

and punishment', 'immigration' and 'health and welfare'. The latter category has two further topics: 'the 1918 influenza pandemic' and 'state housing'. Presumably these areas, too, are works in progress, for there is little as yet on Plunket or other efforts to improve mother/baby welfare. There is, however, a feature on 'Wellington café culture 1920–2000'. While this Victoria University Master of Public History project might at first seem somewhat light-hearted, it provides an interesting means to consider larger aspects of the changing nature of New Zealand society.

The 'NZ History Classroom' has a section for teachers ('Teachers' Toolbox') as well as a curriculum focus. The former is useful for all teachers in terms of a quick refresher of the skills used in the classroom, with links to professional reading. The latter covers NCEA Levels 1–3, and Levels 4 and 5 of the current Social Studies curriculum. Level 1 focuses on the Springbok tour, New Zealand forces in Asia, and nuclear issues; Level 2 is about issues of 'identity' and Maori leadership, while Level 3 examines race relations up to the Treaty of Waitangi, and Maori leadership. The Social Studies section covers ten topics, including 'Jockey underwear', 'capital punishment', 'Treaty of Waitangi', 'Anzac Day', and 'Chinese New Year'. Although the NCEA topics provide some good classroom tasks, teachers are called upon to contribute material that has worked well in the classroom and could be adapted for use on the site. Perhaps an area that could be focused on more is *interactive* resource interpretation tasks for NCEA Achievement Standards 1.3, 2.3 and 3.3 under the topics above: such resources are the strength of this site, and it is to this strength that the tasks should be directed.

Because all departments and teachers tackle teaching programmes in their own way, no single website or textbook will ever fulfil all of their needs. This site is no different. What it does provide are easily accessible topics that are *interesting*. Contemporary culture is linked to historical events and developments. For example, an audio file of Hayley Westenra singing the national anthem before a rugby test match provides a way into discussion of issues of identity. NZhistory.net.nz's main strength is in the drawing together of all manner of related media. It offers suggestions on how to use these but, as with all resources, teachers will need to adapt these to suit their own programmes.

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Te Ara: The Online Encyclopedia of New Zealand website, <http://www.teara.govt.nz/>. Created and maintained by the Ministry for Culture and Heritage, Wellington, New Zealand (General Editor: Jock Phillips). Accessed March 2007.

ACCORDING TO ITS ENTRY IN WIKIPEDIA ('The Free Encyclopedia'), Te Ara is a long-term on-line encyclopedia of New Zealand, backed by the New Zealand Government's Ministry for Culture and Heritage. Launched in 2005, the site's entries so far cover the themes of 'New Zealand Peoples', and 'Earth, Sea and Sky' (entries on natural resources, the sea and the environment), while a 'New Zealand in Brief' section 'presents summary coverage of themes to be explained [sic] later'. Seven further themes will be progressively rolled out from 2007.

Wikipedia's is a 'stub' entry: 'an article that is too short to provide encyclopaedic coverage of the subject, but not so short as to provide no useful information', and might be 'so incomplete that an editor who knows little or nothing about the topic could improve its content after a superficial Web search or a few minutes in a reference library'.¹ From the Te Ara site itself,² we learn that Te Ara means 'the pathway' in Maori, and that it is intended, when completed in 2012, to be 'a comprehensive guide to the country's

peoples, natural environment, history, culture, economy, institutions and society'. Te Ara will consist of nine themes — including, in addition to those already cited, 'The Bush', 'The Settled Landscape', 'Trade and Exchange', 'Connections', 'Nation', 'Daily Life' and 'Creativity'. There will also be features on places and geographic regions.

As an evolving product, an on-line encyclopedia is something of a moving target, both for the user and the reviewer. The digital format certainly allows for greater searchability and updatability than comparable print publications, as well as the ability to link to other relevant sites, publish content cumulatively, and embed interactive content by way of sound, video and user-defined graphs. Users come to such a site with varying expectations, but the promise of an 'Encyclopedia' raises expectations of a degree of completeness that the long-term nature of the project may fail to live up to. For this reason the editors firstly made it their task to include *ab initio* a section on 'New Zealand in Brief', introducing broad-brush summaries of the country's history, environment, government and culture. This section is useful in providing both key summary content and navigation to other material on the site. The second strategy has been to digitize A.H. McLintock's three-volume *An Encyclopaedia of New Zealand* (1966). The inclusion of McLintock on the site draws a growing audience to Te Ara, as well as giving new life to a monumental resource, itself a snapshot of a nation's self-fashioning.

Te Ara is acutely aware of its audience, or audiences. The text is edited into crisp and lucid prose and information is layered, granulated and modulated. A 'Switch languages' button in Maori and English provides significant access to content for the Maori community. Text is routinely broken up by headings, topic boxes, breakouts and bullet points and thus avoids becoming a visual block. A feature called 'Get the Short Story: A Quick and Easy Read' furnishes quick overviews of content, in simpler language, for ESL and school users; and on the home page, 'Today's Featured Story' adds novelty for return users.

The charge so often levelled at scholarly or elite compendia is that content is expert-defined, ignoring grass-roots experiences and interpretations of the past. While maintaining necessary editorial standards, Te Ara successfully incorporates other voices into its content beyond those represented by its Wellington-based experts. For example, it invites people to send in stories related to nominated themes under the rubric of 'What's Your Story?'. To date it has covered voyages to New Zealand, beach-combing, the experience of when disaster strikes, and bush stories.

To trivialize the power and possibility of digital history, an attitude still so prevalent within the academy as well as in the broader print media, is to deny the immense contribution of productions such as Te Ara. On its launch in 2005, the content was comparable to over 6000 pages of print material. When completed, there will be 1000 articles (or around 3 million words) and 26,000 digital images, sound and video recordings, and cartographic resources. While web and print materials often complement each other, and serve different audiences in vastly different ways, the digital efforts of the Te Ara team have already been very effectively repurposed through the release of the first two of a series of print publications that are drawn from the website's content (*Māori Peoples of New Zealand: Ngā Iwi o Aotearoa and Settler and Migrant Peoples of New Zealand*).

With around 40% of its hits coming from outside New Zealand, Te Ara's success and its durability has not come about by accident, but through the intellectual commitment of historians and the financial backing of government. It belies the claim made a year before its launch that on-line history 'has not — and indeed may never — rival the gold standard of the book, replete with its physical and (hopefully) intellectual heft, peer review, and centuries of technical improvements such as the footnote, table of contents and index'.³ In an age when digital history content grows exponentially on what is still a nascent medium, and audiences clamour for digestible, accessible and accurate content, Te Ara

stands shoulder to shoulder with digital classics, old and new.⁴ It moves the possibilities for digital history-making on a significant scale beyond pure digital libraries and bells-and-whistles prototyping, into the realm of the achievable, and in so doing sets enviable standards for comparable projects internationally.

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NOTES

1 <http://en.wikipedia.org/wiki/Wikipedia:Stub>, accessed 7 March 2007.

2 <http://www.teara.govt.nz/> All subsequent references to the site were accessed on 7 March 2007.

3 Daniel J. Cohen, 'History and the Second Decade of the Web', *Rethinking History*, 8, 2 (2004), pp.293–301.

4 See, for example, The Valley of the Shadow: Two Communities in the American Civil War at <http://velley.vcdh.virginia.edu>, 1993–; The Encyclopedia of Chicago at <http://www.encyclopedia.chicagohistory.org>, 2004–.

Kāi Tahu Whānui ki Otago, Otago Settlers Museum, Dunedin. Reviewed 21 July 2007. Internet: <http://www.otago.settlers.museum/exhibitions.asp?p=1>.

THE OTAGO SETTLERS MUSEUM opened its first permanent exhibition dedicated to the social history of Otago Kāi Tahu in 1994. In 2007 it was updated and extended with support from representatives of local runaka. *Kāi Tahu Whānui ki Otago* is the first exhibition a visitor encounters in the museum's Hall of History, and as one walks through the space the history of the 4000 Kāi Tahu who live in the Otago region today unfolds. The exhibition explores a very local and regional story, but links this to the wider history of the Kāi Tahu colonial experience.

Multiple stories and perspectives abound in the exhibition, reflecting the variety of places and people who constitute Kāi Tahu in Otago, stemming from the ancestral ties to Waitaha, Kāti Mamoe and Kāi Tahu. Ancestors are crucial to the exhibition and are depicted in a variety of media (material objects, photographs and whakapapa/genealogy). Whakapapa ties people and land together, and it also binds together the range of settlement histories of Kāi Tahu in the Otago region. This is reflected by the display at the centre of the exhibition of wahi poupou, or special places in the Otago region, grounding the exhibition in the landscape and personal ties to them. Five posts representing the history of five settlements — Puketeraki, Moeraki, Waihou, Taieri and Ōtākou — surround the centre posts. Each post has a screen showing a series of images of the place and people connected to it. The photographs, which display the evolving history of each settlement over time, highlight one of the key concepts in which this exhibition is grounded, that the past and present are intertwined. This concept ties the exhibition's disparate components into a united whole.

Many aspects of Kāi Tahu history are explored, including the natural resources and environment, the harvesting of food from the ocean and the land, and mutton birding. Culture is also on display in the form of material objects, and the story of its survival, particularly the southern Māori dialect, is celebrated. Success is also celebrated in a section on the new world, in which Western education and new forms of knowledge were integrated into Kāi Tahu culture and way of life. Some Kāi Tahu, like the Ellison family, represent economic and social success, but many others struggle as members of the 'walking working-class', employed as shearers and rural labourers. The history of