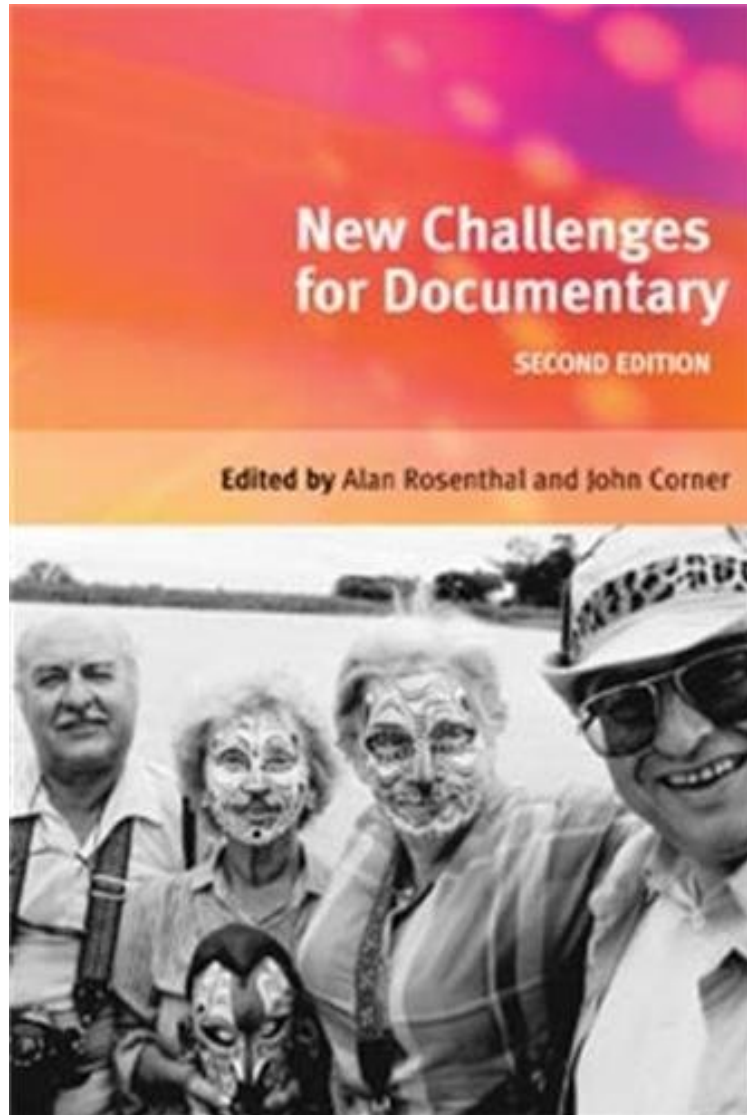


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The first edition of New challenges for documentary provided a major stimulus for teaching about documentary film and television and fresh encouragement for critical thinking about practice. This second edition brings together many

new contributions both from academics and filmmakers, reflecting shifts both in documentary production itself, and in ways of discussing it. Once again, the emphasis has been on clear and provocative writing, sympathetic to the practical challenges of documentary film-making but making connections with a range of work in media and communications analysis. With its wide range of contributors and the international scope of its agenda, *New challenges for documentary* will be essential reading for general filmmakers and documentary students both of academic and practical inclinations.

"Was television good for documentary? Hard to believe this question was once posed, since television has so clearly become the dominant institution controlling what counts as documentary. This shift is well reflected in Alan Rosenthal and John Corners thoughtful and remarkably comprehensive anthology, which is a substantially revised version of Rosenthal's original 1987 collection. It contains welcome discussions not only of docudrama and dramadoc - subtly different genres - and timely reflections on the spread of docusoap as the documentary impulse finds new ways of staying on primetime television."