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The dissertation analyses the extent to which price and non-price related (strategic) factors determine the competitiveness of Polish films against imported ones (especially films originating from the ecosystem of USA Majors). Two aspects of the film industry make it interesting from the industrial organisation theory point of view.

Firstly, on the global scale, the film market has been long-term dominated by the oligopoly of USA-based studios. Film industries in other countries exist, but almost exclusively locally, not being able to exploit the economies of scale. Secondly, since 1970s (in Poland since 1989) the price-setting of films to the cinema-goer is detached from relative marginal costs, as the prices to all screenings in a given cinema are uniform. Alternative theories are compared to check which one explains best how the existing price/cost relations between films are connected with the market structure. These are ordoliberal, Chicago-school and SCP theories of margin setting and exercising market power.

Chapter 1 presents the basics of current consensus on industrial organisation theory, the history of the discipline and its application to competition law.

Chapter 2 includes the history of the film industry (as part of the media industry) on the global scale.

Chapter 3 presents the context, history and structure of the audiovisual policy in the EU. Chapters 4-5 relate to the Polish market, which is a typical European market - it is an export market for Majors and it is highly reliant on the public side.

Chapter 4 discusses the evolution of the film distribution market (both the Polish audiovisual policy and the evolution of the private actors). It evaluates the strategic factors determining the competitiveness of Polish films. It is supported by industry statistics and expert interviews.

Chapter 5 is based on a tailor-made database of cinema screenings in Malopolska region in January-February 2018. It analyses how prices for different titles can affect the revenues of their producers. It checks how uniform prices might be beneficial to the perceived attractiveness of Polish films against globally-distributed USA-produced films, and how they might be supporting the maintenance of the dominance of USA films and limiting the growth potential of Polish cinematography.

The results of the dissertation on the theoretical level show the limitations of applying price analysis to determining the level of competitive process between suppliers in a market (as in the case of the film industry strategic positioning of the titles - the level to which different producers have a marketing orientation - is more important than prices). On a practical level, the evidence shows that

to a certain extent there is already a de facto price differentiation for films, and that further price differentiation could be beneficial for Polish films, but introducing such pricing solution would be technically very difficult.