

# ***WHEN EARTH CRIES***

Iowa Environmental Council in collaboration  
with Drake Community Press featuring work by  
Madai Taylor



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To everyone whose life has been touched by cancer, especially those who have shared their personal stories in order to provide hope to others. Your courage and generosity of spirit have inspired this book

## **FOREWORD** by Senator Tom Harkin (retired)

Some years ago I had heard about a cancer doctor in Des Moines who was taking patients on mountain climbing expeditions. I thought this was very interesting for several reasons. First, my wife and I in our younger years had done a number of climbs, including Mount Kilimanjaro where many of the vignettes in this book take place. Secondly, I was chairman of the Senate committee that funds medical research, including cancer research at the National Cancer Institute and also chairman of the committee that sets health policy at the federal level. We had just passed the Affordable Care Act. Lastly, I am a cancer survivor of a different sort: four of my five siblings - two sisters and two brothers - died of cancer. Three left behind young families.

On the one hand, I was proud of my long support for more funding of biomedical research generally, and cancer research specifically, at the National Institutes of Health. On the other hand, I had long been curious about other approaches to medicine, to the "healing arts." During an official trip to China visiting hospitals, health centers, and pharmacies, non allopathic approaches to healing and disease prevention became compelling. I started the Office of Alternative Medicine at the National Institutes of Health (then strenuously opposed by the majority of the scientific

community) which is now the National Center for Integrative Health at the NIH.

I finally got to meet Dr. Deming. Over the last several years I have come to know him as a cancer doctor who will use whatever technology is called for in combating a patient's disease, and who also practices what he calls Narrative Medicine. Dr. Deming says this is "compassionate listening to the story of a patient's illness," in order to promote healing. It is fundamental integrative medicine, as well! Medicine that takes into account the whole person and places great emphasis on the therapeutic relationship between doctor and patient.

You will see in this book that Dr. Deming is a true practitioner of the "Healing Arts." This is the practice of promoting healing, wellness, coping with cancer, and personal change that happens when one is confronted with a diagnosis of cancer. As Mary Gottschalk, one of the book's says, "Your life isn't over because you got cancer. It's just going to take a different path." It is Dr. Deming who helps his patients take that different path by inspiring them and challenging them to do things they thought impossible, like climbing a mountain!

There is wisdom and inspiration in these pages. The wisdom of Dr. Deming and the wisdom and insights of his pa-

tients as they conquer mountains and the disease of cancer. As one patient put it, "combating cancer is like climbing a mountain, one step at a time." Or as patient Leah Dietrich says, "Facing our cancer has given us the courage to climb a mountain." And to quote Dr. Deming from one of his narratives, "not all patients can be cured, but all patients can be healed." Which leads to this quote about the good doctor, again by Mary Gottschalk, "There is a miraculous quality about that man."

Although Dr. Deming is far too gracious and self effacing to lay claim to being a "miracle man," his guidance, compassion, and "narrative medicine" lead his patients to their own miraculous healing and acceptance of a "different path." Keep moving, this book tells us through its words and pictures. All you have to do is take the next step. You will come to realize in reading these narratives that the joy in living is determined by life's beauty but also by its struggles. You will be convinced, as I have become convinced through the years, that there is "something else" that contributes to the healing of patients and the cures wrought by modern technology. That "something else" is what this book is about.

## **INTRODUCTION** by Richard L. Deming, M.D.

On the evening of September 10, 2019 I stood on the steps of the Lincoln Memorial in Washington D.C. looking out on the Reflecting Pool with the Washington Monument brightly illuminated in the near distance. There, at the very spot where Martin Luther King delivered his speech "I Have a Dream"[1] in August, 1963, I gathered my composure and approached the microphone to address the thousands assembled as part of the American Cancer Society Cancer Action Network Lobby Day.

It had been an invigorating day. Cancer survivors and caregivers from every congressional district in the country had come to D.C. for meetings with our senators and congressmen to advocate for public policy to advance cancer research, improve access to care and reduce the use of tobacco. At nightfall, 40,000 luminaries, each decorated in memory of someone living with cancer or someone who had died of cancer, glowed in shimmering silence around the Reflecting Pool. One of those paper lanterns bore the name Odetta Deming, my mom, who died of cancer in South Dakota in 1977 during my second year of medical school.

"I became a cancer doctor because of my mother," I said into the microphone and to the sea of faces before me. It wasn't easy to utter those words; somehow, I feared others would find it shallow or trite of me to link my career path to my mom's illness.

So, for years leading to that moment, whenever I was asked "What made you decide to become a cancer doctor?" I

usually gave a long-winded answer describing my aptitude for math and science and my desire to be involved in a complex field of medicine that requires the use of right- and left-brain thinking, since caring for cancer patients requires attention to all aspects of a patient's being, including the physical, emotional, psychological, philosophical and spiritual dimensions.

The truth is that I had long been reluctant to acknowledge the role that my mom's life, death and illness played in my journey. But on this night, on this sacred spot where so much emotion has been expressed by so many individuals over the course of American history, it felt liberating to share that Odetta Deming was diagnosed with incurable cancer when I was a junior in high school and that she died at age 52. She never got to see me realize my goal, but I know she would be immensely proud of me. Her presence has been a guiding light on my path to becoming the doctor and person I am.

This book has been quietly forming for a long time. Just as I have acknowledged the role that my mom played in guiding me to the calling of an oncologist, I also acknowledge the gentle guiding hands of all my patients and their families. Caring for people with cancer is a humbling endeavor. Sir William Osler said, "The good physician treats the disease; the great physician treats the patient who has the disease."

Every patient has a story. Yes, the story includes the "hard science"--symptoms, CAT scans, PET scans, surgical pro-

cedures, and the like. But fundamentally, the story is about the whole person, not just their illness. Hearing a patient's story requires an understanding of our human connection.

I remember the first time I was asked to speak at the funeral of a patient of mine. Carole was a lovely woman who was born about the same time as my mom, and, like my mom, had been diagnosed with lung cancer. During the course of her illness, she and I became close. Her cancer responded well to treatment at first, which gave Carole, her family, and me reason to celebrate. But within a year, the cancer recurred. We faced the reality that her cancer was treatable, but not curable.

Carole's husband and grown children trusted that I would be open and honest with them as her illness progressed. When she began receiving hospice care, I visited Carole and her family in their home. In retrospect, it's clear to me that the most important part of the care that I provided was honest information, authentic concern, and unconditional compassion. Not long after that visit, Carole died peacefully at home with her family at her bedside.

When her husband and children asked me to speak at her funeral, I quickly said yes. But my answer did give me pause. Was I moving beyond appropriate boundaries? Would the family expect my involvement into the future? Would this set a precedent with other patients and families that I wouldn't have the time or emotional capacity to fulfill?

# MADAI TAYLOR'S ART *By Lenore Metrick-Chen*

Madai Taylor was born in Arkansas on July 4<sup>th</sup>, 1955, but has resided in Iowa for over thirty years. His life in Iowa has informed his work. The artworks in the series, *When the Earth Cries*, are formally abstract but their ideas are clear, envisioning his awareness of the deep connections between land and people, between environmental and racial injustices. Taylor explains: "I am not necessarily trying to create a pretty picture, but to communicate the violence that has taken place against the planet and humanity."

When I asked the artist about his impression of justice in Iowa, Taylor first addressed racial inequity: "There's a lot to be said when it comes to justice in Iowa – and there's a lot to be done. Given that it's predominately white, there are a lot of things that relate to the few Black people that are in the state—about 2% of the population: there still are inequalities." He then spoke about racial and environmental injustice together, articulating how their fusion results in an economic corruption, seen, for instance in the allocation of barren or toxic land to the poorest citizens. Taylor elaborated: "The zip code identifies people with a specific location, and identification with these impoverished geographical areas is continuing to oppress Blacks as a people. Many Black communities are situated in flood areas. The whites main-

ly have moved out so environmentally that affects us, and economically that afflicts us. I have been able to overcome some of it, but I am still affected by it."

Instead of striving to create meticulous depictions of recognizable objects or things, Taylor's process is one of immediacy and spontaneity. He surrenders some control, allowing the materials to work together in unison: the pigment interacts with the distressed paper leaving markings that create analogies to surfaces such as skin and topography. The resulting abstract marks suggests the punishing treatment of the earth. The same marks denote a similar harshness in relation to the human body. Taylor elaborates on the affinity between the earth and the body, explaining: "The earth in and of itself is

a medium that sustains life. It is a primordial material that is older than man himself, yet it is directly tied to our lives. We have the same particles or minerals in our own body." In this way, his art is not an illustration of a person or place, but a stimulus for thought and emotions about the earth, and the human body, and power. Taylor's goal with this series is: "to project an idea—an emotion—that supersedes ordinary structural kinds of things. I want to evoke deeper emotions and thoughts... this process offers me avenues to explore my own intuition, my own voice as an artist."

The series works with non-traditional materials and unconventional methods. Taylor prefers heavyweight paper or roofing paper, which he subjects to violent processes: scratching, or tearing, or submersion—transforming the flat sheet

to one that shows every trace of its forcible treatment. He even rips through layers with a stream of pressurized water. And instead of oil paint or watercolor, he mainly uses soil as his pigment. He discovered that the soil in different areas yields different color pigments: a golden color is from Tennessee earth; tan is from Arizona; a reddish tint originates from Wisconsin. The darkest soil is from Iowa. Recently, Taylor has worked with a native American group in Iowa and received permission to use their earth in his art. In Taylor's art, the soil is importance not only as a pigment but brings its own fraught history in a way that oil paint or watercolor can only represent. In recent works, the artist has layered in collage elements such as broken sticks, feathers, and wire, creating complex emotional terrains.

Prior to 2014, Taylor's aesthetic concentrated on nature and abuses to the natural environment. But this changed abruptly after 2014 when violence against Black people, especially murder at the hands of police, no longer remained a personal tragedy for only those directly involved. Primarily through social media, these atrocities became widely disseminated and entered public consciousness, public discourse, and

public mourning. Taylor describes the origin of the insights that now emerge in his art: "My work on themes of justice began in 2014 for the most part after witnessing young Black men being murdered on the streets of America for no reason, no crime—just for being Black. The Black man that was in Minnesota, the officer shot him, killed him, took his life away – that really devastated me.<sup>1</sup> That was followed by the murder of George Floyd.<sup>2</sup> The killings revealed the kind of oppression that Black people—myself and others—experience in this country, so my work began to take another pathway in what I wanted to say and what was most important. As of 2014-2015, I started dealing with the violence towards us as a people." The series increased its scope to intentionally create images that apply to both social

and environmental justice, works that the artist considers as elegies.

Each of Taylor's artworks invite us to explore ideas and emotions rather than trying to identify objects in the painting correlating to those in the outer world. A vortex of dry pigment, a deep red furrow, a gash in a black surface—all of these evoke images from history, from the environment, referring at once both to land and to people. The ideas presented in his abstractions make visible relationships in the world that are generally hidden. Contemplating, he muses that his artworks express his truth of the world, and we see that they do so: conveying difficult truths with a force and beauty of their own.



# DISASTER

In 2018 and 2019, Iowa was reeling from devastating flooding, especially along the Missouri River, that wiped out crops, and from which communities are still recovering. Ever since then, Iowa has been in one of the longest stretches of continuous drought it has ever had. In the midst of that drought, we experienced a derecho from which communities around Cedar Rapids are still trying to rebuild.

When we think of places feeling the impacts of natural disasters, we often think of the coasts – and hurricanes and earthquakes. But did you know that a recent study found that Iowa ranked in the top 5 states in the country for impact from natural disasters?

As the climate crisis grows in terms of felt impact, this very tangible reality in terms of crisis and disaster impacts will only continue to grow for the state of Iowa. But it is not all that needs to be addressed related to these topics, and not all that you will hear about in the following pages.

Our water quality has been in a state of crisis for a long time, and our soil quality is also bordering on a state of crisis. Each year, Iowa Water Watch tracks public beaches in Iowa that have to close during the summer due to high levels of pollution. The level of nitrates and forever chemicals in our drinking water, especially for those who rely on well water, is only beginning to be uncovered.

Further, the impact of these crises – natural disaster, water quality, and more – is not evenly felt. Communities that are already struggling in Iowa – immigrant communities, communities of color, rural communities – bear the brunt of the very real impact of all of these. Which is what makes our environmental crises issues of justice. They impact people – our health, our well being, and our relationship to our environment.

Throughout this chapter, you will hear about how different people and different communities are responding to this reality. We hope you take the time to sit with these perspectives and stories. They are ones that don't always get lifted up, and don't always get told.

It happened three years ago. We had very little warning, and people weren't taking the warning we did have very seriously. That's because, in 2011, we evacuated the town because we were warned of 10-14 feet of water and then we didn't get a drop. So this time, everybody looked and thought, "Oh yeah, here we go again." Well, we ended up getting 10-14 feet of water for about 30 days. In lots of people's homes, including my own, water filled up to the rafters. My job as city clerk was underwater. I was building a restaurant, at the time, that was a few months from opening – that was underwater too. We lost everything in one fell swoop. We lost our whole town. You know, a lot of towns that flood get partial flooding or dry areas. We had none. Our whole town flooded. All of our powers-that-be: the council, the mayor, everybody – they were all looking for campgrounds to live in, or they moved in with families and friends. We had 400-some people searching for a place to live. There were a lot of good people that helped us, who volunteered to come in and do stuff for us, but here we are three years later. We're still without our city buildings, our streets are destroyed from the demolition of over 130 homes out of 210 total. That 130 are going to be green space for perpetuity. In turn, the census took place in 2020, and we went from a population of 471 down to 96. That killed us in taxes and every other thing a city survives on. Despite that, we're still very much trying to rebuild and repair, but we're still struggling.

**-KORENNA NEPPL, need location**



I remember that day because I was working from home at the time. Then, outside my window, it got completely dark. I love the rain, so when there's a storm I like to go outside and stand in the rain and do my thing. But that day, as soon as I stepped out in my front yard with my family, it got dark. Creepy dark. The rain started pounding the ground and a garbage can rolled past us down the street. "This is not regular rain," I said. "Let's get inside." We realized this weather was serious, so we went to the basement. Hours later, we still didn't know what was going on. The news reported a derecho and that Cedar Rapids had been hit really hard. This city named for its trees had just lost 70% of its canopy. Cedar Rapids is the second-largest city in Iowa, and trees are a big part of the city's culture, the culture of eastern Iowa, and really the beautification of the Iowa landscape. For them to lose over half a million trees was just devastating. Even two years later, they are still recovering and replanting.

**-ABENA IMHOTEP, Cedar Rapids**

Imagine destroying the natural world we depend upon. That's basically what we're doing. For the most part, the byproducts of our day-to-day living in today's society are destroying our natural world. Iowa is very much a part of that.

**-STEVE SHIVVERS, Prole**



**The rain started pounding the ground and a garbage can rolled past us down the street.**

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So Iowa has very serious water pollution prob-  
lems. Iowa has serious problems withhow it  
treats low income and immigrant popula-  
tions, in many ways, many cases.Iowa's air in some  
places is worse than others. If you live close to a  
CAFO, the air ishorrible, and we have laws basical-  
ly that protect the polluting entity much morethan  
the affected-farmer or community or what have  
you. Iowa's small communitiesare dying because  
of these combined forces that are really managed  
from outsidethe state. So I think those are the big  
ones. I think, right now, having a governanestruc-  
ture that is absolutely adamantly opposed to giv-  
ing power to people, toproviding the finances for  
development of a healthy populace, of an educat-  
edpopulace. It's very frightening.

-MAUREEN MCCUE, Iowa City



Even as a registered Independent voter, I think  
the government exists, within oursocial con-  
tract, to provide basic equity and equality.  
Right now, there is noregulation. You shouldn't be  
able to have 5,000 pigs, and then just pump that  
wasteinto a sewage pit that's going to find its way  
into a river through tiling. I have todrink out of  
that river, and I then, as a taxpayer, have to pay for  
the water filtration facility. The largest nitrogen  
removal facility in the world is on the Raccoon Riv-  
er atDes Moines Water Works. They're building a  
bigger one because they can't keep upwith the ni-  
trate load that's coming out of northwestern Iowa.  
That's what's creatingthe Gulf of Mexico dead  
zone. There's all these impacts downstream that  
we, inIowa, don't even see.

-KEVIN MASON, location needed



So, my house is built on Warren Drive, and  
that's downhill from Gates Park. Ifthere's  
something funny going on in the Chamber-  
lain area, I'm sure it's seeping allthe way to War-  
ren Drive. It kind of scared me when they said at  
the Waterloocommunity round table, "You know, if  
you have cracks in your house, whatever isgetting  
into the environment could come in through some  
of the cracks and yourfoundation." So, that became  
my real interest: to know more about what was go-  
ingon with that. I'm concerned that if this keeps  
going on and on and on and on,Waterloo will miss  
out on growth in our population.

Number one, it will be a health-  
issue, and people are dying, but  
then no one is replacing them.

Another thing is thatit brings  
down the value of the properties for those of us  
who live in this area. If wetry to sell, we won't get  
a fair price. If we lived in a different part of town,  
away fromthis Chamberlain area, with the same  
type of house, we would probably get twicethe  
amount that we could sell our property for. For  
instance, there was once aVeridian Credit Union  
down below Gates Park golf course nearby. Now  
that's closed.Then they opened a big, beautiful one  
on the other side of town. I know they have aVe-  
ridian Credit Union in the HyVee grocery store, but  
it doesn't change the fact thatno one wants to lo-  
cate in this area. That means you've got to go miles  
and miles toget to something as simple as a credit  
union.

-BERNICE RICHARD, Waterloo



**One dollar spent on mitigation  
and adaptation can save  
seven dollars in recovery costs.**

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We're going to see climate refugees coming from not only other countries, but also from other cities in this country. They'll be leaving areas where there's no more water, areas that are seeing repetitive flood losses. We're all paying for it.

There's nothing more fiscally conservative than spending money now to help save that seven dollars on the back end. Why are we shelling out money for disaster after disaster after disaster? And while we aren't on a coast, while I know the other weather isn't as extreme here as it is in other places in the country, we're still going to feel the impacts because we are one. We're in the United States. So when the engine of the country's economy starts to sputter, we'll feel the effects of it here.

There's absolutely no question. So you have to focus on what's happening in the big picture, not just your own backyard, because it will impact you sooner than later.

**-CHRIS GLONINGER, Des Moines**

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No one wants to have to feel like they have to fight for their futures, especially at a young age. In a perfect world, I wouldn't want to be going out and doing all these strikes and stuff. It's like what Greta Thunberg talks about – how being an activist is not something that she should have to do. She should be thinking about school and things like that, and so should I. I don't want to fight for my future. I don't want to fight for clean air and clean water at all. But, it's something that I must do and, sometimes, feel obligated to do because I want to have those things. I want my siblings and my community members and, maybe, my future children to have those things, as well. I don't want anyone else to experience the tragedies of climate change. And so it's something that I feel morally obligated to do.

**-LILLIAN HILL, location needed**

No one is so rich that they're immune to the consequences of environmental harm or climate change. In Iowa, for example, the local ABC news reported this year that Iowa has the second-highest cancer rate in the country. Plenty of rich and powerful people get cancer. Maybe their survival rate will be slightly better than low-income people just because they have better access to treatment or health care, but it still kills a lot of people, right? Nobody is so rich they can avoid that.

**-SEN. ROB HOGG, Location needed**



Life on the planet is going to be fine. The challenge is that human life and agriculture is right at the center of it. We could find ourselves in a situation where in a generation or so the world has completely come apart. We've crashed our systems, so there's scarcity. Equity has tanked, leading to an explosion in conflict. It's possible we could entirely crash life on the planet. We do have the technology to do that, and in fact we're pretty close to it. We could crash things really, really bad.

**-MATT RUSSELL, Location needed**

In 2014, I was speaking about my book in Toledo, Ohio, and I mentioned how an audience member from the year before taught me that climate change was one of the root causes of the civil war in Syria. A terrible drought destabilized the country, and they're still living with some of the consequences today. A woman from the audience raised her hand and explained that the exact same thing is happening on the United States' southern border. She said she goes down to the border and interviews people who are migrating into the United States, legally or illegally, and found that, in the vast majority of cases, climate disaster such as the aftermath of devastating hurricanes, explains why people are coming from Guatemala, Nicaragua, El Salvador, or Honduras. They don't have the resources to undertake a recovery. So what do they do? They leave in search of a better life elsewhere. They've lost everything – their homes, their farms, their crops. They're living hand to mouth. Mass migration is the result. The same thing is happening in Europe. There's migration out of Africa, migration out of the Middle East. NPR reported that climate change has created more refugees in the world today than there were at the end of World War Two. It's not just climate change that causes this, of course, but the global reality is staggering.

**-SEN. ROB HOGG, Location needed**

One of the biggest issues in Iowa and, really, across the nation is that gerrymandered maps render us voiceless. These weird, oblong contortions disconnect Black folks from the community they actually live in, and they're usually represented by someone who doesn't care to understand them and will never talk to them. So, if you want to fix the environmental issue, you have to fix what People of Color are going through. Fix the maps. We talk about how we're the land of the free, home of the brave, but we're literally forcing people to be voiceless. That's sick and twisted. I mean, don't get me started on this shit. It feels like we can't talk about stuff. We can't even talk about slavery without someone getting offended.

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**-JUSTYN LEWIS, Des Moines**



*Madai Taylor*  
**Scorched Earth**  
*Iowa Earth on Roofing Paper*  
36 x 36 inches  
2020

The artworks in the series, *When the Earth Cries*, are formally abstract but their ideas are clear, envisioning his awareness of the deep connections between land and people, between environmental and racial injustices. Taylor explains: "I am not necessarily trying to create a pretty picture, but to communicate the violence that has taken place against the planet and humanity."





# Iowa Environmental Council

Above + Beyond Cancer is a public non-profit organization dedicated to elevating the lives of those touched by cancer. We believe that a cancer diagnosis can be an opportunity for positive change, with an emphasis on health, healing, and purpose. Founded in 2011 by oncologist Dr. Richard L. Deming, Above + Beyond Cancer offers innovative programs for cancer survivors based on learning that transforms mind, body, and spirit.

In the early years, Above + Beyond Cancer focused primarily on leading cancer survivors on treks around the globe. Beginning in 2011, 29 cancer survivors and caregivers hiked together to Mt. Everest Base Camp. Above + Beyond Cancer has since taken survivors on challenging journeys to Mt. Kilimanjaro, Mt. Kailash in

Tibet, Machu Picchu, and the Rocky Mountains. Above + Beyond Cancer also coordinated a relay run, Coast-to-Coast for Cancer, from the Pacific Ocean to the Atlantic Ocean, with 160 runners running 4,000 miles. They also competed in the Race Across America (RAAM) with an 8-member team, completing the 3,000 mile race in 6 days, 21 hours and 17 minutes.

Today, Above + Beyond Cancer still leads cancer survivors and caregivers on challenging and transformative journeys to destinations around the world. Each of the journeys also includes a medical/humanitarian element, where survivors spend time at local public hospitals and clinics that serve vulnerable populations within the country they visit.

In addition to worldly adventures, Above + Beyond Cancer also provides cancer survivorship programming to patients and their families in central Iowa throughout the year. In partnership with the YMCA and the Mercy-One Health and Fitness Center, we provide weekly educational seminars, indoor studio cycling, yoga, resistance training, and cross training, mindfulness meditation, art classes, cooking and nutrition classes, and a book club. The Adventure Fitness Program challenges cancer survivors to enjoy the benefits of outdoor exercise, as well, with camping trips, snowshoeing treks, wilderness hikes, canoeing trips and bicycle rides throughout the year.

Above + Beyond Cancer's weekly Cancer Education Series features experts on topics including cancer treatment, nutrition, healthy lifestyle, cancer prevention, cancer screening, and integrative medicine techniques.

A cancer survivor is defined as anyone who has been diagnosed with cancer regardless of whether they are just starting treatment, have completed treatment or have incurable cancer. Above + Beyond Cancer is proud to partner with all cancer centers in central Iowa to provide services free of charge to survivors and family members. As Justin Anderson, a cancer survivor and member of the first journey to Mt. Everest said, "I want people to know that a cancer diagnosis does not have to be the end of your world."



# About the Drake Community Press

A unique, small-press publisher since 2011, the Drake Community Press is a two-year publishing laboratory that works with non-profit community partners whose compelling mission inspires our student and faculty collaborators. Our motto "Writing with" emphasizes a publishing model in which all campus and community stakeholders serve as contributors with a crucial voice in the production process, from inspiration and research to content production to design, marketing, and distribution. In our model, we are all students in some form, teachers in an-

other, negotiating across boundaries of campus and community, academic role and disciplines, and cultural backgrounds towards a common goal. We share the purpose of producing beautifully designed, thoughtfully written, and carefully researched publications on topics of concern to Iowans and to readers far and wide. A variety of individual and corporate funders generously support our goal of community betterment. Proceeds from the sale of our titles support the organizations with whom we partner. If you are interested in supporting the

Press through your involvement or with a donation, you can find out more at:

Website-[drakecommunitypress.org](http://drakecommunitypress.org)

Email-[CommunityPress@drake.edu](mailto:CommunityPress@drake.edu)

Facebook, Instagram, Twitter

@DUCommPress

## Other Books By The DCP

Zakery's Bridge: Children's Journeys From Around the World to Iowa (2011)

The Ones I Bring With Me/Los que llevo conmigo (2014)

A Spectrum of Faith: Religions of the World in America's Heartland (2017)

Above and Beyond Cancer (2020)

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