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is particularly interesting. In addition, the authors make an honest assessment that most neglected records tend to be from local governments because they have an obligation to prioritize support for other city services such as police, fire, and education. *Managing Local Government Archives* clearly outlines the various types of municipality records and how to appraise them, all while providing advice on space considerations and maintaining intellectual control of the collections.

The book also takes a forward-looking view on electronic records and outreach. Electronic records have their own set of issues that are different from other types of records and the authors do a good job of providing a basic understanding of how to care for them and the challenges of maintaining digital records to protect against data loss. The authors also stress the importance of public outreach since it does not matter how well records are cared for if they are not used or if no one knows about them. Through the use of exhibits and community outreach, the authors show how local government documents can add to a municipality's historical record and be the foundation for further funding.

Although the book is well-written and informative, it may be too basic for those already working in local government archives. This introductory book is best suited for those who do not have an archival background or understanding of how an archive works. Despite this, *Managing Local Government Archives* succeeds in giving readers a better understanding of the how and why local government records need to be preserved. The book could also be useful to smaller institutions as a basic how-to guide for working with archival collections.

Gokcigdem, Elif M., ed. *Fostering Empathy through Museums*. Lanham, MD: Rowman & Littlefield, 2016. \$45.00 (paperback). ISBN: 978-1-4422-6357-4

—Barbara Austen, Connecticut Historical Society

At the Connecticut Historical Society, where I work, staff explored and defined various themes to direct future programming, exhibitions, and collecting. One subject in particular caused a great deal of discussion: whether empathy was a theme or a goal (we finally agreed it was a goal). As this volume shows, it is a question many museums have asked.

The book, which would be applicable for museum curators or archivists working in a museum setting, is composed of fifteen essays describing how a variety of institutions promote empathy in their exhibitions and programming. The central thesis is that museums can provide safe communal gathering places and critical context to foster empathy “through experiential learning, storytelling, artistic expression, dialogue and contemplation” (xx, xxi). It was particularly interesting that the definition and application of empathy varied widely among institutions.

The volume contains examples of fostering empathy in children's, art, history, and science museums. Many chapters are in the show-and-tell, “this is how we did it,” mode—from interactive science exhibits to art therapists encouraging artistic creativity and discussion in highly structured programs—while others are more philosophical and explore the psychology of empathy, elucidating the differences between perspective taking, empathy, and sympathy. I found something useful in nearly every chapter.

Only one institution, the Lower East Side Tenement Museum in New York City, mentioned manuscripts explicitly. They use primary documents to provide context: census records to show the density of apartments in the neighborhood or to make a connection with a person from the past. When using documents or developing any historical programming for that matter, one needs to guard against hindsight bias (we already know how it turned out). It is also imperative to include vivid instructions on how to empathize.

The central message I took away from these essays is that fostering empathy in museums requires deep thought and an institutional commitment to the goal. It is also clear that empathy involves active listening and the encouragement of inquiry. Interaction with the exhibit and each other is critical in creating a sense of empathy; it cannot occur in a vacuum. ■

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