Five Years of OWAA." Both are available at <http://owaa.org/store>. We'd expect that whoever writes the 100th will pull heavily from these. There is also Michael Furtman's piece, "Conservation Cohorts," about that 1927 Ikes meeting in Chicago that ran in the Ikes' Outdoor America magazine. It contains excellent historical references as well that can be used.

What the committee needs to do is start honing in on the watershed moments in OWAA since the last history was written. We also need to decide what form this

history will take. With the way communication is changing, I'm guessing its going to be a combination of words, photos and video. That's where we need help from all the membership. You don't have to join the committee to help. You can start copying photos or videos and the stories behind them for the committee to consider.

OWAA's 100th anniversary is destined to be one of its greatest and we need to get a jump and plan that next version of OWAA's autobiography as soon as possible.

For now, the board has decided to hold off on re-instituting the Board Historian in hopes that this effort brings forth a cadre of potential candidates. The board also discussed perhaps having the historian chair the History Committee. I'm interested in members thoughts on this as well.

If you're interested in helping this endeavor, send me an email and we'll go from there. ■

— OWAA President Mark Freeman
mfreeman@mailtribune.com

Plan your shots

Get organized, save time, ease editing

BY LISA DENSMORE BALLARD

Call me Type A, but I never go on location without planning my shots first — all of them — or at least most of them depending on the situation. Perhaps the most important part of the pre-production phase of a shoot is figuring out what those shots should be and then how to get them.

It's a multi-step process. I begin by thoroughly researching the topic, the location, the people who will be interviewed and any other components of the story that need to be included in the final product. This sounds obvious, but many producers are not detailed enough. If you've ever tried to edit a piece only to find you didn't have enough b-roll, you had too many similar shots, or the shots didn't edit well together, read on.

Camera locations.

Let's say I'm planning a segment on fishing for smallmouth bass with Ben Fishinlots at Catchmee Lake. After learning that we'll be spin casting with Rapalas from Ben's bass boat, I delve deeper. How does the sun move during the time we'll be out? Is it shallow enough for a cameraman to get off the boat, or do we need a second boat to shoot toward the fishing action and to get wide shots of the setting? Or perhaps we can drop off a cameraman on shore? Once I know these details, I also figure out how I want to get my underwater and point-of-view (POV) shots. Then, I contact my cameramen to make sure they've got the gear they need, not only the cameras and mics, but also waders, proper footwear, clothing, dry bags and other gear prerequisites for getting the job done.

Wardrobe.

After I determine the positions from which I can shoot, I contact everyone who will be on-camera with wardrobe recommendations. Most producers cue their talent that white is frightful, black is boring, and busy patterns blister the eyes only to find everyone showing up in a green Columbia Sportwear fishing shirts and khaki-colored pants. To make a segment look its best, you need to closely manage clothing. If you aren't supplying the shirts, ask each person to bring several different ones so you can prevent the uniform look.

Don't forget to plan everyone's hats. A hat with a brim casts a shadow over the face, yet it makes sense for sun protection and to hide a shiny bald pate. If your talent insists on a hat, supply or request one with as short a brim as possible. In addition, check the color and the logo. Often a light brown or pale khaki-colored hat comes across nearly white if there's a lot of glare off the water. Unless you supply the hats, be sure the logo is not in conflict with the show's or the network's sponsors. Some stations, particularly PBS

stations, do not allow commercial logos on-air.

Though commonly worn among anglers, sunglasses can be problematic too. In general, it's best if your talent removes their sunglasses, as viewers tend to have a greater affinity for people on-camera if they can see their eyes. That said, if a person squints so severely that their eyes appear closed, let 'em wear their sunglasses, but only if they have non-mirrored lenses. When you post the show, the last thing you want to see is your cameraman in your host's or guest's glasses.

Make a list.

When planning a shoot, it's important to make a shot list. Be specific including all of your wide shots, medium shots and close ups that you think you'll need. Don't forget your locators — those iconic places and objects that "say" the location. There will be more shots to get once you start rolling on the action and interviews, but the meat of the segment should be on this list.

In general, I instruct my videographers to shoot everything at least three of the following ways. The subject usually determines the three picks:

1. Wide, then zoom in (two shots in one)
2. Medium
3. Panning
4. Close, then zoom wide (two shots in one)
5. Dutch (tilting the camera as it pans close to an object or person)
6. Racking focus (blurry then coming into focus)
7. POV (through the eyes of the person on-camera)
8. Dolly (moving with the action)

Sometimes the shot move is a combination of two of these camera moves, such as panning up while zooming in. The point is I plan these moves as much as possible on my b-roll list to make sure my editor has easy cuts and lots of choices after the shoot.

If you plan your shots before going on location, the shoot and the edit will go more smoothly. You'll be more efficient during production and have the pieces you need for the segment when you start putting it together. ■



A three-time Emmy winning television producer and host, Lisa Densmore Ballard is OWAA's first vice president. To learn more about her television, photography and writing, go to www.LisaDensmore.com.

The outside office

Tips for working on the trail

BY JENNIFER PHARR DAVIS

One of the things that I like most about working on a hiking guidebook is that it forces you to move thoughtfully — and slowly — through the wilderness. Completing my first guidebook took twice as long as I had anticipated because I couldn't hike more than one mile-per-hour while taking notes, taking pictures, and making sure that my GPS was working properly. This is great and even crucial when writing a guidebook, but sometimes as outdoor communicators we have to chase someone physically fit to chase the story. We don't want to be the one slowing down a trip when on assignment in the field.

In 2011, my love of endurance and long-distance hiking allowed me to set a speed record on the Appalachian Trail. For 46 straight days, I hiked close to 47 miles a day. I didn't stop to take notes or to take pictures; I had to take in my surroundings while I was in motion. It was a very fluid and extreme way to experience nature. But the intensity of the experience allowed me to write about it afterwards with amazing clarity and uncanny recall. While many people won't need to work at a pace that intense, what I've discovered are strategies that work at whatever pace you need to move making sure you can keep up with your assignment and still get the story.

Whether I am headed out to record information or headed out to set a record, I still have to focus on pre-trip planning and physical preparation as well as organization and a high level of awareness on the trail.

Planning

I always try to be a student of the trail, before I even set foot on it. Before I attempted the Appalachian Trail record I studied the blogs and journals of other record

setters so I could learn from their mistakes as well as their innovations. When I write guidebooks I try to research the history of the area, the flora and fauna, and even the best season or time-of-day to experience the trail. This research leads to an enhanced experience for me — and for my readers. Doing a little research before setting out has allowed me to discover synchronized lightning bugs in the Blue Ridge Mountains; it has allowed me to interview the children and grandchildren of folks who lived near the trail nearly a century ago; and it has enabled me to pack appropriately for the trip.

Tip: Consult with a local expert before you start a new project in an unfamiliar place. Take that person to lunch and pick their brain.

Physical preparation

Physical preparation is imperative when trying for a record on a long distance trail, but it is equally important when you are reporting from the field. On any given assignment, your fitness will affect your productivity and enjoyment. I know a person who agreed to take on a project covering hundreds of miles of trails. She went into the field out-of-shape and carrying too much weight and suffered an injury the first day. The project was reassigned to someone else.

Tip: Walking is a great way to get exercise and prepare for time in the woods. Try adding a pack or some extra weight on your walk around the neighborhood to increase your strength and stamina.

Organization

When people ask what my most important pieces of gear are on the trail, I respond by saying "Everything!" If it is not essential to the hike, then I leave it at home. Organization is equally important. On my A.T. record hike, my daypack was organized so that I could grab my food and water without stopping. I knew exactly which pocket held my Benadryl and epi-pen, and I knew where



Jennifer Pharr Davis is a writer and endurance athlete who hiked the Appalachian Trail in a record 46 days. Photo courtesy Jennifer Pharr Davis.

in my rain jacket I could find the zip lock bag that held my cell phone. Hiking as a field reporter is no different. I always wear clothes that have lots of accessible pockets. My GPS, pen and paper, voice recorder, camera and map are all easy-to-reach. And no matter how far or how fast I hike, I always have snacks and water close at hand.

Tip: Think of your clothes and your pack as a filing cabinet. Make sure everything is in the right spot — and in the best spot — before you hit the trail.

Awareness

Being on the trail requires some multi-tasking. You may have to take notes while shielding your paper from the rain, take photos while trying to identify a wildflower in a book, or (my personal favorite) snack while hiking. But to be as effective and

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Landing long-term assignments

BY PJ DelHomme

I need to make a confession; I live a double-life. I've been an editor for 10 years and all the while squeezed in freelancing for other publications. Editing is easier, hands down. I don't have to constantly hustle like a freelancer. My deadlines are the same every year. And the job is made infinitely easier by having a handful of writers I can rely on every issue. It's a win-win for both of us. Writers get consistent paychecks; I get dependable writers. So how do you get your foot in the door with an editor, and once you do, how do you keep the checks coming?

1. Show up

For my job, I go to the Shooting, Hunting and Outdoor Trade (SHOT) Show every year, which is basically the world's largest gun show. After my fourth SHOT Show, I realized walking the floor looking at Kevlar police-dog vests or programmable deer feeders wasn't the best use of my time. After I took care of all my editorial duties, I made a list of all the potential media events at the show I missed in years past. When it came time for my fifth SHOT Show, I was on every list and attended every event I could squeeze in. I made a point to meet one new editor or writer at each event. Media events, conferences, hunts, trade shows and impromptu gatherings are fabulous places to get face time with an editor. But you can't meet anyone if you don't go.

2. Networking isn't just for IT

When I went to those press events at SHOT Show, it wasn't solely to learn about this gadget or that. I sat next to a magazine editor who happened to have been through my hometown a number of times. The next year, I saw him in the press room and asked how his son was doing in college. It was a chance to catch-up, albeit briefly. No shop talk was spoken — just an exchange of pleasantries. But you need to make money, so when do you make the sell?

3. The follow-up

If you're a writer who just met an editor at an event, hopefully you kept it brief, informal and friendly. Follow up with an email a week or so later. Enough time has passed for them to catch up with family and work, but not so much that they forget meeting you. Add a line about how it was nice to meet them. Then ask about their upcoming needs, tell what strengths you might bring to the magazine, etc. If it doesn't work out for the next issue, at least you're on the list with them so when the time comes, they might shoot you an assignment. This happens to me both as a freelancer and an editor.

4. Ease into it

Remember the couple whose first date was a 10-day float trip with just each other? Me neither. Think of a writing relationship as an actual relationship. Start things slow, maybe with a sidebar or one-page department assignment. You can always swing for the fences and pitch a feature story idea once you've hit a couple of doubles.

5. You're unique ... just like everyone else

I love that line. I like it because it reminds me that a lot of people can be an editor, just like a lot of people can freelance. In the publishing world, just about everyone can be replaced. Don't take rejection personally. Your pitch is likely not something the

publication needs at the moment. Ask the editor what their needs are. Are there any departments for which they have trouble getting content? Are they planning any special sections for which they need submissions?

6. Are you a tree or a reed?

The ancient Greeks and Confucius both agree that when the wind blows, it is better to bend like a reed than break like an oak. An editor's needs change on a weekly basis. You want to be the writer an editor calls when he needs an article on a random topic on a stupid tight deadline. So if you need to shuffle a couple projects around, stay up until 2 a.m. and learn about something completely new, do it and do it well. Then chances are you'll be the one he calls next time when the lead times (and per word rate) are more generous.

7. Have a presence on the Internet

The first thing I do to find out about a potential writer is Google their name. Have you ever Googled yourself? That sounds silly if you say it out loud, but still, you might be surprised what the Internet is saying about you. Make sure it says what you want it to say. A good way to do this is to create your own website, even if it's just an assortment of past articles. Wordpress, and most recently Square-space, makes building a website accessible. You have the content, why not showcase it on your terms?

8. Use lots of crayons, but stay in the lines

With a 2- and 5-year old at home, I do a fair bit of coloring. The other night, my son colored a horse using just about every color in a 24-pack, a nice Andy Warhol. My daughter used mulberry to fill an entire page of what was a barn, real abstract stuff. I took a cue from American Gothic and colored my farmer blue overalls tan. The multi-colored horse was the best. My point? Be creative and not afraid to put a new spin on an old topic. But work within the bounds of a magazine.

9. Why are they called deadlines?

During the Civil War, the line that marked how far a prisoner could go before he was shot was called the deadline. In other words, stay in front of the deadline and don't get shot. Impress your editor; get your stuff in ahead of time — even just a day or two. Say deadline is Friday. You submit your assignment on Tuesday. When Friday comes, the editor receives 11 other assignments due that same day, but your piece has been edited and the check is in the mail. Who knows when those other guys will get paid?

Keep in mind, building relationships takes time. Both parties need to prove themselves and remember, editors are looking for hard-working writers who can help us do our jobs better, and we get to write about what most people do in their off-time for fun. That's a pretty sweet gig. ■



PJ DelHomme is the hunting editor for Bugle magazine of the Rocky Mountain Elk Foundation.

So you want to be a freelancer?

Tips for surviving the first years

BY WILLIAM FUNK

A year ago last January I was determined to become a full-time freelancer, swearing off the legal work that had kept the lights on for years.

I had little experience and knowledge of the trade. I'd published occasional magazine pieces in the last few years, but I hadn't taken a writing class, studied journalism or learned the art and science of crafting pitches editors would actually read and perhaps assign. Still, the allure of an independent and creative career were too much to ignore so with little planning I leapt into the endeavor and the financial anxiety that comes with it.

The vision of hammering industriously away on a laptop from your couch — bare feet propped comfortably on the coffee table and cup of tea at hand, queries and submissions winging their merry way into the ether, your name in lights (or at least in print) and occasional checks appearing in the mailbox while your buddies stew away in their high-rise hutches — is a persuasive enough picture to jump into the freelance world. But for those considering the plunge, I wish to share my story — not to dissuade you, but to help you prepare better than I did.

My previous publishing history had been generally limited to hook-and-bullet magazines issued by a couple of state wildlife agencies in my native South, but like all of us I aspired, perhaps a bit too hastily, to place stories in the rarified pantheon of the principal national publications. So having done minimal research on the freelancing market I pitched my very first proposal as a wholly independent writer in January 2013 to National Geographic, an act of supreme insolence born of simple ignorance. Addressed simply to "Features Editor" and lacking a letterhead or return envelope, my idea would necessitate a trip to Africa and the services of a seasoned wildlife photographer and professional guides to undertake safaris in five different countries. A modest proposal, but somehow I failed to hear back.

Much sweat and toil has been expended on my personal education since then and I like to think I have somewhat sharpened my approach to editors. I no longer regard editors as aloof demigods dispensing cold silence or soulless rejections from their elegant penthouse suites. Instead I see them as working stiffs like myself dealing with hectic and demanding schedules.

Once you piece together the multifaceted puzzle of querying, of

making a frantically busy editor hesitate over the delete button just long enough to read your subject line, and then the email body, and then the attachment, half your job is done.

The associate editors who do most of the grunt work at the big magazines are not ultimately the target for your pitch. It's the readership itself, as embodied in senior editorial staff and ultimately in the publisher, that you must sculpt your proposal to suit because like Caesar enthroned at the gladiatorial arena, they are the ones with the final say as to whether your story lives or dies.

My work day starts with reading the news, checking email and then going through my queries folder to ascertain the status of various pitches. For non-time sensitive stories I try to give the editor two weeks before politely asking whether the idea is still under consideration. I repeat this weekly a few times and if there is still no reply (which happens), I send one last email notifying the editor of my intentions to pitch elsewhere if I don't hear back shortly. Numerous times this email has gotten a response with an apology and a reference of a swamped inbox.

If no reply is forthcoming, or if the editor passes on the story, I repackage it for another pitch crafting it carefully to fit the editorial style and needs of a different publication. It really is a matter of finding the sweet spot of the right story reaching the right editor at the right time. Half a dozen editors rejected one idea before another bought it. It was assigned three months after the initial pitch by a British history magazine for whose audience the subject matter (an outbreak of violence in early twentieth-century Kentucky) was enticingly exotic.

One acceptance can instantly erase months of bitter slogging, but the thing to remember is not to take even the silent treatment personally. As a mentor advised, if you hear back it means something and if you don't hear back it doesn't mean anything.

I'm still a neophyte in the freelance world, but I can offer one piece of advice. Utilize groups like OWAA that offer educational opportunities and a network of people that can share the ups and downs of a creative life and even offer some advice on how to survive.

With talent and stubbornness, freelancing can be a workable and even gratifying vocation. ■

William H. Funk is a freelance writer and documentarian and an environmental attorney based in Staunton, Virginia. He is determinedly grinding away at the big markets while trying to keep the lights on.

Covering science like an expert

BY MARY NICKUM

Outdoor writers are often perceived by the public as authorities on fish, wildlife and environmental issues. The truth is we often aren't the experts, we just know where to find them — and how to interpret and share their knowledge.

The writer's responsibility is to be accurate yet convey the information in an interesting way. The writer who has a reputation for accuracy and readability will sell more articles.

Where does one find the information necessary to produce an accurate yet interesting article? You need to find the real experts.

The credibility of the communicator, the media as a whole and ultimately the scientific enterprise itself is at stake in our coverage of risks to human health and the environment. Many readers and listeners look to the media for some guidance in understanding the risks and benefits of scientific research. We owe it to our audiences to provide more sophisticated, balanced reporting that goes beyond the "fear factor" approach. Sometimes the best we as communicators can offer is the simple truth that science currently has no clear answer on the topic we're investigating.

Whatever the outcome, or the topic, there are a few things to think about when reporting on science.

Start with some old-fashioned research. Know enough to be able to ask questions and identify what experts might best speak to the topic.

Find your experts. Experts are everywhere. Check local colleges and universities and government agencies like your state game and fish department.

Schedule a face-to-face interview, if possible. Phone conversations and email questionnaires are OK if the expert is not local. You don't have to be an expert on the topic as long as you pay attention to detail, ask good questions and aren't afraid to admit how little you know.

Ask good questions. Being a good science writer doesn't require a college degree in science, it does however require some healthy skepticism and the ability to ask good questions about things that can affect research studies and other claims. To separate truth from trash, you will need answers to these questions:

- Was the study done, or claim made, based on evidence only?
 - How was the study designed and conducted? Was it laboratory research, field collections or observations?
 - What are the numbers? Was the study large enough to reach believable conclusions? Are the results statistically significant?
- That phrase simply means that based on the scientific standards, the statistical results are unlikely to be attributable to chance alone.
- Are there other possible explanations for the study's conclusions?
 - Was the study conducted free of any form of bias, unintentional or otherwise?
 - Have the findings been checked or replicated by other experts? And, how do the findings fit with previous knowledge on the topic?

Know your science basics. There are five principles of scientific analysis and understanding them will help you in your reporting and writing.

1. Some uncertainty is acceptable. Science looks at the statistical probability of what's true. Conclusions are based on strong evidence, without waiting for an elusive proof positive. But science is always an evolving story, a continuing journey that allows for mid-course correction. This can confuse the public, especially when preliminary information is reported as fact. Scientists then are accused of "changing their minds" or "flip-flopping."

2. Probability and large numbers. The more subjects or observations in a study the better. Science writers don't have to do the math; they just have to say to researchers: "Show me your numbers."

3. Is there another explanation? Association alone does not prove cause and effect. You must be able to distinguish between coincidence and causation. Ask the researcher and yourself: "Is there an alternative explanation for the study's numbers and conclusions? Did the study last long enough to support its conclusions?"

4. The dimensions of studies. For costs and other reasons, not all studies are created equal. Old records, statistics and memories are often unreliable, but sometimes used. Case studies involving only one or two subjects usually are not considered a basis on which to draw broad conclusions. Far better is a study that follows a selected population for the long term, sometimes decades. Ask researchers in all scientific fields: "Why did you design your study the way you did? Is more study needed?" Nevertheless, always bear in mind, exceptional claims require exceptional evidence.

5. The power of peer review. The burden of proof rests with researchers seeking to change scientific conclusions. Science is never accepted until confirmed by additional studies. Science writers should look for consensus among studies.

Think about who the findings might impact. Are there non-experts that have a stake in the research you should interview? Are there people who disagree with the findings or the way the study was conducted? Do the new findings match previous research or are there discrepancies? Science stories like all good stories, shouldn't be single-sourced.

Double check your understanding. When you sit to write make sure you understand the topic and information you have collected. Can you explain the study to a friend? If you don't have a complete understanding yourself, you will not be able to communicate the information accurately. Check again with the expert if you feel unsure. ■



A member since 2000, Mary J. Nickum is a retired librarian who is now an editor and freelance writer. Her primary focus is on science for the public. Nickum is editor-in-chief of the Intermountain Journal of Science and currently edits World Aquaculture magazine. Contact her at mjnickum@hotmail.com.

Don't get conned by your contract

BY BILL POWELL

You probably became a freelancer because you like to write or shoot photographs, not because you are savvy at writing contracts. Contracts might seem dull, but understanding the basics is key to understanding who owns your work.

If what you care the most about is keeping the copyright to your own creations, you might be better off without a written contract, since as a freelancer/independent contractor you own the copyright in the absence of a prior written agreement to the contrary. This contrasts with creative work done as an employee, which by copyright law belongs to the employer absent a prior written agreement to the contrary.

If the editor/publisher presents you with a contract, be aware it probably was drafted by an attorney paid to make it favorable to the publisher, not you.

Here are some things to which you should pay special attention.

"Work Made for Hire" or just **"Work for Hire."** This means the publisher owns the copyright from the start. It applies to work done by employees on the job. If it is in a freelance contract, make sure the compensation covers equipment, travel expenses and office supplies — the same benefits you would get if you were a staff employee doing the work.

"Assignment" or **"Assign,"** referring to copyright. Under current law all authors own the copyright to their work as soon as it is created, without the necessity of registration or appending a copyright notice. If you assign the copyright, someone else owns the right to reproduce it and profit from it.

"Exclusive rights." Often there's a time period specified for a grant or assignment or

license of "exclusive rights." Often it's for the duration of the copyright. Sometimes it's stated to include the right to reproduce the work through any media now known or hereafter devised, or words meaning the same thing. Sometimes they say all this applies "throughout the universe."

Any of the above, work for hire, assignment of copyright, or any grant of exclusive rights, means that they, and, importantly, NOT YOU, have all rights to reproduce and profit from your work. You can't even include it in a collection of your work without infringing their rights. They, NOT YOU, have rights to all the profits from movies or TV or T-shirts or any derivative works of any kind.

If a publisher is going to demand terms like these, the pay should be a lot higher than traditional assignments. You should try to modify the terms if it is not. Best, of course, would be to strike out any references to work for hire or assignment of copyright. One thing that several members have had success with is to insert "non—" before "exclusive," and I've seen several contracts offered by publishers that have proposed this arrangement. Basically, if you sort through the language, it often makes any future use by either the author or the publisher a non-infringing use, and leaves open the prospect of either party marketing the work or things derived from it, and keeping all money produced by doing so. That of course is not the best result, but it's better than being denied any access to your own work.

Freelance contracts, or the email exchanges stating the terms of the agreement, should cover these subjects for the benefit of both the publisher and the author:

- Deadlines
- Payment amounts and when payments are due.
- Which, if any, expenses will be

covered.

- A clear description of the work being undertaken.
- The approximate number of words to be produced.
- Whether photographs are to be provided and if so, descriptions of them and what payment is attached to them.
- The number of re-writes covered by the pay.
- The rights being sold and retained and the fact that the author guarantees that the submission will not violate the rights of others.

If the word "**indemnity**" or any version of it appears in anything you are asked to sign, be sure you are not agreeing to protect the publisher and editor from their misdeeds, but only from your own.

If you have a chance to supply the contract, look at the example I've supplied on the next page for guidance. You can also email me for a copy of the contract in a word document.

And remember, don't start with an adversarial attitude. Demonstrate your professionalism and high standards. Keep in mind the definition of "lawsuit" by Ambrose Bierce, the American writer who disappeared while "embedded" with Pancho Villa's rebels about 100 years ago and about 800 miles west of McAllen, Texas. A lawsuit is "a machine you enter as a pig and leave as a sausage." ■



Bill Powell is OWAA's legal counsel. He led a workshop on contracts at the conference in McAllen, Texas. Email him at powell@smithlewis.com for the rest of his notes from the presentation.

Jobs and editorial-needs listings are updated frequently.
Don't miss an opportunity; sign up for daily updates!

www.owaa.org/ou/category/market

Outdoor
Market

Freelancer Contract Terms

Publication: _____
 All communications to be through _____, email: _____

Author/Photographer: _____, email: _____

Subject of article: _____ Length: approx. _____ words
 (Scope of article will not be changed without agreement, may require change in price)

Manuscript due date: _____

Method of submission: email; text in _____ format; photos in _____ format, resolution not less than _____

Description of number and types of photos to be included: _____

Pricing: \$_____ for article; \$_____ for photo package; \$_____ for cover photo; \$_____ for any requested sidebar or related short piece not covered in above word count, up to _____ words

Payment in full is due ____ on acceptance [or] ____ on publication, but if author has complied with contract and article is not killed within six months after final manuscript delivery, full payment is due then, whether or not accepted or published. If article is killed within the six months after manuscript is submitted, a kill fee of 50% of the total price stated in this contract becomes due then. Publisher receives no rights to article or photos if article is killed or remains unpublished after one year. Payments may be made by electronic deposit or check within 20 days of due date.

Author will do one re-write upon request without additional payment.

The following expenses related to the article will be reimbursed upon submission and approval of receipts, up to a maximum of \$_____:

Rights granted (upon receipt by author of full payment): non-transferrable one-time serial rights and publication on World Wide Web for ____ months. (Copyright retained by author, publisher will run photographs with credit lines specified by author)

Author agrees that materials submitted will be original, not previously published, and will not infringe any copyright or commit defamation or invade anyone's protected privacy, property, or publicity rights.

Author:

USPS address: _____

Date: _____

Above terms agreed to by publisher:

USPS address: _____

Date: _____

[Author and publisher should each retain a signed copy of this document.]

Ask an Expert: Jeremy Lurgio on freelancing a big project



Jeremy Lurgio documented small towns in Montana that the Montana Department of Transportation were considering removing from highway maps. The project took him several years to complete. Photo by Jeremy Lurgio.

The pictures were striking, the stories fascinating. But what impressed me most about photographer Jeremy Lurgio's presentation on his project "Lost and Found Montana" at an Off the Record, was that as a freelancer he'd had an idea for a great project, filed it away and then actually came back and did it.

In about 2000 Lurgio clipped a newspaper article on how the Montana Department of Transportation was going to eliminate 18 small towns from its maps. Busy with other projects, he filed it into the idea box, which for many freelancers becomes like a black hole. But Lurgio not only revisited the idea, he captured the stories of those towns and the people that call them home in a project that included a gallery show, stories in three magazines and an interactive website.

Read how Lurgio, an associate professor of photo journalism and multi-media at the University of Montana and freelance photographer, tackled the project. Be sure to visit www.lostandfoundmontana.com to check out the project.

How long did it take you?

It was about 7,500 miles of driving. Four to five weeks of traveling and shooting. I did an initial shoot early to see if it had legs. Then I didn't work on it for a year. But then the following year I picked it up and did it over three more summers. So it was like four years put together.

Were you nervous to take on a project as a freelancer and finance it yourself initially?

I knew it was going to cost some money, but I also realized if I had a good story idea I could frame it right and sell it. I wasn't sure this one was going to be a money maker or just break even.

Did you work on other projects while tackling this?

Oh yeah. I never got a big enough grant to just take a month and do it, and in retrospect that would have been the way to do it: Research, a month of shooting and then a year to put it together.

Tell me about funding this project using grants. How did you find them?

I got money from [several] places. The two I tapped into were the Montana Arts Council and Humanities Montana. I wanted to engage the public in [a discussion on] what does it mean to be a town on a map. I matched it with funding from the university with a grant that helps professors with projects. Some of the traveling was paid for, some of the website and gallery show was paid for. I didn't get paid for most of my time. I had no experience with grants before. You need to be thinking out ahead in order to get grants, but I didn't start looking until I was already in the project. Everybody says there's grants out there for everything, but really, where are they? I Googled and found grants for humanities, photography, documentary work, history, online journalism. People said to look in your own backyard first so that's how I started looking at the Montana

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The Wilderness Act turns 50

Your guide to covering the anniversary

BY BRIAN GEIGER

This year marks the 50th anniversary of the Wilderness Act. Signed by President Lyndon B. Johnson on Sept. 3, 1964, the federal law is a milestone in conservation that has been used to preserve more than 100 million acres and helped ensure that all Americans, now and in the future, will have access to our nation's diverse wild lands where outdoor traditions can be experienced, shared and passed on.

The anniversary offers a great opportunity to celebrate the leadership role that sportsmen have played as advocates for wild lands and wildlife habitat. The places that gained immediate protection through the act's National Wilderness Preservation System read like a sportsman's bucket list: The Bob Marshall Wilderness in Montana, the Boundary Waters Canoe Area in Minnesota, the Yolla Bolly-Middle Eel Wilderness in California and New Hampshire's Great Gulf.

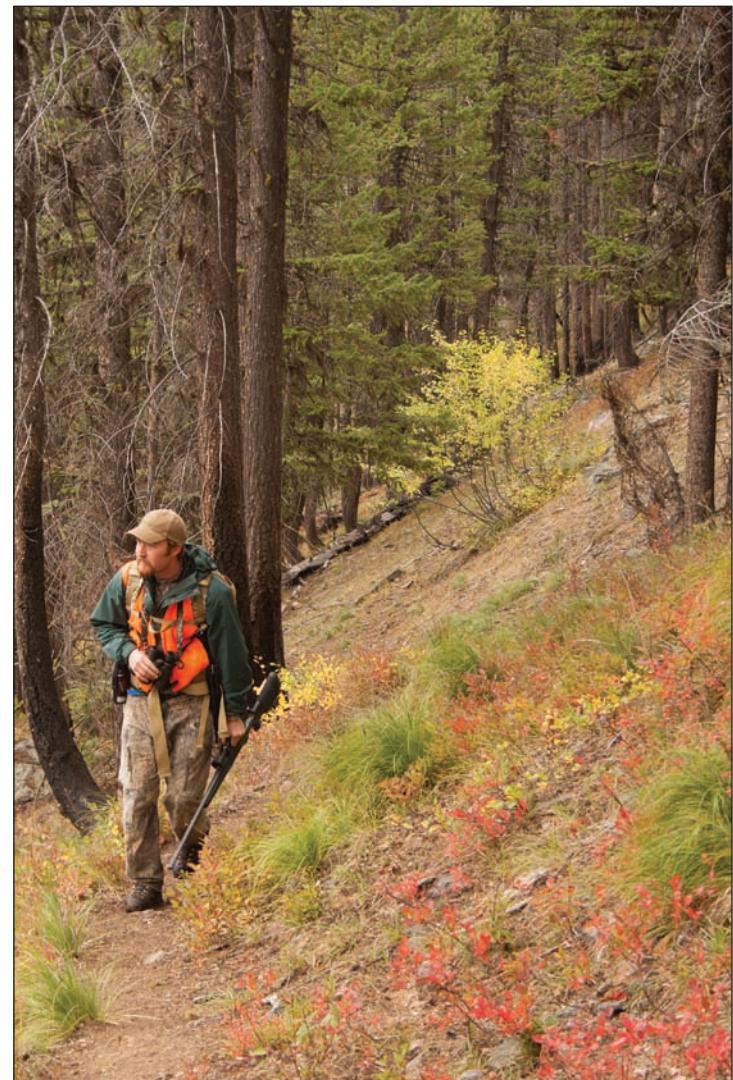
Each of us has our own idea about what makes a place truly wild. But only Congress can designate wilderness, which under the law is "primitive" federal public land owned by all Americans that is set aside for protection. Almost any activity you can think of that does not involve mechanized equipment can be enjoyed in a wilderness area, including hiking, camping, hunting and fishing. The rule against mechanical devices is not absolute; there are exceptions for fighting fires, facilitating traditional uses of the land by Native Americans, or securing the continuation of permissible cattle grazing.

The authority granted to Congress means that local advocates for an area often must work for several years to engage the community and gather enough support to convince a member of Congress to join the effort and introduce legislation.

Hunters and anglers were among the first to see the value in protecting wild lands and in following the code of ethics described by ecologist and author Aldo Leopold, which highlights the connection between people, wildlife, and the land.

As we approach this important anniversary, here are some story ideas that illustrate the link between sportsmen and public lands conservation:

- Profile one of the first areas in your readership area that earned wilderness designation. How has it changed or stayed the same through the years?
- Look at the next areas that could get wilderness designation near you. What makes a piece of land a good candidate? What would be the impact on wildlife?
- Interview some of your area's earliest wilderness advocates about what made it an important issue to them then and how the designation has affected the community?



PJ DelHomme hikes in the Rattlesnake Wilderness north of Missoula, Montana, while on an early season elk hunting trip. This year marks the 50th anniversary of the Wilderness Act and one way to cover the anniversary is to talk to sportsmen that use wilderness for hunting and fishing. Photo by Paul Queneau.

■ Explore a nearby wilderness area and reflect on your experience. These areas are in 44 states and Puerto Rico, so there are plenty to choose from.

■ Profile a sportsman or woman who utilizes an area because it is wilderness.

■ Explain the impact of wilderness on wildlife. For example, wilderness not only offers the best public elk hunting, but

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80 years of the duck stamp

BY PAUL BAICICH

The 20th century began with a phenomenal increase in U.S. agricultural productivity with mechanization and wetland draining rapidly spreading across the U.S. — especially through the Great Plains. This produced an abundant harvest of crops, but also left an impoverished natural landscape, a trend that continued into the 1920s, devastating wetlands. Powerful ammunition, rapid-fire guns, lenient bag limits and practices like baiting live decoys exacerbated the hardships for waterfowl.

In response to these stunning losses of wetlands and waterfowl, a vigorous discussion arose in the 1920s concerning the possibility of creating a Federal Waterfowl Hunting license. This would be a handy stamp to permit waterfowl hunting, the proceeds which could be invested in saving wetland habitat.

On Aug. 22, 1934, 80 years ago, the first federal duck stamp sold.

The creation of the duck stamp followed a complicated and drawn out debate that raged for years.

Part of the problem during the 1920s was a disagreement between conservationists of good will. One argument supported a federal license or stamp costing \$1 per year to reinvest into saving wetlands; another approach was to charge one cent per shell to be similarly reinvested. The dollar-a-year forces were gathered around the American Game Protective Association (predecessor of the Wildlife Management Institute), while the penny-a-shell option was favored by More Game Birds in America (predecessor of Ducks Unlimited). Not only were these two alternate solutions in conflict, but also plaguing them both was another argument that any public shooting grounds could be a functional shooting gallery and worsen the situation for waterfowl.

After testimony from more than 100 witnesses, the Senate's Special Committee on the Conservation of Wildlife Resources voted in April 1932 in favor of the stamp proposal.

President Franklin Delano Roosevelt, sympathetic to the cause of conservation, appointed a "Committee on Wild-Life Restoration" consisting of Thomas H. Beck, Jay Norwood "Ding" Darling, and Aldo Leopold.

The "Beck Committee" submitted its report within a few weeks. The report identified a series of visionary projects to secure an initial 5 million acres of "submarginal" lands for broad-scale wildlife conservation. The ambitious proposal included a call for new federal conservation expenditures of \$50 million (about \$860 million in today's dollars), supplemented by federal "duck stamp proceeds."

Simultaneously, a bill to establish the stamp was being promoted in Congress. The proposal would require all waterfowl hunters, 16 years of age or older, to buy a stamp annually. Such stamps would be available at post offices at every county seat in the country and in every town with a population over 2,500. Originally, 75 percent of the funds would be used for acquisition, administration, maintenance and development of areas suitable for waterfowl habitat; 20 percent would fund law enforcement of any Act protecting migratory birds, and five percent would pay for production and



Jay Norwood "Ding" Darling rushed to create a design for the first duck stamp and submitted ideas he thought of as mere concepts, but the engravers chose one and started printing it immediately.

distribution of the stamps.

The new bill was signed into law on March 16, 1934. With Roosevelt's signing of the Migratory Bird Hunting Stamp Act, popularly known as the Duck Stamp Act, funds from stamp sales would be deposited in a special treasury account, the Migratory Bird Conservation Fund.

The law arrived none too soon. By one knowledgeable estimate, 1934 marked an all-time low for migratory waterfowl populations, at 27 million.

Just 10 days before the bill signing, Darling, one of the three conservationists on the "Beck Committee," was appointed the chief of the Bureau of Biological Survey (in the Department of Agriculture) and charged with designing the first stamp. Darling's rushed artwork for the now famous first stamp (1934-1935) soon followed, with a pair of landing mallards. Darling provided six model sketches for the Bureau of Engraving and Printing, all produced on laundry cardboard stiffeners that hopped to be in Darling's office. He approached these works as mere concepts, but the engravers actually chose one and began stamp production.

The entire process moved quickly, and the first day of sale was on Aug. 22. In the first year, 635,000 stamps sold at \$1 each, with revenue generated from the stamp directed to the Department of the Agriculture for wetland conservation.

Vocal critics predicted the federal stamp would not even raise \$1 million per year. (This would be equal to about \$17 million per year in today's dollars.) But by 1939 sales surpassed that mark. With the new U.S. Fish and Wildlife Service created in June 1940, stamp authority was transferred to the Department of the Interior to buy or lease wetland habitat.

The duck stamp would grow, and the distribution formula, price, and other improvements would change multiple times with amendments to the act.

Getting the lead out

BY RICH PATTERSON

The big doe dropped in its tracks a split second after I'd tried something new. I'd been using lead core pistol bullets in my muzzleloader. But, when Barnes brought out copper bullets I bought a box, used them when sighting in my Knight rifle and found them deadly accurate. And when the doe fell, I knew they'd also humanely drop a deer.

That was about 15 years ago and I've not used a lead hunting bullet since and with the copper alternative, no one needs to.

More than 20 copper-killed deer have gone in our freezer without ever losing a wounded one. A few years later I chucked lead completely and now use nontoxic shot for all small game.

Calling a bullet nontoxic may be the ultimate oxymoron. Copper is selective.

It's deadly to the deer yet kind to any scavenging creature that feasts on a gut pile or unrecovered animal.

The impact of lead bullets on California condors is well known, but a new study on Upper Midwest bald eagles shows that lead is also deadly to bald eagles and other wildlife.

Over a two year period federal biologists examined 168 dead eagles and found lead in 48 percent of their livers — 21 percent had lethal levels.

"Although most eagles showed no visible external signs of lead poisoning, internal examination showed clinical signs and gross lesions of lead poisoning that included distended and bile-engorged gall bladders," said Ed Britton, project leader and manager of the Upper Mississippi River National Wildlife and Fish Refuge's Savanna.

A secondary study found lead fragments in 36 percent of gut piles recovered from the Lost Mound unit of the Upper Mississippi

Refuge in Illinois. When you consider the hundreds of thousands of gut piles left in the field and the enthusiasm eagles show for feeding on them the impact is enormous.

Banning lead ammunition is controversial, and I might not favor a ban if effective alternatives weren't available — but they are. Copper based bullets are now readily available for muzzleloaders, shotgun slugs, and rifles.

We got lead out of paint, gasoline, and waterfowl ammunition years ago. Now it's time to get it out of the deer woods. ■

Rich Patterson is an avid deer hunter and member of the Circle of Chiefs.



You can see the duck stamp dollars at work anytime you visit wetlands, riparian and grassland habitats in the National Wildlife Refuge. Photo by Paul Baicich.

While waterfowl were the principle target of the stamp and its funds, other birds, fish and mammals benefited as well.

Since that first sale in 1934, stamp funds have reached more than \$900 million. To see what that money has done, visit wetland, riparian and grassland habitats in the National Wildlife Refuge System, secured by stamp funds.

Additional resources on the history of the Duck Stamp:

Jay Norwood "Ding" Darling
www.dingdarling.org/

Migratory Bird Conservation Commission
www.fws.gov/refuges/realty/mbcc.html

Essential Stamp Facts
www.fws.gov/duckstamps/
www.postalmuseum.si.edu/exhibits/2e_artistic.html
www.friendsofthestamp.org/ ■



Paul J. Baicich has been writing about bird conservation and conservation history for years. He is president of the Friends of the Migratory Bird/Duck Stamp, and, earlier this year, he received the Ducks Unlimited Wetland Conservation Achievement Award in the category of Communications.

Portfolio

OWAA in McAllen, Texas

OWAA's annual conference is about professional development, networking and celebrating the outdoors. This year's attendees took advantage of all McAllen, Texas has to offer. Check out what they did and saw, then mark June 26-28 in your calendar for the 2015 conference in Knoxville, Tennessee.



McAllen, Texas, was a tropical destination for this year's annual conference. Photo by David Zalubowski.



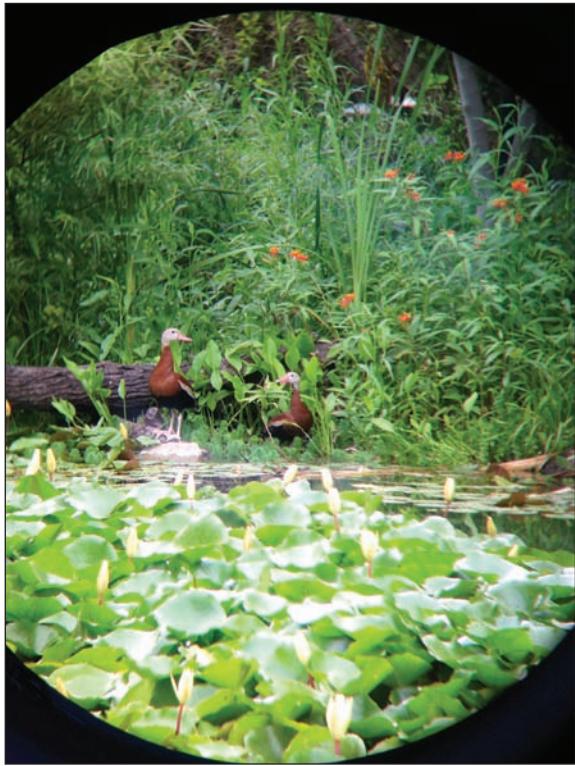
David Zumbaugh fires during Shooting Day at the Lozano Shooting Range. Attendees had a chance to try a variety of guns at the annual day at the range. Photo by Lefty Ray Chapa.



A boy checks out a walking stick insect on his head at the National Butterfly Center. Several conference attendees made it a point to visit the center. Photo by Deborah Richie.



Those who visited the National Butterfly Center also got to witness an alligator rescue. Photo by Deborah Richie.



A pair of black-bellied whistling ducks sit near a pond at Quinta Mazatlan. McAllen is known for its birding. Photo by Hannah Ryan.



Dinner one evening was at Quinta Mazatlan, an urban sanctuary in McAllen home to a variety of birds, plants and flowers. Photo by David Zalubowski.



A Texas horned lizard sits on the grounds of the Palo Alto Battlefield National Historical Park near Brownsville, Texas. The lizard feeds on red ants found in mounts across the battlefield where the Mexican-American War started in 1846. Photo by David Zalubowski.

My first conference

And why I'm already planning my second

BY LINDA WATER NELSON

For months I'd tried to track down a new Winnebago. I knew if I could just make contact with the public relations person and get in one, I'd have a story. But I was starting to worry it might never happen.

Then I arrived at demo day during OWAA's annual conference in McAllen, Texas and there, in the parking lot, was a Winnebago, and even better — a contact with the company. I was in.

McAllen was my first OWAA conference and that moment made it worth the trip. Along with everything else I took away from Texas I was already planning my trip to the 2015 conference before I'd arrived back home.

Going into 2014 my goal was to learn and write more about the outdoors. I already reviewed sport vehicles and wrote road trip features that had outdoor elements and realized broadening my reach into the outdoor market was only a short hop away.

To help expand my outdoor writing career I created a website called bucket-list-guide.com, expected to go live in August. I grew up as a suburban kid without a mentor to take me hunting or fishing. The site is a dream-list of things I'd like to do and the stories I write after checking-off something on the list.

I had the idea for the site, but I still needed help.

What do you do when you want to expand your horizons, your contacts, and the outlets for your work? You spend money, of course.

But not just on anything.

You look for an organization that will get you to your goals or for an event that can streamline the process.

I have never written much about hunting and fishing, or birding and conservation; but I am an outdoor writer. I write about the vehicles that get you to the adventure. As a

freelancer I write for a variety of publications, but most often you'll find my byline in Texas Fish & Game Magazine.

I'm a member of auto writer and media associations and earlier this year joined the Texas Outdoor Writers Association and after a good experience at the TOWA conference I thought I'd check out OWAA's in McAllen, Texas.

It was a fabulous decision.

I met members who knew more than I ever will about virtually every outdoor topic, and they were willing and gracious about sharing that knowledge and expertise. I got to spend time with editors and publishers who expressed interest in what I had to offer and asked me to submit queries. I gained new-found respect for the people who do what I do and for those who make it possible. I saw some of the best outdoor photography in the world.

On Demo Day I met suppliers who talked to me about their products and offered samples to get me out. The week after conference I went bass fishing with a neighbor and using handouts from Berkley Conservation Institute and Pure Fishing caught a couple.

I had never held a firearm and spent time on Shooting Day with instructors from Smith & Wesson. I'm invited to a Canadian bird hunt this fall and feel comfortable enough around firearms I'm confident in my decision to attend — and I might just get a story out of it.

There were presentations that familiarized me with topical and controversial issues, skills that I didn't have (yet) and the ways to grow my business — especially unique in a field where people are often cagey about their contacts and tricks for making it as a writer. At the OWAA Conference, the members shared as much as the experts on the panels. Questions were never out-of-bounds, and responses were so valuable they amazed me. Hands-on sessions with new technology were extremely helpful. I already had the software on my



Linda Water Nelson checks out a gun during Demo Day at OWAA's 2014 conference in McAllen, Texas. Before the conference Nelson hadn't held a firearm. She left knowing how to shoot. Photo courtesy Linda Water Nelson.

iPhone and the session on 1-minute videos taught me how to use it more effectively.

One-on-one chatting with editors landed me at least one new gig writing about sport vehicles and I've already queried several other publications.

Contacts I made with representatives of convention and visitors bureaus are leading to three separate road trip stories with outdoor themes and activities that will make them relevant and marketable to a much broader audience.

Most importantly, the social activities made possible lots of one-on-one conversation — some of it serious, most of it downright silly — that let me get to know how the outdoor media industry works. Outdoor writers and photographers are amazing storytellers. There is a lot of "how big was that fish?" going on, but that's what makes what we do special.

I left with the most business cards (most with handwritten notes on the back) that I have ever collected at a conference — and I've been to a lot of conferences.

Conferences are not inexpensive, and I

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Back to McAllen

Mike Cox attended the 1964 and 2014 Texas conferences

BY MIKE COX

Earlier this year, in one of the seemingly endless meetings apparently no bureaucracy can function without, Texas Parks and Wildlife Department videographer and OWAA member **Karen Loke** said something that jolted me from my semi-stupor. OWAA, she announced, would be having its annual convention in McAllen in May. Maybe some of us in the agency's communication division would like to attend?

While great news for a state agency with only limited funds for out-of-state travel, that information had far more meaning for me than anyone else in that conference room. That's because I just happened to know that OWAA had met in McAllen once before, in the early summer of 1964. I was there, a soon-to-be 10th grader who already knew he wanted to be a writer.

My granddad was L.A. Wilke, a longtime outdoor writer who two years earlier had retired from the old Texas Game and Fish Commission, predecessor of the agency I work for now. A former newspaperman and chamber of commerce manager, Granddad sat on the OWAA board and in 1964 served as convention chairman for the McAllen meeting. At that gathering, attended by 160-plus members from across the nation, Granddad pressed me into service as his gopher. My name tag read, "Mike Cox, Wilke's Legman," referencing the old news term for a news-gatherer too green to be a full-fledged reporter.

Fifty years, five decades, 600 months — however you figure it, a half-century is a long time, but I still remember the tropical ambiance at the old Fairway Motor Inn, a classic 1960s resort motel that advertised it was "100 percent air-conditioned" with free radio and TV in each room. That hotel is now gone, as is the convention center where we had our sessions. McAllen has grown from 30,000 people to more than 130,000. People — especially writers — drank much more and with far less social stigma attached to it. Women were still "the ladies" and not active members and the conference ran a full week an event with so many speakers, sponsors and swag local TV stations and newspapers covered the event.

The conference kicked off with an 8 a.m. director's breakfast on Sunday, June 20. The program reminded members, "Attend Church of Your Choice."

When sessions began on Monday, it warned members naps were not allowed. The luncheon was for men only, with the ladies off on a bus tour of the valley and shopping in Mexico.

The third day of the convention was at the beach at Padre Island and followed up by a cocktail hour and shrimp dinner. That evening, Daniel Beard, regional director of the National Park Service, spoke about plans to develop a large chunk of the barrier island as a national sea shore.

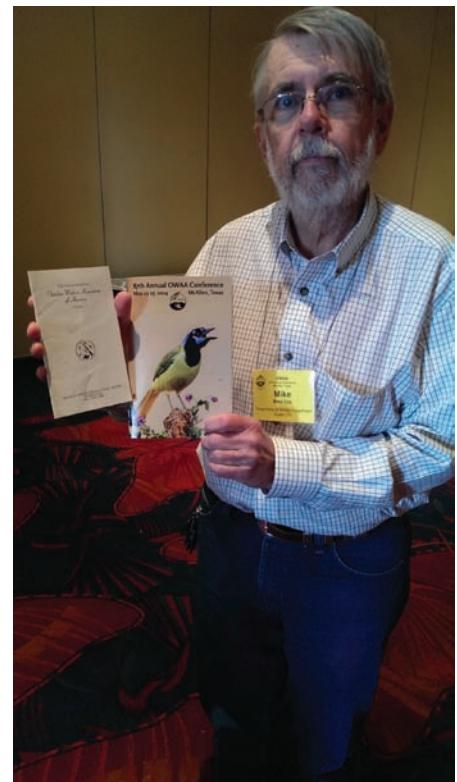
OWAA members spent Wednesday testing new outdoor products and then attending a three-hour afternoon session called "There's



Bill Carter, center, presents **Mike Cox**, left, a Crossman BB rifle for his work running errands for his grandfather, L.A. Wilke, right, during the 1964 OWAA Convention in McAllen, Texas. Cox attended this year's conference in McAllen, 50 years later. Photo courtesy **Mike Cox**.

Money in Moonlighting." That night members partied at "Una Noche en McAllen del Valle Magico," the program promising that no one would ever forget it. The next morning I saw a visibly hung-over Carol Abbott, a former weekly newspaper editor from Kerrville, Texas, who was on Gov. John Connally's staff, walk slowly into the restaurant. Declaring he had just made it back from Mexico, he turned his pants pockets inside out to show how generously he had helped stimulate our sister republic's economy the night before. That, or he had gotten rolled.

Abbott's boss, the governor, gave the keynote address at the



Mike Cox poses with programs from this year's conference and the 1964 OWAA conference in McAllen, Texas. He attended both. Photo courtesy **Mike Cox**.

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Next up: Knoxville

Music, history and the outdoors meet at America's crossroads



Knoxville, Tennessee, is located within a day's drive of much of the United States. The city features a distinctive skyline thanks to a gold orb from 1982 World's Fair. Photo courtesy of Visit Knoxville.

In 1982 the World's Fair brought 11 million people from across the globe to Knoxville, Tennessee. Today the sunsphere, an iconic golden orb standing 266-feet into the air, a remnant from the fair, marks the city's skyline and the crossroads of America.

Knoxville is located within a day's drive of nearly half of the country's population. And with live music, southern cuisine, outdoor adventures, historical sites and OWAA's 2015 conference, Knoxville should be at the top of your travel list.

Your trip should include a visit to that golden orb you see in the sky. Topped with a 75-foot sphere with glass panels layered in 24-karat gold dust, it's unlike any other structure in the world and it's open to the public — for free.

Take a trip up to the newly renovated observation deck on the fourth floor and take in an incredible 360-degree view of the city or scoot up to the fifth floor and enjoy that same view with dinner and drinks at the Icon Ultra Lounge.

While at World's Fair Park (where the orb is located) check out the East Tennessee Veterans Memorial, a public plaza with a formal arrangement of granite pillars. The pillars bear the names of fallen heroes from 35 East Tennessee counties who died in military service during named conflicts since World War I. The names of East Tennessee's Medal of Honor recipients are inscribed and honored on the reverse side of the pillars.

Overlooking the festival lawn is the Knoxville Museum of Art. The museum celebrates the art and artists of East Tennessee. Since its opening in 1990, the museum has presented a lively and engaging schedule of exhibitions and is home to the monumentally scaled sculpture by Knoxville resident and internationally acclaimed artist Richard Jolley, Cycle of Life: Within the Power of Dreams and the Wonder of Infinity. The sculpture is one of the largest figurative glass-and-steel assemblages in the world and will remain on permanent view at the museum.

No matter where you go in Knoxville, music is around every corner. The city is known as the "Cradle of Country Music" and some say the home of Americana music. Knoxville is one of America's most vibrant cities for hearing live music. It's on streets and stages, and free at noon every day (except Sunday) on the WDVX stage at the Knoxville Visitors Center at the corner of Gay Street and Summit Hill Drive. Known as the Blue Plate Special, the noon concerts showcases travelling and local artists and has fans listening online all around the world. From classical to bluegrass, country to rock, this city is like a jukebox full of options. It even has a jazz orchestra. Put

simply, you're sure to find something to suit your taste in Knoxville.

And speaking of taste, if you like southern cuisine, Knoxville will have you eating out of its hand. Calhoun's on the River has an abundance of BBQ and craft beers, Café 4 has comfort foods with flair and CRU has small plates for everyone to share. Outdoor

Getting there

The city is situated at the crossroads of three major interstates: I-75, I-40 and I-81 and within a day's drive of about half the United States' population. It's 2.5 hours from Nashville and 3 hours from Atlanta.

Flying: McGhee Tyson Airport is about 20 minutes outside the city and one of the prettiest airports in the region.



There are plenty of ways to enjoy the outdoors in Knoxville, from stand-up paddleboarding and fishing, to biking on trails through town, to hiking in the nearby Smoky Mountains. Photo by **Tom Sadler**.

dining is the way to go on Market Square where the people watching is as enjoyable as the food.

Since the 1860's Market Square has been one of Knoxville's most popular places to shop, work, play, eat, drink and live. Market Square is home to outdoor concerts and movies, the local farmers market, Shakespeare on the Square and much more. From housewares to handbags, the stores here hold rare and unique finds. This kid- and pet-friendly area is also an ever-changing anchor for a variety of festivals.

If you like the great outdoors, you're going to love Knoxville. The city's Urban Wilderness is a 1,000 acre playground located just five minutes from downtown. Hiking, biking, fishing and boating are just some of the things you'll find. The trails are as easy or as hard as you want to make them safe to travel alone, but more fun with friends. The quarries offer a lovely view for kayaking and stand-up paddleboarding. There's even a night set aside for trail bikers that includes food trucks and frosty beverages. It's the perfect way to relax after an adventuresome ride.

Knoxville is a city rich in history. The community is proud of its heritage and committed to preserving it. Visitors come to Knoxville to see Civil War sites in our area and tour battle sites and historic homes. Many stop by the East Tennessee History Center to learn about their own history available through the center's premier genealogy research library. You can learn more about Knoxville on one of our walking tours, many of which include sites and structures featured on the National Register of Historic Places. Seven historic homes dot the landscape and together, exemplify and celebrate the continuing pioneering spirit that created Knoxville.

Knoxville's largest attraction, the Knoxville Zoo, invites you to come face-to-face with more than 800 of the world's most fascinating animals. You can even ride a camel and feed a giraffe.

For those guests who want to explore downtown and don't feel like walking, bike rentals and free trolleys are available. Simply ask your hotel concierge or stop by the downtown visitor's center for information. ■

What's in a name?

Knoxville: Also known as ...

The Marble City

Knoxville has frequently been called the Marble City because of the number of quarries in the area that produce Tennessee Marble. The pink marble is actually fossiliferous sedimentary limestone with a crystalline structure and differs from the traditional definition of marble. You can find Tennessee Marble in the Knoxville Museum of Art, and East Tennessee History Center (formerly the Customs House) as well as the National Museum of Natural History, the Lincoln Memorial and Grand Central Station.

The Scruffy City

When chosen to host the 1982 World's Fair, Knoxville was described as a "scruffy little city" by a national publication. The city wore the badge with pride, hosting what would become the last successful World's Fair held in America. The nickname can be found around town still today.

WELCOME TO OWAA



Christine Carbo has a bachelor's degree in communication arts and a master's degree in English and linguistics from the University of Montana. She taught writing, linguistics and literature courses at the college level for more than a decade and has worked as a professional technical writer for various companies. She currently teaches in a different realm as the owner of a Pilates studio. When she's not teaching, she's writing and plotting her next psychological mystery or enjoying the Montana wilderness and lifestyle. Carbo's first psychological mystery featuring a lead detective from the Department of the Interior was recently purchased by Atria Books with Simon and Schuster and is scheduled to come out in 2015. Currently, she is working on her second mystery also set in stunning and haunting Glacier National Park.



Sam Finden hails from Townsend, Montana, by way of Colorado, Texas, Arizona and Minnesota. An avid hunter and horseman, his lifelong enthusiasm for outdoor pursuits has provided ample inspiration for his fiction works and content for his blog, www.SamFinden.com. His first book, a young adult novel entitled "Saddle My Good Horse: The Cowboy Kids of Mirror Valley," was self-published in paperback and as an e-book in 2013. Finden submits work upon request and hopes to expand his audience through OWAA. He intends to provide both print and online editors with informative and thought-provoking text, video and photographic content.



A proud member of OWAA effective May 1, **Joe Lunkas** looks forward to actively working with OWAA and productively interfacing with its many distinguished members. Throughout the late 1970s and early 1980s, he was a prolific freelance outdoor writer for a number of national publications. He also was on the archery and hunting seminar circuit throughout his home state of Michigan. In 1985, he put his writing career on hold while continuing a challenging and rewarding 40-plus year career with General Motors. "Retiring" in 2007, he resumed his passion for outdoor writing. He began freelancing again and wrote and published the "Fifty Years of Lessons Learned of a Michigan Outdoorsman" book trilogy with SBPRA. He continues to be an avid gathering, fishing and hunter outdoorsman with a lot to pass on to current and future outdoors-persons who will one day inherit his great wild outdoors.



Linda Water Nelson is a freelance writer and editor who also serves as sport vehicle editor for Texas Fish & Game Magazine and for its website at fishgame.com. She comes to outdoor writing via her vehicle background and is a current member and former board member for the Texas Auto Writers Association, a current member of the Midwest Automotive Media Association and is an active member of the Texas Outdoor Writers Association. She writes vehicle reviews, skills, trends and vehicle launch coverage. She also writes about the relationships between trucks, SUVs and other passenger vehicles, ATVs and RVs, and the quality of life of their owners and users — particularly as it relates to active lifestyles and the outdoors. She is the owner of bucket-list-guide.com, which will launch in mid-2014 with an emphasis on vehicles, adventures and ideas about the outdoor life.



Writer and photographer **David Sikes** grew up in Louisiana. He has been a full time columnist for the Corpus Christi Caller-Times since 1998. He earned a journalism degree from the University of Houston. He's written about fishing or hunting in Alaska, Colorado, South Dakota, Montana, Wyoming, New Mexico, Louisiana, Arkansas, Idaho, Mexico, Costa Rica and Nicaragua, as well as Texas. His freelance writing has appeared in a variety of Scripps newspapers and magazines. He is a past president of the Texas Outdoor Writers Association and currently serves as TOWA chairman of the board. Sikes is a board member of the Wildlife in Focus conservation and education nonprofit. He's received the **Ducks Unlimited** Wetland Conservation Achievement Award, the Charley McTee Media Award from the Texas Wildlife Association and was named the Harvey Weil Foundation Professional Conservationist of the year. He lives on North Padre Island in Corpus Christi, Texas.



Jeff Woleslagle is the section chief of communications for the Pennsylvania Department of Conservation and Natural Resources, Bureau of Forestry. He holds a bachelor's degree in wildlife and fisheries science from Penn State University. Prior to joining DCNR, Woleslagle worked on various research projects for the U.S. Forest Service, U.S. Fish and Wildlife Service, University of Montana, Minnesota Department of Natural Resources and the Pennsylvania Game Commission. In addition to his communication duties with department, he has written for the Pennsylvania Outdoor News, Voice of the Wild, Pennsylvania Forestry Association magazine, Pennsylvania Afield, Pennsylvania Game News and the Pennsylvania Angler & Boater magazine. He is a member of the Pennsylvania Outdoor Writer's Association and the Pennsylvania Forestry Association. He is an avid whitetail deer hunter and enjoys all types of fishing. He resides in Duncannon, Pennsylvania, with his wife Jodi and their two children, Alayna and Nathan.

2014-2015 OWAA COMMITTEES AND CHAIRS

AWARDS	DIVERSITY	MEMBER RELATIONS	PAST PRESIDENT'S COUNCIL
Bill Graham	Eric Morris	Colleen Miniuk-Sperry	Bill Graham
BOARD NOMINATING	EDUCATION	MEMBERSHIP	SECTIONS
Brent Frazee	Jason Jenkins	Chris Hunt	Brett Prettyman
CONFERENCE PROGRAM	ETHICS	NATIONAL AFFAIRS & ENVIRONMENT	STRATEGIC PLANNING
Brett Prettyman	Terry Brady	Paul Smith	Matt Miller
CONTESTS	FINANCE	NORM STRUNG YOUTH WRITING	SUPPORTER RELATIONS
Phil Bloom	Ty Stockton	Steve Budnik	Brett Prettyman
CRAFT IMPROVEMENT	HISTORY	OFFICER NOMINATING	TECHNOLOGY
Kris Millgate	TBD	Brent Frazee	TBD <i>Complete list of committee members available online.</i>
DEVELOPMENT	MARKETING		
Rich Patterson	Paul Queneau		

The outside office

CONTINUED FROM PAGE 6

efficient as possible, you must make sure all your tasks are trail tasks. When I first started writing guidebooks, I would invite friends to hike with me. When I got home, I knew more than I wanted about relationship drama, but very little about the path I had hiked. When I was going for the A.T. record, I never carried a camera. I love taking pictures — too much in fact — and I knew that a camera would slow me down and keep me from my ultimate goal. Pictures are good, and friends are great, but remember — even though your job takes you into the woods — it is still a job. So make sure you give it the focus and attention that it requires.

Tip: Turn off your cell phone before hitting the trail. If you use

it as a work tool, then turn off the notifications so the tweets you hear come from the trees and not from your pocket. ■



Jennifer Pharr Davis has logged over 12,000 miles of long-distance hiking on six different continents and she was named a 2012 National Geographic Adventurer of the Year. She is the owner of Blue Ridge Hiking Company (www.blueridgehikingco.com) and the author of five books, including her newest title "Called Again." Davis lives in Asheville, North Carolina, with her husband Brew and their 1-year-old daughter Charley.

My first conference

CONTINUED FROM PAGE 18

always look at the cost/benefit relationship when I make an investment in an organization or an event. It doesn't always end up on the plus side, but this one did. Some of the activities offset the cost of the conference, and I believe that added work will

prove to make it a sound investment.

In the process of budgeting for 2015, the OWAA Conference in Tennessee is already a given on the expense side. It's on the calendar, too, but I'll plan in more time to take advantage of pre- and post-adventures. It will be worth it. ■



Linda Water Nelson, an Austin, Texas-based writer, focuses primarily on sport vehicles in her work.

Congratulations to the 2014 OWAA honorary award recipients

J. HAMMOND BROWN MEMORIAL AWARD

OWAA's most prestigious recognition of a member for devoted past service to the organization over a period of continuous years.

Recipient: Spencer Turner, Columbia, Missouri

Turner joined OWAA in the early 1980s, said **Phil Bloom**, a past recipient of the award who presented it to Turner.

Turner dedicated his time to a long list of OWAA committees and was elected to the Board of Directors where twice he was voted "Outstanding Board Member of the Year." He became president of OWAA during an especially challenging time. "His dogged determination was invaluable as he refused to let our organization implode on his watch," Bloom said. At his first meeting as president he placed a sheet of paper in front of board member with OWAA's mission statement on it. He told the board to keep those words in mind in everything it did. "It was the perfect antidote to what ailed us at the time," Bloom said. "It set the right tone, the right focus. And OWAA is better for it."

JADE OF CHIEFS AWARD

Nominated, voted on and presented by past award winners, known as the "Circle of Chiefs."

Recipient: Kris Thoemke, Naples, Florida

"Kris Thoemke's achievements in the fields of conservation and communication epitomize the qualifications considered for the Jade of Chiefs Award, OWAA's highest honor for lifetime accomplishments in blending these two disciplines," said **Shannon Tompkins**, a past award recipient who presented Thoemke's award. "Florida, where Kris has spent most of his life and all of his professional career, is a better place because of him. And OWAA is a better organization because of having Kris and people like him as members." Jade of Chiefs Award recipients exemplify the organization's adherence to, and support of, the principles of conservation. Few deserve the Jade of Chiefs Award more than Thoemke, Tompkins said. "(Thoemke is) passionate about the outdoors, fervent about conservation and science-based management, and is a skilled communicator bringing all those lessons he learned in the classroom to the public in forms that help them learn to love and appreciate nature and the outdoors just like he does."

EXCELLENCE IN CRAFT AWARD

For outstanding effort in upholding the OWAA Creed and continued excellence in craft.

Recipient: Brent Frazee, Kansas City, Missouri

"Brent Frazee has taken Kansas City Star readers afield with fishing, hunting, hiking and camping stories for a quarter century," said **Bill Graham**, past president of OWAA and a media specialist for the **Missouri Department of Conservation**. "His outdoor page is the next best thing to being outdoors. Brent brings nature and conservation alive, telling folks where to go and how to have more success outdoors. But he also shows how and why people and nature interact, why each is important to the other. People matter to Brent as much as the outdoors, and that's why readers have taken his stories and photos to heart over the years."

OUTSTANDING BOARD MEMBER AWARD

Chosen by the Board of Directors.

Recipient: Colleen Miniuk-Sperry, Chandler Arizona.

An OWAA member since 2010, Miniuk-Sperry is an outdoor photographer, writer, instructor, speaker and book author specializing in outdoor recreation, nature, conservation and travel.

"Colleen's leadership as a board member has been key to improving engagement with our members, said **Tom Sadler**, executive director of OWAA. "Colleen's focused, task-oriented approach as chair of the member services committee is just one of the many reasons she deserved the accolades of her peers." This recipient of this award is chosen by the Board based on work they've seen, said past president **Bill Graham**. "Colleen came to the board with ideas, and more importantly, she followed up and worked hard to put them into action," he said. "Her efforts to improve services and communication for members are impressive. Rumor has it she's been dubbed the 'velvet hammer' as a leader, and that's valuable leadership for OWAA."

JACKIE PFEIFFER MEMORIAL AWARD

Awarded for exemplifying warmth and radiance, goodwill, helpfulness, generosity and kindness to others. Members and their spouses are eligible for the award.

Recipient: Debbie Flanigan, Bedford, Pennsylvania

"Debbie Flanigan is that very rare type of person who can get on an elevator filled with rude, grumbling people and leave all of them smiling when she gets off," according to Barb Brady, a past recipient. "Her graceful style, warm smile, and knack for making everyone feel important have been her trademark since she began attending OWAA conferences with husband, **Timothy [Flanigan]**." Debbie Flanigan, a retired, self-employed businesswoman is a skilled photographer and writer and with her husband formed NatureExposure.

2014 Norm Strung Youth Writing Awards contest winners announced

OWAA awarded 12 Norm Strung Youth Writing prizes totaling \$1,700. The contest was sponsored by the **Safari Club International Foundation**.

The annual contest has categories for poetry and prose in two divisions: junior (grades 6-8) and senior (grades 9-12). Entries must be outdoors oriented and previously published in a newsletter, newspaper, magazine, literary collection, or similar publication. First-place winners in all categories received \$250, second-place winners received \$125 and third-place winners received \$50.

JUNIOR POETRY

First place: "Atop a Mountain in the Alaskan Wilderness," by Drew Kluthe

Second place: "Reincarnation," by Gabriella C. Eck

Third place: "Respect for the Hunt," by Marais Houser

SENIOR POETRY

First place: "Father and Daughter Bonding" by Alexis Dietz

Second place: "Those Weekends," by Brenna Walton

Third place: "Leaking," by Alexandra Palocz

JUNIOR PROSE

First place: "When 9.9 Horsepower is Close Enough," by Liz Weirs

Second place: "My First Buck," by Luke Morrison

Third place: "Heart of the Hunter," by

Carol Gregoire

SENIOR PROSE

First place: "Rapid Recovery," by Henry Gregson

Second place: "Our Special Treestand," by Paige Szarowski

Third place: "First Bird Signals a Great Day of Duck Hunting," by Joshua Rollins

Winning entries from this year's contest will be printed in the December/January issue of Outdoors Unlimited.

The deadline for next year's entries is in March, 2015. For complete contest rules and more information, visit www.owaa.org/programs/contests/norm-strung-youth-writing-awards. ■

Back to McAllen

CONTINUED FROM PAGE 19

annual banquet that night. When the governor arrived in McAllen that afternoon, Granddad had introduced me to him. He seemed well recovered from the bullet wound he had suffered only five months earlier when President Kennedy had been killed in downtown Dallas. Connally graciously signed a copy of the convention program for me, and I still have it along with my "Wilke's Legman" nametag.

Before the governor took the podium, Dr. Hans Christofferson, introduced as Denmark's tourism director, spoke to the group. Earlier, the distinguished-looking European gentleman, who spoke English very well despite a pronounced Nordic accent, had milled around among the members soliciting insight into the culture and politics of Texas and the U.S. His talk began seriously, but soon became bizarre until he revealed he was actually Cactus Pryor, an Austin, Texas TV personality and friend of President Lyndon Johnson.

Granddad was friends with Col. Homer Garrison, head of the Texas Department of Public Safety. Through that connection, he had arranged for a Texas Ranger to show up at the meeting for the benefit of all the out-of-state members who had never had a chance to meet one of the state's legendary lawmen. Tall, lanky Ranger Jerome Preiss, then stationed in nearby Harlingen, brought his horse along and soon made national headlines when he was photographed afterward leading the critter through a McAllen car wash.

Over the years, for business or for fun, I have been to McAllen many times. But my trip last spring was different. Not to get too philosophical, but attending the 87th OWAA convention amounted to a grown me getting a chance to reunite with his teenage self.

Being the only person who had been there for the 37th meeting, I felt like the last man standing.

That said, I will not be an old fogey. Like most Baby Boomers, I am younger at 65, mentally and physically, than my granddad was at that age. Though the passage of that much time constitutes a major reality check, being at the 2014 convention actually brought a nice sense of satisfaction.

Fifty years ago, I was a teenager who aspired to be a writer. I became someone who earned a living putting words on paper, from newspaper articles to magazine stories to books. Some of those hundreds of thousands of words were arranged amateurishly, some were placed in workman-like order, and some, I hope, were set forth pretty darn well and will last a long time.

To give this rumination a bit of socially redeeming value, my advice for younger OWAA members is that if you want to be a successful writer, take advantage of any chance you get to grow in your craft. Media platforms will change, but not the importance of being able to communicate well with words written or spoken. Here's hoping that 50 years from now, wherever OWAA meets, you'll be there. ■



Mike Cox has written more than 20 non-fiction books and hundreds of articles over a 45-plus year career. Inducted into the Texas Institute of Letters in 1993, he has received numerous awards for his writing, including the A.C. Greene Lifetime Achievement Award in 2010. His day job is news and information team leader with the Texas Parks and Wildlife Department in Austin.

NOMINATIONS OPEN FOR OWAA BOARD OF DIRECTORS AND OFFICERS

■ BOARD NOMINATING PROCEDURE

The OWAA Board Nominating Committee is now accepting candidates for review. They will choose a slate so OWAA members, in spring 2015, can elect three new board members for three-year terms.

Service on the OWAA Board is a great way to enrich your experiences as a member and to make deeper connections with outdoor communicators across the nation. At 87 years and rising, OWAA members are growing stronger as America's Voice of the Outdoors. A tradition of excellent volunteers has been the driving force behind OWAA's longevity.

If you would like to recommend a candidate or put your own name on the list, please forward names and candidate information to committee chairman **Brent Frazee** at bfrazee@kcstar.com by Sept. 30.

Submissions of potential candidates should include name, background in outdoor communications, years of OWAA membership, committees served on, conferences attended, why do you want to run, or why do you think the person is qualified to serve.

Per board policy, names go into a pool, committee members rank candidates and those with the best ranking fill out the slate. Don't be shy, and don't hesitate to try again if you've been nominated in years past. Many outstanding board members have served who on first try did not make it to the election slate or did not get elected.

■ OFFICER NOMINATING PROCEDURE

The Officer Nominating Committee is also accepting candidates. They will choose a slate for second vice president. Those officers will be elected by the board at the June 2015 board meeting during the conference in Knoxville, Tennessee. To nominate or suggest a second vice president candidate, please contact committee chairman **Brent Frazee** at bfrazee@kcstar.com.

Deadline for nominations is Sept. 30, per the OWAA Board and Officers Nominating Procedure. ■

Wilderness Act

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because of its pristine nature, it also provides vital seasonal habitat such as summer range and birthing and breeding grounds for other species hunted on nearby federal, state, and private lands.

- Show how wilderness areas often contain the last, best refuges for native species of plants, fish, and wildlife such as cutthroat trout, wolverines and bighorn sheep.
- Describe a first hunting or fishing trip with a parent or child. Wilderness is where important outdoor traditions are passed from one generation to the next.
- Recount a memorable hunting or fishing trip in one of your favorite wilderness areas.

Sportsmen and women are respected as wilderness advocates because they understand wild lands. By taking advantage of the 50th anniversary to write about the importance of these lands in safeguarding healthy wildlife habitat, you may inspire outdoor pursuits by generations who have yet to experience hunting and fishing in a true wilderness. ■



For the past eight years, Brian Geiger has worked with public land conservation campaigns across the country for The Pew Charitable Trusts. He is a hiker, runner, and cyclist, and, thanks to the encouragement of some OWAA members, a new fly fisher. His favorite wilderness, so far, is the Trinity Alps in Northern California.

ADDITIONAL RESOURCES:

Fifty Years of the Wilderness Act: Protecting Our Common Ground <http://www.pewenvironment.org/news-room/other-resources/50-years-of-the-wilderness-act-protecting-our-common-ground-85899545993>

wilderness.net — Excellent source for data and mapping of every wilderness area from a collaborative partnership sponsored by the University of Montana, the Arthur Carhart National Wilderness Training Center, and the Aldo Leopold Wilderness Research Institute.

The 50th Anniversary National Wilderness Planning Team (Wilderness50)

<http://www.wilderness50th.org/>

U.S. Forest Service

<http://www.fs.fed.us/recreation/programs/cda/wilderness.shtml>

Department of the Interior http://www.blm.gov/wo/st/en/prog/blm_special_areas/NLCS/Wilderness.html

Fish and Wildlife Service

<http://www.fws.gov/refuges/whm/wilderness.html>

National Park Service

<http://wilderness.nps.gov/>

ASSOCIATION UPDATE

DONORS

June brought monetary gifts from generous donors. These tax-deductible donations are dedicated to funds designed to boost OWAA efforts ranging from education programs to operational costs. For details about OWAA funds, contact OWAA headquarters at 406-728-7434.

Operating Fund

Sam Caldwell
Kirk Deeter
Michael Kallok
Carol Lynde
Angelo Peluso

NEW MEMBERS

New member listings include references to acronyms that relate to Skills, Subject Matter, and Sections. A key for those acronyms can be found at <http://owaa.org/ou/about-owaa-skills-subject-matter-sections/>

Capt. John Bigbie Jr., United States Air Force, PSC 103, Box 1481, APO, AE 09603. (H) 803-883-0598, (C) 843-870-2567, johnbigbie@gmail.com. His father remained an avid outdoor and gun enthusiast throughout his entire life and after his passing, he recorded several of their adventures to share with family and close friends. Submitted one these works to a few outdoor magazines at their behest. This effort culminated in the publication of his first feature story, "Old Thump," in the 2014 summer issue of the Upland Almanac. As a freelance writer, aims to develop themes that require technical knowledge and input from functional experts. Network of outdoor artists, sportsmen and fabricators enable him to construct unique subject matter. Specialties: custom rifles, barrel fabrication, stock selection, reloading, hand-crafted knives, shotguns, pistols, gun appraisal, ammunition, upland game, falconry, varmint hunting, land management, research, oral history interviews, bird dogs, retrievers, breeding, military sportsmen, greyhound advocacy, NASCAR, NCAA football, Europe and the American South. Skills: O; Subject Matter: CDEL; Sections: Magazine. Applying for Associate Membership; sponsored by **Phil Bloom**.

Ben Duchesney, Kayak Angler magazine, 193 Woodside Rd., West Barnstable, MA 02668. (H) 508-367-4499, (W) 508-858-5542, bduchesney@comcast.net, www.benduchesney.com. Web editor, Kayak Angler magazine, as well as freelance writer and photographer for a variety of fishing magazines. Credits include Bassin' Magazine, Field and Stream, Kayak Fish magazine, The Fly Fish Journal and a piece awaiting publication in the Grey's Sporting Journal. Continually writes for Kayak Angler's website, their online monthly magazine, their quarterly print magazine and their sister publication, Canoeroots (awaiting publication). Photography has been featured as stand alone pieces and accompaniments to his writing, illustrating a particular topic or mood. Skills: EOSW; Subject Matter: ABGJKLO; Sections: Magazine, Photography. Applying for Active Membership; sponsored by **Ric Burnley**.

Jason Duncan, FlyFisher Magazine, 210 W. 70th St., Apt. 309, New York, NY 10023. (H) 212-874-4847, (C) 917-547-9456, (W) 212-874-4847, duncanj44118@gmail.com. Currently the fly-fishing humor writer for the International Federation of Fly Fishers' FlyFisher magazine. Article appeared in the winter 2014 issue and another in the spring-summer issue. Master's of fine art, New School, New York City. Member, Trout Unlimited, IFFF. Skills: AOW; Subject Matter: AB; Sections: Magazine. Applying for Associate Membership; sponsored by **Al Beatty**.

Louis Dzierzak, LKD Media, 7315 James Ave. S., Richfield, MN 55423. (C) 612-618-2780, (W) 612-618-2780, lkd-com@visi.com. Fulltime freelancer since 1997. Areas of expertise include business aspects of outdoor recreation, product design and technology and emerging sports. Managing editor, RootsRated.com, Outdoor Insight. Contributing editor, Running Insight. Gear columnist, Silent Sports. Editor, Cross Country Skier. Previous experience includes multiple assignments for Gun Trade World, Tackle Trade World and Hunting Business. Avid runner, cyclist, paddler, hiker, camper and triathlete — biggest challenge is finding enough time to pursue his

outdoor passions. (Carey Seeley Dzierzak) Skills: ENOW; Subject Matter: AFGJKLM-NOPQRS; Sections: Magazine. Applying for Active Membership; sponsored by **Brett Prettyman**.

Brandon Ford, 2030 NE Tide Ct., Lincoln City, OR 97367. (C) 541-921-3493, brandongfordus@yahoo.com, <http://hagothlog.blogspot.com>. After 10 years as a public information officer for the Oregon Department of Fish and Wildlife marine program, Ford left to pursue his dream of writing while sailing the world on his 43-foot sailboat. Prior to ODFW, worked as a newspaper reporter and editor. A long-time sailor and scuba diver, you can follow him on his blog, "The Log of Hagoth." (Virginia) Skills: CNOW; Subject Matter: BKLS; Sections: Magazine, Newspaper, Photography. Applying for Active Membership; sponsored by **Mark Freeman**.

Bill Heavey, Field & Stream, 1900 Corbridge Rd., Monkton, MD 21111. (H) 703-405-8943, billheavey1@comcast.net. Longtime editor-at-large and "A Sportsman's Life" back page columnist for Field & Stream. Skills: BELW. Applying for Active Membership; sponsored by **T. Edward Nickens**.

Ruth Hoyt, P.O. Box 3, Linn, TX 78563. (H) 956-330-2900, (C) 956-330-2900, (W) 956-330-2900, ruthhoyt@gmail.com, <http://ruthhoyt.com>. Nature photographer, writer, educator for group classes and private instruction, professional photography guide on private ranches and public speaker. Skills: EO; Subject Matter: OQS; Sections: Photography. Applying for Active Membership; sponsored by **Karen Loke**.

Nate Schweber, 29 S. Third St., Apt. 3B, Brooklyn, NY 11249. (C) 917-478-4984, nateschweber@gmail.com, [www.newheathens.com](http://newheathens.com). Freelance journalist with credits in The New York Times, Rolling Stone, Al Jazeera America, the Village Voice, Fly Rod & Reel and Preservation Magazine. Author, "Fly Fishing Yellowstone National Park: An Insider's Guide to the 50 Best Places." (Kristen Couchot) Skills: C; Subject Matter: R; Sections:

CONTINUED ON PAGE 30

Newspaper. Applying for Active Membership; sponsored by **Paul Queneau**.

REINSTATED MEMBERS

Reinstated member listings include references to acronyms that relate to Skills, Subject Matter, and Sections. A key for those acronyms can be found at <http://owaa.org/ou/about-owaa-skills-subject-matter-sections/>.

Larry Oakley, (Active Member) 56 Chartwell Crescent, Kingston, ON K7K6P3 Canada. (H) 613-547-6979, (W) 613-548-6321, larry.oakley@ontario.ca. Freelance outdoor writer since 1995 with columns appearing in Canadian newspapers including the Kingston Whig Standard and Globe & Mail. Author of a successful outdoors book, "Inside The Wild," General Store Publishing House, 2007. Member since 1999, Mitten Lake Hunting Camp, located near Kaladar, Ontario. Volunteer hockey coach, Kingston Minor Hockey Association. (Donna Newton) Skills: N; Subject Matter: B; Sections: Newspaper.

NEW SUPPORTING GROUPS, AGENCIES AND BUSINESSES

Supporting Group listings include references to acronyms that relate to resources they provide. A key for those acronyms can be found at <http://owaa.org/ou/about-owaa-supporter-resources/>.

Artisan House Inc., 112 McCulloch's

Alley, Eustis, FL 32726. Contact: Dan Perine, CEO. (W) 352-455-3687, dan@artisanhouseinc.com, www.artisanhouseinc.com. Artisan House Inc. is a talent empowerment institution. We provide authors and artists with services, tools and knowledge to build a successful career while maximizing profit and maintaining control of their creations.

goHUNT.com, 6595 S. Jones Blvd., Las Vegas, NV 89118. Contact: Chris Porter, chief operating officer. (W) 702-575-1844, chris@gohunt.com, <http://gohunt.com>. goHUNT.com is a digital platform and community built for western hunters (launching summer 2014). Everyday we bring our users closer to the outdoors through professional content, breaking news and lifestyle media by engaging and educating hunters when they are not able to be in the field. Supporter Resources: CIOP.

Hiviz Shooting Systems, 1941 Heath Pkwy., Ste. 1, Fort Collins, CO 80524. Contact: Scott Steiert, public relations and sales coordinator. (W) 970-407-0426, (Toll Free) 800-589-4315, scott@hivizsights.com, www.hivizsights.com. Highest quality light gathering gun sights. Largest selection of front and rear handgun sights. Magnetic and screw attach sights fit most shotguns. Bright, durable LitePipes in several colors are effective in low-light conditions and provide fast

target acquisition. Signature sights include Magni-Optics, CompSight, MiniComp, BirdBuster, TriViz. Proven superior composite recoil pads. Supporter Resources: GIP.

Titan Rod Vault, 6826 Timbers Dr., Evergreen, CO 80439. Contact: Jeff Brekke, co-president. (W) 303-679-4787, jcbrekke14@gmail.com, www.titanroddvault.com. Rod and reel transportation that is reliable, safe, secure and convenient. The Titan Rod Vault locks both function and fashion to your roof through its aluminum polycarbonate construction which is not only weather-proof, rust-proof and able to stand up to all of Mother Nature's fury but it's also quite the head-turner with its brushed finish and sleek design. The Titan Rod Vault can be easily installed by one person in a matter of minutes without having to buy any extra parts and allows you to load up your gear, up to three fully rigged rods, and get on your way. Supporter Resources: GIP.

U.S. Fish and Wildlife Service - Southeast Region, 1875 Century Blvd., Ste. 410, Atlanta, GA 30345. Contact: Jeffrey Fleming, assistant regional director of external affairs. (W) 404-679-7287, (F) 404-679-7286, jeffrey_m_fleming@fws.gov, www.fws.gov. Mission: to conserve, protect and enhance fish and wildlife and their habitats for the continuing benefit of the American people.

Ask the expert

CONTINUED FROM PAGE 12

Humanities and arts grants. One thing I found was the more work I had done on the project the more I had to show for it and the more people wanted to fund it. Starting out it's hard to say "I have a great idea" and get funding.

When did you start pitching the project to publications?

After the first reporting trip I had some publications in mind, but I held off. I didn't want someone else to say, "That's a great idea," and then go do it. So I worked on it quite a bit before I pitched it. I knew locally and regionally they'd be interested. I was confident in the photographs being strong and the story was good. I thought Right when I was pretty much done shooting and I had only one trip to do I sent out the queries. Then I took a year and sent out letters that entire year.

Were you confident in writing text to go with the photos?

If someone had said I need a 3,000 word feature on this, I would have been petrified. But I was good at the 800 word story. I had done that in some newspapers. I had done some magazine first-

person stories and a handful of features. I had some experience, but it takes me an extra-long time to write something.

Where did you end up selling the project?

I got it in three different publications. One was Montana Magazine. They were willing to give it the most space and work with me on how it was placed. The first place I sold it was High Country News. They wanted it in their travel issue. They wanted me to step back and look at it as a travel piece. I wrote it more as first person. Then there was Challenger magazine. They are a travel magazine for the Pilot Flying J gas stations.

How did you deal with selling the project to multiple publications?

Different publications have their own rules and some are more bendable and some aren't. One magazine wanted it, but not if it was going to run anywhere else. I then wanted them to pay me more, but they couldn't do that. I needed publications I worked with to say it was OK to publish elsewhere. As freelancers we need to maximize our profits. ■

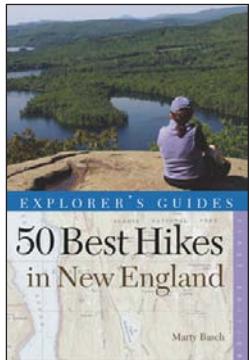
— Kelsey Dayton, editor
kdayton@owaa.org

BOOKSHELF

50 Best Hikes in New England

By Marty Basch, Countryman Press, countrymanpress.com; softcover, 254 pp., more than 75 color photographs, maps; \$19.95.

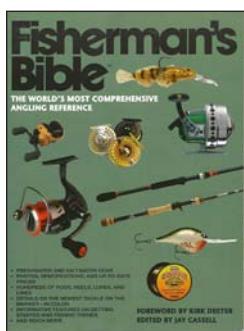
No matter where you are in the great Northeast, there are bound to be excellent walking trails. This collection of 50 of New England's can't-miss hikes takes you from the relatively flat lands and easy rambles of Rhode Island to prime hiking real estate in Connecticut; from challenging terrain in the Pioneer Valley and Berkshires of Massachusetts to breathtaking seaside treks in Maine's Acadia National Park. Find great hikes to the heights of New Hampshire's White Mountains and over to the verdant Green Mountains of Vermont — all the best hikes in New England are no more than a few hours from each other, so you'll want to keep this guide close at hand.



Fisherman's Bible: The World's Most Comprehensive Angling Reference

Edited by Jay Cassell with a foreword by Kirk Deeter, Skyhorse Publishing, www.skyhorsepublishing.com; softcover; \$29.95.

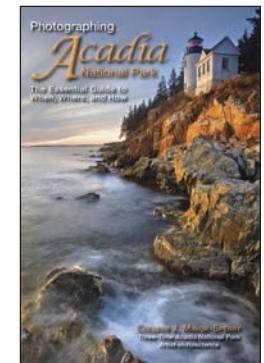
A complete reference guide for new and in-production fishing equipment, with all the pertinent specifications, the Fisherman's Bible, lets anglers see all the gear that's out there, and gives them all the information they need to make educated buying choices. The comprehensive new products section includes color photographs of new rods, reels, lines and lures, with extensive product details and feature listings. All the products are divided into freshwater and saltwater and further separated by spin, spinning, baitcasting and fly-fishing. Nearly every fishing gear manufacturer in the world is included in this unique compendium making it the essential authority for all anglers.



Photographing Acadia National Park: The Essential Guide to When, Where, and How

By Colleen J. Miniuk-Sperry, Analemma Press, www.photoacadia.com; soft cover and eBook (PDF), 224 pp., 183 color photos; \$24.95.

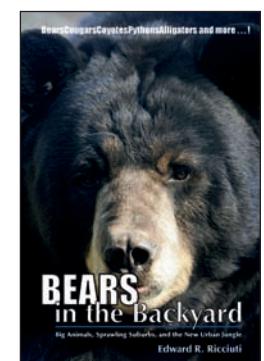
Discover the most photogenic locations in Acadia National Park in all seasons! Based on author Colleen J. Miniuk-Sperry's extensive experience, including three terms as an Acadia artist-in-residence, this award-winning guide is jam-packed with detailed information for 50 park locations, inspiring color photos, and practical photography tips for novice and expert alike. Learn the professional secrets and be in the right place at the right time to create your own treasured photographs of Acadia. Ten percent of the book's profits is being donated to the Schoodic Education Adventure, a residential program where children learn about science and art in Acadia National Park.



Bears in the Backyard

By Ed Ricciuti, Countryman Press, countrymanpress.com; hardcover; \$23.95.

Fang and claw have jumped the white picket fence as encounters with cougars in Chicago, alligators in Florida and bears virtually everywhere have become increasingly commonplace. Author Edward Ricciuti explores cutting-edge research into why it's happening, how it impacts all of us and how to deal with it on both societal and personal levels. As cities and suburbs sprawl and conservation efforts enable wildlife populations to recover, large wild animals are encroaching on human turf. These creatures might be thrilling to see, but they can bite, scratch and even kill. Attacks on humans will only increase as we come face to face in the man-made landscape. Readers will learn how to protect against potential dangers even as they are being thoroughly entertained by hair-raising tales of real-life encounters.



Board meeting minutes and OWAA financials

The meeting minutes from the May 22 and May 25 board meetings in McAllen, Texas, and for OWAA's annual financial review statement, visit the membership area of the OWAA Website www.owaa.org/members-area.

SUPPORTER SPOTLIGHTS

Save your gear

SG-20 offers an easy way to repair boots, waders and more

This month hunters around the country will pull out their hunting gear only to find a rip they forgot about in their blind bag, a sole that is ripping off a boot, and let's not forget that mysterious leak in the waders that seems impossible to repair. But instead of tossing expensive gear, hunters can turn to SG-20 adhesive.

SG-20 adhesive is made of a propriety blend of two-part polyurethane adhesive material that adheres to neoprene, polyurethane and canvas making it ideal for repairing many different styles of waders, boots, foul weather and hunting gear. Damaged gear can be fixed quickly in the field simply by cleaning and drying the damaged material and applying SG-20. Wet neoprene can even be fixed while it's still damp. When mending lightweight breathable waders worn by wading fishermen, the SG-20 adhesive is applied to the inside of the waders (the underside of GORE-TEX) rather than the outside.

"You no longer have to consider torn, ripped or leaky hunting gear as disposable," said Frank Dugan, sales manager. "We have tested SG-20 on everything from wet neoprene waders to broken duck decoys and in nearly every case the seal holds strong. Repairs we've made to boots and waders have held for more than five years."

In the past an inopportune tear or puncture to a hunter's waders could lead to a damp and uncomfortable outing; or worse yet, the end to a great day outdoors. The only repair options were glues with noxious smells and 24-hour dry time. SG-20 is odorless, sets in one minute and dries in one hour, creating a smooth, water-tight seal keeping air, dirt and debris out. After it's dry, SG-20 remains flexible, moving naturally with the material. It can be used on a variety of boots including muck boots, XTRA Tuff boots, wading boots and on just about any part of a boot whether it is the seams or the sole, leather, felt, rubber or plastic. SG-20 costs \$19.99 per kit at www.SG-20.com, Cabela's stores and Cabelas.com, and other select retailers.

"When the birds are flying I don't want to leave anything to chance, so at the beginning of the season I often reinforce my gear with SG-20 by applying the adhesive along the seams of my waders and boots," Dugan said. With the adhesive's ability to set in minutes and dry in less than hour, it's a perfect fix in the field, too.

Members are encouraged to contact Carla Vallone at Portavoce Public Relations to request a sample of SG-20 to use this season. Please contact her at Carla.Vallone@PortavocePR.com or at 760-814-8194.

Visit www.SG-20.com to see a video about how SG-20 works. ■

Photos in the field

Images for Conservation Fund app provides instruction wherever you shoot

After a decade of working as a professional photographer and guiding photo safaris around the world, John Martin wanted a way his clients could make adjustments in the field and help themselves on future trips when he wasn't there to make a suggestion.

So Martin, the chairman of **Images for Conservation Fund** (ICF), created the app ICF Photo Guide to Nature & Travel Photography for iPad and Android tablets. The app illustrates professional photographic techniques for nature and travel photography, in an intuitive, user-friendly way.

It has rich photographic content, technical image data and descriptive field notes designed to help users discover new photographic techniques and composition ideas. The app also has a "My Gallery" feature allowing the user to upload images and field notes to create their own interactive photography journal within the app.

"In essence, the app serves as both a field guide to nature and travel photography and a customizable photography journal," Martin said. "The journal feature might be a great fit for the outdoor writer who enjoys photography, as it provides a convenient way to record detailed notes about your images or travel experiences."

This innovative app was developed by Bill Gozansky, a professional travel and nature photographer, and the ICF, a non-profit organization dedicated to conserving wildlife and native habitats through photography.

"I've tried to give the user insight into my personal photographic process by sharing behind-the-scenes commentary through detailed field notes encompassing many artistic and technical photo tips, helpful hints, and more," Gozansky said. "We've designed the photography guide to be both interactive and portable, a true 'field guide'

that doesn't require internet connectivity, something that the reader can take with them on their travels and actually use in the field. As I lead private and small-group photo safaris around the world, I wanted something that my clients could employ during our travels to both learn new photo techniques and to record and share their images and experiences."

In the future, the ICF envisions adapting the app's modular design to create a series of ICF Photo Guide apps with top photographers in the field of nature and wildlife photography so they can share their insights, expertise, and creative processes.

"We believe this app series will become an innovative educational resource for those looking to explore the world of nature photography."

For more information about the ICF Photo Guide: Nature & Travel App visit www.imagesforconservation.org. ■

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Visit: www.owaa.org/ou/category/departments/table-of-contents.**

2014 Bodie McDowell Scholarship recipients announced

The Outdoor Writers Association of America awarded six scholarships for the 2014-15 school year to undergraduate and graduate students studying outdoor communications. Congratulations to 2014 Bodie McDowell Scholarship winners!

Successful graduate applicants are:

- **Monica Quinn Prelle**, Harvard University (\$5,300)
- **Gloria Jeannette Dickie**, University of Colorado- Boulder (\$5,300)

Undergraduate students receiving scholarships include:

- **Josh Marting Honeycutt**, Western Kentucky University (\$4,500)
- **Stacie Marie Sikora**, University of Nebraska-Lincoln (\$4,500)

OWAA's Education Committee, chaired by **Jason Jenkins**, reviewed scholarship applications, scored them based upon pre-determined criteria and selected the winners. Headquarters staff solicited applications through letters and emails sent to deans and department chairs of journalism and English and other relevant college departments. Thanks to the following members for judging this year's applications: **Colleen Miniuk-Sperry**, **Larry Morgan** and **Larry Larsen**.

Recipients are paid at the commencement of the fall semester, and also receive a one-year student membership in Outdoor Writers Association of America. OWAA's Endowment Trustees manage the Bodie McDowell Scholarship Fund and distribute funds to college scholarship recipients each year in accordance with OWAA bylaws. For more information and to learn about how to apply, visit www.owaa.org/programs/scholarships-fellowships/bodie-mcdowell-scholarship. ■