Disney Marketing Strategy Review
Role of Marketing in a Global Strategy

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ABSTRACT

This research is mainly our research on Disney's global marketing strategy. To have a deeper understanding of Disney's global development planning and marketing strategies and draw a regular summary to help more people learn from successful experiences, we did the following research. We have conducted a targeted analysis and summary by studying the customer groups of two different Disney companies at home and abroad. We start from the four aspects of product experience, marketing means/methods, marketing culture, and marketing objects. Most of the research is relatively rich, but we lack more data support levels, so the research looks deeper. Research prospect

Keywords: Disney Company, marketing strategy, domestic and abroad, customers

1. INTRODUCTION

The Walt Disney Company, a top-notch entertainment firm and one of the most influential companies globally, was created in the year 1923, named first as Disney Brothers Cartoon Studio in Hollywood. Throughout their development as a whole, they have always kept their mission statement in mind: "entertain, inform and inspire people around the globe through the power of unparalleled storytelling". From the creation of the Micky Mouse, Disney has created over 170 new characters and has published countless cartoons. Disney's success was never a coincidence, it's more of a well-planned and well-executed battle. Disney gained its reputation through the external acquisition of dozens of companies to enrich Disney's historic background and the experiences in the relative fields.

Along with the development of theme parks, building global distribution channels, and coming up with their online streaming platform, further helping them dominate the relative market. These are a series of specific steps Disney took to become what they are now.

Since 2005, Disney has made a series of acquisitions. First Marvel, then Lucasfilm, and after that, a majority stake in 21st Century Fox. In terms of theme amusement parks, Shanghai Disneyland opened in 2016. This series of operations showed the Disney Company's ambition

and made Disney's status in people's hearts gradually rise. Since then, academia has also explored Disney and extracted many classic cases. These cases have provided the business community with a lot of learning material for students and professors alike to learn more advanced business strategies. Disney has heavily influenced the animation world. There is even a special discipline called commercial animation invented by Disney. Later on, Japan developed a strategy more suitable for developing Japanese animation based on this subject, which led to the development of Japanese animation at a high level. Disney also has a great influence on our lives. The Disneyland part of Disney transforms the childhood feelings into an amusement park, showing the fairy tale in front of people. The bigger influence of Disney is Walt Disney's protection of fairy tales. Disney tries its best to make all visitors think they are in such a real fairy tale world. In Disneyland, all characters who appear in the park do not dress up, either verbally or in action. Disney also sets high standards on the behavior of its park staff to provide visitors with the perfect fairytale experience possible. However, any firm, including Disney, would have never achieved something this big without having a good marketing strategy. It is commonly acknowledged that Disney's marketing strategy is a very important piece in Disney's development. The value behind it is tremendous because Disney is the industry's forerunner, leaving trails for

people to follow. This attracts entrepreneurs or business-related people and scholars who want to dig deep into the logic behind the success of Disney.

The question this paper aims to solve is that-What progress have the scholars made? Are they focusing on the same things? What are the main differences between China and the US's study? Can we merge their studies to provide actual benefits for people, and how?

We will utilize these studies to analyze and conclude the current situation of Disney's marketing strategy studies. We will provide analysis from four aspects in China and the US, including customer experience, marketing method, the culture and atmosphere of the brand, and whom they aim to advertise. Then, we will apply the literature analysis method to write a review, which deeply discusses the contribution of the research community. Through this paper, we hope to provide a useful conclusion for future studies [1].

2. REVIEW OF FOREIGN LITERATURE RESEARCH

At present, there are relatively many research studies related to Disney abroad, and the research focus is more inclined to the construction of the Disney Empire, social influence, and development process of the Disney Empire. Most of the literature comes from Rutgers University Press "outhern Cross University," and other international and professional journals and websites.

2.1. Review of Disney Product Experience Marketing Foreign markets

From the perspective of product experience marketing, it is divided into three main directions: Visual Signal, Theme Performance, Catering Experience.

2.1.1. Application of visual signals in foreign markets

Since the mid-2000s, The Walt Disney Company has promoted potential new tween and teen girl performers at increased frequency and with greater platform diversity than ever before. Selena Gomez, Demi Lovato, Bridgit Mendler, Zendaya, China Anne McClain, and Dove Cameron, among others, have all starred in Disney Channel sitcoms, appeared in Disney Original Movies, and signed contracts with Disney's Hollywood Records, following in the footsteps of Cyrus. The latter first auditioned for Disney Channel in 2003. The Walt Disney Company continues to generate performances of girlhood by promoting one girl performer after another in attempts to both reflect and influence the culture of girl consumers and audiences. What, then, can be said about Disney's relationship to "tween" and adolescent girlhoods? How does The Walt Disney Company

leverage girls' performances to attract girl audiences? In this book,the author argue that Disney Channel,in conjunction with multiple other divisions of The Walt Disney Company, reproduces hegemonic notions of idealized girlhood by franchising girls performances of girlhood, stardom, and celebrity. the author is particularly focused on how Disney Channel performers,as well as the network and other Disney divisions,work to promote and expand their respective franchises and brands in the context of twenty-first century U.S. culture, which remains constrained by colorblind ideology, postfeminist discourse, and neoliberal capitalist imperative [2].

2.1.2. Application of theme performances in foreign markets

As David Allen has written of his Disney experience, People are immersed in an environment, but at the same time, they are always aware that this is theatre. The more-than-60-year history of Disney theme park rides and attractions (Disneyland in Anaheim opened in July 1955) has afforded ample opportunity for the Company to hone and refine a set of practices. The theme park content has been shaped and reshaped to allow visitors to immerse themselves in imaginative worlds from the far distant past- Christina Gutierez-Dennchy's chapter, for example, illustrates how visitors are drawn into Disney's constructions of medievalism--to Tomorrowland, a future replete with promise. Nothing in a Disney environment simply is-for example, a rollercoaster is never just a rollercoaster, but instead forms the thrill component of an always larger scene: Seven Dwarfs Mine Train, Expedition Everest,and Big Thunder Mountain Railroad are among the most popular of them. In fact, the Disney theme park depends on theatricality precisely so that it is always more than a collection of rides that technological advances can render unimpressive increasingly quickly. Theatricality is what allows Disney to propagate their 'brandscape' effectively. The sheer range of investigations in this collection, and the evidence each and every one of the case studies provides, ought to be read as an invitation to theatre and performance studies school-ought to be read as an invitation to theatre and performance studies scholars to examine how this theatricality, along with the proliferation of scenes within the Disney theme park, rehearse and, at times, initiate models for the production of contemporary performances designed to be accessible to a diversity of audiences [3].

2.1.3. The application of catering experience marketing in foreign markets

Mentioned in " Le Parc Disney: Creating an Authentic American Experience" that Walt Disney values deeply influenced Disney Space, its executives saw Disney Park as an ideal place without any

controversy and that alcoholic drinks are therefore outside of the park's availability. But this in mainland Europe, beer and wine is an indispensable part of daily life. Such a ban is not culturally suitable for mainland Europe, but to adapt to European eating habits, Disney, in the catering experience, created a separate space, located outside the gate and paid entrance of the Disney park area, which shows that Disney's respect for customer habits, constantly improve the product experience marketing strategy [4].

2.2. Application of Disney's marketing methods in foreign markets

From the perspective of marketing mode, there is the time dimension: the traditional, modern, and the space latitude, online , offline.

2.2.1. Time dimension, the embodiment of tradition and modernization

Mention in Repackaging the Disney princess:A post-feminist reading of modern-day fairy tales[5], Disney princess fairy tales were repackaged in the post-feminist attention era and explored the extent to which these princesses were portrayed as post-feminists. It performs a semiological analysis of, Undertaking semiotic analysis and utilising Propp's character theory. It examines the initial UK marketing material of Disney's most recent princess animations, Tangled, Brave, and Frozen . Drawing on the evolution of fairy tales and historical Disney princesses, the analysis focuses on romantic love, the positioning of protagonist relationships, and gender ideologies. It revealed that contemporary princesses, especially Brave surpass many traditional notions of gender.

2.2.2. Space dimension, multiple channel marketing

Since the early 1930s, the Disney company has manufactured stories, characters, and experiences that have been not only popular but beloved by many around the world. Over the years, Disney films, comics, books, toys, theme parks, and other products have been sources of pleasure for many - if not most - young American children who learn and have reinforced ideas and values that may last a lifetime.

Many adults have joined their children in these forms of leisure, dutifully introducing them to the same stories, characters, values, and ideals, or revisiting these sites on their own, renewing the pleasure and satisfaction experienced as children. Indeed, Disney holds an almost sacred place in the lives of many Americans.

The Disney company started in the late 1920s as a small entrepreneurial enterprise when Walt Disney and his brother Roy Disney began producing Mickey Mouse cartoons. The company grew gradually, sometimes experiencing financial difficulties but eventually establishing itself as an independent production company in Hollywood. Never one of the major studios the company relied on other companies to distribute its film products, the Disney brothers built a reputation for quality animation, utilizing cutting-edge technological developments such as sound and color.

Despite the independent status of the Disney company in Hollywood, the popularity of Disney's products and characters was instantaneous and unmistakable. Indeed, the image of Mickey Mouse was a global phenomenon by the mid-1930s. Thanks to the international distribution of Disney films and the merchandising efforts that accompanied them, the Disney company developed a reputation magnified far beyond the relatively small company's resources.

And that reputation has continued as the company has grown. The aggressive marketing of a multitude of Disney products through a wide range of distribution channels worldwide has contributed to a proliferation of Disney images and characters that could hardly have been imagined in the 1930s. Disney products are almost everywhere.

Disney grew to become a dominant player in the entertainment business as the company successfully diversified far beyond the arena of children's programming.

And, since the turn of the century, the company has expanded its scope even further with key acquisitions of other successful companies and adjusting some of its messages and characters, sometimes even including overt portrayals of violence and sexual content. Yet it still maintains its reputation for producing family entertainment that is safe, wholesome, and entertaining. Thus, Disney can remain extremely influential, if not dominant, in the marketing of children's and family entertainment, as well as its other lines of business [6].

2.3. The application of Disney Marketing Culture in foreign markets

The Disney Empire means to contemporary culture in 'Disney & His Worlds' [7]. The Disney raised many reflections such as whether they were pioneers of postmodernism, the importance of park consumption, past and future performance.

2.3.1. The core of Disney's marketing culture

This discourse associated with the introduction of Disney organizations shows how economic and business thinking is central in the development of theme parks. Through these discussions, we also see the use of the park consumption and the cultural rendering of the

Disney organizations, the impact on other regions, and the carrier of Disney Park to spread the culture and marketing of the Disney Empire across the regions of the world.

2.3.2. Publicity and combination of Disney's cultural values

Disney vision statement is "to be one of the world's leading producers and providers of entertainment and information." [8-19] Such a company is one that can go out of its way to support industry-based developmental initiatives to benefit all players without worrying about competition. This is exactly what Disney does, as shown by the following features in its vision statements: World's leader, Producer, and provider of entertainment and information.

Disney was established in 1923 in the U.S. It has already achieved its mission of growing into a multinational corporation that serves on a global scale. Why Disney has gained so much reputation within the industry and among the clients it serves?Because the company is simply self-sufficient in this sector, from creating the content to providing diverse services in the industry. Its services are exploited by many other upcoming players making it a mentor of other subsidiaries and players in the industry. The company prides itself in empowering and at the same time entertaining the entire world.

2.4. Definition of Disney marketing objects in foreign markets

In terms of marketing targets, its brand positioning: "Walt Disney" [20] mentions that Disney has revolutionized the entertainment industry, in an unprecedented and later widely imitated way, built a collaborative empire of film, television, theme parks, music, book publishing, and goods. It involves a wide and comprehensive industry and direction, and the animation image is deeply rooted in the hearts of the people and widely popularized. In the process of imitation and replication, it is relatively easy to be accepted by all types of customers.

Disney core values comprise "make everyone's dreams come true, you better believe it, never a customer, always a guest, all for one and one for all, share the spotlight, dare to dare, practice, practice, practice, make your elephant fly and capture the magic with storyboards." The strength demonstrated by Disney comes from a variety of principles that guide its operations.

The company believes in creating a working environment where all people feel wanted, secure, and motivated to give their all. It does this by encouraging its workers to take bold steps into the future through technological embracement, corporation, and taking calculated risks. For instance, Disney supports its experts irrespective of whether they fail, as the company understands that through such efforts, that is how employees make their 'elephants fly' In turn, this explains the exceptional content and information that characterize the corporation.

3. REVIEW OF DOMESTIC LITERATURE RESEARCH

At present, the number of domestic research related to Disney's marketing strategy is not much, and the research scale is relatively small. Most of the literature comes from international and professional journals and magazines such as New Marketing, Tax Payment, and Success Marketing.

Disney has worked for years to become the ceiling of animation. While Disney's approach to growth and some of its strategies are brilliant for the time being, it faces the challenge of choosing its future development strategy.

Through historical experience, the development trend of the animation industry in the future, and Disney's advantages, it is undoubtedly a better strategy to choose its intellectual property as the center to develop intellectual property-related products. For example, it was developing new movies, new games, etc. around characters owned by Disney.

From the perspective of product experience marketing, it is divided into three main directions: Visual Signal, Theme performance , Catering experience.

3.1. Disney product experience marketing application in the domestic market

In the Analysis of Disneyland Service Marketing Strategy [21], take Disneyland as an example to summarize the reasons for Disney's success from the aspects of customer experience, customer participation, and attentive service. At the same time, targeted service marketing strategies are put forward to provide constructive opinions for the enterprise's long-term development. For example, Disney creates a recreation place for adults and provides a world of entertainment for children. Disney has a rigorous and serious style of work that will impress the children while allowing them to record this beautiful moment. In addition, Disney is always everything for children. At Disneyland, the height of the garbage can is also more appropriate. Visitors can play while listening to beautiful music and give them a full experience.

3.2. Disney marketing approach distinguishes between applications in the domestic market

There is a time dimension in terms of marketing methods: traditional, modern and space latitude ,online, offline.

3.2.1. The distinction of the time dimensions

Mention in Pixar Brand Research Based on Disney Marketing Strategies [22], Disney established its distribution channels in the media industry, integrating industrial chains including the Internet, books, radio, etc. Disney acquired ABC in 1995 for the Metropolitan Network and eight television stations, including ABC, 17 stations, well-known cable sports channels, EPSN 80%, and 1 / 3 of two other cable channels. The ABC radio and television network covers 25% of the country, with investment in many media companies in Europe, and its EPSN channels abroad, especially in Asia. ABC originally had 10 television stations, 29 radio stations, and programming covered eight countries. On July 23 B, Disney 2001, it acquired Fox Home Entertainment for $5.3 billion, acquiring 81 million subscribers in the US, 10 million in Latin America, and 24 million homes in Europe, thus creating a huge cable network with more direct access to homes. In addition, Disney has ten channels, including Walt Disney Television Channel, Australian Sports Television Channel, "A&E" and "LifeTimes".

3.2.2. The distinction of the spatial dimensions

By the end of 2008, Disney's 231 television stations had covered 99 percent of the US households and 97 percent of the US television market, with nearly 3 0 million Disney website visits a month. In 2009, Disney opened its first e-commerce platform in China and sold over 5,000 legally licensed Disney products on Taobao. Last year, first-tier, second and third-tier cities. By 2014, the Shanghai Disneyland theme park will become a hypermarket driving sales of consumer goods. The production, distribution, and broadcast of Pixar films provided the basis for the emergence of derivatives, bringing more strong visibility and material base for their production and distribution. Thus, Disney is more marketing through media and online platforms.

3.3. The Application of Disney Marketing Culture in the domestic market

In terms of marketing culture, its localization problem: "On the Integration Development of Disney Technology and Culture and Its Inspiration" [23]mainly expresses the perfect integration of Disney's technology and cultural development is the magic weapon to attract tourists continuously, and it is also the core competitive advantage that it has been in the leading position of the

industry. This paper first analyzes the connotation of technology and culture, the new characteristics and inevitability of the integration, then proposes the main modes of technology and culture, namely, coupling symbiosis mode, culture leading mode, technology leading mode, and interactive win-win mode. On this basis, it summarizes the advantages of the local theme park that can be "used", and further puts forward the practical path and relevant countermeasures and suggestions for the combination of the development of science and technology and culture of Shanghai Disney. The article reflects the combination of Disney's own values with local values in Disney's marketing culture.

3.3.1. Brand positioning of Disney Culture

In terms of marketing objects, its brand positioning: Is there any difference between marketing groups in developed countries, middle class, and poor countries, or is it the same for everyone? On this issue, "Pixar Brand Research Based on Disney Marketing Strategy" mainly states that during Pixar was responsible for content production, Disney was responsible for marketing, publicity, advertising, distribution, etc. In the process of cooperation, the two use their strong brand value chain and brand-derived "post-film market" to win Pixar. It is also clear that if Chinese animation establishes its own brand, improves the quality of content, and constantly improves itself in cultural communication and marketing means. Here, we realized that Disney did not make strict marketing distinctions in the animation part of cultural communication.

3.3.2. The Practical Application of Disney Culture in the Domestic Market

In the article "Research on Scenario-based Marketing Strategy of Theme Parks", it is mentioned that the Asia-Pacific region will become the largest theme park market in the future, but the Asia-Pacific market is not mature yet. For example, there is still a lot of room for improvement and innovation in the quality of content, and investors make blind investments due to a lack of experience. And the facilities in the theme park and its management system are not perfect, which leads to its operation problems of large and small. The article argues that Disney should continue to build on the "scene". Disney scenes are mainly dreamlike stories based on the depiction of thematic stories. Disney uses these stories to attract customers and make them deeply immersed in the scenes constructed by it so that customers can experience the stories and enjoy the joy. With the development, people have higher requirements for the quality of stories and immersive experience. The author believes that Disney can use its massive intellectual property rights to connect various scenes and upgrade a scene. At the same time, the article mentions that integrating local culture into intellectual

property is also a very important point. Disney needs to develop its intellectual property with local consumer preferences in mind. In the case of China, for example, it may not be as popular to introduce western intellectual property in China, but it would strengthen Disney's position in the hearts of Chinese consumers to introduce special intellectual property for China, such as Mulan. This is good for Disney in the future.

To sum up, Disney has a huge advantage in intellectual property. Disney has a lot of intellectual property, which means that other theme park companies like Universal Studios will not compete with Disney. Disney can grab the market without having to rush to develop new intellectual property. Disney can slow down, improve the quality of its intellectual property, ensure that its brand reputation does not decline, and steadily promote its business, slowly expand more markets, and naturally, profit will increase.

3.4. Definition of domestic marketing objects

In the article "China Disney's IP Way To The Sea*"* Brand Marketing, Competitive Barriers, and International Reflection"[24] the author argues in one part that the center of intellectual property is thought, concept and emotion. The main marketing formula for intellectual property is to engage consumers more emotionally and imaginably. However, emotions are volatile, which leads to questions about the long-term influence of intellectual property. The influence of intellectual property depends more on the inspiration of designers and their marketing methods. If one of the inspiration or marketing methods is wrong, consumers will have a fatal impact on the popularity of intellectual property. Moreover, the article points out that intellectual property needs to be transitive. The best way to make it transitive is to build on a story, to make an intellectual property story. Each intellectual property must have a unique point so that after the novelty has worn off, it can still be passed down from generation to generation. Disney needs to turn each new intellectual property, or class of intellectual property, into a culture, not just a phenomenon.

To sum up, Disney has a huge advantage in intellectual property. Disney has a lot of intellectual property, which means that other theme park companies like Universal Studios will not compete with Disney. Disney can grab the market without having to rush to develop new intellectual property. Disney can slow down, improve the quality of its intellectual property, ensure that its brand reputation does not decline, and steadily promote its business, slowly expand more markets, and naturally, profit will increase.[25]

The structure of the two articles is similar. They all start with their general point of view and then proceed to develop separate arguments based on this general point

of view. Each sub thesis has its specific theme and is explained in detail with an example. However, what is different is that the article "Research on Scenario-based Marketing Strategy of Theme Parks" discusses the future development direction step by step from a very basic point and gives its views. But China Disney's IP 'Way to The Sea': Brand Marketing, Competitive Barriers, and International Reflection Finally, the author gives his own opinion.

4. CONCLUSION

Both kinds of domestic and foreign documents reflect the objective research and evaluation of Disney Company's marketing strategy, and the successful marketing strategies used by Disney Company over the years, the successful rules of marketing culture, brand building and product experience for customers. However, by studying these documents, we find that there are also certain deficiencies in the literature. For example, lack of more powerful data support, lack of cultural soil for different countries and regions, specific concrete studies of different cultures, there are also certain research one-way problems. Cognition is not comprehensive enough, lack of multi-orientation, etc. In our future research, we strive to collect richer research data, conduct more specific investigations and observations on the cultures of different countries and regions, and then obtain more suitable local research literature. In addition, we will think about problems from multiple perspectives in future research, and strive for a more comprehensive and thorough research.

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