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*Found footages of Revolution:  
“Iran Is a Woman’s Name”*

*Final project report presented to the Universidade Católica Portuguesa  
to obtain the Master's degree in Cinema*

Golara M. Khalilinejad

*Porto, July 2023*



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*Work carried out under the supervision of*

*Professor Carlos Ruiz  
Professor Maria Coutinho*

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## ***1- Abstract***

The found footages of the documentary *Iran Is a Woman's Name*, depicts and documents Iran through the videos and photographs that were taken on the streets, by the people, on the verge of imminent revolution. The “*Women. Life. Freedom*” movement, which continued in Iran after the death of Mahsa Amini caused the release of footage and information that is of historical and archival importance. By classifying this archive, an attempt has been made to depict the milestones of this revolution through found footage and photos. In the editing process, were selected only footages, photos and information taken on the first 10 days of the movement. Just a small part of the archived footages (500 footages) has been depicted during this thirty-minute documentary. The differences in place, time, and on the number of cameras have intentionally or unintentionally given the film an episodic atmosphere that introduces itself to the audience as its DNA. In the absence of a professional camera, personal devices (mobile phones) function as an extension of the photographer's body. Although these characteristics deprive the film of having cinematic quality images, it has given a unique identity to the documentary. Besides 500 found footages with multiple visual qualities and features, which were photographed by 500 different people, the will of a nation with different tribes, languages and dialects have also been illustrated. The eastern characteristics such as episodic and puzzle-like narration are in fact an integral part of this film. “Iran is a women's name” without cinematic facilities such as camera, mise-en-scene, background music, etc., introduces a void that intended to work in favour of people's efforts for freedom. The film tries to put women at the centre of attention for the simple reason that a free society cannot accrue without the presence of free women. In fact, “Iran” is one of the classical names for Iranian women, who have been struggling for years with rulers that introduce them to the world under the name of Islamic Republic. The film aims then to depict hard and private moments of people while struggling with the Regime. It also aims to generate international awareness not only on this period in Iran, but also on the conditions of ordinary people's lives that have been at the state of flux for a very long time.

**Keywords:** Found footage of Iran's Revolution 2022, "Women. Life. Freedom" Movement, Role of media as a double edge sword, Women Led Revolution.

**Note:** In the table below, the schedule and various activities that were carried out during the making of the film are introduced. Information about the timetable and details of the project has been provided in table 1.

# Resumo

As imagens encontradas do documentário *Irão é o nome de uma mulher*, retratam e documentam o Irão através de vídeos e fotografias que foram tiradas nas ruas, pelo povo, à beira de uma revolução iminente. As “Mulheres. Vida. O movimento Freedom”, que continuou no Irão após a morte de Mahsa Amini, causou a divulgação de imagens e informações de importância histórica e arquivística. Ao classificar Neste arquivo, foi feita uma tentativa de retratar os marcos desta revolução através de imagens e fotos encontradas. No processo de edição foram selecionadas apenas filmagens, fotos e informações realizadas nos primeiros 10 dias de movimentação. Apenas uma pequena parte das filmagens arquivadas (500 filmagens) foi retratada durante este documentário de trinta minutos. As diferenças de lugar, tempo e número de câmeras deram ao filme, intencionalmente ou não, uma atmosfera episódica que se apresenta ao público como seu DNA. Na ausência de uma câmera profissional, os dispositivos pessoais (telefones celulares) funcionam como uma extensão do corpo do fotógrafo. Embora estas características privem o filme de ter imagens de qualidade cinematográfica, conferiram uma identidade única ao documentário. Além de 500 imagens encontradas com múltiplas qualidades e características visuais, fotografadas por 500 pessoas diferentes, também foi ilustrada a vontade de uma nação com diferentes tribos, línguas e dialetos. As características orientais, como a narração episódica e em forma de quebra-cabeças, são de facto parte integrante deste filme. “Irã é um nome de mulher” sem recursos cinematográficos como câmera, mise-en-scène, música de fundo, etc., introduz um vazio que pretendia trabalhar a favor dos esforços das pessoas pela liberdade. O filme tenta colocar as mulheres no centro das atenções pela simples razão de que uma sociedade livre não pode prosperar sem a presença de mulheres livres. Na verdade, “Irão” é um dos nomes clássicos para as mulheres iranianas, que têm lutado durante anos com governantes que as apresentam ao mundo sob o nome de República Islâmica. O filme pretende então retratar momentos difíceis e privados de pessoas enquanto lutam contra o regime. Pretende também gerar consciência internacional não só sobre este período no Irão, mas também sobre as condições de vida das pessoas comuns que têm estado num estado de mudança durante muito tempo.

Palavras-chave: Imagens encontradas da Revolução do Irã de 2022, Movimento "Mulheres.Vida. Liberdade", Papel da mídia como espada dupla da idade, Revolução liderada por mulheres.

Table 1

Abstract of the Project

Activities	Timetables	Description
Archive	Sep 2022 - Jan 2023	Collecting Found footages, Photos & Data
Editing	Jan - Feb 2023	Rough Cut
	Feb - March 2023	First Cut
	March - Apr 2023	10- minutes Version
	Apr - May 2023	First Version & Narration writing
	Jun 2023	Second Version & final Narration
Thesis	Feb - July 2023	
Interview & podcast	March - May2023	This includes different interviews with journalists, Prisoners, Artists, and a podcast.
Research	March-Jun 2023	Books, Articles & Films

## *2- Objectives*

With this documentary I intend to discuss the events that unfold after the situation in September 2022 in Iran with the murder of Mahsa Zhina Amini by morality police. The major goal is to not only reflect and analyse the situation through media and many sources of information, but also create a piece that reflects my point of view. I also want to disclaim this information world-wide through the usage of found footage. This will enable to address the issue internationally so that people could become aware of the torture and criminal behaviours of the Islamic Revolutionary Guard Corps (IRGC); of the Mullahs behaviour – who are now ruling Iran – and also of the level of resistance that people are offering, namely Iranian women. Therefore, with this project I aim at call these matters into attention, since they circulate hand in hand but are not recognized, or even properly known worldwide.

More than half of the footages that were filmed and photographed by people are about women and young adults between 16 to 40 years old. This generation has been the leader of the movement since the very first events. Picking up on the particularities of this revolution and on what is at stake in it, I will argue that it can be the first revolution led by women. One of the departing arguments is based on the causes of its beginning, after the death of 22 years old Mahsa Zhina Amini beaten to death by morality police. This documentary deals with the importance of the role of women in the initiation and continuation of the movement, although it does not intend to circumscribe it to a feminist movement. These footages will be the main structure of the film articulated with what could be designated as glimpses of poetry rooted in Persian literature and fertile in Iranian culture. The main footages were received from people living in different parts of Iran and show very impacting situations that so far only mattered to people of the world but not necessarily (or sufficiently) to news and media. Through these different angles (people VS. media) I also try to discuss the role of the media in spreading misinformation (below, in research section). Here, the mobile phones became a political gadget to document what is happening in the streets. I am therefore interested in using this type of images in this documentary as a medium to depict moments of truth in today's Iran. Also using this opportunity to show the viewer/spectator how much generation Z (youth) in Iran, is interconnected with the world.

It is also important to mention that several facts point to a rising of a larger movement that goes beyond the street revolution towards a consciousness uprising and transformation of people of Iran, which has started years before September 2022. For instance, on June 2019 activists inside Iran call for Khamenei's resignation (Radio Farda, 2019).

This statement was signed by 14 political activists and demanded Ali Khamenei to resign his post of Supreme Leader after 20-year tenure. It was published online on the 10<sup>th</sup> anniversary of controversial Iranian presidential election. One week after the letter was released, 14 female activists inside Iran issued a similar statement on August 5, 2019. These women stated that theocratic rule has led to "gender apartheid" and "erased" the rights of half of the country's population. They equally called on Khamenei resign (Ansari, 2019). As a result, 16 of 28 signatories, who reside in Iran, have been arrested. These activists continue their protests as political leaders of this recent revolution from inside the prisons.

During these transformations, even women's rights have been exposed to an extent that they never had before in Iran. These changes make it almost impossible for both Islamic Republic and the people to go back to the previous situation. However, the fact that the protests are not only related to the last one or two years, and that the severity of the suppression of totalitarianism has sent so many young people to the execution or subjected them to all sort of torture and assault, had led people to unite for change. This documentary depicts the circumstances of some of these teenagers and young adults that were murdered or subject to tortures, harassment, and persecutions by IRGC and Mullas<sup>1</sup> in Iran.

The documentary main goal is then to illustrate ordinary people's lives which had been at the state of flux for a very long time. It also aims to depict private moments of people lives while struggling with dictatorship in Iran exposing its international significance. In fact, according to some documentation, the terrorist activities of this group – mainly Mullas and IRGC – goes beyond Iran extending to the Middle East, Europe, and South America. Ahmad Vahidi, interior minister of Iran is only one of the Islamic regime members that works as both IRGC commander and governmental military figure. He has been recognized by Interpol as a wanted person for his terroristic activity in Argentina (Figure1) (Terrorism Information Center, 2008) while he holds a key role in oppressing Iran. Some of these documents are shown in the film. However, the number of documents that proves Islamic regimes' behaviour programmed to disturb the peace in Middle East and the world for many years is so significant that could not be presented in the film.

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<sup>1</sup> Religious leader of Islamic Regime.

Figure 1

Ahmadi Vahidi Wanted by Interpol



Note: Reprinted from "Ahmad Vahidi wanted by Interpol" by Terrorism Information Centre [image]. (2009). Retrieved from <https://www.terrorism-info.org.il/en/18229/>

Depicting this human tragedy becomes therefore determinant since the Islamic Regime tries to prevent the sound of these killings from penetrating the outside world by completely cutting off the internet – now more than ever. Documented moments by personal phones and videos gathered from all around Iran, could contribute more accurately to depict the situation, since many news channels are reluctant to broadcast these events as referred before. An independent mediator could be helpful for broadcasting correct information. The central and important concentration of this documentary is on the found footages that people have taken not to create a work of art but to record moments of suffering while the mobile phone works as the only source of defence. Therefore, introducing mobile phone as an asset/ weapon/medium while it becomes an extension of protester's body in action – in the absence of popular media – is another way to illustrate people's essential role in a society in this documentary.

### ***3- Methodology***

This project was done through the gathering of found footages and organized according to a methodology similar to archival documentaries which comprises the recollection of footages, their classification in different categories (discussed in detail in Research section/ Archival research), and finally a selection of the most accurate and related footages after research.

It is safe to say that the portion of time dedicated to produce archival and research section is similar to the editing period (four months, see Table 1). Since it seemed crucial for the final footages to be discussed and analysed with experts, such as journalists and activist, in order to develop the possible fact check, one that could confirm both the accuracy and the importance of the images at stake. That is why the process of verification obtained a separate section in the archive (also discussed in Research section / Interview section). Montaging the found footages has resulted in two different versions that will be discussed later in this section.

The found footages taken on the streets by the people between September 2022 and January 2023 were gathered and examined to visually access the chronology of events. They also allowed to portray behind-the-scenes issues from the very beginning (16th of September 2022).

The main task in the preparation of this documentary has been to stay loyal to the people's wishes and to use the footage appropriately. The smallest changes or cuts could lead to possible meaning transformation reducing the images to news headline, which would severely damage their identity. However, the duration of those footages represented a challenge for the film. Thus, the final result articulates the consciousness of the importance of their length and of all the clues and information that they provide before and after the major action.

Yet the footages dictated their demand as representatives of the owner in his absence (the videographer), 'asking' to be seen completely and without hesitation. That meant to try to stay faithful to the spirit of the images, to respect the view of the maker, but at the same time to acknowledge the documentary final result as an individual piece of art.

This issue has made the process of reaching a coherent film longer and demanded more responsibility. The mentioned considerations caused the first and second cuts of the film and transformed it into a different experience. Therefore, the methodology structured and found itself while editing took place. In the end, an attempt was made to add a personal view of the author through narration, while maintaining loyal to the context.

To explain and expand the method of making the film, the details of the first and second cuts are analysed in this part.

The first cut of the film consists of 50 minutes of found footages edited together in a story-like manner. The lack of a general story kept the first cut close to the archive state without a liner narrative. That absence abreast with the violence of the footages resulted in a shocking experience for the most important part of the film. Relying mainly on the footages to depict the whole story brought about the opposite result of not being bearable to be seen. The first cut was finished on May 18th, and it took about another month to add a story in which the presence of the narrator would transform the film into a whole new experience.

The film needed a structure in terms of storytelling. So, during the second cut, instead of focusing on the explanation of the many stories and details that each footage brings about, it builds through editing a general story. I also decided to decrease the number of footages and increase their length to be able to add the necessary narration and to have a more coherent story.

## *4- Synopsis*

On 13 September 2020, a young girl from Kurdistan region of Iran, named Mahsa Zhina Amini travelled to Tehran to visit her aunt. Upon arrival, she gets arrested by morality police for not having a proper hijab and was taken to the detention centre. Mahsa is beaten by the officers in the morality police van while being transferred to detention. The CT scan of Mahsa's Brain taken in Kasra hospital (where she was hospitalized) indicates that the multiple hits of a hard object on the head caused her a brain haemorrhage. Mahsa then suffered a heart attack in the police detention centre and died on 16 September 2022, due to late transfer to the hospital. After Mahsa's death a nationwide revolution began in Iran, and the protesters have more demands than the removal of the mandatory hijab. Witnesses report a humanitarian disaster in prisons following the protests.

However, the young population issues new calls for action every day. Besides many students boycotted the universities due to their security conditions and to the fact that IRGC intelligence forces are arresting them, generating new waves of protests. High school girls and young women are among the first to join the nationwide protests by removing their headscarves and attending the civil disobedience. Many of the families of these young protesters receive only a grave number of their children after being shot in the streets. The bodies of the killed are buried by the IRGC forces at night without any announcement. And when the families can finally see the bodies before burial, they realize that they have been split open from below the neck to the end of the abdomen under the pretext of an autopsy. Nika Shahkarami, a 16-year-old resident of Tehran, was arrested by undercover police. Nika went to the protest on 19th of September. According to CNN reports, witnesses saw that undercover police forced her into a car and took her away, and the day after her lifeless body was thrown from the roof of a nearby building after being hit on the head with a hard object. Her body was handed over to the family after 10 days, while the cause of death was recorded as suicide.

Following mass killings by the Islamic regime in Iran, the United Nations holds an emergency session to deal with the situation of Iranian women, but the Islamic regime sends a woman (Khadija Karimi) to the session to manipulate the attendees. While Khadijah Karimi was blaming the European countries and accusing them of interfering in Iran's internal affairs, she lost her papers during her speech making visible and irrefutable the discursive manipulation.

Some members demand Iran to be excluded from the general forum of UN Women. Meanwhile, undercover forces kidnap protesters and students from the streets and transfer them to unknown places, which cannot be traced or identified. People video graphed protesters being violently arrested by the forces. Poriya, one of the protestors, was surrounded by IRGC forces while chanting.

The officers hit him violently with a baton and shot him in the face. The forces run over his body with a motorcycle.

Many mothers lose their children but choose to continue to protest against the regime and ask people to join them. Siavash Mahmoudi's mother (Leila Mahdavi), whose son was shot to death, is now shouting in the streets of Tehran with his son's picture in her hand, demanding justice. Leila planted a cypress tree to honour Siavash's name and became one of the leaders of the protests.

Afshin Nariman, former *Voice of America* journalist and freelance reporter, explains that the IRGC has been engaged in organ trading and child trafficking in Iran and Middle East for many years. For this claim, he presented two documents, one related to the body of one of the protesters, who was cut open from the neck to the lower abdomen. And another video from the deprived region of Baluchistan, which indicates many children being transported by water tankers to an unknown place; it is not clear who these children are and where they are being taken.

Meanwhile, there are documents indicating that there is cooperation of European countries, including England and France, in suppressing the Iranian people and collaborating with the Islamic regime – enough to mention the bullets and tear gas that produced in England and France in 2020 and fired at protesters, even though Iran is under sanctions for many years, specially from trading weapons. These weapons were transferred to Iran and used during demonstrations against the people. Amir Iravani, Iran's representative in the United Nations, remains silent in front of reporters' questions about the number of dead in the streets of Iran and only smiles.

## *5- Research*

The amount of data collected during the first four months (Sep 2022-Jan 2023) of the protests has exceeded 1 terabyte of information and without classification, date, and subject of each footage and most importantly without research and development of each subject, the conditions of optimal usage of information and data could not be maintained effectively. For example, gathering information and research on the number of people killed on the streets in the first week of the protests was announced on Iranian TV as 12 people, but the number of teenagers whose obituaries were collected after 40 days, whose cause of death was hit by a hard object on the head or a direct shot, is 70 people. It is worth mentioning that these people only include families who organized ceremonies for their children. Although it must be added that, like the beforementioned example, much of the carried-out research is not directly presented in the film. However, verification and research about the accuracy of information and the existence of an archive containing sufficient information have directly affected the originality of the narration, and the collection of relevant information. Despite very few of those killed are depicted in the film, this information has been put together like pieces of a puzzle to present a film with strong research support. Therefore, the archive has been classified according to the importance of the content, the number of found footages on a specific issue, or the value of information. The main parts of the research have been divided in to three groups:

Bibliography research

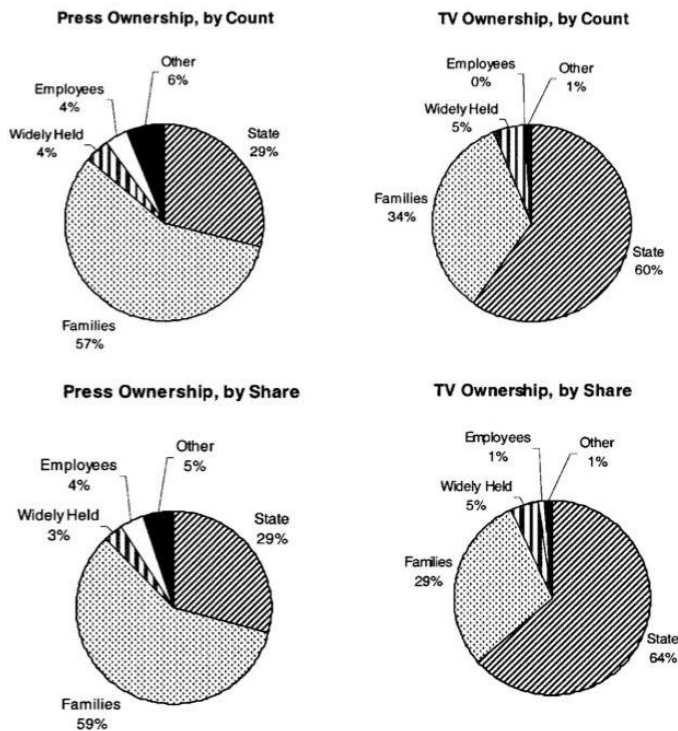
Archival research

Interviews & podcast research

## 5.1 Bibliographical Research

Figure 2

Newspapers and TV Ownership



The media and the cinema, in the hands of those in power, put pressure on the thinking class of the society in a way that continues the vicious cycle of reproducing power for the powerful through digital media training: “We examine the patterns of media ownership in 97 countries around the world. We find that almost universally the largest media firms are owned by the government or by private families”. (Djankov, McLiesh, Nenova, & Shleifer, 2003, p. 341) (Figure 2).

Note: Reprinted from “Who Owns the Media”, by S. Djankov and C. McLiesh, 2003, *The Journal of Law and Economics*, p. 341. Retrieved from (<https://scholar.harvard.edu/files/shleifer/files/media.pdf>).

This Figure, from the mentioned authors, published in *Journal of Law and Economics*, show that the ownership of media by families and state is between 88% to 94% and that the share of television and news employees is between 0% and 4%.

We, therefore, face the conscious and unconscious implementation of the will of the power institutions rather than an organic and more democratic fluctuation between audience and media. It seems that the unequal war between societies and power owners has more to do with receiving a greater share of resources and of that power.

In addition, the time and energy consumed in front of the magic screen takes even more time of humans, as if a thief is present in our space, steals our energy, and easily manipulates and hides information. After the experience of Covid, the media power grew and enhanced its ability to change the will of nations.

As an Iranian woman who is witnessing the revolutionary power shifts in my country gradually, I see that digital apparatuses have become part of the protestor's body or the extension of it, even outside their region. This sort of representation mechanism redirects the attention to the present giving the exact opposite result compared to the hegemony of power owners.

In fact, some of these young protesters have been shot to death while their personal devices, integrating their body, were filming as a witness of the moment of dying. For these people, film is not an artistic practice but the only way to transmit video all over the world. What we want to change is not the Armor (the apparatus of media) but how it functions. We, as a collective, are recognizing these found footage as a weapon dispositive that can create self and shared awakening and change us with new approaches through collective consciousness.

Found footage provides the ability or the possibility of having certain truths, communal truths, that are not yet institutionally mediated by any speech of power or direction. In this sense, what we have is more 'Collective' and more from the people. We are not, thus, waiting for the TV or the cinema to show us the reality, we become part of it and offer a joint participation.

Following that problematic yet relevant connection between art and life (image and reality), for an artist that has been banned from filmmaking, doing it becomes a way of civil disobedience. It is precisely on that scope and fluctuation area that I intend to operate, although aware that found footage documentaries do not have a clear space (or even definition) in cinema. However, the difficulties that sprout from that problematic and undefined space might also challenge the codes of the medium in the age of Digital media, since found footage documentaries have characteristics of representational codes of non-fiction media. Having film as an ethic and aesthetic matter and re-examining the role of cinema and media as a "craft", rather than focusing on its possible entertaining aspects.

Surrealism became one of the most popular movements in modern art still influencing art practices, advertising, and cinema industry (Rees, 2019). When we talk about the surrealism in the cinema, we are referring to a wide range, which in some cases can even be displayed in realistic movies and other types. What we are referring to in this research is the sudden rise of surrealism in different movie genres which slowly emerges from within the primary one. Or even to filmmakers whose surreal aspect over time outweighs other dimensions of their work. In a statement that was delivered by Werner Herzog during a public appearance in 1999, the filmmaker declared: "There are deeper strata of truth in cinema, and there is such a thing as poetic, ecstatic truth. It is mysterious and elusive and can be reached only through fabrication and imagination and stylization." (Ames, 2012). I tried to work with this idea in this project by creating a space within the documentary to express a personal view in a poetic way.

For Plato, cinema like all other kinds of art – which is not considered as craft – is a form of imitation from the "Ideal world", pointing and referring to the origin of all creations – the ideal Truth. The fact that Plato believed that "mimesis" in art led many artists to reproduce a poor-quality copy of the original, or a copy of a copy, was the Achilles's heel that the media owners could not resist but to misuse.

Personal digital devices became a witness and a medium while we are filming an important event to be shared in social media. Humans are gradually turning into hybrid beings (artificial intelligence-human), which interferes with the boundaries of reality in everyday life and in the cinema. These devices work as our body extension turning us into a medium. That is the case of videos from Iran's ongoing revolution with which I am producing a found footage documentary. The death of a young girl by morality police in Iran caused people to create #MahsaAmini in social media space. The number of tweets and retweets of these hashtags has exceeded 80 million times, without the power holders being able to stop it before being seen by millions of people. This experience could demonstrate a way in which artificial intelligence (AI) and virtual reality (VR) could turn into a tool to return us to non-virtual reality (the original copy) or, at least, to refer to it – if we could find a way to code it before power owners do.

The connection that researchers have established between the modern "closet drama" and Plato's dialogues in his books (*Sameti, Sojoudi, & Sepehran, (2017)*) makes it possible that by placing some of his works in the domain of drama, we could also consider digital media and cinema as a craft art.

Is it possible that we use digital media and cinema in a way that we could engage more in real world through found footage, as there is a danger of humanity getting so involved in virtual reality, thus forgetting about their existence in the so-called real world? What happens if we all start to be so interested in living in virtual space?

There is a chance that in future people decide to live their lives inside VR (virtual reality) for instance, by using a gadget – like VR glasses – and become almost inactive in the world that we are living in. In that case, our physical bodies would probably stay unused in our apartments, because in virtual space, we would choose to spend our digital coins to buy new bodies, new houses etc. And this is what Plato warns us about (the new generation of representational arts to emerge).

This subject becomes very sensitive when we realize that movements like "Women. Life. Freedom" are only possible if the use of the internet is restricted. The government tried to silence people from being heard by cutting off networks. But what they have not realized is that by doing so people have no choice but to live this very moment in that space in order to have their freedom back. But part of this freedom is freedom of having virtual reality.

And what happens when we leave this world to power owners without monitoring? Is there a guarantee that they won't misuse human resources while we are trading our digital coin, doing digital exchange to buy something virtual, such as NFT art?

Therefore, the research aims at answering and problematizing this question by making a documentary fully dedicated to found footage film received from Iran, without making a journalistic piece. News channels, news presenters, or anyone related to the media has been censored when most of the information presented to the audience tends to be misconception, lies, manipulation etc. For that reason, while doing this documentary I have decided not to use media or governmental footages, like the one explaining Mahsa Zhina Amini's death. The idea was to avoid a journalistic approach, but at the same time to escape the manipulative tone offered by those media.

William Brown in his book *Non-Cinema: Global Digital Filmmaking and the Multitude* (Brown, 2018) introduces the concept of non-cinema as the antithesis for cinema dominated by capital – cinema. Brown explains how “thinking cinema” with micro budgets is neglected by the centre of cinema, and how capital is incapable of penetrating the realm of many societies. Brown discusses further on how new technological advantages could help to establish the realm of non-cinema and at the same time bring hope for the future of the new generation of filmmaking. William Brown's ideas about non-cinema will be examined in this research.

The map of the Doctor David R. Hawkins (*Hawkins, 2020*) provides information about human states of being. Like electronic digital devices that work with energy, human bodies are also electromagnetic sources of energy. Apart from the fact that this map could be a road map to everyday understanding of ourselves, it could also help us to comprehend how the media can manipulate, what sort of emotions and feelings we experience, and how to lock us in a certain energy base by repeatedly using the same visual experience.

Talking about getting back to reality would demand a level of consciousness for people who are willing to understand the power we have and how we are giving it away only by one click. It is possible that the media teaches us the lower levels of consciousness to live in shame, fear, guilt and at the state of desiring, meaning survival mood. Recognition of “self- identity” as a medium seems to be one of the important factors in producing content for mass media.

The undiscovered self could not be a good source to make content for society as Carl Jung also believes that only when we could make the unconscious conscious can we begin to cope with the dangers posed by mass society – “the total sum of individuals” – and resist the potential threats posed by those in power (*Jung, 2012*).

Doctor Joe Dispenza could also be considered as part of the interdisciplinary research; he is a scientist, teacher, lecturer, and author, (*Dispenza, 2019*) and he draws on epigenetics, quantum physics and neuroscience research, conducted at his advanced workshops since 2012, to explore how common people are doing the uncommon to transform their consciousness. This book provides information on:

- creating reality in the generous present moment by changing your energy
- The distinction between Space-Time vs. Time-Space realities



## ***5.2 Archival research***

This section is mainly classified under ten main topics:

- Audio-visuals
- First week
- Dead & details
- Evin Prisons
- Hackers
- Kidnappings
- Artworks
- News Channels and Individual Investigators
- Street protests
- Torture & rape

### 5.2.1 Audio-visuals

Figure 3

A Women Performing in the Street of Tehran Without Hijab



This section contains a selection of visual imagery and sound, both edited by people and artists, mostly by using found footage, music and artworks that are created to depict an issue or subject about the revolution. Some of these audio-visuals have been made by anonymous people inside Iran, and some by Iranian and non-Iranian artists/ people outside the borders. These footages have been gathered from social and private accounts of people on different platforms. For instance, an Iranian actor, Golshifteh Farahani, who lives in the USA, shared a performance by an unknown performer in the heart of Tehran (Tajrish) (Figure 3). The performer is dancing without a hijab in one of the most populated northern parts of the town to show her support for the women led revolution in Iran.

Note: Farahani, G.[@golfarahani].(2024, March 13). *And Women of Iran Keep Dancing*[Video]. Instagram. [https://www.instagram.com/reel/CptvotKojND/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/reel/CptvotKojND/?utm_source=ig_web_copy_link)

Figure 4

Policeman Arresting a Boy in Tehran



One of the most interesting parts of this section is the essential role of women during this movement. In this frame a policeman is trying to arrest a young man (Figure 4) when a middle-aged woman interferes and tries to prevent him from being arrested (Figure 5).

Figure 5

A Women Preventing a Boy from being Arrested



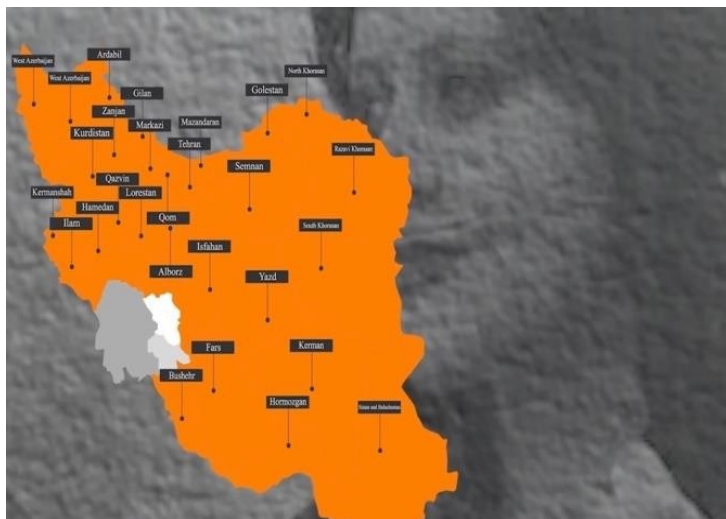
Spreading these contents, while people of Iran have no access to the internet, caused habitants of other countries to notice Iranian protests. And eventually made the politicians react. The forced migration that the Islamic regime imposed caused a huge flee of population – five million

immigrants in Europe, for instance – that is now working hand to hand with people inside the country to downfall the Islamic regime. These immigrants became a medium to communicate with the world. This is indeed an issue for Islamic government that they did not think of.

### 5.2.2 First week

Figure 6

The Map of Protests around Iran in the First Week of the Revolution



Note: From Autor, (2022) <https://youtu.be/A5C57Dr2KFY>

This section contains information of the first days after the death of Mahsa Amini (16-22 of September 2023), starting on the Kasra hospital where she passed away. Within the first couple of days, all cities raised except Khuzestan (Figure 6) (Khalilinejad, Golara Khaliilnejad, 2022). Governmental conferences took place led by the chief police of Tehran, then followed by the Minister of Interior's, in

order to mitigate the anger and desperation caused by authorities' denial of any violence against Mahsa.



### 5.2.2.1 About Mahsa's Dead

Figure 9

Last Picture of Mahsa Amini in Hospital



This section of the archive contains details about Mahsa's death, news, conferences, hospital information, her medical file, the injuries of the protests in her graveyard, burial, and interviews with her family. For example, after Mahsa's death, the authorities of the regime and the media were presenting unreal stories about her. Ahmad Vahidi, the Minister of Interior, denied any relation between Mahsa's death and morality police. Meanwhile, Amjad Amini, Mahsa's father, revealed that there were bruises on his daughter's legs, and that she was bleeding from both ears (Figure 9) in hospital, which is a sign of brain haemorrhage, although the forensic doctor denied these claims.

### 5.2.3 Dead & details

According to statistics, the cause of death of most of the deceased has been declared as direct shooting. There are no exact numbers of dead or prisoners. Nevertheless, the number of those arrested is announced by regime's media as being between 70,000 to 200,00 (*Khabar Online, 2022*). According to a human rights activist, Iranian authorities executed 582 people in 2022 and, at least, 354 people in the first six month of 2023 (*VOA News Iran, 2023*). After chemical attacks in Iran's high schools, more than 1200 schoolgirls were transferred to hospitals (*United Nation Human Rights, 2023*). In this section, the name of the dead and the cause of their death – along with photos and their place of residence – have been archived. Also, when additional information existed, such as the place of the deceased, was also added (Table 2).

**Table 2**

Table of Injured & Dead

Reviewer	Status	Number	Description
Dead	Under review	Unknown	58 children
Dead caused by torture or lack of medicine	Under review	Unknown	Many young people died under torture
Arrested	Under review	120,000-200,00	Reported by TV of Iran
Executed	Under review	582 in 2022 354 in 2023	Reported by VOA News
Chemical attack at school	Under review	1200	Reported by UN

### **5.2.4 Evin's Prison**

*Figure 10*

Evin's Prison on Fire



There are documents from Iranian prisons classified in this section. Some of these photos and videos are from inside the Iranian prisons when they were occupied by hackers, for example by Anonymous group. Evin is one of these prisons located in Tehran, where more than a 100 people were killed by direct fire in a single day in October, after a riot (Figure 10).

### 5.2.5 Hackers

After Mahsa Amini's death, a hacker group called Justice of Ali published two documents, one about how Mahsa Amini was arrested, the other about her medical information. Without these two documents, people would never find out the truth of the matter. In the first document regarding the police investigation, is described how witnesses saw Mahsa being arrested by force. In the second data, Amini's medical file, we learn about the previous mentioned details of the injuries. Among the other operations that hackers carried out in Iran, the following can be mentioned:

- 1) Hacking of Iran's national television, during Khamenei speech.
- 2) Hacking of Iran's nuclear organization and release of videos and documents of economic exchanges to the Russian side.
- 3) Hacking of the Presidential Institution.
- 4) Hacking of Evin's prison cameras. (Figure 11). (VOA Farsi, 2021)
- 5) Hacking the website of Imam Sadiq University, indicating that this university, which is completely in the hands of the IRGC, has established cryptocurrency farms in the basement of the university.
- 6) Hacking the leadership house information and communication details with the people who were in touch with the house of leader during the protest.
- 7) Hacking the confidential documents of the National Iranian Oil Company and its contractors. Confidential
- 8) Document hacked from police indicating that police officers raped two young women in a police van during the protest in Oct 2022.
- 9) Bulletins of the secret meetings of IRGC commanders.

Figure 11

A prisoner Being Dragged in The Floor by Officers in Evin



Note: Reprinted from "Hacked Camera from Evin Prison" [Video] by VOA Farsi (2021). Retrieved from <https://youtu.be/4o0ATUBSx6M>

## 5.2.6 Kidnappings

During the protests, many young protesters and the key figures were kidnapped by undercover forces. People who have no tools except mobile phones in their hands record the videos of these kidnappings and publish them on social media. The regime has no fear of kidnapping on the streets, this is why there are so many of these footages published by people and archived in this section.

## 5.2.7 Artwork

Many Iranian artists were forced to leave their homeland due to the inherent opposition of the government with artistic creation. However, many works of art were published inside Iran under anonymous names during the 9 months of the “women. Life. Freedom” movement. Being so relevant for the present investigation and constitutive of this project, Art has received a special place in this section. There various works in the field of music, photography, theatre, painting, digital illustration, film, and posters are included.

### 5.2.7.1 Music

Figure 12

Golshifteh Farahani & Coldplay in Buenos Aires Concert

Golshifteh Farahani, a 40-year-old Iranian actress, singer, and performer, who was forced to leave Iran 15 years ago and also became a social activist, was one of the sources of this archive. She performed the song "BARAYE [for]" with the Coldplay band in order to support the "Women. Life. Freedom" movement, in Buenos Aires on 31 October 2022 (Figure 12). (*Guardian News, 2022*).



Note: Reprinted from "We send our support" by Guardian News.(2022, September). Retrieved from <https://youtu.be/aJb3uc1D1D8>

Figure 13

Tomaj Salehi



In response to the demand of this movement, Persian rappers presented interesting songs, one of which is Tomaj Salehi (Figure 13). Due to his political activities, Tomaj was previously arrested in November 2018. But after Mahsa's Revolution he was kidnapped by IRGC forces in November 2022 for the crime

of singing songs against the regime and constantly participating in protests. One of his songs is used in the final version of the documentary.

#### 5.2.7.2 poster and digital Artwork

Figure 14

The Poster of 39<sup>th</sup> Tehran Film festival



Holding film festivals amid nationwide protests and while massacres to suppress the reaction voices are being committed, is an old and classic arrangement of Iran's dictatorial system to make the country's internal situation look normal and under control. Mohammad Shirvani, an Iranian director who is the founder of alternative cinema in Iran created this poster (Figure 14) to protest against the holding of the 39th short film festival in Tehran in October 2022. This poster shows thirty-nine hunting bullets at the back of a girl's body in an attempt to incite filmmakers to boycott the festival.

Note: Solhjou ,H.[@hassansolhjou]. (2011,October 14) .Instagram. *Since Many Directors Abandoning Festivals*. [Instagram Photo]. [https://www.instagram.com/p/CjsqVUtqSFv/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/CjsqVUtqSFv/?utm_source=ig_web_copy_link)

## 5.2.8 New channels and Individual Investigators

Figure 15

Masih Alinejad Interviewing Mozhgan Keshavarz



Islamic Regime does not bear the burden of having a single free journalist. National television operates under the direct supervision of the leadership house. During the first week of the protest more than 70 journalists were taken to prisons, and some of them were forced to declare asylum in other countries.

Note: Alinejad, M. [@masih.alinejad]. (2023, Jun 9). Instagram. *Interview with Marjan Keshavarz*. [video]. [https://www.instagram.com/reel/CtRc3BQtY\\_B/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/reel/CtRc3BQtY_B/?utm_source=ig_web_copy_link)

Persian language news channels outside Iran had the possibility to communicate with some of these refugees. They mentioned significant information about themselves and about what happened to them inside prisons. For example, Masih Alinejad – a journalist (Figure 15) who immigrated to America many years ago and is now working in the Farsi language section of the Voice of America – has arranged an interview with Ms. Mozhgan Keshavarz, a human right activist, who has been imprisoned several times by the regime, where she explains how the Islamic government strips and films women in prison to blackmail them later.

There are also individuals and civil activists who have established their own news channels. Mr. Kiyanoush Razaghi, an Iranian lawyer and social activist living in America, is one of these people who established a transparency campaign to challenge Islamic governments. According to the documents published in his channel, most of the governmental descendants live in European countries, America, and England. There, these families live without the forced hijab that their fathers impose on the Iranian people. In one of his campaigns Mr. Razaghi introduces Jalil Sobhani (Figure 16), the director of the exploration department of the Ministry of Oil, exposing that he is accused of embezzling 100 million dollars from that Ministry.

Figure 16

Jalil Sobhani and His Wife



Figure 17

Jalil Sobhani's Daughter (First left) in France



Note: Razaghi, K. [@Attorneyrazaghi]. (2022, November 20). Instagram. *Miserable brainless People*. [Photo]. [https://www.instagram.com/p/CIMC\\_a-LHK1/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/CIMC_a-LHK1/?utm_source=ig_web_copy_link)

Mr. Razaghi also revealed documents that show how Mr. Sobhani spent 51 million dollars of this money in Canada and about 7 million pounds in London to buy properties for himself, his wife, and his daughter. This apart from the houses that he has bought in Los Angeles, Dubai, and Turkey. (Figure 17) shows Mr. Sobhani's daughter while on a trip in France.

## 5.2.9 Protests

Protests that took place after Mahsa's death with the emergence of the “women. Life. Freedom” led to an unequal war between the people and the IRGC with the police cooperation. But these protests are still continuing in cities like Sistan and Baluchistan and could again turn into a new uprising at any time. This section holds many demonstration footages from inside and outside Iran.

### 5.2.9.1 Street Protests Inside

Figure 18

Ceremony of Mahsa Amin's Death



After the government killed about 300 people in the streets with direct fire within two weeks of protests, a wave of funerals began across Iran. In Iranian tradition, 40 days after the death of a person, a small symbolic ceremony takes place gathering family and close friends at the graveyard (Figure 18). However, during this period a huge crowd started to peacefully gather and mourn at every funeral, therefore

starting a new wave of protests. Those gatherings were seen by the regime as defiant, consequently generating new waves of mass murdering.

### 5.2.9.2 Universities & High schools

*Protests (Sharif University)*

Students that enrol at the University of Sharif are usually selected from a country wide examination that takes place every year in summer. In this process, there are approximately one million attendants; from these, less than 1% have the chance to study in this university. After the death of Mahsa, the accepted ones gathered in front of the main hall at Sharif University chanting powerfully vulgar protests slogans.

Figure 19

Highschool Girls Taking off Mandatory Hijab



A significant part of this movement also arose in high schools, especially girls' high schools. They removed the mandatory hijab and joined the people in the streets (Figure 19). For this reason, Khamenei ordered attacks on high schools with chemical gas making more than 1,200 female students to be hospitalized due to poisoning.

#### 5.2.9.2 Street Protest Outside

Figure 20

Berlin Protest Against Islamic Regime



According to statistics, more than 12 million Iranians live around the world, of which 5 million are concentrated in Europe. For this reason, in parallel with the street protests in Iran, there were also large marches around the world. 100,000 Iranians participated in the Berlin march in Oct 2022 (Figure 20). The bigger gatherings took place in cities like Los Angeles, Berlin, Paris, Strasbourg, London, Toronto, Vancouver, Vienna, Sydney, New York, Stockholm, and Oslo. Some of this found footage of these marches is kept in this part of the archive.

Note: Deghati, R.[@rezaphotography].(2022, October 22).Instagram.  
*Women.Life.Freedom.[Video]*.  
[https://www.instagram.com/p/CkBLMempkYy/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/CkBLMempkYy/?utm_source=ig_web_copy_link)

### ***5.2.10 Tortures & Rapes***

*Figure 21*

Mercedeh Shahinkar Lost Her Eye During Protest



From January 2022 until Jun 2023, 1,500 eyes have been evacuated in Iran, and most of them were only innocent bystanders. Some lost both their eyes. Mercedeh (Figure 21) was a bystander. Police shot her in the eye while she was waiting for the bus. “One eye is enough to see you gone” she captured in her Instagram account against Islamic regime.

### 5.3 Interviews & Podcast Research

The interviews and podcast in this section (Table 3) mostly took place during the period of editing so that it was possible to clarify specific information presented in the film.

Among all the interviews that I have conducted and the podcasts that I collected, only the interview with Afshin Nariman has been presented in the film. However, the information classified in this part of the archive has an effective impact on the process of writing the documentary narration.

Table 3

Table of Interviews

<b>Title</b>	<b>Profession</b>	<b>Date of Interview</b>	<b>Subject</b>
Afshin Nariman	Freelance Journalist	16th April	- Organ Trafficking by IRGC - IRGC in Middle East
Habib Meftah	Musician	18th April	-His arrest in Iran -His family situation in Iran -Leaving as an Immigrant
Saeideh Fathi	Political Prison/Journalist	15 March	-Evin prison Circumstances -Female Journalists in Iran -Leaving as refugees
Hossien Ashtari	Tattoo artist/ lost his eye in protests	April 1st-18th-28th	-The job difficulties -How he lost the eye -Being a
Me, Musician & Lisa Khalil (podcast)	Film director, Artist, film manager	March 20th	-women artist in Iran -The main Idea of the film

### 5.3.1 Interview with Afshin Nariman

Figure 22

Interview With Afshin Nariman Freelance Journalist



Afshin Nariman (Figure 22), a former Voice of America journalist for Persian speakers (Iran, Tajikistan, Afghanistan) – mainly Iranshahr Civilization – who now works as a freelance journalist, provided information and documents about the IRGC's terrorist activities outside the borders of Iran. Part of this information is shown in this

documentary, including the IRGC's illegal activities regarding the sale of body parts of protestors and of those who are hanged. This reference also exposes the children trafficking in the south-eastern part of Iran by IRGC forces.

### 5.3.2 Interview with Saiedeh Fathabadi

Figure 23

Interview with Saiedeh Fathabadi political Prisoner & Journalist



Saiedeh Fathi (Figure 23) is a well-known sports journalist who recently won the award for defending freedom of press. A prized earned from AIPS (International Sports press Association) with an article entitled "We are journalists, not culprits" to protest against the arrest of her two colleagues (Nilofar Hamedi and Elaheh Mohammadi).

Saiedeh published a post on her Instagram account concerning her colleagues' conditions in prison. The next day, IRGC intelligence officers broke into her house and arrested her. Saiedeh spent two months in section Ward 209 of Evin prison.

Most part of the interview that I performed with Saeideh is related to her arrest and to the conditions of detainees.

Another part of the interview is about two journalists, Nilofar Hamedi and Elaheh Mohammadi, who have been in prison for more than 9 months now. Saiedeh talks about the bad conditions of Evin prison. However, section Ward 209 of Evin prison is reserved for well-known figures such as Mohammad Rasulof (Film Director) and Jafar Panahi (Film Director). Therefore Ward 209 cannot be representative of what is happening in Islamic regime's prisons (even less in the nameless or specific prisons of the IRGC intelligence). Finally, another part of the interview is related to Saiedeh's forced migration and asylum in Austria and to her concern for the arrest of her family members.

### ***5.3.3 Interview with Habib Meftah***

Figure 24

Interview With Habib Meftah Musician & Social Activist



Habib Meftah (Figure 24) is one of the famous musicians of southern Iran and a social activist whom I interviewed for two reasons.

Firstly, since the beginning of the Mahsa revolution, Habib started political activities and supported the protests and detainees. Although he has been living in Paris for many years, his attention toward political prison and recent prisoners made

him an important asset for the revolution. He did significant activities such as paying the lawyer's fees for these people and leading demonstrations from outside the country. He had a leading role in his hometown Bushehr city. Second, because Habib sang a song for this revolution, which was heard many times. In fact, many protesters tried to sing it before going to the street war with the Islamic government.

The main content that Habib mentioned in his interview is as follows:

1. How to organize street protests from outside Iran.
2. His arrest by IRGC intelligence forces the last time he travelled to Iran.
3. His life as a migrant artist outside Iran.
4. His concern for the persecution of his family in Iran.

### ***5.3.4 Interview with Hossien Ashtari***

Figure 25

Hossien Ashtari Lost a Protests who lost His Eye



During the making of this film and even after that, I have been in contact with many victims of the recent revolution inside Iran, most of them between 16 and 30 years old. The lives of these people have undergone major changes, of which physical damage is only a small part.

I talked to Hossein (Figure 25) many times about his situation, but I have never been able to arrange an official interview with him. Firstly, because he is a wanted person and being prosecuted by IRGC after being shot. Secondly because the internet in Iran is cut off or weak on many days and in many areas. Thirdly and finally, because the risk of this interview is so high for those living in Iran that if the interview is broadcast outside of Iran, it may cost them their freedom.

### 5.3.5 podcast on Women. Life. Freedom

Figure 26

Podcast With Production Team



Note: From Author. <https://youtu.be/jbp2zmG7hD8>

I decided to produce a podcast together with other people involved in this project (Figure 26) (Khalilinejad, Golar Khalilinejad, 2023). This podcast helped me to find my own personal attitude for film editing.

The areas discussed are as follows:

1. The cause of Mahsa Amini's death.
2. The main idea for making the documentary "Iran is the name of a woman."
3. Gender discrimination that prevails not only in Iran, and around the world.
4. My personal experience of being arrested by moral police.
5. The main goal of governments is gender segregation.

## ***6- Treatment Introduction***

The production and editing took place in parallel since the majority of this found footage documentary was determined in the editing time frame. For 6 months two different versions were made, plus an initial 10-minutes montage (see table 1). This first test recounted the events about Mahsa's death and its details. Although it was expressive, it did not match the main purpose of the project, which is to produce a cinematic documentary, rather than a journalistic piece, as indicated above.

The first version of the found footage film was produced in 45-minutes length (see Methodology). Here, choosing many footages and a variety of topics caused the time of each of them to be reduced. Cutting them short caused losses in parts of the story and left little space for narration. Too many violent footages and the lack of a clear narrative keep this piece close to archival experience. In the third and final version, many of these footages were then removed from the film. A more coherent story was added, and enough space was obtained to show the duration of each footage.

Apart from the two songs that were written for the "*Women. Life. Freedom*" movement, no other song or music was deliberately added to the film. The audio of each found footage is expressive and dramatic enough and does not need additional soundtrack. One of these songs, named "Survivor", was sung, and produced by a Persian rapper named Tomaj Salehi; and the other one, called "Freedom", was composed by an Egyptian singer, Hossam Rami, who dedicated it to the women of Iran.

In the continuation of this section, the documentary film will be depicted scene by scene providing photos of each found footage. In the documentary, an attempt has been made to compile the events according to their actual timing so as to provide sufficient and effective information exactly as it happened.

Since some scenes may not be clear or, on the contrary, to informational, narration has been added either to provide extra details, or to make them clearer. There are sometimes behind the scenes of these events that needed further explanation. Therefore, an attempt has been made to present vivid data to the non-Iranian audience through a simple plot of chronological events with the assistance of voice over in order to share some of the information and hand it to the world.

Besides, narration acts as an individual dispositive that adds a poetic dimension that I intended to connect with my cultural background.

Figure 27

The Narrator Introducing Herself



**Scene 1.** First scene begins with introducing myself as the narrator of the film while I was video graphing myself walking in the street. My presence at the beginning of the film (Figure 27) makes the audience believe that they are hearing these events from someone who is directly related to it and that experienced it. The goal is to accompany the audience during this 30-minutes documentary to draw attention through my voice.

**Voice Over:** My name is Golar. I have been born between two revolutions in Iran.

Figure 28

Shah & Shahbano departure from Iran



Note: Reprinted from "Last Hours of Shah in Iran" [Video], Tarikhirani., (2020 January 15). Retrieved on May 20, 2023, from <http://tarikhirani.ir/fa/news/8591>

**Scene 2.** This scene shows the historical moment of Shah departure from Iran in 1979 (Figure 28) (*Tarikhirani, 2020*). The king and the queen get on the plane and leave Iran forever. In addition to being historically important, this scene depicts the 44-year gap between two revolutions in Iran. He left with the least amount of resistance because people did not want to have a kingdom.

*Figure 29*

Khomeini Arrival to Tehran After Shah Departure

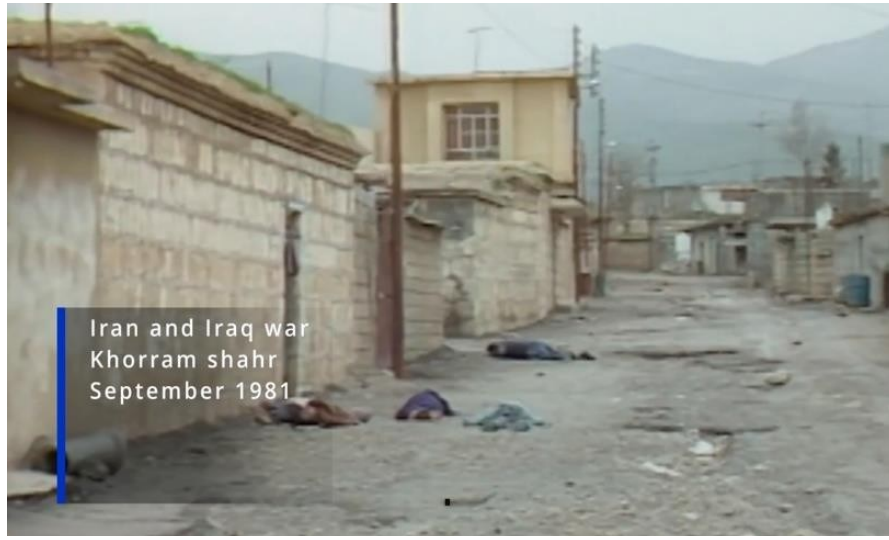


*Note: Reprinted from "Arrival of Khomeini in Iran" [Video], by Ap Archive.,(2016 February 1).  
Retrieve on April 15, 2023, from <https://youtu.be/ldvwY5fZQ0>*

**Scene 3.** The historical scene of Khomeini's arrival one month after the Shah's departure (Figure 29) (*Ap Archive, 2016*) is used to complete the previous scene. The comparison of these two scenes together depicts the result of the change of power in Iran and the troubled Middle East in a blink of an eye. This is the scene of a confrontation between a king who considered Iran as his property and therefore worked for the prosperity of his kingdom, verse a religious old man who came with the slogan of freedom and equality but took them away.

Figure 30

6000 People Died in One Night in Khorramshahr After Iraq Attacked Iran



Note: Reprinted from "What Happened in Iran Iraq War", [Video], History, (2018 ).  
Retrieve from <https://youtu.be/R9PT45EJdrM>

**Scene 4.** The result of the previous two scenes was the 8-year war between Iran and Iraq (Figure 30) (History, 2018), in which hundreds of thousands of Iranians lost their lives. The chaotic situation in Iran and Middle East one year after Khomeini's arrival was meant to be shown in this footage. This is Khorramshahr city where six thousand innocent people were killed by Saddam Hossein soldiers in one night.

**Voice Over:** I lived there in Iran most of my life and witnessed eight years of war not long after the arrival of Khomeini. I am a living witness of people struggling for survival.

Figure 31 & 32

Iran and Iraq war, Khurram Shar



Figure 33

Forces Arresting a Girl in Tehran



**Scene 5.** 41 years later people are still being tortured and bitten in the streets. Undercover forces are dragging a woman on the ground because she took off her headscarf (Figure 33). The atmosphere of insecurity that the government deliberately and systematically creates for women, determines the subsequent consequences of the later movement in the film.

**Voice Over:** In fact, I am one of these people who walked the streets of my own country with fear.

Figure 34

Police Beating Women in Mashhad, Iran



**Scene 6.** Three days after the burial of Mahsa Zhina Amini forces beat protesters in Mashhad city (Figure 34). In a closer look we see one of these women shielding her hands and body in front of the officer's baton so that the young girl is not harmed. The name of this documentary was chosen from this scene. And also because Iran itself is a feminine name that is classically used to name Iranian girls. The next few scenes include violence against women by security forces.

**Voice Over:** Iran is a name that mothers give to their daughters in Iran, but my motherland does not have a safe place for her daughter.

Figure 35

A Girl Arrested for Hijab

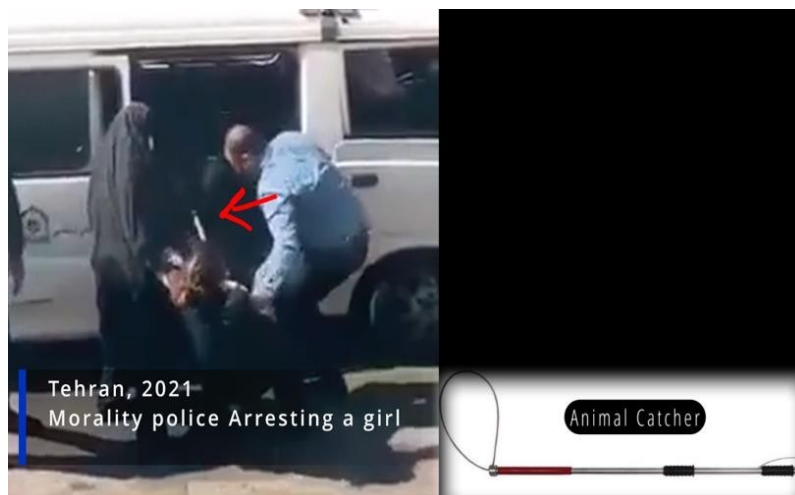


Note: Adopted from [@marjanesatrap]. (2023, April 13). "Persepolis" [Video], Instagram. <https://instagram.com/marjanesatrap?igshid=MTIzZWxMTBkOA==> (copyright by Marjane Satrapi)

**Scene 7.** A Footage from *Persepolis* (Figure 35) (Satrapi, 2004) animation by Marjane Satrapi in which a little girl is arrested by the Morality police in the street. This scene is part of Marjane Satrapi's masterpiece which depicts the conditions of women after the revolution in Iran. The purpose of choosing this scene is to associate the situation of Mahsa Amini with the anime character of Persepolis and to prepare the audience to face the main action of the documentary, which is the arrest of Mahsa Amini by the Morality police.

Figure 36

Morality Police Arresting a Girl With Animal Catcher in Tehran



**Scene 8.** This scene depicts the moment of arrest of a young girl by animal catcher in Tehran one year before Mahsa's death (Figure 36). There is no video regarding Mahsa Amini's arrest, therefore by this footage I intended to represent the behaviour pattern of morality police for audiences who are not familiar with them.

**Voice Over:** This is the Tehran capital of Iran. Morality police roam around the city and arrest every beautiful girl that walks down the streets.

*Figure 37*

A Girl being Beaten by Police in Tehran

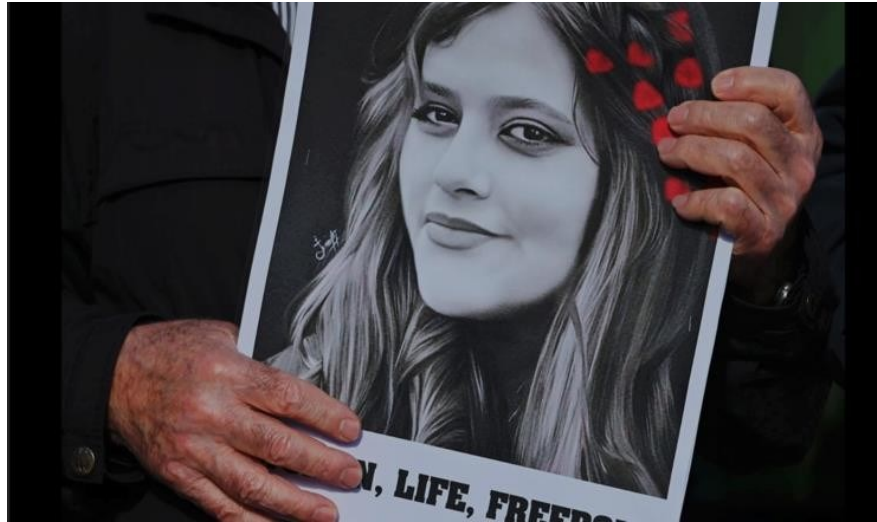


**Scene 9.** Two young girls are protesting against obligatory hijab in solidarity with the death of Mahsa. During the arrest, the head of one of the girls hits a street table (Figure 37). This footage is here to explain that neither men nor women cannot have prosperity and comfort in such a society where hijab is being forced to women.

**Voice Over:** People thought hijab will make society a safer place. But in a society where the hijab is only interpreted as a scarf on the head there is neither welfare nor freedom for men or women.

Figure 38

Mahsa Amini Picture in the Hand of a Protester

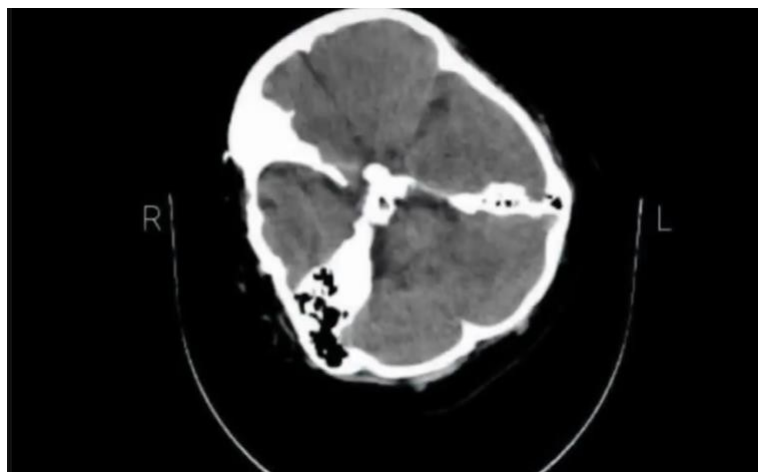


**Scene 10.** This scene represents an image of Mahsa Amini carried by a protester (Figure 38) (*Iran International*, 2022) with the slogan "Woman. Life. Freedom" written on it. This scene, accompany with brief explanation about how Mahsa was arrested by morality police.

**Voice Over:** In September 2020 horror police arrested another innocent girl Mahsa Zhina Amini. Under the excuse of inappropriate hijab Mahsa was forced into a police van. But before reaching the police station Mahsa was repeatedly hit on the head by the officers.

Figure 39

Mahsa Amini's CT scan



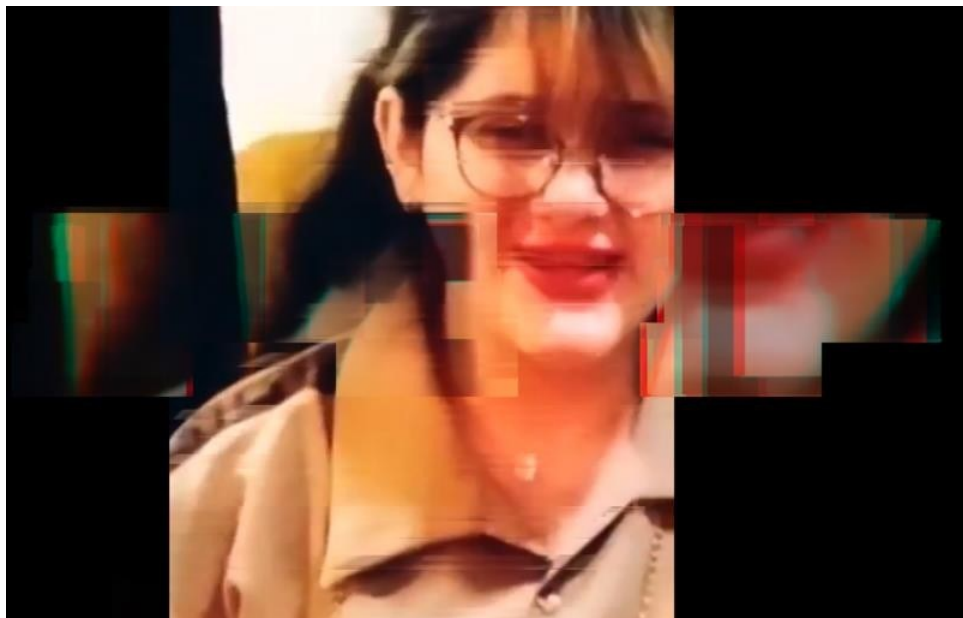
Note: Reprinted from "Mahsa Amini's CT Scan Shows Skull Fractures Caused By Severe Blows" by Iran international (2022 September 19).[Photograph].<https://www.iranintl.com/en/202209195410>

**Scene 11.** The CT scan of Mahsa's brain (Figure 39) shows that she has been beaten several times in the head to the extent that the skull is severely broken. This document confirms the claim of Mahsa's family about brain haemorrhage while the police denied the claim.

**Voice Over:** Multiple blows to the head caused skull fractal and brain haemorrhage. I think to myself how many young girls' heads have been knocked against these cars. How many young women's skulls have been hit against the wall of their houses without even being noticed.

*Figure 40*

A Video of Mahsa Amini While singing



*Note:* Eftekhari, M.[@eftekhari\_mozhgan].(2022, October 19).*My dear Zhina My love* Instagram[Video]Retrieved from [https://www.instagram.com/p/Cj5URK7or95/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/Cj5URK7or95/?utm_source=ig_web_copy_link)

**Scene 12.** This scene taken from Masha's mother Instagram account showing Mahsa while singing a Persian song (Figure 40). Her mother explains Mahsa's being violently arrested by morality police despite having a proper hijab. His brother was a witness to her arrest while he was also being beaten. Mahsa's singing scene is very lively and impressive, that's why it is used as the first and last moving image of her face in this film.

Figure 41

Mahsa Amini's Arrival to the Police Custody



**Scene 13.** This opening scene of Mahsa's entry into the detention centre (Figure 41) was edited in fast forward mode, but when I returned the film to normal mode, I noticed that Mahsa is holding her head after coming out of police van. This is the first footage we have after her arrest.

**Voice Over:** The morality police van was equipped with CCTV camera. But the police never released the videos from inside the van. The only published video is after Mahsa's arrival in custody.

Figure 42

A Video of Mahsa Losing Consciousness in Police Custody



**Scene 14.** following the previous scene, this is the moment of Mahsa's falling on the floor inside the detention centre due to heart attack (Figure 42). The reason for this footage being shown is to explain the details about the cause of the heart attack after brain haemorrhage. These footages from detention centre are evidencing the violence towards many girls. All of these women have hijab. They are simply being arrested because Islamic regime systematically fabricates trauma for women to feel unsafe and suppressed.

**Voice Over:** Mahsa's body cannot withstand the shock and she also suffer a heart attack while in custody.

Figure 43

Mahsa Amini On the floor forty-Five Minute After Heart Attack



**Scene 15.** After forty-five minutes Mahsa is still lying on the floor of the detention centre (Figure 43). The officers believe that Mahsa is pretending to be unwell. This footage clearly shows the negligence of the police forces towards Mahsa's circumstances. It is worth mentioning that all these footages have been cut several times before being published and the time at the top of page has been added to the film later.

**Voice Over:** 45 minutes after the heart attack Mahsa is still laying on the floor in the detention centre because the officers assumed that she was pretending to be unwell.

Figure 44

People protesting Infront of Kasra Hospital



**Scene 16.** Mahsa was transferred to the hospital very late. This scene has recorded the moments of people's conflict with police in front of the hospital (Figure 44) where Mahsa was being hospitalized. This scene is important because it shows that despite the government's efforts to make the situation look normal and considering that the government has been trying to normalize violence against women, people still react to the abnormal conditions created by the government.

**Voice Over:** The regret of the last moments and the anger that draws people in front of hospital where Mahsa went to coma. The police is trying to silence the angry crowd with a large presence. But after this day nothing has returned to the way it was before.

Figure 45

Mahsa Amini In a Coma



**Scene 17.** This scene depicts last moments of Mahsa in a coma (Figure 45). The blood in her ears is another reason to prove several heats on the head that caused internal bleeding.

Figure 46

Mahsa's Parents in Hospital



Note: Reprinted from "Iranian journalist who broke news on Mahsa Amini pays heavy price" [image]. by Hamedi, N. (2022). Retrieved from <https://gulfnews.com/world/mena/iranian-journalist-who-broke-news-on-mahsa-amini-pays-heavy-price-1.91196086>

**Scene 18.** This scene shows Mahsa's parents grieving in the hospital after her death (Figure 46) (Hamedi, 2022). The scene continues with an interview of Mahsa's father on the main cause of his daughter's death. This picture is being taken by Nilofar Hamedi, a journalist who is still incarcerated in Evin prison nine months after the publication of this photo.

Figure 47

Mahsa's Body being Taken to Mortuary



**Scene 19.** Mahsa's body being transferred to the mortuary (Figure 47). Mahsa's father explanation on how the ambulance leaves her in hospital without any identification has been used as a voice over for the footage.

Figure 48

Mahsa's Aunt on Her Grave



**Scene 20.** This scene illustrated the ceremony of Mahsa's death on her graveyard three days after her arrest. This woman is Mahsa's aunt in Aichi graveyard in Saghez, Kurdistan (Figure 48). She mourns at her grave and predicts that Mahsa's death will open the way to freedom for the people.

**Voice Over:** Mahsa's death was a death of a nation's dream to have their most natural human rights. The Islamic regime was afraid of Mahsa's hair, and they had every right to be scared.

Figure 49

A Police Officer Shooting at People in Rasht, Iran



**Scene 21.** After Mahsa's death people start to protest all around Iran and the police opened fire at protesters. The police announced that the officers were not carrying gun or any harmful weapon on the streets. But people recorded moments of police shooting directly at protestors (Figure 49).

**Voice Over:** After her death a revolution took place in Iran that people have been waiting for, for years.

Figure 50

Yahya Rahimi Shot to death during The Protest in Kurdistan, Iran



**Scene 22.** Yahya Rahimi shot in the head in the street in Sanandaj, Kurdistan (Figure 50). He was a simple tile installer who encountered a crowd of demonstrators while going to work and honked his car horn in solidarity with Mahsa's death. This scene shows the violence of the IRGC and the Islamic government against the protesters.

**Voice Over:** Yahya means alive he was thirty-one years old, and he was a simple tiler. He is not alive today only because he honked his car horn to accompany the protesters. With the continued massacre of people civil disobedience starts at high schools.

Figure 51

Girls Throwing the Head of Education out of Sard High School in Karaj



**Scene 23.** Civil disobedience begins in high schools with the continued massacre of people. The head of education of the Karaj region went to Sadr Girls' high School (Figure 51) to calm the situation, but the girls kicked him out of school. This generation denies any coordination and connection with the Islamic government or their representatives.

**Voice Over:** The head of education of Karaj City went to Sadr high school to calm the situation but the girls kicked him out.

Figure 52

Protest Being Spread from High schools to the Streets



**Scene 24.** This scene depicts protests in other girl's high schools. They are burning Khomeini's picture and chanting for his resignation (Figure 52). This is Iran's generation Z.

**Voice Over:** This is Iran generation Z. Even the name of democracy cannot stop them from the rights that they are demanding. They are wise, courageous, and willing to die for freedom.

Figure 53

Sarina 16 Years Old, Talking About the Value of Freedom



**Scene 25.** Sarina was 16 years old, in this scene she talks about how precious freedom is (Figure 53). This is the mandatory hijab that Islamic regime forced to high school girls. They cannot wear a normal scarf because it must be a specific hijab that the government choose.

Figure 54

Sarina Singing a Song



**Scene 26.** Another video of her singing (Figure 54). The song is called “take me to church” by Hozier and Rob Kirwanj.

Figure 55

Sarina Talking About Iran Circumstances



**Scene 27.** Sarina talking about the current situation in Iran and difficulties that women face for being a woman (Figure 55). It is important to know what this generation thoughts are, for they are fighting for freedom.

**Voice Over:** Sarina was 16 years old. She is another girl that is beaten in the street during a protest. Multiple blows to the head took her life and Islamic regime announced the cause of the death to be suicide.

Figure 56

Sarina's Graveyard



**Scene 28.** A video of her grave (Figure 56). Two days after Mahsa's death, Sarina was beaten by a baton in the head during the protests in Karaj city. The Islamic Republic declared her cause of death to be suicide.

**Voice Over:** The regime is murdering its own children and destroying the most precious youth of Iran. The freedom-seeking efforts of these young people are being silenced one after another.

Figure 57

Khamenei Giving order of Punishing Students



**Scene 29.** Khamenei, who took power after Khomeini's death and has been in power for 35 years, appears in front of the cameras and while blaming foreign politicians, issues orders to punish Iranian high school girls (Figure 57). It is also essential to portray the leader's behaviour for better understanding about the behaviour of the regime toward people specially women.

**Voice Over:** Khamenei blames foreign countries for what is happening inside Iran, and he orders attacks on schools. Chemical attacks on girls' schools begins and 1200 teenage girls were transferred to hospitals.

Figure 58

Chemical Attack in High Schools



**Scene 30.** Chemical attacks on schools began (Figure 58). These gasses are toxic and contain chemical compounds that are mainly found in pesticides and chemical warfare weapons which were used during World War II.



**Voice Over:** These gasses are known as organophosphates, and they are mainly found in Pesticides as well as in chemical regulations for weapons used during World War II. They target nervous tissues of the body, and it can be dangerous and fatal.

Figure 59

Ahmad Vahidi, Interior Minister of Iran Interview About Chemical



**Scene 31.** The Minister of the Interior Ahmad Vahidi expresses his ignorance about the content of these chemical gasses and of the perpetrators of these chemical attacks (Figure 59). Ahmad Vahidi who's also a military force working for IRGC plays key roles in regional wars and acts of terrorism in the world. He is wanted by Interpol for participation in terrorist bombing of Israeli – Argentine centre in Buenos Aires in 1994 that killed 85 people and injured hundreds. He has been in diplomatic rolls in Islamic regime since then.

**Voice Over:** The interior minister expressed his ignorance about the content of these chemical gasses and the agent of this chemical attack. But the reaction of the government is to send repression forces to beat the families.

Figure 60

Forces Attacking a Mother in Front of Highschool



**Scene 32.** In this scene a mother is being attacked by regime forces. The forces are harassing her because she is protesting against this act of terrorism (Figure 60). The presence of undercover forces in front of the girl's schools during chemical attacks shows that these attacks are systematic and predetermined.

**Voice Over:** The mother of one of the students arrives at her daughter's school but she is being attacked by regime forces.

Figure 61

High School Girl Wearing a Mask



**Scene 33.** An image of a girl wearing an anti-chemical mask and holding a placard with the following text: Until the last breath, “woman. life. Freedom” (Figure 61). Egyptian singer and social activist Rami Hossam wrote a song for the Iranian revolution, which in this section, with his permission, is used.

**Voice Over:** But No one warned them that the girls whose wings you close give birth to children who fly without wings.

Figure 62

Nika Shahkarami Burning Hijab in the Streets of Tehran



**Scene 34.** This scene depicts last hours of Nika Shahkarami's life. She disappears during the protest on 20th of September (three days after Mahsa's death) shortly before her 17th birthday. Witnesses saw Nika running away from the undercover forces. She has been seen for the last time near Enghelab Street in Tehran while burning a scarf (Figure 62).

**Voice Over:** On September 29, Nika disappeared during the last protests. This is the last video taken of Nika burning a scarf.

Figure 63

Nika Running Away from The police



**Scene 35.** Nika had already been identified as one of the street leaders of the protests by cameras and regime forces. This scene is an anime that recreated Nika's last moments (Figure 63). This anime was made by an anonymous artist and has been used in this film to depict the sightings of witnesses.

**Voice Over:** People saw Nika running away from the police. What is certain is that she was one of the leaders of the protest and that she was already identified by the cameras.

Figure 64

Nika Sahkarami's Dead Body the Day After The Protest



**Scene 36.** The next day, on September 21, 2022, Nika's body was found near the same street after being thrown from a building. But Nika's body was handed over to her family after 11 days, while a deep fracture was inflicted on the back of her head due to multiple batons blows and her teeth were completely broken (Figure 64).

**Voice Over:** people found her dead body while being thrown from a building to make it look like suicide.

Figure 65

Nika's Mother talking About the Cause of The dead of Her Daughter



**Scene 37.** Nika's mother gives an explanation about how Nika's dead body was stolen before her ceremony. She presents a medical report (Figure 65) that shows contrary to what police's claim on Nika's suicide comital, she was beaten by baton and a large part of her skull was crushed before being thrown from a building. Most families like Nika's are only allowed to see their child's face and it is not clear why the bodies of most of the dead were cut opened and stitched up again.

**Voice Over:** Nika's mother points to the autopsy on her daughter's body, which was split from the neck to the bottom of the chest, but why? What is the purpose of an autopsy when the cause of death is known? Why are the bodies of many of the dead buried at night before informing their families?

Figure 66

Mass Grave in Lakan, Rasht, Iran



**Scene 38.** This scene depicts the mass grave that the residents of Lakan village of Rasht areas found in the old cemetery (Figure 66). The grave is obviously large, and it is possible that several people were buried in it.

**Voice Over:** This new grave was found by the people of Lakan village in north of Iran. The grave is covered with cement and there is no possibility of exhuming it.

Figure 67

Khadijah Karimi Giving Speech in U.N



Note: Neuer, H. [@Hillelneuer].(2022, November 24).Mossad stole my speech. [Instagram Video]Retrieved from [https://www.instagram.com/reel/CIVuHjpgQPT/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/reel/CIVuHjpgQPT/?utm_source=ig_web_copy_link)

**Scene 39.** With the continuation of brutal killings by the government, the United Nations Human Rights Council organizes a special session on violence against Iranian women in Iran. The Islamic government sent a female representative to manipulate the session (Figure 67). But Ms. Khadija Karimi, the representative of Iranian women in the United Nations, lost her papers and accused Germany to interfere in Iran's domestic laws.

**Voice Over:** In the wake of the deadly violence against Iranian protesters, the UN Human Rights Council decided to hold a special session about Iranian women who have died and injured during the protests. The mullahs sent a woman as a representative of Iranian women to manipulate the meeting. But when people are told to lie, they get flustered and confused.

Figure 68

A Protestor Being Shoot in the eye During Protest



**Scene 40.** People are being shot in the eye systematically by regime forces while Khadijah is giving a speech in the UN. The direct shooting of the police and IRGC forces on the sensitive parts of the protestors' bodies is one of the strategies of the regime to suppress people (Figure 68).

**Voice Over:** While Khadija is speaking as a representative of Iranian women at the UN, I am trying to contact victims of violence in the streets who are shot directly in the eyes. The lives of these people have undergone fundamental changes, of which physical damage is only a small part

Figure 69

Hossein Ashtari a Protestor how has been shot in the eye



**Scene 41.** Hossien Ashtari is one of these people (Figure 69). A protester who has lost one of his eyes. He is now under prosecution for participating in the protest. Therefore, he needs to run away most of the time. A normal life is not possible for people like Hossein and their families. He runs from one city to another. We set a time to interview him several times, but it never happened.

**Voice Over:** I called Hossein, but he did not answer the phone. Hossein had a tattoo studio, but after being shot, he could no longer work with one eye. He is prosecuted, he always must flee and every time he calls someone he is tracked down.

Figure 70

A Student Being Kidnapped from Dormitory in Ahvaz, Iran



**Scene 42.** This scene depicts the moment of kidnapping of a young student from a dormitory in Ahvaz city (Figure70).



**Voice Over:** This student was beaten and placed in the trunk of a car to be taken to an unknown location.

Figure 71

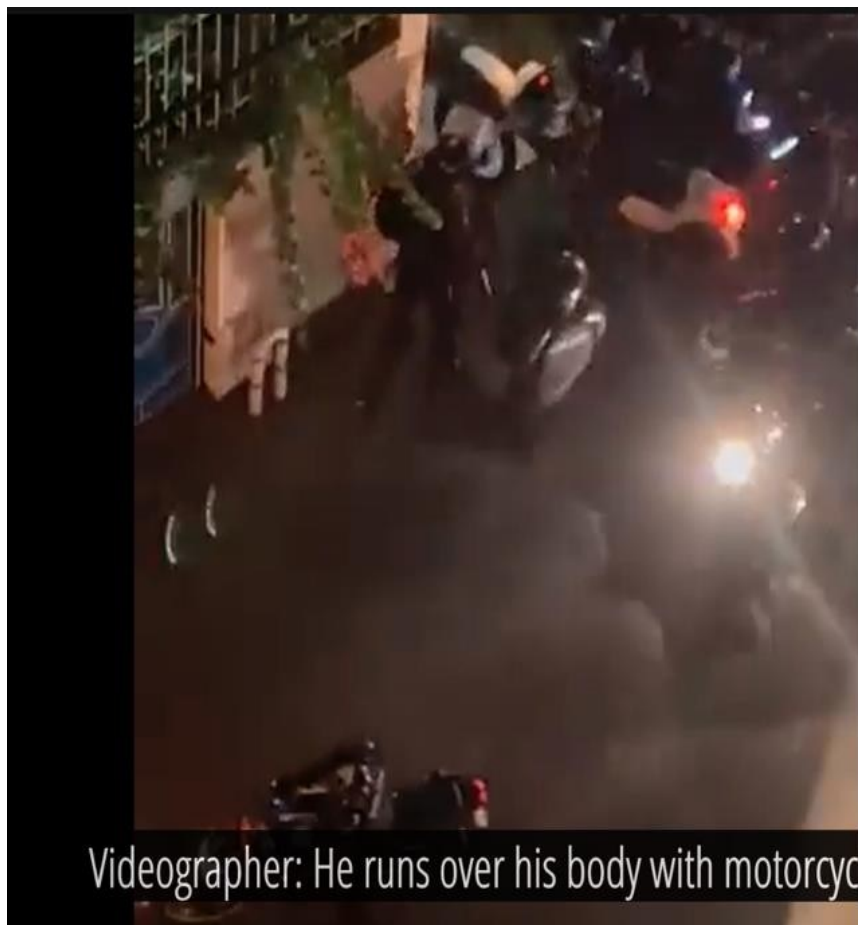
CCTV Recording Undercover Forces Behaviour Toward Protesters



**Scene 43.** The undercover forces have trapped a young boy in a parking lot where a CCTV camera is recording their behaviour (Figure 71). They are hitting him on the head with a baton and the back of a gun. This is another footage that illustrates extreme violence against protesters.

Figure 72

Forces Running Over a Protestor Body in Tehran, Iran



**Scene 44.** This scene, in continuation of the previous footage, shows how another protester is being attacked by police (Figure 72). Poriya is a young protester from Tehran who was arrested in the street while shouting slogans against the regime.

**Voice Over:** Pouria was surrounded by agents when he was chanting slogans against the regime. The officers drag him into the parking lot and one of them runs over his body with a motorcycle. This shortened video shows troops lining up to beat him. One of them asked his colleague to step aside so that he could shoot Pouria in the face.

*Figure 73*

Poriya in Hospital in Tehran



**Scene 45.** Poriya miraculously survived after several surgeries (Figure 73), but many of the protesters could not make it.

Figure 74

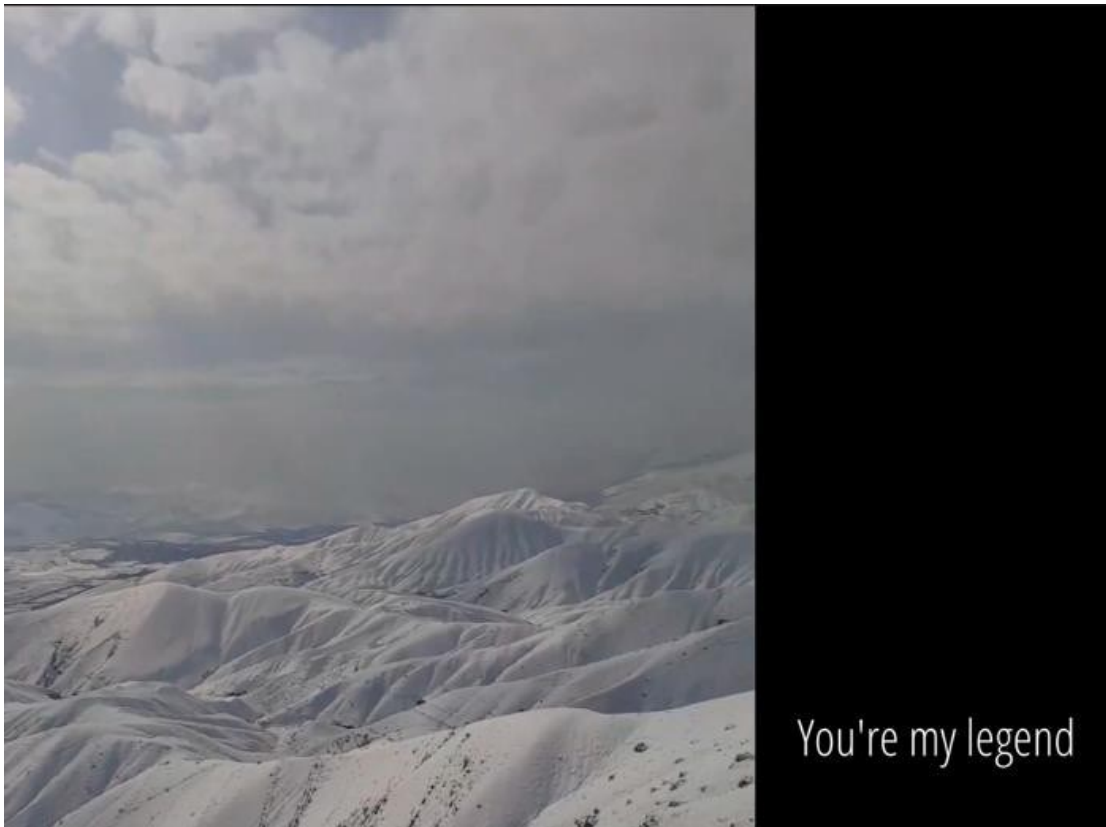
Leila Mahdavi Inviting People to His Son's Funeral



**Scene 46.** Leila Mahdavi is mother of Siyavash who lost his life by being shot from behind during the protest. Leila is roaming around the city with his son's picture in her hands and asking for justice for her 16 years old son (Figure 74).

Figure 75

Tochal Mountain in Tehran, Iran



**Scene 47.** This scene depicts the moment of a mother talking to her dead son. Leila hikes the mountains every time she wants to talk to Siyavash (Figure 75).

**Voice Over:** And every time she misses her son, she goes to the mountain to talk to him.

Figure 76

Leila Planting a Tree



**Scene 48.** Leila is planting a cypress tree to honour the memory of her son. (Figure 76). This scene accompanied by narration about a gardener who plant with love.

**Voice Over:** Leila (Siavash's mom) is planting a cypress tree to honour the memory of her son. And only a gardener knows what labour of love it takes to make a seedling bear fruit.

Figure 77

Greening of a Seed in Fast Motion



**Scene 49.** This scene illustrates a photo of a seed that turns green in fast paste (Figure 77).

**Voice Over:** Only those who have planted with love know that the sweetest souvenir for a gardener is to see a tree grow, but the gardener must be able to let go of the garden.

Figure 78

A Leaf



**Scene 50.** Tree leaves that shine in the sun (Figure 78). The purpose of these related scenes is to give a fresh air to the audiences and a room to breath after all the brutal event that has been depicted. Also, to create an initial for the next scene to introduce another gardener that plant with love in impossible places.

Figure 79

A Tree growing Vertically



**Scene 51.** The video of a tree that has grown vertically on a horizontal wall (Figure 79). These last three photos and videos were filmed by the author. By showing these footages after the Siavash's mother scene, the aim is to portray the bitterness that she suffered to bear the burden of her efforts to raise Siavash, but she lost her child with a single bullet.

**Voice Over:** Letting go of loved ones is the biggest test of Iranians in these strange days.

Figure 80

Doctor Mojtahedi CEO of Sharif

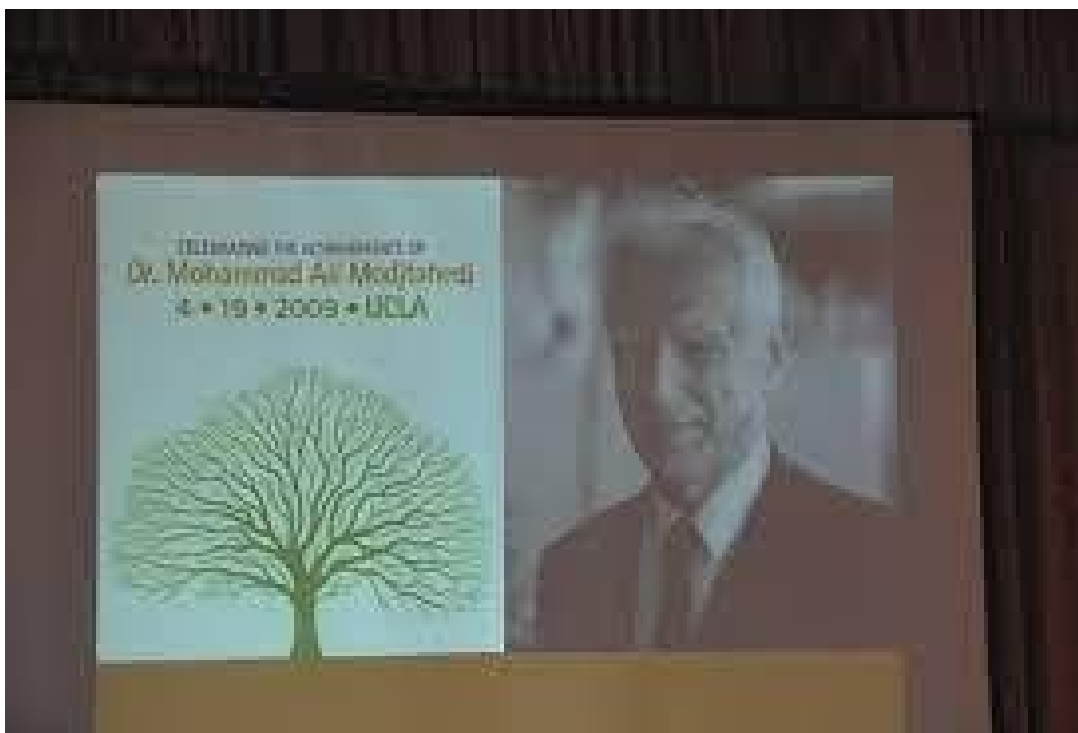


**Scene 52.** Portray of Doctor Mojtahedi (Figure 80), the former president of Sharif University, who after the revolution was permanently banned from any services and forced to leave Iran. After being exiled from Iran, in his speech, he urged the youth of Iran to serve their country.

**Voice Over:** Doctor Mojtahedi, the great gardener of Sharif University, was sentenced to permanent dismissal from educational services because of his valuable and effective services during the Shah's era.

Figure 81

Doctor Mojtabehi Giving Speech



Note: Reprinted from “Dr. Modjtahedi, Los Angeles Visit May 1988” [Video], Mohamadi, F.(2008 ). Retrieved from <https://youtu.be/-bqn6rXnXXk>

**Scene 53.** In the commemoration held in the city of Los Angeles (Figure 81) (Mohamadi, 2008), Doctor Mojtabehi introduces the wealth of Iranian to be outstanding brains not oil and gold. The main purpose of this scene is to compare the words of the former president of Sharif University with the current situation of students studying at this well-known university in Iran.

**Voice Over:** But even after forced exile he did not stop planting.

Figure 82

Students Protesting Inside Sharif University



**Scene 54.** This scene was filmed on October 1, 2022, in Sharif University, where students are chanting anti-government slogans against Khamenei (Figure 82) and directly identifying him as the cause of all the murdering in Iran and responsible for the disappearance of their classmates.

**Voice Over:** Now after 44 years the slogan chanted by Sharif University students shocked the bystanders.

Figure 83

Sharif University Student Running Away from Forces



**Scene 55.** After the demonstrations at Sharif University, IRGC forces attack the students (Figure 83). But those who are trapped in the university are targeted with tear gas and hunting bullets.

**Voice Over:** Forces started to shoot at students and fired chemical gas at them. University shot the main doors to arrest them. People gathered at the main door to stop the police, but police opened fire at people and students.



Figure 84

A Boy Being Kidnapped Infront of University in Tehran, Iran



**Scene 56.** Videographer of this scene capturing the moment of kidnapping of a young boy in front of Sharif university (Figure 84). Forces open fire at her while she was filming this moment.

Figure 85

Protest in Amirkabir University in Tehran, Iran



**Scene 57.** The continuation of protests in other universities such as Amir Kabir (Figure 85) University have been depicted in this scene after undercover forces attack Sharif University and arrest many of the students.

Figure 86

People Throwing a Turban from Mulla's Head



**Scene 58.** Dropping the turban from the mullah's head (Figure 86) is one of the most revolutionary acts that happened in this movement. This is because the mullahs were considered a holy figure. Even during the last 15 years, while many nationwide demonstrations happened in Iran, it was never seen that people had the courage to throw the turban off the mullah's head. This event promises the end of the mullahs' authority over Iran in near future.

Figure 87

Queen Elizabeth



**Scene 59.** Removing the turban from the mullah's head is more difficult than removing the crown from the queen's head. Shortly after the death of the Queen (8 days after), mullahs and the IRGC lost control of the country. And peace was established in the Middle East because the core of (IRGC) was engaged in mass killing in Iran. This scene illustrates Queen Elizabeth (Figure 87) to make a comparison between Crown and Turban.

**Voice Over:** But removing the turban from the mullah's head is more difficult than removing the crown from the queen's head, only 8 days after the death of the queen, the mullahs and the IRGC lost control of the country and peace was established in the Middle East for a few months, because the core of the IRGC was busy killing people in Iran.

Figure 88

Forces Attacking Mosque in Praying Day in Zahedan



**Scene 60.** IRGC opening fire at people in Baluchistan where they killed more than 100 in one day (Figure 88). This massacre of the Baluch people, known as Bloody Friday, took place in 30 of September 2022 to silent the protests.

Figure 89

Injured in Hospital after Protests



**Scene 61.** These videos were taken six months after the beginning of the revolution (Figure 89) while the whole world is thinking that the protests in Iran have calmed down. Baluch people continue to protest and to be killed.

*Figure 90*

Zahedan City After Protest

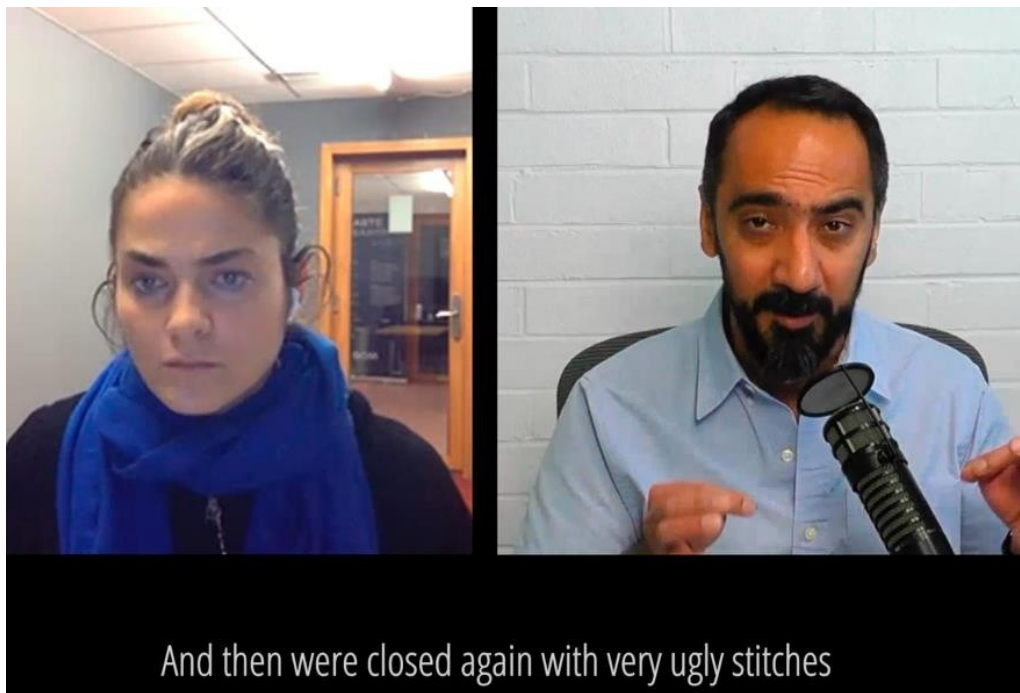


**Scene 62.** The Zahedan city, the capital of Sistan and Baluchistan province, destroyed by city wars (Figure 90).

**Voice Over:** This is not the city of death, this is the land of those who die for freedom after 6 months of mass murdering, people still go to the streets and die. Here people fight for human dignity.

Figure 91

Interview with Afshin Nariman



**Scene 63.** An interview with a former *Voice of America* journalist, named Afshin Nariman, (Figure 91) who now works as a freelance journalist, is presented in this scene. Afshin exposes another hidden part of the crimes of the Islamic government, related to the “Autopsy stitches”. He explains that the reason for the stitches on the bodies of the dead people is organ and child trafficking, by the IRGC, which has been carried out for years now.

Figure 92

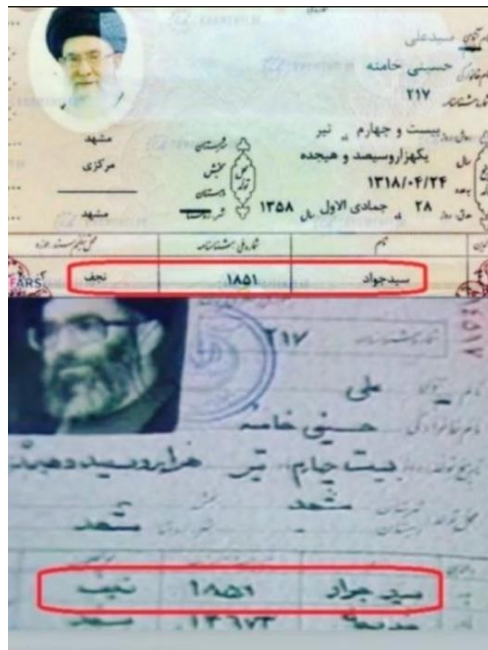
Kids Crying In Baluchistan / Death body of a Protester



**Scene 64.** In this scene he explains that in Baluchistan and south of Kerman, there are gypsy people who live in a very poor condition. They are mostly homeless or live in tents. The government does not issue birth certificates for them as Iranians and many of these children are either homeless or abused due to poverty. The IRGC has the child trafficking organization in the Middle East and steals these children and removes their kidneys and hearts. For both of his claims, he released a video that was used in the documentary (Figure 92).

Figure 93

Khamenei's ID Card



**Scene 65.** Many questions remained unanswered that need to be addressed. The next three scenes are dedicated to those questions. I try to ask them and let the audience to decide. For instance, why is the ruler of Iran, with more than 80 million people available, originally from Iraq? This is the ID card of Khamenei. This ID card indicated that Khamenei's father is from Iraq (Figure 93).

Figure 94

Foreign Minister of Sweden



Swedish Foreign Minister:  
**IRGC Can't Be Listed as Terrorist  
Simply for Its Actions in Iran**

Note: Reprinted from "IRGC Cannot Be Listed as Terrorist Simply for its Action in Iran" "By Iran International." (February 24, 2023). Retrieved from <https://www.iranintl.com/202301257906>

**Scene 66.** Some foreign countries' authorities, such as Sweden's foreign minister, believe that the IRGC cannot be included in the list of terrorist organizations just because of its actions in Iran (Figure 94) (*Iran International, 2023*). The main goal of this part of this documentary is questioning.

Figure 95

French Bullets in Tehran Used by Forces



Note: Reprinted from "EU-Made Bullets Fired At Iranian Protesters: France 24" by *Iran International* (2022, November 11). Retrieved from <https://www.iranintl.com/en/202211279184>

**Scene 67.** Another question that accrues is that when the European countries and their representative sanctioned Iran, was their target to sanction the people of Iran or the government? Because many of these chemical gasses and cartridges that were fired at the protesters are supplied from countries like England and France (Figure 95) (*Iran International, 2022*). The main reason to show this evidence is for the people of the world to force their government to stop supporting the IRGC and Mullahs.

- These Questions are asked in the original narration of the film.

Figure 96

Amir Iravani Representative of Islamic Regime in U.N



Note: Kalbasi, B. [@bahmankalbasi].(2022, November 2).” Ambassador of Islamic Regime claimed that”.  
[Instagram Video]Retrieved from  
[https://www.instagram.com/reel/CkeXiM5j6EQ/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/reel/CkeXiM5j6EQ/?utm_source=ig_web_copy_link)

**Scene 68.** Amir Iravani, Iran’s representative in the United Nation (Figure 96) remains silent in front of reporter's question about the mass murdering in Iran and only smiles.

Figure 97

Last Moment of Ghazaleh's Life



**Scene 69.** This scene indicates the moment of Ghazaleh's death while she is trying to record the protest with her mobile phone (Figure 97). But she has been shot in the head and her mobile records the moment of her following on the ground. I dedicated this film to Ghazaleh because it is due to brave people like her that these footages are now available for the world to see.

**Voice Over:** This video is not mine, the owner of this film is Ghazaleh, who died to take this video.

Figure 98

Photography of Some of People Who Died During Protest



**Scene 70.** Ending music by Iranian activist and rapper Tomaj Salehi, who has been kidnapped since November 2022 and is in prison with a broken leg due to torture in prison. He is in complete isolation without any access to the outside world. His song is used to illustrate people who lost their lives during the protests (Figure 98).

Except for a few footages taken by the author, the videographers of the rest of the footages are Iranians who were present in the protests. It might be more appropriate to say that the owners of this film are the people of Iran, and therefore it is necessary to end the film in such a way that the fundamental role of the people can be seen in it. The author tried to depict this revolution only as a mediator. The film ends with a footage of Ghazaleh Chalabi, that illustrates the last moment of her life. While filming, she is directly shot by the forces and falls to the ground, and her camera records this moment. For this reason, it was decided that the last scene of the film will show this ending, which will be accompanied by a song by the Iranian activist and rapper, Tomaj Salehi.

## ***7- Conclusion***

"Iran Is a Woman's Name" is a documentary examining historic events in Iran as a subject of profound historical reflection that was collectively filmed and shared by people and archived and produced by a filmmaker. The filmmaker aimed to create an archive that transcends typical archival imagery, underlining its significance for the future and using it as a process to piece together the film to come.

There are features that appeared during the making of the film which make it distinguished:

### **1. Participation of People from Different Parts of Iran Using Different Cameras**

The film's intrinsic value emerges from its innovative approach of collating footage captured by individuals spanning various corners of Iran. This collaborative endeavour weaves a tapestry of images that reflects the diverse experiences of people across the nation. In this intricate web of visual storytelling, the film morphs into a living archive, embodying the cooperative yearning for freedom.

### **2. Camera as an Extension of Our Body and Reference:**

The profound concept of a camera as an extension of the photographer's body finds its origins in the visionary insights of the media theorist Marshall McLuhan. While not directly alluding to cameras as bodily extensions, McLuhan's magnum opus "Understanding Media: The Extensions of Man" eloquently expounds how technologies, including cameras, transcend mere tools, evolving into extensions of our senses and faculties. Rooted in McLuhan's ideologies, cameras seamlessly channel our vision and perception, enabling us to surpass physical limitations and encapsulate the essence of history.

### **3. Importance of Synergy:**

Central to the film's soul is the remarkable synergy that harmonizes disparate elements – people, cameras, and the Woman. Life. Freedom movement itself. This fusion amplifies the film's resonance, birthing a narrative mosaic that is vibrant and multi-dimensional. The synchronized endeavours of people from diverse backgrounds, wielding an assortment of cameras, culminates in a narrative that resonates beyond individual viewpoints.

### **4. Dual Nature of the Digital Medium:**

Yet, beneath the surface, the film embodies the dual nature of the digital medium. This medium is a double-edged sword, possessing the capacity to empower and distort simultaneously. While the digital age provides unprecedented access to

information and democratizes storytelling, it also harbours the potential for manipulation and misinformation. The same digital tools that facilitated the compilation of diverse footages also introduce the risk of altering reality through image manipulation or selective editing.

Therefore, the film not only stands as a tribute to the power of collaboration but also prompts us to critically navigate the complexities of the digital realm, ensuring that the narrative it presents remains anchored in truth.

#### **5. Pivotal Role of Women:**

It is important to clarify that "Iran Is a Woman's Name" is not a feminist film, but rather seeks to highlight the division imposed by governments on genders, emphasizing the need for global unity, particularly at a time when media systematically divides people based on skin colour, race, and region. Therefore, it seems fundamental to underline the role of young women that conduct the struggle for change and a better future, positioning the film as a testament to the first led revolution by women.

#### **6. Internal Developments Occurring on Personal and Collective Levels:**

Evident not only among Iranians but also in the global unity of people collaborating to advance this collective uprising is the fact that it generates changes on a micro and macro scale. The primary objective of creating this film, for me as the filmmaker, has been realized throughout the documentary's production process rather than solely in its completion. Since I immigrated to Portugal, I aimed to craft a film featuring colleges, supervisors, and other filmmakers from diverse nationalities, seeking a breath of fresh perspectives amidst the multitude of voices and tastes. However, I never foresaw the widespread uprising occurring in Iran, ultimately becoming the central theme of my film. Nor did I anticipate the assistance of powerful individuals from Portugal, Spain, Iran, Iraq, Egypt, and France, all contributing to the making of this documentary. The sense of pride derived from this collaboration is indescribable, as this human bond has brought forth a promise of brighter days – contrary to the narratives often dictated by media and politicians.

The primary goal of producing this documentary has been to amplify the voices of those who, due to unfavourable political and economic conditions, have been unable to fight for their freedom. In my role as a filmmaker, I considered it my duty to utilize my abilities to convey the voices of Iranians to the world. These voices often go unheard due to the conservative behaviour of the media, mass media, and the dominance of powerful entities safeguarding their interests. Consequently, I decided to embark on creating my first medium-length documentary film, with the aim of either securing freedom for the new generation of Iran or at the very least, showcasing their endeavours towards attaining it.

What has ultimately been achieved is the depiction of real images captured by individuals in arduous conditions, often using personal mobile phones. Not a single fabricated scene has been incorporated into the film. What is presented is an authentic representation of events; this authenticity stands as the film's most significant accomplishment. This documentary seeks to portray the unembellished and unattractive realities behind these uprisings. Although these realities may appear far from cinematic or polished, they represent a nation's resolute struggle for freedom. This imperfection in the documentary is the DNA of the film and this movement. Thus, this project has taken on a personal aspect. As a fellow human being, I endeavoured to document a modest fragment of this transformative journey, one that holds promise for future enlightened generations.

The film serves as a call for the recognition of dangerous organizations and alliances worldwide, as evidenced by the fact that the Islamic Republic of Iran can hold a high position like Vice-President of the United Nations General Assembly despite its frequent executions within the country.

The filmmaker views found footage as cinematic material, beyond ordinary media imagery, and believes that the film's essence emerges when the collective comes together to create a work that not only informs or engages but also generates new cinematic spaces. Consequently, the filmmaker intends to immortalize the experiences of those who lived through and witnessed the events portrayed in the documentary.

From a technical point of view, the filmmaking process was particularly time-consuming due to the abundance of found footage that needed to be meticulously reviewed, categorized, and fact-checked within the limited timeframe. Consequently, the research and pre-production phases posed considerable challenges. Ultimately, the decision was made to focus only on a small portion of the collected archive, specifically the events of the first week of the protests, as the production material.

Therefore, the production process of the film lasted for ten months, with a significant portion of time allocated to two main areas: A) conducting research and collecting found footage, and B) editing two distinct versions of the film.

All aspects of the project, including research, collection, classification, archiving, montage, editing, and more, were personally developed by the filmmaker.

The editing phase for the two main versions of the film spanned six months, during which time the narration was meticulously crafted over several months and then incorporated into the work.

The abundance of details in the found footage necessitated explanatory voice-overs during the film, leading to a relatively limited possibility of adding a personal touch to the narration. However, an attempt was made to infuse a poetic style rooted in Persian poetry and literature.

While the project proved demanding, it also provided the filmmaker with invaluable experience in editing methods, research-based projects, and the development of a personal writing style, which will undoubtedly benefit future endeavours.

Some of the collected found footages depicted brutal violence against protesters, with the intention of showcasing the consequences of such violence to the world as an effort to break up the cycle. Despite the potential emotional impact and effectiveness for the film, the decision was made to omit these disturbing images due to the risk of overshadowing the main idea of the documentary – as indicated before, to depict the revolutionary events driven by the Iranian people's quest for freedom and their suppression by the Iranian government, while the world remained relatively silent due to media censorship.

Though presenting the depth of the disaster in a semi-length documentary may seem challenging, the desire to share this footage with the world was partially realized, as it has become a valuable source for a future project.

With the significant and crucial data accumulated and archived from various sources over nine months, there is a potential for another documentary that delves into one of the key reasons for the tension in the Middle East – rooted in Iran. The filmmaker's future plan includes producing a new documentary alongside pursuing research on media and artificial intelligence at the Multimedia PhD at the University of Porto.

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