

Islamic Art: Mirror of the Invisible World

Screening Kit



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Executive Summary

This 'Screening Kit' will take you through the process of planning a screening of UPF's *Islamic Art: Mirror of the Invisible World* film in your city.

Simply put, a 'screening' is a showing of the film to a live audience, which typically takes place in a proper theater and often features a UPF speaker. Screenings also often feature a reception before or afterward. Conducting a screening is a way of bringing the community together and building bridges across racial and religious lines, thus promoting UPF's mission. It's also a celebration of a completed project and a way of rewarding you and the supporters in your area who have helped make this project a reality. A 'Premiere Screening' or 'Premiere' is a first showing of the film in that city. When we work with a group to organize a

premiere, we ask all other interested groups to collaborate because we don't intend on doing any other public premieres in that city.

If you are willing to organize such a screening, UPF can provide the film, some guidance, marketing material, and a UPF speaker, but not an Islamic Art expert. We are here to help but it's up to you to build a team to make this event successful.

In order to be made eligible to organize a screening, UPF requires you to fill out the screening application at the end of this document and return the application to daniel@upf.tv.

About *Islamic Art: Mirror of the Invisible World*

UPF is proud to present its latest documentary film, *Islamic Art: Mirror of the Invisible World*. This new ninety-minute film takes audiences on an epic journey across nine countries and over 1,400 years of history. It explores themes such as the Word, Space, Ornament, Color and Water and presents the stories behind many great masterworks of Islamic Art and Architecture.

The film explores the richness of Islamic art in objects big and small, from great ornamented palaces and the play of light in monumental mosques to the exquisite beauty of ceramics, carved boxes, paintings and metal work. It revels in the use of color and finds commonalities in a shared artistic heritage with the West and East. The film also examines the unique ways in which Islamic art turns calligraphy and the written word into masterpieces and develops water into an expressive, useful art form.

Like all art, Islamic art carries with it the fundamental values and perspectives of the artists who created it, as well as those who commissioned and paid for it. It incorporates the basic themes of transcendent beauty common to all creative endeavors.

Narrated by Academy Award winning performer Susan Sarandon, this dazzling 90-minute documentary reveals the variety and diversity of Islamic art. It provides a window into Islamic culture and brings broad insights to the enduring themes that have propelled human history and fueled the rise of world civilization over the centuries.

The Potential of this Film – The Ideal Premiere in Your City

The ideal premiere is a world-class event in a top venue in your city that is a win for your organization and community as well as UPF. Here are some specific criteria:

- 200-1000 attendees
- A proper theatre, such as a movie, university theatre, or art museum with a large screen and good audio sound. This is to ensure that the person at the very front and the person at the very back can see and hear properly.

- A diverse group of attendees. The topic of the film will certainly be of interest for the Muslim community, but you want to have significant participation from the broader community as well.
- A number of civic leaders participating, such as elected officials, political leaders, university professors, heads of major non-profits, religious leaders, etc. You might even want to allocate 50 tickets to invite such dignitaries.
- A UPF speaker to speak on the broad themes of the film for 10 minutes. Note, this person is not the same as an Islamic art expert.
- A break even or profitable event. Note that UPF requires payment of fees to show the film but ticket sales and sponsorship revenues are yours to keep.

What UPF Can Provide

1. A loan of 3 pre-release DVDs of the Islamic Art film, one to serve as the backup
2. A speaker from UPF (CEO, Alex Kronemer; President, Michael Wolfe; Development Director, Jawaad Abdul-Rahman; Outreach Director, Daniel Tutt) or another UPF designated speaker who can introduce the film and give a good speech for 10-15 minutes. UPF will provide the speaker name in time for your publicity.
3. Artwork and customizable MS Word flyers that you can modify for your publicity and to maintain consistent branding
4. A screening kit with template marketing, publicity, discussion, and other promotional material to help you organize your screening
5. 3 hours of UPF staff time to identify connections to interfaith and other mainstream organizations in your city, if requested
6. 2 hours of UPF staff/consultant time to help in planning, participating in conference calls and meetings, discussing marketing ideas, etc.
7. A common website, <http://www.IslamicArt.tv>, which will feature a film description and trailer
8. A standard online RSVP process, whether this is a free or ticketed event
9. A Facebook page that will help promote all the screenings
10. 5 DVDs of the film upon its official release in late 2012

Requirements for Conducting a Screening

1. **Payment of a \$2000 fee** – this covers receiving the film, UPF support as outlined in the screening application, and a UPF speaker (but not an Islamic Art expert) coming to your event to introduce the film. This will be waived if you present a plan to help UPF raise \$20,000 in your city within a 12 month period. Please email jar@upf.tv to present your idea.
2. **A local organization that serves as the primary organizer and sponsoring organization** – Your entity will sign contracts and handle financial transactions (e.g. ticket revenue, theatre rental, AV rental, food, etc).
3. **Attendees (200 people minimum)** – If for some reason this cannot be met or if by design you want to make it smaller (e.g. an invite-only event for 100 people with the mayor), please inform us.

4. **A Proper Theatre or Auditorium as the Venue** – The venue should be attractive. Try a university/college theatre, art museums (which often have a film theater), or a local theatre/auditorium with built in video projection and sound. If none of those are available, a nice hotel with a proper banquet hall might work. If the theatre you have in mind doesn't have a proper AV setup, call an AV company in your city and explain the event. Don't skimp on AV – this is a film premiere.
5. **First Class AV Setup** – Simply put, the person at the back of the theatre and the person at the front should all have a quality experience; they should be able to see the picture well, enjoy the sound, and see and hear the person speaking on stage. AV tends to be the most overlooked issue, but remember that this is a film. If the AV is not good, the event is a failure. We've provided an AV guide to help you determine screen size. The simplest way to know if your AV is good is to work with a venue that has an AV technician (that means they take it seriously) and go there and preview another film, even for a few minutes.
6. **An AV Liaison from Your Team** - This is a volunteer from your team who is taking responsibility for interacting with the paid AV tech staff at the venue where your event will take place. It is that person's responsibility to answer any questions UPF may have about AV, to make sure the DVD is tested on the actual equipment that will be used for the main event (not a laptop or a home DVD player), and to sit with the AV tech to answer his or her questions.
7. **A minimum of 30 Civic Leaders** – Elected officials, heads of non-profits, cultural, civic, faith based, educational and other leaders should be invited. Remember to engage a wide array of leaders.
8. **A diverse audience, not just the Muslim community** – The Muslim community will naturally be attracted to this film, but you should have broad participation outside the Muslim community as well. This can best be accomplished by asking people in the Muslim community to each invite their friends and by partnering with a number of civic, arts, and interfaith organizations, as well as movie viewing clubs, art museums, etc. Don't forget art and social studies teachers at area schools, university professors, and so forth.
9. **An invitation to your local PBS Station** – Contact should be made to your local PBS station to invite their officials to attend. In most cases, the local PBS station won't be able to provide any financial support, but might offer ideas, names of potential collaborating organizations, etc. You should also acknowledge the local PBS Station at the event. It would be appropriate to offer the local PBS station a table where they can distribute literature and solicit new members. The contact should come from you as members of your local PBS Stations, not UPF, because they listen to their local constituents.
10. **A brief Program with a UPF representative speaking** – A 20min program before the film begins. This would include a brief welcome by your organization's representative, thanking and recognizing people, and a 10-15 min for a UPF representative.

11. **Religious Accommodation** – At any event with a strong interfaith presence, respecting the faiths of all the attendees is a common goal, so issues such as dietary regulations, prayer times and spaces, appropriate days for the premiere, etc. should be investigated and respected. For example, if you are aiming to get significant participation from the Jewish community, a Saturday afternoon event is not a good idea. If the event spans a Muslim prayer time, make sure there is a clean room with sheets and the time is not conflicting with the film or program.
12. **Insurance** – Appropriate liability insurance coverage must be provided locally through one of the co-sponsoring organizations.
13. **A UPF Braintrust / Fundraiser the day after the event** – The day after, or before the premiere, UPF like to host a fundraiser for our current and potential supporters in your city. The venue might be a small gathering at someone's home or a restaurant. The purpose would be to show clips of other upcoming films, talk about UPF, raise funds, etc. Please coordinate this by emailing jar@upf.tv.
14. **50 seats for UPF supporters** – Once your ticket process is finalized, we will provide a list of people who should get free tickets, whose previous contributions have made this film possible.
15. **Use of UPF's publicity templates and RSVP process** – UPF has provided publicity templates and PowerPoint presentation to run on a loop while people are filing into the auditorium. This will create an ambiance to get people in the mood for the film, and can also be used to acknowledge your sponsors. UPF has also set up an RSVP process through Eventbrite.
16. **Advance Run Through on the Actual Equipment** – A running of the entire DVD on the actual equipment that will be showing the film is a requirement, not just testing it on your laptop or DVD player at home. Different times, DVDs don't like particular players. The only way to know this is to try it on the actual equipment that will be used.

Recommendations

1. **Try a Weeknight** – Both weeknights and weekends are options, but weeknights are usually better for bringing in a broad, diverse audience. A Thursday or Friday night often works best.
2. **Have a reception** – A reception with the UPF representative and invited leaders can be a good way to raise the profile of your event, allow for networking, get people to the main event on time, and to raise money if you still need to cover event costs. The reception may be hosted by the coalition of partners, where food and drinks are donated in-kind.
3. **Approach local companies to co-sponsor, create sponsorship levels** – During a premiere in Michigan, the organizers were able to get a doctor's office and a financial planner to pay \$1000 each to have a slide created and shown with the name of the sponsor before the event. Other cities featured platinum, gold, and silver sponsors who helped cover the costs. Samples of their sponsorship slides are included here, as well as a sponsorship proposal that you can customize.

- 4. Have some food, but don't make it a dinner** – This is not a strict rule. If you want to make it a dinner-based event, you can, but we recommend that you make the movie the focus and host have a simple reception before or after with refreshments.

Remember – For non-reception guests, you can also have a snack bar on site where people may purchase refreshments, just like a trip to the movies. That way, people can eat if they want, but you don't have to worry about the expense or the arrangements.

- 4. Keep ticket prices low** – If you can limit the ticket price to \$15 per person or less, it will encourage wider attendance. For the *Prince Among Slaves* premiere, many of the events were free. Try to find corporate or individual sponsors to cover the rest of the cost.

A Sample Internal Program – Assuming a 5:00pm start time on publicity

2:00pm	Your team arrives, does a run through of the entire film on the equipment, makes sure there are no glitches on the DVD, sets up food, décor, etc.
3:00pm	Speakers arrive; you go through program details with them one last time, e.g. where to enter, where to stand, etc.
5-5:45pm	Arrival of guests and reception – PowerPoint presentation playing in main theatre
5:45pm	Move into main theatre/auditorium
6:00pm	Program Officially Begins – welcome by M.C., acknowledgements of key organizations and guests.
6:05-6:20	UPF rep introduces the film and speaks to the broad themes
6:20 – 7:55	Film runs
7:55pm	Emcee returns, thanks everyone for coming Program ends (room on site for prayer)

Remember – The film is 95 minutes long. In most cases there will not be enough time to have an additional speaker other than the UPF speaker and someone from your organization to make opening remarks.

Budgeting

Examples of Different Locations and Costs

- a. **University** – A student group or university professor may get facilities at no cost. Your costs may be limited to food for reception and other miscellaneous costs. The downside is that the non-university community may not participate unless extra effort is made to reach them.
- b. **Hotel/Banquet Hall** – You should have two 15-foot screens and a quality sound system, with refreshments. Estimate costs at \$35 per person, if you have 300 people. You might make it a brunch buffet or just refreshments where food would be less expensive

Islamic Art Film Screening (Costs)	# of Units	\$ per Unit	Total \$ Amount
Theatre Rental and Projection Equipment	1	\$2,000	\$2,000
Projectionist/DTDS Technician	1	\$500	\$500
Microphone Equipment	1	\$100	\$100
UPF Fees	1	\$2000	\$2000
Printed Invitations/Flyers, etc.	500	\$0.50	\$250
Refreshments, Appetizers for Reception	50	\$10	\$500

Total Costs \$5,350

- c. **Movie Theatre** – A major movie theatre chain, such as AMC, Landmark or Regal Cinemas, has auditoriums that can hold between 250 and 400 people, can be rented out for special events, and should cost around \$6000-\$7000 for 5 hours, including a projectionist. You can often bring outside catering.
- d. **Local Museum/Civic Building/Theatre** – Many cities have prestigious venues such as Museums or City Buildings, which often have a theater that can be rented or they might co-sponsor. Costs range \$1000 - \$3000.

Budget Breakdown

This budget displays what your budget should look like for a screening that will be for approximately **250 people**. These numbers will vary from city to city, but it is a good way to estimate the costs of an event.

Small Scale - 300 People	# of Units	\$ per Unit	Total \$ Amount
Islamic Art Film Screening (Revenue)			
Movie Ticket Sales (assuming some free tickets)	225	\$20	\$4,500
Reception Ticket Sales	50	\$50	\$2,500
<i>Total Revenue</i>			\$7,000
Your Profit			\$1,650

Large Scale Event - Gala Style with Extra Features – 1000 People

This budget displays what your budget should look like for a screening that will be for approximately **1,500 people**. These numbers will vary from city to city, but it is a good way to estimate the costs of an event.

Rental	
Performing Arts Theater Rental - 1000 Capacity	\$ 4,000
Reception Room	\$ 500
Supplementary Audio Visual Package	\$ 300
High Def Projection System and Screens	\$ 10,300
Security	\$ 1,500
Publicity	
Initial Flyer Printing	\$ 1,000
Poster Printing	\$ 400
Mailing of Flyers	\$ 200
Press Release Development	\$ 0
Ticket Design	\$ 0
HTML Publicity Design	\$ 0
Ticket Printing	\$ 900
Other Graphic Design for Programs	\$ 200
UPF Fees	\$ 2000
Valet Parking	\$ 300
Reception for 200 at \$20 per person inclusive of service	\$ 4,000
Band	\$ 600
Babysitting	\$ 800
Total Cost	\$27,000.00

	# of Units	\$ per Unit	Total \$ Amount
Large Scale – 1000 People – REVENUE			
Ticket Sales (assuming some free tickets)	900	\$20	\$18,000
Reception Ticket Sales	200	\$50	\$10,000
Total Revenue			\$28,000
PROFIT			\$17,927

Remember – It's better to have a smaller event and a theater that is full than a larger event in a half-empty theater.

Raising Funds and Getting Sponsors

Funds for the Screening

A great way to raise funds for the screening is by speaking to local businesses and asking them if they are willing to help sponsor this event. Businesses usually have a budget for marketing and charitable contributions. Here are the first 5 people that members of your committee should call

1. Your accountant
2. Your insurance agent
3. Your branch banker
4. Your doctor
5. Your car dealership

Remember – Start with the people you give a lot of business to. You aren't asking for yourself but for a good cause. You'd be surprised how many people will be supportive.

Example of a sponsor slide on the slideshow:



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allowed to present the name, logo, and URL link to a
on of services. Many non-profits violate this rule but you

Ticket Sales Tips

Let's say you have a theater with a capacity of 400 people and are selling tickets for \$10/each, how can you move these tickets?

Tickets

Distribution Ideas

100

Start with people who are really excited about the film – if you have a 10 person committee, encourage them to take 10 tickets each for themselves and to sell to friends

- 30 Identify key officials, community leaders, heads of partnering organizations, and give those tickets away
- 50 Hold 50 tickets for UPF supporters, we'll provide you a list
- 100 Find 4-5 interfaith/civic organizations, give them as many tickets to sell as they can guarantee, in quantities of 10-100
- 50 Humanities Councils in Your State, Arts Councils, Art Museums, Historical societies(see links below)
- 50 Publicize at various religious organizations, e.g. synagogues, mosques, churches, etc and religious organizations at universities
- 50 Sell through list-serves, Facebook, Eventbrite, etc.

Note about upcoming holidays, to schedule around them

MLK Day – January 16th, 2012
 President's Day – February 20th, 2012
 Passover – April 7th, 2012
 Easter – April 8th, 2012
 Ramadan – Begins July 20th, 2012
 Eid ul Fitr – August 19th, 2012
 Rosh Hashana – Sep 16th, 2012
 Yom Kippur – Sep 26th, 2012
 Eid ul Adha – October 26th, 2012
 Thanksgiving – November 22nd, 2012
 Ashura – November 24th, 2012

Note that Friday until Saturday after sunset is Sabbath for the Jewish community and they may not participate at that time.

Organizer Roles

As the organizer of this event, you'll need to pull together a committee of people who can help you make it a success. Based on past events, here are some of the roles that need to be filled.

Event Chair – You are in charge.

- Finalizing the venue, AV, food – the three biggest factors
- Manage all the other committees to make sure that the screening is coming together
- You should feel very comfortable answering any questions regarding the event when approached
- You are the key contact and liaison to UPF
- If need be, you will also be the Sponsorship Coordinator and Collaborating Organization Coordinator
- Using your discretion, delegate roles to people that have proven experience

Braintrust/Fundraiser Coordinator – You are in charge of:

- Organizing the braintrust/fundraiser the day after the screening
- Finding a location to hold the event and planning all logistics, catering, etc.
- Gathering the appropriate people to attend and sending them an invitation

AV Liaison – You are in charge of:

- Understanding and following the AV/Technical Requirements
- Working with the AV tech at the theatre to make sure that all equipment is tested and a film is viewed on their equipment

Reception Coordinator – You are in charge of:

- Organizing all the catering or making sure that there is a café on the premise that is open
- Making sure that the various dietary preferences of the different faiths are taken care of

Publicity, Ticket Chair and Ticket Sellers – You are in charge of:

- Getting the publicity approved, e.g. using the UPF template to make a flyer
- Advertising for the event – email lists, Facebook, etc.
- Creating a ticket design, having them printed, and managing their distribution
- Managing the ticket distribution; gather a group of volunteers who will help you sell the tickets
- Budgeting costs of ticket printing and distribution appropriately

Sponsorship Coordinator – You are in charge of:

- Identifying potential sponsors, presenting to them about the film and the screening that you are organizing, and receiving their sponsorship for their event
- Keeping track of the various sponsors and their level of sponsorship
- Making sure the sponsors get the publicity they have been promised

Collaborating Organizations Coordinator – You are in charge of:

- Identifying mainstream organizations to collaborate with
- Helping them get involved with the screening, advertise to their supporters, speak to potential sponsors, etc.
- Identifying if you want a keynote speaker, someone local or from out of town, and booking them for the event

On-Site Volunteers Coordinator – You are in charge of:

- Making sure there are quality volunteers to help with food, set up, decorations, ushers, registration, selling DVDs, distributing and collecting donor envelopes, and clean up
- Scheduling and training volunteers. We recommend having a conference call a couple of days before the event to go over everyone's roles and responsibilities.

FAQ's

What are the dates available for premieres?

Generally speaking January 2012 to June 2012. Contact us for open dates. Both weekdays and weekends are open.

When will the broadcast of the Islamic Art: Mirror of the Invisible World film take place?

Sometime in 2012, possibly late spring/early summer. We don't have an exact date yet.

How much time should I allocate to planning this event?

Start now. At least find a theater you can reserve. Prominent theaters are often booked several months in advance. 2 months is minimum, 3-4 months is better.

What happens to the profits from my event?

You keep them.

What if I can't find any availability on the dates you suggested?

Let us know and we'll try to find alternatives.

Can I conduct an event for more than 500 people?

Yes, several of the *Prince Among Slaves* and *Inside Islam* premieres had audiences of 1,000 or more people.

Can I choose the UPF speaker I would like to attend?

We'll try to keep your choice in mind; it just depends on who is available. Alex Kronemer, Michael Wolfe, Jawaad Abdul Rahman and Daniel Tutt are all qualified to speak and introduce the film. There are multiple events happening nationwide, so it will be impossible to guarantee your choice.

Review...Next Steps

1. **Apply** – Complete the screening application and send it in right away.
2. **Set a Date and Find a Venue** – Set the date around the best venue you believe will work for you.

3. **Appoint Committee Chairs** – It is very important that you have a key group of people that you are working with to help plan this event. The earlier you know who those key people are and what responsibilities they will be taking care of, the easier it will be to plan this screening.
4. **Find a theater** – Remember, a quality viewing experience is key.
5. **Check the theater against the AV technical requirements and Lumens Guide** – this is too often overlooked. The easiest thing to do is ask the theater, “Do you regularly show DVDs?” and go there and watched something played from DVD yourself. Sit in the back, the front, and the sides, see how the experience is. Is the screen big enough? Can you hear clearly? Can you get into the film or do you have to concentrate just to follow it because it’s too noisy/bright/screen or too small?
6. **Develop a Budget** – Get together with your planning committee and discuss what kind of event you would like to hold in your city. Determined by:
 - a. Type of theater you rent
 - b. Number of people you are expecting
 - c. How much time you want to put into planning the event.

Examples of budgets are provided.
7. **Contact Organizations** – Begin calling various organizations that will be interested in collaborating with you on the planning of the event. This will help share out responsibilities, bring diversity to the audience, and make the event much more successful!
8. **Talk to Potential Sponsors** – It’s never too early to begin reaching out to various potential sponsors in your city. Approach them now and show them how they can help fund this worthy cause and also advertise for their business.

AV Technical Requirements

1. The easiest thing to do is ask the theater, “Do you regularly show DVDs?” and go there and watch something played from DVD yourself. Sit in the back, the front, and the sides, see how the experience is. Is the screen big enough? Can you hear clearly? Can you get into the film or do you have to concentrate just to follow it because it’s too noisy/bright/screen or too small? If the room is packed, can everyone still hear? Is there a stage or space at the front for a podium?
2. You can follow the Lumens Guide below to ensure the right screen size and projector power.
3. You must have an AV technician who is familiar with the equipment and the theatre and who is working there the day of the event, as well as a AV liaison– a volunteer from your own team who we are communicating with.
4. The film will be provided on DVD so the AV setup must accommodate for that.
5. A laptop must be provided to run the PowerPoint Presentation. Please check with the AV tech to see if the presentation should be provided on a flash drive or for you to bring your own laptop.
6. A CD with instrumental only background instrumental music (but not Nasheed) to run while the PowerPoint Presentation is playing.
7. Audience Experience – the person in the back row should have a good view and should be able to see and hear the film and the speaker clearly.
8. Lighting – Make sure to visit the room to see if there is appropriate lighting. What does it look like when house lights are up to maximum? What about when the film is playing? Does the light affect the picture? Are there windows that have to be blocked? Anything where sunlight or a skylight will interfere with the projection? Will you need to order additional lighting?
9. In advance, view the film played from a DVD at the theatre you have in mind to make sure it meets the requirements.
10. You must conduct a conference call well in advance with UPF, the AV technician, and the AV liaison.
11. Run the entire actual Islamic Art film DVD on the equipment to make sure there are no digital blips on the DVD. If you provide it in advance to the AV tech, he or she can do this. Please coordinate with them.
12. Wireless microphone or wired microphone on stand with podium on stage for speaker notes.
13. Designated people to turn lights on and off as necessary.

14. A dry practice run to make sure the lights, announcements, and sound are all managed for proper effect.

SEE LUMENS GUIDE TO REVIEW PROJECTOR AND SCREEN SIZE (courtesy of Projector People)

Lumens Guide

Below is a fast and easy reference for you to use to help determine how bright a projector you need for **business**, **home theater**, and **house of worship** environments.

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Key

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* **Controlled Lighting:** If you plan to use your projector in a room where there are no windows, such as a basement, or if you use your projector primarily at night, any of today's projectors will provide a bright image.

UI

Low ambient light: Little to no light entering room.

Some ambient light: Some additional light in room. Slightly dimmed, window blinds leaking some light.

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Bright ambient light: Windows open during daylight hours, lights that cannot be dimmed like in an open office settings. Bright enough for audience note taking.

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Screen Size	100" (up to 100 seats)	150" (100-200 seats)	200" (200-400 seats)	250" (400 + seats)
2000 lumens	Low ambient light	Controlled Lighting	Controlled Lighting	Controlled Lighting
2500 lumens	Some ambient light	Low ambient light	Controlled Lighting	Controlled Lighting
3000 lumens	Bright ambient light	Low ambient light	Controlled Lighting	Controlled Lighting
3500 lumens	Bright ambient light	Some ambient light	Low ambient light	Controlled Lighting
4000 lumens	Bright ambient light	Bright ambient light	Low ambient light	Controlled Lighting
4500 lumens	Controlled Lighting	Bright ambient light	Some ambient light	Low ambient light
5000 lumens	Controlled Lighting	Bright ambient light	Bright ambient light	Some ambient light
5500 lumens	Controlled Lighting	Controlled Lighting	Bright ambient light	Bright ambient light
6000 lumens	Controlled Lighting	Controlled Lighting	Bright ambient light	Bright ambient light

Quick Tip: The size of the screen recommended will vary based on the placement of the first and last pew in a sanctuary. For screen size recommendations contact a Projector Expert today.

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Like all art, Islamic art carries with it the fundamental values and perspectives of the artists who created it as well as those who commissioned and paid for it. It incorporates the basic themes of transcendent beauty common to all creative endeavors.

Narrated by Academy Award winning performer Susan Sarandon, this dazzling documentary reveals the variety and diversity of Islamic art. It provides a window into Islamic culture and brings broad insights to the enduring themes that have propelled human history and fueled the rise of world civilization over the centuries.

Executive Producers: Alex Kronemer and Michael Wolfe

Muhammad: Legacy of a Prophet; Cities of Light: The Rise and Fall of Islamic Spain; Prince Among Slaves; On a Wing and A Prayer: An American Muslim Learns to Fly; Inside Islam: What a Billion Muslims Really Think

Produced and Directed by Rob Gardner

Arab and Jew: Wounded Spirits in a Promised Land; Islam: Empire of Faith; Cities of Light: The Rise and Fall of Islamic Spain; Inside Islam: What a Billion Muslims Really Think; Rome: Rise and Fall of an Empire

SHORT DESCRIPTION

Islamic Art: Mirror of the Invisible World, a new 90 minute documentary film from Unity Productions Foundation explores themes such as the Word, Space, Ornament, Color, and Water. The film takes audiences on a global journey to present the stories behind the masterworks of Islamic Art and Architecture.

Islamic Art: Mirror of the Invisible World

Premiere Sponsorship Form

Date – Time – Location

1. Sponsorship Levels:

\$3,000 Corporate Sponsor

Corporate Sponsors receive _____ name/logo in event program, acknowledgement on screen presentation, and private reception tickets for ___ and RSVP seating for ___.

\$1,000 Platinum Sponsor

Platinum Sponsors receive ___ name/logo in program, acknowledgement on screen presentation, private reception tickets for ___ & RSVP seating for ___.

\$600 Gold Sponsor

Gold Sponsors receive ___ name/logo in event program, private reception tickets for ___ & RSVP seating for ___.

\$300 Silver Sponsor

Silver Sponsors receive ___ name/logo in event program, private reception tickets for ___ & RSVP seating for ___.

Gift

I am unable to sponsor, but please accept my gift of \$_____ towards this event.

2. Artwork

_____ I am submitting camera-ready artwork to: _____ (artwork must be 300 dpi high resolution files for quality printing - 8.5"x5.5").

-OR-

_____ I am submitting a logo and text to: _____. Sample text: Congratulations to Unity Productions Foundation on the completion of their latest film.

-OR-

_____ I have no artwork, please include a congratulatory message from _____ (i.e. family or business name)

3. Payment:

Please make payment to _____, a 501 (c) 3 Non-Profit Charitable Institution. A receipt will be mailed to you.

Name: _____ Business Name: _____

Address: _____

Phone Number: _____ Email Address: _____

Participant Evaluation form for *UPF* Films

Film(s) Reviewed

<input type="checkbox"/> On a Wing and a Prayer	<input type="checkbox"/> Allah Made Me Funny	<input type="checkbox"/> Talking through Walls
<input type="checkbox"/> Prince Among Slaves	<input type="checkbox"/> Inside Islam	<input type="checkbox"/> Muhammad Legacy of a Prophet
<input type="checkbox"/> Cities of Light (Spain)	<input type="checkbox"/> Islamic Art	

Name _____ Org _____ City _____ State _____

Email (optional) _____ makes you eligible for Amazon Gift Card Drawing, 20 gift cards worth \$25 each will be given away

1. In your opinion, what was the most important lesson of the film?
2. What does this story/film say about Muslims? If focused on the US, what does it say about American Muslims?
3. What surprised you most about the film? What is one thing you learned?
4. Were any beliefs and aspirations did the Muslims in the film have that were similar to your own? If so, what?

Organizer: Please mail all forms to: UPF, P.O. Box 650458, Potomac Falls, VA 20165-0458 or scan and send to: outreach@upf.tv as a PDF document.

Links to Potential Partner Organizations

- Link to art museums by state
<http://www.artcyclopedia.com/museums-us.html>
- Link to art galleries by state
<http://art-collecting.com/galleries.htm>
- Link to State Humanities Councils
<http://www.neh.gov/whoweare/statecouncils.html>
- Link to National Assembly of State Arts Agencies
<http://www.nasaa-arts.org/aoa/saadir.shtml>

Approaching State Humanities Councils

Because of the topic of the film and the generous support of the National Endowment for the Humanities, we require that you contact the Humanities Council in your state and invite them to participate in the screening. The exact means by which they participate, e.g. receiving free tickets, serving on your screening committee, purchasing tickets, publicizing, etc. is up to you and the Humanities Council. You will find the council to be an able and willing partner. A sample email is below

The 56 humanities councils located in U.S. states and territories support local humanities programs and events. The state humanities councils are funded in part by the federal government through the National Endowment for the Humanities. They also receive funding from private donations, foundations, corporations, and, in some cases, state government.

To find out more about the humanities council near you, visit:

<http://www.neh.gov/whoweare/statecouncils.html>

Sample Email to Humanities or Arts Council in Your State

Subject: Your participation in screening of new Documentary on Islamic Art

Dear (name of President of council in your state):

I'm writing to invite your participation in the screening of *Islamic Art: Mirror of the Invisible World*. Exploring themes such as the Word, Space, Ornament, Color, and Water, the film takes audiences on a global journey to presents the stories behind the masterworks of Islamic Art and Architecture. Unity Productions Foundation, an organization I donate to and for which I volunteer, produced this film.

I am on the screening committee for (name of your city) and we'd love to have the participation of the Humanities Council to help promote the screening, attend, and possibly find sponsors. I can be reached at (your number) to discuss this further.

Sincerely,

(your name)

Sample Press Release Language

PREMIERE OF GROUNDBREAKING FILM ABOUT ISLAMIC ART TO TAKE PLACE AT

PBS Film Showcases the Masterpieces of Islamic Art, Narrated by Academy Award Winner Susan Sarandon

(City, State, Month/Day/Year) – *Islamic Art: Mirror of the Invisible World*, a new documentary film from Unity Productions Foundation, explores themes such as the Word, Space, Ornament, Color, and Water in Islamic art. The film takes audiences on a global journey to present the stories behind the masterworks of Islamic Art and Architecture, and is intended to be broadcast on PBS in 2012.

The (City, State) Premiere will be held at the (location) on (date) at (time). The event is hosted by (hosting organization) in partnership with (partners, sponsors, etc). (Anything historical or special about the venue if applicable and information on where to purchase tickets, website, etc). (UPF Staff Name, title) will speak to kick-off tonight's activities and introduce special keynote guest (Key Note Name, Title).

This 90-minute documentary is executive produced by **Michael Wolfe** and **Alex Kronemer** (*Muhammad: Legacy of a Prophet; Cities of Light: The Rise and Fall of Islamic Spain; Prince Among Slaves*) and directed by **Robert Gardner** (*Arab and Jew: Return to the Promised Land; Elie Wiesel: First Person Singular; Islam: Empire of Faith*) and is narrated by Academy-Award winning actor Susan Sarandon.

About Unity Productions Foundation: UPF is a nonprofit production company whose mission is to develop balanced, fair and accurate journalistic material concerning the world's cultural and spiritual traditions in order to help increase understanding and tolerance. For more information, visit www.upf.tv.

Press Contact: Name _____ Cell _____
Name _____ Cell _____

About UPF and Bios of UPF Speakers

Unity Productions Foundation

The mission of Unity Productions Foundation (UPF) is to create peace through the media. A nonprofit organization founded in 1999, UPF produces documentary films for television broadcast, online viewing, and theatrical release, and implements long-term educational campaigns aimed at increasing understanding between people of different faiths and cultures, especially between Muslims and other faiths. UPF films have been viewed by an estimated 150 million people worldwide and have won dozens of national awards. UPF also runs *20,000 Dialogues* and established the MOST Resource Center in Hollywood, CA.

Alexander Kronemer

Alexander Kronemer, co-founder of Unity Productions Foundation is a frequent writer and lecturer on religious diversity, Islamic awareness and cross-cultural communication. He has a Master's Degree in Theological Studies from Harvard University. Mr. Kronemer has published essays in numerous newspapers and journals, including the *Christian Science Monitor* and the *Washington Post*. He's lectured to the National Council on U.S.-Arab Relations, Harvard, Nike, Aetna, and Disney. He has appeared as a CNN commentator on several occasions, including during CNN's historic live coverage of the Hajj in 1998. In 2000, Mr. Kronemer served a one-year appointment at the Bureau of Human Rights in the U.S. State Department focusing on U.S. foreign policy and Islam.

Mr. Kronemer is the Co-Executive Producer of Unity Productions Foundation, whose mission includes producing films, using them in dialogue, and engaging with Hollywood. Their films include *Muhammad: Legacy of a Prophet*, *Cities of Light: The Rise and Fall of Islamic Spain*, *A Prince Among Slaves: The True Story of an African Prince Enslaved in the American South*, *Allah Made Me Funny: The Official Muslim Comedy Tour*, *On a Wing and a Prayer: An American Muslim Learns to Fly*, *Talking through Walls: How the Struggle to Build a Mosque United a Community*, and *Inside Islam: What a Billion Muslims Really Think*.

Michael Wolfe

Michael Wolfe is co-founder of Unity Productions Foundation and Executive Producer for UPF Films. For 15 years, Wolfe was publisher of Tombouctou Books, a small press that published poetry and avant-garde prose. Wolfe's first books on Islam were *The Hadj*, a first-person travel account, and *One Thousand Roads to Mecca*, an anthology of 10 centuries of travelers' writing. After September 11th, he edited *Taking Back Islam: American Muslims Reclaim Their Faith*, which won a 2003 Wilbur Award. In 1997, Wolfe hosted a televised account of the Hajj from Mecca for *Nightline*. The program was nominated for Peabody, Emmy, George Polk, and National Press Club Awards. It won the Muslim Public Affairs Council's Media Award.

In 2003, Wolfe worked with CNN-International reporter Zain Verjee to produce a documentary on the Hajj. In 2002, Wolfe co-created, co-produced, and co-executive edited the two-hour television documentary *Muhammad: Legacy of a Prophet* that aired on PBS and on National Geographical International. With UPF, Wolfe has produced numerous documentaries including: *Cities of Light: The Rise and Fall of Islamic Spain*, *A Prince Among Slaves: The True Story of An African Prince Enslaved in the American South*, *Allah Made Me Funny: The Official Muslim Comedy Tour*, *Talking through Walls: How the Struggle to Build a Mosque United a Community*, *On a Wing and a Prayer: An American Muslim Learns to Fly* and the latest UPF film, *Inside Islam: What a Billion Muslims Really Think*. Michael is also the co-director of UPF's Hollywood engagement program, called MOST – Muslims on Screen and Television, which works with writers and producers to develop more true-to-life characters and storylines of Muslims on television and in films.

Jawaad Abdul Rahman

Jawaad's work focuses on fostering greater understanding between American Muslims and people of other faiths in the areas of educational media and philanthropy. He holds an MPA from Indiana University and works as UPF's Director of Development, where he has helped UPF work in three strategic areas including annual film production, educational outreach through over 15,000 film screenings, and development of a resource center called MOST – Muslims on Screen and Television, which works with writers and producers to develop more true-to-life characters and storylines of Muslims on television.

Daniel Tutt

Daniel's work seeks to build greater understanding across religious and cultural lines with a particular emphasis on Islam and Muslims. He is the Outreach Director of Unity Productions Foundation, a national media and educational foundation that produces films about the Islamic experience that seek to build greater understanding between Americans and Muslims. Of the half dozen educational projects he oversees, one of the more exciting ones is called 20,000 Dialogues, a film-based dialogue initiative that uses UPF films to create dialogue around crucial policy, cultural, and civic problems between Muslims and American mainstream culture.

He is a Fellow at the Institute for Social Policy and Understanding (www.ispu.org), a non-partisan think tank that seeks to provide commentary and analysis on issues relating to Islam and Muslims, a PhD candidate in Philosophy at the European Graduate School, and an advisor for the 9/11 Unity Walk and Religious Freedom U.S.A. His recent publications include a policy brief for the Institute for Social Policy and Understanding entitled "Malleable Stereotypes: How Media is Improving the Image of American Muslims", and "What Would Nietzsche Say About Europe's Islam Crisis?" and "Neuroscience and the Changing Media Stereotypes Towards Muslims" both published in the Huffington Post Religion section.

Inviting an Islamic Art Expert to Speak

Film premieres often feature a subject matter expert to speak. UPF has often recommended this for previous films. It is UPF's position, however, that for this particular film/premiere event it may not be the best approach. The reasons are as follows:

1. **Event length** – The film is 95 minutes, a UPF speaker will take 10 minutes, and introductions/remarks from the local sponsoring organization will take another 3-4 minutes. The event is almost 2 hours already and with a reception, time for seating, etc, it is even longer. Our experience is that keeping the event under two hours will keep audiences from getting restless.
2. **Messaging** – An expert often has very detailed information to share about specific issues surrounding Islamic art but the film and event is focused on a general audience. Our goal is to expose audiences to the beauty of Islamic Art in the most general way.
3. **Cost** – Most experts will require an honorarium plus travel.

Nevertheless, you may have good reasons for wanting an expert there. A UPF speaker may not be able to attend, the venue you work with might have a budget for an expert, etc. The choice is yours. Below is a partial list of experts. You can identify others from your local universities and art museums. It is your responsibility to research, contact them, determine honorarium, manage their travel, etc.

Jonathan Bloom

Norma Jean Calderwood Chair of Islamic Art
Boston College
jbloom@ne.rr.com

Sheila Blair

Norma Jean Calderwood Chair of Islamic Art
Boston College
jbloom@ne.rr.com

Mohammad al-Asad

The Center for the Built Environment
Amman, Jordan
Al-asad@csbe.org

Dr. Fairchild Ruggles

Professor

Department of Landscape Architecture Program in Art History, School of Architecture, Gender and Women's Studies Medieval Studies Program

University of Illinois Champaign-Urbana

Dfr1@illinois.edu

Gary Vikan

Director

The Walters Museum

Baltimore, MD

GVIKAN@thewalters.org

Mohamed Zakariya

Internationally recognized Master Calligrapher

zakariya@erols.com

Roderick J. McIntosh

Professor of Anthropology

Yale University

New Haven, CT

Roderick.mcintosh@yale.edu

Amy Landau

Assistant Curator Islamic Art and Manuscripts

The Walters Museum of Art

Baltimore, MD

Alandau@thewalters.org

Ruba Kanaan

Noor Chair of Islamic Studies

York University

Toronto, Canada

rkanaan@yorku.ca

Afshan Bokhari

Assistant Professor

Art History

Suffolk University

Boston, MA

Afshan.bokhari@gmail.com

Dr. Jessica Winegar

Professor of Anthropology at Northwestern University

Dr. Samer Mahdy Ali

Associate Professor of Arabic Studies at the University of Texas at Austin

Dr. Nada M. Shabout,

Professor at the College of Visual Arts and Design, University of North Texas

Reem al-Alalusi Hussain,

Art historian and curator, art degrees from Cambridge University and U.C. Berkley.

Film Premiere / Public Screening Application

Prior to the broadcast of *Islamic Art: Mirror of the Invisible World*, Unity Productions Foundation (UPF) is offering this film to organizations nationwide through 2012 for public screenings. To apply for a premiere/public screening, please fill out this application and return it to Daniel Tutt, UPF Outreach Director, daniel@upf.tv, and phone (202) 298-8088.

Basic Facts

- 95-minute film including trailers
- Academy Award winner Susan Sarandon is the film's narrator
- National PBS Broadcast is set for 2012; the exact date is unknown at this time. DVD will be released within a few weeks after broadcast.
- The initial planning window for premieres is January – April 2012
- More information about the film is available at www.islamicart.tv

What UPF Can Provide

1. A loan of 2 pre-release DVDs of the Islamic Art film, one to serve as the backup
2. Artwork and customizable MS Word flyers that you can modify for your publicity and to maintain consistent branding
3. A screening kit with template marketing, publicity, discussion, and other promotional material to help you organize your screening
4. 3 hours of UPF staff time to identify connections to interfaith and other mainstream organizations in your city if requested
5. 2 hours of UPF staff/consultant time to help in planning, participating in conference calls and meetings, discussing marketing ideas, etc.
6. A common website, <http://www.IslamicArt.tv> which will feature a film description and trailer.
7. A standard online RSVP process, whether this is a free or ticketed event
8. A Facebook page that will help promote all the screenings
9. 5 DVDs of the film upon its official release in late 2012
10. A speaker from UPF (Producer Alex Kronemer, Producer Michael Wolfe, Development Director, Jawaad Abdul-Rahman, Outreach Director Daniel Tutt) or another UPF designated speaker who can introduce the film and give a good speech for 10-15 minutes. UPF will provide the speaker name in time for your publicity.

All of this is provided at a cost of \$2,000. This can be waived if you can present a plan to raise at least \$20,000 for UPF in 2012, either during the same weekend or at another time by emailing jar@upf.tv.

Requirements

1. You must demonstrate in a phone interview that you realistically have the ability to organize a quality event defined as:
 - a. A sponsoring organization taking charge as the 'presenter'

- b. 200 people minimum (or give a valid reason why it would be smaller), e.g. a private event for 50 people at the mayor's office
 - c. Proper theatre/hotel/auditorium, not an Islamic Center/masjid, unless it holds film screenings frequently
 - d. Proper AV system so the person in the back row has a quality viewing experience.
 - e. An AV liaison. This is a person from **your team** who is working with the designated AV Company or venue who we can talk to and understand specifications, who is the interface between your program people and the actual paid AV staff from the facility you are working with. An application will not be accepted without someone designated here.
 - f. Significant outreach to people of other faiths so it's not just a Muslim event
 - g. 50 free tickets for UPF to invite people of its choice
 - h. The right to have a UPF rep introduce the film and UPF's work
 - i. Use of the publicity templates UPF provides
 - j. Use of the RSVP process UPF provides, unless your venue requires use of their system
 - k. Show the UPF PowerPoint screen show before your event
2. The film may not be uploaded, digitized or used for other purposes.
 3. Copies of any kind, including for personal use, may not be made.
 4. You must return the DVDs immediately after the event.
 5. Your representative should speak for a few minutes to welcome everyone and talk about your organization, but not to raise funds.
 6. Testing the DVD on the actual equipment in the actual venue where the event is taking place prior to the event
 7. Religious Accommodation – Please honor the religious accommodation needs of your participants, e.g. don't plan on a Saturday afternoon event if your goal is to bring a large contingency of people from the Jewish community, designate space for Muslim prayer services if a prayer time comes in between, etc.
 8. Fees are \$2,000 (will be waived if you commit to organizing an approved fundraiser in 2012 that has a realistic chance of raising \$20,000). If no one from UPF can attend fees are only \$1000.

Recommendations

1. Event Date – Start planning immediately for 2012, note that a weeknight is best for a mainstream audience, Thursday night brings both the Muslim and mainstream communities.
2. Venue – Start with your local art museum as they may partner and provide the venue at no cost if it's part of a film series. Your local university is also a good option as they may provide both venue and AV; these are the two biggest expenses typically. An independent theatre (Rave, Landmark, etc.) is worth exploring, as it will allow you a suburban location.

3. Cap the program at 2 hours – the film is 95 minutes, your organization’s comments will take 5 minutes and UPF speaker will be another 10-15 minutes. That leaves little time for an art historian or scholar. While you are not prohibited from having another speaker, remember that this event is primarily a film and two hours is the most people are usually willing to stay.
4. Format – reception with hors d’oeuvres beginning one hour before doors open at the auditorium.
5. 2-3 months of advance planning time.
6. Make a profit – you can cover event costs through ticket sales and sponsorships.

Things to Avoid

1. **Skimping on the AV** – AV is often the biggest expense, especially if it has to be brought in, and so it’s sometimes treated with ‘buyer’s remorse’. More than anything else, your event will be judged based on the quality of the picture and sound. Make sure you work with a venue or a company that shows films and that the AV setup is appropriate for the size of audience.
2. **Multiple RSVP processes** – many times people have physical tickets and an online RSVP/ticket sales and confusion can occur this way. UPF can provide an online system, have people in person complete registration forms and then upload those onto the online system.
3. **Assuming UPF will “handle it”** – UPF’s role is to provide the film and advance planning help as described above. On the day of the event, the UPF rep/speaker will only be meeting people and speaking. UPF will not be able to provide any technical help on the day of the event.

Premiere Application Form

Names, phone numbers and email for two organizers:

Name of the person you think is best suited to be your AV Liaison (from your team):

What is the name and type of organization you represent?

What are your first thoughts on where this event might take place in your city?

Are you willing to collaborate with other people/organizations in your city and share credit?

Looking at the current schedule, do you have a date in mind during 2012?

Please list at least two mainstream organizations that you will partner with for the screening, including one that is not religious but cultural such as a film society:

What is your invitation/publicity strategy to get 250 people minimum? Have you done this before?

A realistic budget for this event is a minimum of \$4000-\$8000 including quality AV setup in a proper theatre, space rental, hors d'oeuvres, publicity. Do you believe you have the ability to cover your expenses from ticket sales and sponsorships? Have you done an event like this before? Please explain:

While we hope the event is profitable for you or you at least break even from ticket sales and sponsorships, do you understand you cannot use it as a fundraiser, i.e. make a presentation and collect funds for your organization/cause?

yes _____ no _____

Can you arrange a UPF fundraiser before/after the event (details can be discussed)? If this can be done and terms are mutually agreed upon, UPF can waive the \$2000 fee.

Let's discuss _____ no thanks _____

UPF reserves the right to review and approve/disapprove applications.

NEXT STEPS – after you email this application to Daniel Tutt, Daniel@upf.tv, we'll get in touch to discuss further and if things are looking good, we'll set up a phone interview or send you the contract.