

nation emerged as marginalized groups, such as Maori, made claims on the nature of citizenship and identity. It could be argued that, since 1984, New Zealand's political and cultural institutions and policies reflected the process of reconstructing a contemporary nation-state that was more inclusive and representative of its constituent communities. It is nationbuilding of a different but equally powerful sort, and one that has deconstructed the arcane notions of a homogeneous nation that underpinned colonialism.

As this review indicates, the book invites a reaction that is, in itself, productive. It raises interesting questions about the issues of what constitutes the nation and who is deemed to be contributing to its evolution in New Zealand. The brief overviews of those included do not add much to the more extensive biographies and autobiographies of the same people that already exist, but their value lies in being connected to questions of nationhood.

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Going Public: The Changing Face of New Zealand History. Edited by Bronwyn Dalley and Jock Phillips. Auckland University Press, Auckland, 2001. 226 pp. NZ price: \$39.95. ISBN 1-86940-226-X.

'PUBLIC HISTORY' has gained a deserved prominence in recent years, in New Zealand perhaps more than in most other places. The contribution to our historical understanding and national politics has been significant, its practitioners include some very gifted historians, and the range and variety of employment that it offers to our young graduates is welcome indeed. But just who and what is a public historian has never been clear, and *Going Public* provides a welcome statement of what is going on here under this general rubric.

The book consists of a dozen essays by leading public historians. There are thoughtful pieces (by Chris Hilliard, Roberto Rabel, and Peter Gibbons and Jeanine Graham) on the evolution of public history in New Zealand before its explosive growth in the last 20 years. Michael Belgrave and Giselle Byrnes reflect on Treaty research, perhaps the one thing above all others that has fostered (and paid for) public history of late. There are useful essays on working with non-literary media (Anne Else on photographs and film, Jock Phillips on electronic sources and outputs, Gavin McLean on material heritage, and Bronwyn Labrum on 'doing history in museums'). Tom Brooking reflects on the achievements of the Historical Branch of the Department of Internal Affairs (now the History Group within the Ministry of Culture and Heritage) in steering the public history enterprise in New Zealand. And Susan Butterworth provides insight into the working life of one free-lance public historian — I refrain from saying a typical one, because as this book makes clear the variety of activities, institutional settings and contractual arrangements under which public historians work defies ready generalization.

An attractive energy, enthusiasm and self-confidence pervade the collection — these people clearly enjoy what they do, and I doubt that a group of university historians reflecting on their work today would sound as positive. The authors and editors have, for the most part, avoided the easy trap of needless sparring with a supposed opposition of 'private historians' in the universities, and there is a nice balance throughout between attention to larger theoretical issues and day-to-day practicalities. One group in particular who should welcome this book is those training young historians for the working world beyond graduation — plenty for discussion here.

That still leaves open the slippery question of what constitutes public history, and in a

measured opening chapter Bronwyn Dalley addresses this directly. In 'Finding the Common Ground' that links public history, Dalley considers working conditions, money, audiences, types of product, relationships to government and more, and finds diversity and exceptions on every front among those who might nevertheless be considered and would consider themselves public historians. She concludes that the one unifying common feature is perhaps that public historians 'work to the agendas, research priorities or the funding capacity of another party rather than selecting their own research topic' (p. 24). The other, the university historian, by contrast, 'is limited only by her or his imagination in selecting a research topic' (ibid). I wonder about that — as does Dalley herself, who goes on to qualify it heavily. In a world of research assessment exercises, where regular output and the winning of outside research money weighs heavily, fewer university researchers feel this assumed freedom, and even the true 'amateur historian', doing a family history out of love perhaps, is surely influenced by more than simply imagination in choosing a topic.

A simple definition of public history remains elusive, and nor does that seem to matter: this book as a whole gives a good 'feel' for what constitutes public history. Impressive work is being done across a range of fields and in many settings, and in several regards — electronic publishing is an obvious one — public historians lead the way for us all. The book is neither a manifesto for public history, nor a call to arms, but a welcome statement of the coming of age of public history in New Zealand.

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Telling Stories: Indigenous History and Memory in Australia and New Zealand. Edited by Bain Attwood and Fiona Magowan. Bridgett Williams Books, Wellington, 2001. 269 pp. NZ price: \$39.95. ISBN 1-877242-23-3.

THE INDIGENOUS HISTORY and memory of the title concerns the stories told by Aborigines and Maori since colonization 'in order to explain their plight to themselves, and so [help] themselves to survive' (xii). According to the editors, such explanations have been ignored in the nation-building narratives written by historians. In bringing these hidden histories to a larger, and often whiter, reading audience, many ethical issues have to be faced, notably about who authors the stories, and who controls the history-writing process. Ultimately, the aim is to have indigenous peoples in charge, but as these essays show, there are many positive forms of collaboration between indigenous communities and outside researchers, who all have to grapple with the pressures and demands brought to bear upon their history writing not only by the process of colonization, but also by their editors, translators and the reading audience.

Basil Sansom, Deborah Bird Rose, Jeremy Beckett, Fiona Magowan and Judith Binney explore the orality of indigenous memories. My favourite essay, by Sansom, reflects upon a lifetime's relationship with Roy Kelly, an Aboriginal leader, and the ways they collaborated in the making of the latter's "'life story thing'". Sansom explores his relationships with Kelly and other Aborigines, self-critically reflecting on his mistakes, and the uncomfortable gaps which sometimes loomed up between his 'whitefella', 'Government man' self, and his Aboriginal friends. Rose presents an Aboriginal English saga by Hobbles Danaiyarri about Captain Cook and the colonization of Australia, explicating the Aboriginal moral principles underlying Danaiyarri's critique of the colonizers' acts, and revealing the saga's hope that white Australian readers will end their oppression of Aboriginal society. Beckett examines the writing of indigenous 'life course narratives', in particular, his own oral history project to record an Aboriginal