



Featured Article: Los Angeles: On Film and On Record - The Library's First Virtual Exhibit

eNews Edition: **Spring 2021**

Contributed by Kathy Dabbour

For its first all-virtual exhibition, the Special Collections & Archives department presents, *Los Angeles: On Film and On Record*, now through July 30, 2021, which examines a selection of popular films that feature Los Angeles in the storyline and/or setting, and using film clips and digital images of archival and other primary sources, compares their vision to the documentary record of the "real" Los Angeles. Since opening August 22, 2020, the exhibit has had over 3,000 views. In keeping with its virtual genre and the Library's support of student learning, the exhibit includes links to

podcasts created by English students focusing on specific films in the exhibit for their final research assignment in their Honors Seminar class.

The *Los Angeles On Film and On Record* exhibit was curated by the three archivists in Special Collections & Archives (SCA): Mallory Furnier, April Feldman, and Julieta Garcia, and what follows summarizes their responses to interview questions about the making of the exhibit.



What was the inspiration for choosing the theme of the exhibit, and what came first, the movies or the archival collections held by SCA?

SCA chooses the general themes for their annual exhibits several years in advance, which is based on their archival holdings. This year's exhibit was listed as a "Los Angeles exhibit," and the idea for using film came up organically. The curators investigated themes from several Los Angeles-based films and identified which of SCA's archival collections could potentially be tied in. While they did their best to incorporate films that are the most well-known, the curators had to match the chosen films with relevant archival collections. Therefore, they had to exclude some obvious Los Angeles themed films, such as *Pulp Fiction*, *Ed Wood*, and *Big Lebowski* since Special Collections & Archives did not have collections that fit their theme.

How was the virtual exhibit created and what were the roles of the curators and others who put it together?

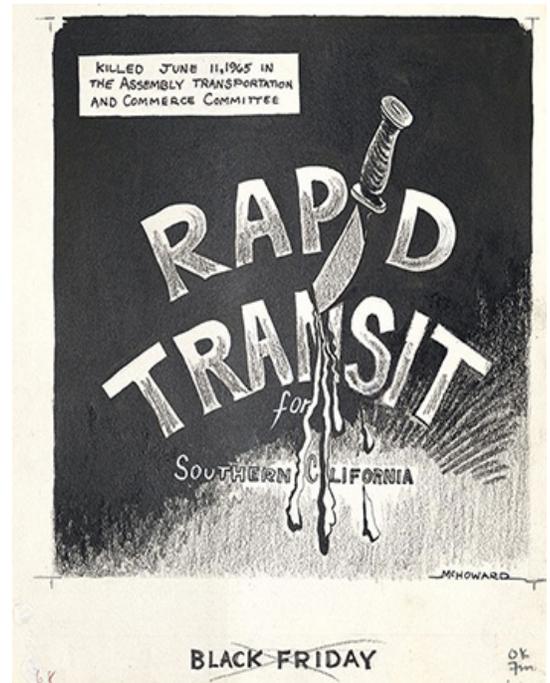
Originally, *LA on Film* was supposed to be a physical exhibit, with stills from the film displayed alongside archival materials. However, in March 2020, it became evident that the exhibit would have to be virtual. Each of the three archivists assigned to curate the exhibit was responsible for researching and selecting three to four Los Angeles-themed films along with relevant archival materials from SCA's collections, and writing the descriptive text that accompanies the images. As usual, relevant collections were located in the Library's Automated Storage & Retrieval System (ASRS) and retrieved by Tony Ivankovic, ASRS Supervisor, and other Guest Services staff, who worked out a physically distant and safely handled process for getting the materials to the archivists while the Library remained closed. Ellen Jarosz, Head of Special Collections & Archives, and Holli Teltoe, former SCA Coordinator, proofread the entire exhibit's text copy. The Library Web Services Coordinator, Elizabeth Altman, and Guillermo Flores, Web Programmer, created the exhibit's webpages.

What activities were students assigned related to the exhibit and what impact did they have on the current or future exhibits? What kind of feedback did you get from the students and professor?

English professor, Dr. Colleen Tripp, collaborated with the *LA on Film* exhibit curators to construct a research [assignment](#) for her fall 2020 English 492 honors seminar for which students created podcasts to be linked to the films they studied in the virtual exhibit. The podcast assignment worked so well that Dr. Tripp expanded it to her spring 2021 capstone seminar class, and the curators were invited to discuss the process of mounting the exhibit with her class. After attending Dr. Tripp's class, it was clear to the curators that the students were excited to work on something similar and were impressed with the exhibit.

What do you think are the advantages and disadvantages of an online exhibit? Which type is harder to do and/or has the most impact on the viewer—virtual or physical—and which do you prefer as a curator?

Creating any type of exhibit takes a lot of work, from curation to web development to marketing and event planning. For previous in-person exhibits, online walking tours of the exhibit mounted in the Library Gallery were created. This time, with the entire exhibit online, which was a first for SCA, it was more challenging. However, with the Library closed due to the pandemic, the advantages of a virtual exhibit are clear. It was also advantageous for displaying archival resources and specific film clips side-by-side. The only disadvantage was the learning curve and time constraints required to switch to planning and executing a virtual exhibit. On the other hand, being virtual allowed student involvement through an engaging medium, Podcasting, which encouraged more student interest in the exhibit than it perhaps would have received as a physical exhibit.



"Rapid Transit for Southern California – Killed June 11, 1965 in the Assembly Transportation and Commerce Committee," political cartoon, ca. June 1965, [Merle H. Cunnington Collection](#)

What's New: The Hidden Treasure of the AS/RS

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Contributed by Elizabeth Altman

Library services have persisted throughout the COVID-19 pandemic shutdowns, thanks to our robust electronic resources and Books by Mail service. But suspension of some services during a Winter Campus Closure gave us the opportunity to complete a critical upgrade project for the Library's Automated Storage and Retrieval System (AS/RS).



Crane on Aisle 5 with New Vertical & Horizontal Motor, Resistors, and Optical Modem

The AS/RS, an electronic bin-based storage and retrieval system, was installed in the Library as part of a building expansion in 1989. First of its kind, the AS/RS occupies a 3-story section of the Library's east wing, and contains 13,260 steel bins moved around 6 aisles by computer-driven warehouse-style cranes.

The system was built with a plan to store less-frequently checked-out items and free up space in the Library's open book stacks for newer, more frequently checked-out items. It is still used that way: if a student needs *Early Islamic pottery: Mesopotamia, Egypt and Persia* by Arthur Lane (1947), an item stored in the AS/RS, they just need to search the title in OneSearch, log in and request it. The request is automatically passed to the AS/RS software and the book is delivered to an area behind the Guest Services desk, where library personnel check out the book and hold it for pickup.

But more than books are stored in AS/RS: a substantial number of the 800,000 items from the main collection are periodicals frequently requested by patrons at other libraries through InterLibrary Loan. Additionally, 30,000 valuable Special Collections & Archives items are kept in dedicated bins.

The AS/RS upgrade project was undertaken to replace original equipment, much of which was 30 years old. The older hardware and software were error-prone and difficult to troubleshoot, causing daily service shutdowns. Replacement parts were getting harder and harder to find: motors that might have cost \$2000 to replace in 1995 were unavailable and would have cost \$20,000 to custom build. Some of this equipment had been upgraded in two previous projects, but the absence of safety features like ladders and crossover walks, optional in the original \$2 million installation, were also a significant issue. "The vendor hasn't been able to perform a full routine maintenance service for many years because of safety concerns," notes Justin Kovalcik, Director of Library Information Technology.

The upgrade proceeded thanks to \$1 million funding from the Chancellor's Office, a request initiated by Ken Rosenthal, CSUN Associate Vice President of Facilities Development & Operations. Legacy motors in 3 aisles were replaced; an older crane positioning system was replaced with state-of-the-art optical modems; and the long-awaited safety equipment was added. Proceeding with the project during the library's closure had both advantages and disadvantages. Since book checkout was suspended altogether during a COVID-19 surge in December and January, the crew could work through the days as needed, rather than only

at night. But the "hot work" — that is, welding — required that the building's fire prevention system be temporarily shut down several times. Because of reduced on-campus staffing it was difficult to quickly schedule facilities personnel to disable the system. Nevertheless, work was completed in February 2021.

The University Library's AS/RS now stands fit to support the opportunities that lie ahead. Library collections continue to grow, but the proportion of electronic journals and books steadily increases.

Instead of freeing up shelf space, moving items into the AS/RS can free up study and collaboration space. Additional benefits of shifting items into automated storage are

increased security and access. "Rather than giving students a call number chart and a stack map, we can simply pull their request from the AS/RS and have it waiting for them at Guest Services," says Mike Villalobos, Guest Services Supervisor. "Students will be able to get on with their research projects more quickly." Additionally, fewer items will go missing, as the AS/RS keeps close track of them.

The AS/RS is truly a hidden gem of Library. A trend-setting innovation from the first, its utility will support the Library's future moves to serve the needs of the CSUN Community.

Library Spotlight: Online Resources and Books by Mail: The University Library's Response to COVID-19

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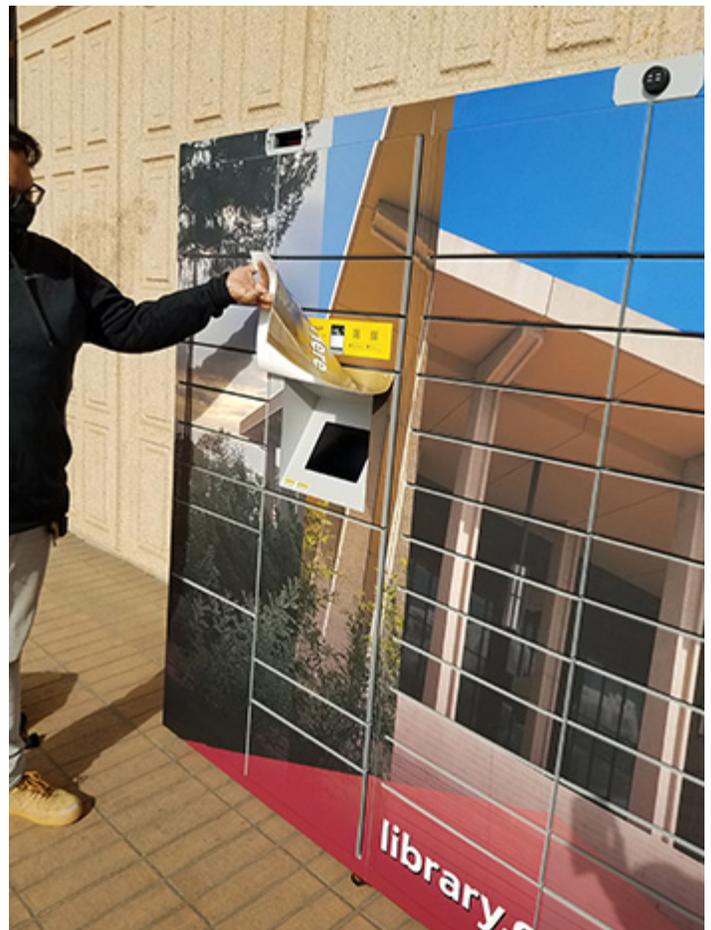
Contributed by Kathy Dabbour

As CSUN began rapidly moving on-campus instruction to virtual modalities in response to the COVID-19 virus in March 2020, the University Library faced many challenges, including how to continue to provide resources and services to support student learning and faculty pedagogy and research while Library staff and faculty were required to telecommute. Early on, the Library's millions of electronic articles, e-books, streaming media titles, digitized archival and scholarly materials, and online research and support services proved invaluable to supporting these needs. In addition, Interlibrary Loan continuously provided access to electronic journal articles and book chapters from other libraries to students, faculty, and staff who could not access them in the Library.

Student using the CSUN University Library contactless Locker Pickup Service

Beginning in fall semester 2020 and continuing in early March 2021, after the surge in the virus started to subside, the Library began providing home delivery of books and physical media to students, faculty, and staff via USPS. Recently, the Library started providing contactless Locker Pickup Service whereby books and physical media can be picked up from assigned lockers located outside the Library's main entrance. Materials borrowed from other libraries via Interlibrary Loan are also provided via locker pickup or via USPS mail. Duplication requests are being accepted for access to physical archives and map collections, which are currently prioritized for student and faculty research needs.

Classroom instructors were not the only faculty who had to quickly switch to online teaching and learning modalities. Library faculty, who teach several thousand students per year, also had to adapt their in-person information literacy and library research instruction to synchronous online sessions. In addition to providing asynchronous online



Student using the CSUN University Library contactless Locker Pickup Service

library research guides and self-guided tutorials, and Ask a Librarian email, live chat, and phone reference assistance, recently the librarians experimented with a Zoom Office Hours program to support students.

Early on, the Library's millions of electronic articles, e-books, streaming media titles, digitized archival and scholarly materials, and online research and support services proved invaluable to supporting these needs.

While the Library is currently unable to provide in-person access to its popular collections of print textbooks and media on reserve for courses, faculty can request that reserves staff provide chapter scans and purchase e-books when available for faculty to link to in their courses' websites. During the spring 2021 semester, the Library began providing students access to about 30 high-use electronic textbooks through BibliU, an e-textbook

borrowing system, which was paid for with CARES Act funds. Faculty users of physical media for their courses are also encouraged to substitute streaming titles available online via the University Library, Los Angeles Public Library, and free sources on the Internet.

In addition, until the University started its "Device Loaner" program for students needing a laptop, hotspot, and associated peripherals last April 2020, Library Technology Services (LTS) loaned out all of its hotspots, laptops, MacBooks, and tablets to students, and the Creative Media Studio (CMS) had to cease loaning out their digital cameras and other audiovisual hardware due to the Library's closure. However, three popular virtual services for CSUN students were launched: Remote login to a variety of multimedia and science and engineering software, zoom workshops related to their respective equipment and services, and peer-to-peer help by LTS/CMS Student Assistants.

As if all of this was not enough, the University Library continues its commitment to providing diverse educational and cultural programming in virtual format, including a first-ever completely virtual exhibit and virtual events that are open to all. While the Library remains closed to the general public and remote access to its online and physical collections is limited to CSUN students, faculty, and staff, we invite the community to explore the Library's open-to-all electronic resources.

For more information, please visit [Library Resources During COVID-19](#)

Thanks & Recognition: William and Dorothy Rees

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Contributed by Elizabeth Altman

The University Library is thankful for the generosity of Bill and Dorothy Rees. The couple has dedicated a series of gifts to support electronic text collections for students studying in the fields of computer science and engineering. These thoughtful gifts honor the memory of their son, John "Teddy" Rees, a CSUN alum.

Dorothy, originally from Minnesota, came to California from Park Ridge, Illinois in pursuit of a job at Universal Studios in the late 1960s. Working as a stenographer at Universal and other studios, she became familiar with all aspects of the motion picture industry, while living at the legendary Hollywood Studio Club. A friend suggested she apply for a job at Hilton Hotels Corporation in Beverly Hills, where she ultimately met her husband. Bill, originally from Pennsylvania, earned a law degree at University of Michigan Law School before coming to California to work in franchising and hotel development for Hilton. Although Dorothy had a policy of never dating anyone she worked with, she made an exception for Bill. They were married in 1977 and moved to Studio City.



Bill and Dorothy Rees

Bill and Dorothy love Studio City because of its central location. "It's close to Dodger Stadium, museums, shopping, everything," says Dorothy, "we wanted to raise our children here." Their children, Teddy and his younger sister Diane, both attended the Waldorf School Highland Hall in Northridge. Diane attended high school at Immaculate Heart in Hollywood, while Teddy was at Notre Dame in Sherman Oaks.

From an early age Teddy was interested in computers and loved to play video games, and his friends would pile into his room to play with him. As he grew, he got interested in the inner workings of computers, and in high school, taught himself programming languages like C and assembly. "He was a real computer geek," says Bill, "if we had a problem on the computer, he could just come and tap a few keys and fix it." Teddy was also a skilled poker player – he became an expert at Texas Hold'em because the mathematics of the game was fascinating to him. Dorothy remembers he was a good bluffer.

After graduating from Notre Dame, Teddy started attending Pierce College, where he got excited about engineering. He later took time off to pursue a job opportunity in Idaho. He

returned to California after a year and a half and set his sights on a computer science degree instead. He took the necessary prerequisites at Valley College, where he excelled academically. Teddy then transferred to CSUN, rented an apartment close to campus, and visited his family on weekends.

The Reeses are pleased to be supporting access to electronic research resources, which can be cost-prohibitive to students. Access to resources has been especially important during this past year of campus closure.

Having achieved his B.S. in 2009, Teddy went on to pursue a Master's degree to help boost his career prospects. He had been approved to proceed with his proposed thesis project, when he tragically passed away in 2011. In high school, Teddy had suffered an episode of acute pericarditis that resulted in lingering heart trouble. The combined stresses of his academic work, additional freelance work for a startup, and the death of a family member weighed on him, and he suffered a heart attack in his sleep.

Thanks to a supportive letter from his thesis advisor, Professor Jeff Wiegley, CSUN awarded John "Teddy" Rees his Master of Science degree in Computer Science posthumously. "We couldn't have expected any more from a large university," notes Bill. The Reeses wanted to give something back, and a library gift afforded the opportunity to donate to a specific need: learning materials for engineering and computer science students. Bill recalls, "the library website made it easy to contact someone, and the people who facilitated our gift were very accommodating during the process." Currently they are funding a subscription to ACM Digital Library database and the ScienceDirect Computer Science eBook Collection. "The nice thing about it is when you go to the database description, you see a line down there that says the gift was made in Ted's honor and that he earned two degrees at CSUN and that the family wants to give something back. We're hoping that someone else sees that and is moved to do the same," says Bill. Dorothy adds, "If Teddy were alive and we could ask him, he would have approved. That was what was most important—it had to be something he would want."

The Reeses are pleased to be supporting access to electronic research resources, which can be cost-prohibitive to students. Access to resources has been especially important during this past year of campus closure. The couple has visited the Library and attended Friends of the Library events in the Gohstand Leisure Reading Room, and have come to appreciate the space. We look forward to seeing Bill and Dorothy again when the Library can open fully to the community. Their tribute to Teddy in support of CSUN students is a special treasure that we in the Library are so very grateful for.

We Would Like you to Meet:

Keith Rice

eNews Edition: **Spring 2021**

Contributed by Gina Flores

A day in the life of Keith Rice's career is never dull. The passion and pride he puts into his work as a historian/archivist at the [Tom & Ethel Bradley Center](#) in the University Library at CSUN deserves a radiant spotlight. From curating a museum exhibit to producing a documentary, Keith is making a positive impact in showcasing Black history, amplifying voices, and forging a visual pathway for social justice.



Get to know Keith, and the people and places that inspired him to pursue a career as a historian:

Tell us about your background.

I was born in Detroit, Michigan. I have always liked history, but not history classes. I enjoyed reading biographies during the cold winter months. I never considered becoming a historian because public school in the early 1970s did not teach Black history. I attended Oakland County Community College after high school but found it boring, so I joined the Air Force. My parents were part of the great migration from the South. My father was from Alabama and my mother from Georgia. My father, Arthur Rice Sr., had no more than a third-grade education and could only write his name. He attended an adult learning program when he retired from Chrysler Motor Company after thirty years. Although he was illiterate, he showed my siblings and I how to do all types of home and auto repairs, invest in the stock market, and to listen and learn from the people we came in contact with. My mother Ketrina Rice just turned 97 years old in December. She is from Sandersville, Georgia. It is also the birthplace of Berry Gordy, founder of Motown Records and Elijah Muhammad, the late leader of the Nation of Islam and spiritual leader of Malcolm X. She is the youngest and last surviving of 13 siblings and the only one to graduate from high school. Recently, I found out she attended Fort Valley State University, a historical Black college before moving to Detroit. At the time, Horace Mann Bond was the president of Fort Valley State and she told me about seeing his son, future civil rights leader, Julian Bond, as a toddler on campus.

Keith Rice, Historian/Archivist at the Tom & Ethel Bradley Center

What inspired you to become a historian/archivist?

**Keith Rice, Historian/Archivist
at the Tom & Ethel Bradley Center**

Several things and people inspired me to become a historian/archivist. The first would be my father. I probably spent more time with him than my two brothers and sister. He would always tell me about people in our family in Alabama that he knew growing up. But he never really talked about what it was like growing up in the Jim Crow south during the 1920s and 30s. But we could tell by some of his statements that some of his encounters with white people were not pleasant. In addition to working at Chrysler, he used to collect and resale scrap metal. And we had to help. In spite of his experiences in the south he interacted with Italians, Polish, Jewish, and other ethnicities people all over Detroit.

Second, I had a career in the music business as a sound engineer just before turning my aspirations to history. For me, traveling around the world in the music business was the most important educational experience in my life. Between 2000 and 2008, I worked in thirty countries on three continents. Every opportunity I had I found myself taking in the local culture, trying to learn basic phrases of the languages, and visiting museums and historical sights. The more I learned about Europe, Africa, and Asia the more I realized how much I did not know about the Americas, and the United States in particular. In 2007, I took a one-day real estate seminar at Pierce College. Being in that classroom spoke to me. The space felt extremely comforting and welcoming.

Third, my cousin, Lynn was pushing me to go back to college because she had recently returned. She was relentless in telling me that she knew I would love it. Lynn graduated magna cum laude with an MBA. She knew me better than I knew myself at that point in my life and I followed her advice. I had attended West Los Angeles College in the 1980s, so I picked up where I left off. After I received my undergraduate degree in History at CSUN, I continued on to the graduate program. Every time I felt like giving up I would call her and rant and she would calm me down. I earned my graduate degree in May 2012. Lynn passed away the following March. She has joined the ancestors that we both called on to support us in our educational pursuits. Now I call on Lynn for support as I complete my dissertation in the History PhD program at Claremont Graduate University that I began in 2014.

What are some of your favorite projects, and which one are you most proud of?

Two of my favorite projects were exhibitions I co-curated at the Museum of Social Justice using materials owned or housed in the Bradley Center. One of the student volunteers at the Museum, Roberto Martinez, suggested that we do an exhibition about the Civil Rights Movement because his parents and their contemporaries knew very little about that part of American history. *The African American Civil Rights Movement in L.A.* exhibition opened in 2015. The exhibition was co-curated with student interns, volunteers, and members of the Museum's board of directors.

In 1916, Katherine Higgins established the first Goodwill store in Southern California on the site of the Museum of Social Justice. The Bradley Center and the Museum of Social Justice were honored to be selected to curate an exhibition commemorating Goodwill's first 100 years in Southern California. *Goodwill: Its Founding and History in Southern California* opened in 2016. My co-curator Lucy Hernandez and I worked closely with Goodwill and the board of the Museum to explore its founding through images, vintage clothing, and other three-dimensional materials located in the Museum's and Goodwill's archives. It was an amazing experience to recreate Goodwill's history across such an expansive timeline.

Los Angeles: Displacement in Utopia is my proudest achievement yet. It is a mini-documentary that traces the history of racial restrictive housing covenants and its relationship to gentrification presently taking place in Southern California. My co-producers Dr. Karin Stanford and Pilar de Haro had never produced or directed a documentary prior to this undertaking. This turned out to be a massive undertaking to produce a 20-minute

documentary. The outcome was well worth the blood, sweat, and tears we poured into this project. I would be remiss if I did not include my friend David Betances, who is an amazing director and editor, in my acknowledgements. He guided us throughout the project and when we became too frustrated to edit another frame of video, David took over editing duties and made the final product something we are all extremely proud of. The finished product could not have been achieved without David's input and guidance.

My engagement with students has always been a two-way street. I always look forward to our interns, work-study students, and student researchers say, "I learned a lot about American history that I didn't know before coming to the Bradley Center." Those words always serve as a good reminder that we are doing the right things at the Bradley Center.

Tell us about your engagement with CSUN students, and/or the local community in the pursuit of preserving and promoting Black history.

My engagement with students has always been a two-way street. I always look forward to hearing our interns, work study students, and student researchers say "I learned a lot about American history that I didn't know before coming to the Bradley Center." Those words always serve as a good reminder that we are doing the right things at the Bradley Center. But I always get just as much from the students as

they get from me. I have great respect for their ideas and I rely on them expressing those ideas to keep what I do at the Bradley Center relevant. I like to look at it as an exchange of information between myself and the students.

When working with the African American community, being an African American historian is not enough. My word to community members is everything. Just doing this work on behalf of a university carries very little weight because the relationship between Black folks and many institutions in this country has not always been positive. Black history has been overlooked, revised, stolen, and even erased. Positive relationships with several underserved communities were established before I began my service in the Bradley Center and it is so important that it continues. For me, it is a humbling experience to be entrusted with preserving and promoting the history of the underserved communities in Los Angeles and beyond.

One of our latest projects came about quite unexpectedly and involved activities that lay outside the norm for traditional archival work. Documenting the protests against the killings of Black people at the hands of law enforcement last year was an extremely powerful and rewarding experience. The community was so appreciative that CSUN was documenting their fight for justice against an unjust culture of law enforcement in this country. It was such a humbling experience to have so many young people say "thank you for doing this." It is an experience I will never forget because of their passion, conviction, and desire to bring about a stop to this country's ongoing racial injustices (see [2020 BLM Protests in LA](#)).

All of my projects have been collaborative. I feel that in order for me to provide the best experience to the audience, I have to work collaboratively with colleagues, students, and the community. Working with CSUN students and the local community benefits all parties.

What's next?

In addition to our photographic preservation and digitization projects, we are making several oral history interviews with members of the Black Power Movement available for dissemination. In the last five years, Dr. Karin Stanford and I have conducted interviews with members of the local (but nationally influential) Black Power Movement. As with many movements, the history is often told by non-participants. Our goal with these interviews is to let students, scholars, and members of the public see and hear the actual people behind the movement share its history. We have been awarded one of the CSUN Diversity and Equity grants to prepare these primary source videos available for dissemination.

Check out Keith's Videos: CSUN Bradley Center Archivist Sherwin Keith Rice on the Beat on 1, Spectrum News, January 31, 2019:

<https://spectrumnews1.com/ca/la-west/the-beat-on-1/2019/01/31/sherwin-keith-rice-csun-bradley-center-archivist#>

[Civil Rights Historian Says Protests Are a 'Symbol of Black Power'](#)

Message from the Dean: Facing Unexpected Disappointments

eNews Edition: **Spring 2021**

The beloved British writer C.S. Lewis once said, "We must stop regarding unpleasant or unexpected things as interruptions of real life. The truth is that interruptions **are** real life." Most of us wish that we could avoid negative things, like a pandemic, but the reality is that we often learn more from disappointments than from "smooth sailing."

When I was in college, I once wrote a paper that received an unexpected grade, and not in a good way. At first I was disappointed and upset, since I thought that I had written a witty, elegant essay, but after reading the comments it soon became obvious to me that the professor thought otherwise. When I re-read the paper, I realized that my instructor was right. The paper didn't have any obvious flaws on the surface, but I knew that my rhetoric had been less than precise and that I had not thought deeply enough about the topic. This was an unexpected disappointment, and a bit painful, but I had learned my lesson and vowed to do a better job the next time. I gained wisdom from this experience, and became a better writer through my mistakes and through my unexpected disappointment.



University Library Dean Mark Stover

During the past year of COVID-19, which to most of us was completely unexpected, we have all experienced our share of disappointments. Some of these disappointments were relatively small, like the temporary shortage of toilet paper. Some were catastrophic, like restaurants going out of business or families experiencing major health concerns. At the University Library, planned renovations were put on hold, budgets were "right-sized," projects were interrupted, and students could not come to the Library to study, to name just a few of the challenges we faced. In this edition of the Library eNews, you will learn about how CSUN Library staff and faculty responded to the closing of the Library building and other pandemic-related issues. We learned that sometimes there are silver linings to a world gone wrong, and we discovered that the people and systems that make up the CSUN University Library are far more robust than we had previously realized.

I hope that you get a chance to read all of the articles in this edition of the Library eNews. Library Associate Dean Kathy Dabbour's article on the Library's response to the pandemic

demonstrates how Library staff and faculty worked tirelessly, both behind the scenes and in the public eye, to provide almost all the services and resources that CSUN students and faculty are accustomed to receiving in “normal” times. Kathy also interviewed three of the Library’s archivists (Julieta Garcia, April Feldman, and Mallory Furnier) and then wrote an article on the Library’s first fully-virtual exhibition. This exhibit delved deeply into several Hollywood films that used Los Angeles as a central theme or setting, and the Library partnered with students and faculty in the English department to create original content related to the films.

In another Spring 2021 eNews article, Gina Flores, Special Assistant to the Dean, has written a fascinating profile of Keith Rice, Curator and Historian at the Library’s Tom & Ethel Bradley Center. Keith’s journey from the military to the music industry to academia sheds light on his work with the Bradley Center, which includes producing original film documentaries, creating oral histories, and preserving historical photographs of the Black community in Los Angeles.

Elizabeth Altman, Library Web Services Coordinator, writes about the most recent upgrades to the Library’s Automated Storage and Retrieval System (AS/RS), the first of its kind in the world. While the pandemic forced the closure of the University Library, which disappointed faculty, staff, and students all across campus, an unexpected benefit turned out to be an opportunity to finish a major renovation project on the AS/RS. Elizabeth’s article describes the importance of this upgrade and some of the difficulties that we confronted in completing it.

In our final article in this edition of the Library eNews, Elizabeth Altman writes about Library donors William and Dorothy Rees, and the impetus for their generous donations to CSUN. The story of how they came to develop a philanthropic relationship with CSUN to honor their late son Teddy touched me deeply. Sometimes tragedy allows us to demonstrate love, remembrance, and legacy in unexpected ways.

This past year, in a world seemingly turned upside down, many of us found ways to cope and sometimes even to thrive. The staff and faculty at CSUN’s University Library responded with courage, strength, and ingenuity. While we hope to return to a semblance of normality in the near future, we in the Library can look back with a sense of pride at how much we accomplished, how much we learned, and our refusal to give up in what first appeared to be a desperate and hopeless situation. COVID-19 was an unexpected disappointment, but the uncertainty and anxiety that we all experienced at first did not end up defining us as individuals or as an organization. On the contrary, it was our resilience and creativity that stood out as the essential features of the CSUN University Library over the past year as we sought to meet the needs of students, faculty, and staff despite the challenges of living through a pandemic.