[AMY, 2015]

[CHARACTERS]








Amy Winehouse (protagonist) – documentary uses extensive archival footage of Amy from 14-27 to chronologize her rise-and-fall from fame to an alcohol overdose.
Blake Fielder (ex-husband) – heroin addict whose influence on Amy's is arguably presented as the strongest cause of her overdose.
Mitchell Whitehouse (father) – arguably presented formerly as an absent father who has aspects of being greedy and uncaring – Mitchell claims the documentary is misleading.
Janis Whitehouse-Collins (mother) – mother who found it difficult to stand up to her daughter.
Raye Cosbert (promoter/manager) – promoter from Metropolis Music who encouraged touring.
Andrew Morris (bodyguard) – brought in later in Amy's career to protect her from paparazzi and also, her own alcohol and drug addiction.
Nick Shymansky (ex-manager/friend) – worked with Simon Fuller on 19, and was Amy's manager 1999-2006 (felt he was too close to Amy to properly manage her).
Tyler James (friend/flatmate) – trained at Sylvia Young Theatre School along with Amy.
Juliette Ashby (friend/flatmate) – long-time friend with Amy since they were 4 years old.
Lauren Gilbert (friend) – long-time friend – film starts at her birthday party 1998 (14 years old).
Blake Wood (friend) – photographer who became close friends with Amy in 2007.
Mos Def (musician/friend) – encountered Amy as a true industry talent and supported her.
Pete Doherty (musician) – part of the Camden indie music scene when getting to know Amy.
Tony Bennett (musician) – Amy's idol who Tony saw as one of the greats alongside Ella Fitzgerald.
Mark Ronson (producer) – found collaborating with her on 'Back to Black' recording a delight.
Salaam Remi (producer) – producer of Amy's 'Frank' album, released in 2003, with jazz influences.
Cristina Romete (doctor) – advised Amy at Priory May 2010 visit, that more alcohol would kill Amy.
Sam Beste (pianist) – band member of Amy Winehouse's.
Dale Davis (bass) – band member of Amy Winehouse's.
Shomari Dilon (sound engineer) – recorded 'Back to Black' album with Amy.
Phil Meynell (Trash Club promoter) – encountered Amy alongside Blake, in the Camden scene.
Monte Lipman (CEO Republic Records) – encountered Amy with record deals.
Lucian Grange (CEO Universal Music Group) - encountered Amy with record deals.
Guy Moot (President of Sony Music Publishing) - encountered Amy with record deals.
Nick Gatfield (President Island Records) - encountered Amy with record deals.
Darcus Beese (A&R Island Records) - encountered Amy with record deals.

[NARRATIVE/DOC STYLE]








- The documentary focuses on Amy Winehouse as a tortured musical artist who died at 27 from an alcohol overdose in her Camden home in North London.
- Kapadia documents her life chronologically as a form of linear cause-and-effect narration – childhood, early music career, mainstream acclaim with two albums (Frank in 2003, Back to Black in 2006), paparazzi conflicts, life-destroying alcohol and drug addiction, death in 2011.

Conforms to 3-Act Narrative structure:

- **Equilibrium** – evidence of Winehouse's rare gift as a 14-year-old jazz prodigy - the film begins with home video footage of Amy as a 14-year-old singing with Juliette at a house party in Southgate, London.
- **Disequilibrium** – trials and tribulations of fame, relationships, substance abuse.
- **New Equilibrium** – the aftermath of Amy's alcohol overdose as a 27-year-old.
- **Binary oppositions** – Press vs Family, Childhood vs Adult Responsibility, Independence vs Record label.
- **Character types** - Arguable representation of Blake and Mitchell as Proppian Villains, with Amy positioned as a flawed anti-hero, with friends/family etc as Proppian Helpers (sidekicks).
- **Documentary modes of filmmaking** – observational, poetic and expository styles.
- **Narrative style** – Indirect interviews are reformatted as voiceover narration from multiple figures in Amy's life including Amy herself.

Documentary conventions

- Winehouse interviews are presented through voiceovers, with multiple voiceovers from significant figures throughout her life without opting for the documentary convention of 'talking heads' – Kapadia believed that 'talking heads' takes spectators out of the present.
- Kapadia conducted over 100 interviews with friends, family, producers, record labels, managers, bodyguards and those with first-hand accounts of Amy to share on record.
- Unseen footage, unreleased tracks, rare live sessions (Stronger Than Me, In My Bed, What Is It About Men?, Detachment, You Always Hurt The Ones You Love) and much of the archival footage features as amateur digital home videos with handheld and grainy cinematography.
- Controversial opt out in Belgrade, Serbia live performance features, to signpost her downfall.
- Kapadia's documentary has been criticized for potentially using Frankenbiting (arguably misleading soundbites) particularly in the representation of Mitchell, Amy's father – intentions of objectivity may not easily be met with emotionally charged material, and some may accuse of manipulation through construction.

[MISE-EN-SCENE]









Props
Drug paraphernalia – stills and digital footage reveal Amy's drug addictions which begin with milder vices such as cannabis and alcohol, but morph into hardline grade A drugs such as crack cocaine and heroin – they are presented as unglamorous, with scenes of squalor alluding to Skidrow.
Microphones – the prop that jettisons her homemade talent into a vessel towards stardom.
Lyric drafts – extreme close-ups of lyrics highlights the autobiographical vulnerability behind her songwriting.
Paparazzi cameras - the menace of cameramen stalking her every move is highlighted as predatory with the flash of cameras like gunshots.

Make-up and Costumes
- **Retro jazz and rockabilly inspired outfits** – halter dresses, high-waisted skirts, polka dot and floral prints with a 1950s/60s rockabilly influences - vintage fashion with a punky inflection.
- **Signature beehive hairstyle** – exaggerated back-combed hair became part of the signature Winehouse aesthetic to highlight her eccentricity as a performer.
- **Bold prints and feminine silhouettes** – favoured body-hugging dresses with a vintage twist. Additional fashion options – satin ballet flats for shoes, white tank top, signature flicked eyeliner, accessorizing with hooped earrings, neon belts.

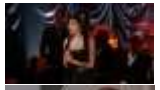
Settings
- **Amy's Camden apartment** – presented as an unglamorous den that becomes a location of squalor and drug-fuelled decay.
- **Live performances and venues** – glamorous but daunting settings with high expectations for Amy's high quality singer-songwriting performances.
- **London surrounding by paparazzi** – the menace of cameramen stalking her every move is highlighted as predatory with the flash of cameras like gunshots.

Performance
- all performances are authentic and unscripted based on archival footage – Amy's most authentic self appears beyond the camera's intrusive gaze as trusted friends and family film accounts of her life.

Aesthetic
- Kapadia has compiled extensive archival footage which has an amateurish quality with handheld shots with inconsistent compositions, often grainy and relying on naturalistic lighting with some possible post-production alterations.
- However, Kapadia adds vignetting, montage double exposures, slow-mo effects, superimposed animated lyrics, and intertitles as visual codes to elevate the digital content in post-production.

[KEY SEQUENCE 1: THE GRAMMY AWARDS]








- The sequence begins with Lucian Grange voiceover (CEO of Universal Music Group) demanding that Amy get clean. An extreme close-up of the formal letter requesting this accompanies the VO, and a montage double exposure edit of a slow-motion close-up features with the letter. Lucian then announces that Amy succeeds stating "God bless her, she did."
- The enhanced sound (post-production amplification) of paparazzi camera snaps of Amy in a cab in London, is intercut with close-ups at The Grammy Awards with celebrities such as Jay-Z, Beyonce and Alicia Keys on the red carpet with the intertitles 'February 9th 5pm Local Time Los Angeles' features.
- An establishing shot with intertitles of '2AM Local Time Riverside Studios London' introduces a form of parallel editing between London and Los Angeles as Amy Winehouse is nominated for Grammy Awards.
- The mid-shot of Amy Winehouse's shocked expression on the London stage as she watches live footage of Tony Bennett announce her as the Grammy Award winner for 'Record of the Year' ahead of Foo Fighters, Beyonce, Justin Timberlake, Rihanna & Jay-Z has a surreal quality to it. This drug-addicted and working-class British woman is considered the best singer-songwriter that year.
- Additionally, medium close-up shots reveal Amy thanking her partner "for my Blake incarcerated" in her acceptance speech whilst hugging her mum, highlight the tumultuous journey she remains on despite the celebrity adulation and critical acclaim that she receives.
- Non-diegetic sound with a minor key orchestral score that develops alongside the footage at Riverside Studios switching to slow-motion. Juliette's voiceover highlights a tragic conversation with Amy where she says "this is so boring without drugs" – Amy is bathed in red light with a low-key aesthetic alone centrally framed on stage. This reinforces that the drug addiction has truly taken control of her psyche.
- Consider: Kapadia's documentary approach, use of digital cameras and technology.

[CINEMATOGRAPHY]









Cameras used – mobile phone footage, camcorder filming and paparazzi shot – it is estimated that 90% of archival footage used in Amy documentary is digital.
Editing equipment – Avid Media Composer, Sound Editing with Pro Tools, – industry standard.

- **Unseen footage and unheard tracks** – the exclusivity of previously unreleased content acts as a major USP for Kapadia's Amy documentary, which gives spectators a sense of parasocial intimacy with the star, well beyond the usual boundaries afforded by a celebrity.
- **Extreme close-ups** – significant quantities of footage use extreme close-ups of Amy and Blake with a focus on their emotional states through amateur footage.
- **Establishing shots** – shots of Camden and the City of London are often used at the start of sequences to contextualise the scene.
- **Professional TV footage** – acts as a glamorous and professional contrast to the amateur mobile phone and DV footage from friends and family used as archival material.
- **Handheld camerawork** – the majority of homemade footage on mobile phones and camcorders features camerawork off a tripod which is amateurish but gives an authentic fly-on-the-wall, Cinema Verite quality.
- **Actuality footage** – raw film footage of real events is utilized in the film to reinforce a sense of authenticity, which provides relevant expositional information such as settings (Camden, London).
- **Camera movement** – a significant use of tracks, pans, tilts, zooms with variable compositions are employed by non-professionals such as friends and family cataloguing Amy's life behind-the-scenes.

EDUQAS ON DOCUMENTARY FILMMAKER THEORIES
"The documentary film will be explored in relation to key filmmakers from the genre. The documentary film studied may either directly embody aspects of these theories or work in a way that strongly challenges these theories. In either case, the theories will provide a means of exploring different approaches to documentary film and filmmaking."

EDUQAS ON DIGITAL DEBATES
"The degree of the impact that digital has had on film since the 1990s is a developing debate. Some film commentators argue that, although digital technology could potentially transform cinema, so far films, especially narrative films designed for cinema release, have changed very little from pre-digital times. Others consider that the impact of digital filmmaking is only beginning to emerge, both in high concept Hollywood filmmaking and in much lower budget experimental work."

[OTHER KEY SEQUENCES]







- Opening sequence and Amy as a 14-year-old with home video footage at her friend's birthday party – home video footage - first window into her natural jazz singing gift.

- Amy moving to Camden as a foreshadowing of her drug addiction and downfall –establishing shots of Camden, ominous soundscapes, Blake VO, song excerpts - montage double exposures of lyric drafts about Blake juxtaposed with images of the pair at the park.

- Amy recording 'Back to Black' with Mark Ronson – juxtaposition of fully produced sound of the record, and Amy's isolated vocals in an empty recording studio – superimposed animated lyrics - alluding to her loneliness regarding of her celebrity acclaim.

- The juxtaposition of Amy/Blake's glamorous Miami honeymoon with their drug-fuelled binge on return to Camden – digital footage, paparazzi stills.

- Final scenes of her death – police arrival at Camden home, intertitles, over-bearing presence of paparazzi photographers - cut to: montage double exposures with melancholic score of Amy's best moments.

[EDITING/SOUND]





- **Montage editing** - Montage editing and double exposures act as a form of intellectual montage to unite elements such as Blake and Amy in Camden parks with lyrics of bittersweet romance from her musical work.
- **Superimposed animated lyrics** – Kapadia ensures through a lyric video aesthetic for excerpts from released and unreleased tracks that focuses on Amy's song meanings to reveal her psychological motivations in songwriting.
- **Intertitles** – intertitles are added in post-production to contextualise scenes based on year and location, which reinforces the chronological structure of the documentary and ensures a sense of continuity to understand Amy's journey from 14 to 27 years old.
- **Slow-mo filming** – Slow- motion shots add a poetic mode of filmmaking to Amy, which immortalize key emotional moments and often include the dramatic punctuation of non-diegetic soundscapes.
- **Mood enhancing soundscapes** – while most of the non-diegetic soundtrack involves excerpts from Amy Winehouse records (both released and unreleased), the use of a minor key score acts as dramatic punctuation for key scenes to identify Amy's descent into drug addiction.
- **Voiceovers** – indirect interviews are used and added as a 'Voice of God' voiceover from multiple characters in Amy's life including her own.
- **Vignetting** - Vignetting adds a sense of nostalgia to archival footage and is added through post-production digital technology to give gloss to amateur filmmaking and construct the idea of Amy's lost memories.
- **Enhancing sounds** – non-diegetic post-production of flash photography sound was added to emphasise the bullet-like sound of camera flashes at Amy that became invasive – this lends itself to the poetic rather than expository mode of filmmaking.

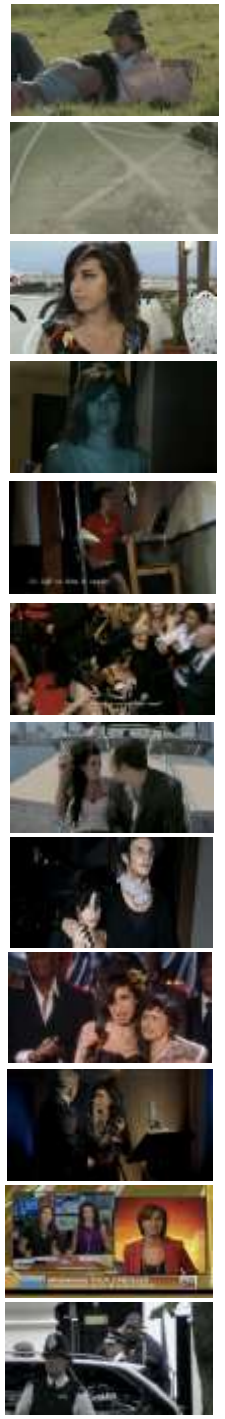
[CONTEXT/KAPADIA STYLE]

- **Budget** - £3 million
- **Box office figures** - £23 million
- **Awards** – won BAFTA and Oscar for Best Documentary
- **Production companies** – Film Four, Universal Music Group
- **Distribution** – A24, Altitude, Camera Film
- **Kapadia documentaries** – Senna (2010), Maradona (2019) – 'True fiction' approach
- **Buzz topic** – Invasion of privacy by media – 2011 Leveson Inquiry examined press invasion.
- **Distinctive stylistic features**
  - **construction through archival footage** – the majority of Kapadia's documentary was constructed in the editing room from pre-existing footage. Accessibility to digital technology ensured that friends and family could extensively film behind-the-scenes which gives an authentic, unscripted, fly-on-the-wall 'Cinema Verite' quality of 'Truthful Cinema'.
  - **superimposed animated lyrics** – Kapadia emphasized the importance of Amy's lyrics in understanding her psyche, with the autobiographical relevance of her musings on relationships in her jazz songs.
  - **intertitles to include context** – reinforces the importance of the chronological order and contextualises key events.
  - **indirect interviews as voiceovers** – multiple narrative voices as a 'Voice of God' arguably give a wider perspective on Amy's life, including her own interviews, so that allegations of Frankenbiting and manipulation could be challenged.
  - **mood enhancing soundscapes** – used for emotional resonance often accompanied by slo-mos of Amy.
- **Documentary style**
  - **observational documentary approach** – Kapadia does not play a performative role (like Moore or Broomfield) in the documentary, opting voiceovers of interviews (not in a talking heads format) to act as a form of narration, with an observational non-interventionist style similar to Kim Longinotto's unobtrusive documentary filmmaking.
  - **poetic modes of filmmaking** – the use of mood enhancing soundscapes such as minor key scores to emphasise Amy's descent into drug abuse, and the use of slo-mos to create emotional resonance, lend themselves more to the poetic mode of filmmaking.
  - **expository modes of filmmaking** – Kapadia collected extensive archival footage and interviews, which highlights his pursuit to build an extensive factual bank of evidence to construct a meaningful narrative in search of truth.
  - **pursuit for objectivity** – the decision to avoid a 'talking heads' approach, the distancing from a performative documentary style is arguably in pursuit for truth and objectivity, that edits footage to create a coherent narrative about Amy's life
- **Ideological agenda**
  - Amy Winehouse's story is arguably presented as a cautionary tale of a tortured artist.
  - Harrowing depictions of her drug use (stills of heroin, crack cocaine) are depicted through stills of her high with smeared make-up, emaciated complexion and conditions of squalor.
  - Despite Kapadia imploring that his observational documentary style prioritises 'objectivity' and 'truth' – the depiction of Mitchell and Blake, however accurate, still frames them as Proppian Villains, and Amy Winehouse as a figure who committed self-sabotage to a suicidal extent.
  - **Moral subtext:** the spectator is positioned to morally object to drug use, to identify the impact of toxic relationships and to challenge press on intrusion which arguably led to Winehouse's early death.

[FULL DOCUMENTARY TEXTUAL ANALYSIS]



Time Stamp	Denotations
0:00:00 Amy at 14	• Archival footage – Intertitles: 1998, Southgate, London – stills of Amy with friends Lauren and Juliette at Lauren's birthday party – Amy's jazz singing as a 14-year-old highlights her rare talent - home video footage – shaky, grainy, handheld. • Amy V.O. – cites jazz influences: Dinah Washington, Sarah Vaughan, Tony Bennett, Thelonius Monk.
0:01:00	• Amy performs Moon River at 16 with National Youth Jazz Orchestra.
0:03:00	• Nick Shymansky V.O. – Talent scout friend – worked with 19 (Simon Fuller agency) – met Amy through friend Tyler James.
0:05:00	• Montage of Amy's lyric drafts with double projections of rehearsal close-ups of Amy singing (slo-mo). • Non-diegetic S/T of Amy's demos with superimposed on-screen animated lyrics. • Guy Moot V.O. – UK President of Sony Music Publishing – identifying Amy's rare talent.
0:06:30 Amy's rapport with Nick Shymansky	• Crane shot of East Finchley/North London (non-diegetic S/T of jazz music). • Soundbite – telephone call of Amy with accompanied stills including Amy smoking weed. • Lauren V.O. – Amy hoping to find a place to smoke weed but could not in her parent's house. • Nick V.O. – "She could make you feel so important, then all of a sudden, very unimportant" – introduction to Amy's complex character arc as an anti-hero figure. • Home video footage inside a cab with Nick and her boyfriend Chris Taylor. • Close-ups of Amy's live performance of 'Stronger Than Me' – subversive lyricism, off-kilter jazz melodies.
00:11:00	• Nick Gatfield V.O. – President of Island Records (2001-08) – "At 18, a North London Jewish girl gave a studio performance that surprised everyone". • Archival/home video footage of Amy falling asleep in cars (pillows and bedsheets in the backseat) on tour – Ian Barter (Guitarist and pianist) in the car with Nick Shymansky looking after Amy.
00:13:46	• POV shot – car driving in traffic • Amy interview with Gary Mulholland (The Observer) – sound from interview as a V.O. – still images/archival footage from promo tour – her responses are a foreshadowing of fame and madness with confessional self-awareness. • Archival still images of Amy smoking weed, playing pool during October 2003 promotional tour for 'Frank'.
00:15:48 Amy's 2003 'Frank' Tour	• 'Frank' tour performance – superimposed animated lyrics over sepia cinematography of archival stills. • Establishing shot of London – intertitles: December 2003 – Toazted Media – Dutch Radio Show – interview presented as a V.O. • Nick V.O. – "There wasn't a girl who had been gobby in the media for a long time and she could be very cutting, especially if she got bored or felt misunderstood."
00:18:29 Mainstream appeal with promotional tour	• Intertitles – March 2004 – Friday Night With Jonathan Ross – showcases charisma – professional/glamorous BBC aesthetic. • Archival footage on Amy with her mother Janis in slo-mo – grainy cinematography. • Mother – Janis Whitehouse V.O. – "I found it difficult to stand up to her". • Amy V.O. – "when my dad was there, he was never there" – music became her outlet, after parent's divorce when she was 9, she felt she could get away with anything. • Tyler V.O. – at 13/14, she was on depression medication (Seroxat). • Archival footage of 2004 North Sea Jazz Festival in Rotterdam.
00:23:56 Critical acclaim	• Sam V.O. – Pianist – jazz clubs/small audiences – Amy preferred this scene for a pure relationship to music. • July 2004 – Amy wins at Ivor Novello Songwriting Awards with announcement from Bobby Womack – Amy thanks producer Salaam Remi – in high-key lighting close-up immortalized as celebrity/stardom incoming. • Salaam V.O. – Producer – "If this is what [Amy] is like at 18, what will she be like at 25?" • Yassin (Mos Def) V.O. – Mos Def praises Amy Winehouse – admits a bit of a crush towards her. • TV presenter interview by Tim Cash who explains the responsibility on her now – she gives IDGAF attitude.
00:27:00 Moving to Camden – foreshadowing her drug addiction	• Amy V.O. – Camden establishing shot – admits to getting drunk/playing pool all day instead of writing her second album. • Juliette V.O. – noticed a change in Amy when she moved to Camden • Trash Night archival footage of The Kills performing live – Camden indie/drugs scene is introduced. • Phil V.O. – promoter of Trash Club – references Gazelles, Rakes, Kills, Babyshambles – friend of Blakes, who was also a Trash Club promoter. • Pete Doherty V.O. – The Libertines – anti-establishment indie drug addict taking about the evil of selling out to record labels as the ultimate sin. • Amy V.O. – adores Libertines – makes her proud to be British again.
00:30:00 Amy's meet-cute with Blake Fielder presented as ominous	• Blake V.O. – introduction of Amy's new boyfriend, Blake Fielder – Blake explains the start of their affair – both in relationships with other people – cheat on them with each other. • Lucian V.O. – chairman/CEO Universal – to Amy: "I need another album". • Nick V.O. – Amy decided she wanted Nick to leave '19' with Simon Fuller and manage her fully. • Blake, V.O. – both Amy and Blake sabotaging – Amy cheated on him often and vice versa – Blake cut wrists as a 9-year-old, wanted Mum to leave stepdad – both had a connection based on broken upbringing. • Amy V.O. – admits she fell in love with someone she'd die for – montage of lyric drafts in double exposures with stills of Camden parks embracing Blake (non-diegetic S/T of Some Unholy War).



Time Stamp	Denotations
00:35:46	• August 2005 Majorca holiday – archival home video footage of Amy with friend Lauren. • Nick V.O. – Blake got back with his girlfriend, Amy slept with his friend as revenge – drunk-and-dial answer machine messages. • Lauren V.O. – Amy calls to say she's hurt her head – house looks like a squatting house – golf ball sized bruise on her head. • Amy Winehouse – not eating, alcohol, drug addict – living in squalor.
00:40:36 Debates on Amy's need for rehab	• Mitch V.O. – "I don't think she needs to go to rehab, she's fine. • Non-diegetic S/T of 'Like Smoke' – recording in Salaam's house in Miama. • Montage of lyric drafts and double exposure with close-up slo-mo shots of Amy riffing on guitar to 'Tears Dry On Their Own'. • Amy V.O. – talking about getting it together for the album recording. • Nick V.O. – Camden establishing shots, stills of her drug-addled troubles – Nick refused to be her manager – "too close". • Nick Gatfield (President Island Records) V.O. – Amy wants a change of management – Raye Cosbert (Metropolis Music). • Raye V.O. – got on quite well with Amy – interested in touring. • Amy V.O. – "I really was on a roll" – Mark Ronson V.O. – "didn't get what all the fuss was about – all the lyrics and melody recorded in 2-3 hours"
00:48:20 Amy recording with Mark Ronson	• March 2006 – close-ups of recording studio panels – recording session with Mark Ronson, New York. • Close-ups of Amy singing 'Back to Black' – diegetic and non-diegetic sound of the track is intercut – to expansive soundscapes of the professional record compared to the sparse and isolating situation in a recording studio unit – sequence has a haunting foreshadowing resonance – superimposed animated lyrics alluding to her drug addiction, her toxic relationship with Blake and her issues with rehab. • Darius V.O. – Amy's Nan had fallen ill. • Amy V.O. – Nan was strongest woman in my life. • Janis V.O. – Cynthia was like Amy's mother – her death killed Amy inside (Cynthia died May 2006). • Intertitles - 3 MONTHS LATER – Metropolis Studios London • Darcus V.O. – She had whiskey and coke for lunch, ate a large meal, came back from lunch dazed after throwing up her food – identified a significant bulimia issue.
00:53:07 Celebrity appearances during drug addiction	• Janis V.O. – "Amy said when 15: 'I eat what I want, then I bring it all up' – didn't intervene with Mitch, didn't think it was serious. • Later With Jools Holland performance of 'Rehab' (October 2006) – promotional tour launching her into superstar status. • Archival footage at Q awards taking photos with Russell Brand. • Sam V.O. – there was an air of celebrity around us. • Feb 2007 Brit Awards archival footage – Amy V.O. – celebrity life is scary. • Non-diegetic S/T of 'We're Still Friends' (cover) – superimposed animated lyrics over montage of stills featuring close-ups of Blake. • April 2007 – Blake and Amy now engaged.
1:00:00 Amy US Promo Tour	• Amy's Promo tour in the US –montage/collage of magazine covers with Amy as cover star (Rolling Stone, Spin, Blitz, BBS, The Word), guest appearances on MTV Unplugged, David Letterman Show, Jay Leno's Tonight Show, and climbing the Billboard charts, Spin photoshoot with Terry Richardson (Milk Studios NY) – erotic photoshoot with Blake – archival home videos flirting with Blake. • Monty Lipman V.O. (Republic) – "nothing can prepare you for that level of success" – red carpet catwalk close-ups of Amy overwhelmed by screaming fans.
1:05:00 Amy's marriage to Blake and drugs binge	• May 2007 Miami – Blake V.O. and Amy get married – drinking spree, sunning on a superyacht, smoking cigars – archival footage. • Phil V.O. – Amy wanted to feel what Blake was feeling. // Amy performance introduced by Yasiin Bey (I'm No Good). • June 2007 – archival footage of Amy's flat in London – stills of drug use. • Blake V.O. – Amy tried crack cocaine and heroin for the first time – both became addicts. • July 2007 Eden Project concert footage, Cornwall – Amy seen slapping herself at the start of performance – foreshadowing omen.
1:10:00 Rehab and paparazzi stalking	• Paparazzi shots (succession of cuts) outside Camden home – Raye/Mitch attempt intervention – Four Seasons Hotel, Hampshire. • Amy's flat August 2007 – stills of cocaine/heroin drug use. • Nick V.O. – phone call from Blake saying Amy had OD'd. // Lauren V.O. – Amy is going to die if she has another seizure. • Chip V.O. – Brand recommended Winehouse for rehab – Blake/Amy do rehab together – considered unethical. • Blake V.O. – she said I'll do anything you do – Intertitles: 3 DAYS LATER – binged on drugs in a hotel – smudged make-up (stills).
1:20:00 Grammy Awards	• Non-diegetic S/T 'Love Is A Losing Game' – montage – performance/lyrics/slo-mo paparazzi footage of Blake and Amy – performance of Sept 4th Mercury Music Prize – Jools Holland announces Winehouse as one of the all-time greats. • Blake Fielder arrested November 2007 // Raye V.O. – Amy spiralled after Blake's arrest. // Lucian V.O. – demands Amy get clean. • Grammy Awards 'Back To Black' – Tony Bennett presents Winehouse with Best Album – Amy at Riverside Studios London – slo-mo of applauding and embracing – explains "this is so boring without drugs" • Tyler VO – Amy completely clean / Juliette VO – crying and proud for Amy / Yasiin VO – brandishes drugs in front of him / Lauren VO – tough love is what she needs / Chip VO – peoples' ideas become skewed when money is involved / Nick VO – it was a feeding frenzy / Shomari VO – Dad came with camera crews on St Lucia trip / Blake VO – in jail with inmates reading papers about Amy's affair / Andrew Morris VO – she needed someone to say no (March 2010 Camden London) / Tony VO – she was a true jazz singer.
1:45:00 Collaborating with Tony Bennett	• Collaborations with Tony Bennett // Wanted to form a supergroup with Questlove, Mos Def and Raphael Saddiq. • Cristina VO – cumulative effect of drinking and bulimia // Salaam VO – Amy wanted to do multiple projects // Sam VO – didn't want to do Back to Black material anymore // Tyler VO – she got wasted so she didn't have to do the tour // Breakdown went live with June 18 2011 Belgrade performance // Salaam VO – cancelled tour // Nick VO – July 24 was my wedding day.
1:55:00	• Establishing shot of London – Saturday 23rd July 2011 – police cars outside Amy's apartment – Andrew VO – just looked like she was sleeping...but she was gone - classical soundtrack with montage of archival footage and slo-mos of key moments in Amy's career.

Exam Question and Exemplar

How is digital technology used to create an emotional impact on the spectator in the documentary film you have studied?

When answering the question, think about how digital technology may be used to manipulate images and sound to create certain effects.

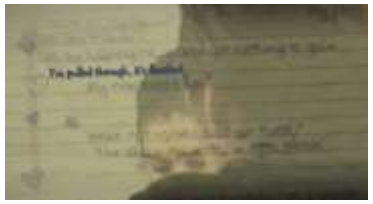
Point - In Kapadia's observational documentary, Amy (2015), archival footage features the splicing of amateur digital home videos with handheld camerawork which has a fly-on-the-wall quality that creates a sense of intimacy that goes beyond the star persona of Amy Winehouse. The film heavily relies on existing footage, including stock footage, unseen footage captured on video or DV by people close to Amy Winehouse, and mobile phone footage.

Evidence - For example, the archival footage of Amy as a 14-year-old at Lauren's birthday party as she showcases her jazz singing abilities, is juxtaposed with a voiceover (indirect interviews) where she cites jazz influences such as Dinah Washington, Sarah Vaughan, Tony Bennett and Thelonius Monk. Consequently, digital technology is implemented with post-production techniques where a montage of Amy's lyric drafts features a double projection of slo-mo rehearsal close-ups of Amy singing.

Analysis – The accessibility of cheap digital cameras and camera phones highlights how digital technology has turned everyone into documentarians. Kapadia relies on non-professional archival footage where digital technologies in post-production including the superimposition of animated lyrics, use of vignetting, montage shots (double exposures), slo-mos and digitally embedded intertitles combines both poetic and expository modes of documentary filmmaking, in line with the observational documentary style.

Link – To an extent, the spectator may find that the construction of archival footage has an objective style. However, the father Mitchell has accused Kapadia of subjective manipulation through Frankenbiting that could portray himself and Amy in a misleading manner. The role of non-fiction in the pursuit of truth can be problematic, where complete objectivity is almost impossible regardless of a documentarian's efforts to present without bias. Digital technology gives the documentarian almost unlimited access to archival footage, where DV home videos and mobile phone footage of Amy Winehouse, and interviews represented as voiceovers including Amy's, allow for a significant construction reducing ambiguity.





[CRITICAL DEBATES & DOCUMENTARY FILMMAKER THEORIES]






Filmmaker	Theories and approaches	Applied to Amy
Peter Watkins	Polemical mode – uses actors and reconstructions of real life events to make a strong political statement (Culloden, The War Game) deep concern about the 'monoform' (mainstream media)	Kapadia's documentary is not influenced by Watkins' reconstruction polemic.
Nick Broomfield	Participatory and performative mode - investigated real life events with an interview style that exposed people's real views, acting as a catalyst for true crime investigations (Aileen Wuornos, Biggie & Tupac, Kurt & Courtney)	Kapadia does not feature in a participatory or performative mode in the Amy documentary, like Broomfield.
Kim Longinotto	Observational mode – invisible role of documentary filmmaker who does not 'perform' in front of the real life scene (like Broomfield and Moore as interviewers), none/little voiceover/ interviews/ captions/ music. No stylised zooms or pans – realism reinforced over expressive modes of documentary filmmaking. Longinotto primarily focuses on women's lives favouring long takes that are uniquely personal about outsider lives.	Kapadia's documentary style focuses on the observational mode, who is not a performative interviewer in front of the camera. The documentary is almost 100% in the observational mode. Kapadia does not use long takes to the same extent as Longinotto but has a fairly naturalistic/realist style that favours continuity over experimental techniques.
Michael Moore	Participatory/performative/polemical mode – strong political statements sometimes referred to as 'agitprop' documentary, with active role as interviewer in front of the camera. Justifies highly opinionated and satirical style as a counterpoint to views in mainstream media.	Kapadia does embellish the realist and observational traits of the documentary with the use of a non-diegetic soundtrack for key sequences to enhance the dramatic qualities of Amy's tragic demise. This adds a minimal layer of subjectivity to a highly objective documentary filmmaking style.

[DOCUMENTARY TECHNIQUES]

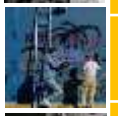




Technique	Definition	Applied to Amy
Direct and indirect interviews	An interview may take place on screen, or off screen, on a different set. Interviews in a documentary give the viewer a sense of realism, that the documentary maker's views are mutually shared by another person or source, and thus more valid.	Amy features numerous interviews, primarily in audio format, with Amy Winehouse's family, friends, and colleagues, alongside archive footage of the singer herself – Kapadia's questions do not feature.
Archival footage	Archival footage refers to pre-existing film, video, or photographic content that is used to provide historical context or background in new productions, often to show past events or add detail.	There are a number of montage sequences using the amateur digital archival footage that lend great power to the film's narrative.
Talking heads	A "talking head" is a term that describes a camera set-up that only features the subject's head and shoulders, giving the impression that they are a floating, "talking head."	Amy documentary avoids 'talking heads' documentary technique to cultivate a narrative through archive footage, stills and previously unseen home recordings.
Voice-over narration	A technique where an unseen narrator provides commentary, context, and insights to guide the audience through the story, often bridging gaps in the narrative or adding emotional depth.	The film is without narration and relies on interviews and video footage as well as the post-mortem interviews presented via voiceover to build up a portrait of her life.
Frankenbiting	The practice of splicing together fragments of dialogue from different parts of an interview to create a new, coherent-sounding statement, potentially altering the interviewee's original meaning.	Kapadia uses some Frankenbiting to create a different response such as using interviews over specific pictures and footage to create sympathy for Amy – this can be taken out of context.

[DOCUMENTARY MODES]







Mode	Definition	Applied to Amy
Poetic	The poetic mode of documentary filmmaking prioritizes subjective interpretation and mood creation over traditional narrative, using avant-garde techniques to evoke a feeling or atmosphere rather than presenting a clear argument or story.	Amy mostly uses the observational mode of documentary filmmaking which exists on a spectrum between poetic and expository documentaries in its construction – the montage editing of archival footage, use of observational rather than performative interviews and a complete lack of narration lends itself to Longinotto's more objective approach to documentary construction, although poetic elements such as non-diegetic soundscapes for key sequences of dramatic tension create an atmosphere that goes beyond objective modes of filmmaking.
Expository	Expository documentaries set up a specific point of view or argument about a subject and features direct narration, emphasizing the relationship between the images presented on-screen and offering verbal commentary – features include an omniscient voiceover, narrative closure with a viewpoint that limits a spectator's subjective interpretation, editing is functional rather than artistic.	
Observational	Observational documentary is a type of documentary filmmaking that aims to record realistic, everyday life without intrusion. Also called cinéma vérité style, direct cinema, or fly-on-the-wall filmmaking, observational documentary mode exists on a spectrum between poetic documentary and expository documentary.	
Participatory	Participatory documentary is a subgenre where the filmmaker is included in the film's narrative and directly interacts with the film's subjects– the filmmaker becomes a character, can be present in a voiceover, interview questions are included in the edit, viewers are aligned with the filmmaker.	
Reflexive	Reflexive mode in documentary filmmaking focuses on the process of filmmaking itself, prompting viewers to reflect on the nature of documentary and the filmmaker's role in shaping the narrative.	
Performative	Performative documentaries include the filmmaker's personal involvement and subjective experience with the subject matter are central to the narrative, often exploring larger truths about politics, history, or groups of people through a deeply personal lens.	

[DIGITAL TECHNOLOGIES]



The film heavily relies on existing footage, including stock footage, unseen footage captured on video or DV by people close to Amy Winehouse, and mobile phone footage.

Technique	Definition	Applied to Amy
Objectivity	Presenting facts and information without personal feelings, interpretations, or prejudice, aiming for a balanced and impartial portrayal of the subject.	Amy documentary presents itself as objective, with extensive archive footage and interviews, some critics and Amy's family have questioned its portrayal, suggesting it is unbalanced and potentially misleading
Non-fiction	Aims to present factual information about real events or subjects, often for instruction, education, or historical record, distinguishing itself from fiction –actualities were short, non-fiction films serving as a precursor to the documentary genre.	
Construction	The process of crafting a narrative and meaning from real-life footage and materials, often involving editing, storytelling techniques, and the filmmaker's perspective to present a specific viewpoint on a subject.	Amy documentary constructs its narrative primarily through archival footage, interviews, and editing, presenting a story of Amy Winehouse's rise and fall without traditional narration.
Truth	Beyond simple factual accuracy, encompassing the filmmaker's vision, the narrative structure, and the meaning-making processes presented to the audience, aiming to reveal a plausible perspective on reality.	
Reality	The depiction of real-life events, people, and situations, aiming to present factual information and maintain a historical record, often through the creative treatment of actuality.	
Manipulation	The intentional or unintentional alteration of information or events to present a specific narrative or perspective.	Kapadia has been criticized for potential manipulation, particularly in its portrayal of Amy Winehouse's father, Mitch Winehouse, and the use of archival footage to evoke specific emotions.
Spectator positioning	The way a filmmaker uses techniques to guide the audience's perspective and emotional engagement with the narrative and characters	The spectator is positioned to empathise with Amy and be alienated by boyfriend, Blake, through choices in narrative construction.
Accessibility	Proliferation of technology enabled the production of the movie via mobile phone and hand-held camera footage / recordings.	Amy is recorded mostly on camera phones and low-budget digital cameras by non-professional friends and family. Accessibility to digital technology ensures that everyone has the opportunity to play the role of documentarian, and this acts as archival footage in the Amy documentary with minimal original footage.
Post-production	Ken Burns effect – slow zooms added in post to produce dramatic effects.	Post-production digital technology is utilized by Kapadia to unite disparate interviews and amateur footage to create a chronological narrative of Amy's life that strives for objectivity and truth but could include manipulation.
Slow-mo	Elongates available footage and dramatizes a situation.	Slow motion shots add a poetic mode of filmmaking to Amy, which immortalize key emotional moments and often include the dramatic punctuation of non-diegetic soundscapes.
Vignette	Dark edges around a frame so attention is drawn to a specific aspect of a frame .	Vignetting adds a sense of nostalgia to archival footage and is added through post-production digital technology to give gloss to amateur filmmaking and construct the idea of Amy's lost memories.
Montage shots	Juxtaposed in an often fast-paced fashion that compresses time and conveys a lot of information in a relatively short period.	Montage editing and double exposures act as a form of intellectual montage to unite elements such as Blake and Amy in Camden parks with lyrics of bittersweet romance from her musical work.