



Promotional Materials Packet for MWR/WR Conference Institutes and CMTEs

For questions, contact the Conference Chair at conference1@wramta.org

Institute A	Description	Learning Objectives	Presenter(s)
<p>Neurodevelopment in Music Therapy: Science, Research, and Clinical Applications</p> <p>12 CMTES</p> <p>Tuesday, March 14th 2:00-6:45pm</p> <p>and</p> <p>Wednesday, March 15th 9:00am-12:15pm 1:30-4:15pm</p> <p>Tuition Early: \$300 Regular: \$325 Late: \$350</p>	<p>Day One: Neurodevelopment – There is a renewed interest on brain development and the neuroscience of music therapy; however, most available neuroscience and music research is focused on adults, which does not meet the learning needs of music therapists who work with developmental populations. This course will explore a habilitation model of therapy by looking at typical neurodevelopment and subsequent differences based on diagnosis. We will also look at developmental and musical milestones as they correspond to neurological development. This information will be used to guide clinical practice.</p> <p>Day Two: Accommodations – In a system that has developed atypically, children often have sensory needs that impede their ability to learn and engage. For example, a child with distractibility will need accommodations to heighten attention focus before they will be able to demonstrate their true competence in cognitive, social, or communicative tasks. We will go through sensory, visual, and auditory accommodations that can help children to be more successful.</p> <p>Music Therapy Techniques – this team has developed several music therapy applications that can address common needs of children with developmental disabilities. These techniques will be presented and attendees will have the opportunity to practice application of techniques. Attendees will also have the opportunity to work through clinical questions with assistance of the presenters. We will have short reflections and quizzes throughout the institute to ensure that attendees are learning information. We will also have opportunities for “Pair & Share” where attendees will articulate what they have learned to a peer and formulate questions about the material.</p>	<p>By the completion of the course, attendees will have the opportunity to learn:</p> <ol style="list-style-type: none"> 1. How current neuroscience research and music development literature can inform assessment and treatment implementation (I.B.3, II.A.3-4) 2. How music therapy treatment can promote brain changes to improve nonmusical skills (II.A.2, II.A.3- 4) 3. Apply accommodations that help children demonstrate their cognitive, communicative, and social abilities (II.A.2, I.D.7) 4. Apply appropriate clinical applications that facilitate client need areas (II.A.2, II.A.4) 	<p>Blythe LaGasse, Ph.D., MT-BC,</p> <p>Suzzane Goh, MD,</p> <p>Michelle Hardy, MT-BC,</p> <p>Paige Rabon, MT-BC,</p> <p>and</p> <p>Jenna Anderson, MT-BC</p>

Institute B	Description	Learning Objectives	Presenters
<p>Creating Sound Relationships through Clinical Improvisation</p> <p>15 CMTEs</p> <p>Tuesday, March 14th 9:00am-12:15pm 2:00-5:15pm</p> <p>and</p> <p>Wednesday, March 15th 9:00am-12:15pm 2:00-5:45pm</p> <p>Tuition Early: \$250 Regular: \$275 Late: \$300</p>	<p>This institute will present essential Clinical Improvisation techniques and strategies that are currently identified and taught across a range of educational music therapy programs.</p> <p>The curriculum includes:</p> <ul style="list-style-type: none"> • Elemental music development (e.g., developing timbre, dynamics, rhythm, meter, simple pentatonic melodies, and accompaniment through speech) • Inter-musical improvisation (e.g., playing over a drone, ostinato, or simple chord changes) • Working within play rules (e.g., setting limits and/or boundaries to reduce musical risk and increase feelings of interaction and inclusiveness) • Creating “flow state” experiences and organizing various categories of improvisations (e.g., instrumental, referential, non-referential, vocal, programmatic, etc.) • Creating specific types of interpersonal relationships through music (e.g., empathetic, supportive, etc.) <p>Participants are encouraged to bring personal instruments and will have access to some provided instruments. Because participants will have different levels of musical and improvisation skills, evaluation of course content will be measured primarily through verbal and written tests, designed to indicate understanding of terms and concepts. Musical demonstrations by participants will allow for further evaluation by the instructor and inform areas of need for students.</p> <p>**Registrants will be required to review notes provided online prior to Institute.**</p>	<ol style="list-style-type: none"> 1. Identify at least three elements of music, within a client-therapist improvisation, that could help inform the assessment process. (I.B.4.h) 2. Identify three improvisation techniques that could help build the therapeutic relationship. (II.A.1.a) 3. Identify at least two ways that improvisational experience inform clinical practice. (II.A.4.f) 4. Demonstrate at least four techniques related to the practice of clinical improvisation. (II.A.5.o) 	<p>Kalani Das, MT-BC</p>

Insitute C	Description	Learning Objectives	Presenters
<p>Clinical Applications of Group Drumming</p> <p>6 CMTEs</p> <p>Thursday, March 16th 8:30am-2:30pm (10 minute breaks taken every hour)</p> <p>Tuition Early: \$125 Regular: \$150 Late: \$175</p>	<p>This interactive course includes the 4 Es: Entrainment, Empowerment, Engaging, Energy</p> <ul style="list-style-type: none"> ● Evidence-base of group drumming in music therapy ● Facilitation Techniques – both in center of circle and sitting in circle ● Protocols, interventions and activities to use with specific populations and domains; including motor, social, psychological, cognitive, and wellness ● 3 key contraindications and how to handle them ● Practice in small groups ● Applications for individual, family, and small groups ● Exciting extensions for wellness and employee programs <p><i>Registrants will receive a FREE 7-minute backing track for use in therapy sessions.</i></p>	<ol style="list-style-type: none"> 1. Participants will demonstrate knowledge of two key outcomes of research studies on drumming for mind, body, and spirit. (I.D.2.a; IV.A.2) 2. Participants will identify one clinical application of group drumming (II.A.i.4) 3. Participants will identify key outcomes of research studies on drumming within both medical and psychological/mood domains (II.4.G,I; I.D.10) 4. Participants will demonstrate knowledge of contra-indications for specific clinical populations with group drumming (I.D.4; II.B.2,3) 	<p>Christine Stevens, MSW, MT-BC</p>

CMTE A	Description	Learning Objectives	Presenters
<p>BEHIND THE MUSIC: Effective Songwriting Techniques to Enhance Your Practice</p> <p>Thursday, 3/16/17 8am-1pm</p> <p>5 CMTE Credits</p> <p>COST: Early: \$89 Regular: \$99 Late: \$109</p>	<p>Songwriting is an important technique that is many times under utilized in a music therapy session. Songwriting is not only an important tool that can be used as therapy for a client but also can be used collaboratively in therapy with a client. There can be many reasons why therapists may not use songwriting and the purpose of this workshop is to inspire clinicians to explore new possibilities of using this therapeutic medium within their own work.</p> <p>This CMTE will provide step-by-step model for how to approach songwriting as therapy and in therapy with clients. This will be demonstrated through four stages including:</p> <ol style="list-style-type: none"> 1. Prescriptive Songwriting 2. Therapist-directed Songwriting 3. Collaborative Songwriting 4. Client-directed <p>In addition to these four stages, workshop participants will explore 10 specific techniques that are critical for consideration in the songwriting process including lyrics, melody, rhythm, form, rehearsing, editing, accompaniment and recording. All of these techniques will be brought to life through live performances and video examples from client sessions demonstrating how these tools have been effectively used over 15 years in sessions with clients. Participants will have multiple opportunities for hands-on opportunities to try out various songwriting techniques and to add new approaches to the songwriting process in their therapeutic work.</p>	<ol style="list-style-type: none"> 1. Identify 4 different songwriting stages to teach social skills, academics and language to individuals with Autism Spectrum Disorders and/or other special needs for music as therapy. (BCD II.A.2.d.g.p.q.r.s.x.av) 2. Identify 4 different elements that make up effective songwriting for use of music in therapy. (BCD II.A.5.a.f.aa) 3. Discuss and understand the long-term application of using songwriting in the life of a client and how that can lead to vocational purpose for the client (BCD II.5.z) 	<p>Angela Neve, M.M., MT-BC</p>

CMTE B	Description	Learning Objectives	Presenters
<p>Supervising the National Roster Music Therapy Intern</p> <p>Thursday, 3/16/17 8am-1pm</p> <p>5 CMTE Credits</p> <p>COST: Free</p>	<p>This supervision CMTE has been designed to prepare prospective internship directors/supervisors for their role in the training and supervision of music therapy interns as well as provide "refresher" supervisor training to music therapists who currently supervise music therapy interns. The course provides the supervision training requirement for potential national roster internship directors according to the standards stated in the AMTA National Roster Internship Guidelines. All relevant internship training documents will be reviewed as they pertain to the supervision process. These documents include: the AMTA Standards for Education and Clinical Training; National Roster Internship Guidelines; and the AMTA Professional Competencies, which provide the foundation for intern training, supervision, and evaluation. Stages of internship will be thoroughly reviewed with attention focused on the role of the supervisor during each stage. A comprehensive overview of various supervisory topics will be presented, including supervision models, using music as a supervision tool, motivational techniques, problem solving, conflict resolution, multicultural considerations in supervision, performance management, intern evaluation, and administrative tasks. Internship agreements, including establishing partnership with academic faculty for training students, will be discussed with emphasis on early collaboration. The session will also include time for attendees to discuss specific challenges encountered in supervising interns in order to promote group discussion on effective supervision approaches. Handouts and resources will be provided to all participants. Participants will be encouraged to develop and discuss specific internship situations in large group and small group discussions.</p>	<ol style="list-style-type: none"> 1. Learner will identify challenges of training interns by identifying 2 stages of internship and listing a training consideration for each stage (CBMT Board Certification Domains IV.B.11) 2. Learner will write competency-based, specific, measurable goals for intern training (CBMT Board Certification Domains I.C – where the client is the intern) 3. Learner will demonstrate awareness of ways music can be used in the supervision process through explaining personal purpose/reason for using music (CBMT Board Certification Domains IV.A.5; IV.A.6; IV.B.11) 4. Learner will indicate two supervision models for use with interns by stating reasons why models could be applied to the supervision of music therapy interns (CBMT Board Certification Domains IV.B.4 – where the client is the intern) 	<p>Kim Hawkins, MS, MT-BC</p>

CMTE C	Description	Learning Objectives	Presenters
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<p>Neurologic Music Therapy and Applied Behavior Analysis techniques to address auditory processing</p> <p>Thursday, 3/16/17 8am-1pm</p> <p>5 CMTE Credits</p> <p>COST: Early: \$89 Regular: \$99 Late: \$109</p>	<p>In this course we will cover how one can incorporate sensory integration, Neurologic Music Therapy (NMT), and Applied Behavior Analysis (ABA) techniques to treat auditory processing issues. The types of auditory processing will be defined with NMT and therapeutic music interventions highlighted. Participants will learn how to use ABA techniques like shaping, chaining, prompting, reinforcement, punishment, extinction, and more to address many types of auditory processing. ABA data and reporting techniques will be taught so that the efforts of the music therapists can be well documented and added to the body of evidence to support our profession. The format of this course will be approximately half didactic lecture and half experiential. Participants will be evaluated via questionnaire and observation of clinical skills during demonstrations.</p>	<ol style="list-style-type: none"> 1. Participants will name 5 types of auditory processes. (I.B.3;I.B.4) 2. Participants will identify and design 3 Neurologic Music Therapy techniques or therapeutic music interventions specifically to address auditory processing difficulties. (I.B.7; I.D.10.; I.D.11. ; II.A.2.; II.A.3. ; II.A.4. ; II.A.5.) 3. Participants will identify and design 5 Applied Behavior Analysis principles or techniques that relate to sensory processing. (I.B.8. ; I.B.12. ; I.D.12. ; II.A.3.) 4. Participants will identify 3 data measurement methods, will demonstrate how to analyze and synthesize data, and how to show accurate progress and evidence-based outcomes in documentation. (I.B.5; I.C.3.; I.D.7. ; III.A.1. ; III.A.2. ; III.A.7.; III.B.7.) 	<p>Lillieth Grand, MS, MT-BC Kate St. John, MM, MT-BC</p>
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CMTE D	Description	Learning Objectives	Presenters
<p>Music & Mindfulness – A Self-Care Bag of Tricks for Therapists and Clients</p> <p>Thursday, 3/16/17, 2:30pm-5:30pm</p> <p>3 CMTE Credits</p> <p>COST: Early: \$69 Regular: \$79 Late: \$89</p>	<p>Research on the relaxation response has provided opportunities to develop evidenced-based music therapy protocols for mindfulness and wellness. Participants in this course will learn how a variety of music and mindfulness techniques can be implemented and individualized for the music therapist and/or clients. This course can be offered as a 3 or 5-hour CEU course.</p> <p>This session will include an overview of relevant research on music therapy and mindfulness with a focus on the relaxation response as well as an overview of music and mindfulness programs and session plans used at Presenter's Facility. Participants will be guided through at least six evidence-based music and mindfulness exercises from four categories of self-care protocols. Following the experiential, participants will be given opportunities to process the exercises and to share ideas for implementing these techniques with clients as well as ways to use these practices in their own lives.</p> <p>Participants will complete a pre and post-assessment of pain, anxiety, and stress prior to and after the course. A post-test will be given to each participant to assess if goals of the course were reached and to determine feedback for future courses.</p>	<ol style="list-style-type: none"> 1. Participants will list and describe three real-life music therapy experiences in which the music therapist could implement music and mindfulness techniques to address client's ability to use music independently for self-care (II.A.2.b.). 2. Participants will describe physiological processes of fight-or-flight and relaxation responses and relate these to client and personal wellness (II.A.2.bd). 3. Participants will identify five self-care goals and set a schedule for implementation (IV.A.1.). 4. Participants will practice four ways to employ music relaxation and/or stress reduction techniques in personal life and with clients (II.A.5.j.) 	<p>Lindsay Zehren, MT-BC</p>

CMTE E	Description	Learning Objectives	Presenters
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<p>Creative Aging and Community Engagement</p> <p>Thursday, 3/16/17, 2:30pm-5:30pm</p> <p>3 CMTE Credits</p> <p>COST: Early: \$69 Regular: \$79 Late: \$89</p>	<p>This interactive course will provide music therapists with tools to design, implement, and evaluate music therapy programs for community-dwelling older adults.</p> <p>The first thirty-minute section will involve music and creative aging terminology warm ups, where attendees will play songs popular with adults aged 55-105. Emphasis on baby boomers will help with understanding the unique needs of the “younger” older adults, their identity and culture compared with previous generations.</p> <p>The next two-hour section will take attendees through practical ways to identify community-dwelling participants and agencies in their own region. Additionally, the following topics will be addressed to create the foundation for designing, implementing, and evaluating music therapy programs for community-dwelling older adults.</p> <ul style="list-style-type: none"> • Terminology related to aging and ageism, culture, wellness and community, disease processes, and caregiving • Shifting paradigm from clinical practice to a fluid spectrum of music wellness through targeted goals for disability • Bio-neurological issues in Alzheimer’s and their relationship to music therapy practice • Intergenerational programs and best practices- age of participants, number of participants, involvement of volunteers and students • Musicianship and performance groups- how to create a band that people want to hear • Case examples from wellness, treatment and palliative care models, including use of technology and distance-therapy offered via SKYPE <p>The final thirty-minute section will provide practitioners with evaluation and assessment measures to use in music therapy programs with community-dwelling older adults. Attendees will identify and discuss ways to implement program, goals, and intervention ideas into their current practice.</p>	<ol style="list-style-type: none"> 1. Attendees will identify two standardized and non-standardized assessment tools to use with community-dwelling older adults (I.B.3) 2. Attendees will identify three goals and interventions to use with community-dwelling older adults. (II.A.2) 	<p>Melita Belgrave, PhD., MT-BC Robin Rio, MA, MT-BC</p>
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CMTE F	Description	Learning Objectives	Presenters
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<p>Instant Guitar Confidence: Play Like a Pro in Several Styles!</p> <p>Sunday, 3/19/17, 9am-12pm</p> <p>3 CMTE Credits</p> <p>COST: Early: \$69 Regular: \$79 Late: \$89</p>	<p>Daniel Levitin, neurologist and major classic rock recording engineer, wrote that even without musical training, we are all expert music listeners and know when there are wrong notes in songs. Because the guitar can create multifaceted sounds, melodies, modes, harmonies, rhythms, and timbres, skill in producing and enhancing these elements can increase attention and emotional resonance for clients.</p> <p>In this 3 hour CMTE guitar workshop, two veteran MT guitarists & teachers, collaborating from each region, will provide group and individualized instruction to 1) Enhance songs for greater therapist musicality and better emulation of the recorded song experience, and 2) Convert single songs into a variety of styles, for greater attention and emotional attachment for clients, as well as to bolster your improvisational toolbox. We shall bring several common songs and elicit song choices from the participants.</p>	<ol style="list-style-type: none"> 1. Participants will convert a common song into 2 different music styles on guitar (BCD IB13c) 2. Participants will enhance two songs on guitar to increase client attention (BCD IIA2k) 3. Participants will learn a minimum of three new guitar techniques (BCD IVA6) 	<p>Robert Groene PhD MT-BC Matthew Logan MA, MT-BC</p>
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CMTE G	Description	Learning Objectives	Presenters
<p>The Role of Music: Coping with Cancer</p> <p>Sunday, 3/19/17, 9am-12pm</p> <p>3 CMTE Credits</p> <p>COST: Early: \$69 Regular: \$79 Late: \$89</p>	<p>The Role of Music: Coping with Cancer is a presentation that reveals how listening to preferred music contribute to the recovery of cancer survivors by alleviating their perceptions of pain, their bodily fatigue, and symptoms of depression. During the presentation four major roles and functions will be discussed: music as vibration, music as getaway, music as emotion regulation, and music as spiritual validation. This session will provide participants with sample interventions, and group leading tips for use in cancer recovery settings.</p> <p>Introduction</p> <ul style="list-style-type: none"> • Music therapy with cancer patients • Affect of preferred music • Physiological responses and music listening • Emotional responses and music listening <p>Music as Vibration Group(s) activity</p> <ul style="list-style-type: none"> • At its most fundamental level, music is nothing more than vibration. What are the ways you can teach your client to be aware of the vibration in music to enhance recovery? <p>Music as Getaway Group(s) activity</p> <ul style="list-style-type: none"> • The word “getaway” here may be viewed in two ways: 1) Pulling away from something, such as escaping pain; and/or 2) Being drawn to something, such as the ecstatic experiences typically described as a joining of mind and body. 1) Describe an activity in which you may assist your client to escape the pain and 2) describe an activity in which you may assist them with joining mind and body. <p>Music as Emotion Regulation Group(s) activity</p> <ul style="list-style-type: none"> • Music as emotional regulation focuses on positive emotional arousal that our clients experienced while listening to their preferred music. List 3 questions that will assist your client with his/her ability to identify, regulate, and modify positive emotional state. <p>Music as Spiritual Validation Group(s) activity</p> <ul style="list-style-type: none"> • Music itself serves as an existential anchor to something intangible. How will you explore spiritual themes through musical improvisation, analyzing lyrics, and/or songwriting activities? 	<ol style="list-style-type: none"> 1. Identify 4 different needs of cancer survivors (I. B.3. c.e.f.h) 2. Identify 4 roles and functions of preferred music listening to enhance coping skills with cancer survivors (I.B.4. a.k) 3. Demonstrate the ability to select, design, and adapt 4 music activities consistent with the strengths and needs of cancer survivors. (II.A.2.b.e.g.o.af.ah .ak.aw.ay) 	<p>Maya Zebley, MA, MT-BC</p>

CMTE H	Description	Learning Objectives	Presenters
<p>A Clinician's Guide to Social Communication in ASD: Theory, Research, Clinical Application</p> <p>Sunday, 3/19/17, 9am-12pm</p> <p>3 CMTE Credits</p> <p>COST: Early: \$69 Regular: \$79 Late: \$89</p>	<p>Learners will gain an understanding of important social communicative behaviors and how to address them through specific music interventions. A leveled system will be demonstrated using a clinical guide the presenter has created for the following behaviors: Initiation of joint attention/Response to joint attention/asking questions/answering questions and commenting/nonverbal communication behaviors.</p> <ul style="list-style-type: none"> • The learner will gain an understanding of current research in and outside of music therapy addressing social communication. • Specific clinical examples using both therapeutic music interventions, as well as communication coaching will be covered. • Participants will explore the application of music therapy as it relates to various learning styles and needs for people on the autism spectrum. • Participants will learn how to clinically design music exercises to address social communication and conversational effectiveness for the person with a high-functioning ASD. • Participants will learn how to use a comprehensive data form for tracking specific objectives for joint attention, questions and answer behaviors, and commenting. <p>Learners will also gain an understanding for incorporating transferability of skills outside of music therapy sessions.</p> <ul style="list-style-type: none"> • Learners will gain insight for creating relevant objectives for a wide range of social communication behaviors. <p>There will be an opportunity for questions and troubleshooting with the presenter regarding relevant clinical work in this area.</p>	<ol style="list-style-type: none"> 1. The Learner will identify 5 verbal or nonverbal communication skills (BCD II.A.2.ai,av). 2. The learner will identify 3 appropriate declarative statements for use in coaching clients on improving social communication (BCD I.D.10,12,16) 	<p>Amanda Bryant, MT-BC</p>

CMTE I	Description	Learning Objectives	Presenters
<p>How to take data when your hands are full with instruments!</p> <p>Sunday, 3/19/17, 9am-12pm</p> <p>3 CMTE Credits</p> <p>COST: Early: \$69 Regular: \$79 Late: \$89</p>	<p>According to the CBMT Board Certification Domains, music therapists must exercise evidence-based practice, collect and analyze data, use data collection tools and procedures, use data collection systems to measure clinical outcomes, and provide documentation that shows evidence-based outcomes. Research shows that the most accurate data collection and observation of client progress is in real time. However, the majority of music therapists do not know how to accurately do this in real time during interventions while their hands are full with instruments or physically assisting clients, or without the assistance of another observer collecting data. This workshop will provide learners with the knowledge and tools to accurately collect and analyze data, use a variety of data measurement and documentation systems, and show evidence-based outcomes. It will consist of approximately 30 minutes of a didactic power point presentation covering the above data-related topics, approximately 30 minutes of a workshop in which learners will practice tracking a variety of data measurement systems while making music in real time, and approximately 15 minutes for questions.</p>	<ol style="list-style-type: none"> 1. Learners will gain knowledge and tools to take accurate observations and data. I.B.7. I.B.8. I.B.9. I.B.10. I.B.12. Learners will improve their ability to analyze and synthesize data. I.C.3. III.B.7. 2. Learners will gain knowledge and tools on data systems and documentation. I.D.7. III.A.1. III.A.2. 3. Learners will improve their ability to show accurate progress and evidence-based outcomes in documentation. I.B.5 III.A.7. 	<p>Kate St. John, MM, MT-BC</p>

CMTE J	Description	Learning Objectives	Presenters
<p data-bbox="132 261 363 354">Immigration, Acculturation and Music Therapy</p> <p data-bbox="142 386 348 479">Sunday, 3/19/17, 9am-12pm 3 CMTE Credits</p>	<p data-bbox="426 261 1098 862">This course will present a framework of immigration trauma, discuss the choice of the acculturation theory suitable for music therapy, and examine how music therapy can assist immigrants with their acculturation process. The course will offer an extensive terminology list, a lecture, and two experiential parts. The lecture will inform music therapists about the traumatic components of immigration, explain the theoretical foundations of cultural psychology, and raise awareness about culturally informed music therapy. It will encourage a developmental outlook on the acculturation process, and motivate music therapists to take the developmental stance in their therapeutic process. Experiential part I will model the essential sensory experiences of immigration and help participants to identify the traumatic components of immigration within a context of and in relation to a specific client case. Experiential part II will engage the participants in analysis of how their own cultural background affects their music therapy practice.</p>	<ol data-bbox="1171 261 1476 1312" style="list-style-type: none"> 1. Participants will be able to identify the traumatic components of immigration experience within a context and in relation to a specific client case (BCD.I.B.4, d, k). 2. Participants will learn the basic theoretical concepts of cultural psychology and adapt a developmental outlook on the acculturation process (BCD.IV.A.2). 3. Participants will engage in analysis of their own cultural background and how it affects their music therapy practice (BCD.III.B.3). 4. Participants will learn how the variety of clinical approaches can be employed to meet the complex acculturative needs of immigrants (BCD.II.A.4, b, d, e). 	<p data-bbox="1518 261 1791 354">Olga Samsonova-Jellison, MA, MT-BC</p>

CMTE K	Description	Learning Objectives	Presenters
<p>Music Therapy Advocacy in Action</p> <p>Wednesday, 3/15/17, 6pm-8pm Omni Interlocken Hotel</p> <p>Thursday, 3/16/17 8:30am-noon Colorado State Capitol</p> <p>5 CMTE Credits</p> <p>Tuition Free</p>	<p>In 2005 AMTA and CBMT developed the State Recognition Plan in order to pursue recognition of music therapy services in states across the nation due to an industry preference for state occupational regulation. There is a clear strategic relationship between access to music therapy services, credential recognition, reimbursement, research, and evidence-based practice. Both AMTA and CBMT have worked closely with a number of state task forces to examine how and where music therapy is listed in state regulations.</p> <p>During the course of this 5-hour CMTE participants will: (1) be advised about the current state of advocacy in the region; (2) learn the necessary skills to successfully communicate with state legislators, agency staff, and other stakeholders; (3) and meet with state legislators to promote state recognition of music therapy. Content will include specific steps and strategies for connecting with state legislators and agency administrators in order to develop and build a grass roots network to support music therapy service provision. Participants will practice advocacy techniques and engage in Hill Day event in order to meet with state legislators, agency staff, and/or other stakeholders.</p>	<p>IV.B.7. Participants will communicate with colleagues regarding professional issues.</p> <p>IV.A.4. Participants will engage in collaborative work with colleagues.</p> <p>IV.B. 5. Participants will respond to public inquiries about music therapy.</p> <p>IV.A.3. Participants will participate in continuing education.</p> <p>IV.B.20 Participants will serve as a representative, spokesperson, ambassador, or advocate for the profession of music therapy.</p> <p>IV.A.5. Participants will seek out and utilize supervision and consultation.</p>	<p>Amy Wilson, MT-BC</p> <p>Andrew Knight, Ph.D, MT-BC</p> <p>Kimberly Sena Moore, Ph.D, MT-BC</p>

Institute and CMTE Attendance Policy: The Mid-Western Chapter of the American Music Therapy Association and the Western Region American Music Therapy Association are approved by the CBMT to award Continuing Music Therapy Education Credits. The providers, MWRAMTA (#P-017) and WRAMTA (#P-060), maintains responsibility for program quality and adherence to CBMT policies and criteria. CMTE credit is available to professionals only. Registration priority will be given to Music Therapy professionals; other professionals and students are welcome at the discretion of the presenter and as space allows. Only those persons registered for the course will be allowed to participate. Registration for Institute and CMTE courses is on a first-come, firstserve basis. On-site registration for Institute and CMTE courses will only be accepted as space allows. Courses must be attended fully by participant to be able to claim the designated number of CMTE credits. Participants may not be awarded partial CMTE credits for partial attendance.

Institute and CMTE Cancellation Policy: For each Institute and CMTE course occurring in conjunction with regional conference, a minimum registration number will be set. The minimum registration number is based on covering the cost of holding the course (CBMT fee, room rental, AV rental, etc.) and is determined by the Conference Chair(s). Should that minimum registration number not be met by the regular conference registration deadline, the course may be subject to cancellation. The cancellation will be agreed upon by the Conference Chair(s) and Continuing Education Director with approval from the President. If insufficient enrollment exists by the end of the regular registration deadline, MWRAMTA and WRAMTA may cancel the CMTE course. Notice must be given to PRESENTER at least one week in advance of the date of the program.

Conference Refund Policy: Activities are planned in advance based on the number of registrants, therefore full refunds cannot be made. Refunds for cancellations of any conference activities (including Trainings, Institutes, and CMTE courses) are available by written request only and must be emailed to the Conference Chair at conference1@wramta.org. 80% of fees will be refunded if the request is emailed no later than January 4, 2017. 50% of fees will be refunded if request is postmarked before February 16, 2017. No refunds will be made after February 16, 2017. Refunds will be processed within 45 days after the conference. A \$30 fee will be charged for returned checks. (Please note: if you don't cancel by the deadline and don't attend, you are still responsible for payment.) The MWR and WR will not be responsible for any losses incurred by registrants, including but not limited to airline cancellation charges or hotel deposits. A full refund or opportunity to choose another CMTE of equal value will be granted for any CBMT course that is canceled by the MWRAMTA and WRAMTA due to insufficient registration or any other reason.

Statement of Relationship: All courses are approved by the Certification Board for Music Therapists (CBMT) for the pre-determined number of Continuing Music Therapy Education credits. The Mid-Western Chapter of the American Music Therapy Association, #P-017, and the Western Region Chapter of the American Music Therapy Association, #P-060, maintain responsibility for program quality and adherence to CBMT policies and criteria.