

Guide to Submitting Strong Presentation Proposals

**Compiled by Members of the
Continuing Education
Committee**

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About the Continuing Education Committee

The Continuing Education (CE) Committee of AMTA is housed under the Council on Education and Clinical Training. The goals of the CE Committee are to ensure that continuing education courses offered by the American Music Therapy Association (AMTA) adhere to the guidelines established by the Certification Board for Music Therapists (CBMT) and to promote the value of board certification and strive to provide continuing education opportunities that meet the educational needs of the members of AMTA.

Throughout the year, members of the CE Committee are responsible for collecting course materials from parties wishing to present a course for CMTE credits. Committee members submit materials to CBMT for approval prior to the course being advertised. Following the course, CE Committee members collect the course materials and submit a course summary to CBMT. At the annual AMTA Conference, CE Committee members are responsible for proctoring CMTE course offerings and attending the CE Committee meeting.

The CE Committee is comprised of two Co-Chairs, whom are appointed by the AMTA Board of Directors. Each region of AMTA is represented on the committee, as are the American Music Therapy Association Students (AMTAS).

Review Criteria

Regions vary in factors considered in the evaluation;
Check with the Continuing Education person in your region to see what they put weight
on for acceptance.

AMTA CMTE Presentation Proposals are reviewed on four aspects:

1. Content and Relatedness to CBMT Scope of Practice (5 points or 20%)
2. Widespread Appeal (5 points or 20%)
3. Complete Proposal / Accurate Timeline (5 points or 20%)
4. Recommendation (highly => not) (10 points or 40%)

Scores are tallied;
the higher the score the more likely it is accepted.

How to Select a Topic

There are several points to consider when selecting a topic for a CMTE presentation.

1- WHAT ARE YOU GOOD AT?

- What do you do every day? Where do you work? With what population? How long have you worked there?
- What do you want to be known for?
- What are your go-to resources for your daily music therapy practice? Evidence-based practice guidelines and research will support your course. Is there literature on this topic that would be valuable to your colleagues? Have you developed special interventions or techniques based on this research that you can share?

2- WHAT DOES YOUR REGION NEED TO KNOW?

- Is there a need? What needs areas have been identified by your region in their call for proposals?
- Does your work match one of the areas of interest from our members as demonstrated in the needs assessment from AMTA?
- Is there widespread appeal?
- Is there a particular theme of the conference?

3- HOW DOES THIS APPLY TO THE CBMT BOARD CERTIFICATION DOMAINS?

- CBMT Board Certification Domains defines the body of knowledge that represents competent practice in the profession of music therapy and identifies what a board certified music therapist, a credentialed MT-BC, may do in practice.
- **Continuing Music Therapy Education credits must relate to an area identified in the CBMT Board Certification Domains.**
<http://www.cbmt.org/upload/CBMT Board Certification Domains 2015.pdf>
- This document is also utilized as the source of reference for exam content, certification, and recertification requirements beginning on April 1, 2015.

Creating the Abstract

Abstracts are **concise overviews** designed to grab attendee attention in the Conference Program and Promo Materials

They are typically approximately 50-75 words. (4-7 sentences on average)

Who is your target audience for the abstract? **Potential attendees**

This is your “pitch” if you will

- What is the issue? What are you trying to solve? How are you going to solve it?
- What are the most interesting parts of your presentation?
- What will give potential attendees the greatest incentive to attend?
- Your abstract should tell people what to expect in the session.

Creating the Description

Who is your target audience for a description? **Reviewers and conference planners**

Descriptions don't need to be verbatim repetition of the abstract

- Typically longer, approximately 250 words
 - **Expand** the description and include key points; should not seem like a completely different presentation when compared to the abstract
 - **Connect** your presentation to the BCDs and relevance to practice
 - **Cite** studies and research, if relevant
 - **Why** are YOU qualified to present on this topic (keep it blind)

- May include an outline/schedule of your presentation
 - This is *required* for a CMTE application
 - For concurrent proposals, a brief schedule can be helpful to give the reviewer a better idea of the trajectory of your presentation

- State whether it is a lecture, an experiential, or both.

All About Learner Objectives

Learning objectives are “explicit description[s] of what students should be able to do as a result of the instruction they receive” (Dick & Reiser, 1996)--serve as a “road-map” for the course. A good formula for writing learning objectives is: Behavior, Condition, Degree. High-quality learning objectives finish the statement “At the end of the course, participants will be able to...”

Learning objectives should be:

- Clear
- Concise
- Measurable
- Related to CBMT Board Certification Domains
- Actionable

Inadequate learning objectives:

- Use non-measurable/redundant verbs
- Include unclear verbiage
- Describe what will happen in the course
- Describe what the instructor will do
- List only a Domain area/item
- Include too many Board Certification Domain items OR none at all
- Are overly ambitious for course length (too many, too much)

VERBS TO USE		VERBS TO AVOID	
Choose	Design	Able to	Shows interest in
Compare/Contrast	Explain	Appreciation for	Knows
Compose	Identify	Awareness of	Has knowledge of
Create	Interpret	Capable of	Learns
Define	List	Comprehend	Memorizes
Demonstrate	Play	Conscious of	Understands
Describe	Write	Familiar with	Will be able to

Examples:

1st Draft - Deepen their knowledge, skills, and abilities in the principles of music therapy supervision, both in terms of working with students, and in seeking out their own continuing supervision. (II.A.5u; IV.A.3,5)

Revised - Define 3 seminal principles of music therapy supervision, both in context of working with students and in seeking out personal continuing supervision and education (IV.A.3,5)

1st Draft - Participants will demonstrate the ability to improvise within different styles (I.B.3.d.4.d.h.i; II.A.1.a.ak.4.f.c.b.a. 5. a.b.c.d.i. 3.x.r.x.aa)

Revised -Create piano improvisations of at least 16 bars in jazz, blues, and pop styles (II.A.5.o,ac)

Creating the Schedule

- A schedule is required for CMTE proposals and helpful to include in concurrent session descriptions
- Be sure the schedule reflects the Learning Objectives addressed in the CMTE - identify time to address each objective.
- 50 minutes of instruction = 1 CMTE credit
- Many courses will schedule 50 minutes of instruction, then 10 minute break
- CMTEs must allow time to complete the evaluation (~15 minutes)

Sample Schedule

9:00-9:30	On-Site Registration and Check-in
9:30-10:00	Introduction to the VA
10:00-10:30	An Overview of Music Therapy in the VA
10:30-10:45	Break
10:45-11:30	Music Therapy in the Community Living Center/ Hospice/ Medical Units
11:30-12:00	Music Therapy on the Psychiatric Acute Recovery Center
12:00-1:30	Lunch
1:30-2:00	Combat Trauma and Music Therapy
2:00-2:30	Military Sexual Trauma and Music Therapy
2:30-2:45	Break
2:45-3:45	Whole Health and the Future of Music Therapy for our Veterans
3:45-4:00	Wrap-up; Final questions.

Contact Information

For questions about the CMTE creation process or to get more information on submitting a CMTE proposal, contact your Regional Continuing Education Committee Representative:

Region	Name	Email
Co-Chairs	Julie Andring Jean Nemeth	jamusictherapy@optonline.net mnemeth670@aol.com
New England	Currently vacant	
Mid-Atlantic	Clare Arezina	maramtacmte@gmail.com
Southeastern	Natalie Generally	natalie@smallstepsmusicllc.com
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