

BOOK REVIEWS

Edited by Marian Duggan

GLOBAL POLICING

Ben Bowling & James Sheptycki (2012), London SAGE publications, pp180 (pbk) £22.99, ISBN 978-1849200820.

In 2011, public services in England and Wales saw their budgets cut deeply as the realities of the global recession took a hold. This led to organisational change across many of these services, not least police services. The recession was, in part, a reminder of the impact globalisation can have at a local level. We can easily come to focus on that which is immediately in front of us, and forget the wider-ranging impact. *Global Policing* provides a timely reminder that policing too has a global presence which is not confined to England and Wales. Cross-border policing has led to a 'new global policing architecture', shaping policing practices across the world. The book at first appears short (180 pages) for such a broad subject matter, however these established authors provide a very informative and accessible discussion throughout, which will be of valued interest to academics, police practitioners and students alike.

Chapter one introduces global policing, contextualising the 'subject with regard to theories of policing, globalisation, social order and governance.' The problems of the concept are addressed, including the use of a compelling case of mistaken identity in which Derek Bond was wrongfully arrested in South Africa due to inaccurate information flagged by the US FBI and circulated by Interpol, highlighting some of the fundamental flaws to the global policing structure. This leads the authors to raise critical questions of the infrastructure and administration of global policing, which they address in the proceeding chapters. Chapter one further provides a theoretical base for these questions to be answered. Two tables (pp. 24-25) provide an excellent overview of the way in which transnational policing is undertaken. This leads into chapter two, which considers the emerging transnational-state-system within which global policing occurs. The chapter discusses the role of economic globalisation and political and cultural change in the reduction in power of the state and the consequent role of the police within. The authors suggest that the 'social quality of politics', not the 'letter of the law', shapes the boundaries of policing, and global policing is 'highly influential in the world system'.

Chapter three considers the global policing architecture, describing the institutional framework and the various layers in the structure, globally and locally, whilst addressing the role of private agencies and the links between each component. The authors acknowledge that the content presented is an incomplete description, however this provides a very good account of the development of the structures of global policing since World War II. In addition, they highlight that the development of global policing structures have been shaped and moulded by transnational police actors, without 'public discussion or political dissent.'

Chapter four introduces archetypal roles, which are fundamental to the authors' theory of global policing, to describe the functions performed by transnational police personnel. A substantive discussion of subcultural theory is presented to explain these eight types of 'global cops', who are: technician, diplomat, entrepreneur, public-relations expert, legal ace, spy, field-operator and enforcer. It must be noted that these 'types' do not necessarily exist across global policing, as they are 'ideal types' *not* 'actual types' that exist in every circumstance. They do however provide a good model for understanding the roles that contribute to the execution of policing globally. This leads into chapter five, which considers the practical application of global policing. The authors provide an analysis of the transnational policing of territory through borders, oceans, cyberspace and mega-events, and global flows of people, money, drugs and weapons. It is suggested that 'policing practices often produce more serious harms than they prevent.' Furthermore, the authors assert the need for a change in the subcultural language away from a dualistic world view labelling others as 'you' or 'them', to a holistic vision of the world based on a social contract involving 'we' and 'us'.

The authors conclude the book with a nuanced discussion of the key themes and concepts presented throughout. The overarching conclusion suggests a need for a strengthened democratic ethos with a central thread of accountability for global policing.

The authors set out to show 'how security threats have been constructed by powerful actors to justify the creation of a new global policing architecture and how the subculture of policing shapes the world system' whilst 'demonstrating how a theory of global policing is central to understanding global governance'. This is achieved in a very clearly written and accessible way. The impact of globalisation on local structures and cultures should not be underestimated, and vice versa. The authors present a compelling analysis of the way transnational policing is increasingly shaping police practices across the world, locally and globally. This text would be a welcome addition to any library with a policing focus, and to anyone with an interest in the changing structures and impact this fascinating subject is having.

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THEATRE OF WITNESS

Sepinuck, T. (2013) London: Jessica Kingsley Publishers. 239 pp. (pbk) £19.99 ISBN 978-1849053822

Finding the medicine and healing through theatre are at the centre of the book *Theatre of Witness*. This book chronicles the 26 years the author, founder and director Teya Sepinuck has created and produced the eponymous theatre. According to the author, the purpose of this book is “a guide for those interested in pursuing this work, and a vehicle for bringing some of the participants’ stories to a larger audience” (p. 15). Sepinuck’s intention for the book is met as she walks the reader through each of the theatre’s productions, marked by memorable events, people and lessons. The book’s approach is likeable because it is easy to read and to understand. There is an informality and openness that Sepinuck brings forward in her accounts, illuminating the salience of the characters she introduces and their stories. The angle that Sepinuck takes to document her experiences with Theatre of Witness also complements the theatre’s emphasis: human relationships and understanding as medicine.

A choreographed dance to the audio of her three-month old son and her grandfather was what initially inspired the author. These personal disclosures of Sepinuck’s thoughts, fears, hopes and insecurities during the making of her productions are helpful in guiding the reader through the problems encountered and their solutions. In doing this, those inspired to produce similar theatre productions gain insight into possible challenges. For instance, during the production of *We Carried Your Secrets* in Northern Ireland, Sepinuck details the obstacles working with cast members who came from very different and conflicting experiences during The Troubles. She discusses the difficulties in trust towards and amongst her cast members, the abrupt leave of two cast members and the attempt to quickly replace them. These challenges are discussed openly as Sepinuck also shares what she did to remedy these problems.

As previously mentioned, *Theatre of Witness* takes on a story-telling approach to narrate what the theatre is about, how it was created and sustained and the groups of people who would participate and benefit from this form of performance. The prelude gives a snippet of a production, which sets the context for the introduction. Chapter 1 introduces the background of the author and the experiences that shaped the author into creating what would be known as Theatre of Witness. The introduction features the experiences that were influential in the author’s life: her love for dance, her Jewish background and her former partner. Chapters 2 to 14 lead the reader into each of the Theatre of Witness productions. Each of these productions is dedicated to a group of individuals who share a similar theme in their stories of suffering and redemption. These groups of individuals whose stories Theatre of Witness has highlighted include the elderly, the homeless, refugees and immigrants, prisoners, mothers of murderers and victims, runaways and victims and perpetrators of domestic violence. Specifically, Chapter 6 detailed the production of *Living with Life*, featuring the stories of prisoners who were sentenced to life. Sepinuck shares her initial hesitations with working with them but also shares the prisoners’ stories of remorse. Chapter 15 concludes *Theatre of Witness* with Sepinuck describing several postures she has chosen for herself during a workshop for mental

health practitioners and how she interprets them in relation to her experiences with Theatre of Witness. The last section of the book is the twelve guiding principles of the theatre, which emphasises such values as understanding, compassion and openness.

The format is reminiscent of meditation where one prepares oneself to enter a state of calm and focus and ends with a better understanding of one's self. In this case, Sepinuck prepares the reader to follow her experiences of producing this theatre by building context and subsequently leading the reader through the stories of the marginalised groups she has worked with. It ends with the possible interpretations on the impact of her experiences and also the decision to continue being open to receive stories. It is clear throughout the book that meditation is important for the author as she credits it as one experience that led her to Theatre of Witness. Thus, it comes as no surprise that the format of the book is framed as such.

Although the strength of *Theatre of Witness* is its honest and narrative format, it may also be considered a weakness as the book may appear off-putting to academia. At times, the descriptions are too earnest and the reader easily gets lost in the narratives, forgetting the possible implications of this theatre to programmes and policies dealing with vulnerable or marginalised groups. Although Sepinuck includes a chapter outlining the principles of Theatre of Witness, it would have been an additional strength if another chapter were included to summarise her overall experiences of working with marginalised populations. For example, what has been gleaned and how others may continue to or improve upon this form of theatre.

The book, though not considered typically academic is relevant to the field of Criminology. The chapters presenting the applicability of Theatre of Witness style performance to prisoners and victims and perpetrators of violence and crime reveal that this form of theatre is conducive to healing or closure of pain and suffering for these populations. This form of theatre has implications for scholars examining prisoner rehabilitation programmes and restorative justice models. If a Theatre of Witness model was implemented as part of a programme for rehabilitation of prisoners or as part of a restorative justice model, evaluations may assess the effectiveness of this intriguing and promising form of therapy.

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GUNFIRE-GRAFFITI: OVERLOOKED CRIME IN THE UK

Seiber, M. (2011) *Waterside Press*. pp.159. (pbk). £16.50 ISBN 978-1904380719

The term 'gunfire-graffiti' refers to instances where physical damage has been caused to public property through the use of firearms. In *Gunfire-Graffiti*, Seiber ambitiously attempts to explore this area of crime, a topic which has received little academic attention. In fact, it is an area which has received equally limited attention in the public press, a point Seiber makes in the penultimate chapter of the book. Whilst the author clearly illustrates his expertise on firearms through the detailed explanations provided, this text is clearly a non-academic work, which is perhaps most clear during the Chapter entitled 'A Trip to Cumbria'.

However, this is not to say that *Gunfire-Graffiti* does not make a valuable contribution to this area of study. The book's opening chapter provides a clear explanation of its main terminology, and provides a lucid précis of its contents. Chapter 2 is equally clear, presenting numerical data on the number of guns in the United Kingdom, and explaining legislation around the ownership of firearms as well as their history. Interspersed within this narrative is a detailed exploration of the different categories of firearms, something repeated in the book's closing chapter. It is this area where the author's expert-knowledge clearly shows, adding to the overall clarity of the text.

Chapter 3 is where Seiber begins to tackle the subject of gunfire-graffiti itself, and although much information is presented, there are more questions than answers: "we do not know who the culprits are or what motives they have" (p 49)...the answer to this question is unknown" (p. 50). It is unfair to expect the author to provide all the answers in an area of study where there has been very limited previous research. However, the reader would be forgiven for expecting at least some of these questions to be resolved; this is an area where the text could have been significantly improved. Nevertheless, Seiber does provide a comprehensive account of the wider issues surrounding firearms in the United Kingdom, such as their illegal importation (Chapter 4) and the lack of a gun-culture in the country (Chapter 6). In between these two chapters is the most detailed investigation of gunfire-graffiti (Chapter 5), where specific examples of such instances are presented, and complemented with photographs. This is something which is carried on later in the book (Chapter 8), although this portion of the text is somewhat spoilt by the author's detailed recollections of the scepticism he received from official channels.

The closing chapters of *Gunfire-Graffiti* provide varying levels of insight into the subject. Chapters 8 and 11 primarily document the difficulties Seiber faced in convincing various public and private bodies that the problem of gunfire-graffiti deserves serious attention. Although this is an important aside to the book's contents, it would probably have been judicious for the author to spend less time documenting such travails. Nevertheless, there are certainly points of interest presented in the book's latter portion. For example, Chapter 9 documents previous mass-shootings in both the U.K. and United States. The key insight of this chapter, however, is the inclusion of details concerning gunfire-graffiti. In particular, Seiber provides little-known facts concerning the Hungerford Massacre (U.K., 1987) and the Columbine High School Shootings (U.S.A., 1999). Through describing how

the assailants had all participated in gunfire-graffiti prior to their respective crimes, Seiber illuminates an area which has received surprisingly limited attention. Although there could have been more detailed discussions around these areas, their inclusion still enriches the book. An area where the author does conduct a detailed analysis is regarding a report on gunfire-graffiti conducted at the University of Cranfield (Chapter 12). This is followed by a meticulously detailed explanation on shotgun slugs, which again demonstrates the author's expertise on the practicalities of using firearms.

The most significant weakness of the book is the Chapter entitled 'A Trip to Cumbria'. Developing the previous mention (Chapter 9) of the shootings carried out by Derek Bird in June 2010, the author presents an excessively descriptive chapter. The result, however, is a narrative of *his* investigative activities rather than penetrative arguments/insights around the topic of study. Although this chapter by no means devalues the entire book, it is worth noting that its lengthy and clarity could have subjected to significant alterations. Overall, *Gunfire-Graffiti* attempts to provide a detailed introduction to a topic which is seldom discussed in either criminological texts or the wider media. Seiber concedes that the book "does not conclude or draw a line under this type of gun crime" and that it has "so far merely scratched the surface" (p.149). The fact that *Gunfire-Graffiti* is more for general interest rather than academic study should not be seen as a criticism, and is merely an observation: in spite of this lack of academic theories, the text leaves the reader with a far clearer understanding of the subject-matter. The author is clear in outlining his prior knowledge and experience around the topic of the book, as well as candidly presenting his biases. All of this leads to the reader not being deceived as regards the author's intentions. However, this text would have significantly benefited had the author been more discerning on what contents to include. Seiber's frustration at being dismissed by police forces and media outlets regarding the seriousness of gunfire-graffiti is palpable. However, the text ought to have included less of these complaints, and more of the author's clearly expert knowledge on guns and gunfire-graffiti.

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TRACING TECHNOLOGIES: PRISONERS' VIEWS IN THE ERA OF CSI

*Machado, H. & Prainsack, B. (2012), Farnham: Ashgate Publishing. pp209 (hbk) £55.00
ISBN 978-1409430742*

If you were to put together a list of those whom you would consider *experts* in forensic science, it would probably consist of the forensic scientists analysing trace material for criminal justice, possibly the police officers who request certain types of analyses in order to assist with their enquiries and maybe even the politicians and legal representatives involved in deciding whether to institutionalise national DNA registers. One group unlikely to make most people's lists are the perpetrators of crime themselves; however, in this book Machado and Prainsack ask you to do just that. Taking as their starting point that those convicted of crime constitute an as-yet-unheard-from stakeholder group in discussions around genetic profiling, Machado and Prainsack present evidence from two interview-based studies (in Portugal and Austria respectively) with prisoners on their (to paraphrase one of Prainsack's earlier works) "ways of knowing forensic DNA Technologies". In doing so, their analysis brings to light not only new considerations about the use of genetic technologies in criminal justice, but also the self-identification practices of convicts themselves.

As the title of the book makes clear, it is almost impossible to discuss non-technical understandings of forensic genetics without engaging with the "CSI Effect", i.e. the belief that new media representations of forensic science are raising expectations of the utility of DNA fingerprinting. One aspect of the CSI Effect debate is the concern that such media representations are educating criminals about the ways various forensic technologies can be circumvented. From the interviews, the authors conclude that the convicts had indeed developed a "forensic awareness" from television shows (not just fictional stories but also the news), but that these representations were filtered through their own experiences of committing crime, their interactions with representatives of the criminal justice system and the experiences of other convicts they had met during their incarceration. It was via this interaction between "real" experience and media representations that a convict's "forensic awareness" was formed, with some being more sceptical about mediated representations than others. Prisoners also identified prison as a "school of crime" where convicts learnt from fellow inmates which aspects of forensic technologies are possible and which are fictional.

Despite the scepticism expressed by some of the convicts when discussing fictional representations of genetic technologies, the authors claim that all respondents have similar attitudes with respect to the certainty and utility of DNA technologies, and this is where the book makes, in this reviewer's consideration, some of its most important contributions. In the interviews the convicts separate the scientific certainty of the technology from the users who perform the analyses or the police who collect the trace material. For the convicts, the reliability of DNA fingerprinting is absolute, but this does not mean that it cannot be "tainted" by human hands. There are a number of corollaries from this strong belief in the certainty of genetic fingerprinting. On the one hand, it enables the maintenance of the belief that justice will eventually be done, either before

conviction when innocent parties will be exculpated, or afterwards in the form of exoneration, evidenced by the success of the Innocence Project. On the other hand, the certainty produced by a DNA match is considered to be so convincing that it overpowers the suspect's own testimony, and, as a result, often leads to a guilty plea even when the suspect knows that they are innocent. In the interviews (again, drawing upon either their own or fellow inmates' experiences), convicts expressed fear of crime scenes being tampered with in order to plant incriminating evidence, or police officers falsely claiming that they had a DNA match in order to achieve a conviction. For the prisoners, the certainty of DNA evidence is a double-edged weapon.

An oft-cited justification for the expansion of DNA databases is that they will provide deterrence against recidivism; however, this study provides no evidence to support such a claim. Rather, convicts often represent themselves as either the victim of a particular set of circumstances that they have now resolved (and so they will not commit further crimes in future) or as a career criminal whose newfound knowledge about DNA technologies, learnt at the "school of crime", would enable them to better avoid detection. In presenting the self, convicts labelled others as "the bad guys", i.e. those for whom crime was in their nature or those who suffered impulses brought on by alcohol or drugs, neither of whom would be stopped by genetic technologies. Discussions of the expansion of DNA databases also highlighted some national differences between the Austrian and Portuguese convicts: the latter were more supportive of a universal DNA database (populated by all national citizens), as this would require the police to work harder and not just capture the "usual suspects" if crime scene DNA exculpated them at an early stage; conversely, the Austrians were less convinced of the benefits of a universal database, with links drawn to the stigma of being "marked for life" as a criminal becoming known to all citizenry. The authors, however, draw attention to the ways in which broader debates about the storage of bioinformation in both countries plays a role, with Austria being highly sceptical of genetic technologies in general; this may have influenced some of the responses.

Overall, this is an exceptional piece of work, of interest to criminologists, sociologists and criminal justice professionals. I have attempted to pull out some of the key themes that would be of most interest to these audiences, but there is scant space in this review to go into the various facets of the fascinating material from the interviews. I do feel that perhaps some of the differences in the presentation of the various selves employed by some convicts were an artefact of those respondents having successfully finished a therapeutic regime; indeed, the authors do draw attention to the fact that the life narratives of the prisoners were sometimes produced in a confessional manner, and so maybe more of a reflection on the effects of this for the study would have been fruitful. Likewise, a little more detail about some of the differences between the Austrian and Portuguese prisoners would have been interesting. However, as the authors conclude, the similarities between perceived prisoner experiences in Austria and Portugal could be a result of "the existence of a global imagery of criminal investigation, conveyed by blockbuster television crime series." (p162).

A truly excellent book, which challenges us to reflect upon our assumptions about who counts in discussions of forensic science, while at the same time demonstrating the heterogeneity of the prison population.

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