

The concept of creative economy with the approach of contemporary cinema

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Abstract:

In the contemporary world, art associated with advanced technologies has been the source of a powerful economic stream, labeled as "creative economy" in the world literature. The theory of the components of the creative class creates creativity, economic value, and this creativity, which is the basis of their existence, can be divided into the supernatural core and creative skills. The idea of a creative city expresses the role of art and culture. The boom of the art economy will not only develop art, but also with the advent of art into social and cultural life, other sectors, such as industry, education, and urbanization will also be developed. Cinema is the most entertaining artistic part, except for the sale of films with many economic elements from the sale of various products to the marketing and the cycle of explaining the show and.... Selling videos to other parts of the world can also help the mobility of the creative economy. Cinema has become a major pillar of art in economics in developed countries, and unfortunately Iran's share of this sector of the economy is negligible.

Keyword: Creative Economy. Cinema

1. Introduction:

One of the key issues in the discussion of the new economy, which is an important part in the creative regions and cities, has been presented in recent decades, which has a tremendous impact on the concept of a creative city. The city has increasingly been conceptualized using terms such as the creative city that expresses the importance of culture and art in urban fabric. Since the mid-1990s, first in the United Kingdom and then in the United States, the concept of a creative city has become a common pattern and a new model of urban planning planning. Richard,

Florida, in 2002, and in the "creative class" for the first time introduced terms such as creative regions and cities. (Tajik, 2010)

Regarding the importance of the art of economics, it should be pointed out that "the organization of the economy" is the prime priority of the government of thought and hope. Therefore, it is necessary to pursue purposefully the framework needed to strengthen the productive sectors of the economy, which have higher added value and job creation. Also, with the announcement of the implementation of Article 44 of the Constitution and the general policies of the

resistance economy, by the Supreme Leader, we must emphasize the development of new domains with high economic value added, including creative economics (culture of economics and Art), has seriously reformed the country's economic structure. The government of Tadbir and Hope and the Ministry of Culture and Islamic Guidance do not promote the culture and art of culture and art, promoting propensity and capitalism in art and culture. In our country, culture and art still have a high and spiritual status, which is a striking feature of it, and if it comes from the culture and arts economy, it is, on the one hand, referenced to its historical identity and, on the other hand, to the increase The productivity is that it leads to the expansion of the circle of audiences and cultural and artistic programs, and the culture and art from the margin will lead to the text of our nation's life.

The value added of the creative economy is due to the creative activities of the mind and the processing of thought. The creative economy is a branch of the global economy based on artistic and cultural creativity and innovation, and forms an average of about 5% of GDP in industrialized and advanced countries. The volume and value of the creative economy (culture and art economics) in the world amounted to 8. 200 billion dollars, with Iran's share of this sector of the economy extremely small. In countries such as the United States, Germany and the United Kingdom, The culture of art represents a major part of the economy and GDP. (Akbari, 2002)

2. Theoretical Foundations:

Today, the world has admitted that culture is the basis of development and the goal of development is to provide the material and spiritual well-being of societies, therefore, the role of culture as a basis for development has become important. In Islamic Iran, if we want to achieve the goals of the five-year plans of development, we must pay more attention to culture and art and take stock and promote the contribution of culture and art to the national economy.

The above points out the importance of developing the art of art. In order to strengthen and develop the art of art, the following macro policies should be developed and pursued. (Rajabzadeh, 2011)

Changing and reforming the approach of the country's planning system to culture and art. In this sense, the organization of management and planning of the country should not regard culture as a luxury commodity, and accept that culture and art have both significant economic capacities and the stimulus of other economic activities. Can make a significant contribution to the national economy. (Tajik, 2010)

The second is the expansion of financial institutions in the field of culture and art, which can only be achieved through the involvement of the private sector. In the context of the development of cultural financial institutions, a memorandum of understanding between the Ministry of Culture and Islamic Guidance has been concluded with the Center for Private Banks and Private Credit Institutions. In November 2014, the first financial institution titled "The Nikon Arts Fund for the Capital Investment Fund" received a letter of permission from the Securities and Exchange Organization and, by the end of the year; it has been accepted for public comment.

Also this year, a good connection has been made between the Ministry of Culture and Islamic Guidance and senior executives of capital markets and investment companies. As a result of the keynote address of the Capital Market Association from the culture and art economy, the theme of the Road to the Capital of Iranian Investment Institutions in January 2014, entitled "Addition of Culture and Art and Financial Markets" The "Investment Capital Investment Company", with the participation of multi-disciplinary companies active in the capital market, was approved and approved to finance and strengthen the culture of culture in the country.

The third policy is to provide infrastructure for the development of the economy of culture. Providing advanced equipment and technologies, developing cultural and artistic spheres, both in production and distribution, supply and consumption areas.

Strengthening, coherence and coordination of the main pillars of culture, such as trade unions and classrooms, cultural and artistic institutions, NGOs (NGOs), and civil society organizations are also an important policy that should be combined with the reform of the administrative and executive structure of the sector Culture, pay for it. (Rajabzadeh, 2011)

The development of cultural and creative industries is one of the major policies that should be pursued through the cooperation of the Ministry of Industry, Mining and Commerce with the Ministry of Culture and Islamic Guidance. Without the expansion of the creative industries, it is impossible to create the potential capacities of the country's culture and art and produce works, products and cultural and artistic programs in order to satisfy domestic needs.

Entering the global markets of culture and art and gaining a worthwhile position in terms of the status of Iranian art and culture is also an important policy that should be planned for now. The export of Iranian cultural and artistic products to regional and global markets and the export of artistic, handicrafts and ... as well as the Iranian original concerts abroad to promote Iranian and Islamic culture in this field. Is.

The development of a supportive and incentive policy for developing export of cultural and artistic products by the government, including tax exemptions, insurance, facilitation of export regulations, customs clearance, etc., is also highly contributing to the development of the art of art.

Another policy is to provide a transparent and efficient legal environment for creators in the cultural sector, which is of great importance. Cultural authority is possible by providing professional and professional security to the culture's companions. Tentative and periodic policies are detrimental to security and cultural authority. The Ministry of Culture and Islamic Guidance will protect the security and authority of the culture and art community.

National and provincial planning for employment and creation of cooperative companies and small and medium enterprises in the field of cultural and artistic industries, as well as strengthening of vocational schools, scientific and applied centers and vocational training centers, Effective and two-way communication with cultural and artistic industries is another policy to strengthen this area. (Evans, 2012)

3 Theories:

Defining and compiling the literature on the subject of the culture of economics and recognizing the tools and techniques needed to measure the relationship between culture and economics requires a continuous, scientific, conscious and practical effort that the

fundamental-applied research and the use of the experiences of other countries in this field are definitely enlightening. This is a good guide for the arrival of thinkers, economists, cultural and artistic firms and government officials in this area. (Jairard, 2001: 32)

A leader of the culture of art consider observing the relationships and interactions between production, creation, consumption and markets, and acknowledges that studies in the field of creative economy can use the statistical system and collect and process information data to allocate and equip the state. It is important to provide cultural resources from public sources and to adopt appropriate advocacy and incentive measures to encourage the participation of the non-state sector in cultural activities and increase the share of investment of cultural and artistic enterprises and enterprises in the production and supply of cultural goods and services in the field of policy making and innovation Awesome guidance. (Hadian, 2003: 415)

Economic studies of culture and art in our country do not have a rich and continuous tradition, and even government data and statistics on the culture of culture are not documented and structurally absent. Unfortunately, in our country, due to the large number of governmental and non-governmental organizations that are responsible for policy and management of the field of art and culture, there is no systematic database of data from the cultural industries and culture of culture. The lack of sufficient information in this regard and the increase in the population of the middle class in our country, which have the potential to use cultural goods and thrive on the market for cultural goods, shows the need for further studies in this field.

"Cultural industries, a barrier or a new opportunity for cultural development," refers to the social changes brought about by "cultural machines" in recent decades, and more than 120 million listeners throughout Europe are listening to the 9th Beethoven Symphony by the Berlin Philharmonic Orchestra in January 1978 in one night. As a testimony to the high profile of this industry in the lives of citizens. (Jairard, 2002: 32)

Given the development of the market for cultural and artistic products around the world, given that in our

country, the development of communications through information technology, economic development, increased literacy and other factors has led to the birth of a modest stratum that the thirst for purchase and exploitation. There are a number of questions to ask for more diverse types of cultural products. What is the current state of the art of culture and art in our country? What patterns do the microeconomics and macroeconomics of culture and art in Iran? What is the economy of culture and art among other areas of economy in our country? What were the strengths, weaknesses, opportunities and challenges of the culture of culture in Iran? What are the solutions to these challenges? How will the perspective of the culture of culture in Iran be? And many other questions, some of which have been studied in previous studies and the answer to each one requires a separate study. (Hadian, 2003: 415)

Few studies and studies carried out in this area, the lack of infrastructure development, the absence of supportive laws and the weakness of appropriate business culture and the use of traditional markets and methods have been considered as major problems in the development of creative industries, and some of the studies conducted in recent years have answered. However, some have raised some of these questions.

Developed countries have responded to the question of ways out of the challenges, the exit from traditional market practices, the use of modern technologies, new entrepreneurial models, the promotion of material and intellectual property rights, and the mechanisms that underpin the economics of scholars.

The economy of our country, of course, is spinning the discourse of the economics of science and is at the beginning of this path. But in the past few years, with the establishment of technology development centers throughout the country and the promotion of literature and technology culture in the field of protecting the intellectual and property rights of inventors and inventors, the production of wealth through innovative and innovative methods, employment and ... prosperity. It has been learned that the necessity of the attention of managers and policy makers in the field of culture and culture in the country is reminded by the methods used in the commercialization of scientific and technological research.

4 Results:

We are among the few countries whose production cinema is fairly cheap. We have to say that our movie makers do not even know how to make expensive films. Our action films are about two cars that often do not work well. We do not know how to produce an action film, not in the horror film genre, but in the field of commercial cinema. A set of factors has worked together that we cannot produce expensive cinematic productions. We have to say everything is coming together; we have neither the ability to write action scripts, nor the cinema economy, which allows us to offer expensive films. Of course, some Iranian filmmakers claim that they have the ability to compete with the best-selling films and Western action, if they have the right equipment, but here they should say: Iranian cinema does not show much more than it does. Directors can make a movie with 60, 120 or 300 million USD, the only major difference that comes to being in films with lower prices, Honey Tavasoli, and in more expensive films, Tehran's Gift! Our cinema is a linear cinema and it is clear. (Amin Firoozgar .2013)

The cinematic film is completely rushed to the point where it is easy to identify the genre of movies and at the usual cost. There is not much money involved with the producer and director; because the film is able to coordinate its effects to its maximum, our cinema does not have the capacity to stand in the private sector and does not expect the government to help. Our cinema has limited facilities that the cinemas try to. Indeed, it should be said that Iranian cinema is something between industry and culture, not the mechanisms and mechanisms of the industry that can make money in its own way and provide its economic growth and not culture. Which has a high diversity and the ability to cover various social and social affiliations. Created his own tone. What is evident in the culture industry in the West, and critics like Adorno are neglected and criticized in Iran the locals are not Arabs. There is no culture industry in Iran that can be criticized. Art cannot provide its economic instruments and equipment to enable it to reproduce itself. Art is individuality that if it fails to provide the possibility of economic recovery and reproduction, it is condemned to decline. We are not able to create a different work even in the field of storytelling. (Vahid, 2007)

Iranian good-quality films are often closely aligned with content and, apart from a few fictional pieces from some movie makers, the rest of the stories are fake from one another. Many stories are also Iranian-made scripts by others, and it's interesting that the directors are reluctant to say that they have made Iranian foreign films good. They want to show that everything including script selection is based on their own creativity. No serious field work has been done on the recognition of commercial cinema. We should note that there is a significant difference between commercial cinema and melodrama. Independent filmmakers cannot stand in the cinema of Iran. We even have less experience with filmmaking with directors from other countries, learn from them new film tactics and spread a new horizon ahead of our cinema. We just tried to cinematic in limited genres and did not take into account the genres. General format films, Make up special family genres that focus more on the relationship between male and female rabbits, feminist demands of women, and male extravagance. I would like to begin with a definition of the structure, and to continue to say that Iran's cinematic structure is more than one It's a profound guilty one. The structure is the socioeconomic system that manages himself or herself under any circumstances independently of the action, the will or the will of the people. In fact, the social structure from the point of view of a number of critics is so acrimonious that actors cannot demonstrate their creativity against that structure. I now turn to the cinematic structure of Iran. It is interesting to know that Iranian cinema is forced to organize itself with the special state of affairs and support of the state. Consequently, those who make films outside the government-sponsored genres take the least of government assistance, their films are exposed to audit trails, and they face difficulty even when they play it. (Chalabi, 1995)

Yes, Iran's cinematic structure is a structure based on the government's economy. The private sector (just like all other domains) has not enough ability to compete with the government, on the other hand, the number of auditors is determined by the government, so the private sector cannot take risks and pay a heavy cost for the film. Which is likely to face challenges in the field of?

audit, it's interesting that there is no self-review critique in films. The critique of the social structure

faces the greatest audits. Criticism is the biggest crime, which is why filmmakers or producers of film produces critical films, or they are forced to make their own critical films at personal cost, which is obviously a movie that the director pays for himself, cannot be a powerful movie maker, That's why the directors discard critical critics and are turning to production of special artistic films for the Con and Lukarno festivals. With these interpretations, every year Iranian films face great success at international festivals, but it is possible to go public on the stage of these films. These films are played at Fajr Festival at least once, while making these films are a festival-friendly one, and if they are publicly displayed, they cannot have much success in attracting the castle. In this way, expensive films will not be made in the country, and gay films it also often expresses a humorous narrative. Interestingly, most Iranian gay movies are comedy or there are streaks of laughter inside. Does not this mean that the directors are trying to give their audience the opportunity to duplicate the use of non-comedic ability, in fact, because the cinema player is not capable of describing, interpreting, explaining and justifying the social status? The spectator must have led him to the chair; A joke which is sometimes very cozy and primitive (Vahid, 2007)

Therefore, the audit structure has been so harsh to the Iranian film industry that we have not been able to create a strong, new and critical film for films. Movies are cool, because if you want to get rid of melodramatic or humorous clichés, Balfour faces audits. On the other hand, we're not accustomed to making expensive films. Special effects in Iranian cinema are very weak, there are no specialist motorists or car riders or jumpers, all of which have made our films cheap and non-commercial, and their effects are not much more than they spend, maybe the reality of Iran's cinema, and by writing thousands, such as this article, nothing new is possible. (Amin Firoozgar .2013)

5. Conclusion:

It is possible to express features about cinema that is different from other public goods due to the inherent nature of art. For this product, we have to pay the price that creates a special feature and distinguishes it from other goods. For example, when you buy a variety of goods, first view it and then choose it. But

in the cinema, it's not possible to see the film and then pay it. Another feature of the cinema economy is that the share of fixed costs varies from variable costs to commodity production compared to industrial and agricultural goods. In the film production process, the cost is related to the pre-production period, the production period, and the short period after production, which after these three periods, the film is produced, and then the film supply is presented. In fact, the main contribution of the cost of a movie is a fixed cost. While in the manufacturing process of industrial goods, fixed costs have a very small share in production and variable costs contribute more, while in cinema, fixed costs have the highest share.

On the other hand, in art, one-to-one relationship cannot be established between inputs and inputs. While in the production of other goods one can establish a one-to-one relationship, which can be evaluated quantitatively, but not in the case of the film. A movie may cost tens of times the cost of selling or face a commercial failure. Even studying Hollywood films suggests that they have demand estimates for functions, but they always have a high degree of uncertainty for these functions.

Cinema is a commodity that has a common feature. This commodity is in a short period of capital accumulation, but at the stage of production risk costs, it becomes zero and then the flow of capital creates economic value.

The main feature of cinema, with the assumption of being public, is its external impact. As a part of the economy and culture, we are facing goods that even witnessed murder to buy movie tickets. That is, the external outcome of the relationship between the final cost and the ultimate benefit of the film is greater and the filmmaker benefits or loses it. On the other hand, cinema can be human-made. In other words, this product has a lot of external consequences.

On the other hand, in art one cannot establish a one-to-one relationship between inputs and inputs. While in the production of other goods one can establish a one-to-one relationship that can be evaluated quantitatively, but not in the case of a movie. A movie may have tens of times the cost of selling or having a commercial failure. Even the study of Hollywood movies shows that while they have

estimates of the functions of demand, they always have a high degree of uncertainty for these functions.

Another feature of cinema is its non-homogeneity. When we talk about public goods, it is thought that the role of the government in both supply and demand should be very high, or even the government should be responsible for producing public goods, but club goods, such as cinema, have a different situation. Because most of the cinema is active in the private sector, it is seen as economic and not artistic goods, but in the whole world, cinema is more developed every time the state sector is active in this field. Therefore, the role of government in the production of cultural goods is merely policy making, but its role is very high.

Another important issue is the relationship between risk and investment. For example, in the production of goods such as biscuits, after the initial investment in the production process, we regularly have a capital turnover. It means that the raw material must be used regularly in the production process and the final product sold. We always have a operational risk during the entire period of production, and then there is a risk in the distribution and sale phase. But in the cinema, all operational risk is over a period of three to six months, and after the production of the film, the operational risk will be zero and will enter the risk of distribution and sale.

Distinctions and cinematic shares are important with industrial goods and even with other artistic goods. When discussing the art of art, we have two ways to produce value:

- 1) Production of value through capital flows;
- 2) Production of value through capital accumulation.

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