

Notes

2 Children as Victims and Villains: The School Shooter

1. 'Doli incapax' is the presumption that children are not responsible for their criminal actions. It was abolished in England and Wales for 10- to 13-year-olds in 1998. ASBOs, introduced in 1998, are civil measures that can be used to control non-criminal 'nuisance' behaviour, such as noise, truancy, intimidation and bullying. They can be applied to individuals aged 10 and over.
2. In Germany, there were school shootings in Erfurt in 2002 and in Winnenden in 2009. In Finland, they occurred in Tuusula in 2007 and in Kauhajoki in 2008.
3. Kevin's attachment to his water gun is an ironic foreshadowing, as he does not use a firearm to carry out his school attack.

3 Violent Female Avengers in Popular Culture

1. With thanks to Helen Cook for providing this information. Karen Leander worked for the Stockholm Centre for Public Health and led public awareness campaigns on violence against women in Sweden. See Leander (2006).

5 Madness and Liminality: Psychosocial and Fictive Images

1. Directed by Janice Haaken, professor of psychology at Portland State University and a documentary film-maker. Produced by Portland State University in association with Herzog and company Running time 90 minutes: <http://www.guiltyexcept.com/>.
2. Such as the turn to emotion (Karstedt, 2002), the narrative and biographical turn (Roberts, 2002; O'Neill, 2010b) and the cultural turn (Ferrell et al., 2004).

6 Serial Killers and the Ethics of Representation

1. John George Haigh, who was executed in England in 1949, dissolved his victims' bodies in acid. Neville Heath, executed in England in 1946, sexually assaulted and mutilated his female victims. Ed Gein, an American serial killer active in the 1950s, dismembered his victims.

2. Gacy murdered over 30 young men and boys in Chicago in the 1970s, most of whom he buried underneath his house. He appeared as a clown at local children's parties and at community fundraising events.
3. 'Torture porn' is a term that has been used to describe films which depict extreme, gory violence that is simultaneously shocking and titillating (Edelstein, 2006).
4. The killer's actions recall the 2001 murder of Peter Falconio, a British tourist, who was abducted at gunpoint on a remote highway in the Northern Territory of Australia.

7 Outlaws, Borders and Folk Devils

1. O'Neill (2011b) writes, 'Following Misha's model walks were led by residents who were seeking asylum or had gained refugee status or humanitarian protection. Their walking partners were local dignitaries, policy makers, community artists or other residents. They started off at a place viewed by individual residents as "home" and ended at a place he or she experienced as "special". During the walk, the resident talked about his or her life. The process of narrating aspects of one's past and present biography took place in a dialogic space between walker, co-walker and the environment. What Myers (2007) calls "making place through process" emerged – a performing of emplacement, not as linear process but a dialectical, complex process eliciting multiple modalities of experience – "between here and there and nowhere", not only for the new arrivals but also for the co-walkers.'
2. Lister's (2007, p. 58) body of work on citizenship and its intersections with poverty define 'citizenship' as a 'multi-tiered concept and practice' marked by the dynamics of inclusion/exclusion. Lister writes that Naila Kabeer's work on citizenship provides 'four values of inclusive citizenship that emerge from Kabeer's empirical work in the Global South'. These four values are justice, recognition, self-determination and solidarity. Lister writes that Kabeer articulates them as follows: justice involves 'when it is fair for people to be treated the same and when it is fair that they should be treated differently' (Kabeer, 2005, p. 3); recognition involves 'the intrinsic worth of all human beings, but also recognition of and respect for their differences' (p. 4); self-determination involves 'people's ability to exercise some degree of control over their lives' (p. 5); and solidarity is, 'the capacity to identify with others and to act in unity with them in their claims for justice and recognition' (Kabeer, cited in Lister, 2007, pp. 50–1).

8 Crime, Poverty and Resistance on Skid Row

1. This research project (O'Neill and Stenning, September 2010–September 2011 – is funded by the British Academy, the Wolfson Research Institute and the School of Applied Social Sciences, Durham University) sought to

explore, in partnership with local agencies, ways of seeing the spaces and places of community through the eyes of DTES residents and workers, using participatory action research (PAR) and participatory arts (PA). This research built upon Stenning's photographs of DTES in 2002 and 2008. The principles underpinning PAR and PA are inclusion, participation, valuing all local voices, community-driven and sustainable outcomes. Community co-researchers based in each organisation worked with Maggie to conduct the research and supported the creation of visual representations of 'community'. This group formed the research team and authored the report and articles.

2. From personal communication with April Smith.

Postscript

1. See a chapter by O'Neill (2012) 'Ethno-mimesis and participatory arts' in *Advances in Visual Methodology*.

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Index

Page numbers in **Bold** represent figures.

- abjection 1–7, 13, 37–44, 138, 149;
and madness 87–99; and sex
workers 65–82
The Accused (Kaplan) 47
Agamben, G. 108, 121
AHA Media (citizen
journalists) 142–5, **145**
Aitken, S. 25–7
Alba, Jessica 112
Alien (Scott) 46–50
Altheide, D. 26–8
Amelio, Sonia 73–6
American Psycho (Harron) 105–6,
110
androgyny 58–63
Anti-Social Behaviour Orders
(ASBOs) 21–3
Arts and Humanities Research
Council (AHRC) 126
Asperger's Syndrome 58
asylum seekers 13–18, 119–37, 158,
161; and migration 119–24
attunement 94–9, 132–3, 156
- Bad Tidings* (Ronson) 20, 30–2,
39–41; Christmas fantasy 30–2;
shootings plot 30; topics
explored 30
*Badfellas: Crime, Tradition and
Masculinities* (Winlow) 14
Bakhtin, M. 3
Ballinger, A. 43
Barrios, L.: and Brotherton, D. 15
Barthes, Roland 92, 138
BASE jumping 3–4
Basic Instinct (Verhoven) 46
Bassett, C. 34
Baudelaire, Charles 71
Bauman, Z. 123–5, 155–8
BBC News 112
Becker, H. 14
Behavioural Sciences Unit,
Quantico 103
Benjamin, J. 81
Benjamin, Walter 69–71
Bereswill, M.: Morgenroth, C. and
Redman, P. 93, 98
Bernardo, Paul 44
biographical analysis 90–2
Birch, H. 43
Birmingham Centre (School)
for Contemporary Cultural
Studies 9, 125, 139
Blue Steel (Bigelow) 48
Bobbitt, Lorena 56
Bonington Gallery
(Nottingham) 128–35
borders 6, 65, 74, 87, 91, 161;
integration mechanisms 121–4;
outlaws and folk devils 119–37;
and sovereignty 119–24
Born, G. 142
Boskin, J. 39
Boston Globe 32
Boyd, N.: Culbert, L. and
Campbell, L. 140
Bradshaw, P. 111
Brady, Ian 43
Bromley, R. 136
Bronfen, E. 75
Brotherton, D.: and Barrios, L.
15
Brown, A. 84–6, 97
Buffy the Vampire Slayer
(Whedon) 46–7
Bulger, James 22–5, 36–7

- bullying 25–41; and madness 90–9; and the school shooter 25–41
 Bundy, Ted 106
 Burgess, E.: and Park, R. 151
 Burns, R.: and Crawford, C. 24
 Bush, Pres. George W. 39, 110
 Butchard, S. 112–14
 Butler, J. 79–80
- Campbell, L.: Boyd, N. and Culbert, L. 140
 Campbell, R.: and O'Neill, M. 77
 Canada: Virtual Tourist website (Vancouver) 139–40, *see also* Downtown East Side, Vancouver (DTES)
 cannibalism 103–6
 capitalism 11–13, 65, 77, 82, 102, 106, 121; human waste 125
 captivity narratives 26
 Caputi, J. 103
Carmen (Merimee) 75–6
 carnivalesque acts/events 2–7
 Carver, R. 114–16
 castration 56–7
 Chadwick, Edwin 70
Charlie's Angels (McG) 47–50
 Chesney-Lind, M. 44
 childhood 6, 75, 82, 157; folk devil representation 21–3; the school shooter 20–41; victims and villains 20–41, 160
 Cho, Seung Hui 29
 citizen journalism 142, 145
 citizenship 13, 137, 161
 Clarke, J. 7
 Clover, C. 48, 55
 Cohen, S. 14, 23
 Colet, Louise 66
 Columbine High School Massacre 23–35; Cho, Seung Hui 29; media footage 34–5
 community 27–31, 57, 87–98, 105, 113–16, 126–8, 138–54, 161–2; relationship aspect 152–4
- Condon, S. 145
 Connelly, H. 131
 constructive rationality 82
 Contagious Diseases Acts 66–9, 72
 Corbin, A. 68
 Cornell, D. 8
 Coulthard, L. 49
 Crawford, C.: and Burns, R. 24
 Creed, B. 48, 55
 Cresswell, T. 4
 crime 1–2, 20–4, 27–8, 54–60, 84–9, 98, 101–3, 113–18, 125; and deviance 7–17; Downtown East Side Vancouver 138–54; and sex workers 73–82
 criminology 2, 92, 125; correctionalism and conservatism 84–6; critical 9–10, 125, 156–9; cultural 8–18, 153–9, 155–9; feminist 18, 44–53; popular 7, 158; psychosocial 84–6; public 155–9; sociological 17
 Culbert, L.: Campbell, L. and Boyd, N. 140
 cultural denigration 108, 115
 cultural history 6
 cultural representations 1–2, 7, 16–20, 29, 39–41, 65, 126, 137, 158; popular, female avengers 42–63
- Dahmer, Jeffrey 100–4; cannibalism 104; media representation 102–3
 Dargis, M. 56
 Darke, C. 136
 Darwin, Charles 151
 deadly dolls 46–50
 demystify 18; folk devil 39–41, 143–5
 depth-hermeneutic method 93
 deviance 1–2, 7–12, 16–17, 52, 83–7, 92–8, 125, 137, 156; crime and poverty 138–54; double 42–5; imagining 2; and insanity

- 90–9; and sex workers 67–9;
sexuality 5
- Diagnostic and Statistical Manual
of Mental Disorders* (American
Psychiatric Association) 89; five
axes 89–92
- Ditmore, M.: Levy, A. and
Willman, A. 64
- Douglas, J. 103
- Downtown East Side,
Vancouver (DTES) 15–19,
161; binners 138, 149–54;
community, recognition and
belonging 153–4; crime,
poverty and resistance 138–54;
and the media 141–51, 141;
Pedestrian Safety Project 144;
problem community 139–42;
welfare 149–54
- Drummond, Edward 88–92
- edgework 2–5, 10, 15
- Egger, S. 107–8, 113
- Elephant* (Van Sant) 20, 32–41;
explanations and affects of
screen violence 33–5; fictional
Columbine-style shooting
32–5
- Ellis, Brett Easton 105–6
- Empire of Scrounge* (Ferrell) 10–11
- Engels, Friedrich 70
- equivalence 80–2
- estrangement 25–41; and the
school shooter 25–41
- ethnography 9–10, 14–16, 139,
158; and BASE jumping 3–4;
and sex work 64–82; zoo-
keeping 158–9
- existential autonomy 15
- facework 94–9
- fear 18–21, 48, 54, 85, 91, 107,
121; and the folk devil 26–41
- female avengers 16–19, 158–60; in
popular culture 42–63
- female heroes 46–50, 57–63
- feminism 18, 61–2, 75, 108;
appropriate 43–63; post
50–3; and sex workers 80–2;
stereotypes 58–63, 78–82; and
violent female avengers 42–63
- Ferrell, J. 9–11, 14; Milovanovic, D.
and Lyng, S. 3; and Sanders, C. 9
- Five Daughters* (TV drama) 108–9,
112–18
- Flaubert, Gustav 66, 70–1
- folk devils 2, 14–18, 118–37, 143,
161; children as victims and
villains 21–3; demystifying
39–41; outlaws and borders
119–37; school shooters 20–41;
serial killers 100–18
- folk heroes 2; *femme fatale* 46–7
- Forman, Milos 83
- Forster, E.M. 157
- Foucault, M. 3, 68, 84
- Fox, J.: and Levin, J. 101
- Framing Crime* (Hayward and
Presdee) 13–14
- Frankfurt School 93
- Frigon, S. 48
- Frymer, B. 26
- Fuller, R. 94
- Gacy, John Wayne 104–5
- Gadd, D.: and Jefferson, T. 85–6
- Gein, Ed 102
- gender boundaries 50–3
- Giddens, S.: and O'Neill, M. 78–82
- The Girl with the Dragon Tattoo*
(Larsson) 57–63; character
backgrounds 58–61; Lisbeth
Salander character 57–63;
storyline 58–60
- girlhood 55, 62
- globalisation 1, 9, 72, 120–5,
136–7; negative 124–5
- Globalized People, Migration and
Cinema* (Bromley) 136–7
- GMB union 72
- Goffman, Erving 94
- goths 25–32

- governing through crime 28
 Grand Central Station (New York) 4
 Grand Housing March 144
 Grant, C. 23
 Greek, C.: and Picart, C. 104
 Greer, C. 12
 Greer, Germaine 88
 Grier, Pam 46
 Griffiths, R. 29
 Grixti, J. 106
The Guardian 30, 111
Guilty Except for Insanity (Haaken) 83–99, 155–7
 Guterres, High Commissioner António 124
- Haaken, J. 83–99, 155–7
 Haggerty, K. 102
 Haigh, John George 102
 Hall, S. 14–15; and Winlow, S. 11, 14
The Hand That Rocks the Cradle (Hanson) 46
Hard Candy (Slade) 54–7, 62–3; Hayley Stark character 54–5; revenge fantasy 55–7; and victimhood 53–7
 Harris, Eric 23–35
 Harris, T. 102–6
 Hay, C. 22
 Hayward, K.: and Presdee, M. 13–14, 139
 Hazelwood, R. 103
 Heath, Neville 102
 Hebdige, D. 14
 Hegel, Georg 151–3
 Heidensohn, F. 42
 Hendricks, H. 21
 Herbst, C. 48–9
 Hindley, Myra 43–4, 101
 historical analysis 8, 65, 73, 76
 Hobbes, Thomas 151
 Hogan, John 88–9
 Hollway, W. 85
 Holmlund, C. 46–8
- homelessness 13–19, 141, 146, 154
 Homolka, Karla 44
 Honeth, A. 151–3
Howard's End (Forster) 157
 Hubbard, P.: and O'Neill, M. 125–35
 Human Rights Convention (1951) 120
 human waste (capitalist society) 125
 human/monster hybrids 103–16
- identity 4–14, 21, 45, 51, 102, 106, 110, 135, 153; authentic motherhood 35–41; deviant 66–82, 100–18; disruption of 6
 imagination 17–18, 81–2, 119–21, 135–7, 155–9; radical
 democratic 1–2, 7–9, 17–18, 119, 126, 135–7, 155–9
In This World (Winterbottom) 135
The Independent 111–13
 Independent Asylum Commission 124
Indiewire 111
 inequality 11, 53, 107, 117
 Inness, S. 49
 The Insanity Defence 88–92
 Insanity Defence Reform Act (1984) 88
 inter/trans disciplinary 157–8
 International Monetary Fund 120
 Ipswich Murders 112–18; *Five Daughters* (TV drama) 112–14
 Irigaray, L. 81–2
- Jack the Ripper 101–4
 Jefferson, T.: and Gadd, D. 85–6
 Jenkins, P. 101, 103, 106
 Jenks, C. 3–5, 83–4
Jindabyne (Lawrence) 108–9, 114–18
 John, N. 66
 Jones, A. 44

- Jouve, N. 107
joyriding 4
- Katz, J. 9
Kaveney, R. 33
Kill Bill (Tarantino) 47–50
killer beauties 46–50
The Killer Inside Me
(Thompson) 108–18
King, A. 106
King, N.: and McCaughey, M. 50
Kinton, M. 88–9
Klebold, Dylan 23–35
Knox, K.: and Kushner, T. 121
Koch, Mayor Ed. 4
Kretschmer, Tim 29
Kristeva, J. 6
Kundera, M. 156
Kushner, T.: and Knox, K. 121
- labelling 94–9
Lambert, A.: and Simpson, C. 115
Lars and the Real Girl
(Gillespie) 94–9
Larsson, S. 57–63
The Last Seduction (Dahl) 46
Lawrence, R. 115
Leander, K. 60
Leavy, P.: and Maloney, K. 27
Lefebvre, Henri 105
Leonardo Education and Art
Forum 157
less dead 107–8, 113–18; social
types 108
Levin, J.: and Fox, J. 101
Levy, A.: Willman, A. and
Ditmore, M. 64
liminality 6; children who kill 6,
20–41; and madness 83–99; and
sex workers 69–71
Lindner, E. 135, 137
Lister, R. 161
Loader, I.: and Sparks, R. 156
The Long Journey Home arts
organisation 126–35
Lorenzer, A. 83, 93–9
Lost (TV drama) 50–3, 61–3;
Kate Austen character and
behaviour 50–3
Lyng, S. 3, 9; Ferrell, J. and
Milovanovic, D. 3
- McCann, Madeleine 12–13;
parents' trial by media 12
McCaughey, M.: and King, N. 50
McNaughton rule - Insanity Defence
case (1843) 88–92
McRobbie, A.: and Thornton, S. 23,
29
madness 14, 18, 109, 156–7, 160;
biographical narratives 90–2;
criminal justice vs. mental
health care 89–90; film and
fiction 86–99; guilty except
for insanity (GEI) plea 83–99,
155–6; labelling, normalising
and attunement 94–8; and
liminality 83–99; psychosocial
criminology 84–6
male violence myth 112–14
Maloney, K.: and Leavy, P. 27
Man Bites Dog (Belvaux) 112
Manson, Charles 100
Manson, Marilyn 25, 30–2
marginalisation 2, 10–15, 64, 118,
126
Martin, G. 11
Marx, Karl 151
Marxism 9–10, 93
Mayhew, Henry 70
Mead, Ruth 151–3
media analysis 10; prostitution
and film 73–82; social issue
representation 12
Megaphone 145–51; *Hope in the
Shadows* calendar 149; mission
statement 146; vendors 146–9,
147, 148; *Voices of the Street* 146
Merimee, Prosper 75–6
methodology 15, 86, 152, 156;
cultural and sex workers 73–82;
ethno 15, 125, 139

- Metropolitan Police Act (1839) 66
Millennium Trilogy (Larsson) 57
 Milovanovic, D.: Lyng, S. and Ferrell, J. 3
 mimesis 82
 misogyny 58–63
 modernity 11, 72, 102, 106, 123–5
 Moore, S. 33
 moral culpability 26, 54–7
 moral panics 2; folk devil representation 21–3, 39–41
 Morgenroth, C.: Redman, P. and Bereswill, M. 93, 98
 Morris, W. 32
 Morrissey, B. 44
 Muller, V. 38
 Munroe, R. 80–1
 murderabilia 100
 Murray, M. 82
 Muschert, G.: and Spencer, J. 25–6
 masculinity 46–7
 Myers, M. 126
- National Deviancy Conference 9
 nationality 5, 17
 Naylor, B. 43
 neo-liberalism 72, 98
 New Deal welfare 28
The New York Times 56
 Nicolson, D. 43
 Nilsen, Dennis 105
 normalising 94–9, 137–8
Not all the time... but mostly (O'Neill and Giddens) 78–82
- O'Hara, Maureen 73–6
One Flew Over the Cuckoo's Nest (Forman) 83–99, 156
 O'Neill, M. 8, 14–16, 139–42, 152–4, 161; and Campbell, R. 77; and Giddens, S. 78–82; and Hubbard, P. 126–35; *Saloon Girls* 73–6; and Stenning, P. 138
 Oregon State Hospital 83–99
 O'Sullivan, J. 82
- Othered peoples 18, 100–18, 138–54; asylum seekers and refugees 119–37; children who kill 40–1; Insanity Defence 90–9
 outlaws, borders and folk devils 119–37, 161; asylum and migration 119–24; identification and experiences 121–37; media representation 121–4, 122, 123; negative globalisation 124–5; participatory and arts-based research 125–9; social displacement and risk management 133–5; workshop key themes 129–35
 outsiders 1, 8, 13, 62, 103, 106–7, 135; sex workers 64–82; Trench Coat Mafia 25
- paedophilia 54–7
 Page, Ellen 55
 Parent-Duchâtelet, A. 64
 Park, R.: and Burgess, E. 151
 participatory action research 8, 15, 77–82, 92–3, 119, 152–7, 161–2; refugees and asylum seekers 125–9, *see also* Downtown East Side, Vancouver (DTES)
 Pearson, K. 45–6
 Peel, Sir Robert 88
 phenomenology 10, 14, 125; arts-based research 138–54
 Phillips, N.: and Strobl, S. 12
 Picart, C.: and Greek, C. 104
 Pike, S. 26
 popular culture 7, 16, 42–63, 76, 155, 160
 post-modernism 9
 poverty 18, 27, 69–71, 77, 82, 98, 113, 138–54, 161
 Poverty Olympics 144, 154
 power 3–16, 21, 38–9, 48–9, 54–5, 59–60, 68–71, 84, 101–4, 111, 124, 139
 Presdee, M. 3–4, 73; and Hayward, K. 13–14, 139

- prisons of poverty 98–9
 prostitution 6–7; cultural construction 13, 64–82; and film (media analysis) 73–82
 Prud'homme, A. 104
 psychiatry 84
Psycho (Hitchcock) 102
 psycho-social analysis 7, 14, 17–18, 121, 157–8, 160; madness 83–99
Psychoanalysis, Culture and Society (Lorenzer) 93–9
 punctum 138
- radical democratic imaginary 1–2, 7–9, 17–18, 155–9; refugees and asylum seekers 119, 126, 135–7
 Rafter, N. 7
 rampage attacks 23–41
 rape-revenge 57–63
 Read, J. 50, 61
 Reagan, Pres. Ronald 88
 recuperation 44
 Red Lake School shootings 27–9
 Redman, P.: Bereswill, M. and Morgenroth, C. 93, 98
 Refugee Action 122
 representation 12–24, 69–72, 140–2, 157–61; asylum seekers and refugees 121–4; gender, women who kill 5–7; of prostitutes (whore stigma) 6–7, 64–82; serial killers 100–18; via media 12–13; violent female avengers 42–63; young person as folk devil 20–41
 resistance 1–17, 50, 91, 137, 158–9, 161–2; knowledge of 8, 15; and sex workers 71–82, *see also* Downtown East Side, Vancouver (DTES)
 Ressler, R. 101–3
 revenge fantasy 54–63
 Ridgway, Gary (Green River Killer) 108
Rio Bravo (Hawks) 73–6
 Romney, J. 111–12
 Ronson, J. 20, 30–2
Saloon Girls (O'Neill) 73–6
 Sanders, C.: and Ferrell, J. 9
 Sartre, Jean-Paul 151
 Scheff, T. 83, 93–9, 132–3, 156
 school shooters 6, 14–18, 158–60; children as victims and villains 20–41; and the media 23–9
 Schubart, R. 46–7, 61–3
Se7en (Fincher) 105, 110
 Seal, L. 5
 Seltzer, M. 109
Sense of Belonging arts/research project 126–34, 127, 131, 133, 134; key themes 129–35; workshops and exhibitions 128–35
 serial killers 12, 16–19, 160–1; characteristics and portrayal 103–16; ethics of representation 100–18; evil genius 103–4; in film and fiction 57–63, 102–18; mass in person 104–6; as transgressive outsiders 106–7; as upholders of social order 107–9
The Sewer, the Gaze and Contaminating Touch (Stallybrass and White) 70
 sex workers 13–19, 43, 108, 112–13, 138; ethnography, film and fiction 64–82; history of 65–9; issues and images 68–9; and liminality 69–71; as outcast group 65–9; and resistance 71–82; stereotypes 78–82
 sexual pathology 101–3, 109–12
 Shipman, Harold 101, 108
 Shriver, L. 20, 35–9, 157
The Silence of the Lambs (Demme) 102–6
 Simon, J. 28
 Simpson, C.: and Lambert, A. 115

- Simpson, P. 107
 skid row 15–19, 138–54,
 161–2; crime, poverty and
 resistance 138–54
 Smith, A. 8, 142–5
So Much Water So Close to Home
 (Carver) 114–16
 social control 1–2, 8, 11, 39, 42,
 76, 107, 135
 sociology 85, 158; cultural 9–10,
 153–4
 Solanas, Valerie 56
 Sorel, Georges 151
 Sparks, R.: and Loader, I. 156
 Spencer, J.: and Muschert, G. 25–6
 Stallybrass, P.: and White, P. 3–6,
 70–1
 Stenning, P.: and O'Neill, M. 138
 Stern, D. 96–9
 Street Offences Act 69
 Strobl, S.: and Phillips, N. 12
 sub-culture 9–11, 17, 30
 Sundance Film Festival 110–11
 super predators 26–7
 Sutcliffe, Peter (Yorkshire
 Ripper) 107
 symbolism 9–14, 20–4, 45,
 108, 114, 122, 125, 139; and
 childhood 39–41; deadly, glutted
 empire 38–40; and images
 14–16; and sex workers 65–82
- Tasker, Y. 46, 49
Terminator (Cameron) 46–50
The Texas Chainsaw Massacre
 (Hooper / Nispel) 102
Thelma and Louise (Scott) 46–50
 Thompson, J. 108–18
 Thompson, Robert 22–5
 Thornton, S.: and McRobbie, A.
 23, 29
 threshold dwellers 69–71
Time magazine 38, 104
 Tithecott, R. 104
Tomb Raider (computer game): Lara
 Croft 34, 48–50
- torture porn 110
 Town Police Clauses Act (1847) 66
 transgression 1–18, 20, 51, 65–82,
 84, 98–9, 106–8, 125, 139, 159;
 cultural constructions
 13–14; ethnography 14–16;
 gendered 18; media construction
 and analysis 11–13; sub-
 culture 10–11
 Trauerspiel tragedy 72
 Tyler, I. 121
- Unforgiven* (Eastwood) 73–6
 United Kingdom Borders and
 Immigration Agency 120–2
 United Nations: Human Rights
 Commission 123–4
 United Nations (UN) 120;
 Convention on Refugees
 (1951) 122
 United We Can (UWC) 150–1
 urban 9, 22, 26–8, 57, 102
US News and World Report
 (magazine) 25
- Vagrancy Act (1824) 66
 Van Sant, G. 20, 32–5
 Vancouver: Virtual Tourist
 website 139–40, *see also*
 Downtown East Side, Vancouver
 (DTES)
 Venables, Jon 22–5
 victims 12, 20–41, 101,
 105–17, 124, 136, 160; female
 avengers 43–63
 Victoria, Queen of England 88
Violent Nights (Winlow and Hall) 14
 violent women 42–63, 101;
 development in popular
 culture 46–7
 Virginia Tech Massacre 29; media
 footage 34–5
- Wacquant, L. 98–9
 Walkowitz, J. 66–7, 111
 Walsall Art Gallery 77

- Walsall South Health Action Zone 77
- Walters, R. 15
- Wayne, John 73–6
- We Need to Talk About Kevin*
 (Shriver) 20, 35–41, 157;
 behaviour perceptions
 37–41; reflection on authentic
 motherhood 35–9
- Weise, Jeff 27–9
- White, P.: and Stallybrass, P. 3–6,
 70–1
- Whitford, M. 82
- The Wild Bunch* (Peckinpah) 73–6
- Williams, R. 16
- Willman, A.: Ditmore, M. and
 Levy, A. 64
- Wilson, D. 108
- Winlow, S. 14; and Hall, S. 11, 14
- Winnenden School shootings 29
- Winterbottom, M. 111, 135
- Wolfenden Committee 69
- Women For Hire* (Corbin) 68
- Women's Memorial March 144
- World Bank 120, 123
- World Trade Centre 28, 35; war on
 terror 28
- Wright, Steve 112–14
- Wuornos, Aileen 45–6, 62–3, 101,
 104
- Xena: Warrior Princess* (Tapert) 46
- Young, A. 7, 33–5, 47
- youth crime 22