

OF ENCHANTED LAMPS AND SILVER SCREENS

An analysis of innovation techniques over Disney's live action adaptations

Research question: How successful was Disney's positioning innovation approach regarding live-action adaptations of classic animated movies?

Subject: Business Management

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1 INTRODUCTION

The Walt Disney Company, founded in 1923, is one of the leading businesses in family entertainment and media enterprises, with five segments: media networks, parks and resorts, studio entertainment, consumer products, and interactive media (“The Walt Disney Family of Companies - The Walt Disney Privacy Center”, n.d.). Disney has been focusing heavily on producing live-action remakes of their classic movies, something that started with the commercial success of Alice in Wonderland (2010).

Among other things, the company is trying to, with those reimaginings, achieve new forms of innovations, such as positioning innovation, changing once again their market and customers perception to lead to industry-wide innovation (Smith et al. 2023). The remakes are attempts to replicate, and even surpass the success and innovations performed by their animated movies, as they had innovative storytelling, production, delivery to the market, and even a paradigm shift in the industry with classics like Snow White and the Seven Dwarfs (1937) (Vary 2023). Additionally, the remakes aim to “update” previous stories to modern times, to illustrate the company’s “forward-thinking” policies, unlike earlier animated movies (Gerwig 2023).

An evidence to this is The Little Mermaid (2023), which changed the main character (“Ariel”) from a white to a black woman to foster a more progressive image for Disney (Di Placido 2022). This caused considerable backlash by customers, as they hated this change, and some even boycotted the film before its release (Di Placido 2022). This shows that lately Disney has been missing the mark on how to reposition themselves and their animations to the market, as maybe they are fostering a more CSR approach at the wrong spots.

In that sense, this research aims to answer the research question: **“How successful was Disney's positioning innovation approach regarding live-action adaptations of classic animated movies?”**. The main goal of the research is to explore how global,

consolidated, and large-impact organizations can provide products to the market while building their brand, client base, and customer satisfaction. Another aim is to determine how successful Disney's positioning innovation has been with those live-actions, thus an understanding of what is and how to evaluate a successful innovation is essential to this research.

2 BACKGROUND RESEARCH

2.1 Innovation

Innovation can be understood as a process of commercially pioneering new ideas, and creation into new products, services, and how those can be implemented to redirect the company to their vision (Schentler, Lindner, and Gleich, 2010). When applying innovation, companies can use two different approaches: radical and incremental innovations. (Schentler, Lindner, and Gleich, 2010)

Radical innovation consists of a more drastic change, since it is the creation of something new and different from what exists at the market and at the company itself (“7.4 Types of Innovation – Strategic Management”, n.d.). Incremental innovation consists of what the product and services already apart from the portfolio of the company, but with small changes, that over time increase the quality of them, and eventually achieve one, or more, of the 4Ps of innovation (“7.4 Types of Innovation – Strategic Management”, n.d.). Those are: Product, Process, Positioning, and Paradigm innovation, where there can be both radical and incremental approaches to them (“What is Innovation Space 4Ps? | IM Innovation Management 4”, n.d.). Table 1 gives an explanation of those P’s, and how they are applied:

| INNOVATION P | EXPLANATION |
|-------------------------------|--|
| PRODUCT INNOVATION | The creation or improvement of new or existing products, and offers the market something different from what was seen before. |
| PROCESS INNOVATION | The improvement, or change of the manufacturing or service delivery, where the product/service has a different and innovative way of arriving at the market, and on its creation of value. |
| POSITIONING INNOVATION | The change on how a product/service is positioned, or offered to the market, which makes the market “see” the business differently, changing a perception that such already had into a new one, more adequate to the target audience it is trying to achieve. |
| PARADIGM INNOVATION | It is a groundbreaking change within the market and customers, having an impact on society as a role, when a company changes customers' perception with a specific product/service, being necessary the achievement of innovation at the other three Ps of innovation. |

Table 1- The 4Ps of Innovation

Source: Developed by the author based on: (“What is Innovation Space 4Ps? | IM Innovation Management 4”, n.d.)

2.2 Innovation Measurement

After this, the company needs to consider measuring the different parts of innovation, which are innovation: strategy (and portfolio), culture, structure, competencies, and learning. Those are evaluated through three different innovation performance levels, as seen in Figure 1.

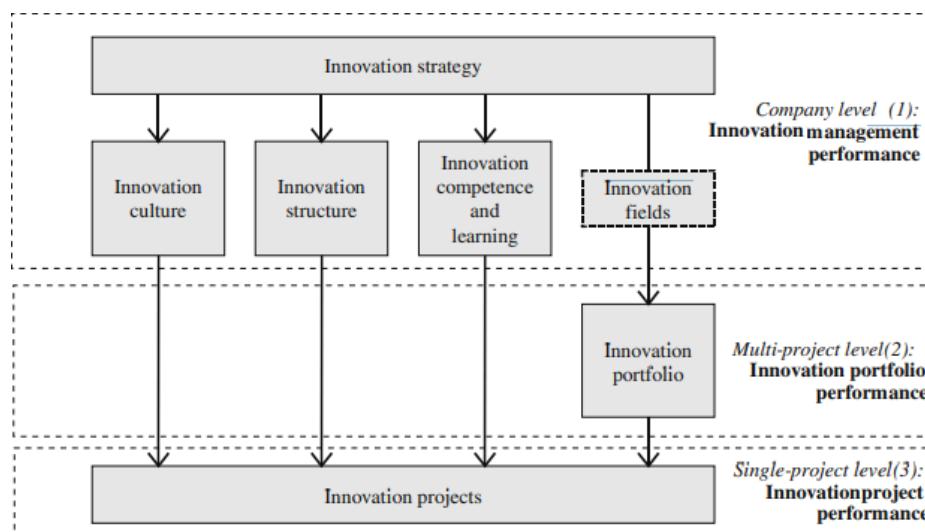


Figure 1: Levels and dimensions of an innovation performance measurement system
Source: Schentler, Lindner, and Gleich (2010, pg. 306)

Level one evaluates the innovation strategy, which refers to the fields where the company wants to apply innovation, that includes the selection of target markets to a

balanced innovation portfolio, focused on appropriateness to the target audience, resources, and time horizons. Within this section, comes the innovation culture, which is the experiences and values of the employees towards innovation activities, representing if the corporate culture is in pair with the innovation process taking place. (Schentler, Lindner, and Gleich, 2010)

The innovation structure are the structured activities related to roles and responsibilities, which measures both the innovation process, covering topics like costs and customer satisfaction, and the organizational structure, that measures topics such as appropriate structures, and roles/responsibilities to the execution of innovation processes (Schentler, Lindner, and Gleich, 2010). On a similar note, there comes the innovation competences and learning, that is the basis of innovation activities, building knowledge and competences from internal and external factors within the organization. Finally, innovation fields, which refers to what of the 4P's of innovation the company wants to focus. (Schentler, Lindner, and Gleich, 2010)

Following this, comes the second level, which only contains the innovation portfolio, this refers to the active update and revision of innovation projects , where new projects are evaluated, selected and prioritized, and existing ones can be accelerated, stopped or deprioritized. This has the objective of: maximize the value of the company's portfolio, have a balance with the other projects of the business, ensure that the projects are fitting the available capacity, and lastly, ensure that the portfolio is reflecting the innovation strategy of the company. (Schentler, Lindner, and Gleich, 2010)

This second level connects the projects with the overall strategies. Such innovation projects are the third level, where the company chooses and tries to apply successfully their projects, and in order to see if the project brings benefits or not to the businesses, it needs to be evaluated through the efficiency, progress, analysis of the project phases, and a

comparison within other projects. This last level serves as an input to the second level, aggregating to the function of that level on the “big picture”. (Peter Schentler, Frank Lindner, and Ronald Gleich, 2010)

3 METHODOLOGY

A desk research method was used, to apply the most relevant and adequate information from secondary sources. Those were multiple internet-based sources, primarily academic and non-academic articles, blogs, news reports, cinema-focused sites, and case studies, mainly to gather information in regards to the reception of Disney movies, both financially and critically. This method provides a great range of information from more specialized persons, to a more business and cinematic perspective, and the average customer. The sources are also mainly from famous and credible sites, such as “Variety”, however, the issue is that some of this information comes from the Disney official website or a Disney-focused site, which may hinder biased information in regards to negatives about the films.

The method is used to gather information regarding business management concepts, tools, and techniques, as the research heavily relies on the application of the different stages of the innovation performance system to the company. More specifically, the topics of objectives, ethical objectives, and CSR from chapter 1.3, chapter 4.2, the topic of marketing planning, and chapter 5.8, concerning the topics Research and Development, and Innovation, from the IB Business Management course companion were used. On that note, the film “Aladdin (2019)” is analyzed, and compared with its animated counterpart as a lens to evaluate Disney’s approach to positioning innovation. Also, if relevant, the mention and contrast with other remakes or animated movies was done.

Due to word limits, an adapted version of the Innovation performance measurement system was used to analyze those films. The levels were analyzed in a more compact manner, but the main features of it were analyzed. Segmentation (DAMA) analysis determined Disney’s target audience with those remakes, and explained why and how the films were marketed. Afterwards, an analysis of Michael Porter’s generic differentiation strategy was

conducted to determine how those movies set the corporation apart and improve customer satisfaction, as well as Disney's remakes goals and methods. The adaptations were examined in greater detail to establish Disney's positioning innovation with *Aladdin* (2019).

4 INNOVATION MEASUREMENT

Innovation is one of Disney's core values ("Disney - Leadership, History, Corporate Social Responsibility", n.d.), and since Snow White (1937), the company's animated films have always implemented it. Snow White was the first feature length animated movie in history, and its positioning as a family movie meant it could be enjoyed by everyone (Holliday 2017). As Pixar's acquisition shows, their recent animated and live-action films continue to promote themselves as "to the entire family" allowing them to reach bigger audiences.

Disney's positioning has evolved over time. Although the company still maintains its "family entertainment/happiness" aspects from earlier decades, they have a focus to be progressive, mainly on CSR policies towards social inclusions, to change some perceptions within their older movies, like cultural inaccuracies in "Aladdin (1992)" (Oxner 2020). The live-action adaptations are a way of developing this new positioning of the company, to one based on diversity, equity, and inclusion (DEI), as well as presenting their animated classics to the market with a "new look" (positioning innovation). For that end, a segmented target audience is essential for this new positioning to be applied effectively.

4.1.1 Segmentation And DAMA Analysis

Before analyzing the remakes, it is important to understand the established target audience and segmentation Disney was trying to reach with those products. Table 2 portrays the segmented audience for the live-action remakes.

| | |
|----------------------|--|
| DEMOGRAPHIC | <p>Age: People from any age, infants, kids, adults, seniors</p> <p>Family size: Can be any, from small to big, to a couple... The products are aimed into satisfying anyone, as the company's positioning is "to the entire family", making every family the target</p> <p>Gender: The films have stories with male and female protagonists, which appeal to both genders. Regardless, in each film, there are characters that appeal to every gender</p> <p>Ethnicity and race: The products also present characters and themes that focus on diversity and inclusion, like Aladdin (2019) and its appeal to the Middle East, or The Little Mermaid (2023), and its change of Ariel from a white to a black character. This makes the films aimed into any ethnicity or race.</p> <p>Income: The remakes also aim to attract anyone regardless of their income, since the films pass over all cinemas, and on Disney +, so there are various opportunities to watch them, as people with less income can search cheaper cinemas to watch them, and people with more can watch in more costly cinemas, or even use the streaming service.</p> |
| PSYCHOGRAPHIC | <p>Value alignment: The movies have one of its focuses on inclusion and diversity, as a way to appeal to contemporary societal values. The products "play safe", and align with broadly accepted values.</p> <p>Nostalgia factor: This is based on the experience of watching those classics at theaters. Iconic moments which resonate to older audiences that watched the animations, appealing to them to bring their kids, as a way to fulfill a social need of belonging.</p> |
| BEHAVIOURAL | <p>Brand loyalty: Strong brand loyalty of Disney, due to their legacy of animated films, which resonate with customers' purchase habits, and interactions with the brand from past experiences.</p> <p>Resonance with remakes: The remakes appeal to loyal Disney customers, as well as aim to bring new, younger customers, which increases the company's brand loyalty.</p> |
| GEOGRAPHIC | <p>Global reach: The movies pass on cinemas worldwide, as well as on Disney +, across every continent and multiple countries.</p> <p>Diverse setting: Remake portfolio includes movies set in multiple different regions, which appeals to broad geographical factors, by representing different areas of the world.</p> |

Table 2: Segmentation analysis of Disney live-action remakes

Source: Made by the author, based on: ("Disney Target Market Segmentation & Audience Demographics" 2022), ("Disney+", n.d.), and (Faria 2023).

Segmentation study shows that remakes' target audience is diverse because all of their features are "safe". Disney's live-action repertoire and business positioning aim to appeal to many audiences.

Analyzing the "differentiable" element, the broad market segments makes it hard to distinguish audiences for these products. As a result, it is not possible for specific

characteristics that differentiate Disney's segmented audience. The audience is described as people of any age, any location, with or without brand loyalty with Disney, and who values diversity and inclusion. This causes problems to the manufacturing process of these items, since they must be able to appeal to a wide range of individuals, which creates difficulties in innovative advancements.

Regarding the accessible factor, those products can be easily accessed since they are present in cinemas everywhere when they are launched—cheaper or higher-priced ones—and Disney + facilitates this access, as there are multiple packages to choose from, with lower and higher prices ("Disney+" pricing, n.d.), which facilitates the access of broad audiences to the remakes.

Due to Disney's broad target market, the "measurable" element can be difficult to evaluate. This is because any way of measurement over how successful the product is, considers many factors and markets. Those ways may include financial analysis, or final accounts calculations to ensure that the investments over the movies are compensating. Also, analyze box office earnings by market, to understand the ones which are more profitable than others, and the public reception of these reimaginings is important, as the audience opinions of those determine for Disney what is, and not working within the products, which helps the company with new strategies to achieve innovation.

There are some actionable factors, like understanding the renaissance period as the most appealing one to be reimagined to nowadays, and analyze what were the movies, songs or moments from the animated films that would appeal more to nostalgia in audiences (Finch, 2023). However a narrowed down target audience limits specific needs and wants Disney could achieve on its audience, as there are not specific characteristics of the segmentation that enable this, becoming an obstacle to achieving innovation ("Disney Target Market Segmentation & Audience Demographics" 2022).

4.1.2 Innovation Culture

Innovation defines Disney's corporate culture (Institute 2011), as the company has always attempted to reach innovation within its productions, evidenced by the renaissance era of animated movies which started with "The Little Mermaid" (1989), and ended with "Tarzan" (1999). Radical and incremental innovations of that era, focused at the storytelling, the making and how these products were offered to the market, revitalized innovative and creative aspects at the company in animation, with strong productions that were box office, public, and critical successes. (Finch, 2023)

Aladdin (1992) represents Disney's innovative aspects, as it was an instance where the company achieved process innovation with Robin Williams as the Genie. Until that point it was not common for one of the most famous actors in Hollywood to star in an animated film. This resulted in multiple animations to bring A-list actors for specific roles, like Tom Hanks in "Toy Story" (1995)" (Sasaguay 2023).

In addition to its impact on the film itself, this process innovation influenced heavily into the movie's marketing. Williams's humor and popularity resonated with all types of audiences, aligning with Disney's focus on family entertainment and joy, which also increased the movie's visibility, becoming an unique selling point (USP) of the animation (Sasaguay 2023).

This USP led to a big capitalization of Williams and his character that in a way ensured the process innovation to be achieved, as using him in merchandising, and TV commercials for instance was an important way to sell the film, and to attract the "family audience". However, this also showed some implications regarding the company's CSR, since the deal firmed with the actor was that Williams would not have his voice used in marketing efforts, with him agreeing to receive a lower salary to ensure that (Sasaguay 2023).

Disney did that anyway, which led to disagreements with the actor, showcasing a disrespect the corporation had with the actor's will, and their contract. This became an instance where Disney broke their ethical, and legal responsibility within their employees, and a negative factor that affected the company's CSR and image at the time. There was an apology by Disney's part in 1994, and shows that the company's focus was first on marketing, and then on applying corporate responsibility (Sasaguay 2023).

4.1.3 The Remakes As A Differentiation Strategy

Disney remakes maintain this innovative culture by applying a differentiation strategy to apply positioning innovation. Since no movie studio competitor has a strong brand intimacy¹ like Disney, the films are this generic strategy. This is due to the nostalgia appeal the animated films of the company have with audiences, as well as the proximity they have with characters, stories, and songs, which creates brand loyalty, and appeals to deeper needs of the public, related to specific memories people who watched those animations as kids may have, like a family moment, and re-watch those in a live-action may (in a way) relieve those comfort memories (Burks 2022).

Other than brand intimacy, remakes are a strong differentiation technique because the competition lacks nostalgia to remake their brands live-action. Disney leads the US market for movie studios (figure 2), and companies like Universal, with Dreamworks animation, one of Pixar's competitors, have franchises such as Shrek that are not old enough to appeal to nostalgia, so brand intimacy is not developed between audiences and Walt Disney's competitors.

¹ The way companies bond customers with the brands they use (Harrison 2018)

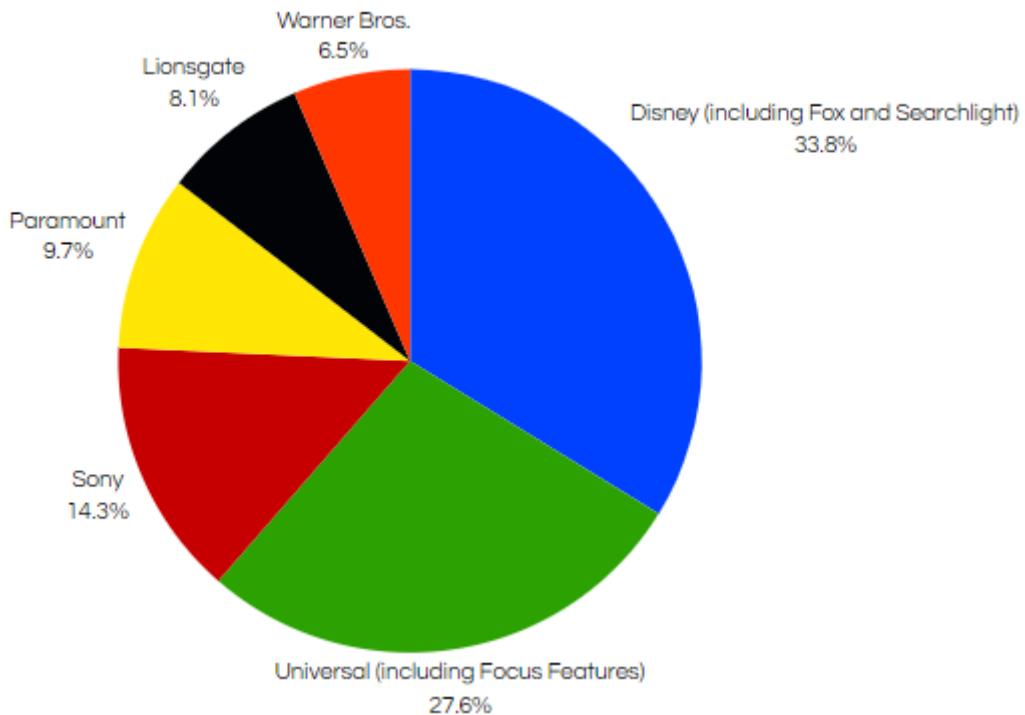


Figure 2: Market share of companies at the USA domestic market (based on ticket sales)
Source: Developed by the author based on (“Market share of movie studios U.S. 2023” 2023)

Aladdin (2019), applies this strategy and brand intimacy in its first poster (figure 3), which shows the magical lamp with blue smoke coming out of it, to tease the Genie, very similar to the teaser poster from the original. Like with other adaptations, the use of the most iconic “symbol” of the film is used to grab and nostalgically ignite fans.



Figure 3: The two first posters from Aladdin compared, showing the similarity, and appeal to nostalgia (on the left there is the poster from the original film, on the right the poster is from the remake)

Source: (Pinterest, n.d.)

This re-imagining of the poster represents Disney's USP with those adaptations, since the remake's poster has only the phrase "Choose Wisely", and the month it was released (May). This shows how powerful Disney's brand intimacy is, as just the lamp lets audiences know what the product will be about (Burks 2022, Thilk 2019).

Later trailers also emphasize this strategy, as there were some concerns audiences had after the first leakages from the film into how the animation would become live-action, due to instances like a bad first impression of Genie in his blue form at the second teaser trailer (Collins 2019). However, even with those, some people were excited to see the movie due to their emotional and nostalgic connection with it. Later trailers focused on showcasing the

familiar parts of the original (like its songs), to spark those sentiments, which became a formula future trailers followed (Thilk 2019).

This evidences the differentiation strategy being used, as the changes made were not given much highlights like the existing moments from the animation in live-action. Such emphasis on the “safe” factors from the original Disney’s customer base already loved, are a way to better appeal to the corporation’s broad segmentation. The usage of social media as the main way to promote the movie (like Instagram and Youtube) is also important, because it shows the company’s alignment with recent trends, and a shift to more below-the-line promotions, since audiences are more engaged within those today. (Thilk 2019)

4.1.4 Aladdin (2019): The Failures And Success Of Trying To Be A Positioning Innovation

The remakes attempt to be product developments from the animations, for the transformation of animation into live-action, and because of alteration of some points from the story, to make those more ethically adequate. The comparison between both Aladdin movies is a case study which represents this attempt, and shows a more successful attempt at positioning innovation than on other remakes.

4.1.4.1 Family Entertainment X CSR Approach

The animation’s marketing approach included strategies such as trailers attached to copies of Disney’s older films, like “101 dalmatians (1961)”, in addition to cross promotional strategies, most notably with fast food companies, such as Burger King (figure 4) and cereal brands. More closely to the film’s release, Disney focused on releasing tie-in products, like plushies, and toys. Upon its release, batteries of TV spots were done with contents such as highlights of Robin Williams comedy. (“Marketing ‘Aladdin’” 1993)



Figure 4: Disney cross-promotion with Burger King- Aladdin toys
Source: (“Burger King Aladdin Commercial HD” 2015)

Moreover, its posters (figure 5), were the one from the left (showing realistic hands, and a darker look) can be interpreted as something more appealing to a more adult audience, in contrast with the poster on the right from the same figure, a “fun” and colorful one, more appealing for kids. All of those marketing efforts shows Disney’s positioning at the time focused on family entertainment and happiness, and something more related into bringing families to the theaters, rather than to foster a progressive CSR approach, even with some campaigns that hinder Disney’s important to the matter, such as ads featuring hispanic, and black performers, appearing on cable (“Marketing 'Aladdin'" 1993).



Figure 5: Aladdin (1992) posters, contrasting appeals to a more adult and younger audience.

Source: Developed by the author based on (“Aladdin Movie Poster 1992 1 Sheet (27x41)”, n.d.), (“Aladdin Movie Poster 1992 1 Sheet (27x41)”, n.d.)

In contrast, the remake used a live-action production to appeal to a larger audience than the original, because a film with real people is more attractive to older audiences. This was evidenced by the partnerships, being beyond a toy brands focus, like with Build a Bear Workshop (figure 6), and more related to jewelry and cosmetics brands, like with MAC and their Jasmine inspired collection (figure 7). The latter examples show a focus on products to the feminine audience, resulting in a larger focus into transmitting gender equity, and progression, an aspect not focused by the original. (McKeegan, 2019)



Figure 6: Build a Bear Workshop partnership with Disney, with bears based on Aladdin, the Genie, and Jasmine respectively

Source: (McKeegan 2019)



Figure 7: MAC promotional partnership with Disney to promote Aladdin

Source: (Sousa 2019)

Additionally, there was also the company's partnership with the non-profit-organization Make-a-Wish, where with every post people made with a friend, tagging a promotion to the film in social media, money would be donated to ill children (figure 8). This emphasizes Disney's usage of new market trends (media platforms), and an alignment with philanthropic responsibilities, showing how the company was determined to foster their compromise to CSR, something that was sidelined at the animation. (McKeegan, 2019)



Figure 8: Make a wish partnership with Disney.

Source: (Mitchell, 2019)

4.1.4.2 A Whole New World? Controversies Fixed, Controversies Arose...

The animation was a huge commercial and public success, being praised for factors like William's Genie, Jasmine, becoming one of Disney's most beloved princesses, Jaffar-regarded as one of the company's best villains-, the underdog story of Alladinn himself, and the songs, especially "A whole new world", which made this one of the most beloved Disney films. (Freeman, n.d.), (Maslin 1992), (Howe, 1992), (Lowry 1992).

However, factors from the movie damaged the corporation's CSR (arguably the main aspect the remakes try to change for positioning innovation). The song "Arabian nights" was one of these examples, as the original disrespectfully represents the middle eastern, since it made the place seem "barbaric", and aggressive. This was changed in 1993, but it was still considered disrespectful by the American-Arab Anti-Discrimination Committee (Coffey 2021). The remake changed this part of the lyric, leaving it more respectful, and with a multicultural sense (table 3).

| LYRIC FROM THE ORIGINAL (1992) | UPDATED LYRIC (1993) | LYRIC FROM THE REMAKE (2019) |
|---|---|---|
| “Where they cut off your ear” “If they don’t like your face” “It’s barbaric, but hey, it’s home.” | “Where it’s flat and immense” “And the heat is intense,” “It’s barbaric, but hey, it’s home.” | “Where the caravan camels roam” “Where you wander among every culture and tongue” “It’s chaotic, but, hey, it’s home” |

Table 3: Comparison between the lyrics of the song “Arabian nights”

Source: Made by the author based on (“Arabian Nights | Wiki Disney Princesas | Fandom”, n.d.), (Coffey 2021)

The fictitious city of the film, “Agrabah”, was another example, as the movie is to take place in the middle eastern, however the design of the city is very similar to countries like India (not from that region). The Sultan’s palace exemplifies this, being similar to Taj Mahal (figure 9). This lack of focus on depicting Arabic countries, and the middle eastern/north African culture, gives a European, and “Americanization” version of those regions. The remake made a more adequate depiction of that region, basing it on Moroccan cities (figure 10), and made it more culturally accurate. (Smith and Wongso 2020), (Donaldson 2019), (Abady 2019), (Ahmed 2020)

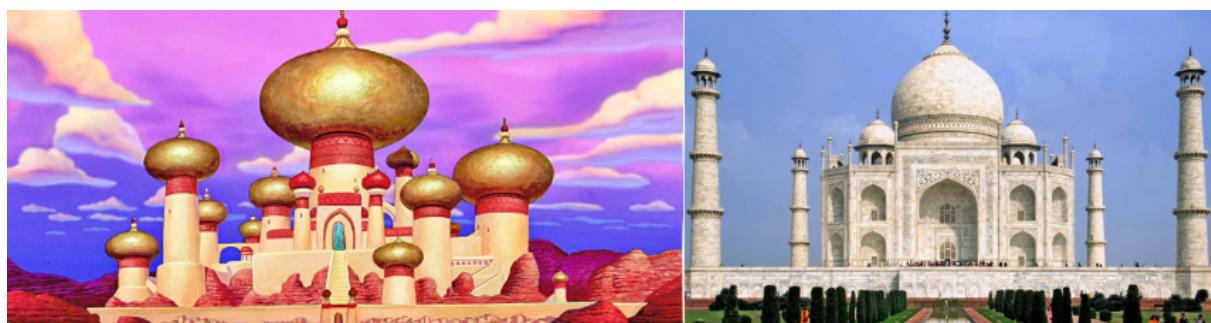


Figure 9: On the top the Sultan's palace from Aladdin, on the bottom the Taj Mahal, showing the similarity between both

Source: Developed by the author based on (“Taj Mahal | Definition, Story, Site, History, & Facts” 2024), (“10 Harsh Realities Of Watching Disney’s Aladdin Today, 31 Years Later” 2024)



Figure 10: On the top the remake's Agrabah, on the bottom the Moroquian city Marrakech

Source: Developed by the author based on (Ahmed 2020)

The characters' designs and depictions was another issue. For instance, Aladdin and Jasmine were inspired by actors Tom Cruise, and Jeniffer Connely respectively, and not by Arabic related actors, or people. In contrast, the villains, from Jaffar to bandits, were more based on Arabic people, depicted with accents, and darker skin tones. The heroes being more “Americanized” in comparison to villains with Arabic traits, makes it seem as if the middle eastern population is “bad”, and those who have US traits good, causing Disney to fail their ethical responsibilities. A similar issue was present on the remake, since it had good

characters with American accents, and the villains Arabs ones. (Smith and Wongso 2020), (Donaldson 2019), (Abady 2019), (Ahmed 2020)

The cast and crew from the original was mainly white American people, with not even a cultural consultant to help at the representation of the middle east. At the remake, even with a more diverse cast, with actors such as Mena Massoud (Aladdin), and Will Smith (Genie), being from Egyptian descent and black respectively, showing more inclusion, and even with a DEI specialist (Rhonda Ragab) (“Rhonda Ragab - Chief Executive Officer - SILA Consulting”, n.d.), the company still did not have middle eastern inclusions (figure 11) at the main crew positions (director, producers...), which could have ensured a more accurate cultural depiction (Smith and Wongso 2020), (Donaldson 2019), (Abady 2019), (Ahmed 2020).



Image by Gabrielle Wongso | Courtesy: IMDb

Figure 11: The main cast and crew behind Aladdin, showing a low diversity on the main filmmakers crew.
Source: (Smith and Wongso 2020)

Another failure within Disney's ethical responsibilities was with women empowerment, as Jasmine was a princess that was not as empowered as others, and the only to not receive her own song. Her role at the end of the movie exemplifies this, since there she seduces Jaffar with sexualized clothes to help Aladdin. The remake changed this ending, and her overall role to give Jasmine more empowerment, by giving her clothes not as revealing as

on the original (figure 12), and a song, “Speechless”, which had the aim to empower her, and pass more equity among genders by Disney. This emphasizes an attempt to reposition how the original portrayed women (“Aladdin — How to market a movie through a song” 2019), (Heller 2019).



Figure 12: Jasmine in the animation (left), and Jasmine on the remake (right)
Source: (Heller 2019)

Even with those changes, the remake was not greatly received as the animation, due to the negatives of the film. Such included altered characters, like Yago (Jaffaar's parrot), to one without much participation. But mainly its lack of originality, since the remake did not add a lot of novelties to the animation, or important scenes that developed the characters further, which made it seem an “extended” version of the original, not justifying its existence that much. That makes this repositioning to not be necessarily an innovation for not surpassing the original product (“Reviews: Aladdin”, n.d.), (Rooper 2019), (Nashawaty 2019), (Debruge 2019), (Acuna 2019).

5 CONCLUSION

While Aladdin's remake fixed some issues the original had that damaged Disney's corporate responsibility, and better transmitted the company's new positioning, the sensation is that those were made as a strategic CSR rather than a genuine DEI, and progressive approach. The recent remakes, like The Little Mermaid, makes it seem as if the company is inserting diversity but not in a way to effectively achieve innovation. The abstinence of higher DEI at the crew of Aladdin (2019) evidences this, as those positions are the most important to guarantee the application of a progressive CSR at those products. So that a true positioning innovation can occur, the market needs to feel as if those ethical policies being applied are the company's true intentions, and not a way to capitalize more.

The changes Aladdin remake made on its story and characters were important to show the incremental changes the corporation is making, together with differentiation and brand intimacy as essential parts to achieve positioning innovation. However, as Aladdin shows, the remake did not mark like the original did, since it does not seem the remake became the "new Aladdin" in people's minds, only a live-action version of it, mostly due to the lack of more novelties, and significant changes to the animation.

These, among other factors, impact consumer satisfaction and market perception of the business, with major impacts at the Disney brand, and their profitability, as the more remakes, the more saturated they are becoming, and less people are interested to see these movies. (Smith et al. 2023)

Additionally, the film should have had more original ideas to it, and bring nostalgia as one complement. Changes to Jasmine character, and a more respectful representation of middle-eastern culture were important to foster the corporation's ethical and philanthropic responsibilities, but did not achieve positioning innovation thoroughly due to the lack of

product innovation, as well as a wrong way in which the company's modern positioning is being applied in some aspects.

A limitation of this research was within the the information gathered, as it was not data "found" anywhere at academic articles, or anything similar, just an analysis and application based on Business concepts, which may have impact into a deeper analysis.

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