

lifestyles, paternalism and romance” (197). In the Afterword, Small recognizes that since this research began several years prior to publication, there has been substantial change at these plantation tourism sites, but he argues that the “underlying foundation of Southern gentility remains” (209).

In the Shadow of the Big House engages in an important discussion about changes in heritage tourism at plantation museums in a region that has received less study than other areas of the US South. Through the production and reproduction of historical narratives, provided especially through interpretation and exhibit text, this book explores how the inclusion of cabins and other places the enslaved lived and slept is not enough to elevate the voices of Black men and women whose stories have been marginalized in such spaces, preventing a full narrative from being presented to visitors (even if they may be reluctant to hear it). *In the Shadow of the Big House* is a contribution to the research on plantation tourism that will be beneficial to scholars and public historians, especially those working to explore the possibilities of going beyond basic inclusion and aim to truly elevate the “Black voices and Black visions” that shape our memory landscapes.

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Rebranding: A Guide for Historic Houses, Museums, Sites, and Organizations by Jane Mitchell Eliasof. Landham, MD: Rowman & Littlefield, 2022. vii + 169 pp.; figures, notes, appendix, index; hardback, \$85.00; paperback, \$36.00; eBook, \$34.00.

History museums are often innovators. They continually seek fresh methods to make storytelling with material culture more engaging, inclusive, and accessible. But marketing has never held a prominent place in the public historian’s toolbox. Although manufacturers have used branding to help define and build consumer recognition for their products, historical organizations have been slow to think seriously about what their names and logos broadcast to potential members and visitors. *Rebranding: A Guide for Historic Houses, Museums, Sites, and Organizations* by Jane Mitchell Eliasof helps correct this deficiency and provides institutions of all sizes a manual for evaluating their brand and discovering if it accurately reflects their vision and goals. And if the answer is “no,” *Rebranding* offers step-by-step instructions to tackle the process.

Eliasof offers case studies of thirteen history institutions that have recently rebranded. One of the book’s strengths is the sheer diversity of these selections. Geographically, the institutions are located across the continental United States, hitting both coasts and most regions in between. They range in sizes from low six-figure to multi-million-dollar annual budgets and from full-time staffs of less than five to over fifty. The author also chooses sites that interpret different types of history. Although most are classified as general local and regional historic sites,

some specifically focus on Indigenous or African American history. As a result, practically any organization can find themselves represented in the book. If an organization decides it is time to give its established brand a new identity, this book demonstrates how it can be achieved, regardless of budget and size.

The author provides “Ask Yourself” sections at the end of chapters that serve as self-evaluation exercises to help guide organizations through the rebranding process. For example, at the end of the chapter, “Why They Rebranded,” the author includes questions such as, “Has your vision and mission changed in recent years?” and “Is your old name accurate?” These questions aid the reader in discovering whether they share circumstances with the institutions profiled in the book. Considering the resources required to create and deliver content, it makes sense to ensure an organization’s logo, tagline, and signage accurately convey interpretive goals and do not create barriers for new audiences.

If the reader decides it is time to rebrand, each successive chapter covers the process. Preliminary audience research is just as crucial for rebranding as it is for program and exhibition development. The author clearly defines qualitative (focus groups, community gatherings) and quantitative (polls, surveys) research for novices and demonstrates how even small institutions can conduct this type of research. One of the interesting findings from research profiled in the book is how younger audiences found the term “historical society” antiquated and out-of-touch. This pertained to five institutions profiled in the book, and most of these used cursive fonts in their logos that contributed to an elitist image. This led to name changes (mostly using “museum” rather than “society”) and the creation of more contemporary logos. Highlighting a problem experienced by many historical institutions, the author examined how the private club atmosphere created by some of these institutions’ founders no longer held value for contemporary audiences. Rebranding was necessary to survive.

The book covers legal issues connected to a name change and things to consider when rolling out a new brand. Most of the institutions in the book opted for DBA (doing business as) name changes to keep the legacy of their old names alive while using a different public-facing name. The case studies suggest that rolling out a new brand typically takes three to six months. How and when an institution informs their members, donors, and stakeholders can influence overall success. And it will probably be a surprise to some just how many places, both digital and physical, an institution’s name and logo exist, thus requiring lots of updating when rebranding occurs.

Rebranding is timely because it is reflective of the upheaval that has occurred in historical institutions over the last decade. As the author points out, an institution must change internally before it can successfully rebrand itself to the public. This was the case with all the institutions profiled. For example, the Five Oaks Museum (formerly Washington County Museum) in Portland, Oregon, shifted from interpreting stories about Euro-American settlers to hiring guest curators from Indigenous communities to “de-colonize” their exhibitions. The Montclair History

Center (formerly Montclair Historical Society) in Montclair, New Jersey, expanded the interpretation of a 1796 historic house from stories about a white founding father to include the building's later use as a segregated YWCA for African American women. One weakness in the book is that it would have been nice to see an institution profiled that highlighted the complicated and controversial use of the term “plantation” in some southern historic houses. The rapidly shifting interpretation of enslavement has brought about institutional name and logo changes and is sure to bring many more.

Rebranding is an excellent guide for any historical institution that has experienced change and wants to take the next step toward reframing its identity. The public perceptions of an organization can be deeply tied to its brand. This book provides an array of tools (sample surveys, logo comparisons, words of wisdom from staff, projected costs) to make the process less intimidating and achievable for any size organization.

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Storytelling in Museums edited by Adina Langer. Lanham, MD: Rowman & Littlefield, 2022. v +293 pp.; illustrations, notes, bibliography, index; clothbound, \$115; paperback, \$49.00; eBook, \$46.50.

Storytelling in Museums provides a significant and timely contribution to our understanding of the practice of storytelling in public history. But the book offers more than the title suggests: this collection of essays reveals the essential role that storytelling can contribute as a tool for deepening community engagement and telling more inclusive stories from multiple points of view. Editor and public historian Adina Langer acknowledges that museums have accepted and indeed embraced storytelling over the past twenty years but considers this volume “the first to explore [the storytelling paradigm] holistically.” For the authors, storytelling “gains its relevance through the primacy of mission-driven audience engagement” (x). Stories are powerful tools to engage visitors. “Visitors identify with personal narratives,” Langer argues in the preface, because they help to create “emotional connections . . . that lead to deeper and broader curiosity” (xi). This collection of eighteen new essays documents creative, contemporary storytelling in the museum field, including descriptions of the process along with practical and ethical issues involved in this work. This book offers inspiration for museum professionals and consultants, public historians, and others involved with community collaborations that teach history as they consider new ideas and approaches for their own work.

The idea for this book originated in a 2016 American Association of Museums conference session, “Out of Many, One: Personal Stories to Public Narratives” (xiii). Four of the session participants and an additional nineteen authors contributed to this collection. They come from many backgrounds—curators, educators, exhibit