

Raluca Petre¹

The Transformation of the Field of Mass Cultural Production in Romania; Structural and Conceptual Premises

Abstract: In this paper I problematize the transformation of the field of mass cultural production as a producer of specific mass cultural goods/media products. The aim of this paper is to set the situational and theoretical background against which the specificity of the field of mass cultural production in Romania is to be understood. The main conceptual tools that I use are: field, press freedom and market, as they appear in the academic literature, and as they have been used in Romania after the fall of communism. The transformation of the locus of valuation of mass cultural goods and the consequences it entails has not enjoyed enough attention. The lack of clarification of these aspects has concrete consequences at the level of the lack of coherence between the legislative institutional structures that continue to define and treat the mass cultural products as symbolic goods, and the market reality that defines them as merchandise whose value is provided by the price obtained on them in the process of free market exchange. The understanding of these phenomena allows the realistic consideration of the limits of creative input of the Romanian media producers in the field of mass cultural production in the context of a free and very competitive global market.²

Key words: *field of mass cultural production, press freedom, free market, mass cultural goods, cultural exception, cultural loan*

¹ Ovidius University of Constanța, Romania

² This work was supported by a grant of the Romanian National Authority for Scientific Research, CNCS – UEFISCDI, project number PN-II-RU-PD-2011-3-0089