

## THE AUDACITY OF HI-FI: A CASE FOR LENDING LP RECORDS

BY STEPHANIE BONJACK



In 2018, I published an examination of LP record circulation at the University of Colorado (CU) Boulder.<sup>1</sup> That article considered the items that circulated during the last year (2014) in which the LP collection was housed on-site and only circulated to University of Colorado patrons. I was curious to see how closely the circulated items mapped to the music degree programs at the university. One could have presumed that all of the circulated items would have been directly connected to existing programs, since circulation was in-house use only. That turned out to not be the case, and even with narrow circulation parameters, a wide spectrum of the collection was explored by patrons. Additionally, I investigated how frequently CU was the sole owning library in our regional consortium for each recording that circulated that year. The vast majority of interlibrary loan requests are fulfilled by the consortium, and I identified a niche that the record collection could fill for the region, if the LPs were allowed to circulate widely. In 2015, the LP collection was transferred to off-site storage and circulation was expanded to include all patrons via interlibrary loan.<sup>2</sup> Data collected from subsequent years—2016, 2017, and 2019—confirm the unique role this collection played for patrons across the state of Colorado and the broader mountain plains region.<sup>3</sup> The number of items circulated increased every year the collection was available. The Covid-19 pandemic put a hard pause on circulation, at the University of Colorado and in libraries around the world, but these three years of data before the pandemic indicate an upward trend in LP use that should continue to be exploited and encouraged once library operations are back to some version of normal.

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1. Stephanie Bonjack, "The Importance of LPs in a Digital World," *ARSC Journal* 49, no. 2 (Fall 2018): 143–51.

2. The LP collection was moved off-site due to space constraints. New items continue to be added to the collection through gifts and purchases.

3. Data was unable to be obtained for 2018.

## LITERATURE REVIEW

Library professionals have been writing about the impact of streaming platforms on physical library collections for well over a decade. As both audio and video have been made more readily available via commercial and subscription platforms, patrons have turned away from the library as a source of media, and the use of physical media in libraries has declined.

Procell began the investigation of this decline with his widely-cited ten-year study of media circulation at the University of Louisville.<sup>4</sup> By the time of his publication in 2012, overall circulation of audio and video collections had been trending significantly downward and was eclipsed by streaming media between 2005 and 2006. The borrower types that saw the smallest decreases in physical circulation were faculty/staff and community borrowers. This latter demographic is key to understanding the circulation of LPs at the University of Colorado Boulder, where most of the LPs were used by external constituents.

Dougan has examined the use of and attitudes toward streaming platforms in multiple articles. Her first publication, a 2012 survey of music faculty at the University of Illinois Urbana-Champaign, examined the use of YouTube against library collections.<sup>5</sup> Her subsequent study in 2014 drew on data from a national survey of teaching faculty and music librarians regarding how they use and perceive YouTube.<sup>6</sup> Both publications documented a rising trend among faculty in using the platform for both teaching and classroom use. While there was reported concern among some faculty members about students using YouTube as sources for scholarly writing (instead of CDs or DVDs sourced from the library), their repeated use of the platform seems to undermine this concern. Dougan investigated how librarians responded to this shift in her 2018 survey of academic librarians.<sup>7</sup> She found the collection of physical media formats to be in sharp decline, with 50 percent of respondents indicating that they had stopped collecting LPs, and near 30 percent indicating they would stop collecting CDs within the next five to ten years.

Proctor questioned the primacy of format when patrons had a choice between checking out a DVD or streaming the content on the Kanopy

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4. James Procell, "Trends in Patron Use of Physical Media Materials and Subscription Online Media Databases at the University of Louisville: A Ten-Year Study," *Music Reference Services Quarterly* 15, no. 4 (2012): 231–39, <https://doi.org/10.1080/10588167.2012.730019>.

5. Kirstin Dougan, "Music, Youtube, and Academic Libraries," *Notes* 72, no. 3 (March 2016): 491–508.

6. Kirstin Dougan, "YouTube Has Changed Everything? Music Faculty, Librarians, and Their Use and Perceptions of YouTube," *College & Research Libraries* 75, no. 4 (July 2014), <https://doi.org/10.5860/crl.75.4.575>.

7. Kirstin Dougan Johnson, "The Changing Face of Academic Music Media Collections in Response to the Rise of Online Music Delivery," *Notes* 77, no. 2 (December 2020): 191–223.

platform.<sup>8</sup> In 2017, she investigated DVD circulation against Kanopy access of the same titles in a small, core collection she identified as being widely collected by academic libraries. She pointed out that Kanopy views are not the same as circulation statistics. Still, in her sample, the content on Kanopy was accessed over fifteen times more often than was circulated as a DVD. Those numbers show that patrons were overwhelmingly in favor of streaming versus physical format access.

Forstot-Burke documented a decline in the use of both physical media and streaming audio databases at the University of Kansas Libraries.<sup>9</sup> She analyzed the decline of media across various patron types and makes the case that the decline in physical format use does not dovetail into increased streaming use. Library subscription audio databases peaked in use around 2013 and then proceeded to decline in use in subsequent years. She confirmed that patrons were moving away from databases licensed by libraries to free, commercial platforms like YouTube and Spotify. She questioned the continued acquisition of new physical audio formats and subscription databases when the data indicate they will not be used.

In 2018, Hooper warned against libraries becoming “the repository of things” as audio collection development practices had not substantially changed alongside this documented decline in patron use of physical media.<sup>10</sup> She noted the deference academics and performers have shown over the years for CDs, citing the import of program notes and audio quality. However, ease of access to streaming media has been shown to trump both over time, and program notes have become an historical relic.

Czeisel and Smith surveyed music students at the Aaron Copland School of Music in 2020 to gather data about use of commercial streaming media and patrons’ preferences for formats.<sup>11</sup> Their findings affirm a strong preference among students for commercial streaming services, like YouTube and Spotify. Their data demonstrate how far student patrons have shifted away from physical formats, as the majority of respondents

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8. Julia Proctor, “Testing Assumptions: Is Streaming Video Really Preferable to DVDs?” *Journal of Electronic Resources Librarianship* 30, no. 2 (April 2018): 84–90, <https://doi.org/10.1080/1941126X.2018.1465516>.

9. Corinne Forstot-Burke, “Turn Down for What: A Study of Physical and Streamed Media Usage at the University of Kansas Libraries,” *Music Reference Services Quarterly* 22, no. 4 (October 2019): 189–208, <https://doi.org/10.1080/10588167.2019.1570439>.

10. Lisa Hooper, “Becoming a Warehouse of Things: The Audio World is Changing, and Collection Development Methods Must Change, Too,” *Music Reference Services Quarterly* 21, no. 3 (July 2018): 111–21, <https://doi.org/10.1080/10588167.2018.1493889>.

11. Marianna J. Czeisel and Veronica D. Smith, “University Music Students’ Choice of Music Listening Sources: Use of Library Resources as Compared with Non-Academic Streaming Services,” *Music Reference Services Quarterly* 24, no. 4 (October 2021): 194–220, <https://doi.org/10.1080/10588167.2020.1854568>.

who checked out physical media used them in the library rather than at home, owing in part to a lack of access to players outside the library. A majority of respondents also indicated that they perceived the audio, video, and performance quality of commercial streaming services to be the same as those offered by the library.

In all of these publications, the use of physical audio formats in libraries has been demonstrated to be in sharp decline while the use of streaming media from commercial platforms has increased across multiple patron types. Recent literature on LP-specific circulation is minimal. Imre and Cox's 2007 study that looked at LP collection practices in academic libraries continues to be the touchstone for this line of inquiry.<sup>12</sup> They reported libraries with large LP collections, sizeable uncataloged backlogs, and storage issues. They also reported that approximately half of respondent libraries allowed their LPs to circulate, with an additional 20 percent allowing limited circulation to graduate students and faculty.<sup>13</sup>

#### METHODOLOGY

In my 2018 publication, I analyzed all of the LPs that circulated in 2014 at the University of Colorado Boulder. In order to conduct my work, a member of Access Services in the Libraries generated a circulation report from the integrated library system, Sierra, for all LPs that circulated that calendar year. The fields in the report were: title, author, subject headings, OCLC number, and number of times each item circulated. The same reports were run for 2016, 2017, and 2019. Data from 2018 was not captured before it was scrubbed from the system at the end of the calendar year. The loss of that data does not seem to have any impact on my overall analysis, as trend lines continue in a consistent fashion from 2017 to 2019.

In the initial project, I created a series of broad categories based on the subject headings in the circulated items. These broader categories were meant to make it easier to quickly interpret the data as well as to see how they mapped to the degree programs at the School of Music. The broad categories that came out of that data set were: Blues, Classical, Country, Folk, Jazz, Musicals, Popular, Rock, and Spoken Word. In order to directly compare the initial 2014 dataset to the subsequent 2016, 2017, and 2019 datasets, I retained this original method.

Creating the broad categories from the subject headings was a mostly straightforward process, in which I sought to make as few qualitative judgements as possible. For example, the subject heading "Country

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12. Andrea Imre and Elizabeth J. Cox, "Are We on the Right Track? Issues with Lp Record Collections in U.S. Academic Libraries," *Notes* 65, no. 3 (March 2009): 475–86.

13. Imre and Cox, "Are We on the Right Track," 479.

music – 1961–1970” became “Country”; “Folk music – Indonesia – Bali Island” became “Folk.” As the datasets grew in size and complexity, I devised rules to further standardize the process. For example, everything within the Western Classical Music canon falls under “Classical,” as does classical music of other countries; “Jazz” includes big band music, “Rock” includes punk rock, “Folk” includes the folk music of the United States and other countries, as well as spirituals and bluegrass music. The “Popular” category is the most encompassing, which was already the case with the assignment of subject headings.<sup>14</sup> In this study, “Popular” includes electronic music, ambient and nature sounds, disco, soul, gospel, Reggae, and dance orchestra music.

## FINDINGS

### Circulation

The last year the LP collection was housed on-site in the Howard B. Waltz Music Library was 2014. That was also the last year that circulation policy for the collection was in-house use only. Once the collection was transferred to off-site storage in 2015, the circulation policy was updated so the collection could circulate broadly, both to CU patrons and via interlibrary loan. The vast majority of interlibrary loans from the CU Libraries collections to external patrons are facilitated by the local library consortium, Prospector. There are currently 165 member libraries listed, with more to be added by the end of 2022.<sup>15</sup>

The primary means of discovery of this collection for external patrons is through the Prospector catalog.<sup>16</sup> Once a patron has located an item, they can request it through the platform, identify their library system, and log in with their library credentials. For the patron, the process is quite seamless.<sup>17</sup> What interests this researcher is the rate of discovery and number of requests. There were no announcements or any other mechanisms to draw attention to the fact that these items were newly available for circulation. And yet, circulation of this collection has increased every year since the loan rules were changed in 2015.

One can see this upward trajectory in Figure 1. In 2014, 256 unique titles circulated. After the change in circulation policy in 2015, there was

14. The implementation of RDA in music cataloging offers an expanded universe of genre description for popular music recordings, as laid out in: Patricia Falk and David R. Lewis, “A New Take on Cataloging Popular Music Recordings,” *Cataloging & Classification Quarterly* 58, no. 8 (November 2020): 683–704, <https://doi.org/10.1080/01639374.2020.1861151>.

15. “Prospector Libraries’ Locations,” accessed 26 May 2022, <https://prospectorhome.coalliance.org/prospectornews/prospector-map>.

16. “Prospector,” accessed 20 June 2022, <https://encore.coalliance.org/iii/encore/?jsessionid=5647FDA26D795D30DCACD36B549B9E68?lang=eng>.

17. While most patrons requesting LPs draw from the regional consortium Prospector, the collection is not limited to Prospector patrons, and is available to request via interlibrary loan.

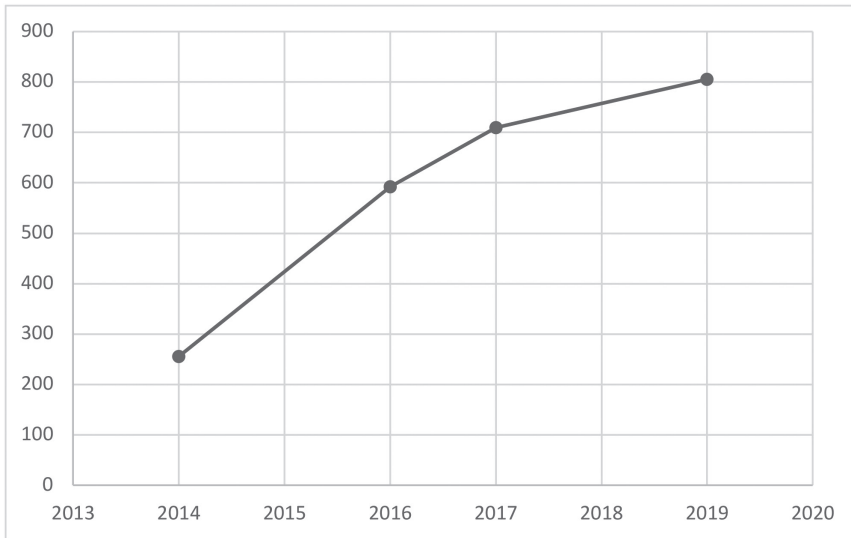


Figure 1. Circulation of LPs 2014–2019

an increased circulation of the collection. In 2016, 592 titles circulated. In 2017, 710 items circulated. No data was collected in 2018, but in 2019, 805 items circulated. Covid-19 put a hard stop on circulation starting in March 2020. Paging and lending from this collection resumed 31 May 2022.<sup>18</sup>

### Music Categories

For this publication, I continued the use of the categories I created from the previous study, in order to see what changed over time as more items circulated. The categories are Blues, Classical, Country, Folk, Jazz, Musicals, Popular, Rock, and Spoken Word. Figure 2 shows the breakdown of circulated items by category in 2014 before circulation policy changes were made. The highest circulating categories were Classical (37 percent; n=96), Jazz (21 percent; n=53), Popular (12 percent; n=30), and Rock (12 percent; n=32). Folk (9 percent; n=22), Musicals (5 percent; n=12), Blues (2 percent; n=6), Country (2 percent; n=4), and Spoken Word (<1 percent; n=1) had lower circulation.

18. Claire Hoag, (Section Lead – Collection Couriers & Caretakers - University of Colorado Boulder Libraries) in discussion with the author, Zoom, 29 June 2022.

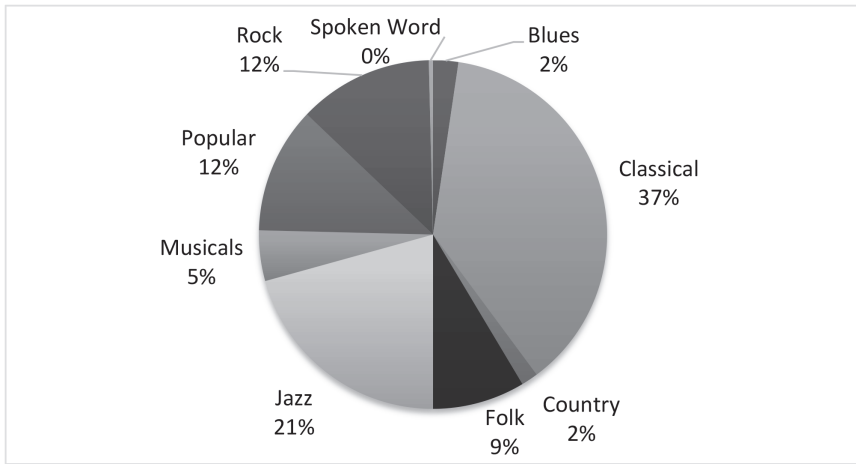


Figure 2. 2014 LP Circulation by Category

Figure 3 shows the circulation of the collection in 2016, after the collection was moved off-site and allowed to circulate to university patrons as well as to the broader public. In addition to the increased circulation of the collection, one sees a change in which categories of music were accessed once the collection was available through interlibrary loan. Those categories that saw increases in use included Blues, from 2 percent ( $n=6$ ) to 4 percent ( $n=24$ ); Country, from 2 percent ( $n=4$ ) to 5 percent ( $n=31$ ); Folk, from 9 percent ( $n=22$ ) to 10 percent ( $n=57$ ); Popular, from 12 percent ( $n=30$ ) to 26 percent ( $n=154$ ); and Spoken Word, from less than 1 percent ( $n=1$ ) to 7 percent ( $n=43$ ). Categories that saw decreases in overall use included Classical, from 37 percent ( $n=96$ ) to 20 percent ( $n=116$ ); Jazz, from 21 percent ( $n=53$ ) to 14 percent ( $n=82$ ); and Musicals, from 5 percent ( $n=12$ ) to 2 percent ( $n=13$ ). Rock circulation increased in number of items (from  $n=32$  to  $n=72$ ), but stayed the same in overall distribution.

Circulation continued to increase in 2017 to 710 items. Some fluctuations in the distribution of items across categories could be observed. See Figure 4. Categories that saw an increase in use included Classical, from 20 percent ( $n=116$ ) to 24 percent ( $n=169$ ); Folk, from 10 percent ( $n=57$ ) to 14 percent ( $n=98$ ); Musicals, from 2 percent ( $n=13$ ) to 3 percent ( $n=21$ ); and Spoken Word, which went from 7 percent ( $n=43$ ) to 11 percent ( $n=81$ ). Categories that saw a decrease in overall distribution include Blues, from 4 percent ( $n=24$ ) to 3 percent ( $n=20$ ); Country, from 5 percent ( $n=31$ ) to 3 percent ( $n=19$ ); Popular, from 26 percent ( $n=154$ )

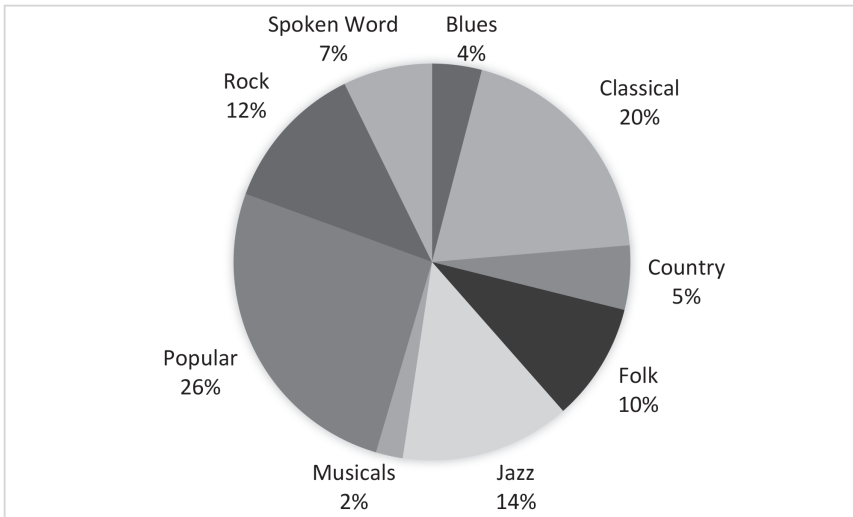


Figure 3. 2016 Circulation by Category

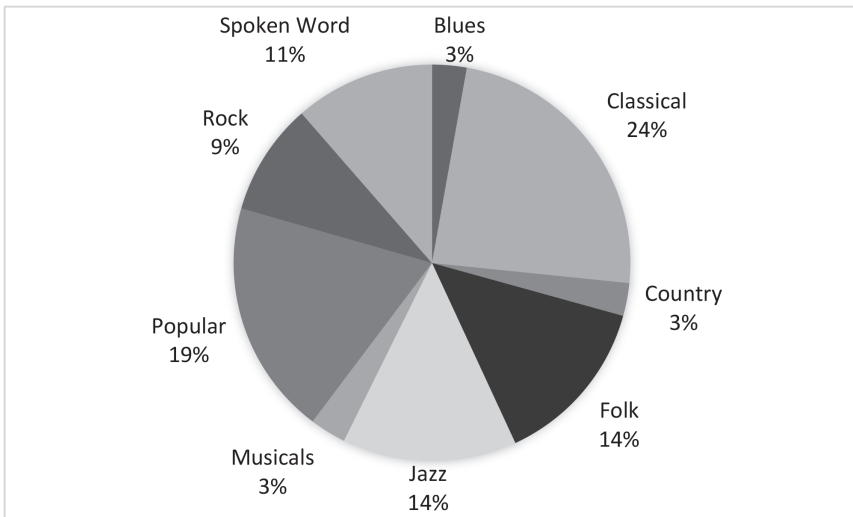


Figure 4. 2017 Circulation by Category

to 19 percent (n=136); and Rock, which went from 12 percent (n=72) to 9 percent (n=65). Jazz circulation stayed the same in 2017 at 14 percent (n=101).



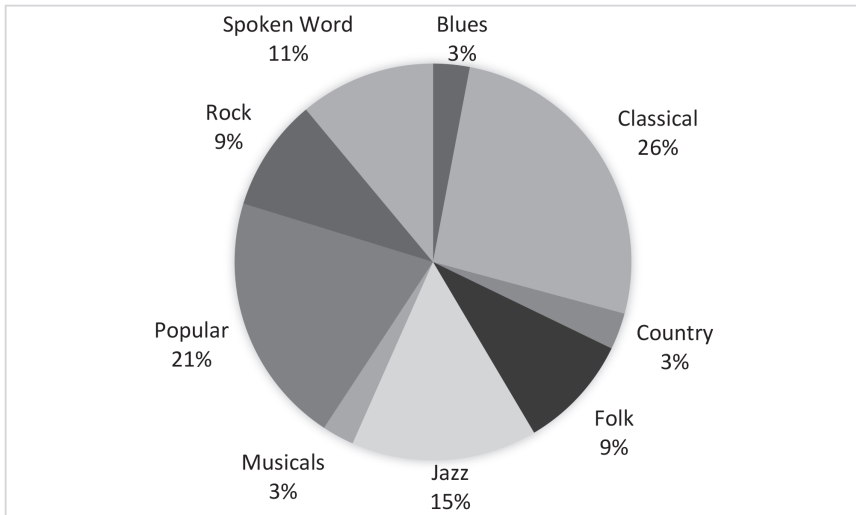


Figure 5. 2019 Circulation by Category

Compared to previous years, there was even less variation in 2019 than in 2017. Blues, Country, Musicals, Rock, and Spoken Word all retained their same share of circulated LPs. The overall circulation of the collection increased from 710 items in 2017 to 805 items in 2019. Classical recordings increased in circulation from 24 percent (n=169) to 26 percent (n=211); Jazz increased slightly from 14 percent (n=101) to 15 percent (n=122); and Popular recordings increased from 19 percent (n=136) to 21 percent (n=165). The only category that saw a decrease in percentage of circulation in 2019 was Folk, which decreased from 14 percent in 2017 (n=98) to 9 percent in 2019 (n=75). See Figure 5.

Figure 6 visualizes the LP circulation statistics from 2014 to 2019 across the nine categories. It makes it easier to see that despite fluctuations in overall share of circulation, there are clear trajectories. The number of Classical recordings that circulated increased every year, from 96 in 2014 to 211 in 2019. The same is true for Jazz, from 53 in 2014 to 122 in 2019, and Spoken Word, from 1 in 2014 to 89 in 2019. Popular recordings saw a dramatic increase in circulation after the collection was opened up to interlibrary loan in 2015, and those numbers have remained at a higher level. Thirty Popular LPs circulated in 2014, compared to 165 in 2019.

#### Uniqueness of Holdings

I was curious about how unique the content was in the University of Colorado Libraries LP collection that circulated, so I searched the catalog

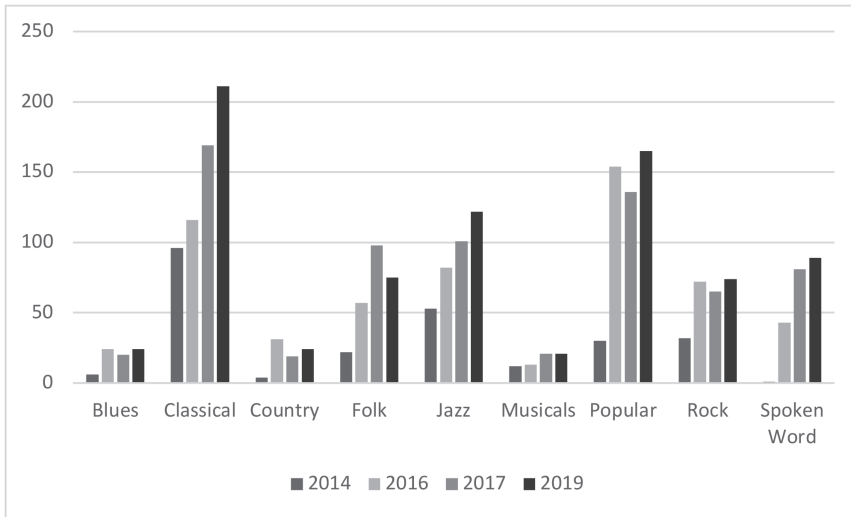


Figure 6. 2014–2019 Circulation Totals by Category

of the local consortium, Prospector, for every title that circulated between 2014 and 2019. Prospector would have been how most patrons discovered items in the collection and requested them through their local library. I searched explicitly for the same LP, using the OCLC number attached to the items that circulated. Figure 7 shows the overall uniqueness of this collection. In 2014, 79 percent ( $n=201$ ) of the circulated LPs were unique to the University of Colorado Boulder. In 2016, that number was 82 percent ( $n=484$ ). Sixty-eight percent ( $n=486$ ) of items were unique in 2017, and 85 percent ( $n=687$ ) were unique in 2019.

In cases in which the University of Colorado Boulder was not the sole owning library of the LP, the next point to investigate was how easy it was for patrons to borrow the LPs from other libraries. Figure 8 demonstrates the low rate of availability for the items held by other libraries in the system. In 2014, one item was able to be requested from another library. Numbers were barely higher in subsequent years: in 2016, six items were able to be requested, nine items in 2017, and eleven items in 2011. In almost all cases, if a patron could find a copy of the LP at a different library, they would not have been able to request it through interlibrary loan. The University of Colorado Boulder Libraries were one of the few libraries in the system allowing LPs to circulate within the Prospector system.

I also investigated the availability of alternative (newer) formats for the LPs that circulated. In this case, I searched for the exact recording using a title search in the Prospector catalog. Alternate formats were a mixture

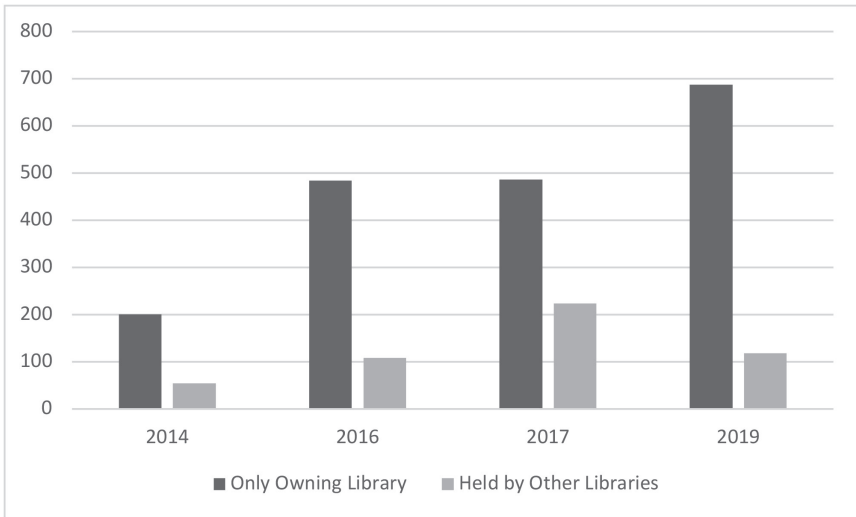


Figure 7. Uniqueness of Library Holdings of Circulated LPs within Prospector system

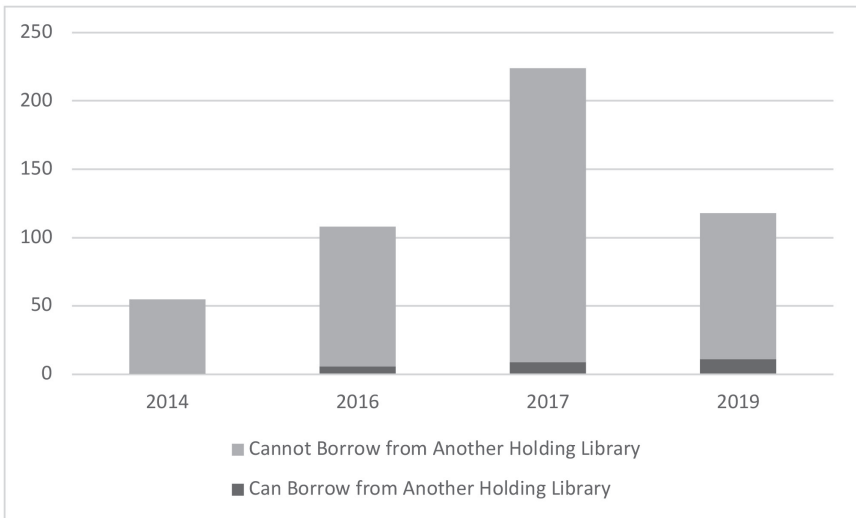


Figure 8. LP Copies Available for Borrowing from Other Holding Libraries

of compact discs and streaming recordings. Figure 9 shows the results of this search. In most instances, an alternate format was not available. In 2014, 39 percent (n=101) of titles were available in other formats. That

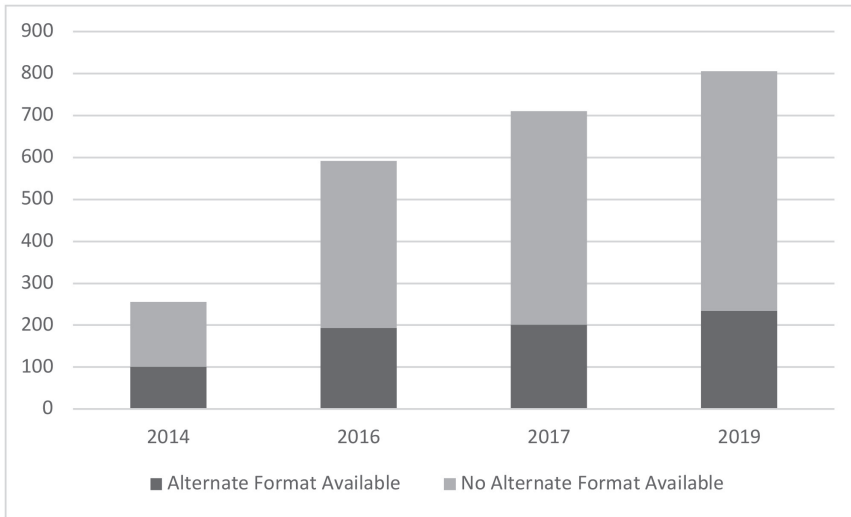


Figure 9. Availability of Alternate Formats for Circulated LPs

number dropped to 33 percent ( $n=194$ ) in 2016. In 2017, 28 percent ( $n=201$ ) of titles were available in newer formats, and in 2019, 29 percent ( $n=234$ ) of titles were available.

Drawing from this small number of titles in which alternative formats existed in the system, I checked to see if those newer formats were available to request within the Prospector system. One can see those results in Figure 10. In 2014, 36 percent ( $n=36$ ) of titles were available to request. That number was 47 percent ( $n=91$ ) in 2016, 49 percent ( $n=99$ ) in 2017, and 32 percent ( $n=74$ ) in 2019. In most instances, if a newer recording existed in the system, a patron could not request it.

## DISCUSSION

These findings demonstrate a clear increase in LP circulation once the collection was allowed to circulate via Prospector and interlibrary loan. I found the use of the collection compelling when it was restricted to in-house use, as even in the smaller 2014 circulation numbers one sees that University of Colorado Boulder patrons used the collection beyond obvious curricular mapping.<sup>19</sup> However, a much more interesting story developed when it was moved off-site and allowed to circulate more broadly. The remarkable increase in use, which happened with no outreach or communication about the availability of the collection, points to an existing need within the broader patron community for certain content. It is

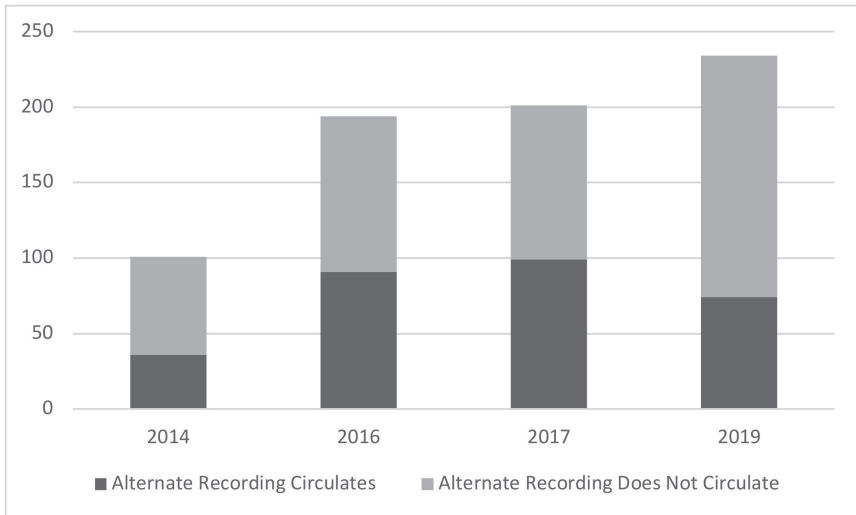


Figure 10. Availability of circulating and non-circulating recordings.

not so easy to narrowly define what that content is, since all broad categories saw increased use. I was surprised by the continued upward trend in Classical recordings, a category I presumed was closely aligned with University of Colorado patrons. The overall percentage of circulated Classical items decreased after the collection was moved off-site, but the number of items that circulated rose every year. I was less surprised by the increase in Spoken Word recordings, as a cursory review of those titles in Spotify, a free streaming audio service, yielded low results. These recordings hold readings of seminal works by their authors, like W. H. Auden.<sup>20</sup> These recordings are the original audio books. There was a dramatic spike in Popular music recordings as well, where a diversity of recordings from disco to soul to non-music ambient sounds circulated. The overall trend lines in all categories point to even more use of this collection in the future. This trajectory runs in opposition to the research conducted around library media use.

Dougan identifies a missed opportunity in consortial collection development of media.<sup>21</sup> These findings amplify that message, as the vast majority of LPs that circulated during these four years were only held by the

19. Bonjack, "The Importance of LPs in a Digital World."

20. W. H. Auden, *W. H. Auden Reading from His Works*, sound recording (New York: Caedmon, 1954).

21. Johnson, "The Changing Face of Academic Music Media Collections in Response to the Rise of Online Music Delivery," 212.

University of Colorado Libraries and fulfilled a need for the community. If every library within the consortia identified the unique content in their media collections and agreed to retain them over the long term, that would ease decisions about media donations and collection development. However, this approach only is effective if the owning libraries agree to widely circulate their content. An appallingly low number of additional copies at neighboring institutions were available to borrow, rendering their value to external patrons moot.<sup>22</sup>

A limitation of this study lies in lack of access to the patrons using the collection. There was no way to learn if the LP borrowed was actually the format the patron was seeking. To this librarian, the Prospector catalog records seem quite clear, but that belies an obvious bias. It is possible many patrons assumed they were receiving one format, and then received an LP. Figure 9 shows the likelihood of obtaining the same recording on a newer format was statistically low. Even in cases in which a newer format exists, licensing agreements with streaming services and local use policies kept those recordings out of reach. In most instances, the most reliable way to obtain the media content was on LP.

Very few studies have been conducted on LP circulation. In the same way that use of reference collections has not been widely studied, most information about the use of LP collections is anecdotal.<sup>23</sup> Now may be the time to reconsider this area of study, as the format continues to have a role in our culture. For the first time since 1986, LP sales generated \$1 billion in revenue, in 2021.<sup>24</sup> If libraries expand access to their existing LP collections, they may see increased use and interest, which parallels the current market. It may seem like LPs are a legacy format, but the trends in physical sales of LPs indicate this format has certainly not reached its end.

## CONCLUSION

Hooper warns that libraries are in danger of becoming warehouses of collections, out of sync with patron needs and practices.<sup>25</sup> It is certainly true that most media collected by libraries have moved into digital

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22. Delicacy of format may present a barrier to lending for some libraries. At the University of Colorado Boulder, all LPs are shipped in a four-flap enclosure, some of which are sourced from the vendor Archival Products. Example here: <https://archival.com/recordalbumstorage.html>. These are also reinforced with a bubble wrap sleeve. As of this writing, fewer than ten LPs have been sent to the Preservation department for repair since lending began in 2015.

23. Davis conducted a meta-analysis of literature on reference collections and their use as libraries transition to digital content. Jennifer Putnam Davis, "Measuring Use of the Academic Print Reference Collection," *The Georgia Library Quarterly* 58, no. 2 (Spring 2021): 11.

24. "2021 Year-End Music Industry Revenue Report," RIAA, accessed 10 July 2022, <https://www.riaa.com/reports/2021-year-end-music-industry-revenue-report-riaa/>.

25. Hooper, "Becoming a Warehouse of Things."

domains, some beyond the reach of library professionals who conduct collection development, much to our dismay. It may also be true that the use of audio media by library patrons and society at large moves not in a straight line, but in waves. This study demonstrates that when one library made its LP collection available via interlibrary loan, that collection suddenly had broad use, and content that had been sitting idly on shelves received new attention.

There is no one answer when it comes to the purchasing of new audio content, as the landscape for collection development has become highly complex. But there is still room for consideration with the existing media collections housed in libraries. LPs are an extraordinary example of a format that seemed to have a clear trajectory toward obsolescence with the rise of CDs. Now both formats are experiencing a resurgence, despite an overall born-digital environment. This study demonstrates both a need that can be addressed through these collections as well as the difficulty patrons experience when navigating newer formats. Clearly, many approaches are needed as librarians work to meet the audio and media needs of patrons in the twenty-first century. Expanding access to collections once deemed too precious, too delicate, or too valuable is a good place to start.

#### ABSTRACT

LPs are a format that were once headed for obscurity but have seen a remarkable resurgence in recent years. This study continues research published in 2018 on the circulation of LPs at the University of Colorado Boulder. This collection was moved off-site in 2015 and access to the collection was expanded to allow lending via interlibrary loan and via the local consortium, Prospector. Findings show a significant increase in use of the collection across multiple musical genres. In most cases, the University of Colorado Boulder was the sole owning library of the recordings that circulated. When additional copies existed, they often were not available to circulate. Additionally, newer formats of the recordings, where they existed, were often not available due to local use policies or restrictive streaming licenses. The author advocates for libraries to expand access to existing audio collections in order to help meet the needs of patrons.