

Mickey B/Macbeth: Bringing Shakespeare to Prisons and Academia via Film Adaptation

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Abstract

This article examines in detail the project that will be carried out in Murcia (Spain) in 2021 involving *Mickey B* (dir. Tom Magill, 2007), a full-length film adaptation of *Macbeth*, filmed and created by the inmates of a high-security prison in Northern Ireland, Her Majesty's Prison Maghaberry. As part of my collaboration with the Educational Shakespeare Company (ESC, now rebranded as esc films), a charity with branches in Northern Ireland and the US, I translated *Mickey B* into Spanish. Through this translation, I intend to introduce esc film's work with socially excluded groups to both marginalized groups themselves and to academia in order to bring into focus the possibilities of community engagement and the necessary interlinks between academia and what happens beyond the academic world. This case study is the first to examine a finished Prison Shakespeare film project (*Mickey B*) outside Northern Ireland. It aims to analyze the process and artistic outcome of the project and to introduce into a Spanish context some of the ideas promoted by the film (the choice of Shakespeare's plays to promote a reparative cultural work or the notion of inmates as victims as well as perpetrators). However, my aim is to go beyond prison Shakespeare, and to explore the numerous possibilities a film adaptation like *Mickey B* could have, not only in a prison context, but also within academia and film theatres. The constant and ongoing interconnections between the different scenarios and agents make this project the first of its kind in Spain.

Keywords: *Mickey B*; *Macbeth*; Prison Shakespeare; film adaptation; social justice; culture as agency.

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1 Origins

My first encounter with prison Shakespeare took place in Belfast in November 2008. I was at Queen's University Belfast as a visiting Ph.D. student under the supervision of Prof. Mark Thornton Burnett when I attended a screening of *Mickey B*, an adaptation of *Macbeth* filmed in a maximum security prison (Her Majesty's Prison, Maghaberry) with a group of serving lifers. I still remember that day at Queen's Film Theatre when I was struck by the suicide of Ladyboy (Lady Macbeth's counterpart), impressed by the quality of the adaptation, and literally amazed during the Q & A when I heard the director of the film and of the Educational Shakespeare Company, Tom Magill and the actor playing the role of Duncan (Sam McClean) talk about their experiences and the challenges involved. Back then, I did not even know about the existence of prison Shakespeare projects and how empowering and transformative they can be for prisoners. The screening and the talk clearly had an enduring impact on me. In September 2019, again in Belfast, I met the Artistic Director, Tom Magill, and CEO, Kirsten Kearney, of esc films as I was going to do a secondment with them as part of my Marie Curie Fellowship. This meeting and subsequent meetings were the grounds for the current project.¹

The project that will be carried out in Murcia (Spain) in 2021 will focus on the analysis of *Mickey B* (dir. Tom Magill, 2007), set in N. Ireland. As part of my collaboration with esc films, I did the subtitle translation for the film. Thanks to the Spanish subtitles, esc film's work with socially excluded groups will be introduced to marginalized groups and academia to highlight the possibilities of community engagement and the necessary interlinks between academia and the wider society. This case study is the first to examine a feature film (*Mickey B*), an example of a Prison Shakespeare project, outside Northern Ireland with the aim of examining the process and artistic outcome of the project and introduce some of the ideas promoted by the film into a Spanish context. The possibilities that lie ahead are worth exploring: theatre and film as cultural agents of change, the choice of Shakespeare for such projects, the effects and changes these projects have on the prisoners, prison staff and the public and their attitudes towards imprisonment. But the film will also be screened and analysed in academic circles, in university lecture theatres and classrooms, since it is a unique Shakespearean adaptation. Bringing *Mickey B* into academia will serve two purposes: the adaptation will be explored from an aesthetic perspective, and it will also encourage and provide a forum for the academic world to engage

1. I want to thank Tom Magill and Kirsten Kearney for their constant help and support.

with socially excluded people. It is the aim of the project to foster community engagement and further exchanges between academia and wider society so that a positive social transformation can take place.

1.1 The lack of Prison Shakespeare programmes in Spain

Prison Shakespeare programmes are numerous in countries such as the UK, the US, Australia, India, Ireland and Italy. The phenomenon of Shakespeare being performed by prisoners started in the 1980s and such projects have proliferated since then. The “most celebrated and best-known Prison Shakespeare programme” (Pensalfini, 2016: 22) is *Shakespeare Behind Bars*, which started in 1995, and is running in a considerable number of prisons in the US. Such has been its success that it became the object of study of Amy Scott-Douglass’ book *Shakespeare Inside: The Bard Behind Bars* (2007) as well as of Rogerson’s award-winning documentary *Shakespeare Behind Bars* (2005).² Scott-Douglass’ monograph examines one programme in detail, although the author also talked to practitioners of others. However, *Shakespeare Behind Bars* seems to be more focused on the journey of personal development rather than in the final product.

Unlike in all the countries mentioned above, where there are numerous Prison Shakespeare projects, in Spain there is not a single project with the ambition of bringing Shakespeare to prisons. Furthermore, although theatre workshops do take place in all Spanish prisons, the therapeutic benefits resulting from engagement with creativity tend to be left aside. The only exception (though not Shakespeare-focused) is “Teatro Yeses”, a theatre company created by Elena Cánovas in 1985.³ Prison officer Cánovas arrived at “Centro Penitenciario Madrid I Mujeres,” a women’s prison in Alcalá de Henares, in 1975 and saw the lack of self-esteem shown by the prisoners. She studied Dramatic Arts and started this theatre company with inmates to provide them with an opportunity to undertake a transformative journey. The company has received several awards, has appeared in newspapers, a documentary titled *Yeses* (dir. Miguel Forneiro, 2018) has been made and even a movie called *El Patio de mi cárcel* (dir. Belén Macías, 2008). Yet, despite its success, no other prisons have followed in the footsteps of “Centro Penitenciario I Mujeres,” and it remains a *rara avis* in the Spanish system.

2. Interestingly, the documentary *Shakespeare Behind Bars* does not show that the actors are inmates until halfway through the film, when they return to their cells. They are first human beings, then actors and only finally convicts.

3. “Teatro Yeses” has appeared in numerous articles in newspapers. For example: https://elpais.com/ccaa/2019/03/07/madrid/1551965884_941524.html

According to Rob Pensalfini, “prison Shakespeare programmes have the potential to build a number of capacities in their participants by virtue of the practice of performing Shakespeare’s texts” (2016: 6). The benefits and outcomes are well-documented, but my aim here is to go beyond prison Shakespeare, and to explore the numerous possibilities a film adaptation like *Mickey B* could have, not only in a prison context, but also within academia and film theatres. It is worth mentioning that I consider film audiences to be active, rather than passive agents, equally ready to be challenged and shaken. The constant and ongoing interconnections between the different scenarios and agents make this project the first of its kind in Spain, and it becomes a necessary challenge in present-day society.

1.2 Overview of the Company & Film

esc films started twenty years ago, as a branch of the English Shakespeare Company, whose director at the time was Michael Bogdanov. Magill’s and ESC’s work has been “deeply influenced by Augusto Boal, the Brazilian Nobel Prize nominee, activist and founding father of *Theatre of the Oppressed*” (esc-film.com).⁴ The main characteristic of esc films in relation to other Prison Shakespeare projects is that their medium is film, and the heart of their work is therapeutic filmmaking to “help socially-excluded people rebuild their lives” (esc-film.com).⁵ After *Mickey B*, ESC developed a new area of therapeutic filmmaking, which also included people who had been involved in crime that have severe and enduring mental health issues, and also people with learning disabilities. Due to these changes and broader perspectives, ESC rebranded as esc films.

Mickey B is esc film’s first feature film, made within a maximum-security prison with inmates forming the cast. This modern take on *Macbeth* speaks back to the play. Its media reception was hostile, the press considering it made “film stars out of criminals” (McDevitt, 2009), contained too much swearing and drug references (Magill and Marquis-Muradaz, 2009:110) and “government officials refused to grant permission for public screenings of the film until years after its initial production” (Bretz, 2016: 577). However, it was praised by theatre scholars and prison theatre practitioners, and was even awarded the 2008 Roger Graef Award for Outstanding Achievement in Film. One of *Mickey B*’s distinctive features is that it rejects the confessional narrative that is typical in American prison Shakespeare projects. Unlike projects such as Laura Bates’ *Shakespeare Saved my Life: Ten Years in Solitary with the Bard* and Amy Scott-Douglass’ *Shakespeare Inside: The Bard Behind*

4. See for instance Augusto Boal, 1979, *Theatre of the Oppressed*. New York: Urizen.

5. For therapeutic filmmaking, see their Second Chance for Change programme.

Bars or *Shakespeare Behind Bars* which promote a “religious rhetoric of salvation” (Bretz, 2016: 583), *Mickey B* “situates the actor-inmates within the violence of a broken society” (Bretz, 2016: 583), where prisoners are both victims and criminals, all sides of them as people are explored, and their humanity emerges. At the same time, *Mickey B* also differs from UK-based prison Shakespeare projects, which tend to emphasize the rhetoric of therapeutic rehabilitation. What *Mickey B* does differently is put the stress on the perpetuation of violence (and a critique of such cyclical systemic violence) at a multiplicity of levels, both within the prison system and the larger social and cultural context. If prison Shakespeare does not pay enough attention to the politics of the penal system, this film, in contrast, forces us to engage with it, see its problems and expose its contradictions, mainly via *Mickey B*’s allusions to the brutality perpetrated on inmates and its ending, where governmental forces and prisoners collaborate. Furthermore, it is distinctive from other projects in that it involves a final cultural product, i.e., the first film of its kind, filmed in prison with inmates.

Following Robert Stam’s terminology, *Mickey B* is in fact a transformation of the source text because it manipulates thematic concerns, adding, but also cutting. For Stam, in a transformation, texts ‘generate other texts in an endless process of recycling, transformation, and transmutation, with no clear point of origin’ (2000: 66). Linda Hutcheon also emphasizes that an adaptation not only interprets, but also creates something new (2006: 20). *Mickey B* indeed generates a new text, which transforms *Macbeth* at length. It transposes the Scottish court to a Northern Irish prison, where the official authorities are no longer in charge and it is the prisoners who are in control through “the internal organization of prison paramilitary operations” (Wray, 2011: 347). *Mickey B* imagines the three witches as three bookies who trade in tobacco and drugs in Burnam prison, Duncan (Sam McClean) as a drug dealer in charge of Burnam’s C Wing, Macbeth as Duncan’s right-hand man Mickey B (David Conway) – who is later in charge of C Wing after murdering Duncan with Ladyboy’s help, Lady Macbeth as the protagonist’s transsexual lover Ladyboy (Jason Thompson) and Malcolm (Gerard Donegan) as Duncan’s son. The play’s darkness is emphasized through the *mise-en-scène*. Given that the film is set in a prison, most of the shots are interior and are characterized by the lack of natural light. When external shots do appear, they zoom in on metallic structures, walls or even the barking dogs that guard the prison – fostering an even more claustrophobic atmosphere. Visual images of security cameras, locks or keys inevitably hint at constriction. Language in *Mickey B* is full of colloquialisms and is characterized by a Northern Irish register. The film in this way updates Shakespeare for a new audience.

What the adaptation particularly highlights is its locality, for the setting is a (dis)possessed Northern Ireland, and the “Troubles” are a constant presence.

As Ramona Wray notes, there are “references to sectarian geography (“New Lodge” and “Shankill”) and football teams (“Rangers” and “Celtic”), while conjurations of politically freighted episodes [...] pepper the package” (2011: 352). Interestingly, the line of command from prison to street during the Troubles is only depicted in the one scene filmed outside the prison and its grounds, the murder of Duffer’s (Macduff’s counterpart) wife and children. Even Ladyboy’s suicide is framed locally, as HMP Maghaberry (the prison where *Mickey B* was filmed) has a record of high prisoner suicide rates. Margaret J. Kidnie considers that a transformation–like *Mickey B*–is the “most extreme mode of innovation” (2009: 3), and that endings tend to be modified. *Mickey B*, conforms to this assertion and, as Ramona Wray notes (2011: 359), it is equally localized. *Mickey B* ends with the alliance between prison officers and the inmates–led by Malcolm – to overthrow Mickey B and kill him. Through this ending, the film alludes to one of the most awkward issues that affected the peace process “the extent to which governmental and “terrorist” organizations acted in concert to determine the course of the Troubles” (Wray, 2011: 359). Localizing *Macbeth* to the setting of prison in Northern Ireland during the Troubles is thus one of the principle elements employed in *Mickey B*’s transformation of the source text.

However, despite the locality of *Mickey B*, the film can actually ‘travel’ well, and my feeling was that a similar project and transformation of the text could be carried out in Murcia. The film, on the whole, erases issues in the source text that inmates would find hard to identify with or which would have been difficult to film. For example, the fact that Macbeth could not be killed by anyone born of woman is simply cut, simplifying the plot. Although a parallel can be drawn between Birnam Wood (the forest that appears in *Macbeth*) and the presence of police officers at the end of the film, fantastic elements, as such, are erased in *Mickey B*. As Shakespeare is no longer regarded as being untouchably on a pedestal, rewriting and updating *Macbeth* becomes essential to keep him relevant to our modern times. *Mickey B* highlights the representation of torment in the figure of Ladyboy, who, with his hallucinations and vomiting, is depicted as an afflicted figure. In this way, *Mickey B* leaves its trace in the field of Prison Shakespeare in its conception of inmates as victims and perpetrators at the same time. It is the transformation of the text and its reparative cultural work which contribute to thinking anew about Shakespeare.

2. My Project

As part of my Marie Curie Fellowship “Shakespeare and Indian Cinematic Traditions” (Project ID 752060), I had to do a secondment in an institution, and I chose the esc films, whose work I was already aware of. The esc films

team and I agreed that a translation of the subtitles of *Mickey B* into Spanish would probably lead to further projects. The translation itself was a challenge. The language of *Mickey B* “is colloquial and rooted in the culture of Belfast prison slang” (Magill in Fischlin, 2014: 167), meaning there were expressions that were extremely difficult to decipher as they were too specific, while some cultural references were also hard to translate. Following the completion of the translation, a reading of the translation by inmates was scheduled for the end of March 2020 at Campos del Río Prison (the main jail in Murcia), but had to be postponed due to the nationwide covid19 lockdown. Hopefully, it will take place in January 2021. The aim of the reading of the subtitles in Spanish is to ensure inmates can identify with them and that the colloquialisms are maintained in Spanish. However, this would not be the first contact the prisoners have with the film. Before the reading *per se*, comments of those involved in the filming at HMP Maghaberry will be collated and talked through with the inmates to demonstrate to them how transformative a process making the film adaptation was for the prisoners involved; it is a journey of personal development which definitely transcends the prison context.

1. I've left the ghosts behind me
2. You given me a light to search my own darkness
3. Doing this I've realised I'm more than my crime⁶

All these comments highlight the idea of creative expression through film being a cathartic and therapeutic process. They show that when inmates are given the necessary cultural tools, agency, trust, confidence and mutual respect, they can transform their negative experiences and opinion of themselves. Given that the *Mickey B* DVD contains two shorter documentaries: 1) Category A *Mickey B*, which focuses on the making of the film and 2) Growing up with Violence, which explores the impact of violence on prisoners who grew up during the Troubles in Northern Ireland, it is my intention to translate both so that the local framework of the film can be understood, as well as the challenges the cast had to overcome. The film and the two documentaries in this way, provide a “valuable historical, local, and personal context for reading the film in terms of its resistance to the penal project in Northern Ireland (Bretz, 2016: 577). Organized around a number of sessions, this part of the project will finish with a screening of *Mickey B* followed by a Q&A with its director, Tom Magill, and executive producer, Kirsten Kearney. Through the screening of the film and documentaries and the Q&A, the endless possibilities

6. These testimonies have been generously provided by Kirsten Kearney and Tom Magill of esc films.

Mickey B offers are displayed, and it would considerably help to reinforce and strengthen the argument for starting a similar prison Shakespeare project in Murcia, the aim of which would be to give agency and an equal cultural and creative voice to one section of the disempowered and voiceless.

“As part of its mission, the ESC (later *esc* film) operates not only in relation to a reformist agenda but also with the aim of achieving successful aesthetic effects”, claims Ramona Wray (2011: 341). Apart from its cathartic and therapeutic values, *Mickey B* is a powerful Shakespearean adaptation that deserves to be analysed as such, for it generates a new understanding of Shakespeare—from the margins, from prison—that acknowledges the reparative cultural work of his plays. The crossing and crisscrossing of various energies are combined in *Mickey B*, the world of the Northern Irish prison with its specific historical and political conditions being intertwined with the high culture associated with Shakespeare. Screenings of *Mickey B* followed by a Q&A will hopefully take place at Filmoteca Francisco Rabal (a movie theatre in Murcia which mainly shows independent cinema) and at the University of Murcia in March 2021. At the Filmoteca, the screening of *Mickey B* could be an independent event or form part of a Prison Shakespeare programme, including the aforementioned documentary *Shakespeare Behind Bars* and the acclaimed *Cesare deve morire* (dir. Paolo and Vittorio Taviani, 2012), in which inmates at a maximum security prison in Rome prepare for a public performance of *Julius Caesar*. At the University of Murcia, three activities will be scheduled: first of all, a screening of the film followed by a Q&A for the whole Faculty, a Q&A with second-year English studies students, and a workshop with MA students. Given that *Macbeth* is studied as part of the second-year Literature course, *Mickey B* will be included as one of its afterlives. After the analysis of the text, an in-depth exploration of the film will be carried out. The differences between the Shakespearean text and the film, the setting of the film in a (dis)possessed Northern Ireland) and its language and violence, among other issues, will be explored. Given the number of suicides at HMP Maghaberry, Lady Macbeth’s suicide caused the authorities some concern. In addition, authorities were also worried about portrayals of violence, resulting in the director and main cast deciding to suggest, rather than portray violence. As Magill claims, allowing inmates “to have the opportunity to reflect upon violence and how violence comes about” (Magill in Fischlin, 2014: 193) as well as to understand the impact of violence is extremely useful. For all these reasons, an analysis of *Mickey B* by MA students in the module entitled “De la página a la pantalla: la literatura anglonorteamericana y su adaptación cinematográfica,” would be an intriguing exercise. As a result, a workshop for students run by Tom Magill and Kirsten Kearney was also planned as part of the project. Although *Mickey B* will be studied for its aesthetic value in these contexts, engagement with its creative, cathartic and therapeutic values is unavoidable, since all go hand in hand in the film adaptation,

which is ideologically charged. Activism will, in this way, be brought to academia, such that the academic world may (hopefully) be inspired to move beyond its walls to take part in community engagement and transformation.

Although this project will be limited to these three scenarios (prison, film theatre and University), further possibilities and scenarios can be explored by other individuals and/or institutions. An educational pack consisting of six educational keys (each comprising one or two sessions) designed by esc films and focused around the question: *Can prisoners be educational role models for youth at risk?* would be of interest for teachers and students at high schools where violence is the norm. According to Andrew Bretz, through this Shakespearean film adaptation “prisoners are able to connect to their humanity, while the intellectual challenge of Shakespeare’s text helps them retain their sanity in an insanely harsh environment” (2016: 583), suggesting that teenagers at risk might readily benefit from this Shakespearean film adaptation. At the same time, the analysis of the film from different perspectives could lead to further projects, such as stage acting workshops or film workshops for prisoners, which would provide confidence, solidarity, cooperation and teamwork. However, what the future holds for this project will mainly depend on funding and collaborating institutions.

3. Why Shakespeare?

Around the world, Prison Shakespeare programmes have attracted much more attention than prison theatre programmes and their benefits are well documented. According to Rob Pensalfini, “bringing the highest-prestige writer into the lowest-prestige setting in society seems to humanize the experience of those that come into contact with it, and develops social and other skills in the participants. The expression of articulate passionate language in a place that usually forbids it, this theatrical transgression, can give voice and agency to the silenced and disenfranchised” (Pensalfini, 2016: 228). In other words, through Shakespeare, inmates can engage their voices, bodies, intellect and emotion. At the same time, Shakespeare can also help articulate controversial and complex political issues that would otherwise remain submerged; “Shakespeare can be used as a pretext to speak the unspeakable” (Pensalfini, 2016: 38). In the case of *Mickey B*, the ESC started as a branch of the English Shakespeare Company, so Shakespeare was the obvious vehicle for the project. Furthermore, Tom Magill came to Shakespeare as a working-class kid in prison for violence:

I was in a YP Centre (a young prisoners’ centre) and I had a choice about whether to scrub floors or do education. And I said, “Okay, I’ll do the education.”

[...] I picked up this little Penguin thing and it was marked differently and I said, “What’s this?” and the librarian said, “That’s Shakespeare. You won’t be able to read Shakespeare” and I said, “Who fucking won’t.” So I took it away. And it was *Othello* and I read it over the weekend. But it gave me a headache [...] but within that text I recognized this character, Iago. And I thought, “I know you [...] I recognized [...] the jealousy and what’s motivating Iago and that’s what I understood, because I’d been that jealous and it had landed me in a lot of problems. And I thought, “Whoa you can actually learn about yourself through reading these books.” So that’s where it started. And I thought, “I’m going to master this” (Magill in Fischlin, 2014: 163).

What separates Magill from other prison Shakespeare practitioners is that he started his journey behind prison doors. And sharing his own story of discovering the power of creativity and the arts in his prison cell led to his own personal transformation. His challenge to people is—if he can do it, so can they. His work is an invitation for people to write a brave new ending. Tom Magill’s admiration for Shakespeare combines with his commitment to “the social, political, and cultural situatedness of his production context” (Magill in Fischlin, 2014: 158). As in other Prison Shakespeare programmes, however, the use of Shakespeare became crucial for inmates’ independent transformations and exploratory journeys. The company has engaged with other works of Shakespeare, such as *The Tempest*, *Prospero’s Prison* (2018). Given the success of Prison Shakespeare programmes around the world, this project around *Mickey B*, as the first example using the medium of film, will hopefully open the way for similar programmes in Spain.

The choice of Shakespeare, though, equally helps to reach out to the academic world and achieve my aim of bringing these two worlds (academia and prison) closer to each other in order for each to be influenced by the other. Shakespeare’s presence at the University of Murcia is quite widespread. He is taught in compulsory modules, in optional subjects and in two modules on the MA in Comparative Literature syllabus. Inevitably, the relations between the classroom and the world will be strengthened through the analysis and application of *Mickey B*.

4. Challenges

This is an extremely ambitious project that will definitely face a great number of challenges. First and foremost, the project may be regarded as falling into the universal discourse of the majority of prison Shakespeare projects, as though locality were not being taken into account, which is far from the case. The specific locality of *Mickey B* with its repeated allusions to the Troubles in Northern Ireland

and the historical and political conditions emphasized in the film will be tackled from different angles, such as providing historical background before watching the film and documentaries. Anyway, the film is simply a starting point from which to explore pressing social issues and to set up similar projects in Spain.

Secondly, there is no independent funding for this project, as it all emerged from my secondment with esc film. The screenings (and room hires), accommodation and flights of the speakers will be paid exclusively from my Marie Curie research budget. The continuation of the project will be determined by its success, and whether institutions are willing to become stakeholders. Thus far, collaborating institutions include prisons, the “Filmoteca” and the University of Murcia. However, due to the overt critique of the penal system in *Mickey B*, local authorities may withhold their support. Via the film, inmates go on an exploratory journey to understand the implications of their actions and crimes. According to Tom Magill and Jennifer Marquis-Muradaz, “taking part in the film enabled non-conforming life-sentence prisoners to act out and understand the implications of their violent crimes” (2009: 113). Duncan’s murder makes Mickey B suffer, and he inevitably has to reflect upon violence, and what motivates it; this leads him to reflect upon the violence which he has perpetrated. Moreover, the capacity to suffer equally allows inmates to connect to their humanity and appreciate the criminality of their actions.

5. Conclusion

The proposed work aims to shed light on how a Shakespearean film adaptation can provide rich opportunities for community-oriented projects aiming to address controversial and pressing social issues. Hopefully, the screening of *Mickey B* in prisons in Murcia will pave the way for a similar project so that the same transformation that participants underwent in Northern Ireland thanks to their involvement with the making of *Mickey B* can be experienced by inmates in Murcia. It will demonstrate the power of Shakespeare as a “creative, social and spiritual life force” (Scott-Douglass, 2007: 137) and it is hoped that subsequent therapeutic effects will emerge. This project will also inevitably change the way we think about inmate rehabilitation and institutional reform. It must though be remembered that the artistic component was equally important in the making of *Mickey B*. Indeed, it is the combination of both aspects that makes it such a unique Shakespearean adaptation within the prison context, and which allows for an easier interconnection with academia.

The academic world, then, can easily be engaged and encouraged to take part in these community-oriented projects for the mutual benefit of both parties. The screenings and numerous engagements in Murcia with *Mickey B* will allow

academia to enjoy the benefits of Prison Shakespeare, without leaving aside the artistic component. Thus, while the adaptation will be explored from an aesthetic perspective, it will also engage and persuade the academic world to engage with socially excluded people. This interconnection between academia and society is necessary to bring about social change and transformation. Communication needs to be more fluent and effective so that new perspectives are provided and new possibilities and dialogue are opened up and explored. We have the tools – let’s use them!

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