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The construction of Steven Avery as a victim

How background music, editing and camerawork suggest the victimhood of Steven Avery in *Making a Murderer*

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In this bachelor thesis I will analyse and interpret background music, editing and camerawork in three fragments of the Netflix series *Making a Murderer* to discuss the suggestion of Steven Avery as a victim.

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Introduction

‘When I finished Netflix’s 10-part crime docudrama *Making a Murderer* two weeks ago, I gripped my head—actually gripped it, the way people do on television.’¹ In ‘The Emotional Manipulations of *Making a Murderer*’ Brownen Dickey from *Slate* describes a common reaction to the Netflix original series *Making a Murderer*. The series got a lot of attention from its viewers and media; many viewers see Steven Avery as a victim of the American justice system and have expressed their indignation through social media.² The objectivity of the series has also been discussed; journalists like Dickey and Diana Alvear in *Medium* have been weary of the nature of *Making a Murderer*.³ They published articles in which they question the objectivity of the series, mentioning that certain evidence has been left out.⁴⁵ They are not the only ones reporting to the series: Kathryn Schulz and Jack Shepherd also wrote about the lack of evidence against Steven.⁶⁷ Despite the critical reactions, the majority of the viewers have sympathised with Steven.

The first season of the series was released on December 18th 2015 and a second season has not been announced yet - at the moment of writing - but creators Laura Ricciardi and Moira Demos and Netflix have expressed their interest.⁸

In this bachelor thesis I will discuss the effect of background music and camerawork in *Making a Murderer*. The series was filmed in the USA and focusses on the wrongdoing of the justice system in regard to one person, Steven Avery. At the moment of writing, the series has been an object of studies for only several months. The research question of this bachelor thesis is the following: In what way are background music and camerawork in *Making a Murderer* used to represent Steven Avery as a victim? I will answer this question by closely analysing three fragments originating from different episodes of *making a Murderer*. A plot overview and a shot-by-shot overview of the three fragments are attached at the end of this thesis.

The first fragment is the ending of episode one ‘Eighteen Years Lost’ from [01:01:19] to [01:02:36]. The case that Avery has started against the county seeking damages is mentioned along with the threat of suing his home-county. The very last shot introduces the Teresa Halbach case. The second fragment is of episode two ‘Turning the Tables’ from [00:05:49] to [00:06:38]. In this fragment multiple photographs of Steven’s life after prison are combined with Steven

¹ Dickey. (2016) (Apr.27, 2016).

² Moore & Antlfinger. (2016) (Jun. 8, 2016)

³ Dickey. (2016) (Apr.27, 2016).

⁴ Dickey. (2016) (Apr.27, 2016).

⁵ Alvear. (2016) (Apr. 27, 2016)

⁶ Schultz. (2016) (Apr. 27 ,2016).

⁷ Shepherd. (2016) (Apr. 27 ,2016).

talking about this period. The third fragment is from episode five 'The Last Person to See Teresa Alive', from [00:24:05] to [00:26:59]. In this fragment two press conferences - one featuring prosecutor Ken Kratz, the other featuring defence lawyer Dean Strang - are shown.

In the analysis and interpretation of the fragments, background music and editing & camerawork will be the focus. This research will be a contribution to the discussion regarding *Making a Murderer*. Both of these elements impact the viewer in ways that the viewer is often not aware of. By focussing on these two elements I hope to show how elements we take for granted can unconsciously steer us. Whilst there have been several comments on the objectivity of the series plot wise, there has not been any research regarding the cinematographic elements of the series. I will also contribute to the idea that the construction of a character as a victim is suggested through background music and camerawork. By analysing three fragments using Bordwell and Thompson's method and combining this analysis with different theories on the impact of several cinematographic elements on the viewers' perception, I will answer my research question and contribute to the discussion on *Making a Murderer*.

The main method of analysis is based on the handbook *Film Art: an Introduction* (2010) by David Bordwell and Kirsten Thompson. In particular, their chapters on sound, cinematography and editing will be used. Most importantly to this thesis is their premise that the formal aspects of film and television profoundly influence the way viewers ascribe meaning to its content.

In *Making a Murderer* background music and camera techniques are strategically used to construct the image of Steven Avery as a victim in the court case regarding the murder on Teresa Halbach. By for example using certain toned background music at different times, the suggestion of Steven as a victim is supported. Earlier research on the topic of background music has been done by Percy H. Tannenbaum in 'Music Background in the Judgement of Stage and Television Drama' (1956) and by Marilyn Boltz, Matthew Schulkind and Suzanne Kantra in 'Effects of background music on the remembering of filmed events' (1991). Tannenbaum mentions that music can articulate meanings resulting in certain connotations when combined with images of a particular person.⁹ Boltz, Schulkind and Kantra tested the effects of background music on viewers using clips of characters combined with different music. Both of these sources will be used to analyse my objects.

In the publication *Victims, Crime and Society* (2007) by Pamela Davies, Peter Francis and Chris Greer both Greer and Hazel Croall discuss the impact social class can have on

⁸ Morfoot. (2016). (Apr. 27 2016).

⁹ Tannenbaum. (1956): 93.

victimization, the position of the victim in the justice system as well as the representation of victims in media. In the chapter 'News Media, Victims and Crime' Greer discusses the ideal victim – a notion coined by Nils Christie – and how different aspects can support someone as an ideal victim. In 'Social Class, Social Exclusion, Victims and Crime' Croall mentions the significance of class in the justice system and how class can either work in favour or have its disadvantages in court cases.

Yvonne Jewkes also discusses the representation of victims and how certain elements can support the idea of a person as a victim. In 'Police, Offenders and Victims in the Media' as well as in 'The Construction of Crime News' from her publication *Media & Crime* (2011) she mentions how portrayal through binary oppositions, photographs or interviews can affect the image we have of a victim.

The impact of the social class of the victim can have on the trial at hand is also discussed by Terence Thornberry in 'Race, Socioeconomic Status and Sentencing in the Juvenile Justice System' (1973). He mentions that people with limited economic means are often the scapegoats of the frustrated police in our local communities, just like Steven in *Making a Murderer*.

The first chapter will focus on the presence of background music in the fragments and the effect music can have. Different function that background music can fulfil will be explained using the fragments. In the second chapter there will be an analysis and interpretation of the camerawork - camera movement and angles - in the three fragments. Both of these elements help to construct the image of Steven as a victim. In the case of background music the tone and pace suggest either upcoming actions - and have a foreshadowing role - or suggest the nature of the characters, and thereby function as a leitmotif. Camerawork also steers the viewer into a certain direction. By using different distances, like close-ups, different relations with the viewer are created.

Chapter 1. Background Music in *Making a Murderer*

In this chapter *Film Art: an Introduction* will be used to verify certain attributes in the background music from the three fragments. Together with the verification and analysis there will be an interpretation of how the used background music can suggest Steven's role as a victim.

Overall in *Making a Murderer* there is an almost constant presence of background music, which is composed by Kevin Kiner and Gustavo Santaolalla. Only in the in-court material there is an absence of background music. Bordwell and Thompson, along with other theorists like Marilyn Boltz, Matthew Schulkind and Suzanne Kantra, mention the significance of background music when viewing film and TV. Background music and sounds can steer the viewer and alter the image that the viewer has of a character or an event.¹⁰

The effect of background music on the audience of stage and television drama has been investigated by Percy H. Tannenbaum. He discusses the significance of background music when it comes to the effect on the viewers. "It is also generally agreed that music can articulate meanings - at least to the extent that a particular person exposed to a particular musical composition will experience certain connotations."¹¹ Music on its own, and combined with visual images, can affect viewers.

Boltz, Schulkind and Kantra mention that background music functions as a sign that signifies the events that are shown. Commonly, music is either something that predicts coming events or an accompaniment of the events that are simultaneously shown. In the case of foreshadowing, music can be used as a way to induce suspense or to alert viewers of an upcoming event, something Bordwell and Thompson agree with.¹²¹³ These two functions of background music are, in combination with another function, present in the three fragments. In fragment one music has a foreshadowing role, in the second fragment it is an accompaniment and in the final fragment it functions as a leitmotif. These three functions are not the only functions background music can have.

Mainly background music is distinctly present in the three fragments from the different episodes. Sometimes other short background sounds are audible, but speech and music are the main elements when discussing sound.

¹⁰ Boltz, Schulkind & Kantra. (1991): 593.

¹¹ Tannenbaum. (1956): 93.

¹² Boltz, Schulkind & Kantra. (1991): 593.

¹³ Bordwell & Thompson. (2010): 270.

1.1 Fragment one

The first fragment of episode one ‘Eighteen Years Lost’ is an example of the foreshadowing that Boltz et al. mention. While the first episode’s subject matter is the wrongful conviction of Steven Avery in the trial regarding Penny Beernsten, the ending of the episode [01:01:10 – 01:02:36] gives the audience a preview of what is to come in the upcoming episodes. The fragment features Steven Avery, Steven’s cousin Kim Ducat and his civil rights lawyer Stephan Glynn. The background music and the interviews with Ducat and Glynn tie the different shots together.

In this fragment the case that Steven has started against Manitowoc County is referred to. Steven is suing for the wrongful conviction and is seeking damages of \$36 million. Both Ducat and Glynn mention that suing the county someone lives in might end badly, with the county possibly taking revenge on Steven. As the final statement is made by Glynn the image shifts to several cop cars driving up. Combined with the audio of a deputy calling a dispatcher where they mention the impending arrest of Steven, the audience gets a hint for the upcoming episodes.

The music is already playing at [01:01:10], as the fragment begins. The fragment starts with just string instruments and a constant pace. The music develops: an occasional drumming is added during the interview with Kim Ducat. This drumming seems to grow even more when the interview with Glynn follows. The volume and the pace slightly increase and the drumming sounds vary. A bass-like string instrument is added. After the police siren is added, the previous music ceases and different music takes its place. The change of music is tied to the change from the old trial regarding Penny Beernsten to the trial of Teresa Halbach.

The background music we hear during the fragment is all *non-diegetic*; the sounds are not coming from a source in the story world, but from a source outside of the story world.¹⁴ The constant background music that slowly develops during the fragment is added to enhance the scene’s tension.¹⁵ The only *diegetic* sound, the sound that has its source in the story world, is the police siren. In shot #15, where we see one police car driving away, we hear a police siren start.¹⁶ In this case the *fidelity* of the sound can be discussed. With fidelity of sound Bordwell and Thompson indicate the extent to which the sound is faithful to the source as we conceive it. Regardless of the source of the sound in production, if the viewer takes the sound to be coming from the source in the diegetic world, it is faithful.¹⁷ The police siren is not only a diegetic sound; it is also synchronous to the image that we see. The non-diegetic background music has no

¹⁴ Bordwell & Thompson. (2010): 284.

¹⁵ Bordwell & Thompson. (2010): 284.

¹⁶ Attachment 2.

relevant temporal relation to the story.¹⁸ However, the music provides the viewer with an auditory continuity as the shots change. The presence of dialogue or music during multiple chronological shots is called dialogue overlap, to smooth down the visual change of the shot.¹⁹ The music and the monologues of Kim Ducat and Stephan Glynn continue as the shots follow each other, creating a connection between the different shots.

The music in this final scene of the first episode has the role of foreshadowing. The moment Kim Ducat mentions the possibility of revenge of the Manitowoc County, the background music changes subtly, still functioning as foreshadowing the rest of the episodes. The background music supports the monologue by Ducat and Glynn, who both mention that the suing of the county could have a bad outcome for Steven. The music, combined with the image, prepares the audience for the rest of the series, and shows us that bad things are going to happen to Steven. The music makes the viewers aware of the threat of the county on Steven. The ominous music and the editing - which will be discussed in the second chapter - suggest that the following trial is just a result of the case that Steven started against the county. The heightening of the pace of the background music and the addition of more instruments reinforces the threat that is posed against Steven. The background music combined with the statements that Ducat and Glynn make, appear to be a warning to Steven, but also a teaser for the audience.

1.2 Fragment two

The second fragment is from the second episode 'Turning the Tables' and lasts from [00:05:49] to [00:06:38]. The fragment starts out with a short note regarding the Avery Task Force and the Avery Bill. Followed by the on-screen note, there is a montage of photographs from Steven and his family at different occasions. During the montage we hear upbeat, high pitch guitar music, which starts as soon as the first photograph is visible. The music here is also non-diegetic and creates an overlap between the photographs, just like the music in the first fragment. The music has a rhythmic quality, which means that there is a constant pace present. The rhythmic music is combined with rhythmic editing. The photographs change on every beat; this combined with the short duration of the shots creates a rapid tempo. According to Karel Reisz and Gavin Millar in *The Technique of Film Editing*: 'Sound -actual or commentative- can play a most important role

¹⁷ Bordwell & Thompson. (2010):283.

¹⁸ Bordwell & Thompson. (2010): 294 – 297.

¹⁹ Bordwell & Thompson. (2010): 276.

in this process of controlling the pace and rhythm of the originally inert shots.’²⁰ The pace in this fragment is not solely created through the fast editing of the photographs, but also through the background music. At the end of the fragment the rhythm of the music, as well as the rhythm of the duration of the shots, slows down.

The music that is added to the montage is fast paced and features high tones and string instruments. The music in this fragment appears to be happier and hopeful, thanks to its upbeat qualities. The music is an accompaniment, as Boltz et al. have clarified, to the montage of photographs that is shown. It matches the happiness that is captured in the photographs. Steven seems to be enjoying life after spending eighteen years in prison; he seems to be fitting in with his family. The music supports the idea of Steven being home and at peace. Given the plot developments to come, this sequence’s suggestion of social and emotional balance and happiness creates the impression that it is out of question that Steven would commit a crime which would ruin this happiness.

The fragment features photographs from multiple occasions: Steven at the yard he works at, Steven and his family at Christmas, at a birthday party, etc. As the photographs change on the beat of the music, one change in particular is remarkable because of the development in the music. The beat on which the photograph in shot #22 changes differs from the rest: the volume of the music is higher and during the sequence before this particular shot the music swells and seems to approach a peak.²¹ The music briefly stops after this peak and then continues in the same tone and rhythm. This pause of music at shot #22 seems to signify the ending of the sequence of Christmas photographs and the beginning of photos from a different setting.

The slowing down of the upbeat music when the photographs of Steven and Jodi are shown in shot#26 through #29 supports a slightly different mood.²² The music seems to support the idea of Steven’s life slowing down. After meeting Jodi his life has been altered and it has become more peaceful. The slower music gives the audience the impression that after the hectic and fun times when returning to his family, his life is finally normal again. Steven is portrayed as a normal man who was a victim in the case regarding Beersten and is a victim again. The photographs combined with the music show a family man who is finally back where he belongs.

This portrayal of Steven as a family man does not immediately construct the image of him as a victim. In ‘News Media, Victims and Crime’ by Chris Greer the idea of the *ideal victim* – introduced by Nils Christie in 1986 – is discussed. The ideal victim is someone who most readily

²⁰ Reisz & Millar. (1968): 166.

²¹ Attachment 3.

is given the complete and legitimate status of being a victim. People are more likely to be seen as a victim if they are perceived as vulnerable, defenceless, innocent and worthy of sympathy and compassion. Greer mentions that there is a group that consists of typical ideal victims – elderly women and young children – just like there is a group that may find it more difficult to achieve this victim status, consisting of young men, the homeless, drug addicts and others who exist in the margins of society.²³ Steven Avery is not the typical ideal victim; he belongs to the group for which it is more difficult to reach victim status. By portraying Steven as a family man in this montage, but also by foreshadowing his arrest in the first fragment, and juxtaposing his lawyer against Ken Kratz in the third fragment, the traits of an ideal victim are stimulated. Steven is from the margins of society – he belongs to the lower class and does not fit into the community he lives in – but is perceived through this montage as someone worthy of sympathy and compassion.

Steven is not what Nils Christie calls an ideal victim. By creating the image of him as a family man, sympathy and compassion are evoked, resulting in Steven moving up in the *hierarchy of victimization*. The highest status in this hierarchy is the status of ideal victim. At the bottom are the victims who never acquire legitimate victim status, or are perceived as undeserving victims.²⁴ Steven, not having his class and gender in favour, would not immediately earn the status of ideal victim. He needs things like photomontages to help him move up in the hierarchy.

1.3 Fragment three

The final fragment is from the fifth episode ‘The Last Person to See Teresa Alive’ that lasts from [00:24:05] until [00:26:59]. The fragment features Ken Kratz (the prosecutor) and Dean Strang (lawyer of Steven Avery) in separate press conferences with several reporters. Both discuss the testimony of a witness that was not approved as evidence. The testimony, from the prosecutor’s side, was also misquoted by Kratz in court, a detail that the reporters did not miss. The background music in this fragment sets the tone of both of the press conferences. The presence and the lack of background music during this fragment support Kratz and Strang.

Viewers can (intuitively) connect the sound they register to an idea or character/setting/etc.²⁵ By having such present, ominous background music during the press conference with Ken Kratz, a similar connection can be made. The constant low toned pace that is

²² Attachment 3.

²³ Greer. (2007): 22.

²⁴ Greer. (2007): 22.

²⁵ Bordwell & Thompson. (2010): 279.

audible during the press conference with Ken Kratz steers the viewer in a certain direction. This is not the first time that the character Ken Kratz is accompanied by a low-tone pace: similar music is also present at different moments, for example in episode two ‘Turning the Tables’ [00:53:07] and episode three ‘Plight of the Accused’ [00:27:28]. In all of these instances the particular music is featured in press conference moments featuring Ken Kratz. By repeating this phenomenon, this combination of a particular music/soundtrack with the same character and the same setting, the viewer can be affected. Boltz et al discuss the effects of background music on the recollection of filmed events. They mention S. Marshall’s and A. Cohen’s research on effects of musical soundtracks.

[...] The goal of this research was to determine whether affective impressions change as a function of background music. Results supported this notion and revealed that ratings of the film’s “characters” on the semantic differential scales were directly influenced by the music’s affect.²⁶

The perceived image of the portrayed characters is different depending on the background music. In this particular fragment the contrast between the presence of background music with Kratz and the lack of background music with Strang is obvious. The atmosphere surrounding the press conference with Kratz is different. When the first conference has the low-tone ominous music, and the following has no music at all, an obvious difference between the two conferences (and with that between the two parties involved) is made. The presence of background music gives following silences a new value. The absence of background music forces the viewer to concentrate on the screen.²⁷

The specific background music combined with a character is what the composer Richard Wagner called a leitmotif. Leitmotifs function as trademarks by which among other things people can instantly be identified.²⁸ By consistently combining the character Ken Kratz with the same low-tone sounds the image of him as the ‘bad guy’, as the opponent who is in the wrong, is created. This construction creates juxtaposition. By positioning a figure with a counter figure, in this case Kratz being the bad guy and the prosecutor in this case, suggests that the opposing party is the opposite, in this case the victim.²⁹ According to Yvonne Jewkes, mass media are inclined to

²⁶ Boltz, Schulkind & Kantra. (2010): 594.

²⁷ Bordwell & Thompson. (2010): 270.

²⁸ Adorno & Eisler. (2003): 27.

²⁹ Schweinitz. (2006): 46.

think in binary oppositions, resulting in crime stories that are presented within a context of good versus evil.³⁰

1.4 Conclusions

In the three fragments described above different background music and sounds affect the viewer's image of Steven Avery. When the music is combined with the already compelling visual image, the monologues and interviews with Ducat and Glynn, the image of Steven Avery as a victim in this particular case is emphasized. Based on my analysis of the background music, Avery is portrayed as a family man who would do no wrong, and as the victim of a revenge plot.

The background music that is combined with the visual image seems to enhance the mood that is already portrayed in the image. In the case of the last fragment, featuring the two press conferences, music seems to function as a form of identification. It suggests to the viewer that one character is the bad guy, and since he is the spokesperson of the prosecution that the entire prosecution is in the wrong. Thanks to this suggestion the other team, of the defence, is immediately seen as the good guy.

Steven does not fit into the idea of the ideal victim, originally created by Nils Christie. People vouching for him – which happens in the first fragment and will be discussed in the second chapter – and showing photographs of Steven with loved ones help him gain sympathy and compassion from the public, which in turn helps him gain the ideal victim status.³¹

³⁰ Jewkes. (2011): 49.

³¹ Greer. (2007): 30-31.

Chapter 2. Camerawork in *Making a Murderer*

The combination of background music and editing has been briefly mentioned in the first chapter. In this chapter camerawork and editing in the three fragments will be analysed. Every fragment will be discussed on its own and at the end of this chapter there will be a conclusion that combines the three fragments. The analysis of each fragment will focus on camerawork (camera distances and camera movement).

Camera movement, which can be a panning movement or simply the camera zooming in or out, is used by makers to either focus on a detail, or to display a clear overview. As Ed Sikov mentions in *Film Studies* (2010), a handheld camera suggests an unmediated reality and a direct connection between the camera and the subject.³² The handheld camera, recognizable by its shaky image, creates a more personal relation between the viewer and the image, almost suggesting that the viewer is in the image itself.³³

Using different camera distances is a way to emphasize certain shots. If something, like a personal interview, is filmed as a close-up shot, the relation between the person on screen and the viewer is far more personal than when it is filmed as an extreme long shot.³⁴ The impression viewers have of a character can be altered by the movement as well as the distance of the camera. In the first fragment I will discuss not only camera distance and movement, but also the composition of the shots and the implications these compositions have. In the second fragment I will discuss the pace of editing and how the image that is created of Steven supports his role as a victim. The third fragment focuses on how mainly camera movement creates a juxtaposition between the reporters and both of the lawyers.

2.1 Fragment one

The first fragment consists of shots from different times and places. It features interviews with Kim Ducat and Stephen Glynn, several shots of depositions and other interviews, shots of Steven with his partner and lawyer and finally several shots of police cars. The function of the last shots (shot #13 to #16) is - just like the background music is in chapter one - to foreshadow what is going to happen in the following episodes.³⁵ This open ending of the episode also encourages the viewer to keep on watching. The editing supports the medium of the series; Netflix is notoriously

³² Sikov. (2010): 26.

³³ Bordwell & Thompson. (2010): 200.

³⁴ Sikov. (2010): 9-11.

³⁵ Attachment 2.

known as the streaming-site where the continuity of watching is stimulated. A new episode will automatically start playing after fifteen seconds.

The fragment starts with a shot of a newspaper article with the headline: ‘Man to sue over wrongful conviction’. Instead of showing the article with a steady camera, the camera pans over the headline, steering the viewer to what is most important and giving quick information. The headline is all that the viewer can see before the next shot: a quick shot of an interview with Steven and another headline regarding the multi-million lawsuit. Shots of the interviews with Steven, Ducat and Glynn are all in (medium) close-up shots, creating a personal atmosphere. These shots are of private interviews, where only Ducat or Glynn is present, which means that the viewer almost cannot focus on anything else. This way of portraying interviewees is called a *talking head*, and offers the viewer a personalized basis to the presented knowledge.³⁶ These characters that give the viewer information are not objective; both are closely tied to Steven. Information passed along by these two parties, or by any party tied to Steven, can be subjective and therefore not entirely truthful.



Figure 1. Interviews with Kim Ducat and Stephen Glynn featuring a fitting background.

The interviews with Ducat and Glynn are filmed in different settings. Ducat is depicted in a staged home setting; her surroundings seem to suit her relationship with Steven. Through *depth of field*, ‘the range of distances before the lens within which objects can be photographed in sharp focus’.³⁷ Both the interviewee and the background they are situated in front of are in focus. The framing of the background is remarkable. First of all, the distance and the depth of field draw the viewers’ attention to not only Ducat, but also the background setting. This background that we see features an awkwardly cut-off window, a basket with what seem to be fake flowers and the corner of a piece of furniture. These random objects have nothing to do with the subject of the interview and create a forced homely atmosphere. Lawyer Stephen Glynn is also filmed with a fitting

³⁶ Beattie. (2004): 22.

³⁷ Bordwell. (2010): 177.

background. In the close-up of Glynn he is sitting in front of shelves of books and a weirdly cut-off piece of the fireplace.³⁸ Both of the backgrounds seem to exaggerate the interviewees' relation to Steven. By using certain objects, like the fake plants with Ducat and the thick books with Glynn, the connection between Steven, Ducat and Glynn is supported. Beattie mentions the use of settings 'who is often interviewed framed against a backdrop that reinforces a sense of authority'.³⁹ The authority of Glynn is indeed reinforced by pairing him with a fitting backdrop. He is made to look like a high-educated person, someone who appears to know more than the viewer and therefore make appropriate decisions. Having other people vouch for Steven works in favour of Steven reaching the ideal victim status.⁴⁰

The social class of the Avery family is undeniably present in these interviews. The slightly tacky homely setting that is Ducat's backdrop reminds the viewer of the low social standing the family has in the community. Traditionally speaking the lower-class has to make a bigger effort to gain the reputation of innocent. As Terrence Thornberry in 'Race, Socioeconomic Status and Sentencing in the Juvenile Justice System' declares, persons with limited economic means are often the scapegoats of the frustrated police in our local communities.⁴¹ The odds are often against this class, they are presumed to be guilty before a trial even starts and have to work harder to prove their innocence. This class, to which Steven obviously belongs, has little to no means to defend themselves in court. In the case against the county that started out with a \$36 million compensation he eventually settled for \$400,000 to pay for the Halbach case. During the trial the eventual lack of money to represent himself (and others) is highlighted; Steven eventually tries to represent himself because he does not have the means to hire a lawyer.⁴² Belonging to the lower class not only influences the trial at hand, it also affects the image the viewer constructs of Steven. Greer shows that belonging to the lower class can have a negative impact on the constructed image.⁴³ Hazel Croall discusses class in relation to victimization, but also in relation to the justice system, and concludes that people with a lower income – belonging to the lower class – face more difficulties in court. Social class affects the ability to firstly obtain information and secondly negotiate with the authorities.⁴⁴ At certain points in the series Steven's class is highlighted by mentioning him not being able to hire his own lawyer and being appointed one.

³⁸ Attachment 5.

³⁹ Beattie. (2004): 23.

⁴⁰ Greer. (2007): 30-31.

⁴¹ Thornberry. (1973): 90.

⁴² *Making a Murderer*. (2015) Episode 10 'Fighting for Their Lives'.

⁴³ Greer. (2007): 24.

⁴⁴ Croall. (2007): 64.

His belonging to the lower-class is most visible in scenes filmed at the barren family property. The environment he lives in – at a certain point he lived in a trailer – shows that Steven does not belong to the elite.

Most of the shots are shot with a steady camera, for instance the interview with Kim Ducat. Other shots are taken with a handheld camera, like the shots of Steven and his girlfriend and lawyer walking up to the courthouse. The camera is not steady and tracks the movement of the figures. By using a handheld camera that specifically tracks its subjects, a more personal relationship with the subject is created. The camera is exclusively focused on these three characters; nothing else seems to be more important. By using a handheld camera, it is not difficult for the viewer to see this camera movement as a substitute for our own movement.⁴⁵

The last shot of the fragment has no image; the viewer sees a completely black screen when hearing the dialogue between the dispatcher and the deputy. By leaving the viewer with a black screen during this conversation, he can only focus on the audio. Editing in this fragment is certainly in favour of Steven: at times the camera focuses solely on him, creating a personal relationship between him as a subject and the viewer. The positioning of the interviewees enhances the relationship between them and Steven. In the case of Ducat, her familial relationship to Steven is supported by the staged homely setting. The professional relationship between Glynn and Steven is reinforced by posing Glynn in front of a fitting background.

2.2 Fragment two

The second fragment solely consists of old photographs. The photographs are from the period after Steven's release and before his second arrest. Whilst most of the photographs are shown for a short period of time, not longer than a second, the four final photos - which show Steven Avery and his partner at the time Jodi - are visible for a longer period. The fragment starts out with a steady pace; photographs are shown for roughly two seconds. After nine photographs the pace quickens, photographs from Christmas time are shown and are visible for only half a second. As the photos change settings again (around shot #23), the pace settles down again; photos are shown for two seconds.⁴⁶ The final photographs featuring Steven and Jodi are shown for the longest amount of time. These alternate between shown for either two, four or seven seconds. The final photograph is visible for seven seconds, automatically stressing the importance of what is visible.

⁴⁵ Bordwell & Thompson. (2010): 200.

⁴⁶ Attachment 3.

By alternating the pace in this fragment the suggestion of rapid action is created: varying the pace is helps when trying to create the illusion of time passing quickly.⁴⁷

The last photo, as well as the other ‘slower’ photos of Steven and Jodi, shows the viewer a completely different Steven, him as a loving partner. In the whole montage he is depicted as a family man. Almost every picture features Steven with at least one other member of his family. Not only is he depicted as a family man, he is portrayed as a good father through the several photographs with his daughters, and as a loving partner through the photos with Jodi. The photographs have no indications of the past eighteen years of Steven’s life; there are no visible signs that refer to his life in prison. Photographs contribute to the idea of ‘seeing is believing’. By showing the potential of Steven through photographs, a sense of the ‘real’ is added to something that otherwise would remain abstract or difficult to invest in emotionally. Photographs humanize crime victims, creating a more personal bond between the victim and the viewer.⁴⁸

The duration of the photographs is significant. The photos that are shown for merely a second create a fast, steady pace which creates the image that Steven’s life after prison is a whirlwind of family gatherings and other social get-togethers. The fast pace of the editing of the photographs can be tied to the fast pace in Steven’s life after his release. It shows that after eighteen years of being separated by his family he still fits in with his family, almost as if he never went to prison. As the photographs change setting, a sequence of photographs that seem to originate from Christmas-time begins. The photographs of this sequence are shown for a shorter period of time, the pace of editing increases for this part of the fragment. After the string of Christmas-photos the pace slows down to the pace from before. This temporal speeding up of the pace during these photographs is remarkable. The speeding up can be seen as the suggestion of time passing quickly. By quickening the pace, the illusion of Steven’s busy life is created. By creating a longer montage of photographs, that speeds up and eventually slows down, the suggestion of Steven being an active, social person is created. These character traits that are suggested through this montage, Steven as a good, loyal father and son, as a social person that values relationships with friends and family, support the idea of Steven as a victim. These photographs do not connote the image of Steven as a victim on their own, but in the context of the story of accusation and conviction. A loyal father/son would not compromise his relationships and risk going to prison. According to Yvonne Jewkes the presentation of these traits ‘suggest

⁴⁷ Reisz & Millar. (1968): 243.

⁴⁸ Greer. (2007): 31.

that there is “little space for any other angle or way of understanding” who the victim was’.⁴⁹ By using photos that show familial ties reinforces the notion that not only Steven’s life, but also the lives of his family, have been destroyed. By showing the audience aspects of his life that are usually private, the audience is invited to relate themselves to the victim and their family and imagine themselves in the circumstances of Steven.⁵⁰ Jewkes also discussed the presence of binary oppositions in mass media – earlier discussed in the first chapter – and how these can support a constructed image. The binary opposition between Kratz and Strang was already discussed, but there also is a binary opposition within Steven. Jewkes writes that for example ‘individuals driven to carry out suicide bombings and other terrorist acts are entirely evil and have no “good” qualities to redeem them.’⁵¹ This example shows that if someone is bad, he does not have any good qualities. The same goes for someone who is good; he cannot have any bad qualities. By creating the image of Steven as a family man through this photomontage, he is portrayed as a good person. In the fashion of binary oppositions he therefore cannot do bad things, like committing a crime.

There is a rhythm in the montage of the photographs that coincides with the rhythm of the music. Photographs follow each other on the beat of the music. It is common for filmmakers to match visual and sonic rhythms to each other.⁵² The individual shots – of inanimate objects, namely photographs - have no inherent rhythm. The shots are given a rhythmic value through editing.⁵³ As Reisz and Millar mentioned in *The Technique of Film Editing*: background music, in this fragment, supports the pace that is constructed through editing.⁵⁴

In the second fragment editing is used to create a pace. While the pace in the fragment differs - from a steady pace to a quicker pace and eventually to a slow pace - the image that is created of Steven is clear. By showing that many different photographs of Steven in different settings, the image of him as a sociable, likeable person is created. Through these images he is portrayed as a loyal father and son, as someone who does not belong in prison. The pace of the editing suggests that after Steven got out of prison his life speeded up again; there is the suggestion of time passing fast. The final slowing down of the pace, featuring four photographs of Steven with Jodi, shows the importance of these photographs. While Steven explains his

⁴⁹ Jewkes. (2011): 171.

⁵⁰ Jewkes. (2011): 171.

⁵¹ Jewkes. (2011): 49.

⁵² Bordwell & Thompson. (2010): 282.

⁵³ Reisz & Millar. (1968): 166.

⁵⁴ Reisz & Millar. (1968): 166.

relationship with Jodi, the viewer is given more time to process these photos and Steven's accompanying story.

2.3 Fragment three

In the third fragment from the fifth episode there are two press conferences, one with Ken Kratz, and the other with Dean Strang. In the fragment there is a difference between shots of the ones giving the press conference - Kratz and Strang - and the ones asking the questions. Whilst the camera always shows at least a bit of the person that is talking at that moment, it does not solely focus on the person who is talking. In shot #8 the person who is speaking - Ken Kratz - at that moment is not visible; instead the camera is focused on reporter #3.⁵⁵ The editing uses the reactions of the journalists, by showing the audience the reactions and expressions of the journalists reacting to Kratz and Strang, the judgement of the audience can be steered. The viewer can feel like he/she does not completely know what is going on, since they are watching the scene unfold from the outside. The audience does not have the same amount of information as the reporters at the time, so they can feel like they are watching more-informed parties spar on a subject they, the audience, know little about. When viewing the response of people who are more involved in the process itself, like the journalists, viewers might be influenced by their reactions.

In shot #5 Ken Kratz first answers a question that has been asked by a reporter off screen. When mentioning a faulty detail in his answer, he is 'verbally attacked' by a reporter. Instead of showing the reporter who defies the statement that Kratz makes, the camera is focused on Kratz, showing his reaction when confronted with the truth. This gives the audience the opportunity to judge Kratz's character, a judgement that can also influence the judgement of Steven. By showing Kratz's mistake and his reaction, the audience is confronted with the fact that maybe not every statement is entirely true.

The shots of Ken Kratz and Dean Strang are both from the same distance, in what Bordwell and Thompson call a *medium shot*, which frames the body from the waist up.⁵⁶ The shots where the journalists are visible create variation in the camera distances. They are the only ones who are regularly portrayed through close-up shots, where the camera is focused on their faces, so to display their reactions in a clearer way.⁵⁷ The shots featuring the reporters feature

⁵⁵ Attachment 4.

⁵⁶ Bordwell & Thompson. (2010): 195.

⁵⁷ Bordwell & Thompson. (2010): 195.

mobile framing, where the framing of the subject changes.⁵⁸ In the shots of Kratz and Strang the camera does not move. In this fragment the *talking head* trope is used again. Not only do the shots of the journalists differ in camera distance, the steadiness of the camera also differs. When depicting Kratz and Strang the camera is almost always steady, there is no movement visible. The only instance where the camera is not steady is in shot #18 when Strang takes his place.⁵⁹ This camera movement here is to make sure that Strang is centred in the shot. The camera, when focused on the reporters, is more often unsteady to follow their movements. The footage that shows Kratz and Strang seems to have been taken with a camera on a tripod, there is no movement visible. Other shots of the journalists have been filmed with a handheld camera, which results in a bumpy, jiggling image.⁶⁰ The camera movement in the shots #12 and #18 follows the subject.⁶¹ When Kratz seems to move out of the frame in shot #12, the camera slightly pans to the left, which is a following shot: the camera typically follows the movement of a figure.⁶² The other unsteady shots, the ones of the journalists, cannot exactly be called following shots, since their movements are not as abrupt and will not result in them not being in the frame anymore. The static camera in the shots of Kratz and Strang are completely different than the shots featuring the reporters. There is camera movement in the latter; the camera is constantly readjusted in position which creates a more dynamic image. The movement of the camera can be a substitute for the viewers own movement, by moving the camera it is as if the viewer himself is moving along.⁶³

By having such a difference in camera movement and camera distances between the shots of the reporters and the shots of Kratz and Strang, another juxtaposition is created. The static shots of Kratz and Strang are completely different from the close-up handheld shots of the reporters. This static camera creates a more severe image of the portrayed parties. The close-ups of the reporters give the shots more emotional weight.⁶⁴ Steven is not visually present in this fragment. One of his lawyers, Strang, is and can be seen as the representative for Steven. Kratz is portrayed as the person in the wrong; he gave wrong information in court and now is questioned by the reporters. There is a sense of mistrust that is portrayed through these camera movements and angles. By using a shaky handheld camera and close-up shots, the tension is heightened. Certainly in combination with the background music as discussed in Chapter 1. When Strang

⁵⁸ Bordwell & Thompson. (2010): 199.

⁵⁹ Attachment 4.

⁶⁰ Bordwell & Thompson. (2010): 200.

⁶¹ Attachment 4.

⁶² Bordwell & Thompson. (2010): 203.

⁶³ Bordwell & Thompson. (2010): 200.

⁶⁴ Sikov. (2010): 10.

appears the atmosphere seems to lighten: for one there is no threatening background music, but the reporters are also shot from a slightly bigger distance. This distance makes the shot less personal and the tension from the previous press conference disappears.

Using different camera distances and movement when portraying the reporters' reactions to Kratz and Strang, a juxtaposition is created. Shots of the reporters are from a shorter distance, again creating a more personal relationship between them and the viewer.

2.4 Conclusions

The choices that were made in regard to editing and camerawork are to further highlight the overall story that is told in the series. Every fragment has its own suggestion to the viewers. In the first fragment the foreshadowing is the main focus: the combination of editing, camerawork and background music suggests the involvement of the county in the crime concerning Teresa Halbach. The second fragment revolves around the return of Steven Avery to his family. Photographs of family events are shown at a fast pace to suggest the rush of his social life and a fast forward in the narrative. The pace slows down when photos of him and Jodi are presented to illustrate that Steven's life has finally slowed down to a normal pace. Showing personal photographs evoke feelings of sympathy and compassion with the viewer, resulting in a more positive image of Steven. The final fragment featuring Ken Kratz, Dean Strang and several reporters highlights a difference between Kratz and Strang on the one hand and the reporters on the other. The different camerawork regarding the two groups emphasizes the reactions of the reporters to the different parties.

Conclusion

I analysed and interpreted three fragments from three different episodes of *Making a Murderer* to answer my research question: In what way are background music and editing & camerawork in *Making a Murderer* used to represent Steven Avery as a victim?

In ‘Chapter 1 Background Music in *Making a Murderer*’ we’ve seen that non-diegetic background music can be used to emphasize certain events. Background music functions as a leitmotif, as an accompaniment or has a foreshadowing role. The tone of music has an impact on the image of Steven. High-toned, fast-paced music works in favour of Steven. Slower and low-toned music – audible during Kratz’ press conference – supports the idea of the prosecution as the bad guys. This idea, combined with Jewkes’ notion of mass media working in binary oppositions, automatically makes Steven the vulnerable party, the victim.

The second chapter focused on the role of camerawork – camera movement and distance – in the construction of the image of Steven. Camerawork (and editing) are used to support Steven as what Christie and later Greer call the ideal victim. For example editing is used in the second fragment to create a fast-pace montage of photographs that portrays Steven as a family man, evoking sympathy and compassion, which in turn helps him become the ideal victim.

In this bachelor thesis I used different sources to analyse the three fragments. Bordwell & Thompsons’ *Film Art* (2010) and Reisz’ & Millar’s *The Technique of Film Editing* (1968) were used to analyse and interpret the background music and the editing in the fragments. The analysis is interpreted through earlier research on similar topics, for instance the research of Boltz, Schulkind and Kantra on the effect of background music. Theories on the representation of victims from Chris Greer and Yvonne Jewkes helped to further interpret the analysis. Both Greer and Jewkes mentioned tactics that will work in favour of the victim when it comes to representation. The personal photographs, the presence of others to vouch for the victim and the binary opposition between good and bad are also present in the fragments of *Making a Murderer*, supporting the construction of Steven’s victimhood. This research project contributes to the earlier research to how cinematographic elements can shape the viewers’ perspective of particular events or people. It explains how background music and editing can influence the image of Steven Avery and argues that these elements contribute to the series’ construction of him as an innocent victim of a wrongful conviction. It is however not known if Steven Avery is innocent in the assault and murder of Teresa Halbach. As others like Tannenbaum and Boltz et al. have researched, certainly background music is used to support the image of Steven. Meanwhile camerawork, movement and distance, is also used to further shape the impression of Steven. The

materials and the method that I used helped analyse and interpret the fragments. Further research could focus on how different cinematographic elements also influence this image.

Attachments

Attachment 1. Plot overview *Making a Murderer*.

Making a Murderer recaps the life of Steven Avery, who was wrongfully convicted in 1985 for a sexual assault he did not commit. Eighteen years later he is exonerated thanks to the DNA evidence linking someone else as the guilty party. The first episode of the series highlights the wrongdoing of the county; several mistakes were made that ensured Steven's sentence. A year after Steven's release Teresa Halbach goes missing. She was last seen at the Avery property to photograph cars for an ad. Several days after this last sighting, a search party locates her car on the Avery property. From that moment on, Steven is seen as the main, and only, suspect. The remaining nine episodes of the series focus on this trial and uncover several mistakes or suspicious events in the case. The series suggests the county officials had a conflict of interest in participating in the investigation of Halbach's murder. After a forced confession of Steven's nephew Brandon Dassey, his involvement in the case, as well as his trial, are depicted in the series.

Attachment 2. Shot-by-shot overview of fragment one.

Shot-by-shot overview of fragment one – episode one ‘Eighteen Years Lost’ [01:01:10 – 01:02:36].

Shot #	Image	Music	Who’s talking	Camera movement	Camera distance
#1	[01:01:10] Moving across article.	Medium volume. Only music. String instruments with constant pace	-	Camera pans. Steady camera.	-
#2	Interview with Steven Avery.	Music continues.	Steven Avery.	Steady camera.	Close-up shot.
#3	Different article.	Music continues.	Kim Ducat starts talking.	Camera zooms	-
#4	Interview with Kim Ducat.	Music continues.	Kim Ducat.	Steady camera.	Close-up shot.
#5	Sheriff Tom Kocourek’s deposition.	Music continues. No sound from the deposition that is shown.	Kim Ducat.	Camera slightly pans	Medium shot.
#6	Colborn’s deposition.	Music continues. No sound from the deposition that is shown.	Kim Ducat.	Steady camera.	Medium shot.
#7	Interview with Sheriff Tom Kocourek.	Music continues. No sound from interview with Tom Kocourek	Kim Ducat.	Steady camera.	Close-up shot.
#8	Interview with Kim Ducat.	Music continues.	Kim Ducat.	Steady camera.	Close-up shot.
#9	Avery and girlfriend walking up that zooms out to a medium long shot.	Music continues. Background noises of the scene are audible (car driving past)	Lawyer Stephan Glynn.	Handheld camera. Camera zooms out.	Medium shot.
#10	Interview with civil rights lawyer Stephan Glynn (1994 – 1997).	Music continues.	Lawyer Stephan Glynn.	Steady camera.	Close-up shot.
#11	Avery and girlfriend walking up that zooms in to a medium shot.	Music continues. Additional sounds of footsteps.	Lawyer Stephan Glynn.	Handheld camera. Camera zooms in.	Medium long shot.
#12	Avery and girlfriend walking inside.	Music continues. Additional sounds of footsteps.	Lawyer Stephan Glynn.	Handheld camera.	Medium shot.
#13	Cop cars driving (to Avery property).	Music continues.	Lawyer Stephan Glynn.	Handheld camera.	Extreme long shot.
#14	Interview with lawyer Stephan Glynn.	Music continues.	Lawyer Stephan Glynn.	Steady camera.	Close-up shot.
#15	Different cop car driving up.	Music continues.	Lawyer Stephan Glynn.	Steady camera.	Medium long shot.
#16	Different cop car pulling away and turning on siren.	Music continues, police siren is added.		Steady camera.	Medium shot.

#17	Black screen.	Music continues, slow down to just a regular thumping. No police siren.	Two voices: Dispatcher and deputy.	Steady camera.	-
#18	Screen switches to credits. [01:02:36]	Ending music.	-	-	-

Attachment 3. Shot-by-shot overview of fragment two.⁶⁵

Shot-by-shot overview of fragment two – episode two ‘Turning the Tables’ [00:05:47 – 00:06:38].

Shot #	Image	Sound	Who’s talking	Camera distance
#1	[00:05:49] Black screen (with imprint of building) with text ‘ <i>The Avery Task Force maker recommendations for criminal justice reforms. The State Legislature begins drafting the Avery Bill.</i> ’	-	-	-
#2	Photo of Steven Avery.	Upbeat, high pitch guitar music starts.	-	Close-up shot.
#3	<i>Switch in time and place</i> ⁶⁶ Photo of Steven Avery.	Upbeat, high pitch guitar music.	-	Medium long shot.
#4	Photo of Steven Avery with daughters.	Upbeat, high pitch guitar music.	-	Long shot.
#5	Photo of Steven Avery with daughters.	Upbeat, high pitch guitar music.	Steven Avery starts talking.	Medium long shot.
#6	<i>Switch in time and place</i> Photo of Steven Avery with unknown man.	Upbeat, high pitch guitar music.	Steven Avery.	Long shot.
#7	Photo of Steven Avery with father and daughter.	Upbeat, high pitch guitar music.	Steven Avery.	Long shot.
#8	Photo of Steven Avery with family.	Upbeat, high pitch guitar music.	-	Long shot.
#9	Photo of Steven Avery with unknown man.	Upbeat, high pitch guitar music.	-	Long shot.
#10	<i>Switch in time and place</i> Photo of Steven Avery with mother.	Upbeat, high pitch guitar music.	Steven Avery.	Medium long shot.
#11	Photo of Steven Avery with unknown.	Upbeat, high pitch guitar music.	Steven Avery.	Medium shot.
#12	Photo of Steven Avery with family.	Upbeat, high pitch guitar music.	Steven Avery.	Medium shot.
#13	Photo of Steven Avery with daughter.	Upbeat, high pitch guitar music.	-	Medium shot.

⁶⁵ There is no camera movement in this fragment; therefore it is not in the overview.

⁶⁶ Switch in time and place is based on different clothing, location, light.

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#14	Photo of Steven Avery with daughter.	Upbeat, high pitch guitar music.	-	Medium shot.
#15	Photo of Steven Avery.	Upbeat, high pitch guitar music.	-	Medium shot.
#16	Photo of Steven Avery with daughters.	Upbeat, high pitch guitar music.	-	Medium long shot.
#17	Photo of Steven Avery	Upbeat, high pitch guitar music.	-	(Medium) Close-up shot.
#18	Photo of Steven Avery with family.	Upbeat, high pitch guitar music.	-	Medium long shot.
#19	Photo of Steven Avery.	Upbeat, high pitch guitar music.	-	Medium shot.
#20	Photo of family Steven Avery.	Upbeat, high pitch guitar music.	-	Medium long shot.
#21	Photo of Steven Avery daughter.	Upbeat, high pitch guitar music.	-	Medium shot.
#22	Photo of Steven Avery.	Upbeat, high pitch guitar music.	-	Medium shot.
#23	<i>Switch in time and place</i> Photo of Steven Avery.	Upbeat, high pitch guitar music. Volume increases.	-	Medium shot.
#24	Photo of Steven Avery.	Upbeat, high pitch guitar music.	Steven Avery.	Medium shot.
#25	Photo of Steven Avery with his family.	Upbeat, high pitch guitar music.	-	Medium shot.
#26	<i>Switch in time and place</i> Photo of Jodi (shot lingers).	Upbeat, high pitch guitar music.	Steven Avery.	Medium shot.
#27	<i>Switch in time and place</i> Photo of Jodi and Steven Avery.	Upbeat, high pitch guitar music.	Steven Avery.	Medium close-up shot.
#28	<i>Switch in time and place</i> Photo of Jodi and Steven Avery.	Upbeat, high pitch guitar music.	Steven Avery.	Medium close-up shot.
#29	<i>Switch in time and place</i> Photo of Jodi and Steven Avery. Longer shot than previous ones. [00:06:38].	Music slows down and ends.	Steven Avery.	Medium (long) shot.

Attachment 4. Shot-by-shot overview of fragment three.

Shot-by-shot overview of fragment three – episode five ‘The Last Person to See Teresa Alive’
[00:24:05 – 00:26:59].

Shot #	Image	Sound	Who's talking	Camera movement	Camera distance
#1	[00:24:05] Ken Kratz.	Constant low sounds, pace with sometimes harder sounds.	Reporter, Ken Kratz, different reporter asks a question.	Steady camera.	Medium close-up shot.

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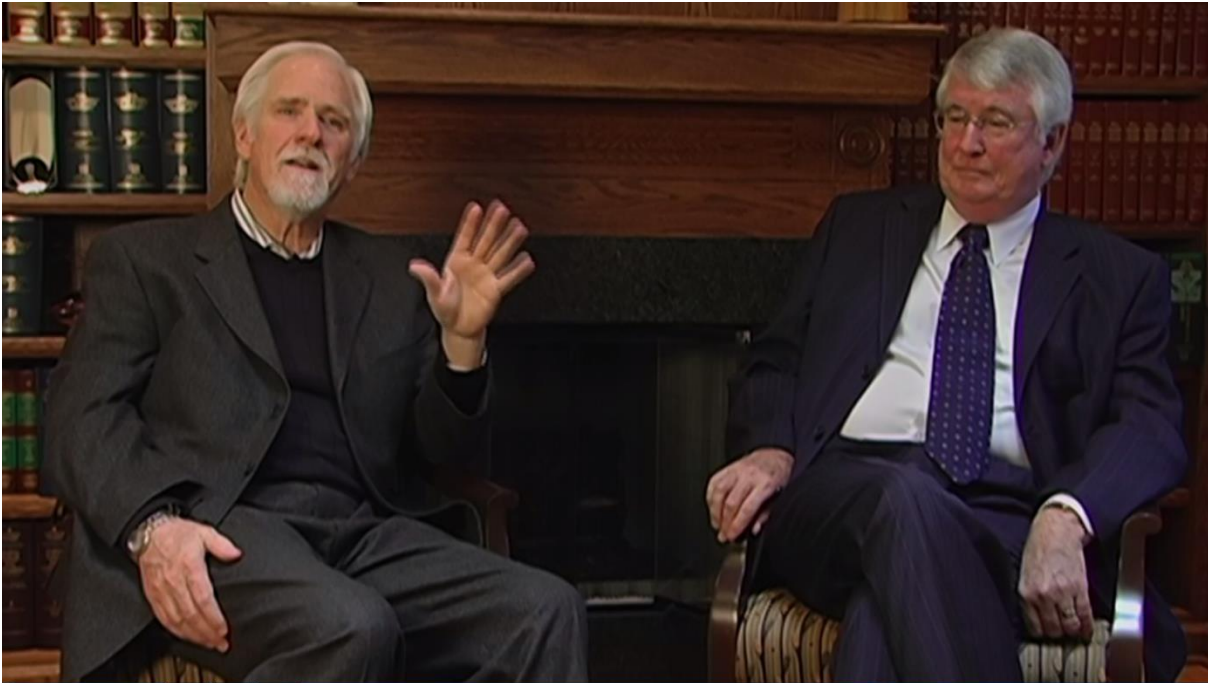
#2	Reporter #1 who is asking the question.	Constant low sounds, pace with sometimes harder sounds.	Reporter #1.	Handheld camera.	Medium close-up shot.
#3	Ken Kratz.	Constant low sounds, pace with sometimes harder sounds.	Ken Kratz.	Steady camera.	Medium close-up shot.
#4	Reporter #1 who is asking the question.	Constant low sounds, pace with sometimes harder sounds.	Reporter #1 + different reporter #2.	Handheld camera.	Medium close-up shot.
#5	Ken Kratz.	Constant low sounds, pace with sometimes harder sounds.	Ken Kratz, reporter #2 defying Kratz' statement.	Steady camera.	Medium close-up shot.
#6	Reporter #2 defying Kratz statement.	Constant low sounds, pace with sometimes harder sounds.	Reporter #2.	Handheld camera.	(Medium) Close-up shot.
#7	Ken Kratz.	Constant low sounds, pace with sometimes harder sounds.	Ken Kratz.	Steady camera.	Medium close-up shot.
#8	Reporter #3.	Constant low sounds, pace with sometimes harder sounds.	Ken Kratz.	Handheld camera.	Close-up shot.
#9	Different reporter #4 asking a question.	Constant low sounds, pace with sometimes harder sounds.	Different reporter #4 asking a question.	Handheld camera.	(Medium) Close-up shot.
#10	Different (non-speaking) reporters #5 & #6.	Constant low sounds, pace with sometimes harder sounds.	Reporter #4 asking a question.	Handheld camera.	(Medium) Close-up shot.
#11	Reporter #4 asking a question.	Constant low sounds, pace with sometimes harder sounds.	Reporter #4 asking a question.	Handheld camera.	Close-up shot.
#12	Ken Kratz.	Constant low sounds, pace with sometimes	Ken Kratz, reporter #7.	Steady camera. Slight pan to track	Medium close-up shot.

The construction of Steven Avery as a victim

		harder sounds.		movement.	
#13	Reporter #7.	Constant low sounds, pace with sometimes harder sounds.	Reporter #7, Ken Kratz.	Handheld camera.	Close-up shot.
#14	Ken Kratz.	Constant low sounds, pace with sometimes harder sounds.	Ken Kratz.	Steady camera.	Medium close-up shot.
#15	Reporter #1.	Constant low sounds, pace with sometimes harder sounds.	Ken Kratz.	Handheld camera.	Close-up shot.
#16	Ken Kratz.	Constant low sounds, pace with sometimes harder sounds.	Ken Kratz.	Steady camera.	Medium close-up shot.
#17	Reporter #3 & #8.	Constant low sounds, pace with sometimes harder sounds.	Ken Kratz.	Handheld camera.	Medium close-up shot.
#18	Dean Strang (not a steady camera, camera moves and zooms slightly).	-	Dean Strang, reporter #2.	Camera zooms in	Medium (close-up) shot.
#19	Reporter #2	-	Dean Stang, reporter #2.	Handheld camera.	Medium close-up shot.
#20	Dean Strang.	-	Dean Strang, reporter #7.	Steady camera.	Medium (close-up) shot.
#21	Reporter #7	-	Reporter #7.	Handheld camera.	Close-up shot.
#22	Dean Strang.	-	Dean Strang, reporter #7.	Steady camera.	Medium (close-up) shot.
#23	Reporter #7	-	Reporter #7, Dean Strang.	Handheld camera.	Medium (close-up) shot.
#24	Dean Strang.	-	Dean Strang.	Steady camera.	Medium (close-up) shot.
#25	Reporter #8.	-	Reporter #8.	Handheld camera.	(Medium) Close-up shot.
#26	Black screen (with silhouette Avery?) with text 'Judge Willis denies the Defence motion for a mistrial. The judge does not instruct the jury about Bobby's testimony.' [00:26:59].	Sound starts, string instruments.	-		-

Attachment 5. Image fragment one.

Full image of the background from fragment one, episode one 'Eighteen Years Lost'.



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