

STRESZCZENIE PRACY W JĘZYKU ANGIELSKIM

The cinema sector in Poland, as an important part of cultural infrastructure and a space of social interaction, has in recent years undergone profound technological, organizational, and market transformations. The dynamic growth of streaming platforms, changing audience preferences, and the impact of the COVID-19 pandemic have posed challenges for cinema chains in maintaining operational continuity, competitiveness, and audience relationships. In this context, the ability to adapt and strengthen organizational resilience—understood as the capacity to respond to disruptions and learn in uncertainty—has become crucial. Despite growing interest in resilience, existing research has rarely examined cinema chains as relational structures at the intersection of socio-cultural missions and market logic. This dissertation seeks to fill this gap by identifying management strategies that support resilience development in Polish cinema chains.

The main objective of the study was to identify and analyze management strategies that strengthen the organizational resilience of cinema chains amid dynamic technological, social, and market changes. The research aimed to determine which management mechanisms enable cinemas not only to survive but also to maintain audience relationships and create value in a changing environment. Specific objectives included analyzing the concept of resilience, identifying the determinants of management strategies, assessing the impact of technology and digitalization, and exploring stakeholder perceptions of adaptive practices. A main hypothesis stated that modern technologies and the expansion of streaming platforms force the adaptation of management strategies, thereby supporting organizational resilience. Additionally, four auxiliary hypotheses were formulated regarding the influence of technology, streaming, perceptions of strategies, and digital investments on loyalty, flexibility, and competitiveness.

The structure of the dissertation comprises six chapters. The first chapter presents the evolution and conditions of cinema chains operations, the second discusses the characteristics of management strategies, and the third examines the determinants of organizational resilience. The fourth chapter outlines the methodology of empirical research. Chapter five presents the results of quantitative and qualitative studies, while chapter six contains the resilience model, strategy variants, and management recommendations. Overall, the dissertation offers a comprehensive approach to the issue of building organizational resilience in cinema chains under conditions of environmental volatility.

To verify the research assumptions, a mixed-methods approach combining quantitative and qualitative techniques was applied. The empirical research included surveys conducted among 426 cinema viewers and 201 employees, as well as five in-depth interviews with representatives of management. Participant observation was also incorporated in selected cinema chains. Quantitative data were analyzed using statistical significance tests and correlation analysis, while qualitative data were subjected to content analysis employing thematic coding. The triangulation of methods and data sources made it possible to capture both the “hard” indicators of organizational adaptability and the “soft” aspects of organizational culture and relationships with audiences.

The findings of the quantitative and qualitative studies demonstrate that implementing modern technologies—such as IMAX, VR, and 4DX—positively influences customer loyalty and increases participation in cinema screenings. At the same time, partial confirmation was

found for the hypothesis regarding the negative impact of streaming platforms on viewer loyalty relationships especially evident among younger users and residents of large cities, whereas in other groups cinema retained its function as a social event. The research also confirmed the significance of employees' perceptions of management strategies: in organizations where strategies were viewed as flexible and supportive of innovation, higher levels of perceived security and engagement were reported. Four main types of resilience strategies were identified: relational (focused on strengthening ties with audiences and partners), technological (oriented towards innovation), operational (enhancing managerial efficiency), and hybrid (combining the features of the previous approaches). As a result, an organizational resilience model for cinema chains was developed—referred to as “KI-NO-WY”—which integrates three dimensions: structural, relational, and strategic, enabling a comprehensive perspective on adaptation and resilience processes.

The scientific value of this work lies in applying the concept of organizational resilience to the analysis of cultural institutions, which until now has not been the subject of in-depth studies in the context of cinema chains in Poland. The proposed model provides an analytical framework that can be expanded in future research projects covering other cultural sectors such as theaters, museums, or cultural centers. In practical terms, the dissertation offers recommendations for cinema managers, emphasizing the importance of flexible strategic approaches, building a strong organizational culture, developing audience relationships, and consciously implementing technologies as tools supporting the cinema experience rather than as goals in themselves.

Keywords: organizational resilience, resilience, strategic management, cinema chains, technological innovations.