

Dear Smart Art participant,

Thanks for your enquiry about obtaining Recognition of Prior (RPL) Learning from a Smart Art Workshop. The workshops are mapped to *CHCGROUP403D Plan and conduct group activities* found in the Community Services package and peculiar to study in Youth Work, Counselling, Community Development, Health and Leisure.

Find yourself a folder/display booklet to start collecting evidence for RPL of *CHCGROUP403D Plan and conduct group activities*. Include the cover and content pages (attached) and all of the handouts and emails you have collect during your attendance at and/or hosting of a Smart Art workshop.

Please note that you are more likely to cover all essential requirements of competence if you host a Smart Art workshop at your organization. Organisations that host get three participant places free of charge: for RPL purposes you need to become involved in the planning and facilitation of the workshop.

It is up to YOU to provide evidence and up to your Registered Training Organisation (RTO) to grant the RPL in full or partial completion. It is my commitment to provide workshop hosts with sufficient training, information and evidence to submit to your RTO.

Put this document right at the front of your evidence folder, followed by the Certificate of attendance you will receive for fully participating in a Smart Art workshop. Keep all of your planning emails to and from me too as they are all evidence of learning and practice.



Megan Bayliss (B SW, Dip SOC, MAASW)  
is The Junk Wave



Megan is the 2011 Cairns Festival Queen of Green (pictured), a published author, a trainer and a social worker with expertise in sexual assault counseling, working with children and young people, life story work, diversional therapy through craft and is a mad keen recycled craftiest. And now she's going to tell you:

## **What you need as RPL evidence to demonstrate competency in CHCGROUP403D Plan and conduct group activities**

Although this booklet is specifically prepared for Youth Work students, Smart Art workshops and the suggestions in this document are a guide of what to collect as RPL evidence for other qualifications. It is your responsibility to provide the evidence for your registered training organization to look at and decide whether you reach competency level or not. Host a Smart Art workshop and Megan Bayliss will help you get all the practical and photographic evidence you require for the unit you want to RPL.

- **Certificate III in Children's Services,**  
CHCPR302A Support sustainable practice  
<http://training.gov.au/Training/Details/1cc11e93-3cdf-4d43-aa38-73da52c8f9fe>
  - **Certificate IV in Children's Services (Outside School Hours Care)**  
CHCPR302A Support sustainable practice.  
<http://training.gov.au/Training/Details/1cc11e93-3cdf-4d43-aa38-73da52c8f9fe>
  - **Certificate IV in Children's Services (Outside school hours care)**  
CHCPR515A Develop and implement a program to support sustainable practice.  
<http://training.gov.au/Training/Details/d6265856-85c1-4644-8910-dadf450144e3>
  - **Diploma of Children's Services (Early childhood education and care)**  
CHCPR515A Develop and implement a program to support sustainable practice.  
<http://training.gov.au/Training/Details/d6265856-85c1-4644-8910-dadf450144e3>
- Diploma of Children's Services (Outside school hours care)**  
CHCPR515A Develop and implement a program to support sustainable practice.  
<http://training.gov.au/Training/Details/d6265856-85c1-4644-8910-dadf450144e3>
- **Advanced Diploma of Children's Services**  
CHCPR515A Develop and implement a program to support sustainable practice.  
<http://training.gov.au/Training/Details/d6265856-85c1-4644-8910-dadf450144e3>

Other qualifications that include the focus unit **CHCGROUP403D Plan and conduct group activities**

[CHC51708 - Diploma of Counselling](#)  
[CHC50608 - Diploma of Community Services Work](#)  
[CHC40708 - Certificate IV in Community Services Work](#)  
[HLT32207 - Certificate III in Population Health](#)  
[CHC40908 - Certificate IV in Social Housing](#)  
[CHC42608 - Certificate IV in Celebrancy](#)  
[CHC40408 - Certificate IV in Alcohol and Other Drugs Work](#)  
[CHC40808 - Certificate IV in Community Development](#)  
[CHC42408 - Certificate IV in Relationship Education](#)  
[HLT32307 - Certificate III in Indigenous Environmental Health](#)  
[CHC41908 - Certificate IV in Youth Justice](#)  
[CHC40608 - Certificate IV in Leisure and Health](#)  
[CHC51908 - Diploma of Relationship Education](#)  
[HLT42307 - Certificate IV in Population Health](#)  
[HLT61307 - Advanced Diploma of Aboriginal and/or Torres Strait Islander Primary Health \(Community Care\)](#)  
[CHC42008 - Certificate IV in Employment Services](#)  
[CHC51408 - Diploma of Youth Work](#)  
[HLT61107 - Advanced Diploma of Nursing \(Enrolled/Division 2 nursing\)](#)  
[PUA41104 - Certificate IV in Public Safety \(Community Safety\)](#)  
[HLT42407 - Certificate IV in Indigenous Environmental Health](#)  
[HLT52207 - Diploma of Aboriginal and/or Torres Strait Islander Primary Health \(Community Care\)](#)  
[CHC50708 - Diploma of Community Development](#)

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The specifics you need to provide RPL evidence for are:

### **1.1 Plan group activities, including consideration of:**

- **the purposes, defined according to the identified needs of the client group**
- **the human, financial and physical resources required**

Write a short rationale or provide emails backwards and forwards between myself and you/your organization around what sort of junk you want to concentrate on, what you want your participants to learn about and whether you can provide appropriate space, advertising and morning tea.

### **1.2 Where required resources are not immediately and readily available, make appropriate submissions to potential sources of assistance and resources**

Provide evidence of requests for recycled materials. This may be emails, posters, letters, page dumps of social media call outs, etc.

### **1.3 Ensure formal submissions meet requirements of funding guidelines and organisation principles and practice**

Provide any evidence of seeking funding (including posters advertising the cost of the workshop) to run your group/attend a Smart Art workshop. This may be an email to your senior or to myself, a poster, a decision to on-charge participants or a calculation of how you costed the workshop. You could also provide a copy of my Smart Art Option 1 or 4 and write an explanation of how you approached your senior with the submission to run the workshop.

Your senior may want to see theory behind the group so you would provide the included handouts *Information Sheet* and *What is a Gyre....* and of course you would present these as evidence.

## **Element 2. Coordinate a group planning process**

The specifics you need to provide RPL evidence for are:

### **2.1 Actively seek opportunities for collaborative planning and promotion of group activities with clients and solicit, analyse and prioritise information about group's needs and expectations**

Provide emails, newsletters, social media call outs, posters, requests, what ever you have that demonstrates that you planned in conjunction with others. You can even use the emails that have gone between us where I encourage you to promote, promote, promote with your networks.

### **2.2 Negotiate the purpose of group activities with the group in a manner that gives sufficient time and space for individuals to articulate their ideas and wishes and create opportunity for input to ownership of group processes**

Provide an email or case note where you and I had a discussion about what you wanted your group participants to learn about. For example, you may specifically want a recycled craft activity for boys or there may be a recurring rubbish issue around a certain item (i.e.: drink bottles) dropped on your oval that you want addressed. How did you engage the children in this before the Smart Art trainer came in? Maybe you've got photos of yourself interacting with your client group in discussions around waste management, sustainability or recycled craft. It is all evidence of you meeting this element.

Or, did you spend time talking to participants at the beginning of a Smart Art workshop you hosted, asking them what they want to know/make? Provide photos or written comments from other participants about this.

### **2.3 Translate purpose of proposed group activity into a set of aims and objectives**

You need to organise your own Smart Art workshop for this element.

The purpose of the Smart Art workshops I run is to:

- 1: create a near zero craft budget, and
- 2: teach others creative ways to reuse and recycle junk as craft material so that junk stays out of landfill

I check that my purpose has been understood by asking for it back in my evaluation form. This is my evidence that my participants have understood my workshop theory section.

Perhaps your purpose is different to mine. Write down what it is.

The aim is a broad general statement of what your group participants will be able to do at the end of a Smart Art workshop that they possibly couldn't do at the beginning, i.e.: create a near zero craft budget by using recyclable material on their collage trolley for craft activities.

An objective is a concise statement of what a student is expected to know and be able to do upon completion of the learning exercise, i.e.: you will have made an angel Christmas decoration from recycled aluminum can.

Create a page for your evidence folder with the purpose, aim and objective.

Read and understand this document and put a copy of it in with your evidence folder:

[http://www.cshe.unimelb.edu.au/resources\\_teach/teachingjn\\_practice/docs/writing\\_aims.pdf](http://www.cshe.unimelb.edu.au/resources_teach/teachingjn_practice/docs/writing_aims.pdf)

## **2.4 Analyse potential impact on group operation of the values and beliefs of both worker and client and clarify with those involved in planning and implementing group activities**

Not everyone believes in global warming, environmental change or trash swirling gyres. Some people think that recycling is disgusting. I NEVER blame or ridicule these people because they have a different view to mine.

Heated arguments can arise in these situations and you need to think about what may happen to a group if this happens during your workshop.

I talk about difference straight up: I tell a story about my children and husband who hate me recycling and the conflict it can cause. I talk about my experience growing up seeing rubbish wash up onto beaches and I invite participants to tell their story. I make it clear that there are different ways of thinking about, and dealing with, waste.

Choice is an important part of Smart Art groups. When people have a choice to attend or not attend your group, you reduce the likelihood of open group conflict due to a clash of values and beliefs. But, in situations where your participants are told they must attend the group, how will you protect ALL group members from heated reactions or put downs.

You need to have some clear conflict resolution strategies as well as knowledge to help people respectfully talk about differences and articulate their own values/beliefs.

How do you evidence this? If you have a group work policy about rules or conflict resolution, use it as evidence. If not, find a sample conflict resolution strategy to use but make sure you title it in your evidence folder as a sample and explain what you may do in any value clashed group activity.

Further evidence may include emails and case notes about discussions of group impact or even research into both sides of the argument with a statement of how you may respond to different beliefs and values in a respectful and considered way.

Research for: <http://www.5gyres.org/> and <http://www.algalita.org>

Research against: <http://seaplexscience.com/2011/01/10/does-the-great-pacific-garbage-patch-exist/> and <http://www.thereeftank.com/blog/more-on-the-great-pacific-garbage-patch/>

## **2.5 Deal with contributions and suggestions to group planning processes so as to promote continued participation**

Keep copies of emails I send making suggestions of what to use as craft materials, what to make or how many people to have in your Smart Art group.

Keep a diary of people you have spoken to about the workshop and what they've said about waste and using it in craft. Provide the diary page as evidence.

Ask people for their ideas....what do they want to make, what concerns do they have about their own waste management (i.e., how to deal with office waste paper when you don't have a shredder)? Record their ideas and include this in your evidence package.

## **2.6 Design group strategies that promote effective group operation and take into account specific characteristics of clients who will participate in the activity or program**

My group strategy for effective operation is to know the demographic of my group. That is why I ask for registrations forms to be filled in and why I contact all participants prior to the group. I use this time to get a feeling of any potential group difficulties before the group begins.

Think about the people coming to your group: do they need wheelchair access, air conditioning, plenty of space, etc? What about requirements: scissors, hot glue guns? Are there going to be little children present and how do you risk manage around scissors and glue guns? Is the group going to be mixed Indigenous and are you going to be talking about anything that may be culturally taboo? If target participants are blind, you won't use poster advertising will you?

Evidence of your strategy may be: pre planning notes, advertising to particular groups of people (Indigenous, aged, uni students, parents, etc), photographs of disability access if you are catering to people with a disability, risk management procedures around scissors and hot glue guns, emails from me to you regarding the types of places/people to promote to, different types of advertising to attract different groups of people.

## **Element 3. Manage group processes including responding to conflict**

The specifics you need to provide RPL evidence for are:

### **3.1 Promote opportunities for open dialogue and active listening between group members**

Active listening is a particular skill that counsellors use. It lets people know you are listening to them, encourages them to talk (open dialogue) and confirms that you respect their view. Attached is a copy of my handout on active listening: *How to build rapport and actively listen to someone*. Read it, practice it and include a print out as evidence.

Can you think of an example where you promoted open and active dialogue in your group? Write it up as a little story and include that as evidence.

### **3.2 Encourage and model sensitivity to participants, regardless of their gender, culture, ethnicity, subculture, sexuality and ability**

Great evidence here would be a short write up (reflective practice) of a particular group situation. It may be a situation where you asked a person to really help you understand what it was like for them as a child in a third world country: what was it like growing up with nothing but images of the waste the developed world produced. Maybe somebody in your group just could not produce their craft item and they became irate about it (happens all the time!) – you spent extra time with them, showing them, encouraging them and NEVER ridiculing or belittling them.

### **3.3 When conflict threatens or arises:**

- implement strategies to prevent it within own role, power and capacity**
- identify and reinforce the outcomes of positive conflict**
- clarify and confirm relevant principles and practices of conflict resolution and seek agreement to implement them**
- encourage acknowledgment of respective rights and responsibilities and perceptions of all participants within the conflict situation**

Evidence for this is a combination of three things:

1. proof of thinking about conflict,
2. understanding your own response to conflict and
3. knowing models of conflict resolution.

This is also about group rules: Provide photos of rights or rules posters, copies of simple conflict resolution models and understanding what conflict is will all help you here. *Rules for Fighting Fair* and the *STAR problem solving model* are both attached as learning activities and evidence for you.

### **3.4 Offer opportunity to all participants for debriefing, support, mediation, consultation and facilitation throughout conflict resolution processes**

Debriefing is an opportunity to reflect upon an incident and talk about it when the person is again in a safe environment. Attached is a handout on *the steps of debriefing*. This can be used as evidence of a model of debriefing you would undertake after a difficult group experience.

Other evidence could include a list of people to help resolve conflict: local mediators or Lifeline telephone counseling, for example. Hand this out to group participants early in the group's formation.



## Element 4: Evaluate group activities

The specifics you need to provide RPL evidence for are:

### 4.1 Ensure aims and objectives of the group activity provide the basis for evaluation and feedback

Either use my *evaluation form* given out at the end of the Smart Art workshop (and attached to this document) or make up a similar one for your evidence package.

### 4.2 Seek feedback from all group participants on leadership style, group process, achievement of objectives, other achievements and areas for development

The last question on my evaluation form is: *Any comments at all about the workshop, presenter or content?* This is feedback and I collate all the information from the evaluation forms at the end of each workshop. Ask me for the feedback from the workshop you hosted, or, if you have presented on your own, collate your own feedback.

Email feedback and social media comments are examples of your influence and reach and can be used as feedback evidence.

### 4.3 Document evaluation data according to organisation procedures and distribute to relevant people

Keep a clean copy of the evaluation form as evidence.

I collate all my evaluations and file them in a date and place marked file. I also average my overall training purpose score:

On a scale of 1 to 10 (1 is NOT USEFUL, 10 is EXTREMELEY USEFUL) where would you rate Smart Art as a group/individual activity in your work or own life?

Place a X where you want to rate the workshop

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_ 6 \_\_\_\_\_ 7 \_\_\_\_\_ 8 \_\_\_\_\_ 9 \_\_\_\_\_ 10

I post the result to my facebook and twitter pages. I generally rank at 9.5 out of 10. This is all evidence that I can share with you after the workshop you have hosted and in addition to you providing a clean copy of the evaluation form.

Along with the previous 4 elements you must provide evidence of the following essential knowledge and skills.

**Essential knowledge:**

Topic	Suggested type of evidence
Dynamics of groups	<ul style="list-style-type: none"> <li>• One page written answer on what group dynamics are (the stages of development and the roles people play in those stages);</li> <li>• printed handout of the following document that you have read and understood: <a href="http://www.ccghe.jhmi.edu/assets/ccghe/documents/s2-group_dynamics.pdf">http://www.ccghe.jhmi.edu/assets/ccghe/documents/s2-group_dynamics.pdf</a></li> <li>• A poster or direct discussion with your RPL assessor on what forming, storming, norming and performing means. Read and understand this document to help you get a basic understanding of the dynamics of groups: <a href="http://www.businessballs.com/tuckmanformingstormingnormingperforming.htm">http://www.businessballs.com/tuckmanformingstormingnormingperforming.htm</a></li> </ul>
Different styles of group leadership and decision making	<ul style="list-style-type: none"> <li>• See the section on leadership in the reading <a href="http://www.ccghe.jhmi.edu/assets/ccghe/documents/s2-group_dynamics.pdf">http://www.ccghe.jhmi.edu/assets/ccghe/documents/s2-group_dynamics.pdf</a> and refer to it as evidence;</li> <li>• A written statement or discussion to your RPL assessor on the three types of leadership according to Lewin: <a href="http://psychology.about.com/od/leadership/a/leadstyles.htm">http://psychology.about.com/od/leadership/a/leadstyles.htm</a></li> <li>• In your statement, identify Megan Bayliss' Smart Art style of leadership and state what you think your preferred style may be.</li> </ul>
Effective communication strategies	<ul style="list-style-type: none"> <li>• Read, understand and practice my handouts on Clear Communication [second page of the Anger Volcano] and <i>Emotional Intelligence and Feeling Words</i> – both attached). Provide copies as evidence.</li> </ul>
Organisation's policies, principles and procedures	<ul style="list-style-type: none"> <li>• Provide a copy of the index of your organisation's Policy and Procedure manual or provide a sample one from the internet on sustainability or diversional therapy,</li> </ul>
Organisation's and community resources	<ul style="list-style-type: none"> <li>• Create a list, or talk through with your RPL assessor, the different types of resources required for running a Smart Art workshop (see the range statement for what constitutes resources). Don't forget that human resources and space are important, as are community support for recycling (council's website is a good source for community resources re sustainable practices)</li> </ul>
Relevant models such as stages of group development and stages of change	<ul style="list-style-type: none"> <li>• Provide research evidence (print outs);</li> <li>• See the above document on group dynamics and supply the relevant parts as evidence.</li> </ul>

## Essential Skills

<p>Support group activities for formal and informal groups</p>	<ul style="list-style-type: none"> <li>• <i>Information handout</i> that talks about Smart Art and diversional therapy groups;</li> <li>• Provide printed research on the difference between a formal and informal group, for example, <a href="http://www.pathways.cu.edu.eg/subpages/training_courses/teams/chapter2.htm">http://www.pathways.cu.edu.eg/subpages/training_courses/teams/chapter2.htm</a></li> <li>• A written statement supporting 1) why Smart Art is a formal group and how you supported it and 2) a potential informal group that may have started from a Smart Art workshop (you can use your imagination here, i.e.: a weekly plarn [plastic yarn] meet);</li> <li>• Copies of handouts (Info and Gyres) to support formal learning activities.</li> </ul>
<p>Participate in a variety of the group activities types identified in the Range Statement</p>	<ul style="list-style-type: none"> <li>• Photos of you and/or participants (do you have their written permission?) at your group workshop making things from recycled materials, talking, having morning tea, etc. Label the photos according to the type of group activity: formal, informal, structured, semi structured or unstructured, and activity.</li> </ul>
<p>Provide support for an appropriate target group, defined by factors as listed in the Range Statement</p>	<ul style="list-style-type: none"> <li>• Photo of the morning tea you provided displaying age/diet related snacks;</li> <li>• Photo of the room set up to display fore thought of group placement according to their particular needs (i.e.: big chairs for big people).</li> </ul>

Essential skills:

This is the **range statement** that includes the range of things that you may be expected to understand and make contingency plans for as a graduate of *CHCGROUP403D Plan and conduct group activities*.

You can draw upon the evidence you have already provided to support each range or collect any extra evidence that you think necessary. Extra evidence may include: having a discussion with your assessor, or, having a third party report from someone in a senior position to you and who was at the Smart Art workshop you hosted.

Group activities may be:

- Formal or informal (Smart Art activities were both)
- Structured (Smart Art making)
- Semi structured (Smart Art making)
- Unstructured

Group activities may relate to:

- Discussions about relevant issues (Smart Art met this)
- Sporting and recreation activities (Smart Art met this as a leisure activity)
- Music and performing arts
- Research, planning and management
- Informal education (Smart Art intentional teaching at any moment)
- Community service and/or action (Smart Art met this)
- Special interest causes (Smart Art met this)

Communication with young people may include:

- Oral, written or visual means (supply *Info handout* on Diversional Therapy – craft is a method that enables communication)
- Use of third party translation/interpretation
- Any language

Ensure formal submissions meet requirements may refer to:

- The aim and objectives of the proposed activity or program (see earlier evidence)
- Implementation and evaluation strategies (see earlier evidence)
- Management arrangements (supply a copy of Megan's *Option handout* and previous evidence re discussions with management/seniors)
- Human, financial and physical resources available and required

Support will include:

- Information and resources managed by the organisation and other organisations and agencies (photos of your recycled craft collection/materials, copies of handouts)
- Advice and information (copies of *How to* sheets that you may choose to send home with clients)
- Facilitations (photographic and written evidence of you hosting a Smart Art workshop and introducing Megan as the main facilitator)

Resources will include:

- Information/referrals (posters, ads, facebook events, newsletters)
- Facilities (Photo that includes in label where workshop is held)
- Equipment/materials (a list of what is required/what you need for recycled craft, etc or a photo of the resources you have)
- Administrative support (copy of what Megan does and what you do like at the beginning of this document)
- Facilitation of meetings (recognition of Megan Bayliss and her web site as a resource; Picture of you and Megan facilitating together)
- Worker skills/expertise (copy of Megan's bio from her About Us page at <http://meganbayliss.thejunkwave.com/2011/10/08/megan-bayliss-trains-in/>)

Cover sheet/contents, Handouts and relevant readings follow.  
It is your responsibility to read and practice the information provided  
before you hand it in as evidence of RPL.

# RPL evidence claimed for

## CHCGROUP403D

I confirm that all documents were part of the Smart Art Workshop that I hosted and that I did plan, advertise and conduct group activities in Smart Art.

Name of student:

Address of Student:

Signature of student:

Date:

Signature and address of Third party verification from Smart Art Trainer, Megan Bayliss (BSW, Dip Soc, MAASW, TAE ongoing, MA ongoing):

[www.meganbayliss.thejunkwave.com](http://www.meganbayliss.thejunkwave.com)

**Contents page for RPL documents supplied**  
(documents may be emails, photos, research, stories, handouts, etc)

Circle

**Element 1 Documents**

Rational of planning	Yes	No
Emails that support planning process	Yes	No
Requests for appropriate resources	Yes	No
Funding or Costing documents	Yes	No

**Element 2 Documents**

Planning in Conjunction with others documents	Yes	No
Purpose documents	Yes	No
Aims and Objectives documents	Yes	No
Values and beliefs about environment documents	Yes	No
Contributions, suggestions and ideas documents	Yes	No
Specific characteristics of clients documents	Yes	No

**Element 3 Documents**

Open dialogue and active listening documents	Yes	No
Sensitivity of diversity documents	Yes	No
Conflict resolution documents	Yes	No
Debriefing/mediation documents	Yes	No

**Element 4 Documents**

Evaluation documents	Yes	No
Feedback documents	Yes	No
Evaluation documents	Yes	No

**Essential Knowledge Documents**

Dynamics of groups documents	Yes	No
Group leadership documents	Yes	No
Effective communication documents	Yes	No
Policies, Procedures and Principles documents	Yes	No
Resources documents	Yes	No
Group development/change documents	Yes	No

**Essential Skills documents**

Informal and formal group support	Yes	No
Variety of activities documents	Yes	No
Support of an appropriate target group documents	Yes	No

## Information sheet

### Smart Art as Group Work

Every group must have a purpose. **The purpose of today's Smart Art group** is:

1. to teach you how to have a near zero craft budget and,
2. to give you new and creative ways to teach others to keep their waste out of landfill while protecting our wider environment at the same time.

In Smart Art work, we do this as a diversional activity rather than a confrontational social action.

### What is Smart Art

- a way to get smart about protecting our environment for future generations to enjoy AND having a zero craft budget.
- a way to intentionally teach about environmental issues without blame, lecture or fear (including using non harmful cleaning products to cleanse junk: Vinegar is a nature antiseptic).
- education, choices, recycling and sustainable craft made FUN

### What is a Diversional Activity

Diversional activities are a type of therapy conducted in groups or in a one-on-one situation. Diversional Therapy professionals (you need a cert IV in a related industry to become a Diversional Therapy professional: youth work, health and leisure, community services, etc) work with individuals of all ages to optimise their leisure involvement and experience. The primary goal of Diversional Therapy is to facilitate the process of **empowerment** and **enable participants to make choices and decisions** which maximise their participation in leisure experiences that suit their individual needs and wants. This is achieved through the facilitation, co-ordination and planning of leisure and recreational programs that are designed to support, challenge and enhance the psychological, social, emotional, spiritual, cognitive and physical well-being of individuals.

Diversional Therapy professionals recognise that leisure participation is the right and essential need of all individuals within society. Diversional Therapy professionals recognise and facilitate positive leisure experiences that contribute significantly to health and well-being. Utilising their understanding of human behaviour and functioning Diversional therapists draw on the multiple benefits of leisure participation to enhance and individual's quality of life outcomes.

### Can I claim RPL for a Smart Art workshop?

Yes you can...if you do a few things more than just attending the Smart Art Workshop – **you need to organise and run a Smart Art group.** You must also remember that it is up to your training organisation to grant the RPL and up to you to keep all evidence... including this information handout.

When you come to Megan Bayliss' Smart Art workshop you will get a certificate of participation (keep it for RPL evidence). You also need to organise, with Megan's help, your own Smart Art workshop to **provide further evidence** that you have met the essential skills and knowledge for CHCGROUP403D Plan and conduct group activities, found in the CHC08 - Community Services Training Package.

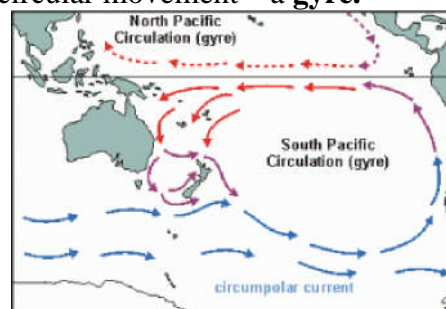


## What is a Gyre

**A gyre is a movement of ocean current and wind patterns.** In particular geographical places where winds blow consistently in the same direction, permanent currents are created. The combination of the ocean current and wind, create a swirling vortex: a pattern of circular movement – a **gyre**.

**There are five major gyres across our oceans:**

- North Atlantic Gyre
- South Atlantic Gyre
- Indian Ocean Gyre
- North Pacific Gyre
- South Pacific Gyre



**Rubbish and waste that enter our oceans may find their way into a gyre** and are kept in place, bobbing around and around in that gyre. The swirling whirlpool of a gyre pushes any foreign bodies caught in it toward the centre where it spins slower.

Unable to exit the slow moving vortex of the gyre (because of the whirlpool effect) **OUR waste stays trapped in the gyre...in the same position and slowly turns to toxic soup.**

**Submerged, in cold water and often protected from sunlight because of other rubbish above it, the waste does not readily break down.** In fact, plastic NEVER totally breaks down. It eventually breaks into millions of tiny pieces, jelly like in nature.

**There are two documented rubbish dumps in our oceans:** two gyres that have swirled together so much rubbish that the waste covers an area larger than the size of Texas. Much of this waste in the ocean is plastic: bottles, lids, straws, packets - things we throw out without thought to where they end up.

**The chemical compound of plastic is toxic.** In the water, it attracts more toxins to itself and becomes 1 million times more toxic than the water around it. **Fish and marine birds, mistake the plastic as food, eat it and die.**

Small marine creatures consume these small fragments of chemical-laden plastic, mistaking them for phytoplankton. In a process called bio-accumulation, toxic compounds build up in an organism at a rate faster than they can be broken down, thus impacting the food chain from bottom to top. Ultimately, these harmful substances wind up in the seafood on our dinner plates and we thereby become subject to bio-accumulation ourselves.



Other animals such as sea turtles and birds also consume larger bits of plastic mistaking it for food. These larger fragments cannot pass through animals' digestive systems and have no nutritional value. With no room left for their normal food, they slowly starve to death. Albatross unwittingly feed plastic to their young, causing them to die of starvation, too. Once an animal dies and its body decomposes, all that remains is the plastic, which is then released back into the environment where it will continue to cause harm. From, *Environmental Cleanup Coalition*: [What's the problem.](#)

# How to cleanse your plastic junk

Anything that can be submerged in hot water gets an anti bacterial bath when I process my collected junk. I use a sink full of very hot water, a good squirt of washing detergent and a big splash of vinegar.

Vinegar is a natural disinfectant AND antiseptic (antiseptics are used on living tissue while disinfectants are used on non-living things such as floors, counter tops, dishes, etc) and will kill many harmful bacteria. Best of all, vinegar does not hurt the environment and the bottle can be recycled too.

Here's a handy cleaning guide by [Sarah Aguirre](#), at About.com: **3 Homemade Natural Cleaning Products using lemons, vinegar, and baking soda as natural cleaning products in your home**

**Vinegar:** Vinegar naturally cleans like an all-purpose cleaner. Mix a solution of 1 part water to 1 part vinegar in a new store bought spray bottle and you have a solution that will clean most areas of your home. Vinegar is a great natural cleaning product as well as a disinfectant and deodorizer. Always test on an inconspicuous area. It is safe to use on most surfaces and has the added bonus of being incredibly cheap. Improperly diluted vinegar is acidic and can eat away at tile grout. Never use vinegar on marble surfaces. Don't worry about your home smelling like vinegar. The smell disappears when it dries. Here are some uses for vinegar in the rooms of your house. Use it in the...

1. Bathroom - Clean the bathtub, toilet, sink, and countertops. Use pure vinegar in the toilet bowl to get rid of rings. Flush the toilet to allow the water level to go down. Pour the undiluted vinegar around the inside of the rim. Scrub down the bowl. Mop the floor in the bathroom with a vinegar/water solution. The substance will also eat away the soap scum and hard water stains on your fixtures and tile. Make sure it is safe to use with your tile.
2. Kitchen- Clean the stovetop, appliances, countertops, and floor.
3. Laundry Room- Use vinegar as a natural fabric softener. This can be especially helpful for families who have sensitive skin. Add ½ cup of vinegar to the rinse cycle in place of store bought fabric softener. Vinegar has the added benefit of breaking down laundry detergent more effectively. (A plus when you have a family member whose skin detects every trace of detergent.)

**Lemon Juice:** Lemon juice is another natural substance that can be used to clean your home. Lemon juice can be used to dissolve soap scum and hard water deposits. Lemon is a great substance to clean and shine brass and copper. Lemon juice can be mixed with vinegar and or baking soda to make cleaning pastes. Cut a lemon in half and sprinkle baking soda on the cut section. Use the lemon to scrub dishes, surfaces, and stains. Mix 1 cup olive oil with ½ cup lemon juice and you have a furniture polish for your hardwood furniture.

My favorite use for the fruit is to put a whole lemon peel through the garbage disposal. It freshens the drain and the kitchen. Orange peels can be used with the same results.

**Baking Soda:** Baking soda can be used to scrub surfaces in much the same way as commercial abrasive cleansers. Baking soda is great as a deodorizer. Place a box in the refrigerator and freezer to absorb odors. Put it anywhere you need deodorizing action. Try these three kitchen ingredients as natural cleaning products in your home.

# How to build rapport and actively listen to someone

by [Megan Bayliss](#), August 8, 2009

**Have you ever wanted to talk to someone and spent ages going over what you should say, how you should say it, and where you should say it?** If yes you are attempting to set up rapport with another person.

## Rapport is:

*one of the most important features or characteristics of [unconscious human interaction](#). It is commonality of perspective: being “in sync” with, or being “on the same wavelength” as the person with whom you are talking. From [Wikipedia](#)*

**Building quick rapport is about being a good listener, but, a good listener listens not just with their ears but with their ears, their eyes and their knowledge.** A good listener listens to body language and takes into account where the other person may have come from and what their experiences may have been (psychological noise). Further, a good listener puts aside their own assumptions, values, judgments and wants (your own psychological noise).

**There is a very basic counselling technique called Active Listening.** Active listening uses three steps and makes use of all the listening senses: ears, eyes, thoughts, values and understandings. Active listening is made super easy by utilising a simple way of effective attending called SOLER. Both active listening and effective attending (SOLER) are explained below.

## Active Listening:

1. “Being there” skills to show that you are listening: SOLER (see below for the SOLER steps)
2. Be aware of and minimise your own [psychological noise](#) (your self talk: assumptions/self talk/beliefs/sensitivities), the things that stop you from being a good listener (for me it is often smell... I find it difficult to actively listen when the other person stinks).
3. Recognise and understand the psychological noise (socio/geo/political context) of the other person. What might be their triggers, their background, their way of surviving in the world?

## **SOLER (effective attending):**

**S** Sit square on (face the other person or be in a position where you can at least look at the other person)

**O** Open body language says you want to, and are ready to talk.

**L** Lean slightly forward. Check out how young lovers talk to each other over a table at a coffee shop – they lean toward each other, telling each other they are interested.

**E** Eye contact is a sign to tell people you are interested in talking to them and deeply listening to them.

**R** Relax. Relaxed body language is far more likely to encourage someone to talk with you than a stiff and uptight person.

**Do you think you are a good listener?** Good listening, active listening, is hard work because it uses much more than just our ears. The reason we have two ears and just one mouth is because it is twice as hard to listen than it is to speak! Remember that next time you are pretending to listen to someone.

The **STAR** problem solving model - **S** = Stop and recognise  
**T** = Think and communicate  
**A** = Act  
**R** = Review

### First point: **STOP and RECOGNISE**

Do I have a problem?  
What is the problem?  
How is my body affected?  
What feelings am I showing?  
What feelings am I keeping to myself?



### Second point: **THINK and COMMUNICATE**

What do I want to happen?  
What do others want to happen?  
What are the facts of the situation?  
What are my beliefs and opinions about the situation?  
Have I observed, gathered and remembered all the facts?  
Have I clearly expressed my feelings and thoughts?  
Have others clearly expressed their feelings and thoughts?  
What are some different solutions and their consequences?  
Are the consequences safe for and respectful to others?  
Have I consulted others affected about the range of solutions?  
What is the best solution?

### Third point: **ACT**

Choose the best solution.  
Take action.  
Choose to go back to “stop and recognise” again if there is no best solution.

### Forth point: **REVIEW**

Observe the consequences.  
If there are no satisfactory consequences, go back to point 1.

# Rules for Fighting Fair

1. We find out the problem
2. We attack the problem NOT the person
3. We listen to each other
4. We care about each other's feelings
5. We are responsible for what we say and do.

## **FOULS**

**Blaming  
Getting Even  
Hitting  
Making  
Excuses  
Name Calling  
Bossing  
Not Listening  
Teasing  
Put-downs  
Threats**

**Make a foul by not fighting fair  
and you will have to suffer the  
consequence.**

# How to debrief a Friend

**When friends ring up, crying, traumatised, or very angry about a situation, do you know how to best respond?** I hear from many people that they want to have a structure around how to help their traumatized friends: they want to know what to do and how to do it.

Using the framework of a [Critical Incident Stress Debrief](#), here's a simple framework of response to help you help your traumatised friends. Finding out that your child has been sexually abused is a critical incident in a person's life, experiencing or witnessing domestic violence is a critical incident; viewing starving children on T.V. can be a critical incident.

**The next time a friend is traumatised over anything**, this is what you can do to immediately help them to cope with their thoughts and feelings about the critical event:

## **A: ASK FOR THE STORY**

Ask your friend to describe what happened just before, during and after the critical incident. Ask open-ended questions that help them explore the facts, thoughts, and sensory experiences related to the event. Examples of questions are:

- So, what happened next?
- What were you thinking at that time?
- What did that look like?

## **B: BE INQUISITIVE ABOUT THE EMOTIONAL IMPACT**

This is usually the hardest and the most emotional point of coping with our friend's emotions around a critical incident. In "A" you focus on the story, here you focus on your friend's feelings. The focus is on your friend and their inner reaction to the situation. For some people it is helpful to avoid asking directly about feelings but rather to ask:

- What was the hardest part of all this for you?
- What kind of reactions or feelings were you experiencing then?

Do not leave this step until your friend has expressed all of their emotion. This may take 10 minutes or two hours. In their emotional state, things may not make sense to you. That is okay. This is not about you; it's about helping your friend get rid of a build up of emotion.

## **C: SOME SYMPTOM EDUCATION HELPS PEOPLE KNOW THEY ARE OKAY**

This is your opportunity to help your friend understand that the symptoms they are experiencing are common or typical reactions to traumatic events. They are having a normal reaction to an abnormal event. If you have some knowledge of the human body and psychology, you can explain to your friend why they are experiencing [some of these symptoms](#) (fast beating heart, cold sweats, persistent thoughts about the event, cannot sleep, etc). Search the internet while your friend is on the phone and tell them what you find about [common reactions to critical incidents](#), help them to identify the ones they are experiencing, and normalise this experience for them. Help your friend anticipate triggers they might experience in the future when they think about the critical incident or visit the place where it happened.

## **D: DO UP A COPING PLAN**

Help your friend to create a coping plan. Explore further how they are doing now. If talking has helped perhaps *ring a friend* could go onto a coping plan. Some people like to listen to music to calm them, some like physical exercise. It is whatever helps your friend to cope with the horrible wash of feelings and thoughts that come over people after a critical incident.

Suggest to your friend that they talk to a professional. Find a list of people that they can go to. Help them to make the call but do not do it for them.

## **E: FOLLOW-UP WITH YOUR FRIEND**

Before you leave your friend, set up another time to talk about what has happened. It's like booking an appointment. Before this appointment time though, check-in on your friend. Unexpected contact will help your friend to know they are not alone and that they can rely on your help. Most importantly, keep the booked time and go through the above steps again if your friend is up to it. If not, just checking in on "C" and "D" will be helpful.

**After talking with traumatised people, you may feel traumatised yourself.** *It is very important that you are also able to **debrief with someone else**.* There are professionals around who are trained in Critical Incident Stress Debriefing or you may be able to go to a friend who has knowledge of the above simple debriefing steps. In fact, why not have a coffee morning with a group of friends and all practice the above five critical incident stress debriefing steps. If all of your supports have knowledge about how to help, you'll all be in very good company.



**Evaluation of Smart Art DATE at PLACE**

1. Every group must have a purpose. The purpose of today's Smart Art workshop was to teach you how to have a near \_\_\_\_\_craft budget and to give you new and creative ways to teach others to \_\_\_\_\_

2. Do you know more about the environment of waste and recycling than when you came in?  
Please circle: Yes      or      No

3. Can you tell me TWO new things you learnt today (choose the things that stood out most for you):

1

2

4. Did you complete a craft activity from recycled materials?  
Please circle: Yes      or      No

5. On a scale of 1to 10(1 is NOT USEFUL, 10 is EXTREMELEY USEFUL) where would you rate Smart Art as a group/individual activity in your work or own life?  
Place a X where you want to rate the workshop

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_ 6 \_\_\_\_\_ 7 \_\_\_\_\_ 8 \_\_\_\_\_ 9 \_\_\_\_\_ 10

6. Will you use recycled craft for yourself or as a teaching tool or diversionary therapy?

\_\_\_\_\_

7. When will you use it and how do you think you will use it? \_\_\_\_\_

\_\_\_\_\_

8. Any comments at all about the workshop, presenter or content? \_\_\_\_\_

\_\_\_\_\_



# The Anger Volcano:

## Anger is a secondary emotion.

Megan Bayliss, November 3, 2007

**Anger is natural and normal.** Just like any other emotion, we have the innate ability to feel angry and the right to let others know what we are feeling. However, often the behaviors that we display when we are angry are the problem. The behaviors we display are not our anger - they are our behaviors

**Just as children get angry and throw age appropriate tantrums, so do parents** - far too often. These tantrums are unacceptable and if they could talk, would say that we are immature and unable to manage our emotions. Our tantrums also tell our children that this is the correct way to express anger.

**Anger is a feeling; a tantrum is a behavior.** BIG difference. Bad behavior is never acceptable (nope, not even in me). Anger is natural, normal, and when handled correctly, a healthy expression of our emotional self.

**Anger is a secondary emotion.** This means that every time anger surfaces in us, there are primary emotions pushing it up. Our society has tricked us into thinking that when something happens, we must react instantly. If you were to switch the light switch on, what is the first thing that happens? Yes of course, the light comes on. WRONG. The light being switched triggers a series of messages that are carried along the wires to tell the light to switch on. It happens so quickly that we assume it is an instantaneous reaction. Because it is instantaneous we accept it as normal.

**Anger is similar to this.** If somebody is rude to us, we may fire up, immediately. Every time anger surfaces, there is a whole group of primary messages (emotions) pushing the anger up. The trick to stopping the anger from turning into a tertiary, explosive, display of inappropriate behavior is to identify the primary emotions underneath and to give them an assertive (never aggressive) voice. By letting off the steam, you will prevent an immature display reminiscent of two-year-old tantrums.

**Imagine a volcano.** The plates rub together deep below the earth's crust. This primary phase of friction creates a swirling, growling mass of liquid gas and molten rock; lava. The force of the swirling pushes the gasses up and up, until the outer edges begin to solidify and poke out above the water line (secondary phase of the volcano). A mountain forms, and in the middle of the mountain is the lava, just waiting to explode. When, and if, the lava does spew out, the volcano has reached its tertiary phase. Scientists work hard to prevent the explosion but often it is too late and the results are devastating.

**Far too often, our anger is like a volcano.** The primary phase is the underlying emotions pushing our anger upward; the secondary phase is the anger that can clearly be seen in our body and faces; the tertiary phase is the behavioural explosion that wreaks havoc and creates fear. Its bitterness spews from our mouths or hands and leaves us feeling drained, sorry and embarrassed, once we have exploded.

**If you're over the age of primary school, it's time to stop throwing tantrums,** and to clearly articulate the primary emotions pushing up your anger so that you prevent a behavioural, and inappropriate explosion.

**To identify the primary emotions pushing up your anger, you need to have a range of feeling words (emotional intelligence)** to describe what's happening deep inside you and to give your primary emotions an assertive and clear voice. Attached is a handout called, "Feeling Faces." They are a great tool for encouraging emotional intelligence in our children, and in us.

Once you have a range of feeling words to match the emotions that are pushing your anger up, you can use **the formula for clear communication** to cut through the inappropriate tertiary displays of tantrum throwing that teach our children that behavioral explosions equal anger. The formula for clear communication is:

1. I feel...,
2. when you...,
3. because...

**Practice of new knowledge and emotional management is the key to appropriately displaying your anger.** Anger is NORMAL, acceptable and something that every person feels. Taking your anger out on your child is tertiary, inappropriate and childish. Give your anger a clear and assertive voice, not a behavior, so that it cuts through the potential for explosion. Go on... I dare you to be a grown up!

This article first appeared in a similar form at [families.com](http://families.com).  
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# Emotional Intelligence and Feeling Words

**Words cannot explain how I feel.** This sentence is much over-used in our daily lives. This is not good emotional intelligence modeling to our children if we are telling them we are not smart enough to explain how we feel.

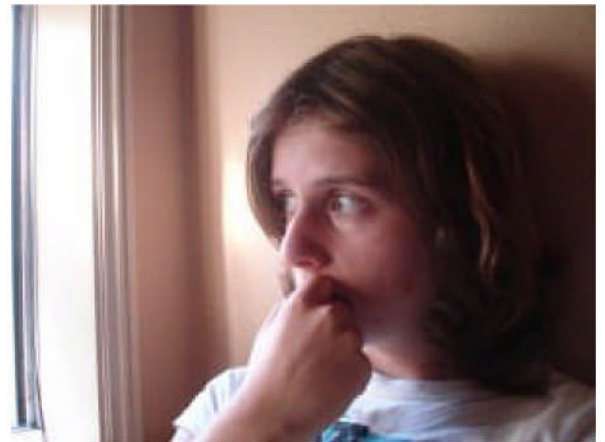
**We have words to assist us to explain how we feel.** What we are deficit in are the uses of those words to adequately capture our feelings. Emotional descriptions are neither prized nor welcomed in many situations so as a group we have trained ourselves not to use emotional words in fear we are neurotic, girly or silly: outcasts in a world that values non-emotional language.

**The English language has over two thousand words to describe feelings.** Typically, any of us will use only six words in our entire repertoire of descriptive feeling words. Of those six words, they fall into three sets of opposites, for example happy/sad, upset/calm, scared/peaceful.

**Emotional intelligence includes being able to clearly articulate how we are feeling.** Emotional intelligence, in part, is the ability to express our deep grief, fear, sickness, disillusionment and bewilderment over any of the dreadful world occurrences that assault us on the news nightly or the soul attacks that we live with on any given day. **Emotional intelligence** involves pinpointing how we feel and giving those feelings a voice.

**Without a voice, the feelings grow and take us over.** The feelings prevent us from doing certain things because we may be scared, confused and emotionally impoverished. Likewise, without a voice to say how they are feeling prior to bad things happening, our children may be at grave risk of harm.

**Do not allow your children to develop a monotone, “words cannot explain how I feel,” dialogue.** Give children the tools to identify and articulate the feelings inside of them. Teach them the subtle differences between feeling layers. Teach them a multitude of words so that they can adequately explain to you how they feel about the behaviours of another person. The more emotional language children have, the more their messages



of concern have positive action impact **prior to bad things happening**. Emotional language is a preventative tool that every child needs to be gifted with.

**To manage personal risk to another person, we require knowledge of how that person is feeling.** We can only definitely know how others (our children) are feeling if they can clearly communicate what is going on in the space that nobody else can see: their emotional self.

**The formula for clear communication is:**

A (affect): **I feel**  
(insert a feeling word, not a thought)

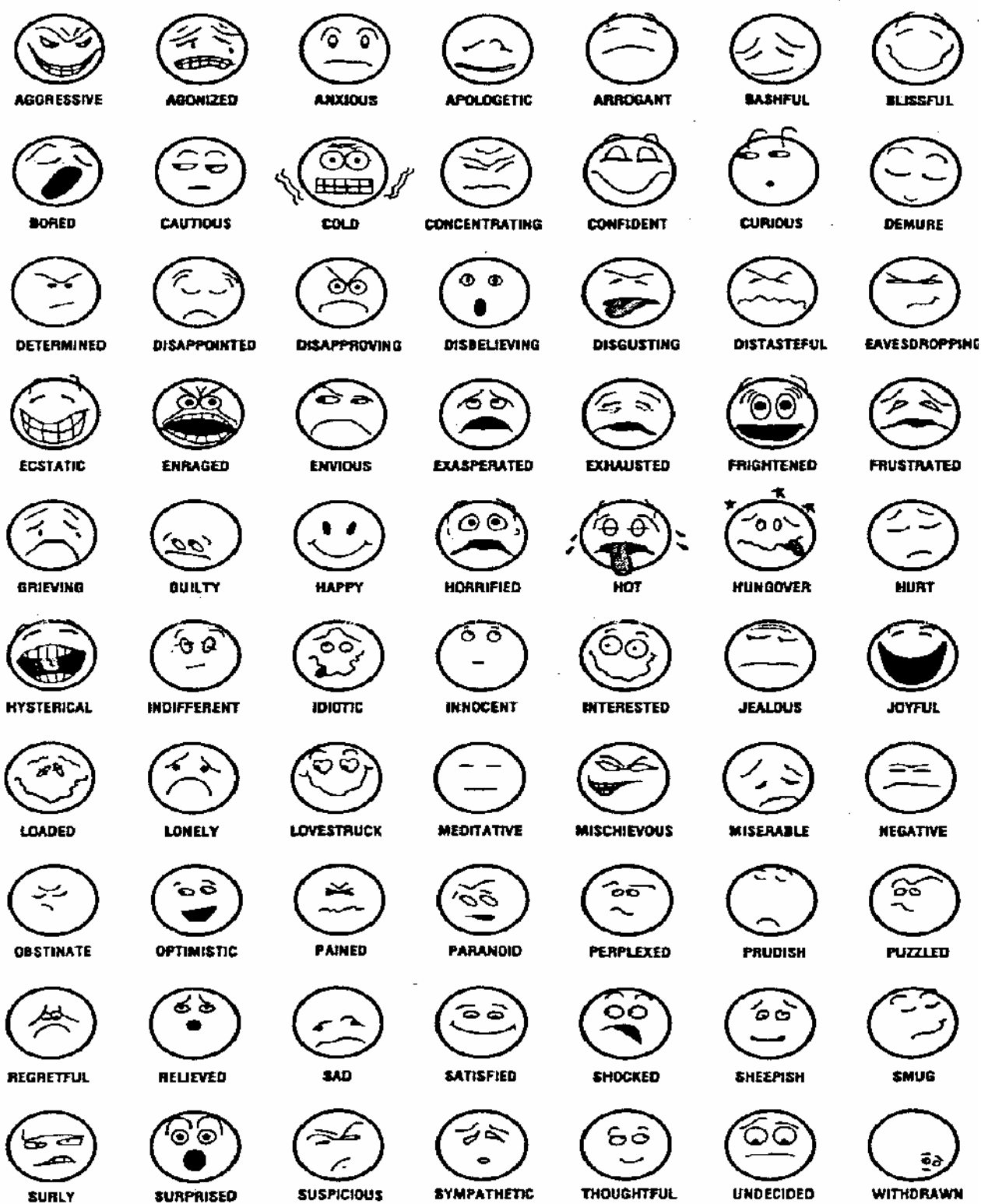
B (behaviour):  
**when you/I** (state the behaviour of the other person)

C (cognitions):  
**because** (your thoughts on the way you see the situation).

**I feel** desolate **when I** hear that others have inadequate words to describe their feelings because emotional intelligence can help to keep people (particularly our children) safe.

**Emotional intelligence is a tool we can gift our children to offer them control from emotional perpetrators in an out of control world.** To learn more about how to do this, practice the suggestions in [Teaching Emotional Intelligence for Personal Safety and Clear Communication.](#)

Right at this moment, **can you name ten emotions that you have felt today? No...** .you are not alone, few people can. Print off the list of feeling faces (next page) and practice identifying how you feel at any given time. Once you know what it is you are feeling, you will be **helping your child to develop a type of intelligence that will act to keep them safe.**



**Sad Mad Glad Hurt Ashamed Afraid**