

countless individuals who have experienced incarceration.

Following a thorough exposition of the origins of convict criminology, where Ross elucidates its inception through the active involvement of ex-convict participants (p. 14), the subsequent section delves into the paramount significance of education and pedagogy within the discipline. Here, the narrative highlights the myriad challenges faced within correctional facilities, including social, bureaucratic, and resource constraints, which impede access to quality education for incarcerated individuals. Drawing from case studies in the United States, United Kingdom, and Italy, Ross emphasises the critical need to prioritise education within correctional settings. By showcasing successful educational programmes in countries where convict criminology has garnered significant attention and scholarly interest, Ross advocates for the integration and sustenance of higher education initiatives for inmates (p. 84).

Ross's scholarship accentuates the imperative to transcend superficial conceptions of crime and punishment, urging a deeper exploration of the human dimensions involved in these phenomena. Through collaborative partnerships with convicted individuals and an empathetic examination of their lived experiences, Ross illustrates how convict criminological research can catalyse meaningful social change. Although *Convict Criminology* shares commonalities with critical criminology and correction studies, its nuanced focus bestows upon it a distinctive character. This distinction is evident to readers, thanks to the meticulous organisation of the book.

Jeffrey Ian Ross presents a compelling argument for the continued relevance and necessity of *Convict Criminology*. Ross

astutely contends that as long as the voices of individuals impacted by the criminal justice system remain unheard and marginalised, and as long as correctional facilities persist, *Convict Criminology* will endure (p. 145). However, Ross goes beyond mere diagnosis to offer a comprehensive framework for enhancing the efficacy and impact of *Convict Criminology*. His insightful suggestions encompass a wide array of strategies aimed at bolstering the field's visibility, effectiveness, and influence. These include advocating for representation within other scholarly organisations, implementing robust mechanisms for tracking achievements, fostering a culture of self-reflection, disseminating convict criminology-related information to the public through various channels, hosting regular conferences to facilitate discourse and collaboration, establishing dedicated national convict criminology groups, embracing emerging communication technologies, curating special issues in relevant academic journals, countering misinformation on divisive ideological topics, and fortifying mentoring initiatives (p. 141-144).

Ross's meticulous attention to detail and his proactive approach to addressing the challenges faced by *Convict Criminology* underscore the depth of his commitment to advancing the field. By offering a comprehensive roadmap for its evolution and development, Ross's work not only reaffirms the importance of *Convict Criminology*. Through his invaluable contributions, Ross has solidified 'Introduction to *Convict Criminology*' as an indispensable resource for scholars, practitioners, policymakers, and advocates alike. Its enduring impact on the discourse surrounding crime, punishment, justice, and rehabilitation is undeniable.

Written in an accessible manner, this book is a testament to Jeffrey Ian Ross's commitment to making the complex subject of convict criminology comprehensible to a wide audience. The inclusion of exhibit boxes throughout the book enhances readers' engagement and facilitate deeper connections with the material. This book represents a tour de force in the realm of convict criminology. Through meticulous documentation of the discipline's significant milestones and a detailed exploration of its rapid evolution over recent decades, Ross has crafted a definitive resource that is destined to make a lasting impact for years to come.

Creating Space for Shakespeare — Working with Marginalized Communities

By Rowan Mackenzie

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*Reviewer: **Martin Kettle** is an
inspector with HM Inspectorate of
Prisons*

Dr Mackenzie wrote an article in the January 2024 issue of *PSJ*, about the 'applied theatre' project which she runs at HMP Stafford, 'Emergency Shakespeare'. That article breathed a confidence about what can be achieved through in-prison theatre, especially in the lives of individuals, both through doing drama in a group where spontaneity, trust and risk-taking feel safe, and through the new perspectives on one's own life experience through stepping into another role.

Her book shows that calm sense of confidence stems from very wide knowledge and experience of community projects centred on Shakespeare. Many of us know the importance of creating spaces within prisons which have

something of not-prison about them. She has also researched applied theatre in the community, especially relating to people living with learning disabilities and those with mental health conditions, going back to 'Shakespeare comes to Broadmoor' around 1990 and taking in Cardboard Citizens, a recent drama project involving homeless people.

The rehearsal space is the first main focus of the book, a creative space which is not easy to enter, and trauma-informed approaches are important. Engaging with Shakespeare, that colossus of European cultural capital who has tended to be captured by the middle-class and the contented, is not easy for many, though most will learn to enjoy the richness of his language and of the stories and worlds he created. Mackenzie looks in detail at many approaches, including short-term work stripping Shakespeare down to an absolute minimum for people with significant ASD, and in schools for children with SEND, or in remand prisons. The many stories of how children and adults were gently drawn into the activity over a number of sessions give an object lesson in what engagement really means. Longer-term work in English prisons, especially the Gallowfield Players at Gartree, and including the Stafford project dealt with in Dr Mackenzie's PSJ article, would be a good place for prison-based readers to begin this book (pp 48-69).

Performance is the second major theme. The nature of the interaction between actors and audience, always mysterious and constantly discussed, is here considered where marginalised people are the actors the audience or both. Practicalities about different performance spaces, ready-made or improvised. A company formed of mental health service users present in various venues a pastiche of Shakespeare characters set in a psychiatric

hospital. Some youth theatres and others use actual theatres, which have the security of a demarcated space meant for drama. In prisons, both space and time have to be carved out of an institutional building and institutional regime. In the midst of constant adaptation, Shakespeare retains his power: 'It is perhaps (the) ability for Shakespeare's work to be used to articulate trauma when words may be otherwise elusive which imbues it with much of its power' (pp 95, of a production of *The Tempest* in HMP New Hall). Some powerful performances are described before audiences wholly of families and friends of the prisoners involved.

Thirdly, the impact on individuals is considered. We are taken to internment camps in the two world wars of the last century, where Shakespeare was commonly a way for people to hold on. Also, Robben Island. Then to prisons during COVID, when Dr Mackenzie produced weekly Shakespeare activity packs that were widely appreciated. The effects of working in a group are also spelt out, largely through 'rehearsal diaries' of individual prisoners. These testimonies, of personal epiphanies and growth in emotional resilience, are probably the most powerful elements in the book, and impossible to summarise. A shorter final chapter surveys ways in which prison theatre has been projected through media of every kind from printed programmes to documentary programmes.

This book, part of a series on 'Shakespeare and social justice', combines to a remarkable degree a breadth of academic understanding with a depth of experience of the difference that doing Shakespeare can make to marginalised individuals and to the institutions in which they are contained, especially prisons. Its main riches lie in stories — of many different projects and even more individuals testifying to what difference doing Shakespeare

has made in their life. Even if you just go to the middle chapters for the vivid stories of work done in prisons, you will find staring you in the face and ringing in your ears the evidence of how effective prison drama can be, as a contribution to changing lives.

Unmasking the Sexual Offender

By Veronique N. Valliere

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Reviewer: Emma Tuschick is a Research Associate and PhD Candidate in the School of Social Sciences, Humanities and Law, Teesside University, Middlesbrough, United Kingdom.

Veronique N. Valliere's *Unmasking the Sexual Offender* provides a comprehensive and insightful exploration into the complexities surrounding 'sexual offenders', their victims, and the societal dynamics that influence both. Valliere, a licensed psychologist with extensive experience in the field, meticulously examines the dynamics, motivations, and treatment of individuals who commit sexual offences.

Valliere establishes a foundational understanding of sexual offending by detailing various typologies and classifications of offenders. She presents a nuanced analysis of the factors contributing to sexual offending, including psychological, environmental, and situational influences. Through case studies and often shocking real-life examples, Valliere deepens readers' understanding of the diverse range of individuals involved in sexual offending behaviour. Notably, she challenges common assumptions about men convicted of sexual offences, highlighting instances