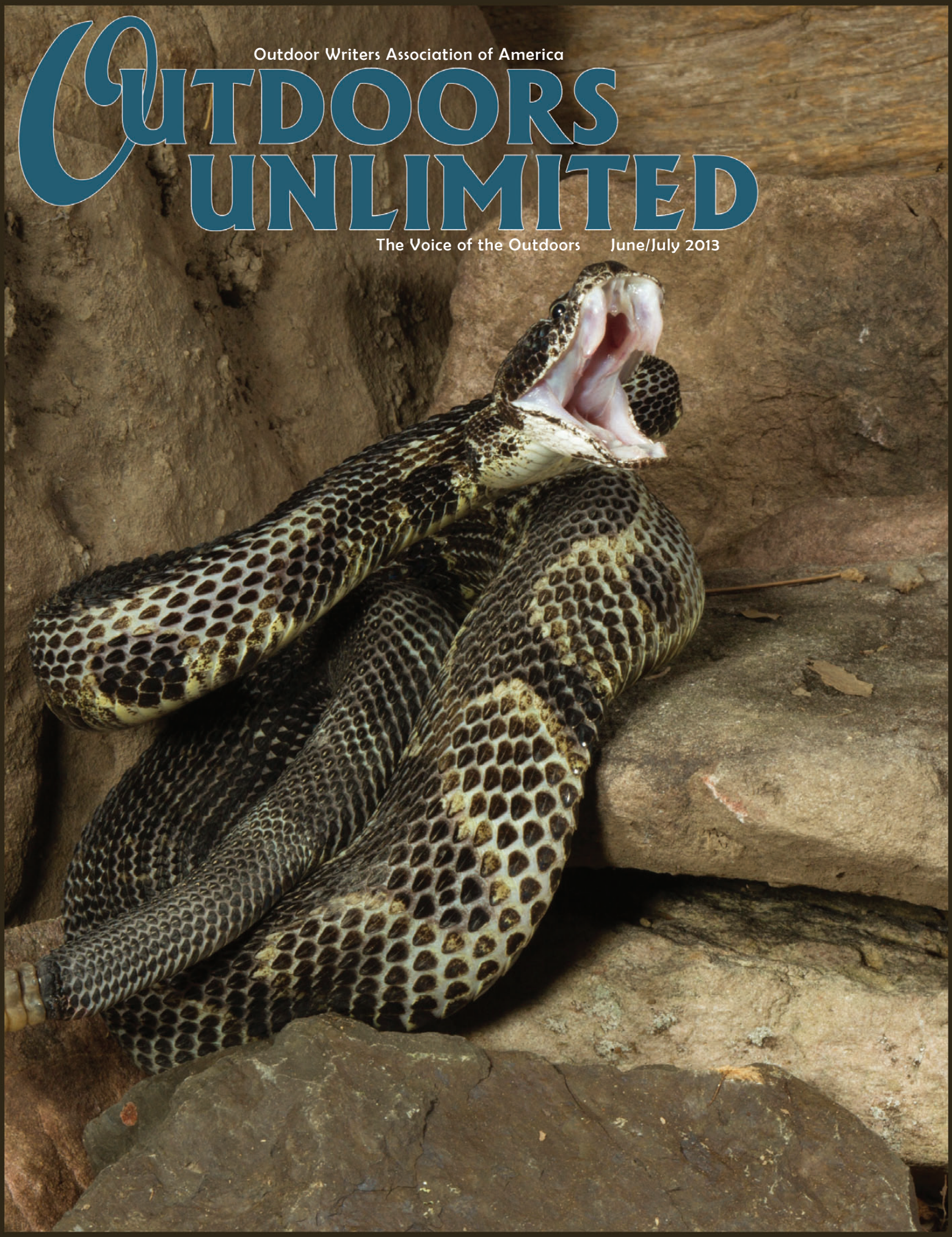
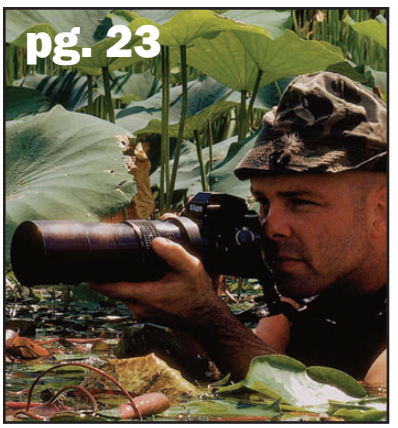
Outdoor Writers Association of America

Outdoors Unlimited

The Voice of the Outdoors June/July 2013





OUTDOORS UNLIMITED

June/July 2013, Vol. 74, No. 3

7 **What I learned writing an op-ed for a major newspaper** — *by Al Cambronne*

8 **Writing for television, part one** — *by Karen Loke*

9 **Pro ready cameras at amateur prices** — *by Paul Queneau*

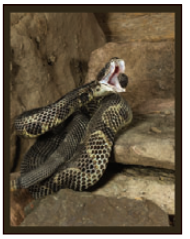
10 **Hide not thy light beneath a basket** — *by Sam Caldwell*

11 **Catfight** — *by Ted Williams*

19 **Are you branded?** — *by Mary J. Nickum*

20 **Sea turtles and sanity** — *by Matt Miller*

4 President's Message
5 From the Executive Director's Desk
6 Results from 2013 OWAA Elections
12 Departments
16 Portfolio
21 2013 Madson Fellowship Recipients
22 Product Review
23 2013 Conference Preview



ON THE COVER

By Joe McDonald

Pictured is a timber rattlesnake, coiled and ready to strike (controlled situation). An OWAA member since 1980, McDonald is from McClure, Pa. He featured in this month's Portfolio on pages 16-18. View more of his work at www.hoothollow.com.

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.

Copyright June/July 2013 by Outdoor Writers Association of America Inc. Reproduction in whole or in part without permission is prohibited. The contents of Outdoors Unlimited do not necessarily represent the opinion or endorsement of OWAA, its staff, officers, directors or members. Outdoors Unlimited (ISSN 0030-7181) is published bimonthly by Outdoor Writers Association of America Inc., 615 Oak St., Ste. 201, Missoula, MT 59801. Periodicals postage paid at Missoula, MT, and additional mailing offices. POSTMASTER: Send address changes to Outdoors Unlimited, Outdoor Writers Association of America Inc., 615 Oak St., Ste. 201, Missoula, MT 59801.

NATIONAL HEADQUARTERS
615 Oak St., Ste. 201
Missoula, MT 59801
406-728-7434, Fax: 406-728-7445
info@owaa.org, www.owaa.org

STAFF
Executive Director: Tom Sadler
Communications and Publications Director: Ashley Schroeder
Membership and Conference Services Coordinator: Jessica Pollett
Journalism Intern: Peter Van Horn

PRESIDENT
Mark Taylor, Virginia

OFFICERS
Vice President: Bill Graham, Missouri
Vice President: Mark Freeman, Oregon
Secretary: Katie McKalip, Montana
Treasurer: Jack Ballard, Montana

BOARD OF DIRECTORS
Bruce Cochran, Kansas
Mark Freeman, Oregon
S. Chris Hunt, Idaho
Timothy Mead, North Carolina
Mary Nickum, Arizona
Brett Prettyman, Utah
Paul Queneau, Montana
Peter Schroeder, Washington
Randy Zellers, Arkansas

COUNSELS
Attorney: William Jay Powell, Missouri
Historian: vacant
Medical: William W. Forgey, Indiana

Welcome to OU's Online Exclusives! This page features a sneak peek of all the extras we just couldn't fit into the print publication. To check out these bonus features, refer to the website links mentioned below.

–ASHLEY SCHROEDER, OU EDITOR

HAVE YOU VISITED THE UPDATED MEMBERS AREA OF THE OWAA WEBSITE?

OWAA headquarters staff recently redesigned the members-only area of the OWAA website. The goal was to make it easier for individual members and supporting groups to find information and resources that are available exclusively for OWAAers.

- **STREAMLINED LOGIN** process makes it easier for new members to sign up for access. You can also quickly reset your password if you've forgot.
- **NEWS POSTS** geared specifically toward members and supporters.
- **QUICK LINKS** to help you find the information you want.

owaa.org/members-area

More conference trips listed

Before you finalize your plans for the 2013 OWAA conference, be sure to browse through the latest pre- and post-conference trips that are listed on the conference website at www.owaa.org/2013conference.

2013 EIC contests

In June, we'll announce the winners of the 2013 OWAA Excellence in Craft contests. Check our website for that list of winners, who will also be recognized at an awards banquet during the Sept. 14-16, 2013, conference in Lake Placid, N.Y.

Supporting Group News Tips

Wondering about recent conservation-related measures being discussed by Congress? What are the latest products being released by our supporters? Or what about industry conventions and events? Visit OU Online's Outdoor Alerts news feed for details. Find the latest news on the homepage of OU Online at www.owaa.org/ou.

Association Update

When we're not printing issues of Outdoors Unlimited, we're posting content to OU Online during those "off months." Find out more about proposed members and supporter in the online monthly updates. Check out association updates from this spring and summer at www.owaa.org/ou/category/departments/assoc-update.

Outdoor Market

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

www.owaa.org/ou/category/market

Behind the hiring scenes

"Sometimes you have to take one for the team."

I kept telling myself during a recent flight from Detroit to Salt Lake City, while smushed in a middle seat between a portly woman who looked like Dame Edna and a man who smelled of cave-aged Gruyere cheese.

Some of my friends thought this journey to Montana was a junket. If they only knew.

The mid-March trip, which would include late flights, missed connections, a surprise snowstorm and a vat of corned beef and cabbage, was the next-to-final — at least we hoped next-to-final — step in a four-month long journey to find OWAA's new executive director.

MARK TAYLOR

Several members of the search committee were gathering in Missoula to meet with two finalists for the job. If all went well we hoped to have a new director in place by April 1.

As you know, we accomplished our goal.

Tom Sadler's first day at the helm was April 1. Tom introduces himself, and offers some insight into his vision for OWAA, in a column in this edition of Outdoors Unlimited. If you haven't read it already, please do.

Many of you personally reached out to Tom after the announcement of his hiring became public. He was so busy responding to the well-wishes that he couldn't dig in to the actual work of the job for a couple of days, but that's OK. He's got time.

Tom's experience and philosophy are impressive. Most recently he has been running his own consulting firm, the Middle River Group. He's worked in program development for the Trust for Public Land, been the conservation director for the **Izaak Walton League of America** and been president of the Congressional Sportsmen's Foundation.

He's currently on the board of the **American Fly Fishing Trade Association**, and just so happened to recently be involved in that group's hiring of an executive director.

On the side, he does some fly-fishing guiding.

So, in short, he's been there and he's still there.

Again, bringing Tom aboard was accomplished through the efforts of a team of OWAA members who believe in the work we do, and the importance of our organization.

The wheels started turning in late November when previous executive director Robin Giner let me know that she planned to step away on Jan. 1.

The executive committee immediately huddled. We would form the core of the search committee, with assistance from members **Chris Madson** and **Kevin Rhoades**, himself a former OWAA executive director.

While OWAA has, in the past, hired a professional recruiter for executive director searches, our budget didn't allow for that. Furthermore, we gambled a bit and decided to rely on press releases to help spread the word that we were looking. We got some nice help on that front from groups such as the **National Shooting Sports Foundation**, which passed the notice along.

The approach worked. We got several dozen applications, and a high percentage were from excellent candidates.

Interestingly, Sadler learned of the job through an avenue that represents one of the ways people are connected these days: He saw a Facebook post.

OWAA secretary **Katie McKalip** and I took the first crack at the applications, forwarding the keepers to the balance of the committee, which then ranked the applications.

Relying on a script of predetermined questions, Katie and I teamed up for conference call interviews with several of the top candidates, who then spoke with OWAA vice presidents **Bill Graham** and **Mark Freeman** on a round of second calls.

After more discussion and rankings, two semi-finalists emerged.

With Missoula home to several board and executive committee members, as well as our headquarters, it made sense to hold the final in-person interviews here.

New supporter **IL2000**, a logistics company owned by my longtime friend Kraig Cesar, helped out with the trip costs by donating airline tickets.

Graham and I flew out, connecting with Missoulians McKalip and Rhoades, as well as board member **Chris Hunt**, who drove up from Idaho. Treasurer **Jack Ballard**, legal counsel **Bill Powell**, and board members **Tim Mead** and **Paul Queneau** participated in interviews by phone and webinar.

The short-notice plane ticket purchase is what caused me to get stuck in that middle seat, but it was weather that caused a delay that had me stuck in Salt Lake City on St. Patrick's Day on the way to Missoula.

Lucky for me, OWAA board member **Brett Prettyman** had me over that evening for a feast prepared by his wife, Brooke, hence the above reference to corned beef and cabbage.

That snowstorm? It delayed the arrival of the two candidates by a couple of hours, but eventually they got to Missoula.

The search team spent the next day-and-a-half getting to know the candidates, concluding that Sadler was our top choice.

Reaching that point was a satisfying reward after the hours upon hours the team had dedicated to the effort.

Sadler will work from his home office in Virginia, but that arrangement should be largely transparent to the membership thanks to the wonders of modern technology that help keep us connected.

In short, he will be as reachable as if he worked in the office in Missoula. Need proof? Tom made sure his cell phone number was included in the press release announcing his hiring.

If you haven't already extended a welcome to Tom, please do.

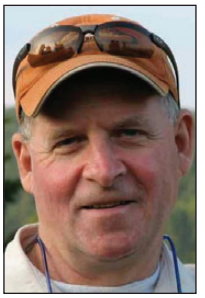
Also, keep in mind that he works for the board of directors, which works for you. So feel free to offer suggestions to Tom on what you believe OWAA needs to be doing to best serve its members moving forward. ■

— *OWAA President Mark Taylor, mtaylor@owaa.org*

'You inspire me'

As the new executive director, this is my first chance to introduce myself to many of you and I look forward to meeting more of you at the annual conference this year.

It is an honor and privilege to hold this position and I am very excited about the future. We are a strong and storied organization with a bright future. It is bright because of you, our members.


TOM SADLER

I want to share with you some thoughts on the future.

When was the last time you looked at the OWAA mission statement?

Here it is: "The mission of Outdoor Writers Association of America is to improve the professional skills of our members, set the highest ethical and communications standards, encourage public enjoyment and conservation of natural resources, and be mentors for the next generation of professional outdoor communicators."

Hold that thought.

As the new executive director I know full well the challenges we face. Top of the list is improving our financial position. Being financially healthy gives us the ability to innovate and be flexible in our decisions. To improve our financial position requires a laser focus on retention and recruitment of members and supporters. It means we need to have a successful conference.

These are serious challenges that will require serious commitment as we address them. Rest assured, the team at headquarters focuses on them every day.

Those are the challenges. What about the opportunities?

The opportunity is in our mission. Our mission has not changed. It continues to describe *why* OWAA exists. OWAA is still relevant to outdoor communicators, especially new communicators in the online space. We still inspire people to improve their professional skills, set the highest ethical and communications standards, encourage public enjoyment and conservation of natural resources, and to be mentors.

Why is important. **Brett Prettyman** noted that in his article in the April/May edition of Outdoors Unlimited. He notes that four of the five W's are easy to get at during an interview. But, as he writes, without *why*, then "no one knows why the crook stole the apple pie."

Our mission is our *why*; it inspires people to join OWAA and that is the opportunity in front of us.

Please take 20 minutes to watch the YouTube video of Simon Sinek's TED Talk, "How great leaders inspire action" (http://youtu.be/qp0HIF3SfI4) and you will see why OWAA's mission is important, why it is our why.

WHY is what I will be talking about when I ask people to join or support OWAA.

As we move forward and tackle the challenges and opportunities before us, I ask you to think about the *why* of OWAA. When you talk to others about OWAA make sure they know about the *why* of OWAA. Because if they know *why* as I know you and I know, then they will want to join us and inspire others to be a part of OWAA.

I leave you with this: If you will inspire just one other person to join OWAA this year, imagine how strong we would be, how grateful that person will be for being inspired to join us, and how much better outdoor communications will be for your effort. ■

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

Meet Tom Sadler

Tom Sadler is a lifelong outdoorsman and has worked for years in both the conservation and outdoor recreation arenas. A former U.S. Navy reserve officer and an avid angler and hunter, he lives in Verona, Va., in the heart of the Shenandoah Valley. Sadler replaces Robin Giner, who left OWAA at the end of 2012.

"OWAA is fortunate to find someone of Tom's caliber to lead our organization into a demanding new era," said **Mark Taylor**, OWAA president and outdoor writer for The Roanoke Times. "This era requires that we adapt to an ever-changing media landscape in order to best serve our existing membership and attract new members. Tom is more than equal to the task at hand.

"We had a number of excellent candidates, but Tom's experience in the outdoor and conservation arenas — complemented by his vast professional network — best positions him to lead the OWAA," continued Taylor. "I believe he will guide our group to new heights."

Sadler previously ran a consulting firm, The Middle River Group, focusing on advocating for outdoor recreation and conservation. He launched the company in 2008 after moving to Verona from Washington, D.C. Prior to that, Sadler was the director of program development for the Trust for Public Land. He also served as the conservation director for the **Izaak Walton League of America** and was president of the Congressional Sportsmen's Foundation.

Sadler has worked as an outdoor columnist for the New Virginian in Waynesboro and writes about the outdoors and conservation on his blog, Dispatches from Middle River (www.middleriverdispatch.com). He also works occasionally as a fly-fishing guide for Mossy Creek Fly Fishing in Harrisonburg, Va.

Sadler serves on the boards of the **American Fly Fishing Trade Association** and the National Fisheries Friends Partnership. He also is a member of the steering committee of the Eastern Brook Trout Joint Venture, a National Fish Habitat Partnership.

"My passion for the outdoors and conservation are exceeded only by my desire to share those passions with others," Sadler said.

"OWAA members are the best communicators of those passions. To be able to help OWAA do more of that by growing the membership, increasing our supporter base and helping our members and supporters become successful is really an exciting opportunity." ■

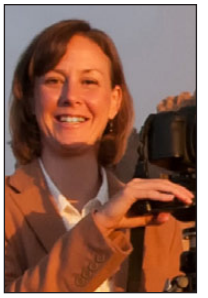
OWAA elects three new board members, approves ballot measures

In the May 2013 elections, OWAA members elected three members to the board of directors: **Brent Frazee** (Missouri), **Colleen Miniuk-Sperry** (Arizona) and **Paul A. Smith** (Wisconsin). All three Active members will take their board seats on Sept. 16 in conjunction with the 2013 OWAA annual conference in Lake Placid, N.Y.

BRENT FRAZEE

Brent Frazee of Parkville, Mo., has been the outdoors editor for The Kansas City Star for 33 years. During that time, he's won more than 50 national, regional and state awards for his writing and photography. After graduating with honors from Drake University in Des Moines, Iowa, he started his career in 1974 with the Woodstock (Ill.) Daily Sentinel. From there, he moved on to the Racine (Wis.) Journal, where he was an assistant sports editor. There, he started his outdoor writing career. Frazee has been married to Jana, since 1973, and they have three adult children — Becky, Jenny and Scott. They live on a lake in a Kansas City suburb with their two best buds, their Labs Zoey and June.

Colleen Miniuk-Sperry is a full-time outdoor photographer and writer whose publication credits include National Geographic calendars, AAA Highroads, Mushing Magazine, Smith-Southwestern calendars, as well as Arizona Highways magazine, calendars and books and many other outlets. In late 2011, she co-authored and published the award-winning guidebook, "Wild in Arizona: Photographing Arizona's Wildflowers." A passionate educator and speaker, she serves as a photography instructor for Arizona Highway Photography Workshops, Becoming an Outdoor Woman, Through Each Others Eyes, various Arizona-based camera clubs, and private workshops. From 2007-09, she served as secretary on the Arizona Highways Photography Workshops Board of Directors.



COLLEEN MINIUK-SPERRY

Paul A. Smith has worked as an outdoors writer for daily newspapers in Wisconsin since 1994. He has also worked as a freelance writer and photographer for state, regional and national publications for 20 years. He is currently employed as outdoors editor at the Milwaukee Journal Sentinel, a position he's held since 2008. Smith holds a B.S. in biology, natural science and conservation from Carthage College in Kenosha, Wis., and studied journalism and photojournalism at Marquette University in Milwaukee. He has served as a director of the Association of Great Lakes Outdoor Writers and is past president of the Wisconsin Outdoor Communicators Association.

PAUL SMITH

In addition, members passed three amendments: (1) a change to the OWAA Bylaws, for the purpose of assuring compliance with Internal Revenue Code requirements for nonprofit tax-exempt public charities and to permit use of Madson fellowships as a membership recruiting tool; (2) a technical correction to the membership criteria change that was approved in 2012; (3) a OWAA Bylaws change to more clearly permit students to be Associate or Active Members, permit secondary students to be Student Members, and delete course of study requirements for all Student Members. ■

What I learned writing an op-ed for a major newspaper

BY AL CAMBRONNE

I recently spent two long days writing an unpaid op-ed for the Washington Post, and it may have been one of the best investments I've ever made. In the process, I learned a lot about what goes on behind the scenes at the opinion page of a major newspaper.

It began in March, just before the launch of my new book, "DEERLAND: America's Hunt for Ecological Balance and the Essence of Wildness." My publicist and I had a long to-do list that included sending out review copies, lining up radio appearances, and contacting all of you who read this magazine. Also on our list: Watch for opportunities to place articles or opinion pieces in major markets where deer are already in the local news.

We found the perfect story right in Washington, D.C., where more than 200 deer had made their home in the 2.7-square mile Rock Creek Park. The understory was severely overbrowsed, browse lines were appearing overhead and the deer were hungry. When the National Park Service decided to send sharpshooters out to remove some of the deer, it faced lawsuits, letters to the editor, and protestors marching at the edge of the park with signs that read "Shame on the NPS," "Don't Kill the Deer," and "Birth Control, not Bullets."

In late March, sharpshooters removed 20 deer, about 10 percent of the park's population. Just before that happened, Washington, D.C. council member and former mayor Marion Barry weighed in on Twitter, describing NPS officials with a colorful term I probably won't be allowed to use in this magazine. So I decided I should weigh in, too.

In "DEERLAND," I include an entire chapter on America's suburban deer conundrum. I interviewed the top experts in the field and I read dozens of peer-reviewed papers — several of which ended up in my footnotes. So I knew that, contrary to persistent urban legend, there's no handy oral deer contraceptive we can sprinkle about the woods or pour out onto piles of corn. Nor is deer relocation a workable idea. And for a long list of reasons, currently available immunocontraceptives remain problematic.

Deer birth control is great in theory. In practice, it's difficult, expensive and temporary. The consensus among wildlife biologists is clear: deer contraception is only a viable option for small, isolated populations within a fenced enclosure or on an island or peninsula. As much as we might wish otherwise, it's not an easy answer to the problem of overabundant deer in our nation's cities and suburbs.

It's a complex story that wasn't easy to summarize in the 800 words I sent off to the Washington Post. Knowing they must receive hundreds of submissions every day, I'd nearly given up by the time I heard back on a late Wednesday afternoon. The editor thought he might be able to use the piece that following Sunday. But first, could I answer a few "authorship questions"?

Yes, I was using my real name. And yes, the entire text was my own work, other than properly attributed quotes. And so on. A few more questions and then I was in the door. But I wasn't done yet. In fact, I was just getting started.

Over the next two days the editor and I exchanged several emails, some of which were longer than the piece itself. He had "just a few questions." And then a few more. By the way, could I provide links to those deer contraceptive studies I'd mentioned?

The next day: "Thanks, Al. Just about done. I was able to make most of those changes, and a couple last questions have come up."

By now I was realizing that the term "op-ed" is a bit misleading; most pieces on the "opinion" page are thoroughly researched and rigorously fact-checked. Mine was no exception, and in the end I was grateful for all that rigor. Since I was writing about a hugely contentious issue, I'm glad the editor helped me strengthen my argument even further.

Still, not everyone was convinced. If you're writing anything controversial, especially if it involves the death of an animal (even just a fish), then it's best to not spend too much time reading hate mail or online comments. Keep your perspective and remember that those dozen or so angry commenters are outliers among millions of readers.

Although writing an op-ed for a major newspaper turned out to be way more work than I'd ever imagined, it did lead to opportunities for more interviews, reviews and mentions. In the long run, it may have even helped sell a couple books. For me, weighing in with an op-ed like this one was definitely worth it. It just might be for you, too.

And for the online version of the op-ed described in this article story, here's a link to The Washington Post piece: http://articles.washingtonpost.com/2013-04-05/opinions/38303809_1_more-deer-captive-deer-pzp. ■

Al Cambronne is author of "DEERLAND: America's Hunt for Ecological Balance and the Essence of Wildness." He's co-author, with Eric Fromm, of "Gut It. Cut It. Cook It.: The Deer Hunter's Guide to Processing and Preparing Venison." He's also written for Canoe & Kayak, Cooking Wild, Deer & Deer Hunting, Meatpaper, Sierra, and... The Washington Post.

Writing for television

PART ONE

BY KAREN LOKE

I've been a writer of one sort or another for more than 25 years. My first job was when I was 16 years old. It was for my hometown newspaper, The Bulletin, an affiliate of the Daily News in Galveston, Texas. There were three of us on the editorial staff and we put out a 28-page paper every week. My other job at the time was as a car-hop at Sonic, right across the street from that same newspaper. Now you know where the other two writers ate daily.

The transition from newspaper to television writing was difficult at first. My teachers and mentors taught me to condense, write in the active voice and drop all the descriptive narrative. One of my favorite things to do with my print journalism or magazine interns is to "warp" them into television journalists.

We often tell anyone writing for a television news audience to "dumb it down," or write your words as though you are talking to a child. Although it is true that you want to keep news writing simple and representative to a broad audience, it isn't true that it's simple to do.

First of all, I need to admit that writing isn't necessarily fun for me, or easy, or exciting. And I must say that most of the time, I dread sitting down and plucking away at the keys. Fortunately there's this thing called a deadline and I just can't put it off anymore. When I do finally put words on a computer, I discover happily that they do manage to tell a story and I make my deadline.

"Inspiration is often a product of desperation," says my friend, co-worker, and outdoor mentor Ann Miller.

My role models in television writing are Bob Dotson, a reporter for NBC, and Boyd Hupert, a reporter for KARE 11 News in Minnesota. They both write with a knowledge of poetic literature and history that makes me think they've read every book in the world. I don't have that talent but every once in a while I'll hear something someone says that resonates with me. And if I didn't catch it on camera or if the camera is not on my interview subject at the time, but still rolling, then I'll try to use it in the script.

For example: "The last person to hunt turkey in Red River County wore buckskins in 1897."

This was mumbled by a biologist wearing a wireless microphone and walking ahead of me while we were on the first Eastern wild turkey hunt after a decade's effort of restocking wild turkey. I used this in the anchor lead before the video rolled.

And here's another example: "There's one for every stump."

A fishing guide said this, referring to the number of fishing guides that work on Lake Fork in east Texas, when the camera was rolling, but not on him. Another great opener for a story.

Below are some examples and guidelines to keep in mind when you are making that switch from print to television writing. Oh and that first job I had at the Bulletin Newspaper when I was 16 — the newsroom is now a laundromat.

1. Know what the story is about but don't exclude the extras.

Story: Nesting bald eagles.

Make your phone calls when you get your assignment and interview all the necessary people, but also be open to change. This story is about bald eagles nesting unusually close to a highway. It's spring and people are always stopping by the roadsides to photograph children and pets in rows of wildflowers. So when I saw a bunch of people on the side of the road not looking at wildflowers, I thought I would use that. Then the police came due to all the traffic and people so I used that, too. Finally, a photographer showed up to cash in on the event so…

2. Tell it as simply as you can.

Story: Chester's Island.

Use juxtapositions – the old and the young, the wise and the innocent.

Voiceover: "When spring comes, the birds nest and Chester watches."

Sound on tape: "His motives are pure. He's not doing it for popularity or anything; he just wants to help the birds."

Voiceover: "The old protecting the young…"

Sound on tape: Chester, "My plans were to retire when I was 85. I've already passed that date and now I'm trying to make 90."

Voiceover: "…the wise watching over the innocent."

Sound on tape: Chester, "I've been encouraged to make 100."

In the next issue of Outdoors Unlimited, I'll conclude this two-part series with more examples and guidelines for applying your skills of writing for print outlets to writing for television. ■

A member since 2008, Karen Loke has been a TV producer for the Texas Parks & Wildlife Department for the past 17 years. She shoots, writes and edits four video news reports related to the outdoors each month and distributes to news stations throughout the state. Contact her at karen.loke@tpwd.state.tx.us.

Pro ready cameras at amateur prices

BY PAUL QUENEAU

No matter what kind of outdoor writing you do, you're smart to carry a camera. But choosing which to tote can be a tough decision. Thousands of options entice, ranging from the cost of a nice dinner out to a down payment on a house.

It doesn't help matters that the line between professional and consumer quality is getting blurrier by the minute. Case in point: Santa brought one of my son's friends a slick little GoPro camera for Christmas that straps to his ski helmet. It happens to be the very same model my employer uses for point-of-view shots on our TV show, "Team Elk." It clearly works equally well for fourth graders or broadcast TV.

And you've almost certainly seen what the newest smartphones are capable of — freakishly sharp photos from a lens the size of a pea and HD videos capable of filling the widest of widescreens. So good, in fact, that you may be left pondering if your camera bag is still worth its weight

I somehow still see fit to sometimes haul a lens heavy enough to improve my car's winter traction when stuffed in a back seat. Truly massive glass has its place photographing tiny birds and (hopefully) distant bears. But in general, I still believe a modest DSLR with 2-3 lenses is money well-spent for most outdoor writers. That outfit will allow you to capture everything from shallow-depth-of-field portraits to distant subjects in all sorts of different light that smartphones still can't compete with. And as an added bonus, newer DSLR bodies can film high-definition video with a cinematic look and feel.

Professional lenses remain a substantial and safe investment. But how much cash to blow on a good camera body is much less clear. My foray into digital DSLRs began a decade ago with Canon's first consumer-level DSLR: the six-megapixel Digital Rebel. Many pros at the time picked up the 10D — same sensor as the Rebel but a more durable body and a faster frame rate at twice the price. I wore out that Rebel's shutter eventually, and moved onto a Rebel XTi — same sensor as Canon's pro-oriented 40D, but somewhat slower to focus and again a slower frame rate and cheaper plastic body.

Then, as Canon rolled out its 7D, I finally made the leap to a higher end, unable to resist the pull of its HD video capability. I attached the same lenses as I'd put on my Rebels, but with much better results. Yet I soon began to wonder if I should have a waited, as less than a year after the 7D hit the streets, Canon placed the same 18-megepixel sensor into the Rebel-series at less than half the price I'd paid— $1800 versus $700. Canon soon after gave the Rebel a hybrid AF sensor to run its newest video-friendly STM lenses — in the process leap-frogging its pro-line with an appetizing feature brought directly to the consumer level.

Three years later, the 7D has withstood all I could throw at it, but I'll have to think hard about whether to stay with pro-level body when I replace it. Camera bodies, regardless of how expensive, inevitably grow long in the techno-tooth after two years and are truly fossilizing at age four. At less than half the price, a consumer body might not be quite as durable or weather resistant, but if they can last through three years of hard use as each of my first two Rebels did, you'll be that much closer to being able to afford a replacement.

So here's my advice: unless you're hard on gear, use your camera daily and have a true need for lightning frames-per-second speeds, take a hard look at what the consumer level has to offer no matter what camera brand you choose. ■

Paul Queneau grew up in Colorado hunting, fishing and backpacking. He started with the Rocky Mountain Elk Foundation's Bugle magazine as an intern and is currently the conservation editor. Contact him at pqueneau@RMEF.org.

Great idea?!

Send money-making tips to editor@owaa.org

Hide not thy light beneath a basket

BY SAM CALDWELL

All you have to do is luck into the right lottery number or have a wealthy uncle bequeath you a Picasso. Otherwise, you may have to give up on the idea of overnight wealth and settle for plodding along.

But wait! There's more! There are a number of ways artists (and I include photographers, graphic artists, writers and videographers in this category) can move their careers ahead to get rich and famous. Well, realistically, gaining either fame or fortune ain't too shabby. And a bit of fame can shorten that pathway to the other.

Gathering fame, or at least some recognition as a fine artist, can take a lot of time and perspiration. I was asked how long it had taken to paint a certain picture and have it published as an art print for the Operation Game Thief program.

"About three days," I replied, "and thirty years."

There are a number of ways — apart from plugging along for 30 years — that can lead to success. Time and perspiration will still be involved, but these seven steps can help you shed that basket and shine your light on an appreciative world.

1. Promote your work. Of course, this step is at the heart of the process, but it demands a special focus. If you don't have friends in the public relations business, make an effort to add a few friends. Check out the press clubs in your region. Let your local journals and TV outlets know you not only exist, but have an interesting story to tell. You may be surprised at the warmth of your welcome — editors are always looking for a story.

2. Donate. Every worthwhile cause in your state has to raise money, and art can be a primary tool. An example of your work in a live or silent auction gets your name out there. Conservation groups can be an excellent way to advance your cause while also helping them raise funds.

> "I was asked how long it had taken to paint a certain picture and have it published as an art print ...
>
> 'About three days,' I replied, 'and thirty years.'"
>
> — SAM CALDWELL

3. Partner with your state wildlife organizations. Perhaps a game warden association will publish a great photo or painting, and in return, provide you with an artist's proof for your own use. Several of my art prints stemmed from partnerships with Texas Parks & Wildlife Department, Operation Game Thief and the Coastal Conservation Association.

4. Speak up. If you're shy and bashful, you might want to consider a different profession. One of the primary ways you can gain some notoriety is to do demonstrations of your work. It is also therapeutic: When you have to stand up, speak up and show your wares in public, you'll find out early on what you don't know and need to learn. Sure, you'll have to let people know you're available, but schools and amateur organizations are always looking for an interesting presentation. Let a local journal know of the event, and maybe you'll have a reporter present.

5. Compete in art exhibits and competitions. Enter OWAA's Excellence in Craft contests. Join an art gallery, locally and nationally. Submit digital examples of your art to every magazine on the outdoor shelf, and then do it all over again two months later. Look for exhibitions and contests where you can show your wares. When you win, remember step 1.

6. Get a website. This is a critical way to maintain your public profile. It's neither that expensive nor complex nowadays, and important to do it yourself. Make sure you have a way to easily keep your home page fresh and interesting. It's expensive if you don't have a website because you'll miss the chance for increased exposure.

7. And finally, persevere. I have known a number of artists / photographers / writers who, in my less than humble opinion, were talented and capable of excellent careers. But, for whatever reason, they kept their lights hidden beneath a basket. ■

A member since 1991, Sam Caldwell is primarily a self-unemployed artist, but also serves as editor, writer, artist and photographer for the Texas Coastal Conservation Association's Currents newsletter. He was named by the Texas Commission for the Arts as a Texas State artist for 2004. His art can be visited at www.samcaldwell.com.

Catfight

BY TED WILLIAMS

When Ashley Schroeder asked me to recount my recent adventures with the feral-cat lobby, I told her I preferred to write about what it does to wildlife than what, with my help, it did to me. But she perceived possible lessons; so herewith, a combination craft-conservation piece.

■ Even if you think you're speaking for your employer, clearly state that your opinions are your own. At the suggestion of the National Audubon Society, I wrote an op-ed for the March 14, 2013, Orlando Sentinel newspaper in opposition to a horrible bill promoting maintenance of feral cats in Florida's wildlife habitat. By neglecting to state that my position of editor-at-large was freelance, not salaried, I dragged the society into a fight it hadn't started. I feel badly about that. In less than a day the CEO's computer choked on 33,000 emails from feral-cat advocates requesting that I be fired. I got dropped from the masthead and suspended.

■ If you write for a house organ and want to keep the outlet, take Michael Corleone's advice and "never go against the family." I didn't contact media and offered nothing to media that contacted me save a prepared statement I'd shown the society.

That statement read in part: "A group called Alley Cat Allies fired off a release to its members and other feral-cat support groups urging that they check a box 'to donate at least $5' and write Audubon demanding my immediate dismissal because I had *'published a major newspaper editorial calling on the public to kill millions of cats by poisoning them with Tylenol.'*" What I had really written was: "There are two effective, humane alternatives to the cat hell of Trap, Neuter and Release (TNR). One is Tylenol (the human pain medication) — a completely selective feral-cat poison. But the TNR lobby has blocked its registration for this use."

■ So when you take on animal-rights activists, never underestimate their commitment, energy, resources and duplicity.

■ When you step in it, remember that nothing stops charging head hunters dead in their tracks like a *mea culpa* comprehensive to the point of redundancy. Apologize for every indiscretion, real or imagined, and the attack hits a brick wall. Once I'd done this, Audubon announced that my suspension would be for only one issue, and the caterwauling from the feral-cat groups fell to intermittent grumbling about how "shocked" and "dismayed" they were at this decision.

■ Be thankful for your friends. Within 48 hours, support from OWAAers went more viral than the nastygrams. I was humbled and touched by your articles, blogs and letters, all of which finally got the feral-cat problem before the American public. The story even made it to The New York Times.

While the Times piece contained an excellent message about feral cats, it juxtaposed quotes, obliging me to write the editor as follows:

> *I need to correct an implication, unintended by the Times and the National Audubon Society. It reads: "'We absolutely reject the notion of individuals poisoning cats,' Mr. Yarnold said." And: "The society also said that while cats were still a leading cause of bird deaths, it did not endorse Mr. Williams's suggestions. 'Backyard poisoning isn't the answer and we want to make it absolutely clear we don't support that idea,' it said." Among my lapses of judgment in the Orlando Sentinel op-ed, suggesting "backyard poisoning" by "individuals" was not one. Lethal control of feral cats would be (and is) conducted strictly by wildlife professionals and not in backyards.*

■ When space is tight, avoid hot-button words. I should not have used "humane," and "selective" without further explanation. I'm not sure any poison can be called "humane," but I am sure that any poison is more humane than maintaining feral colonies of domestic animals ill equipped to survive in the wild. At feral-cat feeding stations I've seen cats with cloudy eyes, missing eyes, oozing abscesses, gimpy legs, nonfunctional legs and infected ears.

No poison is completely "selective." But feral-cat poisons, used widely in Australia which has a far higher ecological literacy rate than the U.S., are more selective than most. More importantly, they're deployed in bait stations that exclude other animals. Feral cats learn quickly to avoid traps and guns. If our wildlife managers can't use poisons, the battle is lost.

I have never understood why, when the subject is feral cats, people start talking about pet cats. Of course pet cats should be kept indoors, but prescribing that as a solution to the horrendous loss of birds and small mammals from feral cats is like telling people to control Asian bittersweet by not putting it in Christmas wreaths. On the big island of Hawaii, where there are one million feral cats, I saw the last of the endangered palilas, one of dozens of bird species feral cats are ushering into extinction. I doubt they'll last the decade. Yet TNR is widely practiced in Hawaii.

Ironically, the national catfight issuing from the op-ed with which I embarrassed myself and my employer accomplished something we'd both hoped for. That horrible feral-cat bill had sailed unanimously through the Florida House, but it's now DOA in the Senate. The feral-cat lobby is blaming "cat haters" for the recent barrage of "anti-cat" articles, blogs and letters. *Mea culpa.* ■

A member since 1975, Ted Williams is from Grafton, Mass. He is a freelance writer specializing in conservation and environment. Contact him at ewilli9767@aol.com.

ASSOCIATION UPDATE

Visit OU Online for complete monthly Association Updates, including bios of proposed members and more.

NEW MEMBERS

New OWAA members from May and June 2013:
Jeffrey Batula
Charles Burchfield
Jim Carrier
Patrick Cooney
Joseph Dits
Daniel Donlan
David FitzSimmons
Paul Hoobyar
Jennifer Pharr Davis
Tom Sadler
Russell Schnitzer
Mike Sepelak
Brent Wilson

REINSTATED MEMBERS

Alex Zidock Jr., (Senior-Active) P.O. Box 267, Greentown, PA 18426. (W) 570-857-1557, (F) 570-857-1012, azidock@ptd.net, www.outintheopen.com. Host and producer, "Out in the Open" TV show and "Wallenpaupack Life" TV show. Full-time freelance writer, photographer and consultant. Author, "Trailer Boats." Newspaper and magazine columnist. Regular contributor to Pennsylvania Angler and Boater.

CREDENTIALS REVIEWS

The following members have successfully passed the review of their member credentials:
Oak Duke
Tom Migdalski
Paul Queneau

NEW SUPPORTING GROUPS, AGENCIES AND BUSINESSES

American Fly Fishing Trade Association, 321 E. Main St., Ste. 300, Bozeman, MT 59715. Contact: Ben Bulis, President. (W) 406-522-1556, (F) 406-522-1557, ben@affta.com, www.affta.com. The American Fly Fishing Trade Association is the sole trade organization for the fly-fishing industry. Our mission is to promote the sustained growth of the fly fishing industry. To that end, our efforts are focused on achieving three strategic objectives: growing demand for fly-fishing products by attracting an ever expanding audience to the sport; promoting better business practices and professional development opportunities for members; and providing a clear, loud voice to elected officials and government agencies on issues ranging from the protection and rehabilitation of fly-fishing habitats to tax related issues important to the fly-fishing community.

The Beenders Walker Group, 125 E. High, #200, Jefferson City, MO 65101. Contact: Jo Duncan, director of media relations. (W) 573-636-8282, (Toll-Free) 800-510-8474, (F) 573-635-8494, jo@tbwgroup.net, www.tbwgroup.net. The Beenders Walker Group is a full-service marketing and communications company located in Jefferson City, Mo. From the Lake of the Ozarks located in central Missouri to Gulf Shores and Orange Beach on Alabama's Gulf Coast, TBWG specializes in destination marketing, providing professional, creative and media-friendly inbound customized and group press trips for travel writers, editors, outdoor writers and other communicators.

Buckmasters Ltd., P.O. Box 244022, 10350 Hwy. 80 E., Montgomery, AL 36124. Contact: Linda O'Connor, editorial manager. (W) 334-387-2612, (Toll-Free) 800-240-3337, (F) 334-215-3535, loconnor@buckmasters.com, http://buckmasters.com. Buckmasters is an organizational umbrella for the deer hunting populace of North America, designed to preserve ethical hunting and to promote intelligent, practical wildlife and habitat management conservation for future generations. It is our mandate to inform, educate and entertain the hunting public, and in doing so, serve and satisfy our membership, advertisers and sponsors with the highest degree of excellence in all Buckmasters publications, video productions and public events. At the heart of Buckmastes stands our steadfast commitment to represent and promote a positive public image of ethical hunting and an awareness of the essential role of hunting as a necessary conservation tool now and for the future.

Jose Wejebe Spanish Fly Memorial Foundation, 1009 Niles Rd., Summerland Key, FL 33042. Contact: Kristin Wejebe, president. (W) 561-350-8558, krissy@spanishflytv.com, www.josewejebefoundation.org. The Jose Wejebe Spanish Fly Memorial Foundation is a nonprofit organization whose mission is to support projects involving marine conservation, education, and individuals with special needs. We will engage, assist and contribute through ocean and marine life related activities, humanitarian work, and fundraising. The Foundation is committed to continuing Jose's legacy of encouraging new and unique ways of interactive fishing, sharing the importance of conserving our marine environment and dedication to those individuals who face life with extraordinary challenges.

Keystone Elk Country Alliance, 134 Homestead Dr., Benezette, PA 15868. Contact: Rawland Cogan, president & CEO. (W) 814-787-5174, (F) 814-787-5171, rcogan@windstream.net, http://experienceelkcountry.com. The Keystone Elk Country Alliance is a Pennsylvania-based 501(c)(3) wildlife conservation organization. KECA's mission is to conserve and enhance Pennsylvania's Elk Country for future generations. We are headquartered at the Elk Country Visitor Center in Benezette, Penn. KECA operates and manages the Elk Center in partnership with Pennsylvania's Department of Conservation and Natural Resources. We attract 200,000 guests each year to our facility to learn and explore Pennsylvania's Elk Country. KECA has trained wildlife biologists as well as educators on staff to coordinate habitat and conservation education projects. KECA is also partnered with TomBob Outdoors, a national TV show, produced in Ridgway, Pa.

PowerFish'N Pro, 1201 7th St., East Moline, IA 61244. Contact: Lou Ann Goral, Nehlsen Communications. (W) 309-736-1071, (F) 309-736-1073, louann@ncpr.com, www.powerfishn.com. PowerFish'N Pro is the first in a line of hybrid reels for freshwater fishing. The reel gives users the ability to manually hand crank the line in and retrieve it automatically with the touch of a switch. It offers welcome benefits to kids just learning to fish, seniors or anyone who may be physically challenged.

Rod-N-Bobbs, 630 Lamplighter Court, Eau Claire, WI 54703. Contact: Jeremy Bennis, Sales/PR Manager. (W) 715-877-1406, jeremy@bobbers.com, www.bobbers.com, www.nightfishing.com. Family-owned fishing tackle and supply company specializing in the manufacturing and sale of innovative fishing floats for both day and night, the Beacon brand of light sticks and battery products, and other fine fishing tackle. Follow them on Twitter at www.twitter.com/rodnbobbsinc or like them on Facebook at www.facebook.com/rodnbobbs. Resources: GI.

Stor N Boat Ltd., 5017 Pine Creek Dr., Westerville, OH 43081. Contact: Ron Beitzel, chief operating officer. (W) 614-794-2628, (F) 614-898-9514, rbeitzel@stornboat.com, www.stornboat.com. Stor N Boat: the world's first rooftop cargo carrier and boat combination. It's brand new, totally unique, incredibly awesome! Stor N Boat is an 8-foot, 3-seat, polyethylene, rotational molded, double hull boat (not an inflatable) and it comes with a separate, integrated vehicle roof top storage carrier (lockable), capable of storing 15 cubic feet of gear such as: oars, life jackets, trolling motor, guns, fishing rods, tackle box, camping gear, a small horsepower engine or whatever else you need to stow away, freeing up valuable space inside your vehicle. Duck hunters will choose our mallard green boat while the RVer's and some fishermen will want the marlin white version. As a recreational boat this will be a sure hit with the children and grandchildren.

The Vital Ground Foundation, 20 Fort Missoula Rd., Missoula, MT 59804. Contact: Kevin Rhoades, communications director. (W) 406-249-8650, (F) 406-549-8787, krhoades@vitalground.org, www.vitalground.org. Working cooperatively with landowners, local communities and state and federal agencies, Vital Ground addresses the issue of habitat fragmentation head-on by permanently protecting crucial lands for the benefit of grizzly bears and other wide-ranging wildlife.

REINSTATED SUPPORTING GROUPS, AGENCIES AND BUSINESSES

Bull Moose Sportsmen's Alliance, P.O. Box 3394, 410 Soda Creek Rd., Idaho Springs, CO 80452. Contact: Gaspar Perricone, director. (W) 303-534-2855, gaspar@bullmoosesportsmen.org, http://bullmoosesportsmen.org/. Outdoor conservation education supporting hunting and angling. Resources: CO.

Plano Molding Co., 431 E. South St., Plano, IL 60545. Contact: Douglas Riewski, marketing manager. (W) 630-552-9448, (Toll-Free) 800-874-6905, (F) 630-552-9737, driewski@planomolding.com, www.planomolding.com. Owning a Plano tackle box has become a heritage that has endured for more than half a century. Plano has become a legacy that spans generations. In 1952, Plano introduced the first molded plastic tackle box. For the next 50 years, the Plano brand has found its way into the hearts and hands of three generations. There are many reasons why people choose Plano, but without a doubt, our favorite is: "It's what my dad always used."

SCS Ltd., 140 Schott Rd., Lake Ariel, PA 18436. Contact: Dick Gadd, president. (Toll-Free) 800-749-8425, (F) 570-937-4241, sales@scslimited.com, www.scs-mall.com, www.tickinfo.com. Wholesale and retail of outdoor safety products. Projecting people in the outdoors. Resources: GIO.

Trout Unlimited - Western Field Office, 151 No. Ridge Avenue, Suite 120, Idaho Falls, ID 83402. Contact: Nancy Bradley. (W) 208-552-0891, ext. 711, (F) 208-552-0899, nbradley@tu.org, www.tu.org. Trout Unlimited's mission is to conserve, protect and restore North America's trout and salmon fisheries and their watersheds.

DECEASED MEMBERS

Douglas R. Hannon
James C. Robey
Mike Strandlund

WELCOME TO OWAA

Jeff Batula is a monthly writer for Hawkeye magazine, covering the New England region. Batula feels blessed to have grown up in rural Pennsylvania with a father who spent virtually every spare moment with him in the great outdoors, teaching him all there was to know about hunting and fishing. He quickly developed a lifelong passion for the outdoors and a passion for informative outdoor writing. Batula is currently an active member of the New England Outdoor Writers Association, a member of the Hoyt/Easton archery pro-staff, owner of his own archery manufacturing business, and a hunting and fishing guide in both Canada and Illinois. He has harvested many record class North American big game animals and has competed in the archery world championships on several occasions. Batula currently resides in New Hampshire with his wife, twin sons and his daughter.

Charlie Burchfield is an outdoor communicator and weekly columnist for The Courier-Express newspaper published in DuBois, Penn., and the Potter Leader-Enterprise in Coudersport, Penn. He has served on the staff of a number of outdoor publications, and has been published regularly since 1978. In addition to newspapers, his work appears in a number of state and national publications and radio. Burchfield is a member and past president of the Pennsylvania Outdoor Writers Association and was elected to life membership in POWA. National professional outdoor writing affiliations also include the Professional Outdoor Media Association. Burchfield has been the recipient of more than two dozen writing and photography awards. He continues his outdoor writing though his columns and is constantly working on projects featuring the traditional field sports and outdoor lifestyle.

David FitzSimmons is an award-winning freelance photographer and writer as well as a university professor. He photographs and writes for various magazines, including Outdoor Photographer, Popular Photography, and Shutterbug, as well as newspapers and online publications. His 100-plus calendar credits include numerous titles by BrownTrout and Barnes & Noble. He currently is at work on a handful of books. His most recent books include “Animals of Ohio’s Ponds and Vernal Pools” (Kent State UP, 2011) and “Curious Critters” (Wild Iris, 2011), which has won five national book awards. One of five Sigma Pro photographers in North America, FitzSimmons presents seminars and workshops to a wide variety of audiences,. His works have been exhibited at the Roger Tory Peterson Institute, the National Center for Nature Photography, and the Telluride Photo Festival, among other venues. He is assisted in his natural history endeavors by his wife, Olivia, a naturalist and librarian, and his three daughters, Sarah, Phoebe, and Annabelle.

Former fishing and wilderness guide **Paul Hoobyar** has written outdoor adventure articles, features on ecologically sensitive areas, and personality profiles for national magazines, regional newspapers and local publications. He has also edited technical publications for federal, state and local agencies engaged in salmonid and marine mammal species and habitat recovery in the Pacific Northwest and California. Hoobyar received a bachelor's degree from the College of Natural Resources at the University of California, Berkeley, and a master's degree from the University of Oregon. He lives in western Oregon, where he pursues his passion for fishing, river running and bicycling.

Jennifer Pharr Davis has hiked more than 12,000 miles on long distance trails. In 2011, she became the first female to claim the overall record on the Appalachian Trail by finishing the 2,181-mile journey in 46 days, 11 hours, and 20 minutes — an astounding average of 46.9 miles per day. Off the trail, Pharr Davis has authored three books, including three North Carolina guidebooks and two Appalachian Trail hiking memoirs, "Becoming Odyssa" and "Called Again." She has also written for, or appeared within, the following magazines: Blue Ridge Outdoors, Backpacker, Trail Runner, Men's Journal, Shape, and Fitness.

David Schneider, an award-winning wildlife and nature photographer, focuses on bringing alive each creature and scene his camera sees. With a unique point of view and style, Schneider prints capture the color, beauty and soul of his subjects. His affinity for nature extends into the scenic arena as well. His landscapes bring out the incredible emotion, beauty and grandeur of the Southwest; his prints will take you from the tops of misty mountains to the shifting sands of the deep desert, letting you always be in the moment. Schneider's work is amazingly rich and vibrant, with a very subtle three dimensional quality. His unique point of view allows him to create pieces that sparkle and shine with an inner glow.

Russell Schnitzer is an award-winning commercial, freelance and fine art photographer specializing in fly-fishing and outdoor adventure travel. His images have been shown in galleries throughout the western United States and in several published works. Publication credits include ESPNOutdoors.com, TU.org, Trout Magazine, Patagonia catalogs, Fly Fish America, Fly Rod & Reel, American Fisheries, and several conservation titles, including the newest edition of "100 Greatest Trout Streams in America" and a forthcoming title from Abrams Publishing. Schnitzer is a regular photographic contributor to The Contemporary Sportsman, The Flyfish Journal, Drake Magazine, and other fly-fishing titles. Schnitzer's recent commercial clients include Orvis, Brunton Outdoor Group and Patagonia. In July 2011, one of Schnitzer's images was featured by National Geographic. He is also the man behind the cameras of The Fly Collective, a new media collaboration using digital video to tell unique, character-driven stories from the outdoor world.

Pallas's long-tongued bat, nectar feeding in Costa Rica (controlled situation).

Portfolio

by Joe McDonald

Four-horned chameleon (controlled situation).

Timbered rattlesnake, coiled and ready to strike (controlled situation).

PHOTOS BY JOE McDONALD

Western diamondback rattlesnake striking, locating prey by heat-sensing pits (controlled conditions).

Eastern diamond rattlesnake (controlled situation).

Panther chameleon (controlled situation).

A sidewinder rattlesnake leaves evidence of its ide-winding locomotion across sand dunes at sunset (controlled situation).

PHOTOS BY JOE McDONALD

Are you branded?

BY MARY J. NICKUM

What is branding? Branding is about communication: Effectively understanding your own purpose, the purpose of your audience, and ways to connect the two. Branding is just a word to describe a much deeper and more meaningful process of communication. But you must understand the basics. First, identify your goals, then define your purpose and finally, understand who you are trying to reach. And it's in that second step of defining your purpose where branding is born.

If you can't clearly communicate your purpose, then how can you engage a readership? Are you trying to merely entertain? Are you trying to teach a concept in a nonthreatening way? Are you trying to interest your readers in a new idea or convince your readers to try something new?

Companies often have what they call a "brand book" or "brand bible." It is a document they go back to again and again, ensuring not just that they are consistent, but that every element of their company works to a common purpose. It is why companies known for their exceptional branding or customer service are so consistent in their high quality. Why nearly every experience at Disneyworld is surprising and pleasant, why the Apple Store seems more like a gathering place than an electronics store. These examples can apply to a writer, as well.

THE ELEMENTS OF BRANDING

These building blocks, when combined, will constitute your brand.

Embrace that you are a writer. This may sound basic, but many writers have a hard time embracing their identity as a writer. They see themselves as a writer only after the definitions of their day job, role in their family, church or social circle. When speaking about your work, own the identity of being a writer.

Define yourself clearly. Every word counts. Too many writers clutter up their purpose with divergent messages. They try to represent every aspect of who they are, or hope they will be. What happens is that the core message is lost. The more words you remove from the description of your purpose, the stronger the words become.

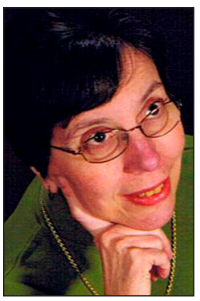
Be focused. Few people want to be pigeonholed, but when you are just starting out and still developing that core audience, err on the side of being specific. Focus the topics you discuss, the audiences you target, the way you describe your work. Too many writers feel their work should appeal to everyone. And, while this may happen someday, build your way up to that. FOCUS.

Create core messages you will go back to again and again. Determine the best ways to communicate your purpose and describe your writing. This helps you to determine what it is and what it isn't, and ensures that your message will resonate with the audience you hope to capture and maintain.

The value of repetition. Repetition helps people remember what you are about. Many writers are a bit sheepish to even say once what their work is about, let alone repeat it over time. Never take for granted that folks are familiar with your work. You are always in the process of helping people learn about the power of your work, about your viewpoint as a writer. This, of course, doesn't mean you say the same message, in the same words, over and over. If you do, people will tune you out. Use fresh words and methods of communicating to express your message.

Make sure your STORY engages people. Yes, your writing is the key here. But don't forget that your story as a writer is part of what engages people. How your purpose extends to the work you create. Shape your story as it relates to your work, and share that when you meet people or on the About page of your website.

In summary, all of this is about bringing your purpose to the forefront as it relates to your writing, your goals and your audience. This goes beyond surface-level interests or demographics. Don't make your brand so vague the statements about it could apply to thousands of writers. Strive toward fully personalizing your brand, considering how it connects with others in meaningful ways. In one form or another, this is about story. When you consider your identity as an author, frame your own story using elements of branding to help communicate this more effectively to potential readers. ■



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.

SEA TURTLES & SANITY

BY MATT MILLER

White sands and turquoise waters shimmer before me, accompanied by a soundtrack of tropical birds.

Why am I not in a better mood?

Nine months ago, I started a new writing position with my employer. Most days, it's a pretty sweet gig. I travel and write about cool conservation stories around the world, from fish restoration to bison research.

Of course, travel loses much of its romance when you do it often, particularly the part of travel that includes airports, taxis, noisy hotels and road food.

And no job, no matter how cool it may seem, is all adventure and no pain. There are always those things you'd rather not be doing.

Which brings me to the Yucatan Peninsula, where I currently find myself: surrounded by tropical splendor but stuck in a poorly lit room. I'm here to lead two scientific paper writing workshops. On my list of communications skills, scientific editing would be listed near the bottom. I love science, am intrigued by the process, respect and even idolize those who are good at it — but I am no scientist.

And so I wade through paper after paper. Forty pages on the spatial analysis of habitat connectivity and I begin to fear for both my blood pressure and my sanity. The sun goes down, and before I know it, I face the sullen reality that it's 11 p.m., I have eight more such papers to read before morning and that I'll be doing the same thing tomorrow night. And the night after.

My week stretches before me providing little but more editing, more papers, more jargon. By 1 a.m., I'm fried. I try to sleep. My brain turns on me, amplifying every thought into self-doubt and paranoia. I fear I am not suited to the task — I can barely understand the paper on nutrients and nutrophiles, let alone provide substantive feedback. My eyes bug out when I read titles like "Use of gap analysis to identify spatially explicit opportunities for a comprehensive marine and estuarine conservation strategy" — knowing those 17 words are only a preview of the 28 pages they precede.

I wonder how I'll get through the week without being exposed as a fraud of a science editor. I wonder how I'll plow through yet another round of these papers.

The next afternoon, I'm kicking white sand with sour thoughts when it hits me: I'm at serious risk of committing that unpardonable sin of not experiencing, not looking, of ignoring where I am in the world.

I've witnessed this frequently in the realm of global conservation: Dedicated people jetting far and wide to develop methods or policy to save coral reefs or endangered species or the world, while not taking a moment to actually soak in their surroundings. These are people who can rip through laundry lists of countries where they've held meetings to discuss maps or legislation or partnerships, but who see little beyond conference rooms. They might be physically in Polynesia but in reality they might as well be in Pittsburgh.

It's so easy to see these traits in others, no?

You try to stay vigilant, but when you travel every few weeks, you start to lose focus a bit. You spend days in this or that spectacular place but you're just going through the motions. You promise never to become that person who stares at PowerPoint presentations while a moose walks unnoticed outside. Then you realize that you are on the Yucatan Peninsula and you can't even see — really see — the aqua-blue water.

Ah yes, the water. Shouldn't I get into it? How could I come this far and not at least see what's out there?

Immediately, my to-do list pops into my head. I have a lot going on, or so it would appear. My boss might not approve if he sees me swimming around the bay. I have papers to read. I have conservation work to promote. I have deadlines looming. I need to get back to the conference room, pronto.

To hell with that.

I swing back toward my room and grab my snorkel out of my backpack. I lack fins but I don't want to take the time to rent them from the dive shop. My sandals will have to do. Two minutes later, I'm calf deep in lukewarm water. I wade farther, pull my mask snug over my face and kick off away from shore.

My breathing falls into an easy rhythm as I paddle around. The reef here isn't much, but there are beds of sea grass that provide cover for the occasional colorful fish, easy to see in the clear water.

And then: a dark shape, slowly moving ahead. I swim toward it, already recognizing its shelled form. A sea turtle. A loggerhead, to be exact, with brilliantly delineated lines crisscrossing its carapace.

The turtle is directly below me, grazing on sea grass much like a deer feeding in a field. It extends its neck as it clamps onto a bite of grass. Chomp, chomp, chomp.

I watch as its big eyes swivel around, perhaps assessing me for potential danger, deeming me harmless. A small yellow fish darts forward, snatching up tiny worms kicked up by the turtle's grazing.

After a minute — maybe longer; I cannot say — the turtle effortlessly lifts off the bottom. It glides by, its front leg practically brushing my face. It resembles nothing so much as an underwater bird in flight. I try to follow, but the turtle's a better swimmer. And then it is swallowed in blue water, gone. Like a ghost.

The late, great Edward Abbey once wrote: "It is not enough to fight for the land, it's even more important to enjoy it."

But, sometimes: easier said than done, even for those of us who have dedicated our lives to conservation and outdoor traditions.

CONTINUED ON PAGE 21

Hammonds, Jokerst, Scott, awarded 2013 John Madson Fellowship

Outdoor Writers Association of America is pleased to announce that **Julie Hammonds, Gail Jokerst** and **Gillian Scott** have been selected as co-recipients of the 2013 OWAA John Madson Fellowship. The fellowship is an annual grant program that funds continuing education opportunities for OWAA members. This year's recipients will share the total award of more than $2400 for reimbursable expenses related to attending educational opportunities of their choice.

Julie Hammonds is a writer/editor who specializes in communicating about wildlife. She has been the associate editor of Arizona's wildlife magazine, Arizona Wildlife Views, since 2005, and has contributed more than 30 feature articles to the magazine. Her stories have garnered awards from OWAA, the Association for Conservation Information, and the annual writing competition hosted by Writer's Digest magazine. She has also edited two books for the Arizona Game and Fish Department. Julie has a degree in conservation from UC Berkeley, where she first expressed a desire to write about the natural world for a living. Now that her dream of writing and editing stories about wildlife and wild places has come true, it's more than her job: It's a craft fueled by passion for the natural world. She blogs about nature writing at words4wildlife.wordpress.com. Hammonds will be using her fellowship to attend the Institute for Grassland Ecology. Taught by expert faculty, the institute will cover the important ecological role the grasslands of southeast Arizona play within our region, how its unique plant and animal communities differ from those around it, conservation threats to grasslands, and management strategies that are used to safeguard this ecosystem.

JULIE HAMMONDS

Based across the river from Glacier National Park, Gail Jokerst began freelance writing 21 years ago. Her work has received several Excellence in Craft Awards and has appeared in over 25 publications such as Michelin's USA West, The Christian Science Monitor, and the Spokesman-Review. She has covered a diverse range of topics with the short list including conservation easements and grizzly bear DNA research, hiking, bicycling, birding, and organic farming. Aside from penning outdoor stories, Gail has taught writing classes at Flathead Valley Community College and Principia College. An avid baker, she spends almost as much time in her kitchen as she does working and playing outdoors. Last year she published a cookbook interspersed with essays and trail-friendly recipes, which you can read about at www.gailjokerst.com. With this fellowship grant, Gail is taking an on-line creative nonfiction workshop through the University of California at Berkeley. Her goal is to explore storytelling strategies and learn to effectively apply them to outdoor nonfiction prose pieces be they in the form of memoirs, essays, features, reviews, or interviews. She is using her funding for an online class in creative non-fiction writing.

GAIL JOKERST

A newspaper page designer and editor by day, Gillian Scott has been regularly writing and blogging about the outdoors since 2009. A native New Yorker, she is an Adirondack 46er, a longtime member of the Adirondack Mountain Club (currently serving on the board of the Schenectady chapter), and the president of the Friends of the Mohawk-Hudson Bike-Hike Trail. Her work has appeared in the Albany Times Union, Explore, Adirondack Sports and Fitness, Adirondack Explorer and Backpacker. She enjoys hiking, paddling, backpacking and cross-country skiing and is learning to climb. She will be attending the Wildbranch Writing Workshop in Vermont.

GILLIAN SCOTT

OWAA's Madson Fellowship is funded through the John Madson Fellowship Fund, an endowment that thrives primarily through OWAA member contributions and fundraising efforts. Its goal is to enhance professional communication skills for OWAA members. The fellowship program is designed to honor the legacy of John Madson, one of OWAA's most talented, respected and honored legends. Applications are evaluated by a committee of past OWAA Jade of Chiefs conservation award winners. More information about the annual fellowship program can be found online at www.owaa.org. ■

SEA TURTLES AND SANITY

CONTINUED FROM PAGE 21

I'm well aware of the challenges that lie ahead for wild things, wild places and wild pursuits. I read the books and articles. I know the tireless crusaders. I know what's at stake, and I know the many theories on how to chart our future.

I don't feel any closer to having answers. But I do know this: If we don't actually spend time out amongst those wild things and wild places, we aren't going to accomplish very much.

Certain conservationists can convince themselves that what we really need is more time with policy makers, more analysis, more partnerships. I think they're wrong.

We still have a world where we can call a turkey, be scared witless by a grizzly, match the hatch, swim with a sea turtle.

We lose that, and we'll lose. No matter how many meetings we hold, no matter how many articles we publish, no matter how many miles we travel.

And so I kick into that warm, blue, glorious water, not a care in the world other than where I'll swim. I see another dark form ahead of me — turtle No. 2. The papers will still be there tonight. I probably won't be able to understand or edit them any better. But for now, the turtles are enough. More than enough. ■

Matt Miller is senior science writer for The Nature Conservancy. He is also a freelance writer specializing in hunting, conservation and agriculture. His work has appeared in Sports Afield, Living Bird, National Geographic Online and many other print and digital publications. Reach him at m_miller@tnc.org.

MEMBERSHIP MATTERS

This feature highlights some of the more than 50 benefits OWAA provides to members and supporters.

This month's column focuses on benefits for Individual Members.

■ **Press credentials:** With your membership, receive an official OWAA press card to use at outdoors events.

■ **Business guidelines:** OWAA offers professional standards and business guidelines to assist members with how to properly and ethically conduct their business.

■ **Mediation and dispute resolution:** Having a hard time getting paid by a publisher or vendor? OWAA helps settle disputes that arise during the course of doing business.

■ **National headquarters:** Offers information, liaison services and assistance with problems that could arise while you do business as an outdoor communicator.

■ **Publications and videos:** Member discounts are available on a number of educational publications and style manuals published by OWAA that focus on outdoor communications. A number of session recordings from the association's annual conferences are also available. These OWAA resources can be purchased from our online store. ■

PRODUCT REVIEW

GiSTEQ Flashmate LED light

BY KEITH PATANKAR

We all know how important light and light control is to photography. And in the age of digital cameras that can shoot both still and video, finding the right light source can seem overwhelming. LED lighting has now become one of the most popular sources of light. Not only in photography, but everywhere; you see it in building fixtures, flashlights, automobiles, track-lighting and on and on. So it only makes sense to try and balance the light we are using on our camera with the light that is in the environment we are shooting. But with hundreds of models on the market, which one is right for you? Like any equipment in photography today, that largely depends on your needs as a photographer. In this article, I will show you a model that is reasonably priced and will fit a large number of photographers' and videographers' needs: the GiSTEQ Flashmate F-198C LED light.

The GiSTEQ Flashmate F-198C LED Light is a moderate size LED light that comes with an adapter to fit the accessory shoe on top of your camera. Like the name suggests, it features a panel of 198 LED bulbs. One thing that I always suggest is to get an LED with a dimmer. The Flashmate F-198C features an easy-to-turn knob on the back that allows you to adjust the light output. One really nice feature is there is a separate adjustment knob to control color temperature from 3200K-5500K. Most LED lights in this price range or higher will only come with a separate gel you have to take on and off to change color temperature. This color control knob is extremely useful when working with mixed lighting or moving in and out of different lighting situations. Another unique feature is the use of "matrix lighting" technology. This technology places narrow angle LED bulbs in the center and wide-angle LED bulbs around the edges. This creates even lighting on the subject from center to edge. It also allow for brighter illumination when you zoom in on your subject. The Flashmate F-198C uses six AA batteries or has the option to use a Sony lithium L-series video battery. With connections on all four sides, you can mount the LED light vertically or horizontally or even stack multiple LED lights together for a brighter output.

I personally found the GiSTEQ Flashmate F-198C LED light to be one of the best LED lights on the market under $200. It has good, even light output and the ability to adjust color temperature easily is a nice feature. The battery life is very good. I have been using digital AA batteries and have not yet run out of battery life. The only downside to some may be the size. If you are used to smaller LED lights or like to keep the size down, this LED light will require an extra spot in your bag. The dimensions are approximately 6-by-4-by-2.25 inches; not huge, but something to think about. On the other hand, lighting is so important to getting the right shot, it is well worth fitting this LED light into you bag. ■

Keith Patankar works in outside sales, marketing and specialty market at Hunts Photo & Video in Melrose MA. Please feel free to contact Keith directly at 781.462.2340 with any related questions. Contact Patankar to get special pricing by mentioning this article.

LAKE PLACID: COVERING THE ISSUES

BY LISA DENSMORE

To entice you to attend the 2013 OWAA conference in Lake Placid, I've talked in previous OU articles about the rich human and natural history and the many outdoor activities you can do in the 6-million-acre Adirondack Park. However, if you are a journalist who needs to cover issues that have bearing on your neck of the woods or if you're on the government side of the public affairs, attending the conference will also allow you to see how the Adirondack Park Agency and the New York State Department of Environmental Conservation cope with a number of current tough topics. Here are a few examples as of mid-April 2013:

CROSSBOW USERS LOSE ON EXPANDED SEASON

On April 3, 2013, crossbows were left out of a New York state budget amendment that would have given the NYSDEC regulatory control over crossbows and thus would have allowed crossbows to be used during bow season. Currently, hunting with crossbows is only allowed during the regular firearms deer and bear seasons and during the late muzzleloader deer season.

"It was a stinging defeat for crossbow advocates who had hoped to put the issue into the hands of DEC officials via language within the budget," reported New York Outdoor News.

Crossbow hunters have a second chance, a pair of bills that would do essentially the same thing. Both bills were previously introduced but must be amended as technically the state's crossbow regulations expired on Dec. 31, 2012. During 2012, the proposal to include crossbows in bow season was vetoed by Gov. Andrew Cuomo because it conflicted with NYSDEC's first-ever youth deer hunt.

Last year, in a news release issued by the NYSDEC, Commissioner Joe Martens cited the reason for low crossbow license sales was "because they may only be used during the regular firearms season and subsequent muzzleloader season." Proponents of the two bills point to neighboring states such as Pennsylvania and Ohio which allow crossbows within the regular archery season, adding that it helps to recruit and retain hunters. In addition, those with physical disabilities and older hunters support inclusion of crossbows during archery season.

While black bears are the largest predatory animal in the Adirondack Park, there are no recorded fatalities from black bear attacks in the Park in more than a century. Regardless, backcountry travels in certain areas are required to carry a bear canister. The latest question is whether to carry a firearm or pepper spray. **Photo by Lisa Densmore.**

PROTECTING HUMANS FROM BEARS IN THE ADIRONDACKS

Black bears are the largest predatory beast in the Adirondacks, with the average male weighing about 300 pounds and the average female about 170 pounds. The state record black bear weighed 750 pounds. Backcountry travelers in the eastern region of the High Peaks Wilderness around Lake Placid are required to carry a bear canister. Hanging food, toiletries and trash has proven to be less than adequate bear-proofing around a campsite. The latest question is whether to carry a firearm or pepper spray.

The Adirondack Park is home to the largest bear population in the New York State, 4,000 to 5,000 bears or about 70 percent of the bear population in the state. That said, there have been no recorded fatalities from black bear attacks in the Adirondack Park in over a century. So what's the fuss?

While protection from bear attacks is old news for western states journalists who have long dealt with the threat of grizzly bears, it's more top-of-mind in the Adirondacks

CONTINUED ON PAGE 24

LAKE PLACID: THE ISSUES

CONTINUED FROM PAGE 23

particularly in light of pressure to have stricter gun control by a certain New York state governor. Some feel that if backpackers and other non-consumptive backcountry users carry a weapon, the woods will turn into the "Wild East." Others point to pepper spray as a preferable solution (as long as you stay upwind of the spray).

Admittedly, these two issues are interesting if you're into crossbows and bears. There are bigger issues in the Adirondack Park that reflect more broadly on the rest of the United States, particularly when it comes to land use within the blue line (local-speak for the park boundary), which has a direct impact on the economy of this depressed region. The challenge is how to create jobs in the 100-plus villages and hamlets within the blue line while continuing to conserve the park. Two sizeable projects are the current focal points of this debate:

THE ADIRONDACK CLUB AND RESORT (TUPPER LAKE, N.Y.)

After eight years of review and public hearings, the Adirondack Park Agency, which regulates land use in the Adirondack Park, recently voted 10 to 1 to allow the development of the Adirondack Club and Resort, but the 6,300-acre project is held up again due to a lawsuit filed by a group of ardent environmentalists. Locals in favor of the project are outraged by the lawsuit which will cost taxpayers an estimated $3 million.

The development, one of the most contentious ever in the Adirondacks, includes an existing ski area, a new hotel, lake activities and 706 residential units of various sizes. Its developers promise to create hundreds of jobs and provide a much-needed economic boost to an area with an average household income of only $22,000 and which suffers from excessive unemployment after the summer tourist seasons ends. Those against the project feel the development is too large, and that its owners are more interested in real estate profits than the economic welfare of the region. They also point to concerns about the impact on wildlife habitat and steep slope development.

The following case study provides details about the proposed development, the major players and its environmental impact: http://myslu.stlawu.edu/~pdoty/nevins_skaggs_sargrad.pdf.

Protection given to the "forever wild" portions of the Adirondack Park under New York's constitution is among the strictest in the United States, but that law is being challenged as the state attempts to purchase 69,000 acres of former Finch Pruyn and Co. land from The Nature Conservancy and add it to the Adirondack Forest Preserve. **Photo by Lisa Densmore.**

FINCH PRUYN LAND PURCHASE: TIMBERING, OR NOT?

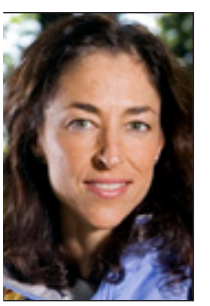
The protection given to the "forever wild" portions of the Adirondack Park under New York's constitution is among the strictest in the United States, but that law is being challenged as the state of New York attempts to purchase 69,000 acres of former Finch Pruyn and Co. land from The Nature Conservancy and add it to the Adirondack Forest Preserve. During a delay in the acquisition, state Sen. Elizabeth Little, a Republican, whose jurisdiction is primarily the Adirondacks, has presented a bill to the legislature that would allow logging on the tract as well as on future state land purchases. The bill is at the heart of the ongoing dilemma of how to protect wilderness while creating a sustainable economy within the park.

Little argues that timber harvesting has been a traditional industry in the Adirondacks for generations. By decreasing logging opportunities, it not only hurts the timber industry, but also the grocery stores, the schools and communities in general. She voices concern about the "graying" of the Adirondacks where there seems to be less and less to draw young families to the region. Interestingly, when the Adirondack Park was created in the late 1800s, it was in reaction to rampant deforestation by the timber industry, though logging practices are more sustainable and environmentally friendly today.

Opponents of the bill argue it would limit public access for recreational purposes and negatively impact conservation efforts.

For more information on this debate, visit http://www.dec.ny.gov/lands/42077.html.

If the myriad of recreational opportunities in the Adirondack Park are not enough to convince you to come to the 2013 OWAA conference, perhaps some of these issues are. There are more, such as how the Adirondack Park deals with Eurasian milfoil and other invasive species, the effects of illegal fish stocking, and the return of the wolf. And if none of these are relevant to your world, there are likely others that are. But you'll have to come to the conference to find out more! ■



A former OWAA board member and an award-winning television producer, writer and photographer, Lisa Densmore is local Chair of the 2013 OWAA conference in Lake Placid, N.Y. Contact her at densmore1@aol.com.

2013 CONFERENCE
Session SPOTLIGHTS

Saturday Sept. 14

CREATING NEW WAYS TO MARKET YOUR CRAFT

with Stephen Kirkpatrick

Tough economic times make it harder for writers, photographers and other artists to market creative works. Award-winning wildlife and nature photographer Stephen Kirkpatrick addressed those challenges by shifting from self-published coffee table books to projects designed with an eye toward corporate sponsorship. In this session, Kirkpatrick shares how to craft a project that benefits both sponsor and artist, and results in a product that's creatively fulfilling, yet still turns a profit.

OUTDOOR STORIES AFTER A DISASTER

When the dust settles and flood tides recede, the impacts of natural disasters on fish, wildlife and outdoor recreation are compelling stories that outdoor writers should be telling. Learn from journalists who covered such stories about what to pursue and how to pursue it.

GUN WRITING FOR FLY FISHERMAN

(and hikers, kayakers, mountain climbers and birders)

Outdoor communicators who don't normally write about firearms will at some point almost certainly find themselves outside of their comfort zone on deadline. Geared toward non-gun communicators, here is a primer on firearms that will save your story or broadcast someday.

LEAPING INTO THE FUTURE

OWAA members from all segments of our industry will share their most recent experiences in the rapidly evolving realm of outdoor communication. Come and find out how your peers are faring in the exciting (and somewhat unknown) world of new media. Learn how to make the latest technological advancements work for you.

WWW.OWAA.ORG/2013CONFERENCE

Diversify and Conquer

CREWLESS
NOT CLUELESS

Crewless. Not clueless. You have to be the extreme opposite of clueless to pull off the notorious one-man band. Multimedia freelance journalist Kris Millgate of Tight Line Media and Texas Parks and Wildlife TV producer Karen Loke offer their professional insight for handling video shoots solo. From the first word to the final edit, these one-woman whirlwinds show you how to work crewless.

GOING FULL-TIME

Turning outdoor communications into a full-time career can be a terrifying process, but as many OWAA members can attest, it can be done. Join members who make their living as full-time outdoor writers, broadcasters and photographers as they share their experiences about breaking into the industry and help you build your roadmap to your dream career.

OUTDOOR WRITERS
ASSOCIATION OF AMERICA
and NEW YORK STATE
OUTDOOR WRITERS ASSOCIATION

ANNUAL CONFERENCE

Join industry supporters and your colleagues in the outdoor communications field

Sept. 14-16, 2013,
in Lake Placid, N.Y.

Sunday Sept. 15

OWAA

Since their inception at the 2011 OWAA conference, the lunch round table discussions have been an attendee favorite and will be on the agenda for 2013's meeting in Lake Placid.

TAKING A LOCAL STORY NATIONAL

Some outdoor stories start local but can gain national interest and widespread readership/viewership if they are handled properly. A panel of journalists will show you how to approach the right stories that can generate readers or viewers beyond your standard boundaries.

MORE BUSINESS, MORE MONEY

Leverage skills you already have!

Bill Brassard is pictured above looking at maps provided by a supporting group during last year's conference. At Demo Day, we encourage all of our gear manufacturers to get you using the newest technology and products. See how it works and feels – practice your cast or take a quiet paddle around Heart Lake.

TALKING TO EDITORS IN A DIGITAL AGE

The days of slides and SASEs are over for editors who have found they work differently with contributors in the digital age. A panel of editors will share the do's and don'ts for working with multitasking editors on the stories you're trying to sell.

Back by popular demand!

PHOTO CRITIQUE

A longtime favorite is back! Share your photo samples for this fun and educational session about improving your photography skills. Join professional photographers as they share their tips and tricks while critiquing submitted photos. **To include your recent photos in the critique, email jpollett@owaa.org.** All submitted photos will remain anonymous during critiques, so don't be shy!

SOCIAL MEDIA 101

Want to know advantages of the social media marketing, but don't even have a Facebook or Twitter account? Have an account, but not sure where to start? Join TRCP's senior manager of communications and online engagement, Christen Duxbury, as she goes over the social media basics and why this can be a vital tool for your business and yourself.

Register today @ www.owaa.org/2013conference

Monday Sept. 16

Get outside and practice what you learn during the 2013 OWAA conference.

1-MINUTE VIDEOS

For those already active on social media, refine your online activities into a clear strategy to help build your brand and promote your work, as well as make connections in the field. Covering Facebook, Twitter, LinkedIn and blogging, learn how to efficiently manage these various outlets and coordinate your efforts to achieve real results.

DEVELOPING AN ONLINE MARKETING STRATEGY

In the digital age, print packages cry out for a Web presence and other multimedia links, but often communicators are reporting on these stories alone. Learn how to shoot, edit and upload your own short videos to round out your story packages that make your readers viewers as well.

Make sure you register today to attend can't-miss keynote and craft improvement sessions.

WWW.OWAA.ORG/2013CONFERENCE

2013 OWAA Conference Registration Form

LAKE PLACID, N.Y. – SEPTEMBER 14-16, 2013

FOR INDIVIDUAL MEMBERS, PARTNERS/SPOUSES AND GUESTS

Attendee Name: _____ Name as it should appear on badge: _____

Company affiliation: _____

Address: _____ City, State Zip: _____

Phone: _____ Email Address: _____

Please Check All That Apply: ____OWAA Member* ____Partner/Spouse ____Guest

____ NYSOWA Member ____ NYMOPA Member

***Please Indicate Membership Status:** ____Active/Senior ____Associate/Senior ____Student ____Life

If also registering for a Partner/Spouse or additional Guest, list name as it should appear on badge:

Name: _____ Email: _____

Name: _____ Email: _____

Partners/Spouses/Guests must register and pay fees to participate in conference activities and meals.

Categories & Fees per Person	June 15 – Sept. 13
Member/Partner/Spouse/Guest (Full)	$249
Member/Partner/Spouse/Guest (Single Day)	$100/day
Nonmember (Full)	$449
Nonmember (Single Day)	$175/day

Indicate Days Attending: ___ Sat., Sept. 14 ____ Sun., Sept. 15 ____ Mon., Sept. 16

Meals *(for planning purposes, please indicate which meals you wish to participate in, and how many will attend)*

____ Friday Welcome Dinner

____ Saturday Keynote Breakfast ____ Saturday Lunch ____ Saturday Dinner

*Note: breakfast will be provided by all OWAA host hotels, included in your room rate

____ Sunday Lunch ____ Sunday Dinner (off-site at the Wild Center)

____Monday Lunch (at Shooting Day) ____ Monday EIC & Awards Banquet

Please indicate any attendee dietary restrictions. We will make every effort to accommodate your needs.

_____ Vegetarian _____ Kosher: _____ _____ Other: _____

Please be sure to complete both sides of this form.

Questions? Call: 406-728-7434 Email: jpollett@owaa.org Visit: www.owaa.org

Please calculate your fees and return completed form to OWAA

Type	Number	Fee	Total
Member/Partner/Spouse/Guest (Full)		*$249*	$
Member/Partner/Spouse/Guest (Single Day)		*$100*	$
Nonmember (Full)		*$449*	$
Nonmember (Single Day)		*$175*	$
Conference Attendee Mailing List (available after Sept. 6, 2013)		$60	$
First Time Attendee Discount Active/Associate/Senior Members Only		$75 discount *Subject to HQ confirmation*	
TOTAL ENCLOSED:			**$**

Please check all that apply

____ Lake Placid is my first OWAA conference.
____ I would like a mentor for conference.
____ Send me a donor form for the auction.
____ Send details about Partner/Spouse Activities.
____ I want to be a mentor during conference.
____ Send me a paper copy of my confirmation.

Make checks payable to OWAA, and send to:

OWAA Conference Services
615 Oak Street, Suite 201
Missoula, MT 59801
Fax: 406-728-7445
(Tax ID #43-0794723)

Or charge to: ___ Visa ___ American Express ___ Master Card ___ Discover

**** Please note a $2 fee is charged for all credit card transactions**

Name on Card: _____

Card Number: _____

Exp. Date: _____ Security Code: _____

Authorized Signature: _____

Refund Policy:

- Registration fees are fully refundable if canceled prior to Sept. 6, 2013.
- Cancellations after Sept. 6 are subject to a $20 surcharge.
- Refunds will not be issued for no-shows.
- Send cancellations by email to: jpollett@owaa.org, or fax to 406-728-7445.

Register Online at:
http://owaa.org/2013conference

For updated information, visit our website:
http://www.owaa.org/2013conference

See you in Lake Placid!

You will receive confirmation by e-mail once your registration has been processed.

Please be sure to complete both sides of this form.

Questions? Call: 406-728-7434 Email: jpollett@owaa.org Visit: www.owaa.org

Superior Printing of Heritage & Tradition

Why Not Let Us Make Your Next Book?

Whether you are putting thoughts and observations to paper, or capturing nature in all its glory through photography or painting, Seaber Turner Associates can provide the expertise to produce an original masterpiece that will be cherished by generations.

OWAA Member Benefit-Payment Terms: *1/3 Net 30-60-90 days from delivery of finished product.*

Seaber Turner Associates specializes in the manufacturing of books, magazines, calendars, and catalogs to look the way you envision without compromise. Our state-of-the-art book manufacturing facilities enable self-publishers, non profit organizations and corporations to cost-effectively purchase printing of as little as 250 copies or as many as desired.

We are PROUD to serve OWAA and MEMBERS as your printer.
Please call us at 610.944.6871 anytime to discuss your projects.

MADE IN AMERICA

SEABER TURNER ASSOCIATES
SUPERIOR BOOK PRINTING

610.944.6871
seabturner@aol.com
www.seaberturner.com

Copyright notice: Contributors grant rights for OWAA to publish once in Outdoors Unlimited, both the print and online versions, including archives, and on the OWAA website.

June/July 2013

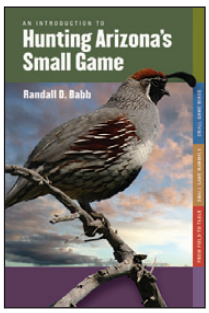
Outdoor Writers Association of America Inc.
615 Oak St., Ste. 201
Missoula, MT 59801
406-728-7434

Looking for more? Go online to read past issues of OU. PDFs are available for printing, too.
Visit: www.owaa.org/ou/category/departments/table-of-contents.

BOOKSHELF

An Introduction to Hunting Arizona's Small Game

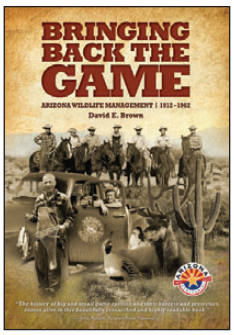
By Randall D. Babb, published by the Arizona Game and Fish Department, 5000 W. Carefree Highway, Phoenix, AZ 85086, contact **Julie Hammonds**, editor, 623-236-7228 or jhammonds@azgfd.gov; softcover, 198 pp., 103 color photographs, 25 species distribution maps, 6 sets of illustrations, glossary, bibliography, index; $16.95.



This 196-page, full-color book will show you: where and how to hunt small game birds, squirrels, rabbits, ducks and geese in Arizona; which firearms and other gear work best for the specific field conditions you'll encounter while pursuing each species; and how to prepare and cook your small game harvest, with illustrations and recipes. If you're an Arizona hunter, or want to be, this book is for you.

Bringing Back the Game: Arizona Wildlife Management, 1912–1962

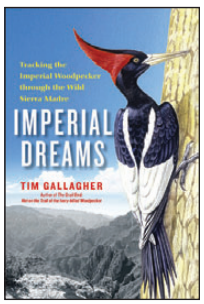
By David E. Brown, published by the Arizona Game and Fish Department, 5000 W. Carefree Highway, Phoenix, AZ 85086, contact **Julie Hammonds**, editor, 623-236-7228 or jhammonds@azgfd.gov; softcover, 504 pp., 166 black-and-white photographs and maps, 14 tables, 8 charts, 5 appendices, references, index; $19.95.



This book is a comprehensive look at wildlife management in Arizona during the state's formative years as sportsmen, and later professional game wardens and biologists, worked to return game populations to abundance and to provide more fishing opportunities for anglers.

Imperial Dreams: Tracking the Imperial Woodpecker through the Wild Sierra Madre

By **Tim Gallagher**, Atria Press, a division of Simon & Schuster, New York, NY 10020, contact publicist Bobbilyn Jones, 212-698-2289, Bobbilyn.Jones@simonandschuster.com; hardcover also available in electronic edition), 304 pp., 12 color photos, 33 black-and-white photos; $26.



Tim Gallagher journeys deep into Mexico's Sierra Madre Occidental — home to rich wildlife and natural beauty but also the epicenter of the Mexican drug wars — in a dangerous quest to locate the rarest bird on Earth, the spectacular Imperial Woodpecker, not sighted since the 1950s. His search takes a terrifying turn as he encounters drug traffickers with AK-47s, fields of opium poppies and marijuana, burning houses, and fleeing villagers. Imperial Dreams is the story of a passionate, dangerous quest and a rich portrait of the people, the land, and the tragic despoiling of the great Sierra Madre.

Quetico Adventures

By **Tim Mead**, Ancient Angler Press, www.TimMeadFishing.com, 265 pp.; $16.95, $5 S&H.

This book is chock full of where-to and how-to insights into one of North America's prime wilderness areas. Mead is a frequent traveler in Ontario's Quetico Park and a wildely published author and photographer. He is a past president of the Southeastern Outdoor Press Association and a member of the board of directors of OWAA.