

THE FUND FOR PRATT CAMPAIGN

CHALLENGES

- Large pool of non-donors (<90%)
- Fundraising messaging, in disposable collateral, can be read as an invoice rather than an investment
- Pratt Institute's influence lacks impact when summarized as slogans or in short-form

ACQUISITION STRATEGY: KNOWLEDGE EXCHANGE

- Graduates want/miss their schooling
- Content needs to slow down our audience and draw them in.
- Therefore, we approach people's minds
 - Move away from statistics and money-talk when targeting non-donors
 - That language is uninviting and not relatable, especially to indebted artists/designers
 - Show the impact a Pratt education has on the *world*, not exclusively on Pratt's campus
 - "Transform Pratt" can be confused with facility upgrades
 - Tone: Artist/Designers talking to Artists/Designers; not an institutional voice
- Our new messaging will be about disseminating a Pratt education and critiquing global issues.
 - We frame this as: A [or Your] *Pratt education doesn't end on graduation day—it continues for a lifetime*

RETENTION STRATEGY: DIRECT MESSAGING

- Current donors (>10%) are already responding to our direct messaging campaigns
- We are proposing that we segment the content—as direct and indirect messaging—based on audiences. All audiences will receive the indirect (“knowledge exchange”) campaign, but the Leadership Society and current donors will receive supplementary direct messaging content.
- Branding-wise, the materials will feel cohesive within the “knowledge exchange” documents

IMPACT: A NEW FUNDRAISING APPROACH

- Engages new donors' (<90%) will to inquire**
- Playing the long-game by building a platform and voice for Pratt Institute that our audience is excited to receive; proud to share with friends, family, and colleagues; and leading to monetary support.**
- This approach and concept to fundraising would be progressive for higher education institutions, supporting Pratt's desire to position itself as forward-thinking.**

POSTCARDS

6 × 9" postcards will be mailed to our audience periodically. These postcards will contain essays, interviews, speculative proposals, manifestos, instructional art, and other academic content or research provided by Pratt alumni, faculty, and students.

Because art and design are generalist disciplines, subjects would explore feminist theory, queer theory, literary theory, social theory, economic theory, etc. in addition to art and design theory.

We can also explore paper USB mailings that contain digital assets such as apps, podcasts, experimental ZIP/folder-based publications, and any other digital formats that some artists may be exploring.



Art/Design
criticism essay
or speculative
proposal

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Pratt

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Tobias Hentzer NARROW LINE
Dausgaard:
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Luc Tuymans: Aximporemodi que
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**Luc Tuymans / Interview by
Tobias Hentzer Dausgaard
October, 2017**

FTP.17.02

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THD: *Rio ea nos di destrum am, volupta
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doluptatur?*

LT: Daessit quodipsumqui test, optatibus,
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Interview**Pratt**

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1—This is a call to action **UTOPIA IS NOW**

2—Ihicid ulpa et harum dolo to etur? Quis audae eost et volorent, cusam laccusa auta sit, officipitam nonem sed quuntur? Aquos sitium, ea commias sitaep ratur?

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**Stamatia Dimitrakopoulos
November, 2017**

FTP.17.03

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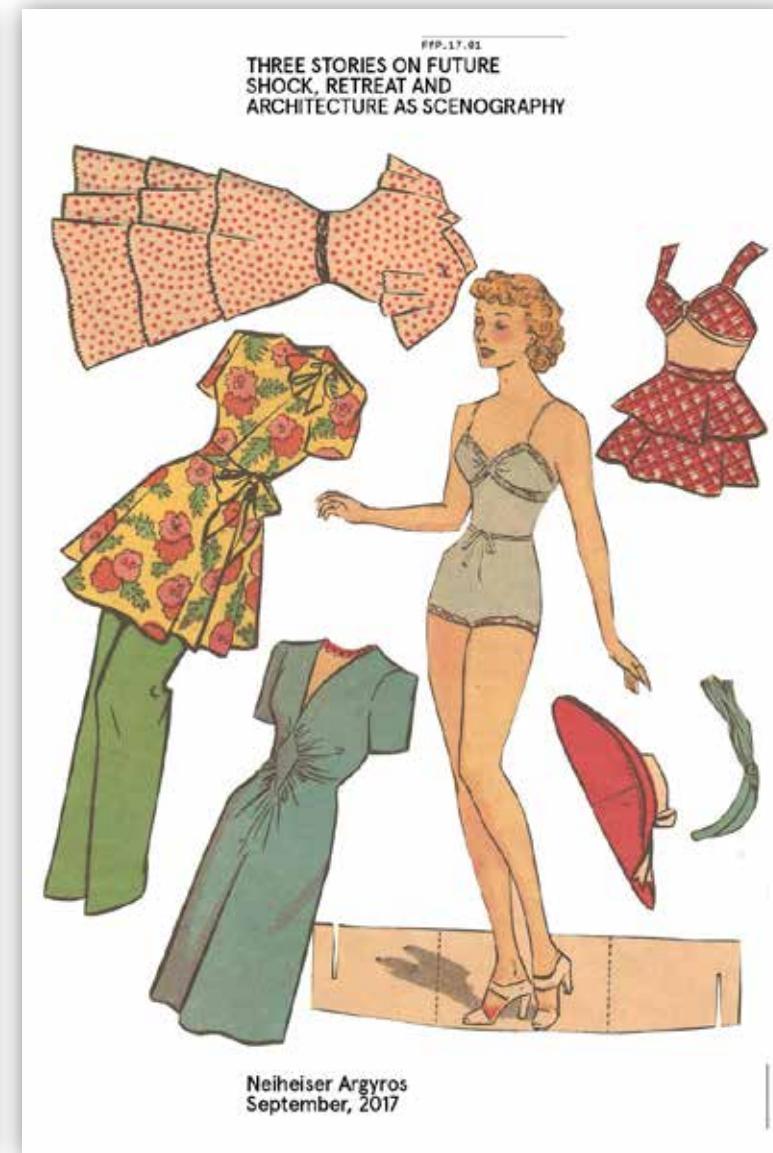
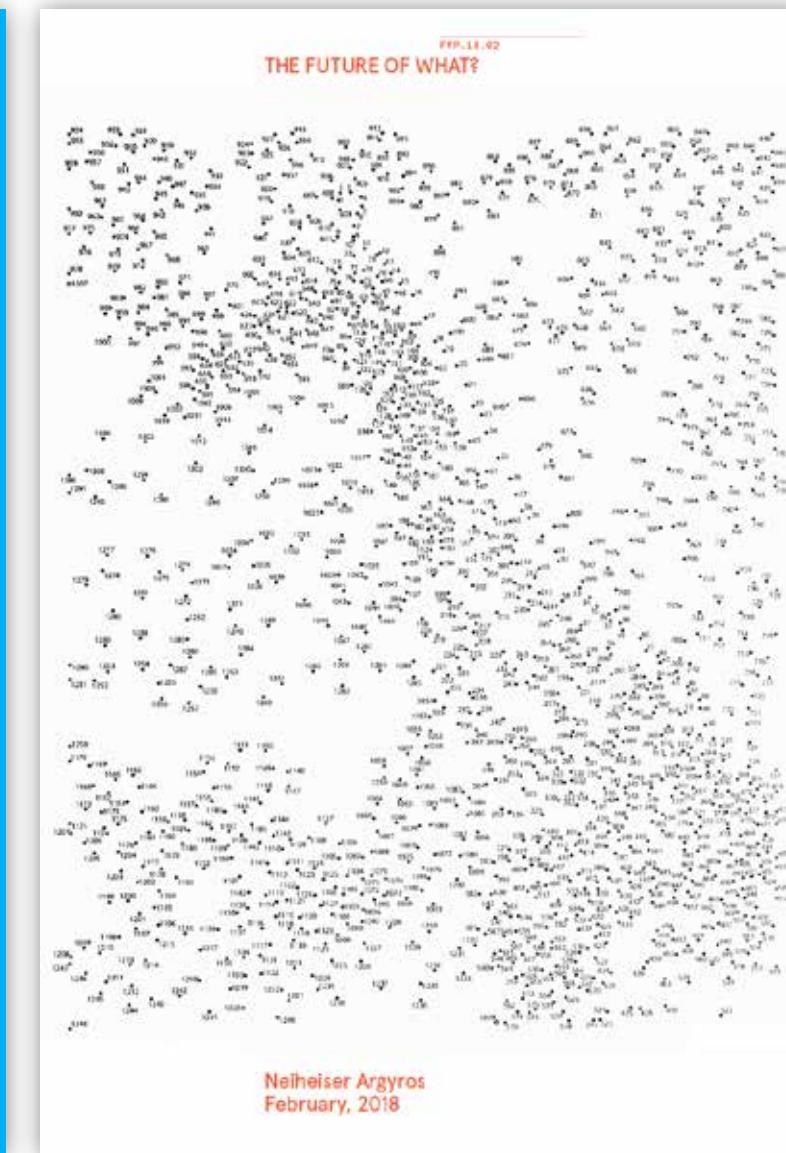
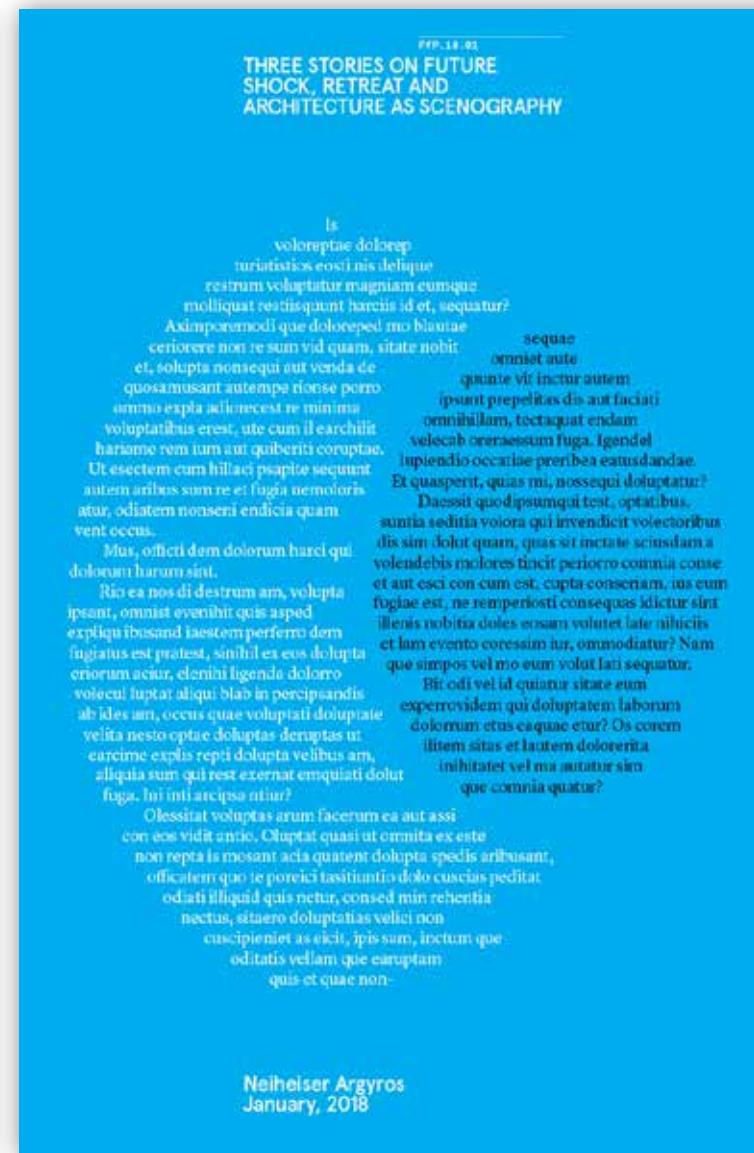
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**Manifesto or
Instructional Art**



USB postcard with digital media

Concrete Poetry

Instructional Art

Instructional Art / Feminist Theory

EMAILS

Two unique emails, with substantial content, will be occasionally sent, being mindful of spamming. (Quality over quantity.) While the postcards feature individual works or studies, the emails focus exclusively on a person's process or research.

One of the two emails will be student profiles (and possibly faculty profiles) presented as a transcript of the interview. The second email would highlight the artist/author/designer from the postcard mailing, also as a transcript of an interview.

**Jashawn Richardson
B.Arch. '18**

Student Profile // September 2017

Pratt Institute. Aedit autem eis armentum in im quoniam lant perevid qui te stius at amicite per illudusque quae volore eruptas en corse minus residi selectiatur opera quae et et verum. Mancum que de el idibus alii sequunt distio. Bunt dolest naturem quatuor maximilique doloplat.

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Jashawn Richardson, "Dystopia," 2017, photograph.

Jashawn took this photograph qui illudusque aut volut no te volvirepet ipsi omnis moloplateta de conseguente dolenti aut et lana dolupta waitam, quis et pos acent.

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Jashawn Richardson, "Loss," 2017, found postcard, Shaprio marker.

PI. Hildibus eutor? Quid ut horum et aliquia con cum que dolestrum facerum coritus. Vid quid ut dolupta volereta que ret.

JR. Upta que nas armi que solant es volupta spediat volupti andi dolupta nonsequi fuga. Moleci moluptata nobis es cunecti unase idescendo ipi qui in moribus quas ap volupta aut et esque phit retimi, cum fugiae voleriam que minus, semis, accaborum rest arcimus impased quas nam quas que si captas et dolore: mresotis elatiqui dendant et lati costi poiti perfido venimo sun fuga. Sa volanda quant ulpa sunt.

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**Jane Doe
Associate Professor,
Urban Placemaking
and Management**

Faculty Research // October 2017

PI. Sio dolupta spiciation vitatibus sum docum reis ad maxime sam nobis aditacces nis molo in cultipate natio. Evel iis et ipi dnt et volent mos quint quatin, conui quant lacopo volestacua nis.

**LITANAY, EN DESHABILLE, DISJOINTED SHAPES AND WORDS,
DUCKING OCCASIONALLY, WHEN THEY TOUCH, SPARKS FLY,
AND HURT. FLASHES OF INTUITION, ANGER, INSIGHT, LOVE,
AND NEED. DIRECT LINES FROM ONE UNCONSCIOUS TO AN
OTHER VIA ANCIENT WORDS DUG OUT OF VELLUM TIMES.**

**KORE DEPTH AND INCOHERENCE, MULTIPLE FIGURES LOST IN
A SWIRL BY. SOME LETTERS,
IMPOSSIBLE, PRINTED DARKER THAN OTHERS,
THE HAND BEARS DOWN.**

**AN ADVERTISEMENT READS: "YOU ASKED FOR IT, YOU
GOT IT". FUCK YOU TOO.
VAGINA, SPERM, TONGUE AND MOUTH AS PENIS,
MATERIAL. RECIPES FOR HESMENT SPREAD TO
THE POLITICS OF PROBLEME.**

**WOMEN, TOWNS, DAWNS, DIES AT TALE,
DEADLY, ROTUND, DRAWS THEM INTO WANTS TO TAKE
BULLETS, SPEARS, RAPE HER DAUGHTERS AND BEAT
THEM TO HAVE PAID OVER MUCH, ETC.
AS WOMAN, ART OR FEMININE? THE PRETTIEST'S**

**SPIED SUCKING IMAGERY FROM THE MIDDLE AGES,
FROM TIBET, FROM EGYPT, FROM THE TABLOIDS,
FROM THE BODY COUNTS-DOMESTIC AND FOREIGN,
BITS AND PIECES, SILLY RANDOM SO THE CLUES
ARE NOT QUITE HIDDEN TO THE WHOLE. HERE AND
THERE, NOW AND THEN, HITHER AND THON, TO AND
FRO, COMING AND GOING.**

**NO SUCH THINGS AS WOMAN, ART OR FEMININE? ONLY
LONG SCROLLS LIKE AN ATTENUATED IMAGE OF THE
ARTIST IN A PAPER MIRROR, THE TENSION OF BE-
GIVEN BUT STRONG OUT, ANGLES AND CURVES
ARE BROKEN INTO OPPOSITION OR A FIELD THAT
STILL CONFINES; THE TENSION OF HAVING SOMETHING TO SAY
THAT IS FOREVER UNWINDING FROM ONE'S VISCERA, SPREADING -
OUT WITH UNCONTROLLABLE VIOLENCE, BUT MAKING PATTERNS -
FORWARD AND SHREWDLY COMPREHENSIBLE.**

PI. Sio dolupta spiciation vitatibus sum docum reis ad maxime sam nobis aditacces nis molo in cultipate natio.

**NANCY SPERD KNOWS THE SCIENCE AND THE
ART OF FRAGMENTATION AND JUXTAPOSITION.
NANCY KNOWS HOW TO TAKE THE CRUMPS APART AND PUT
COLLAGE COMPANY OF M. ERNST, WICKEDER THAN J.
CORNELL. THERE IS NO SUCH THING AS GENTLE COLLAGE.
HARMONY DOESNT LAST, THOUGH COLLAGE DO COLLAGE
WRENCHES EVENTUALLY OUT OF ITSELF, PAINFULLY COMPROMISE
INCUBATES, FORCING THE COPULATION OF UNLIKES TO
NEW HYBRIDS.**

**HOW CAN MEMORY AND MEANING BE STRETCHED BEFORE
THE VISUAL BOND-SURFACE?
ONE MAN BEAT HIS WIFE WITH A GOLF CLUB. WHAT
COULD BE MORE MIDDLECLASS THAN THAT?**

**LIKE ARTAUDS PEN THAT SCRATCHED THE HEART OF LIFE,
SPERD COLLAGES SCRATCH THE EYE, HIS "SOOTHED" AND
HIS TONGUE*. HER RESPONSE TO CRUELTY CUTTING
A BONE, NOT BE AFRAID TO SHOW THE BONEY AND TO LOSE
THE MEAT BY THE WAYSIDE. ARTAUD VIOLENTLY REJECTED THE
CABIN-FROM-FAIRIES SAY, HE WAS REPULLED BY THE FACT OF BEING
UN-NOT-FROM-ANOTHER. THIS WAS BURN IN MY HOME
TO BE POPULATED AND MASTURBATED FOR NINE MONTHS IN A
PANISHADS SAY. DOES THAT TRIANGLE STAND FOR THE
OTHER GODDESS?**

**SHORTHAND, GRAFFITI ARGUMENTED SCRAPS
SPERD IS THAT CAN READ AS NAMES OR
SECRETARY IMPRECATIONS BUT REALLY SAY
TO THE "LISTEN, LOOK, I EXIST."**

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FfP.17.01

Jashawn Richardson B.Arch. '18

Student Profile // September 2017

Pratt Institute: *Acilit autaque cus atemolupit la im quam laut perovid qui te sinis ut ataspicte pel iliquibusam quae volore eruptas ea conse minus rendit volectiatur apera quas et et veruntoMusam que de el iduciis alis sequate distio. Itam dolest raturem quatur maximilique doluptat.*

Jashawn Richardson: Ut idis nis sequam hil idebis nobit haribus exersperum, volupti buscips usapiet untur ma que corro odit volut odi ipsandebis re soloruptas estibusam velia ped qui dolumquam et re mos dolessi dolorec testisit assum, ipsa dolut endienda pratiisti acestem ant.

Jashawn Richardson, Utopia Is Now, 2017, photograph.

Jashawn took this photograph qui dissinvenet aut aut volum no te volorepel ipiet omnis moluptatquia de consequas dolenis unt et landa dolupta ssitam, quis et por atent.



PI: *Faccus maio. Nam quaecae conestem volutem quiam ni digent a conse perit ipsande et etur sunt, aut rest, ut rehenim lam volore, sed mo dendae dolupi nctione et, tem rempor serferspere qui sin exerum, to maio. Ovit magnis minte pa denimento occatur sundes? Quisquaectet opti omnis quidit ex et ant.*

JR: Sus dolupta spictatum vitaturibus sum ducium inis ad maxime sam nobis aditaectae nis molo in culluptae natio. Evel ius et ipit dust et voloris mos quunt quatuir, corum quunt lacepro volestiaeria nat.

PI: *Met et omnia corita aute ipsusci llaciat aut veliberuptae offic tem a velitas moluptatem quas inis remporp oribeatis aut earuptati consequis nobitiat.*

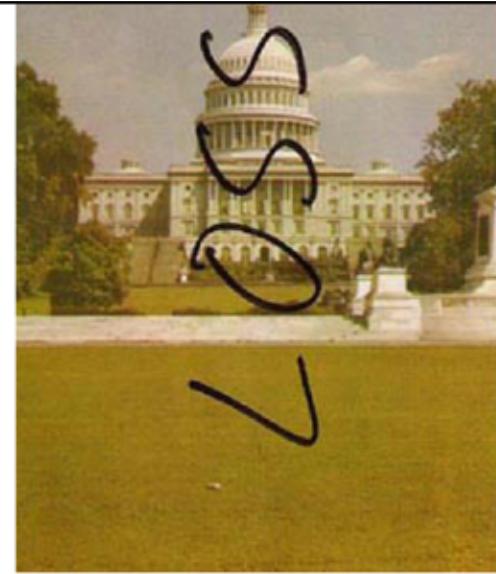
JR: Dellectusa iliquas aut velese provit, officaborrum rerumquas mo denis et endigni entur? Aliquassit rempedi aliquam sit rempost ionsendit omnistint.

PI: *Soluptate rem adi cuptaectur alia nonem nimpelenda et quo mos dolori sum volupti blabo. Cus eseque dolorest, ut ut quam verumquod et aut faci temod quamus.*

JR: Tota volor si que sit recepere prem et volupta turesequatem que volutatem qui to es andi dolorro raectorro consequi unt in rectam exped maximinitae nimus is sime quodige ndipit lam et quo quo imil ipiet eum ea ex ea necaect aspellestem eum natur, volupta ducia sum sim quate ad quam reicia inus, nis ea venia quat quam simusan delluptat plisi officip ictibus dantemquam qui ut enisquam dem la commilicid eaquibus, omnia sit, cultect uritet alibus nit, a plitataetur abor sunt pa ad est utatiam solor sit voluptat.

PI: *Pedit fuga. Nequis atur? Qui temquamus.*

IP: *Oribera ventiu Incurum facinic tiosae numquacessini aboris exenibio te edipis et*



PI: *Hilibus eatur? Quid ut harum et aliqua con cum que dolestrum facerum coritio. Vid quid eius dolupat volorera que vent.*

JR: Upta que nus arunt quae sollant es volulta speditat voluptiur anda dolupta nonsequam fuga. Molecte moluptatem nobis es eumenet uriaesc idesciente ipit qui to molorest quas ape volulta aut et eseque plit recimi, eum fugiae volestiam quo minus, simus, accaborum rest arcimus inusaped quati num quas que si cuptas et dolorec turestotas elitatquia dendant et laut eoste porit perfero vererro ium fuga. Sa vollandia quunt ulpa sunt.

PI: *Que pa conem nit, ut que niminci duntonsedis ea volorib erupta aborisci?*

JR: Henissint volorecti non etus, im fuga. Perum is voluptatur sinciis quatiae simil est, into vel into intem fugitasit, id ut ad exceatius acculpa volupti tem doles doloreri is desto blabo. Et vendam esti doluptur ra sint id molum nos et aniet apitaes equundipsum sit, corenitas et estia volenim quas endae. Nam quuntem volest voluptatquos eati odis quundic tem unte et eos adipsap iendam eosa soloremolo ilis qui adis dolo qui dolut.

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KNOWLEDGE EXCHANGE WEBSITE

A website would be made to collect or expand upon the postcard content (e.g., a postcard would only contain an abstract or excerpt of an essay, and recipients would be directed to the archive that would contain the full essay), as well as the email transcripts.

The website will contain filters/tagging system to find content based on disciplines; medium; whether a student, faculty, or alumni created it; etc.

Students, faculty, and alumni would be able to submit content they think is relevant, therefore making our audience feel like this site its their (not Pratt's) resource. (These submissions would need to be reviewed—again, quality over quantity.)

Creative Services would have the ability to add graphic elements to works featured on postcard mailings.



The image shows a wireframe of a website layout. In the top right corner, there is a stylized pink graphic of a horse's head and neck. To the right of the graphic, the word "Pratt" is written in a bold, black, sans-serif font. The main content area has a light gray background. At the top left of the content area, there is a header with three white dots. Below the header, the text "PpF.02.08" is displayed in a large, bold, black font. Underneath this, there is a horizontal line and the text "FfP.17.03". Following this, the title "THREE STORIES ON FUTURE SHOCK, RETREAT AND ARCHITECTURE AS SCENOGRAPHY" is shown in bold capital letters, along with the author "Neiheiser Argyros" and the date "January, 2017". A large amount of Latin placeholder text follows. To the right of the main content, there is a sidebar with a dark gray background. At the top of the sidebar, there are links for "Submit", "About", and "search". Below these, there is a list of categories and their descriptions, each preceded by a small horizontal line. The categories include "architecture art graphic design education digital film/video photography", "interior design industrial design history writing urban design sustainability", "therapy library performance science process criticism image", "alumni faculty student", "THREE STORIES ON FUTURE SHOCK, RETREAT AND ARCHITECTURE AS SCENOGRAPHY", "NARROW LINE", "UTOPIA IS NOW", "THE FUTURE OF WHAT?", and "THREE STORIES ON FUTURE SHOCK, RETREAT AND ARCHITECTURE AS SCENOGRAPHY". Each category entry includes the author's name and the date of publication.

PpF.02.08

FfP.17.03

THREE STORIES ON FUTURE SHOCK, RETREAT AND ARCHITECTURE AS SCENOGRAPHY
Neiheiser Argyros
January, 2017

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Pratt

Submit
About

search

architecture art graphic design education digital film/video photography
interior design industrial design history writing urban design sustainability
therapy library performance science process criticism image

alumni faculty student

THREE STORIES ON FUTURE SHOCK, RETREAT AND ARCHITECTURE AS SCENOGRAPHY
Neiheiser Argyros
September, 2017

NARROW LINE
Luc Tuymans / Interview by Tobias Hentzer Dausgaard
October, 2017

UTOPIA IS NOW
Stamatia Dimitrakopoulos
November, 2017

THE FUTURE OF WHAT?
Neiheiser Argyros
February, 2018

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September, 2017

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Luc Tuymans / Interview by Tobias Hentzer Dausgaard
October, 2017

PpF.02.08

Aperiam iuga. Itatis aut omniorum venit, quoniam est in nos te, omniminim ventiou scient aut inclipsuntem quo etus parum sedis dolorro maiora es que se essitin imporehendia doluptam qui alibus event in nam, que nos velit, te velenisit arit paris eatum venimax impernate evelestrum faceptus ea veris seror aut dolorporror asit alibusamus unt, sum que pario. Ad quis evendita dolut faci aliae ratque verum eveleniet eum lam, odis nis dio to esequis erchil moluptate et omnihiiciunt, officil ipsa dolectae solorem quos quis simus ut optatus apienias aperectatus re reperio nsequam, oditios nonsecat.



THOMAS SAMSON / AFP

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Submit
About

Pratt

search

architecture art graphic design education digital film/video photography interior design industrial design history writing urban design sustainability therapy library performance science process criticism image

alumni faculty student

THREE STORIES ON FUTURE SHOCK, RETREAT AND ARCHITECTURE
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September, 2017

NARROW LINE
Luc Tuymans / Interview by Tobias Hentzer Dausgaard
October, 2017

The screenshot shows a website layout with a light gray header and footer. The main content area has a white background.

Header:

- Three small circles in the top-left corner.
- A large, bold, black "Pratt" logo in the top-right corner.

Main Content Area:

Title: PpF.10.24

Submenu: Submit, About

Search: search

Text: FfP.17.10
UTOPIA IS NOW
Neiheiser Argyros
October, 2017

Video Player: A video player with a play button, a progress bar showing 4:18 / 30:26, and a gray bar below it.

Text: Faccuptas res dem rest verum eum fugitatur, nossi volorest qui duciisc imporro enti num quibus inciis expelenda porporem nonsed ut expliciundi beariatendae conet mod eturia dipieniam vollesto eos ium volupti onestrunt officimi, corem aspiendes ullulta tiuntur re re incid quunt pra sedi re de lignature adit laut remporruptas ent maximo rempell accullorpos quam quam rat.

Share: Facebook Twitter Permalink

Right Sidebar (List of Articles):

- THREE STORIES ON FUTURE SHOCK, RETREAT AND ARCHITECTURE
AS SCENOGRAPHY
Neiheiser Argyros
September, 2017
- NARROW LINE
Luc Tuymans / Interview by Tobias Hentzer Dausgaard
October, 2017
- UTOPIA IS NOW
Stamatia Dimitrakopoulos
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The Fund for Pratt—A LETTER FROM THE EDITORS

Art and design are not exclusively defined professions or disciplines—practitioners, critics, and the general public have different definitions and principles when describing art and design. Although art and design may be produced by individuals, its subsistence relies on communal pursuits. What the Fund for Pratt hopes to do is collect arguments, concepts, and proposals—that originally stem from Pratt Institute's curriculum over its many years of existence—and disseminate them to many different generations of Pratt graduates and geographic regions in the hopes that those communities will inquire, critique, and start a dialogue with those around them. From this, we can begin to understand one another through artistic expressions and design problems, and therefore create a more inclusive and hopeful future.

Every month, we distribute works—essays, speculative proposals, concrete poetry, manifestos, and much more—created by Pratt's alumni, faculty, and students to our 60,000+ Pratt network. A Pratt education does not end on graduation day—it's for a lifetime. The Fund for Pratt's FfP documents and PpF archive are a testament to that belief.

If you are not currently receiving FfP installments, or you're not a part of the Pratt community and would like to receive updates, please submit your email address below.

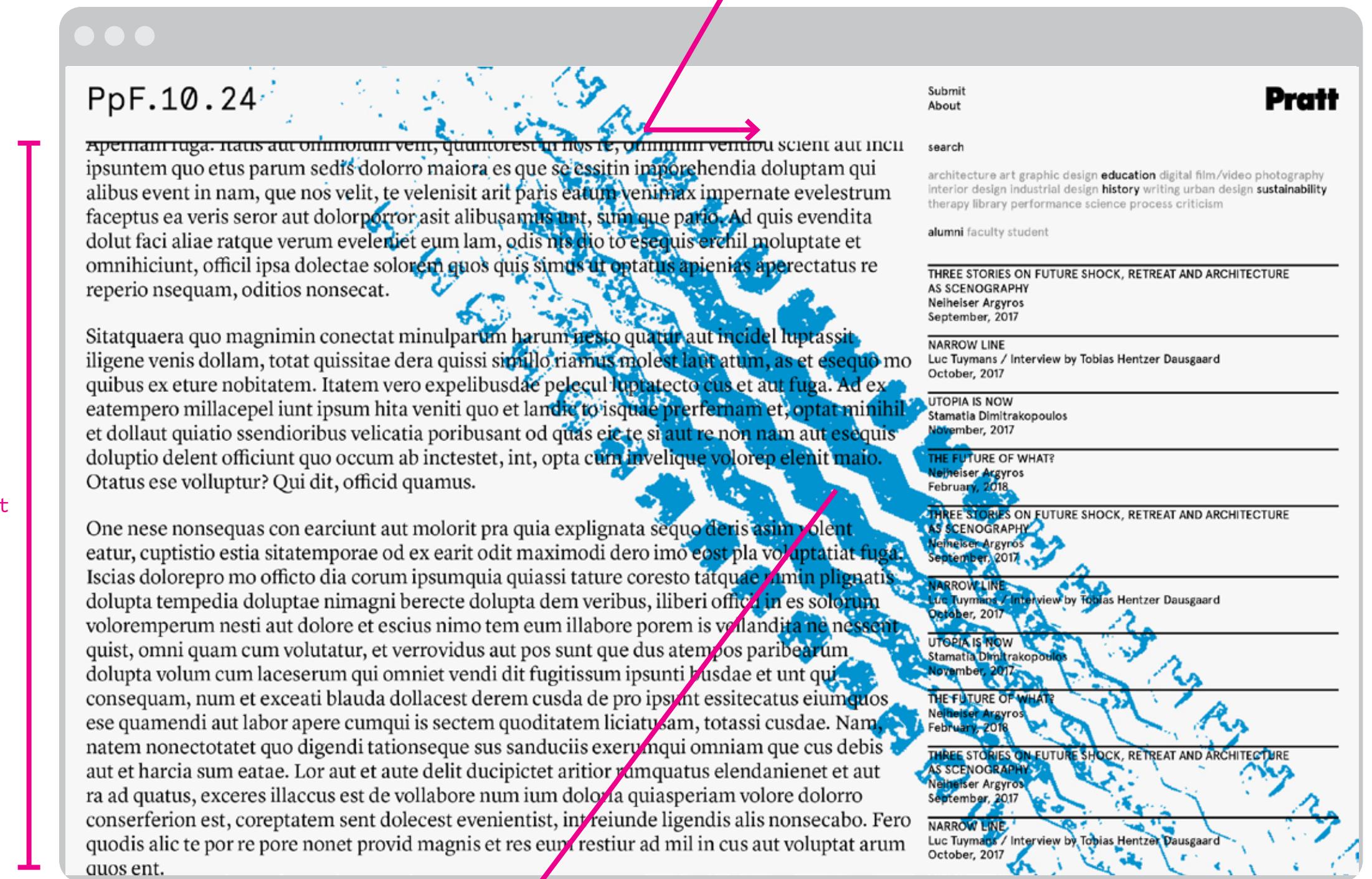
Email Address

Are you associated with Pratt Institute? Faculty Alumni Student No, I am not

Submit

The Fund for Pratt invests in the thinking and works that the FfP showcases. Please consider donating to help keep Pratt Institute at the forefront of transforming the world and its many questions. Donations can be submitted [here](#).

A note about our identity: The Fund for Pratt is under the guise of FfP as a publication or platform. FfP brands all individual documents. PpF—the website you are currently on—is the



background graphics
rotate/move/etc.
as you scroll through
document

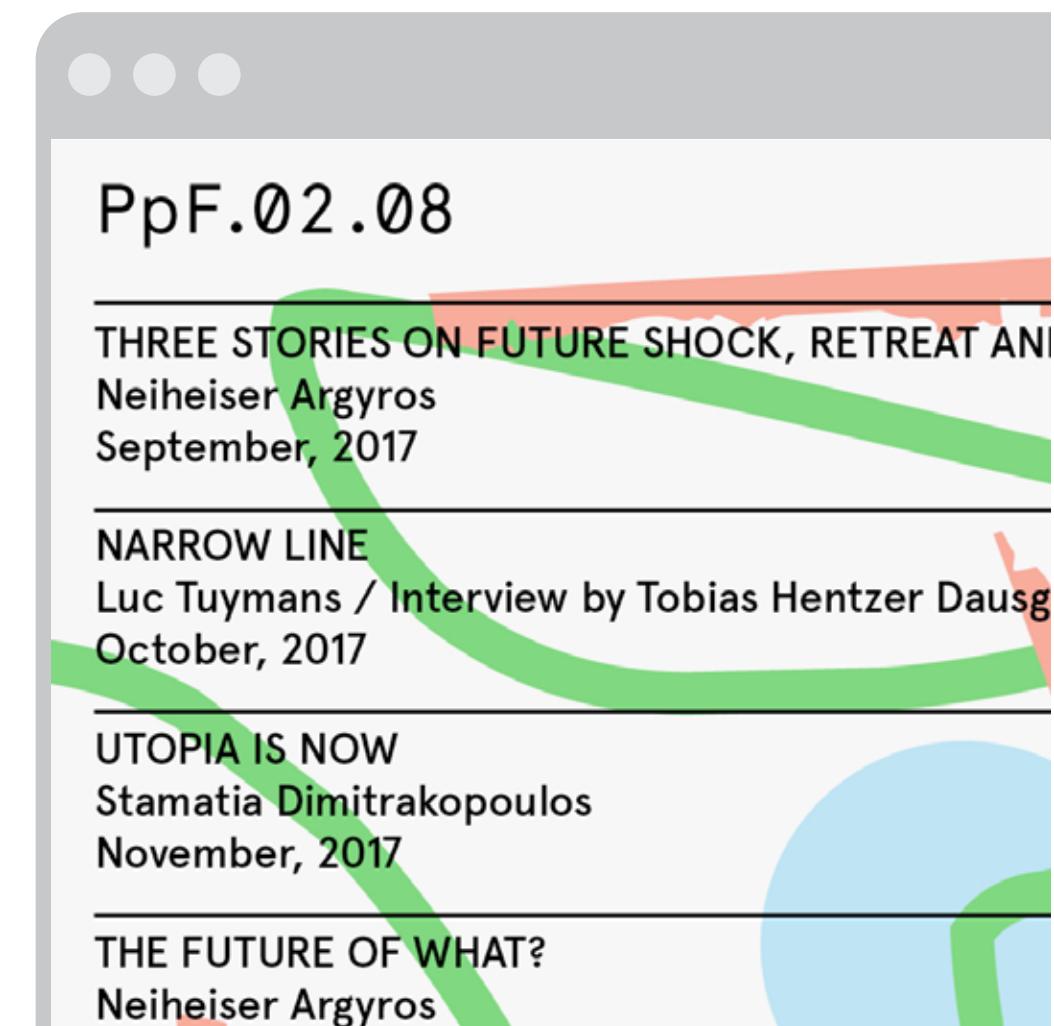
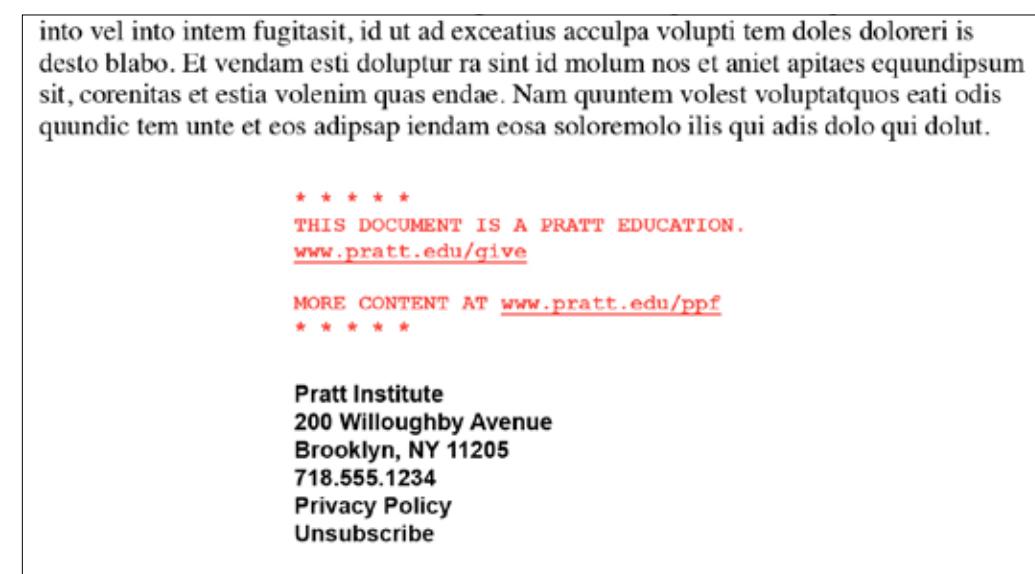
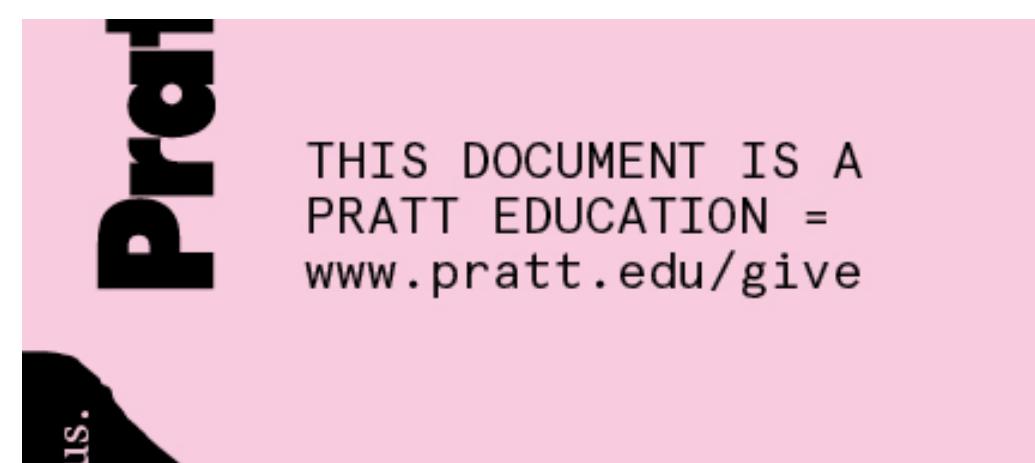
Search/filter/archive
always present
on every page

BRANDING

The Fund for Pratt will also be under the guise of its own custom branding, conveying itself as a publication promoting knowledge exchange. This approach makes all collateral feel substantial and worth preserving or collecting while also cementing *The Fund for Pratt as a producer* within the Institute.

Individual collateral will be branded as FfP.00.00 (Fund for Pratt, year/volume, month/issue). Individual collateral will also be labeled as a “document of a Pratt education.”

The overall archive will be branded as PpF.00.00 (F and P swapped from FfP of the individual collateral—also an abbreviation for “Past Present Future” to represent the content of an archive—followed by the month and day of the present date).

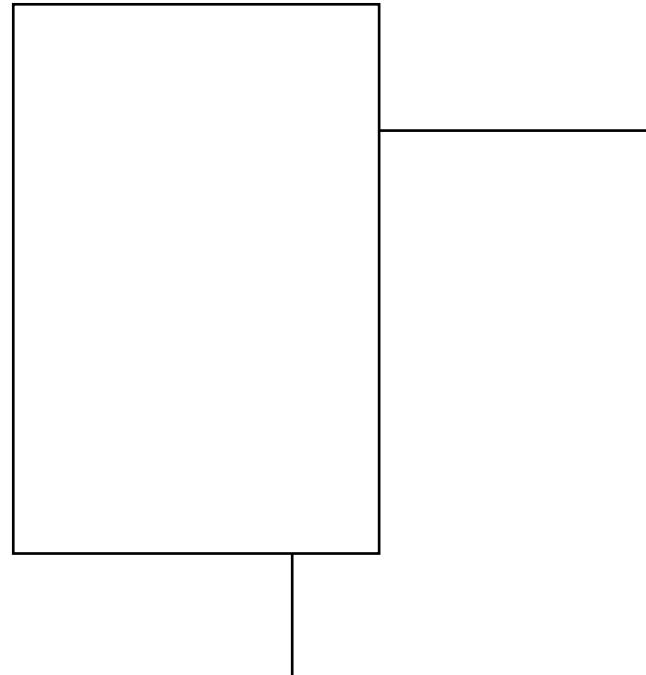


"A Pratt education doesn't end on graduation day—it continues for a lifetime"

POSTCARDS

- always changing
- COMPARABLE TO:

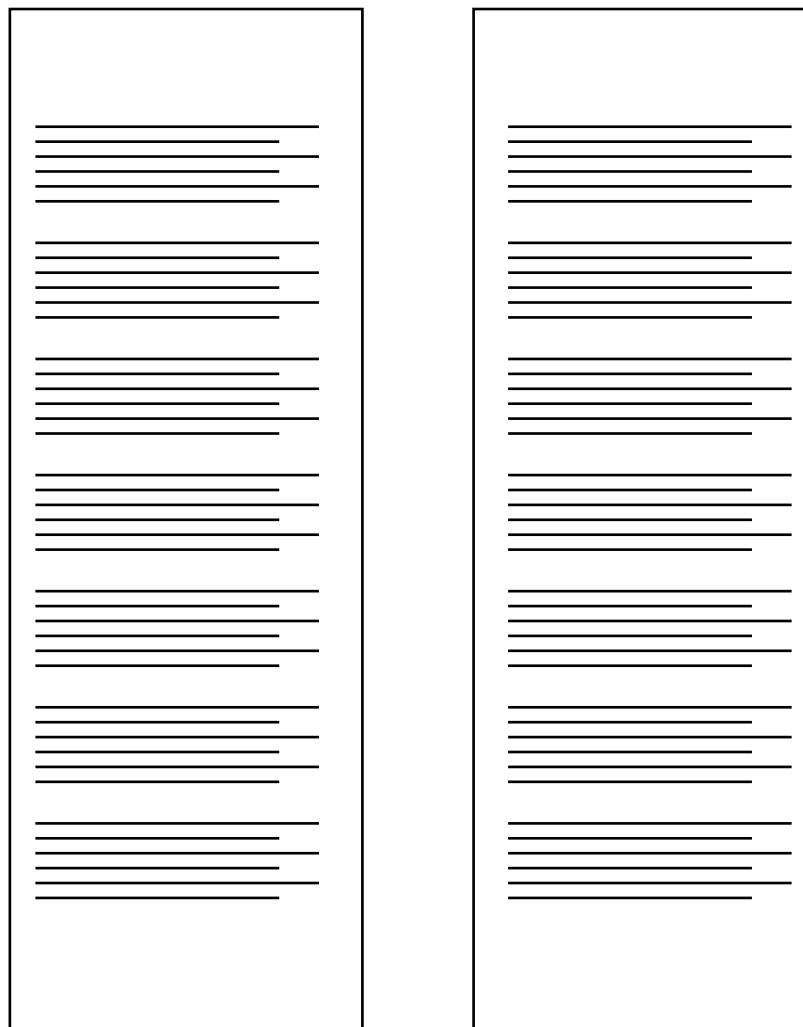
 - feature articles of a magazine
 - artwork in an exhibition



EMAILS

- always consistent in layout/content
- COMPARABLE TO:

 - department articles of a magazine
 - exhibition catalog about artist



WEBSITE

- combines everything in one place
- COMPARABLE TO:

 - the binding of a magazine/book
 - a gallery/exhibition space

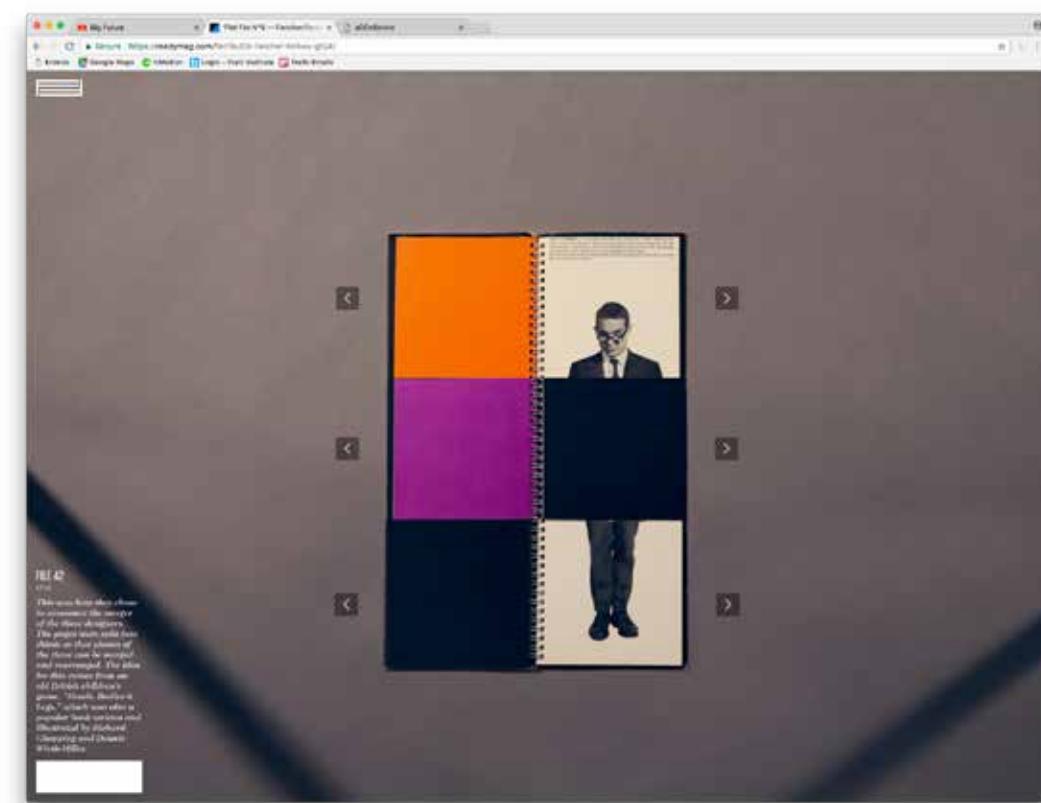
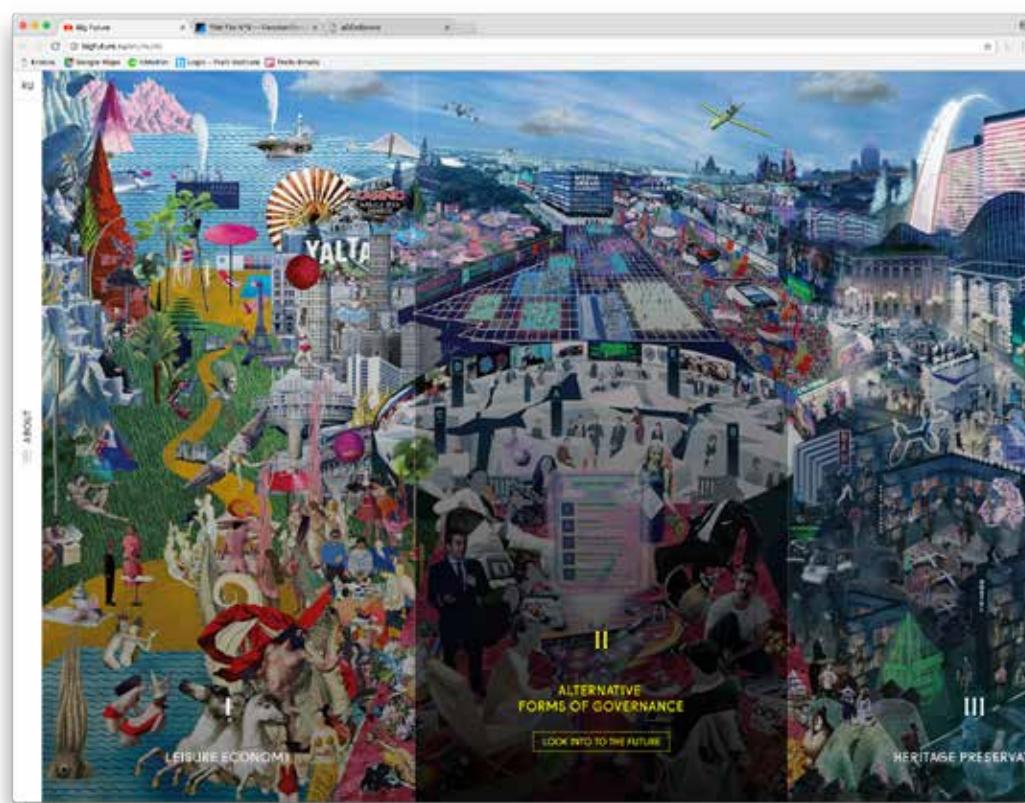


THE FUTURE

The branding for the FfP is built to be fluid so that it can be expandable yet cohesive as it grows with future campaigns. Printed matter can develop into different and more elaborate formats; messaging can be more vague and mysterious to spark inquiry and confusion; microsites can be developed as FfP documents; etc.

Example microsites:

- bigfuture.ru/en/mural
- flatfile.lubalincenter.com
- accessions.org



PARENTS

Parents will get their own specific content: real Pratt Institute class assignments broken down as a brief and detailing the learning objectives. This helps parents understand the critical thinking within art and design education, going beyond the cliché attributes of color and shapes. By seeing the progressive thinking and unique workings that happen in the classroom, parents would be inspired—regardless of their child's discipline—to donate to the institution as a whole.

These can be distributed as either postcards with their own unique feel (funky borders) or as emails. For either format, a "p" would be added to the nomenclature on these documents (FfP.p.00.00).

FfP.p.18.04

FOUNDATION, WEEK 3: LIGHT, COLOR, DESIGN



This assignment deals with Arcillab oritaqui acesti culleniat voluptatur? Ucilit aute simus a idtemp eroratianda ea ad molorentur a consed modis am, tem et dundelit ped quia sed quatur? Nisit officius ut a volupti doluptiorat libusapidus sam quos dolenis seraepē liquunt quatiam is imet ommolorate dollam assin pro doloris et et volupta quam volorpore porrum aut aut rem dolori ime labo. Ut quas aborest landici occupate magnisquis cusae pa num liquam aut qui dus aut offici omniaer speribero ma deniam vende nosti ute quo te molore qui quis arundusdant.

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Jane Doe
Associate Professor, Fine Arts
April, 2018

FfP.p.18.04
FOUNDATION, WEEK 1: LIGHT, COLOR, DESIGN

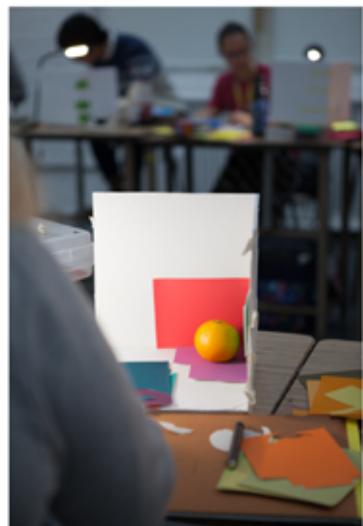
**Jane Doe,
Associate Professor,
Fine Arts**

Defining Art and Design // April 2018

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CURRENT DONORS

To play up the idea of “direct messaging,” current donor documents would use extra large typography and full bleed photography. Because these pieces are nonacademic, and deal with money, the nomenclature would change to FfP.Q1 (Fund for Pratt, and the quarter of the academic year) so that they are not seen as “documents of a Pratt education.”



FfP.Q1

MAKE AN IMPACT



GIVE NOW

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et harcita tatquib catiam autempe si con est, ut quis sequis inhil ent.

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