

questions for Lee Price



Director of Development

B.A., English,
Pennsylvania State University

Years at CCAHA:
Consultant since 1998
On staff since 2001

1. Development Directors are in the business of asking people/organizations for money. And you seem to really enjoy leading workshops on fundraising. But by your own admission, you are a rather introverted person. How do you make it work so well?

Fundraising is a form of sales. But it's a multifaceted form of sales; there are a lot of specialties within fundraising. Some people are very good at special events, some people like major donor cultivation, some people like grant writing. I consider myself a grant writer. Grant writing is the introverted area of fundraising. I have a natural niche there, but since I'm also the fundraising department, I do have to fill in the other categories and just do as well as I possibly can.

As for the workshops, supposedly there's a Myers-Briggs type that I fit in to that enjoys the public performance aspect of life but is still intensely shy. I guess that would be me. I love to act; I'm the ongoing Bob Cratchit in our productions of *A Christmas Carol* at church, and I've also worked as a docent at Fonthill Museum and at the Rosenbach Museum & Library. Being a docent came naturally to me. I love to share about the cultural world around us.

2. As the Director of Development, you're under pressure to help secure funds for the Center. Do you find it stressful? What do you love about it?

This speaks to my individual psychoses, but I have to confess to an unhealthy love of stress! I like deadlines and I enjoy the adrenaline rush when you get close to deadlines. It's really not a healthy thing and I've tried to back away from it a little, but I still do enjoy those moments when it all comes down to doing a really good job in a short amount of time.

3. You are also the resident film buff at CCAHA. And you even manage to work a few films into your workshops. Do you find that certain films integrate well with your work at the Center?

My interest in film is very connected with my interest in history. It's my interest in origins. When I see something, I'm always wondering what came before it. Working at the Center is a treat in this regard. If we get in some glass negatives of Eadweard Muybridge, I'm back in the lab, looking at this early motion study that led to the development of film. It's all intertwined.

In my workshops, I always show a clip from the 1960 version of *The Time Machine* — not a great movie but it's a fun clip that shows brittle books crumbling to dust. A couple of times, I've showed one of my favorite movies, a short film called *Croc* by Canadian animator Frédéric Back. It ends with a beautiful museum scene. The most obscure film clip that I've managed to sneak into a workshop was from a Soviet film from the 1960s called *The Color of Pomegranates*. It's a free-form art film about medieval Armenia and it happens to have a wonderful part with water-damaged books drying in the wind, with all the pages rustling. It was fun to show.

4. You've assisted with the preparation of nine successful Save America's Treasures requests. Are there any potential SAT grant requests that you'd particularly like to work on in the future?

That's a tough one — there are so many great projects out there! My son is working as a volunteer at the Academy of Natural Sciences, where they have one of my favorite collections in the city: the Dinosaur collection. I'd love to write a dino-SAT request for the Academy. I've been a dinosaur buff since I was a little boy, and the Academy has the archive of Joseph Leidy, who identified the first dinosaur skeleton in America, found in Haddonfield, NJ. That would be a dream project.

Last year, my family and I took a Laura Ingalls Wilder-themed trip around the Midwest. During that trip, I was on the lookout for the various collections of her manuscripts. It turns out that they are a bit scattered. There is one library that has the manuscript of *Little House in the Big Woods* and another one that has many of her other manuscripts and personal papers. I would love to do a Laura Ingalls Wilder SAT. I think that would be so much fun — and so would my daughter!

And I'd love to see some original comic strip art in the lab someday. Maybe Winsor McCay, Hal Foster, Alex Raymond, Charles Schulz, or Bill Watterson... I think it would be really fun to see *Peanuts* or *Little Nemo* in the conservation lab. Surely, these qualify as American treasures!

—Katie Hawkins