Destroy Music Libraries, Free Music Librarians:
A Discussion of Professional Ethics and Actions

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88th Annual MLA Meeting
St. Louis, Missouri
Thursday, Feb. 21, 4-5:25 p.m.
Grand Ballroom ABC
https://goo.gl/t6gdy2

BACKGROUND

We encourage participants to take a look at the TRIZ model in advance. Here are some good places to start - we promise that it isn't a long read!
- http://www.liberatingstructures.com/6-making-space-with-triz/
- https://blogs.ubc.ca/openeducationethics/2018/01/07/open-education-conference-2017/

HOW TO PARTICIPATE VIRTUALLY

We want everyone to be able to join us, so even if you aren't attending MLA, we invite you to join the virtual discussion during the session. We invite anyone who works in a music library or with music materials to join us!

Join the zoom here: https://jhupeabody.zoom.us/j/682245013 or +1 646 558 8656 US Meeting ID: 682 245 013

GROUP AGREEMENTS

- Reminder: MLA Code of Conduct;
- Listen and participate with intention;
- Make space, take space;[1]
- Engage tension, don't indulge drama;[2]
- Be open to learning.[3]

Moderators will guide participants through 3 sections: think (solo reflection), chat (discussion among the table and documentation here), and share (discussion in the room and online).

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[1] adrienne maree brown, *Emergent strategy: shaping change, changing worlds* (Chico, CA : AK Press, 2017), 229.
[2] Ibid.
[3] Ibid, 230.

ALL GROUP NOTES

Question 1: If you were invested in ensuring that music librarianship did not continue as a profession, what would you do to ensure it ended?

Question 2: How are we contributing to these actions today?

Question 3: How are we going to stop doing these things? What are the first steps? (Be as concrete as you can!)

Shared Table Notes
Please contribute group notes to this shared google doc. We've created a section for each group to document their thoughts here. We'll be summarizing and rounding up thoughts from everyone after the conference.

Table 1
Question 1:
- Eliminate credible educational programs, especially those that are approaching LIS education in an online setting
- Become complacent as expertise is "leaving" (=retirements) the profession
- Destroy cohesiveness in music libraries/staffing/administrative structures
- Eliminate the concept of holistic music libraries
- Destroy chapters (which are accessible and affordable opportunities for those at small institutions, especially public libraries)
- Eliminate mentoring programs done online/asynchronous settings and limit them to in-person opportunities only
- Eliminate social connections/relationships/professional organizations (MLA)
- Demonstrate that music librarians are superfluous

Question 2
- Continue to hire based on temporary/project work instead of waiting for the right candidate (being afraid to let search processes be unsuccessful); this greatly impacts diversity recruitment and retention
- Only mentoring people in face-to-face/one-on-one situations or who are students (rather than those new to the profession). We could figure out a way to do this online and asynchronously. Model this after formal mentoring programs adopted by other professional communities (SAA, ALA)
- Continue to use MLA-L as the primary method of communication.

- Training necessary/pathway to get a job is unclear. We need to be transparent about the training one *actually needs* to do the job.
- Requiring MLS/2nd Masters in Music/obsolete skills in job ads.
- Lack of advocacy and communication about our professional value
- Continue to remain silent when racist/sexist/bigoted comments are made in professional settings. When a mistake is made, acknowledge privilege and do the work.
- Being too involved in our own specialty and not knowing about others; e.g. catalogers who don't know how users use the catalog now
- Continuing to rely on marginalized people to answer white people's questions. We are librarians. We need to do the work. Do the research to understand how you have offended someone, rather than dismissing hurt feelings as illogical (e.g. "I'm not racist…" or "My whole family is black…" or "My best friend is gay... " etc.

Question 3
- Admit that education is a problem and address it at MLA. Have a credit-bearing MLA sponsored course that was ONLY online. These need to be offered on a consistent, yearly basis. MLA creates a lecture/pedagogy package to market to LIS schools, who provide a facilitator. The institution still profits from student tuition (MLA gets a cut of this for creating the content).
- Have a plan in place to approach retirements ahead of time so that music libraries can demonstrate the value of the position so that it is retained, and also so that knowledge is retained for proper on-boarding and succession planning.
- People who are active in MLA need to also be active in their local chapter. Talk about these issues on a chapter level.
- Create a reading group that meets at MLA and several times throughout the year, studying theorists whose work addresses issues of diversity (bell hooks, Paolo Freire, Robyn DiAngelo, Ta Nehisi Coates, etc.)

Table 2
Question 1
- Stop listening to subject specialists
- Reorganize the library structure
- Take librarians out of the public eye and put them back in their offices
- Administration makes decisions in a vacuum
- Delegitimize the profession on social media
- Cut funding for librarianship programs
- Be resistant to change
- Stop listening/responding to faculty, staff, students about their needs

Question 2
- Moving away from ownership models to subscription models in response to student/faculty requests
- Moving from professional to peer service models

- Are we effectively communicating our value to faculty, staff, other groups on campus?

Question 3
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Table 3
Question 1

Question 2

Question 3

Table 4
Question 1
- Be unapproachable
    - Make people cry
    - Be a gatekeeper
- Don't buy anything
    - Move to subscription model
- Don't run metrics or usage data
- Don't collaborate
- Hiring incompetent people
- Charge for scores/services
- Not hiring student workers
- Ignore faculty
- Reduce services/hours
- As a library student - not seeking out information about music librarianship
- Discouraging specialized professional development
- Stop offering student rates

Question 2
- Siloing ourselves
    - Being removed from ALA
    - Not attending events not related to music/music librarianship
- Lack of sharing what we know with non-music colleagues
- Being defensive
- Shifting the blame
- Assuming others will automatically see value in music librarianship
- Trying to put more responsibility on students
- Offering the same number of services with fewer people

Question 3
- Asking for feedback and when feedback is received, don't rush to be defensive

- The acceptable error rate is more than 0
- Taking ownership
- Radical Candor/constructive criticism
    - But be careful, contribute to trusting relationships
- Establish a shared understanding of what the final goals are for a given project
- Talking about why we do things a certain way (or don't)
- Standing your ground, but communicating why
- Work out what your assumptions are and what other people's assumptions are

Table 5
Question 1
- No tenure or continuing appointment
- No raises
- Ignore subject expertise in favor of functional expertise
- Remove faculty status
- Remove subject specialization from position and make positions a generalized position
- Remove travel (professional development/support) funding
- Remove training opportunities or tracks (e.g., music librarianship and internship programs)
- Ignore clientele; be outright hostile to clientele
- Close or merge branches
- Slash collections budget
- Cut staff line funding
- Remove supply budget (e.g. office supplies — paying for erasers, pens, etc. through petty cash or personal funds)
- Remove support for facilities (cleaning, HVAC controls for collections, replacing burnt out light bulbs)
- Remove collections
- Do not replace/refresh furniture (for staff or for clientele/public areas)
- Close or discontinue any music departments or degrees, then the need for a music library is gone

Question 2
- Contributing by making more items available online (we're contributing to the "everything is available online" myth)
- Being complacent when it comes to advocacy
    - By not collecting data that can help tell "our story" regarding collections, usage, patron needs, patron traffic
- By not completely expending our budgets
- By having high standards and having high educational requirements for many of our positions
- By requiring high amounts of education relative to salaries offered in professional positions

- Defining music librarianship as a profession instead of a practice
- We're too eager to please and go along to get along

Question 3
- Collaboration - yes it is difficult, but we need to be doing more of it
- More joint sessions/conferences with other societies
- If the library as a whole had a strategy for being seen at faculty/student events, etc. that would improve things
- Be strategic with what you're doing
- Look for commonalities with other departments etc. rather than focusing on the differences
- Stop obsessing with operational details and develop management and leadership skills
- Stop creating messes for others to fix in the future, so you can focus on what's important
- Stop fixing everything!
- Stop focusing on credentials as the standard for music librarians and focus on soft skills
- Stop telling users what the "right way is" - meet them where they are
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Table 6
Question 1
- keep doing collections like we always have
- require everything be in a hard format
- talk up the requirements to become a librarian, excessive degrees, all for a salary of $38000
- refuse to license resources
- slash professional development funds
- don't let librarians out of their offices

Question 2
- it is on us to be proactive with administrators to make our value known to them, talking about projects, student success
- participating in committees outside of music library to help enlighten others of our work
- being obscure about salary is hurtful;
- accepting no from administrators
- not making it easy for students to access online resources

Question 3
- creating benchmark salaries within MLA to take back to our institutions; need to start talking amongst ourselves first
- we could become the administrators - encourage our membership to enter administration; we need allies for here on up
- leadership development, building programming around it within MLA - preconference workshop?

- need to learn how to advocate for library, for position, for self - find allies in places of power to help
- learn how to develop your elevator speech
- educating faculty so they understand our problems, develop those relationships
- doing outreach to other disciplines who might be using music resources - gender studies, ethnic studies, etc.
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Table 7
Question 1
- Remove every form of support for the arts and discourage people to specialize in music librarianship
- Cut positions or institutions
- Centralize all cataloging so that expertise is not valued.
- Referring people to resources outside the library, like Amazon.

Question 2
- Outsourcing cataloging to non specialized vendors
- Inaction. No speaking up or waiting until it is too late.
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- Ignoring new technologies, such as streaming services.
- Not listening to the patrons enough.
- Not advocating for our academic platforms, so that students use them instead of Youtube/wikipedia/etc.

Question 3
- Advocate with the Institutions authorities. Talk to deans, faculty, administrators.
- Make our resources easily available to the patrons.
- Be ready to speak up for the library.
- Identify common misunderstandings and help clarify them.

Table 8
Question 1

If you were invested in ensuring that music librarianship did not continue as a profession, what would you do to ensure it ended?

- Abolish music librarian positions
- Reduce hours of operation
- Collect only works of dead, white, male composers in obsolete formats
- Keep offering the same resources and programs that have always been offered. No new technology
- Don't advocate for music specialization within institutional programs
- Not cooperating with larger institutional missions or goals. Totally withdraw from the conversations
- No outreach for recruiting new professionals
- Never retire so new positions are not available

- Ignore the user group by being super focused on the work at hand
- Lie - generate whatever statistics you want. Ignore any available statistics

Question 2

How are we contributing to these to these actions today?

- Shifting to "functional responsibilities" instead of subject specialties
- Administrators without library degrees making decisions about how the library is run
- Continuing to do what we are asked to do by faculty & administrators and not pushing for change and/or innovation
- Refusing to assess the footprint of physical collections, wisely, to address new skill sets
- Not taking advantage of amplifying voices through MLA & consortia to challenge vendor offerings
- Not doing enough to liberate our data, breaking down silos
- Mentoring - haven't taken full advantage of building/maintaining mentoring relationships

Question 3

How are we going to stop doing these things? What are the first steps? (Be as concrete as you can)

- Make sure music librarians get out more to advocate within institutions and beyond.
- Be more engaged in campus-wide initiatives and appeal to the campus mission/goals
- Resist the idea of weeding/relocation of score/print collection
- Collaboration with non-traditional library partners

Table 9
Question 1

- It's the music library vs the library system.
- All music librarians must have a music degree, preferably an advanced degree.
- I will only buy physical media.
- Oppose any attempt to redefine the profession.

Question 2: How are we contributing to these actions today?

- Music library vs. Library system:
  - Creating oppositional relationships
  - Not engaging in broader initiatives
  - Not opting into system wide policies
- All music librarians must have a music degree:
  - We're mostly already doing this-- except in rare cases
  - Reposting jobs with little to no evaluation/revision of the position description, scope, duties
    - OR requiring that every new job posting be so radically overhauled from its prior iteration that there's no continuity to the role
- Only buying physical media:

○ Not advocating to upper admin/budget deciders about the importance/utility of electronic resources
○ Not thinking creatively about ways to allocate the collections budget

Question 3: How are we going to stop doing these things? What are the first steps? (Be as concrete as you can!)
● Be a team player, support other library initiatives
● Play in ensembles, sit in on classes-- forge relationships with faculty and students
● Reconsider institutional policies (lending periods, etc.)
● Reframe how core classes and instructional sessions are structured, consider students' professional and disciplinary realities

Table 10
Question 1

Question 2

Question 3

Table 11
Question 1

Question 2

Question 3

Table 12
Question 1: If you were invested in ensuring that music librarianship did not continue as a profession, what would you do to ensure it ended?
● Withdraw all physical items (it's all online), no one uses physical materials
● Convert all space to student lounge space
● Get rid of listening rooms
● Tell everyone it's all online anyway
● With interdisciplinary research we don't need subject expertise anyway
● Automate more of what music librarians do (e.g. automated search and retrieval)
● Get rid of music librarianship course(s)
● Embrace library only as purveyor of materials or study space
● Stop all preservation initiatives

Question 2: How are we contributing to these actions today?
● We are not embracing interdisciplinary research and are excluding ourselves from conversations with other library organizations, fields of study, etc.

- By purchasing an e-only score we are limiting access to the score; not handling digital resources (DRM)
- Not communicating or articulating the value of what we do effectively
- Not advocating for services, collections, uniqueness, what we offer
- Not building a diverse collection
- Collecting to only what is being taught without expanding beyond

Question 3: How are we going to stop doing these things? What are the first steps? (Be as concrete as you can!)
- Advocate and being more visible, articulate about ways in which music librarianship/libraries can support interdisciplinary research
  - Develop extroverted tendencies, be comfortable talking to administrators and delivering a coherent message
  - Ask for what we need and justify it, what is the value
  - Develop our suite of services and emphasize services that are not only about physical things (such as space). We are experts in things such as information literacy, structuring data, etc.
  - Effectively market our services
  - Stop selling ourselves short (we are not just there to buy books)
- Break down the barriers that prevent our profession from becoming more diverse (e.g. re-assess applications or admissions processes that promote interns/applicants from a privileged social-racial background or "who fit our culture"; reassess our search processes (e.g. address bias)
- Figure out how to make e-scores available and accessible
- Need to educate composers about DRM, e-score, digital publishing, etc. so that the music libraries can acquire and make these items available
- MLA can advocate more on behalf of music librarians
  - For example: Write a letter, create webpage to ASCAP (other music orgs) explaining and highlighting to composers how making e-scores or e-music available to libraries will make them more accessible and discoverable. More people will buy their materials.
- Educate the administrators. Have the stakeholders (faculty, students) speak for what matters to them. Usage statistics, concrete examples.

Table 13
Question 1
Put everything behind a paywall
Have extremely reduced hours
Convince the admin that everything is on YouTube and in imslp and wikihow
And that theres no need for subject specialty
 Close the dying music schools
Hire music librarians and pay them with exposure instead of actual cash

Question 2
Misspending funds
Kowtowing to the bean counters (i.e., not advocating strongly enough for remaining open when told to reduce hours)
Were not making things easy to use and seamless
Were not putting enough pressure on vendors for better products
not making the profession more accessible to librarians in training
Over committing to service and short changing other library work

Question 3
Clone Misti Shaw
Say no to extraneous obligations
Learn to Delegate work
Look at our websites critically
Engage constructively about products

Table 14
Question 1
- I would stop collaborating on shared services and platforms with other units both within the library and outside
- I would just say that the way we are doing things is fine and does not need to change
- I would just keep collecting materials from the western canon
- Stop collecting contemporary music
  - Just collect Mozart (dead white dudes)
- Get rid of all grant funding institutions (arts funding)
- Collect only physical items (print)
- Stop preserving materials
- Put everything on reserve
- Assume we know what our users need
- Only hire generalists
- Don't hire new people when people retire
- Only hire term limited grant funded positions
- Limited libraries open hours
- Stop cataloging materials
- Get rid of quality control
- Only talk to people in person at the library during open hours
- Get rid of website and online catalog
- Stop buying sound recordings just point people to subscription services

Question 2
- Eliminate professional development for staff

- We are focusing new positions on short term project work
- Music librarianship programs are ceasing to exist and not being marketed to musicians and music students
- Moving to generalist positions not subject specialists when hiring new roles
- Not creating enough entry level positions - we just replace positions with like for like
- Unpaid internships
- Too much reliance on "outsourced" services, (vendor records, subscription services etc.)
  - Redefining or dumbing down current level of professionalism
- Admin wanting libraries to be profitable
- Lack of attention to preservation of older formats/materialsCultural advocacy
- Imbalance of labor and resources afforded to digitization / digital materials vs physical collection materials

Question 3
- Advocating for STEAM that arts are as important for STEM subjects
  - Advocate that arts make us human
- Cultural advocacy to include arts into STEM (STEAM e.g.). After all, art is what makes us human beyond the flesh bags science might make us out to be. This would therefore encourage the creation of grantors to create resources for furthering the arts -- why are we important and necessary
- Build the ways we will address these issues directly into our strategic plans
- Develop internal advocacy. Be integrated with faculty and students so they will come to the defense of the music library if budgets and resources are threatened.
- Be respectful of all staff at all levels and the work they do.
- Reevaluate the future of librarian education. More hands on and practical experience.
- Evaluate what it means to be a musician in music libraries. Not just classically trained musicians.
- Figure out how to apply diversity, equity and inclusion into recruitment of students and staff
- Increase funding for and opportunities for professional development; more training for new and evolving skills
- Reevaluate our hiring practices and use retirements as an opportunity to rethink what / who we want

Table 15
Question 1

Question 2
- making a distinction professional and paraprofessional staff
- we're allowing library schools to eliminate or reduce music library courses
- not participating in the life of the institution (withdrawal from necessary social interactions) - being perceived as not part of the organization

Question 3

- make time to participate in institutional life
- encourage people to work music library
- respect your community
- build more relationships with faculty
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Table 16

Question 1

Do away with MLA altogether!

Get rid of music libraries

Stop collecting/preserving/providing access to cultural heritage

Continue investing in a "centralized government"/power structure

Stop advocating and recruiting young and diverse members

Make MLS unachievable for musicians

Stop funding libraries

Take away professional statuses and benefits

Continue to over-work and under-staff organizations

Take away professional statuses and benefits

Move to project-based librarianship ONLY

No representation for "technicians"/lower paid assistant and para positions in libraries

De-value the arts

Commit to one type of music involved in music librarianship

Require all music students to purchase all course materials

Refuse to adapt

Don't listen to patron requests

Cling to outdated authority records

Support and participate in narrow, toxic, disrespectful discourse

Gatekeep and put everything on reserve

Require [professional] credentials for access

Embrace [neoliberal] private library models

Never, ever use social media. Ever.

Question 2

Stop advocating and recruiting young and diverse members - current inaction: we don't introduce music librarianship as a viable career across music departments/universities/students who may be interested. Also, limiting outreach from MLA to school library programs/not

advocating for it in public secondary school/career settings. Not valuing or providing continuing education opportunities with para professionals and non-credentialed library staff.

Stop funding libraries/Stop collecting/preserving/providing access to cultural heritage - accepting current stagnation and offerings of certain vendors. Allowing for less specialization, and not advocating for collection development AND slashing acquisitions/supplies budgets.

Refuse to adapt: direct result of de-valuing arts - again, collectional development (funding) issue from above. Entrenchment in the academy, reliance on Western canon in music curricula. Avoiding technology for collection development, access, and variety of materials. Siloing ourselves from interdisciplinary research.

Question 3

Doing outreach to school library associations to raies awareness about music librarianship careers. Bring collections to students (much like instrument petting zoos). Teaching with primary sources that our library sources, not necessarily IMSLP. Forge relationships with orgs like MENC (music educators, before college). Could also bring students to our spaces. Dedicate more outreach programming accessible but still relate to library or higher institutional mission.

Just adapt. Encourage or figure out how to adapt to new technologies. Invest in staff training. Bring in people with expertise to train. Be a little more assertive or clear (as administration/superviser) on the requirement to learn new technology or get rid of old habits.

Increase audience to demonstrate impact to instituiton. (music students have to write own program notes, getting familiar early with music library sources as part of education requirements). Show collection and preservation work by collecting and preserving their work.

Just decide to solely collect (for period of time) in diverse composer/performer populations to diversify collections.

Table 17
Question 1
- Discourage specialization in the library profession
- Underfund
- Say that arts are not valuable, only sciences
- Stop collecting media of any kind
- Not talk with colleagues in other music libraries, not pay dues to national organizations
- Agree to only use vendor records
- Say that space we have is better used for something else
- Encourage people to use only YouTube, etc
- Declare that education should only be in fields that ensure high paying jobs

- Say that music study should only be for performers
- Only suggest people use paid resources, not OER resources
- Stop improving cataloging display and search for music scores and recordings

Question 2
- We are sometimes giving up our spaces for other initiatives
- Most of our content is behind paywalls
- Because we're not providing enticing-enough alternatives to YouTube etc, we end up encouraging it by default.
- We focus almost exclusively on faculty voices, and ignore what students need. We are minimizing their voices
- Music LIS classes are getting cut, and we're not challenging or questioning that.
- As our staff and budgets get cut, the rest of us are just working harder, hiding the real consequences of the cuts. We sabotage ourselves by continuing to do more with less.
- We are merging specialist positions.
- We already sometimes don't encourage talented, skilled students to pursue music librarianship, because we worry that there won't be jobs for them.

A question that came up for us: how do we balance the need to challenge/resist external forces of change against the need to be a team player to stay relevant

Question 3
- Do more group advocacy for OER, and better vendor products
- Do more collaborative work with other music libraries to share our sound archives
- Be proactive in suggesting uses for space
- Be more visible, in whatever way makes sense in your context
- Create more maker-spaces in the library
- Look for ways to collaborate with other subject specialists
- When asked to do more: Be clear and assertive about what support is needed for that, set boundaries, communicate context so others understand, transparency in decision-making
- Become more involved with the music department in general. Track what the music graduates are doing. Make music librarianship a more visible option.
- Make connections between interested students and regional MLA chapters.
- Be active in our local chapters
- Share what we learn at conferences with our non-music colleagues (eg. Share streaming links to MLA sessions)

Table 18
Question 1:
Defund music libraries
Set policies so only music students can use the music library
Ignore what is happening on campus

Ignore streaming music
Overwhelm the music librarian with work
Disengage/dismiss
Don't engage with the faculty
Say everything is on Google
Hire the wrong people (credentials)
Stop offering instruction sessions
Cut open hours

Question 2:
A lot is institution specific
Are our audio recording collecting practices creating problems
Will it help to have more music librarians in administrative positions
Are we advocating to make our discovery layers more music-friendly
Making hours decisions based on our preferred schedules or on our users preferred schedules?
How are we talking with our users? Are we giving them the message that we are there to be partners and we will do our best to get what they need?

Question 3:
- **Use as teachable moments (e.g., Google); use the opportunity to teach about algorithms; why not to go to pay sites (also for audio); how to be an excellent Google searcher; admit that we use Google and Wikipedia, too**
- **How can we collaborate more on cooperative collection building?**
- **Learn from our public library colleagues**
- **Value local/regional collections**

<u>**Online**</u>
Question 1
- Starve the funding
- Limiting education for aspiring music librarians
- Never encourage or mentor other folks who want to be librarians
- restrict communication among peers
- Fail to market music librarians' skills to related professionals (e.g. cede control of access to digital services to an IT department)
- limiting access to collections
- Don't represent needs and interests of the music faculty and staff to the broader library community.
- Negating the library's strategic plan
- Staying in the library and communicating as little as possible, self-siloing
- Being unfriendly with your time
- Limiting communication with peers

- Prioritizing certain areas over others, unfairly
- Misspending funds

Question 2
- See the music library as the most important part of the library -- not see how the music library is part of the entire system.
- Misspending money by failing to pay attention to users' specific needs -- relying on old priorities -- failing to revise priorities in light of current needs
- Failing to have a consistent assessment process to identify current user needs
- Time management problem -- exacerbates the silo effect, both within and without
- Failing to stand up for your needs and the needs of your library.
- Perfect is the enemy of the good (cataloging, preservation)
- Failing to recognize and accommodate users with special needs -- ambulatory, visual, etc.
- Failing to liaise with certain staff who can assist us -- trying to do it all alone
- Say "yes" to too many things, resulting in an inability to complete important projects; failing to prioritize demands on time

Question 3
- Align the evolving role of music and fine arts libraries with library institutional initiatives, the library institutional initiatives, the library strategic plan, and its relevance to diversity and inclusion initiatives of the institution
- Raise awareness by liaising with other faculty librarians to identify their perspective on the role of the music and fine arts library.
- Consider the music and fine arts libraries as one of the various university institutions that promote cultural diaspora. From this perspective, extend think tanks to interdisciplinary departments within your institution to assist with expanding the music library's role beyond a high intellectual institution exclusively for music specialists.
- Conduct patron and faculty surveys
- Set, prioritize and align time management with those priorities
- Communicate, communicate, communicate -- with users, with administration, with community, with profession; advocate for the library
- Collaborate -- don't feel we have to do everything alone
- Engage in relevant professional development to improve skills and knowledge in critical areas (project management, diversity & inclusion)
- Be more constructively critical of ourselves and our institutions -- what are we doing and why?
- Participate in shared decision-making. Be at the table when critical decisions are being made.