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**MINISTRY OF ERSHAD-E ESLAMI**

**THE GENERAL DEPARTMENT OF RESEARCH AND CINEMATOGRAPHIC RELATIONS**

NATIONAL FILM ARCHIVE OF IRAN

(Film-khane-ye Melli-e Iran)

A report

Ministry of Islamic Guidance  
Islamic Republic of Iran  
Tehran-1984

In the name of God  
National Film Archive of Iran

The National Film Archive of Iran is a part of Ministry of Islamic Guidance and works under the supervision of the Deputy of Cinematographic Affairs.

### History

In 1900 the moving picture camera was introduced in Iran for the first time. Two silent films were made in Tehran in 1932, "Dokhtar-e Lor" (the girl from Lorestan), the first sound film in Persian language was made in 1933 by Iranians in Bombay, India, and was shown on the screens of the big cities of Iran and its show repeated for years and remained in the memories for quite a long time.

In 1959 "Kanoon-e Film-e Iran" (Iranian Film Center) which was the first Iranian cinematique was established under the supervision of former Ministry of Culture and Art, to introduce the art of cinema seriously. In this center those uncommercial foreign films which wouldn't be shown on public cinemas, were introduced in their original languages. Therefore only members of the center, not more than 1000 people, would have the chance to see these films, some of which were among the masterpieces of cinema. After sometime an archive of the valuable Iranian & foreign films was made named "Film-Khaneh-ye Iran" (Film Archive of Iran) and the center continued its activities as a part of the Film-Khane.

After the Islamic Revolution, the Ministry of Culture and Art, changed its name to the Ministry of Islamic Guidance.

The Ministry of Islamic Guidance at the present time ~~has~~ has the following main archives:

- 1) National Film Archives (Film-Khane-ye Melli-e Iran).
- 2) Documentary Film Archive.
- 3) Picture & Slides Archive.
- 4) Islamic Revolution Documentation Center.

The rate of the films produced in Islamic Republic has decreased tremendously comparing to its rate before the Revolution. The table below shows film production in Iran during the past eight years:

Year	No, of films
1975	58
1976	62
1977	57
1978	43
1979 (Islamic Revolution)	15
1980	23
1981	19
1982	18

Reasons for this reduction are:

- 1) Changing of the social cultural values in Iranian Society after the Revolution. Before the Revolution the cheapest and most vulgar foreign films would be shown in Iranian Screens and the Iranian films themselves, except some rare cases, were not much better than those foreign equivalents. New values and standards of the Islamic Society and the taste of its people wouldn't bear that much vulgarity and absurdity, as the result of which both importing and production of these films were stopped.
- 2) To produce films with the new standards there was shortage of responsible authors, scenarists, directors and artists.
- 3) As the result of the economic sanction imposed on Iran by the

western countries and also because of beginning of the imposed War, Government problems and responsibilities increased, and all the attention was paid to the social and economical plans, therefore the budget for film production decreased tremendously.

Although moving picture production has decreased after the Revolution, the number on many other branches of films such as animated films, amateur moving-pictures, specially documentary films on War increased, some of which can easily be compared with their foreign equivalents.

Also great attempt has been made to teach art of the the cinema and to develop film understanding & culture. Short courses have been introduced and some useful books in that field were written or translated. The statistics show that during the first four years of the Revolution 35 titles in that field have been published while the amount of the books published in the same field during the past 50 years wouldn't exceed the number of one's fingers.

Ministry of Islamic Guidance is now trying to help producers in their financial problems. Like, reduction of taxes on national productions which has caused the producers income to increase from 72% to 128% .

#### Aims and objectives

The most important aims of the Film-Khane-ye Melli-e Iran are as follows:

- 1) Acquisition and preservation of the national films and world masterpieces of cinema.
- 2) Cataloging and classification of the films (more description will be given).
- 3) To study and research about Iranian cinema and to develop



film understanding and culture in Iran.

Activities of Film-Khane after the Islamic Revolution.

After Islamic Revolution, in spite of many problematic years the "Film-Khane-ye Iran" started its activities after some lapse.

In the first place it had film sessions, it also owned a private hall for the first time to show films. The number of the films of the "Film-Khane" is increased from 300 to more than 1100 titles. Film-Khane now has three branches in Tehran and also branches in Shiraz, Gorgan, Mashed, Urumieh and Ahvaz.

It has organized three film festivals:

"Milad International festival", first "Fajr International festival", and second "Fajr festival", and at the present time is working on the third "Fajr festival".

The "Film-Khane" works regularly on publishing materials on the field of cinema, so far, the technique of Screenplay writing, "A Guide to Film production", "Basic Film editing", "Post Revolution, Iranian cinema", "third World cinema", "Documentary cinema", have been published by Film-Khane and <sup>"A Review"</sup> Archive to Japanese cinema, "a new look at light and color", "Cyclopedia of cinema", "cinema technique", "cinema-tricks", and "Iranian cinema yearbook", are going to be published soon.

The "Film-Khane" has participated in production of three films, named "Release", "The country of Lovers" and "Kilometer 5"

Organazation

As was mentioned the "Film-Khane" is a part of Ministry of Islamic Guidance and works under the supervision of the Deputy of Cinematographic affairs. The Film-Khane has also a library specialized in the field of cinema. Archival materials preserved by the Film-Khane, in spring 1984, are films (16 & 35 cm) books, periodicals, pamphlets, wall posters and press clippings.

Co-operation

Re-organazation of the Film-Khane-ye Melli-e Iran and cataloging and clasification of the materials are among the important fact of the task.To that goal a great attempt has been made to establish Co-operation among Film-Khane and the Archives ~~new~~ project of the Islamic Republic of Iran Broadcasting(IRIB) which is responsible for the re-organization of the IRIB archives & the Film-Khane.

Cataloging and classification of Films.

After each film enters the Archive it is registered and is given an accession number and according to that it is preserved.When time comes for cataloging,the assistant archivist thoroughly studies the film and pulls out the necessary information for cataloging and registers them on special sheets which is sent to the cataloging department.

The fundamental information selected by the assistant archivist are as follows:

1) Title of the film and its physical information such as its duration,number of reels, whether it is colored or not,its sounding,size,etc...

2) The name of the people involved in making it such as,the writer,the translator,the producer,cameraman,the sound recorder and editor,etc...

3) Film briefing.

At the cataloging dept.each film is accurately cataloged and classified,then its subjects and added entries are chosen according to universal Scientific standards such as:

1) The ISBD for punctuation

2) With certain modifications,the Anglo-American cataloging Rules,second edition (AACR2).

- 3) The Library of Congress Subject Headings(LCSH) choosing the the right subjects.
- 4) For the classification code, Lemy-Rouseau's classification is used.

This particular classification prevents any possible disorder caused by accession number. The modifications in cataloging of materials are as follows:

- 1) In cataloging the archival materials despite AACR2 advice in terms of using the creators name as the main entry, the title of the material is considered as the main entry. This is due to the fact that in the traditional bibliographical regulations in Iran, the title of <sup>a</sup>book is chosen as the main entry not the author. This procedure has been used for centuries in preparing bibliographies in Islamic Countries such as Iran. In recent years Iran has followed the library cataloging rules of the world and the authors has been considered as the main entry.
- 2) According to the western world cataloging standards of Audio-Visal material, on the card catalog, following the descriptive cataloging, the name of producers should be placed in a separate paragraph in the note area under "credits and roles" . While at the Archives new project (IRIB), name producers comes right after the title in accordance with the AACR2 and also the tradition of cataloging books.
- 3) Generally in accordance with the western world standards at the analytical section of the card catalog, three subjects are chosen which are not enough for an Audio-Visual materials.

This is why at the analytical section as many subjects as necessary is given by using the LCSH. It should be concluded that instead of using Roman numbers for subjects and Indian numbers for added entries, number(1, "2, 3, ...) are used.



Anyhow, the films catalog sheet is carefully edited once more at the Archives new project and after classification code is chosen, is sent to the typing and duplicating dept. After duplication, the printed cards are once more controlled, then its subjects and added entries are typed and the completed work goes to the Archives.

The cards containing the subject, title and name of the producers are filed in alphabetical order.

#### Future programs

The future programs of the Film-Khane are:

- 1) Mechanizing the Film-Khane. In order to computerize the system in the archives, collection should be cataloged and classified. At this stage, the primary studies and the programming is done.
- 2) Construction of a place suitable for film storage according to international standards.
- 3) Building branches of Film-Khane in the countries provinces.
- 4) Co-operation with other national film archives throughout the world and participating in film exchange.
- 5) Publishing books and periodicals in the field of cinema.

In conclusion, the most important films shown by the "Film-Khane", over 600 films, are follo<sup>w</sup>s:

- The history of the cinema
- Cinema and the literature
- A glance at the English works of "Alfred Hitchcock"
- An anthology of short films
- A review of the works "Sergei Eisenstein"
- Charly Chapelin from the beginning up to the end
- The Asian progressive movie
- A glance of the work "Miklos Jancso"
- Some samples from progressive Bulgarian movie
- The movie of "Carl Dryer"



(8)

- The festival of the film titles
- A glance at the outstanding works of "Akira-Korosawa"
- The Scientific and imaginary movie
- The German works of "Fritz Lang"
- Italian industrial movie
- 10 selected works from well-known film producers of 1982
- A glance to the "Grigori Kozintsv"
- The prospective of the samples of the announce films
- Famous works of "Pudovkin"
- The reviewed of Algerian movie
- The outstanding works of "Masaki Kobayashi"
- The Japanese progressive movie
- "Rene Clair" the famous film producer of France
- The German movie from the beginning up to now
- The Hungarian movie in one glance
- Another production from "Alexander Davzhenko"