

## STARR

*“Strengthening Transnational Approaches to Reducing  
Re-offending”*

## Young Offenders and the ART Programme



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## Abstract

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A significant proportion of crime is committed by young people. 'Juvenile delinquency' was being charted as a complaint from as early as the 17<sup>th</sup> century and it is increasingly evident that in modern social conditions, adult fears about youthful deviance have become more and more prominent. Subsequently, programmes and interventions to reduce the incidence of crime and anti-social behaviour amongst youths are spreading not just nationally, but internationally as problems are increasingly shared across borders and we look towards our international counterparts for guidance and expertise.

The primary objective of the following report is to develop a clear picture of Aggression Replacement Training (ART) practices across international borders. Questionnaires were administered to professionals and practitioners in the field of youth offending in order to collate information on their ART practices and most specifically information and experience of the transfer and adaptation of ART from one jurisdiction to another. In addition, current literature and research surrounding the ART programme and specifically its potential effectiveness in terms of reducing re-offending amongst young offenders is drawn upon and analysed.

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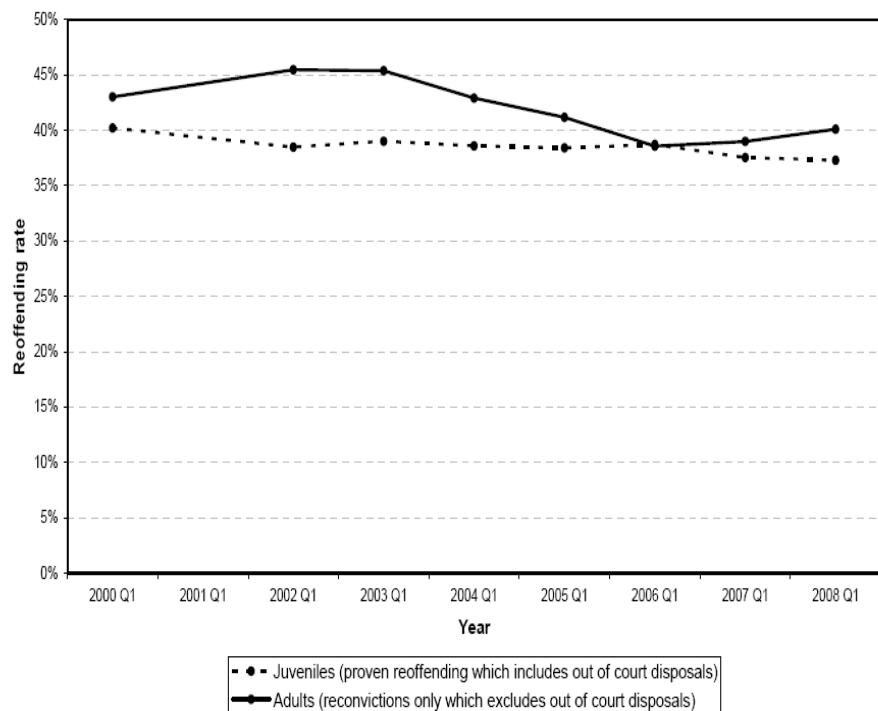
## 1. Review of Literature

### 1.1 Introduction

The re-offending rate for adults within 1 year of release from prison or commencement of a community penalty in England and Wales was calculated at 40.1% in 2010 (Ministry of Justice 2010b). Figure 1 provides a more detailed picture of adult reconviction, which peaked between 2002 and 2003, followed by a decrease in reconviction for adult offenders from 2003 to 2006; however we then see a slight incline forming once again in 2007 and 2008. Furthermore, although a decrease in re-offending of adults is evident since 2003, it remains that over a third of convicted offenders are receiving another conviction within one year of their previous sentence.

It is encouraging to see that we experienced a reduction in the actual rate of re-offending by young people from 2000, the rate steadied between 2002 and 2006 and then slowly declined again (Figure 1) - most specifically by 2.5 percentage points in the year 2006/07 (Youth Justice Board 2007a). The most recent Ministry of Justice figures place the proven re-offending rate for juveniles within one year at 37.3% (Ministry of Justice 2010b). Nonetheless, the Social Exclusion Unit (SEU) calculated that the criminal justice system incurred costs of up to £11bn in 2002 through offences by ex-prisoners (SEU 2002). More recently, the National Audit Office calculated that the social and economic cost of those released from short term sentences is currently between £7-10bn per year (Ministry of Justice 2010a). Of primary importance to this review is the re-offending rate amongst young offenders; reinforcing the importance of identifying 'what works' in addressing their offending behaviour and reducing re-offending.

**Figure 1: Adult reconviction rate and juvenile proven reoffending rate, 2000 to 2008**  
(Ministry of Justice 2010b)



## **1.2 Youth Offending in England and Wales**

A significant amount of crime in society is committed by young people. Youth crime is an increasingly prominent issue; it is evident through newsworthy stories of gang violence, knife crime, anti social behaviour and criminal damage, to name but a few. A Home Office (1995) research paper demonstrated the significance of youth offending since the mid 1990s; it stated that over half of males and one third of females aged between 14 and 25 admitted to committing one or more criminal offences at some point in their lives. Similarly, although official statistics should never be used to provide a completely accurate view of youth offending, they nevertheless show that at least one fifth of those cautioned or convicted during any one year are aged between 10 and 17 (Newburn 2007).

The MORI Social Research Institute conducts youth surveys for the Youth Justice Board (YJB) to examine the experiences of crime amongst 11-16 year old youths in mainstream education. Estimates of peak age of offending vary (Farrington 1986) but MORI generally places it at approximately 15 years old (MORI 2004). The annual surveys explore the prevalence of offending amongst young people; they take into account alcohol and drug use, links between school truancy and offending and assess young people's ethics and fears (Youth Justice Board 2007b). The survey found that under the most common offences for both excluded offenders and those in mainstream education came *'hurting someone, but not causing them to need medical treatment'* and *'damaging or destroying somebody else's property/belongings'* (MORI 2004 pg 4). Both of these offences are associated with aggressive and violent tendencies; these behaviours are the main focus of the ART programme, to be piloted and evaluated as part of the STARR project in Hungary.

In England and Wales, young people between the ages of 10 and 18 are dealt with in the Youth Justice System; they are handled separately from adult offenders. Within the Youth Justice System, there is a Youth Offending Team (YOT) in every local authority in England and Wales. The YOT is made up of representatives from the police, probation service, social services, health, education, drugs and alcohol misuse and housing officers (YJB 2010). All of these local services are co-ordinated by the YOT manager to ensure offenders' needs are addressed and responded to correctly. This process allows the sentence to be tailored to the individual circumstances and needs of each offender, for example, any programmes that they are required to undertake will then address behaviours and tendencies linked to their offending.

Cognitive behavioural programmes were introduced into the Youth Justice System in England and Wales under the 'What Works' movement, which reported that these approaches offer the most

promising outcomes in work with offenders (Feilzer et al. 2004). The Youth Justice Board set up a development fund in 1999 to provide support for intervention projects in youth justice, with the overall aim of reducing re-offending by young people. The development fund provided money to over 250 projects aimed at changing young peoples' offending behaviour; many of these projects involved cognitive behavioural elements. The projects spanned a considerable range of interventions based on restorative justice, educational and careers advice, mentoring, methods of dealing with drugs and alcohol-related offences, violence and aggression, and so on.

### **1.3 'What Works'**

The 'what works' debate takes its place as one of the major stages in the history of correctional thinking. Resulting from the weak ideology of the rehabilitative ideal and subsequent practices in the 1960s and 70s, Martinson (1974) made the statement that 'nothing works'; this built the groundwork for harsher criminal punishments and a movement towards the 'just deserts' penal ideology (Lösel 2007). Following this pessimistic assessment of the potential effectiveness of rehabilitative approaches to punishment, critics began to review the evidence on which Martinson based his 'nothing works' assertion and challenged it by assembling new evidence based practices to test the effectiveness of these rehabilitative approaches. This resulted in improved theoretical understandings of how people behaved, systematic reviews of work done with offenders and most significantly, further developed and refined evaluations of this work. It is commented by Lösel (2007) that this 'nothing works' later turned into the 'what works' approach beginning in the 1990s. In turn, this led to the process of programme accreditation and the large-scale implementation of offending behaviour programmes. The assertion that 'some things do work' can now be said with increasing confidence, as evidence-based practice of offender programmes and interventions gains prominence.

As research and evidence has developed to support the 'what works' movement, professionals face the current challenge of developing systematic evidenced-based practice; distinguishing carefully between the methods selected for use, the offenders with whom they are used, and the offender supervision actually provided (Underdown 1998). The research findings from Home Office studies which evaluate 'what works' appear to have produced a diverse range of results. The original Home Office study into understanding what works in terms of accredited cognitive skills programmes for adult men and young offenders showed a reduction in reconviction rates for those who partook in the programmes (Cann et al 2003); however, both the second and third studies did not display such positive results; showing no reduction in reconviction for programme participants after the 1 year period of follow up.

### 1.3.1 Programme completers and programme drop-outs

What is noticeable from the Home Office findings is the importance of distinguishing the results for programme completers and programme drop-outs. The study by Cann et al (2003) showed that, when all programme starters were included in the analysis, there were no statistically significant differences in reconviction at one or two years follow up between the study groups and their comparison groups. However, once programme dropouts were excluded, the results displayed a significantly lower reconviction rate for the study group than for their matched comparison group. Such findings (that drop outs affect programme success) are a well established tradition in evaluation research both within criminology as well as other disciplines such as medicine, education and psychology. Therefore, results suggest that attending a cognitive skills programme can have an impact on reconviction, *provided offenders complete the programme*. Interestingly, it was also apparent that the rate of reconviction for programme drop outs was higher than that of the control group, suggesting that for those youths who started the programme but were unable to complete it, the programme actually may have had a negative effect. Therefore methods of recording the progress and attendance of programme clients and following them up once the study is complete are essential to obtaining a clearer picture of effectiveness of such programmes.

Taking into account the high risk of re-offending associated with programme drop outs, it is important to address the issue of selection and assessment of participants onto the programme. Offenders must be suitably risk and needs assessed prior to attending the programme and assessors must take into account their likelihood of absconding. Poor risk assessment could be detrimental for the offenders themselves; if they are likely to drop out from the programme they are consequently at a higher risk of re-offending and facing reconviction. A refined assessment tool ensures the programme has the right clientele and in turn could feasibly reduce the level of withdrawal and the subsequent high risk of re-offending.

It is also important to consider programme treatment decay. The study by Cann et al (2003) found that the lower reconviction rates identified after a 1 year period were not necessarily maintained for the 2 year follow up period. Upon reviewing reconviction data after 2 years, there were no statistically significant differences in reconviction between the study groups and their matched comparison groups. It therefore appears important to note the positive short term effects of these cognitive skills programmes, which may not be sustained for longer periods of time. When considering transfer of programmes, countries such as Hungary who are delivering the ART programme as part of the STARR project could be advised of such drawbacks and reminded to consider the development of methods of recording reconviction for both short and long durations.

This is something which will may recommended to partner countries through the evaluation and analysis element of STARR.

### 1.3.2 Programme Accreditation

The Correctional Services Accreditation Panel (CSAP) was set up for use in England and Wales to ensure the quality of both the content and delivery of interventions (Cann et al. 2003). Do the STARR partner countries as well as other EU countries have an accreditation process for their programmes? Accreditation is just one element to consider when a programme is being transferred to another country which may differ in its approach to reducing re-offending. It is important to consider when a programme is transferred whether it remains identical or close to the original design to ensure it's integrity. If this is not the case, adaptations and amendments made to the programme to complement the changes in culture should be monitored and justified as necessary for the effectiveness of the programme in the respective country.

### 1.4 Evaluation

Asking the question of 'does a programme work' is not as simple as it may seem. In order to tell whether a programme 'works' and is effective, we need primarily to determine what it actually is that the programme is trying to achieve. This may involve a number of elements or soft outcomes such as: addressing offenders' violent behaviour, encouraging offenders to address delinquent attitudes, replacing anti-social behaviour with pro-social behaviour, and so on. These soft outcomes, which are often specific to the content and delivery of a programme, are in most circumstances geared towards the desired long term outcome of an offender programme: reducing re-offending and protecting the public.

Evaluation allows for the assessment of design, implementation and monitoring of a programme, through to the analysis of its effects and cost effectiveness. It is important to consider that evaluation can make substantial contributions to policy and practice, and therefore should be done rigorously. A rigorous and effective evaluation methodology will pave the way for evidence-based crime policy to develop. Evaluation can provide immediate and direct use, such as addressing client's behaviour, as well as longer term outcomes, such as demonstrating the overall effects the intervention appears to have on reducing re-offending. Evaluation conducted by Falshaw et al (2003) exemplifies this by showing that studies of cognitive skills programmes are effective in altering offenders' attitudes and behaviour, and that they can reduce reconviction by up to 10 percentage points.

Not all countries will follow the same process when implementing a new offender programme. As mentioned above, evaluation is essential to determine whether a programme is working, to identify flaws in the design and to notify developers of recommendations for improvement. However, evaluation is currently not common place across the EU (Doob and Tonry 2004). By evaluating a programme that we transfer abroad we can determine whether it is a successful model of practice that can be disseminated across the EU; this is one of the outcomes for the STARR project. Although a key aim of the evaluation of the ART pilot in Hungary is to determine whether the programme is effective in changing offender attitudes and reducing offending behaviour, this is not the sole purpose. Another aim of the evaluation is to consider the processes of programme transfer and adaptation. It is proposed that detailed information should be gathered in regards to the transfer of the ART pilot programme from the Netherlands to Hungary, by focusing on obstacles to transfer and adaptations to the programme (i.e, changes to the programme manual, staff training, programme content, language, session numbers, session length and so on). It is assumed that any difficulties that arise and changes that are made will reflect the necessity to adapt the programme to the milieu of the recipient country.

Cognitive behavioural programmes for young offenders have previously not been expressly evaluated in England and Wales, thus paving the way for further evaluation and analysis to be conducted. Farrington et al (2002) conducted an assessment of two intensive custodial regimes for young offenders in a high intensity training centre and a military training style establishment. They found that, combined with a military regime, the rehabilitative programmes could be successful in reducing re-conviction; however without the inclusion of this regime, no reduction in reconviction was evident. The first evaluation of cognitive skills programmes for young offenders in prison was conducted by Cann et al (2002); assessing the effectiveness of the cognitive skills programmes 'Enhanced Thinking Skills' and 'Reasoning and Rehabilitation' in reducing levels of reconviction. Findings offered a positive view of such programmes, representing a 4.1% difference in reconviction for young offender programme completers compared to their comparison group. In England and Wales, knowing what programmes do work and their ability to reduce recidivism will become increasingly important when Governing Governors and Probation Chiefs are soon to be measured on their success by reducing re-offending rates.

## 2. Aggression Replacement Training

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It has been suggested that the commission of a violent offence is derived from a number of causes which can be located externally and internally to the individual (Bilby et al 2008). Aggression Replacement Training (ART) is an offending behaviour programme aimed at minimising aggressive acts by reducing the impact that these internal influences (such as minimal anger control, low moral reasoning and immaturity) have on the behaviour of the individual. Offenders are often lacking interpersonal and cognitive skills, they tend to be impulsive, overly reliant on aggressive means to solve problems and achieve goals, and they often have poor self control (Bilby et al 2008). The ART programme is designed to target and address these traits through a number of group sessions delivered by offender managers. In the original programme, the sessions are headed under the broader topics of: 'Pro-violence Attitudes and Beliefs', 'Social Perspective Taking', 'Interpersonal Skills' and 'Anger Control'. ART in England and Wales is targeted at offenders whose current offence involved aggressive behaviour or those who have established a pattern of aggression and are assessed as being of medium to high risk of re-offending.

Aggressive juvenile delinquents often make use of high levels of acting-out-behaviours combined with substandard and deficient alternative pro-social behaviours (Bilby et al 2008). Many of these juveniles are skilled in harassing others, fighting, bullying and so on, whilst being frequently inadequate in socially desirable behaviours, such as identifying their own and others' feelings, responding acceptably to confrontations, and dealing with accusations (Glick and Goldstein 2001). ART is a multi-modal, psycho-educational intervention consisting of skill streaming, anger control training and moral reasoning training (Glick and Goldstein 2001).

The components of ART are designed to address juveniles' delinquent attitudes, thinking and overt behaviour. **Skills streaming** is an intervention curriculum of pro-social behaviours taught to chronically aggressive adolescents and some younger children. **Anger control training** aims to teach juveniles the correct approach to dealing with their anger by remembering anger-arousing experiences, and by learning to deal with these events and respond to them through a chain of behaviours. The third intervention mode, **moral reasoning training**, exposes juveniles to a series of moral dilemmas and encourages them think about fairness and concern for the needs of others through discussion groups that look at reasoning at different levels of morality (Glick and Goldstein 2001).

## **2.1 Previous Evaluation**

The ART programme has been evaluated across a number of different client groups, settings and varying outcomes, resulting in a body of evidence which suggests that ART can be an effective intervention (Bilby et al 2008). It is imperative to note that when determining effectiveness, criteria needs to be developed to determine what constitutes effectiveness. For example, do we simply mean a reduction in re-offending and reconviction? Or maybe minimising aggressive incidents? Or developing pro-social skills and relationships? Whatever the measures are for effectiveness, the following evidence clearly exemplifies the extent to which the ART programme can provide a positive contribution to the lives of those who complete it.

One of the first evaluations of the efficacy of ART was conducted by Goldstein and Glick in 1987, at the New York State Division Central Youth Facility. 60 youths were included (most of whom were incarcerated at the time for crimes such as burglary, unarmed robbery and criminal mischief), of whom, 24 received the 10 week ART programme. An additional 24 were assigned to a non-ART brief introductory comparison group. The final 12 individuals were assigned to the non-treatment group, neither participating in ART nor in the introductory control group. The results of the study were generally positive and showed that the experimental group, in comparison to both control groups, had acquired and transferred more of the 'skills streaming' abilities and had been involved in fewer in-facility altercations both during and following the programme (Glick and Goldstein 2001).

Following this original evaluation, Goldstein and Glick (1987) progressed with their evaluation further into a study at McCormick Youth Centre, which was a New York State Division maximum-security facility for male delinquents, aged between 13 and 21. This study replicated the previous one, but included youths incarcerated for much more serious offences. The findings also replicated the previous study in terms of the positive results for skills streaming. However, in addition to this, participants in this study also significantly developed their moral reasoning over the 10 week period and their overt aggressive, in-facility behaviour decreased significantly and was replaced by constructive, pro-social behaviour instead.

It is important to recognise the limitations of conducting pilot studies and evaluations in institutions. Whilst incarcerated, participants may be more motivated to attend and adhere due to a lack of other activities around them and a desire to increase their time out of their cells. They are also not affected by their peers and family which they may have been in the community, who could potentially act hostile to their new changed attitudes and pro-social behaviour. In studies of probation based offending behaviour programmes, the completion rate of those who were sentenced by the court to

attend programmes could often be as low as one third (Bilby et al 2008). However, despite some poor results for programme completions, Home Office research (2005) noted that completion rates for programmes within England and Wales had improved up to a level of 70%.

Goldstein and Glick (2001) also conducted a community-based evaluation of ART to discern its value when provided to youths on a post-release basis. This research identified the positive contribution that parents provide to the lives of delinquent youths, and therefore the authors conducted a comparison between three groups: 1.) ART provided to youths and to youths' parents; 2.) ART provided solely to youths; 3.) Non-ART group. The results showed that the highest re-arrest rate came from the non-ART group (43%), followed by the youth ART only group (30%), with the lowest re-arrest rate evident from the youth and parent ART group (15%). Evidently, the inclusion of a parents' programme to coincide with their children's participation in ART could enhance the successes of the programme in reducing re-offending amongst these juveniles.

It is also important to acknowledge the effects of ART when delivered to adult offenders. Upon working with the original ART developers, specialised Probation Staff adapted the ART programme for use within the Probation Service in England and Wales. Sugg (2000) conducted an initial evaluation on this adult version of ART to determine its effectiveness. The study reported a 20.4% reconviction rate for programme completers, one year after the end of the programme, compared to a 34.5% reconviction rate for a non-treatment comparison group. In addition, Sugg also found that those who had their ART order revoked before completion had one year reconviction rates of 65%, compared to the 20.4% of those who were able to complete the whole programme (Bilby et al 2008). This data supports the previous proposal that starting the programme and not completing it can actually prove less effective than not partaking in ART at all, and therefore reinforces the necessity for offenders to complete the whole programme. Despite potential methodological uncertainties, these results show a clear difference in re-offending between those who undertook the programme and those who did not. It was following these positive results that the ART programme was accredited for use in the England and Wales Probation Service.

Due to ART being a multi-modal approach to working with aggressive offenders, it has attracted a body of research demonstrating its efficacy, not only with regards to aggressive youths but also in its revised format for adult violent offenders. A further, more refined evaluation of the impact of the adult based community version of ART was conducted by Bilby et al (2008). The study concluded that participation and completion of the ART programme resulted in a 13.3% percentage point reduction in reconviction in the experimental group, compared to those matched in the comparison group. The experimental group sample consisted of 53 convicted offenders sentenced to a community

rehabilitation order in 2002, with the requirement to attend ART. Their convictions were for violent offences and they had shown an established pattern of interpersonal violent and aggressive behaviour. The second group comprised 144 individuals, from which the 53 individuals to form the control group were selected. Offenders from this group were selected based on the criteria that: they had been convicted of a violent offence; they had been sentenced to a community rehabilitation order without the requirement of attending an offending behaviour programme; and they were not from the same probation area as the experimental group.

Following the completion of the ART programme, 10 month reconviction data for both the experimental and control groups were obtained from the Offender Index<sup>1</sup> (OI). The follow up data found that those who had undertaken the ART programme were less likely to be reconvicted than those in the control group (50.9% of the comparison group were reconvicted, compared to 39.2% of the experimental group). In addition to this, it was also found that within the experimental group, programme non-completers were more likely to be reconvicted than the both programme completers, and those who did not start the programme. According to the results, 61.5% of the non-completers were reconvicted within the follow up 10 month period compared to only 20% of the programme completers and 36% of the non-starters (Bilby et al 2008). This evidence exemplifies the statement made previously that dropping out of a programme can be more detrimental to offending behaviour than not starting the programme in the first place or completing the whole programme from start to finish.

It therefore seems evident that the ART programme **can** be successful in its aim to reduce re-offending amongst those who complete it. It is feasible to suggest that the direct application of the skills learnt during the programme have led to a change in offenders' behaviour and subsequently reducing the frequency of reconviction. However, it is important to note that those successful candidates who completed the programme and were not reconvicted within 10 months were likely to be significantly more motivated to change and engage with the programme than their counterparts who dropped out or didn't even start it. It is therefore possible to suggest that the motivated individuals would reduce their incidence of reconviction anyway, as they are motivated to do so and therefore the intervention merely assisted them on their journey with this.

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<sup>1</sup> The OI is a UK National database which stores conviction information for all offenders

## **2.2 Transfer and Adaptation**

It is also important to acknowledge the flexibility of ART in terms of its transfer internationally. ART is delivered in a number of countries worldwide, including Norway, Canada, Sweden, Estonia and Iceland to name but a few. The International Centre for Aggression Replacement Training (icART) acts as a portal for the exchange of ART relevant experiences and is managed by an advisory board of ART experts representing different countries. icART also promotes the Family ART programme adapted by Robert Calame who is the Secretary of the icART advisory board. The Family ART programme is based on the premise that the best means to achieve positive results in ART is by involving parents and loved ones in the process through including them in the training and putting them in a position to coach their children who are receiving the ART programme. Colleagues in Norway and Iceland have also translated the Family ART approach and are using it in their practice and trainings. The Institute of Social Science at the University of Iceland conducted an evaluation on the Family ART programme which generated some very positive results in terms of the support to families that the programme provides.

### 3. STARR Primary Research

#### 3.1 ART Programme Integrity

There can be various dimensions to an evaluation, focusing on plan, process, and effect, or often all three. A process of reviewing integrity and practice quality of a programme allows it to be monitored in a systematic way and remain consistent. This will also bring structure to the process evaluation.

In order to ensure programme quality and integrity, all structured rehabilitative programmes need to be reviewed and approved. Experience in other jurisdictions has shown that quality of delivery degrades unless quality and performance management regimes are in place (National Probation Service 2005). ART is a well established programme used within the UK Criminal Justice System. It is proposed that ongoing monitoring, evaluation and quality review be built into the delivery of the ART programme in Hungary. Regular audit and monitoring will allow for short falls in the programme to be identified and resolved, maintaining the programmes efficiency. The following table is specific to ART and details the key items such as: what to consider when implementing the programme and how to ensure a consistent framework for planning, implementing, monitoring and reviewing can be used throughout the life of the programme.

*Table 1: ART Checklist*

<b>Number of Cases</b>	<ul style="list-style-type: none"> <li>- How many suitable offenders</li> <li>- Maximum and minimum group sizes</li> </ul>
<b>Selection Process</b>	<ul style="list-style-type: none"> <li>- Target group and suitability</li> <li>- What offences</li> <li>- What offenders, age? Gender?</li> </ul>
<b>Learning Process</b>	<ul style="list-style-type: none"> <li>- Length of programme (How many sessions)</li> <li>- Length and frequency of sessions</li> <li>- Styles: role plays, videos, discussion, group work...</li> </ul>
<b>Programme Content</b>	<ul style="list-style-type: none"> <li>- Key themes covered</li> <li>- Behaviours addressed and how</li> <li>- Theoretical background</li> <li>- Programme manual/booklet</li> </ul>
<b>Staff Training and Development</b>	<ul style="list-style-type: none"> <li>- Staff selection               <ul style="list-style-type: none"> <li>o Training/skills/qualifications</li> </ul> </li> <li>- Training Manual</li> <li>- Regular follow ups</li> <li>- Assessment</li> <li>- Familiarised with learning styles of programme</li> </ul>

<b>Clients in each group</b>	<ul style="list-style-type: none"> <li>- Profiles</li> <li>- Records of numbers</li> <li>- Records of completion and compliance</li> </ul>
<b>Drop outs</b>	<ul style="list-style-type: none"> <li>- Records of drop outs; when they dropped out, how many sessions completed...</li> </ul>
<b>Offender Management</b>	<ul style="list-style-type: none"> <li>- Communication between ART tutor and offender manager/probation officer</li> <li>- Case management</li> </ul>
<b>Programme Delivery</b>	<ul style="list-style-type: none"> <li>- How is consistency in delivery ensured?</li> <li>- How is programme quality maintained?</li> </ul>
<b>Evaluation</b>	<ul style="list-style-type: none"> <li>- Measuring effectiveness</li> <li>- Process and outcome evaluation</li> <li>- How is evaluation built into the programme design?</li> </ul>

### **3.2 Evidence of ART throughout the EU and Internationally:**

There appears to be a lack of research and literature that focuses on the transfer of programmes from one jurisdiction to another, let alone the transfer of the ART programme specifically. It is also apparent that there is a gap in the research and evaluation of the efficacy of ART in other European countries. In keeping with the justifications of the STARR project – there is no EU wide view of ‘What Works’ and the processes and possibilities that come with transferring good practice from one country to another. As part of the STARR project we have developed knowledge of the development and transfer of ART in the UK, The Netherlands, Hungary, Turkey, Sweden and Croatia through a Youth Offending Seminar held in Budapest in June 2010. Following this, questionnaires were administered to professionals from these countries and to contacts further afield, to gather further information regarding their ART programmes and any experiences of transfer and adaptation (Refer to Appendix A). In addition to this, a focus group conducted during the STARR ART follow up training in December 2010 also provided information on the transfer and adaptation of the programme and the obstacles to implementing the programme in Hungary; the focus group results are detailed in the ‘STARR Focus Group’ accompanying document.

One of the key aims of the STARR project is to increase knowledge of transfer from one jurisdiction to another. The questionnaires administered to the ART professionals have been analysed to gather detailed information relating to the types and format of programmes in different countries across the EU and any possible information on the transfer and adaptation of their ART programme. *Table 2* details the key components of each ART programme delivered to offenders in the 6 countries under study; this data is true of June 2010. Following this, *Table 3* provides further details of these ART programmes as well as other related programmes including Family ART in a number of countries across the EU and internationally.

Table 2: ART Country Comparison

Name	Country	Profession/ Job title	Number in programme	Drop out rate	Length of programme	Number of sessions per week	Duration of sessions	Rolling or static	Setting	Evaluation	Transferred from?
Simon Fraser	UK	Operations Manager – Probation Service	12	30% (approx)	18 sessions <sup>2</sup>	2 sessions per week	2 hours	Static (closed)	Community	Yes	Original Book – Work of Goldstein
Berto Van den Born	The Netherlands	Probation Advisor/ ART Coach	8-12	15%	20 sessions (18 group and 2 individual)	2 sessions per week	2.5 hours	Rolling	Custody	Yes	Original Book – Work of Goldstein and training by Goldstein
Martin Larden	Sweden (Kriminalvar-den)	Psychologist and Senior Treatment Advisor	5-6	25% <sup>3</sup> (approx)	33 sessions (30 group and 3 individual)	2/3 sessions per week	2.5 hours	Static (closed)	Community and Custody	Yes	Goldstein – visited Sweden himself
Bengt Daleflod	Sweden (Institutional care)	Psychologist and ART Master Trainer	3-6	0% <sup>4</sup>	30 sessions (10 of each component)	3 per week (on average)	1 hour	Rolling <sup>5</sup>	Institution and family homes	Yes	Goldstein – visited Sweden himself
Knut Gunderson	Norway	Associate Professor/Leader of ART Centre	3-8	2-3%	30 sessions (10 of each component)	3 per week (on average)	1 hour	Rolling	Schools/ Institutions	Yes	Goldstein – visited Sweden (assistance from Sweden)
Zoltán Bogschütz	Hungary	Probation Advisor	8-12	25%	10-12 sessions	1	3 hours (3 modules – 1 per hour)	Static	Community and Custody	Yes <sup>6</sup>	The Netherlands and the UK
Zoran Vlaisavljevic	Croatia	Head of treatment unit	6 (on average)	0% <sup>7</sup>	20-24 sessions	2/3 sessions per week	1.5 – 2 hours	Rolling (open)	Custody	No <sup>8</sup>	The Netherlands
Pinar Akdemir Gandur and Mert Elmaci	Turkey	Psychologists	6-7	24% (approx)	18 sessions	1 session per week	2 hours			No <sup>9</sup>	UK (with influence from Hungary)

<sup>2</sup> In addition, there is one pre group session and up to five post group sessions designed to enhance the learning from the group work

<sup>3</sup> Precise figures: Community = 22% and Custody = 26%

<sup>4</sup> Clients are admitted to residential treatment and participation is not optional, therefore all clients complete the programme

<sup>5</sup> They work with a flexible approach and adapt the programme to the target audience: sometimes they add new clients in and sometimes release clients if they have completed the elements necessary to target their specific behaviour

<sup>6</sup> The first evaluation is currently underway as part of the STARR project – results available June 2011

<sup>7</sup> Some clients did not finish due to objective reasons such as illness and transfer across the country – but no ‘drop outs’

<sup>8</sup> On-going behaviour is monitored in the prison system. There is no current statistical evidence, however they plan to have at least 100 clients in the next 2 years to measure

<sup>9</sup> Effectiveness is not evaluated, however feedback questionnaires were provided to clients and tutors during the pilot ART programme in Turkey

Table 3: ART Information by Country

Country	Contact	ART Information
Norway	Knut Gunderson: <a href="mailto:knut.gundersen@diakonhjemmet.no">knut.gundersen@diakonhjemmet.no</a> , Head of ART Centre at Diakonhjemmet University.	<p><u>Programme Information</u></p> <p>In Norway they conduct 8 days ART-training for teachers and staff members in a residential setting, plus additional supervision for those in schools and institutions. They also run a 60 credit post graduate education course in “training social competence” which includes ART as the main program. Approximately 2000 people have fulfilled the 8 days trainer education course in Norway and approximately 100 have fulfilled the post grade education.</p> <p><u>Evaluation</u></p> <p>Currently there is no specific re-offending data; however, they have conducted some studies measuring the effect of ART in Norwegian schools and kindergarten. The main evaluation tool for this is SSRS (Gresham and Elliot). They are currently trying to establish a large EU funded program of ART research in Schools in 10 different European countries (including England), which will be tested and evaluated.</p> <p><u>Evidence of Transfer and Adaptation</u></p> <p>The Norwegians successfully developed their family ART programme based on the programme designed by Robert Calame in Canada. Norway is also responsible for implementing the program in Iceland, Denmark, Russia and Lithuania.</p>
Sweden	Martin Larden: <a href="mailto:martin.larden@kriminalvarden.se">martin.larden@kriminalvarden.se</a> Psychologist, Senior Treatment Advisor, Swedish Prison & Probation Service	<p><u>Programme Information</u><sup>1</sup></p> <p>The process for implementing ART began in 1995, with a letter exchange with Goldstein. The main components of Goldstein’s ART work were translated directly, but professionals in Sweden also took another model from a book called ‘equip’ to replace the moral reasoning component. Workshops with Goldstein were also conducted and ‘skills training’ with the first group of young offenders began in February 1997. Tutors must follow the manual directly when implementing ART in prisons, but have a little more flexibility in choosing their own moral dilemmas when delivering in the community.</p> <p><i>Selection Criteria:</i></p> <ol style="list-style-type: none"> <li>1. If 18-21 and committed to a special place for committing a violent crime then you will receive ART.</li> <li>2. If sentenced to a prison or probation sentence for a violent offence and assessed at medium to high risk.</li> </ol> <p><i>Drop-outs and Completions:</i></p> <p>In 2003, 157 clients started ART and 114 completed it, which resulted in a completion rate of 73%. But 2008 this rate had increased to 76% and in 2009 it was 74%. The completion rate has a significant impact on funding for the programme – if the tutors cannot get completions from clients, then future funding will not be allocated. Therefore, success is measured and is rewarded by further funding for the programme to continue.</p> <p><u>Evaluation:</u></p> <p>In order to evaluate the programme and it’s effectiveness on the individuals who undertake it, the Swedish Prison and Probation Service use:</p> <ul style="list-style-type: none"> <li>▪ Self-report questionnaires pre-/post treatment: “Self Image” from International Personality Item Pool (pre-test only); Psychological Inventory of Criminal Thinking Styles (Walters); Novaco Anger Scales; The Aggression</li> </ul>

		<p>Questionnaire (Buss &amp; Perry), Measures of Criminal Attitudes and Associates (Mills, Kronor &amp; Forth); Barrats Impulsivity Scale, 50 Interpersonal Skills (Goldstein, et al) (pre-test only).</p> <ul style="list-style-type: none"> <li>▪ They also measure client satisfaction (post treatment).</li> <li>▪ An evaluation on recidivism with a control group was recently conducted (523 treated subjects vs. 2615 control subjects).</li> </ul> <p><u>Evidence of Transfer and Adaptation</u> Sweden took the programme directly from Goldstein (who coined the programme) and adapted it to fit their culture and way of practice (for example, replacing the moral reasoning which did not seem relevant to the tutors and clients in Sweden).</p>
Sweden	<p>Bengt Daleflod: <a href="mailto:daleflod@telia.com">daleflod@telia.com</a> The National Board of Institutional Care</p>	<p><u>Programme Information</u> This ART programme differs to the one delivered within Criminal Justice in Sweden as it is included as part of a treatment schedule for young people (14-21) who are substance abusers in institutions. These young people have been placed there without their consent because they are in danger of injuring themselves or of ruining their lives, but there are also cases of voluntary admission under the Social Services Act. There is no drop out rate as for those who are admitted, participation is not optional.</p> <p><u>Evaluation</u> The content of the programme tends to be adapted depending on the target group and their abilities and therefore the evaluation and measurement must also be flexible. An internal system is used to record data and to measure how effective the programme is; they also conduct interviews with clients post programme completion as a follow up method.</p> <p><u>Evidence of Transfer and Adaptation</u> ART was developed with Goldstein however the approach was significantly broadened to incorporate all necessary elements for this kind of delivery. The main components of Goldsteins ART were however kept, with no adaptations made to the programme apart from the language and a few of the examples used. Bengt has also assisted with the transfer of ART to Kurdistan and Iceland.</p>
Canada	<p>Robert Calame: <a href="mailto:robertcalame@live.ca">robertcalame@live.ca</a>, Secretary of the icART advisory board.</p>	<p><u>Programme Information</u> Robert Calame designed this version of ART with a colleague of Goldstein's; it was based on a lot of the original ART principles but incorporated the families and loved ones into the process. Calame works in Montreal for a Social Service Agency which is currently running both ART and family ART. Family ART focuses on working with families and significant others alongside the individuals on the programme. It is thought that the best means to success in ART is to involve parents and loved ones in the process, including them in training and putting them in a position to coach their youths.</p> <p><u>Evaluation</u> Family ART is being evaluated before the traditional ART programme but results are not yet available. In Western Canada and Quebec some of the places where Robert trained individuals are now conducting ART research.</p>

		<p><u>Transfer and Adaptation</u></p> <p>Colleagues in Norway have taken the family ART programme and translated it into Norwegian. They have adapted it for use in their own trainings and practice.</p>
Croatia	<p>Zoran Vlasisavljevic  <a href="mailto:zoran.vlasisavljevic@vz.t-com.hr">zoran.vlasisavljevic@vz.t-com.hr</a>, Head of Treatment Unit, Penal Service, Lepoglava</p>	<p><u>Programme Information</u></p> <p>ART in Croatia is delivered to offenders in prison with a history of violence. The programme is voluntary and is delivered to those on both short and long term sentences. The drop out rate for those serving short sentences is higher due to inmates being transferred – in the first run of ART, 127 inmates started it and 98 finished.</p> <p>ART trainers choose their clients to begin with as they need to practice programme delivery as much as possible; therefore they are told not to choose the most difficult clients first. Originally ART is for the trainers to develop and then after 3 or 4 groups, ART is then for the clients to benefit from. The tutors must also follow the manual directly and not deviate from the key components. In Croatia there is no videoing in prison by the law, therefore supervision is key for feedback but it is difficult to assess quality at all times.</p> <p><u>Evaluation</u></p> <p>The quality of both the programme and the tutors is difficult to assess in prison as they cannot video sessions and do not have enough master trainers for tutors to be continuously supervised. For clients serving long sentences, their behaviour can be tracked for a significant time after programme completion and therefore the programme can at some stage be evaluated for both short and longer term outcomes.</p>
England and Wales	<p>Simon Fraser: <a href="mailto:Simon.Fraser@west-yorkshire.probation.gsi.gov.uk">Simon.Fraser@west-yorkshire.probation.gsi.gov.uk</a>, Operations Manager, West Yorkshire Probation Trust</p>	<p><u>Programme Information</u></p> <p>The ART Manual was written in England and Wales directly from Goldstein’s book. Goldstein thought that ART could be used for all violent offending, including robbery and domestic violence and including both men and women. England and Wales decided to use the approach for male and female offenders 18+ and therefore because the programme was designed as a comprehensive intervention for young offenders, changes needed to be made. Changes included adaptations to the language – e.g. the term ‘teasing’ was not suitable for adult offenders. The programme was accredited in 2000 and then rolled out across the UK.</p> <p>Every ART tutor has to go through an assessment centre before beginning the training and then the training which results in a pass or fail. Therefore only people who are experienced in other programmes are and have a high level of skill are invited to the training. Currently the completion rate for ART is approximately 75%.</p> <p><i>Selection criteria:</i></p> <p>Offenders are referred through the courts and recommended by a pre-sentence report. ART is often required as part of a licence/community order. Offenders must present a medium to high risk of harm and have been involved in criminal damage type offences, with a history of violence and anger control issues.</p> <p><u>Evaluation</u></p> <p>Research departments carry out evaluation of ART, which is done through:</p> <ol style="list-style-type: none"> <li>1. Pre and post psychometric tests</li> <li>2. All sessions videoed</li> <li>3. One in five sessions treatment managed</li> </ol>

		<p>4. Offender feedback</p> <p>Quality of delivery is ensured through video monitoring of sessions and treatment management. Recent Home Office figures showed there was a 17% reduction in re-offending for those who completed ART.</p> <p><u>Transfer and Adaptation</u></p> <p>England and Wales assisted with the transfer of the programme to Turkey and Hungary. The Programme remained fairly faithful to the UK model with slight adaptations from the Hungarian model. Most of the changes came as a result of cultural differences, such as the need for appropriate settings for scenarios etc.</p>
Hungary	<p>Zoltán Bogschütz:  <a href="mailto:BogschutzZ@pjsz.gov.hu">BogschutzZ@pjsz.gov.hu</a>          Probation Advisor, Justice Service of the Ministry of Public Administration and Justice Probation Department</p>	<p><u>Programme Information</u></p> <p>ART was transferred from The Netherlands in 2007; 8 probation officers and 4 prison officers were trained to deliver the programme. The challenge was that less and less ART was delivered in Hungary in 2008/9 due to money, supervision and training for colleagues. The STARR project acted as a new opportunity to reform the programme and ensure full implementation. ART is imposed on juvenile offenders (16-22) as a Special Behaviour Rule, which means that during normal probation supervision or if assigned to it in custody, clients must attend ART. 18 tutors were trained as part of the STARR pilot in April 2010. To become an ART tutor, staff undertook a combined theoretical and practical training, which consisted of 5 days training plus practical group work sessions and then a further 3 days training to discuss experiences and refine techniques to conduct ART properly. ART tutors have the discretion to decide the structure and design of the programme which allows them to alter the content according to the needs of each individual group they work with.</p> <p><u>Evaluation</u></p> <p>An evaluation of the ART pilot has been conducted as part of the STARR project, details of this and results can be found in the accompanying document titled 'ART Pilot'.</p> <p><u>Transfer and Adaptation</u></p> <p>Art started originally purely following the Dutch method, and then changed due to insufficient supervision. Following this, they got influence from the UK and started the pilot as part of STARR.</p>
Netherlands	<p>Berto Van der Born:  <a href="mailto:B.Born@reclassering.nl">B.Born@reclassering.nl</a>, Probation Advisor, Reclassering</p>	<p><u>Programme Information</u></p> <p>ART was transferred from America to The Netherlands - it was adapted for the Dutch situation by Werken met Goldstein (this company has the rights). Goldstein himself trained all the trainers for the Dutch Probation Service. ART is currently used in prisons, juvenile correctional institutions, schools, and educational centres – working in schools is a new challenge for the Dutch. It was previously only available for male clients but has recently been re-rolled for females too. The Dutch programme is quite intense, with 3 sessions per week, but they found that repeating it close together makes it work and keeps it fresh in their minds. There is also a 'reunion' for clients 2 months after the completion of the programme, which lasts for 2.5 hours and reviews what they previously learnt. There is approximately a 24% drop out rate in the community, but they tend to find that the young people want to finish as they get a certificate to show a qualification which is something a lot of them have never had. There are no drop outs in prison.</p>

		<p><u>Evaluation</u></p> <p>In 2009, a study was started to measure the effectiveness of ART in The Netherlands. The programme had to originally go through a pilot after an initial accreditation stage and then a further accreditation stage once the pilot was reviewed and the programme adapted for future use. Video monitoring is also used to monitor programme integrity and to improve staff skills. Staff also receive permanent coaching by trained intervention coaches</p> <p><u>Transfer and Adaptation</u></p> <p>Experts in The Netherlands discovered evidence based programmes in the UK in 2000 and attended some workshops in London to learn more about programme development. Following this, the Dutch Ministry of Justice soon accepted ART as one of their programmes. The Dutch also assisted with the transfer of the programme to Hungary in 2007. A few adaptations needed to be made, for example – the Hungarian alphabet has 43 characters, whereas in Holland, there are only 26, this caused a big problem in translation and meant that's words and some meanings needed to be altered.</p>
Turkey	<p>Burhan Alici:  <a href="mailto:burhan.alici@adalet.gov.tr">burhan.alici@adalet.gov.tr</a>  Deputy Head of Probation Service</p>	<p><u>Programme Information</u></p> <p>Since a change in government in 2005 in Turkey there has been an increased focus on individualising the sentence (prison and probation) for each offender – both juveniles and adults. New intervention programmes were bought in to tackle some of the issues; 4 for victims and 4 for offenders. One of these was ART which began in December 2009. To become a trainer, only experts such as teachers, social workers, sociologists, psychologists can be selected and trained specifically for ART. In June 2010 there were 30 offenders undertaking ART. Recent feedback highlighted that it works best in the big cities; in smaller cities they can't find the number needed to create a whole group. One way to overcome this has been consideration for an 'individual ART' programme to be rolled out. It also seems to be more suitable for those in prison, as a lot of clients will do the 6 months as they are incarcerated for that long. Juveniles in the community often don't have the passion or drive to spend their free time coming to sessions they are not bothered about.</p> <p><u>Evaluation</u></p> <p>Programme feedback was collected and available from August 2010. At the time this information was received, it was too early to determine the quality of the programme and the tutors, but they were thinking of doing interviewing with the experts and preparing ways of getting feedback from both sides.</p> <p><u>Transfer and Adaptation</u></p> <p>The Turkish programme is a mixed version of both the UK and Hungarian versions. Experts from the UK and Hungary assisted with programme development and any key adaptations in language and meanings that needed to be addressed.</p>
Iceland	<p>Bjarni Bjarnason:  <a href="mailto:bjarnason.bjarni@gmail.com">bjarnason.bjarni@gmail.com</a>  Project Manager, Office of School Services, Southern Iceland</p>	<p><u>Programme Information</u></p> <p>The Office of School Services in the South of Iceland provides ART training to preschool teachers, primary, elementary and adolescence teachers and other staff members at schools. These teachers then work with ART in school classes on a prevention level. The schools can also apply for children to undertake ART therapy treatment with the parents' approval. In addition, the organisation offers ART for families and uses the Calame and Parker</p>

		<p>version from Canada.                  The schools who take ART run programmes over 12 weeks, with 3 sessions per week. Following this they use ART once a week to ensure the skills are maintained.                  In therapy, there are 10 weeks of treatment and then 2 booster sessions with a 4 week interval in between them. On average there is about one family per term that drops out; these are always for various differing reasons. The family sessions last 90 minutes each.  <u>Evaluation</u>                  In 2009 The Institute of Social Science for the University of Iceland has conducted an evaluation. The outcome was very positive. Website - <a href="http://www.isart.is">www.isart.is</a></p>
Ireland	Alison Lee: <a href="mailto:alee@cpln.ie">alee@cpln.ie</a> Clinical Supervisor for Families First in Dublin (Aileen O’Donoghue: <a href="mailto:AODonoghue@cpln.ie">AODonoghue@cpln.ie</a> / <a href="mailto:aodonoghue@archways.ie">aodonoghue@archways.ie</a> CEO)	Alison represents CPLN and Archways ( <a href="http://www.cpln.ie">www.cpln.ie</a> ; <a href="http://www.archways.ie">www.archways.ie</a> ) – who are interested in delivering evidence based programmes to vulnerable families. CPLN is one of 38 Partnership Companies established in areas of high socio-economic disadvantage within the Republic of Ireland. Archways is a national organization promoting and researching the use of evidence based programmes as an intervention for and prevention against young people experiencing social, emotional, and behavioral difficulties. Alison supervises the Families First Team which delivers an evidence based program called Functional Family Therapy to teenagers from approximately the age of 10- 18 years of age. Most of the teenagers supported present with serious behavior and emotional problems and are involved in anti social and criminal behavior. The team is very interested in ART as a model to augment the work they do. While there are other anger management models; the research indicates that teaching anger control methods on their own only result in short term changes. However the use of a multi modal approach like ART to work with aggressive offenders will effect long term positive change. To implement a model that can help the youths sustain positive change is a priority. Many of their clients have cognitive difficulties and some require additional support around the acquisition of skills targeting aggression. The task analysis approach used in ART would help to reinforce their learning and lead to overall improved outcomes. This is currently still under consideration.

<sup>i</sup> By January 2011, the Swedish Prison and Probation Service discontinued the use of ART. This was due to some evaluation results which implied that participation on ART could result in an increased risk of re-offending, especially regarding violent crimes. It was however also proposed that the ‘increased risk’ may not be entirely accurate and that it was more likely that those who started the programme and dropped out appeared to relapse faster than A. those who completed the programme and B. those in the comparison group. This Swedish example does however provide further justification for measurement and evaluation of offender programmes. If a programme is not tested for it’s effect, how are we to know that it meet the aims of reducing re-offending and is not in fact detrimental to the offenders’ rehabilitation?

## 4. Summary

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It is evident that since the original development of ART by Arnold Goldstein and Barry Glick in the 1990s, its use has developed significantly across the world. Goldstein was extremely influential, using his knowledge, skills and experience to assist other countries in implementing the ART programme with offenders. It is apparent that each country that has adopted ART has put their own unique stamp on it, for example in the UK where they adapted it for adult offenders, in Sweden where they altered the Moral Reasoning section and in Norway where they use it in schools and residential institutions as opposed to directly within the criminal justice system. In addition, Robert Calame and colleagues have built upon the work of Goldstein and expanded the ART programme further, working with families to increase the potential effectiveness of the programme. Family ART is now evident across a number of countries including Iceland, Norway and Sweden, who have all been assisted by one another in the development and implementation of this programme.

The existence of the icART demonstrates the large body of experts involved in some form of ART work across the world. icART acts as a hub for information to be shared and exchanged and subsequently contributes to one of the aims of STARR; the facilitation of the transfer and adaptation of 'what works' information and expertise.

The ART programme can be effectively transferred from one jurisdiction to another. The challenge with this process is whether programme quality and integrity has been monitored and accounted for; if a programme is adapted, it is not possible to ascertain whether changes to the programme effect it to too great an extent unless correct procedures are put in place. In addition, a lack of evaluation procedures in many countries results in an absence of information regarding whether the programmes are working in reducing re-offending and positively affecting the offenders behaviour. Recommendations for future project work would therefore suggest a need for not only monitoring the transfer of a programme from one jurisdiction to another, but along with it, an evaluation tool that can be easily applied to test whether the programme transfer and implementation has been a success, based on the countries success criteria.

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Appendices

**Appendix A: ART Questionnaire**

**Name:**

**Country:**

**Profession and Job Title:**

Please give a brief overview of your ART programme:

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.....

What is the selection process to place clients on an ART programme? (For example, why would they undertake ART and not another programme?)

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.....  
.....

How do you become an ART tutor and an ART trainer in your country?

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.....  
.....  
.....

How do you train your ART staff? (How many training sessions? Follow up sessions? Assessment?)

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.....  
.....  
.....

What is the average number of clients at the start of an ART programme?

.....

What is your drop out rate?

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What is the length of your ART programme?

.....

How many sessions do you run per week?

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What is the duration of each session?

.....

Is your ART programme rolling or static?

.....

Do you evaluate your ART programme? (If yes, please explain how and what measures you use)

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.....

Do you have measures to follow up clients at certain intervals after they have completed the programme? (If yes, please explain)

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.....

What are the demographics' of your ART clients? (For example, are they males and females? What age range does ART support?)

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.....

In what setting do you deliver ART? (Community, Custody, Hostels...)

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Are all of your ART clients required to attend ART as part of a probation order or license requirement or can the programme also be voluntary?

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How do you control the quality of the delivery of ART?

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.....  
.....

Do you provide ART tutors with regular feedback? (If yes, please explain how and in what form)

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.....

Is there flexibility in the delivery of ART? (For example, do the moral reasoning and anger management need to be done in a certain order? Do the tutors have much discretion in choosing how to structure the programme?)

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.....  
.....

**Transfer**

Please detail any differences to the components of your ART programme in comparison with the original programme developed by Goldstein.

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.....

Where has your ART programme been transferred from? (Please also state if you have taken components from a number of countries)

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.....  
.....

Did you actively seek to adopt an ART programme or were you approached by another country who recommended you consider ART?

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.....  
.....

Have you made any adaptations to the staff training? (If so, please explain)

.....  
.....  
.....

What adaptations (if any) have been made to:

*a) The content of the programme*

.....  
.....

*b) The programme manual*

.....  
.....

*c) The delivery methods and styles*

.....  
.....

*d) The length of the programme and duration of sessions*

.....  
.....

Please detail any other key adaptations made to your ART programme when it was transferred from another country

.....  
.....  
.....

Have differences in prison systems and probation/aftercare in different countries affected the processes for implementing and delivering an ART programme? (If yes, please explain how)

.....  
.....  
.....

Please reflect on the level of communication between the country providing ART and your country when receiving and adapting ART (For example, was there regular contact? were trainers amenable and flexible? were professionals approachable? Was information readily distributed when necessary?)

.....  
.....  
.....

Have you assisted in the transference of ART from your country to another country? (If so, please explain the procedures involved)

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.....  
.....  
.....

Other Comments:

.....  
.....  
.....  
.....

**Thank you for your time.**

**For further information please contact:**

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