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The Future of ART Research - Mark Amendola & Bengt Dalefold

The trend for using evidence-based programming to achieve positive documented outcomes has never been more apparent than it is today. We at ICART are dedicated to carrying on Arnold Goldstein's work and are now in a position where current evaluations and research are requested. ART must continue to research program effectiveness to evidence empirical support.

The original ART studies were focused on delinquency populations and were used more as an intervention approach. More recently, change agents have used ART as a prevention model for school-aged children. Most of these program studies are locally documented and represent a need for more refereed articles.

ART offers reasonable support for:

1. Sound theoretical foundation.
2. Cognitive behavioral treatment methods in general are the treatment of choice, which ART represents.
3. Skillstreaming, anger control training and moral reasoning separately have good evidence.
4. ART, and more recently the Prepare Curriculum, can be used as a multimodal program.

There is a need for systematic, active research. As an initial step, ongoing studies and isolated trials in different places would need to be coordinated. If we compare with other major programs like MST (Multi-Systemic Therapy), FFT (Functional Family Therapy), LST (Life Skills Training), PATHS (Promoting Alternative Thinking Strategies), and more, they are strongly researched and are continuing to move forward.

It is necessary that we promote and reach the overarching goals for research and evaluation that are as follows:

- Promote, conduct, gather and disseminate ART outcome and process studies.
- Promote collaborative ART research.
- Develop recommendations to the Board

regarding ART research funding sources.

The ICART Board is committed to best practice approaches in the United States and Europe. If we are to continue to use ART as an effective evidence-based program, then it will be necessary to achieve the following research concepts:

1. Transform and put into practice the aforementioned overarching goals.
2. Develop a short and long-term plan for actions to be taken.
3. Promote and conduct more real life outcome studies.
4. Replicate earlier studies.
5. Utilize studies with different target/client groups (age, diagnosis), girls, autistic spectrum, ADHD, et. al.

"The future holds the need for continued research on the intervention side and, more importantly, a focus on ART as an efficient and effective prevention model. . . ."

6. Modify ART procedures to fit special client needs.
7. Apply ART in different settings and environments.
8. Include more generalization enhancing strategies

9. Develop more broad and early preventive applications of ART.
10. Test new components (parent training).
11. Specialized intervention focus (drugs, domestic violence, etc.).
12. Differ combinations and sequences of components.
13. Test dosage and intensity of treatment.
14. Build in evaluation (Applied Behavior Analysis).
15. Recommend relevant assessment and evaluation instruments.
16. Develop motivational aspects (procedures to reduce resistance and enhance compliance).
17. Continue procedures and measures to attain high treatment integrity.

ART in its current form has been extremely successful and efficient in helping youth develop social skills, manage anger and clarify moral levels of thinking. The future holds the need for continued research on the intervention side and, more importantly, a focus on ART as an efficient and effective prevention model for school-aged children.

2nd International ICART Conference Presentations - A Review

On September 26 and 27, 2002 in Malmo, Sweden, 250 participants converged from countries as far as Japan to attend ICART's 2nd conference to promote ART. The conference was divided into two parts: Day 1 ~ Framework and administrative application of ART; and Day 2 ~ Program implementation.

Day 1: ART Framework and Administrative Application

The conference opened with an address from Arnie Goldstien's spouse, Susan Striepling-Goldstein, which included a video presentation from Research Press chronicling Arnie's work. Her address included the vision of ICART as Arnie perceived it and necessary steps to continue its mission.

Mark Amendola from Perseus House, Inc. and Robert Oliver from the Erie School District in Erie, Pennsylvania presented an overview of Aggression Replacement Training. Their community-based approach to ART has not only yielded financial benefits but evidences recidivism outcomes that are well above the United States national average. The pair reviewed the curriculum and protocols for ART and gave a demonstration of a Skillstreaming structured learning group.

The administrative implementation of ART is critical to its effective daily operations. Program integrity, the program delivered as planned, often loses direction due to poor administrative planning and oversight. Jane Close Conoley, Dean of Education at Texas A & M University, presented the importance of the efficient administration of ART programs. Jane has co-authored 18 books and contributed more than 25 chapters to other publications in areas of seriously emotionally disturbed children and the future of school psychology. Her resounding message included the need for full staff involvement in program planning, implementation and modification.

DAY 2: ART Program Implementation - What Works

It is vitally important that as we implement ART strategies, we stay true to the protocols developed by

Arnie Goldstien. However, as he traveled the world he was intrigued by the methods and styles used by various practitioners in adopting ART. Sara Salmon, from the Center for Safe Schools and Communities, came to know ART in its early existence while an empathic counselor and an administrator in St. Louis. Her knowledge and wisdom is captured in the Peace Curriculum. Sara demonstrated strategies utilized with school-age children in her presentation. She focused on the importance of understanding children and utilizing ART as a mode to teach competencies.

Oasis is a residential program in Aneby, Sweden, designed to address the behavioral and emotional needs of youth. They have created The Oasis Family Unit represented by Sara Elofsson, Jimmy Henriksson and Jenny Karlsson. The intervention is used in both youth groups and in family settings. The Oasis Family Unit staff offer several ART meetings each week and the families practice the skills learned on a daily basis at the Oasis family center. The family groups can consist of some or all members of a family and focus on healthy family dynamics. The ART lessons are based on the family's specific situation and offer alternative solutions to solve these problems. By increased continuous ART training, staff are effectively able to assist with transfer and maintenance with both children and parents.

Nikolai Hamstein presented the ART work at the Oasis Children's Unit. The unit has 12 beds and 20 staff. Three lessons are offered each week (Skillstreaming, Anger Control and Moral Reasoning), and ART is used on a daily basis. The Prepare Curriculum is also used regularly. ART used together with other social reinforcements such as their "Token Economy" contributes to a quick and distinct change of behavior.

The final panel represented by Mikael Kalt, Mariusz Hermelin and David Kliba from Ungdomsalternativet (Youth Alternatives) from Malmo, Sweden presented their adaptation of ART in school-based settings. They have created strategies to work with very challenging and difficult adolescents and show extremely positive outcomes.

"So, Just Why Do You Do What You Do?" - by Clive Hollin

I'm writing this on a rainy Thursday afternoon in a hotel room in Amsterdam. I say this not to show what a seasoned world traveller I am (I'm not, really), but to try to set what follows in context.

In the first edition of the ICART Communicator, Professor Goldstein wrote an article on the major influences in his career that were significant in the development of Aggression Replacement Training

(ART). He wrote about the books that had influenced his thinking and hinted at some of the personal experiences that had also helped formulate his views.

Personally, I've always enjoyed this type of article for the little insights it gives you into the thinking of those who make significant contributions. However, when I was asked to write an article for this Newsletter on the major influences in my career -- a sort of a

"So, Just Why Do You Do What You Do?" piece - I found myself having to write a very unusual, even self-indulgent, piece. Writing about myself and the people that influenced me is not something I've done before. My hope is that today's unusual setting, as the rain continues in downtown Amsterdam, will help me to pull together a piece that is a bit of a challenge.

I suppose that I should start by saying a little about what I do. My official university title is Professor of Criminological Psychology and that's a pretty good summary of what I'm about. I work at The University of Leicester teaching, carrying out research, and coping with lots of administration like any other academic. My specialist academic field is the point of contact between psychology and criminology: two disciplines that have had a chequered history with protracted periods of saying not very nice things about each other. As an applied psychologist, I'm interested in using psychological and criminological theory and research to address the many problems caused by criminal behavior. It is a fact of life that crime creates many problems and it is also true that there are many approaches to finding solutions to these problems. A thread that runs through much of my published work is the use, for want of a better term, of a treatment approach to working with offenders. Since 1980, when I received my doctorate, I've written and edited a steady flow of books, conducted empirical research, and published research articles in academic journals on criminal behaviour. (I also have a sideline of research into the treatment of drinking problems, but that's another story.) Hence, it's not difficult to appreciate my academic interest in ART and to understand why Professor Goldstein had an influence on my own thinking and academic work. Now, I suppose that I could find immediate academic influences for every area of my academic interests, but in thinking about this article I wondered if there's another story to be told.

I re-read Professor Goldstein's article in which he talked about ART and thought that there must be another level: I wondered why he became a psychologist, wondered why he had such an interest in aggression, and wondered why he became an academic. I then asked myself what would happen if I tried personally to discover this other level: what would happen if I really tried to answer the question of why I do what I do? I'll just lie back on this couch and see what happens

Many parents play a game with their children that entails trying to get them to recall their earliest memories. While not my earliest childhood memory, my first trip to the public library is certainly the strongest of my early memories. I recall being with my Mother and my youngest sister who was in a pram, so that would have made me about 5 years old.

I can still see the vast (as it seemed) sunlight-filled room, crammed from floor to ceiling with book after book after book; still recall the hush, like church on a Sunday, as people browsed and sat reading at large wooden tables; still recall picking my first book from the shelves; still remember the sense of ritual as a woman behind the counter ink-stamped (no computers then!) a date in my book to say by when it must be returned. As we left the library, I felt that I'd just joined something important, for now I owned a library ticket. I was a real member of a club that read books. I read my first library book on the way home from the library, it was about a duck, and as we reached home I asked my mother if we could go back to get another one. "Next week", came the reply. Next week! How could anyone wait a week to get another book?

I don't recall my parents being especially bookish. There were always newspapers and children's comics around the house, but not really books in any great quantity. There was no one to guide my early reading: my grandmother had a bookcase with a startling mixture of children's classics, thrillers, and lurid adventure tales that had accumulated as her seven children grew up. As a child, I read my way through Grandma's eclectic collection. (There was a book of children's stories with a story in which a boy falls asleep and his dream becomes a tale that incorporates the china figurines around him as he sleeps, the Lady, the Gentleman, and the Toby Jug. I read this story time and time again because I liked the words and was fascinated by the Toby Jug. Much later in life I started collecting Toby Jugs and now have a rather nice collection: I'd love to track down that story!)

I had early favorite authors among children's books: I liked Malcolm Saville ([The Lone Pine Club](#)); I loved (and still do) Richmal Crompton ("Just William" stories) because she could make me laugh and laugh (and still does); Jack London ([Call of the Wild](#)) made me frightened. I hated Hans Christian Anderson fairy-tales because they were so full of cruelty and terror; I cried and didn't like [Black Beauty](#); I read Mark Twain and wondered at boys living in such a strange country as he described. I secretly didn't like books like [Swallows and Amazons](#) because they were the children's books you were supposed to like. I hated Charles Dickens' books because they were just too slow. Oddly, I have no memory of any school books while at infant school (up to the age of 11 years). I suppose I must have had school books to read, but nothing has left an impression.

Thing is, I read. My early, formative reading was unsupervised, unguided and unstructured, and I had no sense of critical appraisal (although I knew what I liked) but I always read and it was invariably novels or short stories. I did read the odd bit of non-fiction but

it always seemed like a waste of good reading time when there was much so fiction to get through.

At secondary school (11 years onwards) I had an English teacher, Mr McBride, known to all as Willie McBride, who made me realize that there were people, authors, who really could write. Like beauty, good writing is in the eye of the beholder, but there are rules and conventions that good writers understand and use in their writing. Of course, alongside their technical skills, really powerful writers have something to say. In particular I was captured by John Steinbeck's books: as an adolescent I was furious at the social injustice in Grapes of Wrath and I recall reading several times the passage in that book set at an auction, actually reading faster and faster as the auction gathers pace. How can anyone write like that?

I liked H. H. Munroe, aka "Saki", for his biting social observations in stories that were seldom longer than three or four pages; I liked W. Somerset Maugham because his short stories had such neat plots. Thanks to Willie McBride I discovered I liked H. G. Wells' novels, particularly The History of Mr Polly, (although I didn't tell anybody about reading The Time Machine and War of the Worlds lest I be thought excessively juvenile), and I liked J. D. Salinger because he was so, well, cool.

Then it happened, the day that changed my reading for the next five years. Willie McBride would read to the class, and then we'd discuss what he'd read. He read a mix of authors and, on this day, he picked a short story that, I recall, was set in a family house sometime in the future with a plot line in which the technology gradually took control. It was obviously science fiction but not in an H. G. Wells way. It was modern, clever, well written, and fantastic. If it was good enough for Willie McBride it was good enough for me and that was it, I was captured. My stable reading matter, from about the ages of 14 to 20, was science fiction. I read everyone who was any good, Brian Aldiss, James Blish, J. G. Ballard, Arthur C. Clarke, and quite a lot that, truth be told, wasn't up to very much at all.

At the age of 16 I had no real career plans, I always assumed that English would be my main subject, probably with History, and then university would follow. However, circumstances dictated otherwise and for various reasons I found myself doing Math, Physics, and Chemistry. I wasn't very good at any of them (actually I was useless) and struggled to scrape passes. I knew that I could not go to university to read for a degree in the sciences, the arts were out, so what was left?

I discovered a clutch of university courses that took entrants with both science and arts backgrounds. There was politics, sociology, business studies, and psychology. I quite liked the sound of psychology. It seemed that at least there were books to read, so the

choice was made.

I found it easy to study psychology: the ideas and theories were interesting and, with a science background, I didn't struggle with the rigor of experimentation and statistical analysis. After graduation I flirted with the idea of becoming a journalist (my girlfriend's grandfather owned a newspaper which would have helped!) but did a doctorate in psychology instead. There was research in my undergraduate department on eyewitness memory and I was able to do doctoral work in that area. I discovered that I liked the idea of using psychology to solve problems and found that reading the literature, formulating research questions, and designing experiments came easy.

However, I also had to write, not just essays and lab reports, but an 80,000-word thesis! I had two supervisors for my doctorate, Brian Clifford a strong experimental psychologist, and John Radford, a man of ideas. While both supervisors played a role, John's influence was the most profound in the long-term. He patiently showed me that I had to think carefully about what I wrote, that I had to obey the rules of the written word, and that I had to have something to say. Willie McBride had shown me what author's do, John was making me apply those rules to my own work, helping me to think carefully about my writing. I became fascinated, excited by the idea of writing. I could write and other people would read what I'd written! I'd always been a reader, but now I could be read.

For a short period in my life, about a year, I did nothing but write, which included learning technical skills such a proofreading. Mostly I wrote my doctoral thesis, but I also tried writing for non-academic readers. I published articles in various magazines and even one or two pieces of fiction (I discovered that I could write quite good ghost stories), but it's not easy to make a living by writing and so it was back to the paid world of psychology. However, my academic research allowed me to write and after a string of journal articles I wrote my first single-authored text, Psychology and Crime.

In preparing to write this book I read carefully the academic authors who wrote big sellers: psychologists such as Michael Argyle, Hans Eysenck, Arnie Goldstein, and Liam Hudson. It was evident that while these writers all had their own voice and their own specialist topics, they all wrote with great clarity, explained complex ideas carefully, eradicated jargon, and used plain English. This all sounds pretty straightforward until you try it! You quickly learn to become your own hardest critic, sometimes writing draft after draft of a paragraph, page or even chapter, until the text says what you want. As Oscar Wilde said, "I spent all morning deciding to put a comma in; in the afternoon I took it out".

As well as style there must be content and in think-

ing about the major impacts on my own particular academic field I can immediately identify three major influences.

The first is a book by M. P. Feldman published in 1977 called Criminal Behaviour: A Psychological Analysis. This book opened my eyes to the way in which psychological theory could be applied to formulate an understanding of the complexities of crime, and how that understanding could be the springboard for strategies to reduce crime. The second major influence is the work of the American psychologist B. F. Skinner. If I had to say which psychological theory was closest to my heart I'd have to say Skinner's radical behaviorism. Some of the theory is difficult, but Skinner's book About Behaviorism gives a very readable summary. Finally, my current thinking and research is heavily influenced by the work of the Canadian psychologist Don Andrews. I think of Don as a "big picture" psychologist: his research has a clear psychological focus, but he displays an astute awareness of the social and political arena that is so critically important in applying research in the criminal justice arena. His book The Psychology of Criminal Conduct (2nd edition published in 1998) written with James Bonta, was once aptly described to me as "a book with an attitude".

So why do I do what I do? Well I have a longstanding love affair with books and the kick I get from being able to write and be published has never gone away. I would have to say therefore that, at that

deeper level, writing plays an important part in what I do. However, perhaps it's become a little more than that as the years unfold. Through the influences of key people in my life, such as Professor Goldstein, and from my teaching and research, I think that I have found that perhaps I do have something to say. If I do have something to say about crime, criminal behavior, and working with offenders, then my work might, in some small way, make a difference to other peoples' lives. If any of this is true, and I hope it is, then that's why I do what I do. I don't know how Professor Goldstein would comment, but I think that ART stands as testimony to his way for making a difference.

If anyone is interested, I've recently written a potted history of the fluctuating relationship between Psychology and Criminology: Hollin, C. R. (2002). Criminological Psychology. In M. Maguire, R. Morgan, & R. Reiner (Eds.), The Oxford Handbook of Criminology, (3rd ed). Oxford: Oxford University Press.

I'll not give the full list of my other published works, but the ones I particularly like are Psychology and Crime, published in 1989; Cognitive-Behavioral Interventions With Young Offenders, 1990; Managing Behavioral Treatment, with Kevin Epps and David Kendrick, 1995; the four books in the "Clinical Approaches to Criminal Behavior Series" I edited with Kevin Howells, 1987-1996; and The Handbook of Offender Assessment and Treatment, 2001.

Establishing A Gain-Enhancing Context - by Aaron Gregory

There are four essential factors in establishing a gain-enhancing context for ART programming in a correctional or restricted setting. The factors are: population assessment, program philosophy, staff characteristics and development, and overall program design. These factors create the context within which ART must be presented to realize the program's peak performance.

Population Assessment

Population assessment will take into account several factors including age, emotional development, academic status and environmental issues.

Our population ranges between 14 and 19 years of age and the vast majority function at an academic and maturity level well below their peers. Typically these youth have experienced either negative or very limited academic success. Truancy and negative behavior issues are the norm. These youth consistently lack the skills to interact successfully and or positively with most adults and peers in the community setting.

Generally speaking, these youth come from urban environments characterized by low socio-economic

status. Many are undomiciled or come from families that struggle with difficulties including substance abuse, domestic violence, community violence, emotional abuse and emotional neglect. Subsequently, these young people often do not have the emotional and interpersonal skills to function within their communities in a positive social manner.

This population typically has significant criminal histories including assaults, burglaries, and robberies, many of which are drug related. Finally, and almost without exception, these youth lack the skills, abilities and a willingness to abide by societal norms, resulting in legal system issues and incarceration.

The materials (i.e., moral dilemmas, visuals and language) used in presenting ART must be age appropriate to be effective. The age of the youth also provides a base line for developmental changes and subsequently provides insight into the youth's behavior and comprehension abilities. For some of our youth, ART will provide foundation skills, while for others it will act as reinforcement. Understanding the nature of our population allows us to more effectively present the material.

Program Philosophy

The successful application of the ART program involves integrating it into every aspect of the larger program, including education, recreation, treatment groups, and individual and group counseling. This concept is rooted in Maslow's "Hierarchy of Needs", which proposes that the satisfaction of the most basic needs forms the basis for the satisfaction of more advanced needs. Therefore, a teaching and learning environment designed to meet the developmental needs of our population is the ideal context within which to present ART.

Program culture or environment is the vehicle for relaying the intervention to our population. Integrating ART into the program culture facilitates the transition of skills to the community. ART can be integrated through the use of visuals (i.e., posters with SLT skills and ART steps), language (e.g., using the ART language in mentoring and counseling sessions) and by capitalizing on teachable moments to reinforce the internalization of skills.

The creation of program philosophy, mission and goal statements must be constructed in a careful and thoughtful manner to result in reasonable and achievable results. The program must be consistent and predictable to promote and provide psychological safety. Structure is important in providing the order that results in a safe and secure environment. Norms and rules must be established, enforced and have functional value and the value of the rules must be understood by the youth and staff. It is imperative that a program does not create rules that cannot or will not be enforced. Accountability is important to psychological safety by establishing clear lines of expectation. Uncertainty and unpredictability invariably result in increased anxiety. The expectation of accountability must apply to staff as well. When staff do not adhere to rules and procedures, the program will be compromised.

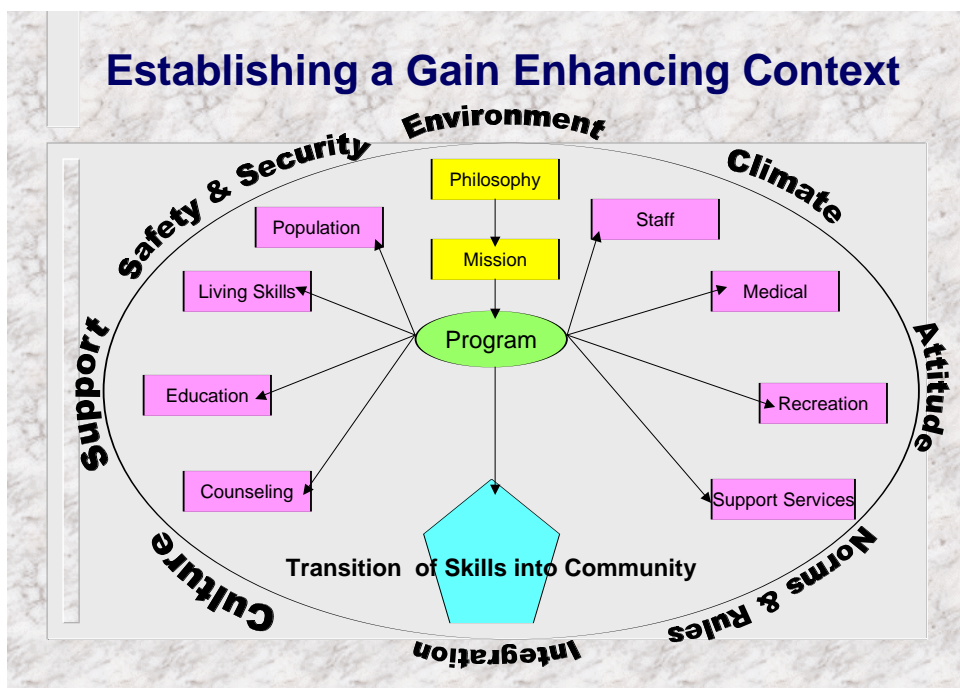
Administrators who work with their staff in establishing the program philosophy will experience greater program success because the staff will own the program. Staff with a feeling of ownership will be

more motivated and focused on tasks. Staff characteristics and development are the third, critical factors in creating a gain-enhancing context.

Staff Characteristics and Development

Staff must be invested in the program and view themselves as the vehicle for carrying the program philosophy to the young people in care. To be effective, staff members must possess the following characteristics:

- Staff members must be cognizant of their own personal interactions with both youth and colleagues. They must act as practical role models and appropriately model conflict resolution, decision making and problem solving skills.
- Staff must be able to maintain the balance between nurturing and firm-but-fair in holding youth accountable. Staff must be consistent in their interactions with this population and careful not to personalize.



Youth will equate accountability with caring as long as staff are careful not to personalize issues. Staff must clearly address behavior and avoid the appearance of participating in a struggle for power with youth.

- Staff must be proactive. Proactive is paying attention to subtle changes in mood and behavior and addressing them in a timely and appropriate manner. Early intervention prevents small problems from becoming serious issues which can drastically affect the climate of the facility and compromise safety and security.

When staff are successful in developing these characteristics and skills they will be more effective in delivering programs and services to the youth in care. Staff will be able to create opportunities for young people to learn and grow.

Training staff is an ongoing process. Staff investment in program begins with training. Training must provide staff with the skills, knowledge and confidence to perform duties effectively and deliver quality services to our population. Some interventions such as ART require significant training to familiarize staff with facilitating sessions, assessing homework and supervising role-playing. Training sessions should be clear in illustrating how the interventions and techniques are connected with the philosophy and mission of the program.

Staff supervision is an extension of staff training. Effective supervision will reinforce the positive aspects of staff performance and seek to correct the negative aspects related to the delivery of services. Supervision is quality assurance. The effective supervisor will have the following characteristics:

- Supervisors must be visible to ensure program services are being delivered. Supervisors must provide feedback and support as part of the process.
- Supervisors must clearly define the expectations for staff and hold staff accountable in a consistent manner.
- Supervisors must train staff to improve the delivery of youth services. Just as staff utilize teachable moments with youth, the effective supervisor should capitalize on teachable moments with staff.

By providing staff with instruments and strategies that work, staff will experience greater success and invest in programming based on their success and positive results. Youth will show improvement as a result of having better facilitators. Resident improvement results in lower incidence of conflict with other youth and staff. The end result is a safe and secure teaching and learning environment. That environment must be consistent and realistic for youth to internalize newly learned skills and transfer these skills and techniques back into their communities.

Program Design

Program design will address the needs of the population with effective staff in accordance with the program philosophy and mission. Program design becomes what we commonly refer to as the program. The significant factors in achieving effective program are structure, safety and security, and order:

- The structure of the program must be consistent and predictable to promote the psychological safety of youth. Schedules provide structure and should account for every aspect of each day to include education, recreation, and basic activities of daily living. Physical and psychological safety are a result of program structure.
- Norms and rules are an important aspect of program design and also result in safety and security. Again, norms and rules must be established, enforced and have functional value. The youth and the staff must understand the value of the rules. Norms and rules

must be enforced consistently and fairly. Consequences for violating rules should be consistent with the infraction.

- Environment is simply the space available and use of space in the delivery of program and services. Order in the environment provides safety and security just as structure and rules do. By sustaining a vigorous preventative maintenance plan, a program can ensure that the physical plant is safe. The environment should be pleasant to live and work in resulting in the feeling of ownership and pride for both youth and staff.

Taking ART Out of the Box

Taking ART out of the box and achieving results depends upon three factors: implementing, integrating and assessing the impact.

- **Implementing** - To present ART a program must first have a trained facilitator who will deliver the information and material in an enthusiastic, expert and realistic manner. Schedules should be designed and adjusted to accommodate enrollment of participants into classes. The classes must be closely monitored to ensure the quality of the session and reinforce the learned skills. After completing class sessions, participants must be given the opportunity to practice to facilitate the internalization of the newly learned skills. Participants should be tested to assess their success with the material.

- **Integrating** - Integrating ART into the culture or environment of the program is an important factor in providing participants with the opportunity to internalize and transfer new skills. Posting visuals such as posters with ART skills and structured learning techniques helps reinforce ART. Using the language in counseling sessions and in addressing resident issues and concerns further serves to reinforce positive social skills and behaviors.

- **Assessing the Impact** - Assessing the impact ART has on the program is essential to the growth and success of the whole program. By evaluating the presentation of services we can improve the facilitators. Youth will improve as a result of having better facilitators. As staff experiences positive results and internalizes the very skills and techniques they are teaching, they will become more effective childcare workers. Again, youth will improve as a result of working with more effective staff and they will experience lower incidence of conflict with other youth and staff. The end result will be an effective, safe and secure teaching and learning environment.

ICART on the Web:

www.AggressionReplacementTraining.org

Family ART: A Teaching Model for Families of Youth Undergoing ART - by Robert Calame & Kim Parker

The most important objective we have for the use of the Aggression Replacement Training program is not only that our trainees learn its components but, more importantly, that this learning is transferred from training programs to the community and to the individual trainee's "real life". The purpose of the Family ART program is to facilitate this transference and to teach life skills that the youth and family can use in their community environment. This approach applies to families of youth in residential care, schools, as well as community-based programs geared to respond to the increasing problems of "aggression" in our society today.

According to Dr. Goldstein, "Research evaluations demonstrate that enhancing the ART skill levels of the significant people in ART trainees' lives enhances, in turn, the maintenance of trainee ART skill use. We consider these research outcomes quite important and reflective of a belief long held by many who work with troubled youth. Serious attempts to alter antisocial behaviors for the better must be directed toward youth and toward significant people (e.g. parents, peers) in the youth's lives." (Goldstein et al. 1998 pp. 169-170).

Batshaw Youth and Family Centres' philosophy is based on "family centered practice" and, therefore, clearly insists on including families in the treatment we provide. Consequently, we invite parents, grandparents, relatives, guardians, and significant others to participate in our Family ART Groups. Henceforth in this discourse, when the terms "family" and "parent(s)" of the trainee are referred to, please understand that the author is referring to not only biological, nuclear family members but also to step-parents, extended family members, peers and any other significant person(s) directly implicated in the life and

development of the child.

The Family ART Group is designed to train the parent(s) in the same skills and techniques as their youth. This enables the ART trainee to be supported, or even coached, to use these skills in the home/community environment thus facilitating the desired transference and generalization.

We agree with Garfat and McElwee, when they state that:

"... the young person is a member of a social interacting system and that the development of the young person, and the young person's thoughts, actions, values, beliefs, and experience of self occur within this system. We have come to realize that lasting change is only facilitated when helping professionals interested in the troubled young person are involved with the total family system." (Garfat, McElwee, 2001, pps. 237-238)

We have had positive success, to date, when families of trainees have been involved in the Family ART program. Role-playing is used with families and trainees working on Social Skills Acquisition and Anger Control, with family-chosen scenarios that are relevant to the youth's life. This practice has proven helpful in allying families with the animators and the agency, and more importantly in bringing families together to work out ongoing problems with their children.

The following table is based on a self-reported skills acquisition questionnaire given to all ART participants. The skill competency percentages indicate that trainees whose parents participated in Family ART reported greater skill competency than those trainees whose families were not involved.

COMPARISON OF TRAINEES SELF-REPORTED SKILL COMPETENCY: PERCENTAGES BY FAMILY INVOLVEMENT

Condition	Total N	Pre-Test Skill Competency %	Post -Test Skill Competency %	Follow-up Test Skill Competency %
Clients with no Family A.R.T.	26	70%	71%	74%
Clients with Family A.R.T	17	72%	80%	83%

In considering self-reported skill competency improvement over a four month evaluation period, those trainees who received:

- ART only, showed a 4% improvement
- ART along with Family ART, showed an 11% improvement

The authors are passionate about the benefits of Family ART and have successfully infected many of their coworkers. As a result, more families are engaged in their children's treatment process and have become increasingly empowered in their parenting roles. Better still, the desired goal of transference of ART skills has produced concrete results for both youth and family. The parents and youth alike are very thankful for practical training such as Family ART, where real changes in family interaction patterns become quickly apparent.

As a result the following model for Family Aggression Replacement Training is presented:

FAMILY ART - SESSION GUIDELINES

Pre-Session Preparation

- Frequent contacts with the family are recommended during this recruitment stage. When parents are successfully engaged from the beginning, they are more likely to attend Family ART group meetings. The parent-child relationship is undeniably central in the development of our youth. Our approach in recruiting parents stresses the fact that the parents are experts on the subject of their own children. Consequently, they are needed to become ART "coaches" to ensure that their youth uses the skills he/she learns outside of the ART training room.
- Send an ART program flyer and an accompanying letter to each family. The flyer should inform them of the contents and location of the coming Family ART meetings. (Figure 1). The accompanying letter can be an invitation from the trainee (Figure 2).

Figure 2: Letter of Invitation from the Trainee

Dear _____

I have been accepted into a special program called Aggression Replacement Training. I will be going to classes three times a week, for ten weeks, to help me control my anger better. There is also a Family Group offered one evening a week. They give these classes so that families can help us use what we've learned when we are at home. For the first three meetings, parents get together to learn about the program and practice, just like I do at Prevost. For the next four weeks, my classmates and I will join you parents so we can all learn together. I hope you will join the Family Group so that you can coach me when I am trying to practice ART at home and in the "real world". Please read the pamphlet. One of the ART animators will call you to see if you can come.

Signed _____

Figure 1: Family ART flyer

WHAT IS ART?

Batshaw Youth and Family Centres is committed to providing rehabilitative services to all our youth. One of these services is Aggression Replacement Training, a program designed to teach positive social skills. There are three parts to this program. The first allows youth to learn **Social Skills** such as: expressing one's feelings, understanding other people's feelings, negotiating, preparing for difficult conversations, responding to anger, keeping out of fights, helping others, dealing with accusations, etc. The second component of the training teaches techniques of **Anger Control**, through understanding what **triggers** our anger, what cues tell us that we are (getting) angry and what **anger reducing techniques** we can use to ensure our responses are under proper control. (e.g. deep breathing, counting backwards, thinking ahead, etc.). The third element of the training is about **Moral Reasoning** and invites youth to learn to consider other people's perspectives and become more concerned for others. In addition, we offer a Family Group, which involves you, the family, as coaches for your child. When children are at home, they need the support and guidance of their family to help them get through daily problems. The Family Group gives you and your child the opportunity to learn and work together.

WHY?

We have learned at our Prevost campus, after over 90 years of experience, that three things make the difference in how well our clients do for themselves. One is time. As adolescents get older they begin to make better choices as to what to do in their lives. Second is hard work. If a youth works hard at improving his/her situation in life he/she is much more likely to succeed. Thirdly, it has become clear to us that youth in our care, whose family are involved with them, have the best outcomes. We know the same is true for your child. Your involvement in Family ART can:

- Help your child to improve interpersonal skills and resolve conflicts.
- Help build trust between your child and the family
- Help your child stay out of the system.
- Fulfill a court order to follow an anger management group.
- Help your child to be discharged earlier.
- Help your child stay out of trouble with the law.

WHO CAN PARTICIPATE?

Any family member, or significant other, that is in close contact with a child enrolled in the ART program.

WHEN?

Tuesday or Thursday 7:00 - 9:00 pm.

WHERE?

825 Dawson Ave., Dorval, Qc
Beginning week of February 17, 2003
or
6 Weredale, Montreal, Qc

HOW DO I GET THERE?

We will pick you up from 2 locations: 6:15 pm at Carrefour Laval and at 6:30 at Du College Metro and drop you off there after the meeting or, if you want to get there by yourself, see the map attached.

HOW DO I SIGN UP?

(contact information here)

- Contact the family of each trainee. Give a brief explanation of the program. Explain that Dr. Goldstein's research shows that youth whose parents are involved in ART do better than those whose parents are not involved (see Table 8.1). Whenever possible ask which night would be convenient for the meeting and which location would be preferable. Attempt to break down any barriers that would not allow the family to attend (i.e. babysitting, transportation)
- Contact the trainees' Case Worker and/or referring

- Identify the purpose of this group:
 1. For families to understand what their child is experiencing and learning from the ART program.
 2. Parents are needed for transfer and maintenance. They can become their child's best COACH so that what the youth learns can be used in the real world.
 3. To understand what your youth wants for his/her future and how the family can work together to attain these goals.
- Present an overview of the program.

Table 8.1
FREQUENCY OF REARREST BY CONDITION IN THE
COMMUNITY-BASED EVALUATION

Condition	Total N	Rearrested N	% Rearrested
Youth ART plus parent/Sibling ART	13	2	15
Youth ART only	20	6	30
No ART control	32	14	43

Goldstein, Glick and Gibbs, 1998 p. 201

(Please note: this type of study on A.R.T. has been performed more than 15 times around the world with similar results each time.)

unit. Advise them of the details of the Family ART group and request their support in enabling and encouraging family participation.

- Create a liaison. Set up contact between the youth's ART program and the Family ART program so that the curriculum for both groups can be successfully synchronized.
- Establish a starting date. Begin the Family ART group to coincide with beginning of the youth's ART training.

SESSION 1: Sharing Information

- Set up the animation room. Have posters displayed, a flip chart or chalkboard, chairs arranged. Remember refreshments and facial tissue.
- Introduce the animators. Explain that other ART animators, involved with their child, may attend from time to time if necessary.
- Do a few brainteasers as icebreakers. There are many available off the internet.

1. INTRODUCTION

THE HOOK: POWER

Power = control of anger. Use of proper or pro-social skills leads to more control over one's life.

THE ANALOGY: CONTROLLING ANGER

Give the group the example of a martial artist whose

hands and feet are weapons. When he/she is studying this discipline, he/she is taught that the greatest weapon of all is self-control. The power of true martial artists is that they have their mind under control, rather than lashing out in anger.
Or: Mike Tyson vs. Evander Holyfield story

THE REPERTOIRE: PLAYBOOK

American football: Goldstein's short pass analogy. Describes how youth need to develop a repertoire of skills to perform effectively in the "big game" of life.

THE RATIONALE: SELF-CONTROL

Encourage youth to think and learn self control. To help prevent the youth from losing control so he/she doesn't lose their freedom due to loss of temper.

2. ANGER CONTROL:

- Give an overview of the Anger Control Sequence (triggers down to self-evaluation).
- Teach the ABC's of Anger Control:
 - A = action or anger provoking incident
 - B = behavior which results
 - C = consequence of behavior

Give examples of ABC's. Have the parents provide additional examples.

3. SOCIAL SKILLS:

1. Explain the teaching method used in Skillstreaming ("Defining the Skill" through to "Performance

Feedback")

2. Introduce the "Listening" Skill, using the above teaching method. Animators model the skill at this time.

4. MORAL REASONING:

· Demonstrate a typical dilemma used in Moral Reasoning:

"The Envelope Dilemma"

You are walking down the street and come upon a stamped, addressed envelope on the ground, without a postmark. What do you do with it?

If there is someone who says they will open it, ask "Why?"

If someone says they are looking for money, then ask "What if it is a four year olds' birthday card from Granny with \$5 in it?" etc., etc.

- Establish group rules: explain rule development for youth ART & have parents create rules for Family ART that incorporate the youth group's version :
 - * Rules around respect for others, listening when others talk, confidentiality.
 - * Role playing is a requirement if the program is to be effective.
 - * Awareness of boy group rules and expectations around attendance.
- End the session with families sharing the experiences they have with their children.

Bring Family ART members together by asking as many of the following questions as possible to all in attendance. This a powerful exercise, where parents begin to realize that they are not the only ones experiencing troubles with their child. The benefit of this sharing experience is that the parents begin to support each other. As this happens, they begin to let go of some of their guilt and pick up the "parenting" reins once again. Due to the emotional nature of this sharing process, it is suggested that facial tissue be near at hand.

- Follow order of questions as suggested below.
 - * Describe how you felt when your son/daughter first became involved with Social Services as Batshaw.
 - * Describe a very positive, meaningful, happy moment spent with your son/daughter at any time in the past.
 - * Discuss some of the trouble you experienced during your youth.
 - * Discuss some of the positive experiences you had as an adolescent.

SESSION 2: Getting Comfortable

- Icebreaker: Introduce a brainteaser/activity to set a relaxed tone and get parents thinking.
- Hand out skill sheets. Choose appropriate skills from

the list the trainees will be learning.

- Explain the following skills: Listening, Understanding the Feelings of Others, and Making a Complaint Constructively are good, foundational skills which can quickly improve intra-family communication.
- Assign tasks for Performance Feedback for these skills.
- Animators model the skills.

Youth is coming home on a Friday night and, as soon as the youth arrives, goes to the phone and calls friends to make arrangements to meet them. Father starts yelling at youth about getting back to some old behaviors that had been previously resolved by the family. They had agreed to reserve this night as a family night. Mother is disappointed as she was really looking forward to having a quiet family evening and has cooked the youth's favorite meal.

- Performance Feedback: Parents identify the steps of the skills observed.
- Walking Style Exercise: Animators demonstrate and then have parents do the exercise while being coached. This exercise is used because it is less threatening for group members to try their first role play without having to speak. It also illustrates the power of walking styles, facial expression, gestures and body language in the communication process.
- Hand out one line situations to parents, with an emotion to mime:
 - * You just checked your lotto ticket and won: excitement
 - * You just got the news that your best friend has been diagnosed with cancer and has three months left to live: very sad
 - * You were just told you weren't going to get the promotion you deserved and had worked so hard for. Instead the boss's daughter, who knows nothing about the job, gets the position : furious-angry
 - * You got 85% on an exam, the highest mark in the class: proud
 - * Or create your own emotion-situations.

- Gather material for role plays: On the flip chart, write down an example, from each parent, of a typical hassle with their youth.
- Begin to role play these scenarios, if time allows, or leave them all to begin the following session.
- Homework: practice what you have learned with your son/daughter.

SESSION 3: Practicing Role Plays

- Icebreaker: Introduce a brainteaser/activity to set a relaxed tone and get parents thinking.
- Role Play: Parents act out role play examples developed in Session 2. Animators coach the parents. Preferably, this takes place outside the session room or away from the

group. The rationale for this is to facilitate a less inhibited personal interaction among family members and ensure confidentiality during this set up. The animator has the opportunity to actually make an intervention with the family on the spot and keep them focused on solving family issues using ART skills. They practice the skills for the first time here and then return to perform the role-play in front of the group. In this way they are practicing the skill for a second time. Meanwhile, observing families are seeing the skill modeled and also learning from that visual experience. Co-animation is the preferred method of animating ART and Family ART. Consequently while one animator is setting up the role play in an isolated area, the co-animator is assigning the remaining Family ART group the tasks of monitoring the careful and accurate performance of the skill's steps by the role-players.

- Introduce the skill "Group Pressure": Define the skill and then establish the need for the skill, showing empathy for the difficult situations their children are often faced with. .

- Animators model the skill: *Role play "The Subway"* It's the first week of school. The youth stayed out of trouble all summer. The youth is going through the subway station and meets some of last year's classmates, who pressure the youth to skip school and go party with them.

Skills: "Making a Complaint Constructively", "Listening" and "Dealing with Group Pressure" and using the Anger Control Sequence

- More Role Play: Ask for similar issues, where parents and trainees may feel pressured by other youth or family members. Role play these, assigning main and co-actors.

- Review: Again, describe the steps in the previous skills used and/or add appropriate Skillstreaming skills as they present themselves.

- Homework: practice the skills with youth and/or partner.

SESSION 4: The Family Comes Together

- Introductions: Have the youth and their parents introduce themselves.

- Icebreaker: Introduce a brainteaser to set a relaxed tone and get the attention to focus on the animators.

- Walking Styles: Have the youth, and some of the parents, do the Walking Style exercise (refer to Session 2).

- Model a role play: Animators perform a role play, identifying the skills to be used. Have the trainees provide the performance feedback.

- Role plays: Sons/daughters perform the role plays, with their family member(s), using issues identified as relevant to them in previous sessions. As always,

the animator sets up the role play in a discrete area. The co-animator assigns skill steps to be observed for Performance Feedback.

Role Reversal may be used in role plays where family member plays youth and visa versa (an empathy development exercise for both parent and youth to place themselves in the other's shoes).

- Homework: Continue to practice skills together.

SESSION 5 "Angry Behavior Cycle"

This is the most powerful Family ART session. This allows the youth and his/her parent(s) to identify and disclose those things which they do which make others angry. When parents and youth contract to change some of their anger provoking behaviors with other members of the family, the results can be major. In fact, they frequently find themselves role playing solutions to the problems which brought the youth into social intervention in the first place (e.g. poor family communication patterns, lack of parental control over youth etc., etc.). Frequently role playing issues that reoccur in the family environment through use of basic skills of communication can resolve major family stumbling blocks. A skill as simple as listening learned by the entire family can significantly change the family dynamics. Consequently, the "angry behavior cycle" forms the framework of family issues which we target for use with ART techniques to facilitate change in the lives of youth and families in our care.

A potent and focused intervention is the outcome which both trainees and parents applaud.

- Ice Breaker: Introduce a brainteaser/activity to set a relaxed tone and get the participants to focus on the animators.

- Explain the Angry Behavior Cycle. Until this point in Anger Control Training (ACT), the youth have focused on what to do when other people make them angry. This session focuses on what we do to make others angry with us. By identifying some of these things, and committing to change them, we can reduce the conflicts that we come up against. Each trainee made a list and chose three things that he/she committed to work on changing (during corresponding Anger Control Training sessions). Post the list from the corresponding ACT session done with the trainees so youth may present it to their parents.

- Sharing: Have the trainees share the insights they have into their own behaviors. Ask the family for feedback and any additional behaviors youth demonstrate that makes them or others angry. Add to youth's list. (Try to get 5 or 6 behaviors on the list.)

- Create a family list: Have the family member(s) create a list of what they do to make others angry, especially to other family members. Ask the trainees for feedback and to describe what they observe parents do to anger others. Add to parent's list. (Try to get 5 or 6 behaviors on each list.)

- Make a contract: Have the family and trainee commit to changing three things each on their respective lists.
- Role Play: choose one of these and role play a situation using previously learned or new skills.
- Homework: Have family members contract to work at changing these behaviors. Always assign family members to practice skills in daily living.

SESSION 6: Transferring ART to the Home

- Icebreaker: Introduce a brainteaser/activity to set a relaxed tone and get the attention to focus on the animators.
- Feedback: Ask families and trainees how successful they were at changing some of their behaviors from the session on the Angry Behavior Cycle.
- Role Play: Write down situations where this worked/did not work.
- Role play these Angry Behavior Cycle situations, using the appropriate skills. Continue sessions for as many weeks as is possible for the group, adding new skills and more practice to facilitate greater change.
- Homework: Have families post skills on the refrigerator at home and practice whenever possible. Encourage the family to use Family ART techniques upon completion of the training.

FINAL SESSION: Recognition of a Job Well Done

- Hold an "open house": Allow youth to invite guests from extended family, friends, non-ART staff etc.
- Welcome/Icebreaker: Welcome and use jokes and/or brainteasers to set a relaxed tone and get the attention to focus on the animators.
- First half of session: Do as many role plays on pertinent issues, with as many families, as time permits.
- Second half of the session: Serve some special refreshments, such as cake and finger foods.
- Hand out certificates of completion to trainees and Family ART members: Say something positive about each youth's accomplishments in the program and add each trainee's "Reminder". Thank the parents for their participation and commitment to their child's growth.
- Feedback: Ask each youth and parent to offer a comment about what they have learned in the process of ART training and what concepts or skills they will take with them.
- Booster Session: Fix dates 6-8 weeks hence for one or two "Booster" meetings to review and follow up on the effectiveness of ART and Family ART training.
- Homework: Encourage families to continue to practice all that they have learned to date in Family ART.

BOOSTER SESSIONS: An ART Tune Up

- Ice Breaker: Introduce a brainteaser/activity to set a relaxed tone and get the attention to focus on the animators.
- Review:
 1. Review the Anger Control Sequence. This can be done by the animators or, preferably, by "quizzing" the trainees and their family.
 2. Review how Skillstreaming is working at home
- Role Play: Ask about problems that are occurring at home and/or in the community. Record these, using these issues for the family's role play.
- Brainstorm: Have families think about other potential problems that could arise in the future. Have the group help to problem solve, using ART solutions.
- Homework: Encourage the practice of ART skills
- Follow-Up: Offer struggling families the opportunity to do additional training.

CONCLUSION

In the above description of the Family ART Program, implemented at Batshaw Youth and Family Centres, we have attempted to illustrate the kinds of procedures that can be used to engage parents in their child's treatment process. As authors and practitioners, we believe that:

"For behavioral change to occur, transfer and maintenance of ART skills are critical. Parents and family are the best change agents we have to ensure that skills taught to youth are effectively used, when youth leave residential treatment to return to their homes and communities." *Calame, Parker, Wiley, 2003*

Our efforts have been rewarded by the families' appreciation of the work we do in partnership with them, supporting them in their task as ART coaches. It is our goal, through this article, to have our readers adopt the Family ART in their practice, whether it is our model or one of their own. For further information, please contact the undersigned at: robert_calame@ssss.gouv.qc.ca.

APPENDIX

SAMPLE ROLE PLAYS FOR FAMILIES AND TRAINEES

Returning Home on Time

It's 8:30 pm and you have just arrived home. Your mother is very angry because you were supposed to be home no later than 6:00 pm. What do you do or say?

PARENT:

1. Angry with youth. Complains
2. Doesn't accept the apology.

3. Explains how she prepared a special supper .
4. Makes a complaint: worked on the meal all day, supper ruined, etc.

YOUTH:

1. Admits he blew it. Apologizes
2. Gets slightly disrespectful
3. Listens
4. Understands the feelings of others. Apologizes.

The Party

Youth is at a party and all the people there are smoking marijuana. Youth used to smoke a lot of "weed" but now is on probation because of a drug conviction. Everyone knows youth used to smoke but no one knows his/her Probation Order allows for the probation officer to require random drug testing. Youth meets with the probation officer tomorrow. What does the youth say or do?

PARTY GOERS:

1. Encourage having a joint, its great stuff, etc.
2. More pressure
3. Call him names
4. Won't get caught, it's only one joint
5. Razz, tease, and push him

YOUTH:

1. No thanks, refuses calmly
2. Refuse more firmly
3. Explain his probation order
4. Explain drug testing
5. Make a Complaint: reasons for wanting to stay out of trouble, police, lock up, etc.

Additional examples of situations to be role played can be drawn from the personal experiences of the youth and family or "Situational Perception Training" in Goldstein's "Prepare Curriculum".(Goldstein et al. 1999, pps. 175-250).

References

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Goldstein, A. P. (1999). The Prepare Curriculum: Teaching prosocial competencies (rev. ed.). Champaign, IL: Research Press.

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New Development: Enhanced ART for Children & Youth with Autism Spectrum Disorder

The special strengths and requirements of children and youth with ASD, and especially those diagnosed with Asperger's syndrome (AS), have prompted professionals at Glenne Autismesenter (*part of the regional specialist habilitation service for autism spectrum disorder [ASD] in south eastern Norway*) to undertake methodological enhancements of standard ART to motivate attendance and active participation in training sessions.

Asperger's syndrome (AS) is characterized first and foremost by severe problems in social interaction and communication, restricted spheres of interests and perseverant or compulsive behavior. At Glenne Autismesenter all of the referrals received concerning children, youth and adults with AS between 1996 and 2002 concerned problems of aggressive behavior. This is a surprising finding given current diagnostic criteria for AS. Neither the ICD -10, used in Europe (World Health Organization, 1992), nor the DSM IV used in the Americas (American Psychiatric Association, 1994) describe problems of emotional self-regulation or aggression as being prevalent in AS. Indeed the widespread view of clients with AS is that they are

more often the victims of, rather than perpetrators of aggressive behavior (Ghaziuddin, Tsai & Ghaziuddin, 1991; Tantam, 2000).

Now in the **Fall 2003 edition (Volume 12, Number 3) of "Reclaiming Children and Youth,"** the subscription-based "journal of strength-based interventions" is focused on ART and includes an extensive article by Glenne Autismesenter's Luke Moynahan on how ART is working to serve this special needs population.

To get your copy or to subscribe, contact:

Reclaiming Children and Youth
the journal of strength-based interventions

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3rd International ICART Conference 2004 at Amsterdam

On 22, 23, and 24 September 2004, the 3rd International ICART Conference will take place in Conference Center De Meervaart in Amsterdam, The Netherlands.

The conference starts on Wednesday at 14.00 with plenary opening sessions. On Thursday and Friday, the conference scheme is as follows: 09.00-10.30 plenary session, 10.30-11.00 coffee, 11.00-12.30 parallel sessions, 12.30-13.30 lunch, 13.30- 15.00 parallel sessions, 15.00-15.30 tea, 15.30-17.00 parallel sessions. Pre-conference workshops are held on Wednesday morning. Workshops can only be followed if participants follow the conference.

Planned Plenary Sessions:

Urban Youth Problems
Epidemiological and Longitudinal Outcomes of Aggression in Childhood
Aggression in Medium and High Risk Populations
Anger Management as One of the Cornerstones of ART

Parallel Session Themes:

High-Risk Offenders
New Developments in ART
Sexual Aggression
Assessment of Aggression
Prevention of Aggression
Aggression on the Ward

Keynote Speakers:

Eva Feindler
Corine de Ruiter
David Farrington (asked)
Raymond Novaco
Friedrich Lösel
Clive Hollin
Henk Nijman

At the start of the conference, participants receive a conference book with proceedings and short biographies of the presenters. Admission fee will be about 500 Euro and 50 Euro for the workshops. The conference is organized by Oud Consultancy. Participants can choose from hotels in different price classes and different social activities. More detailed program will be distributed in October 2003. For further information contact Ruud Hornsveld: r.hornsveld@tiscali.nl.



Membership & Conference Information:

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