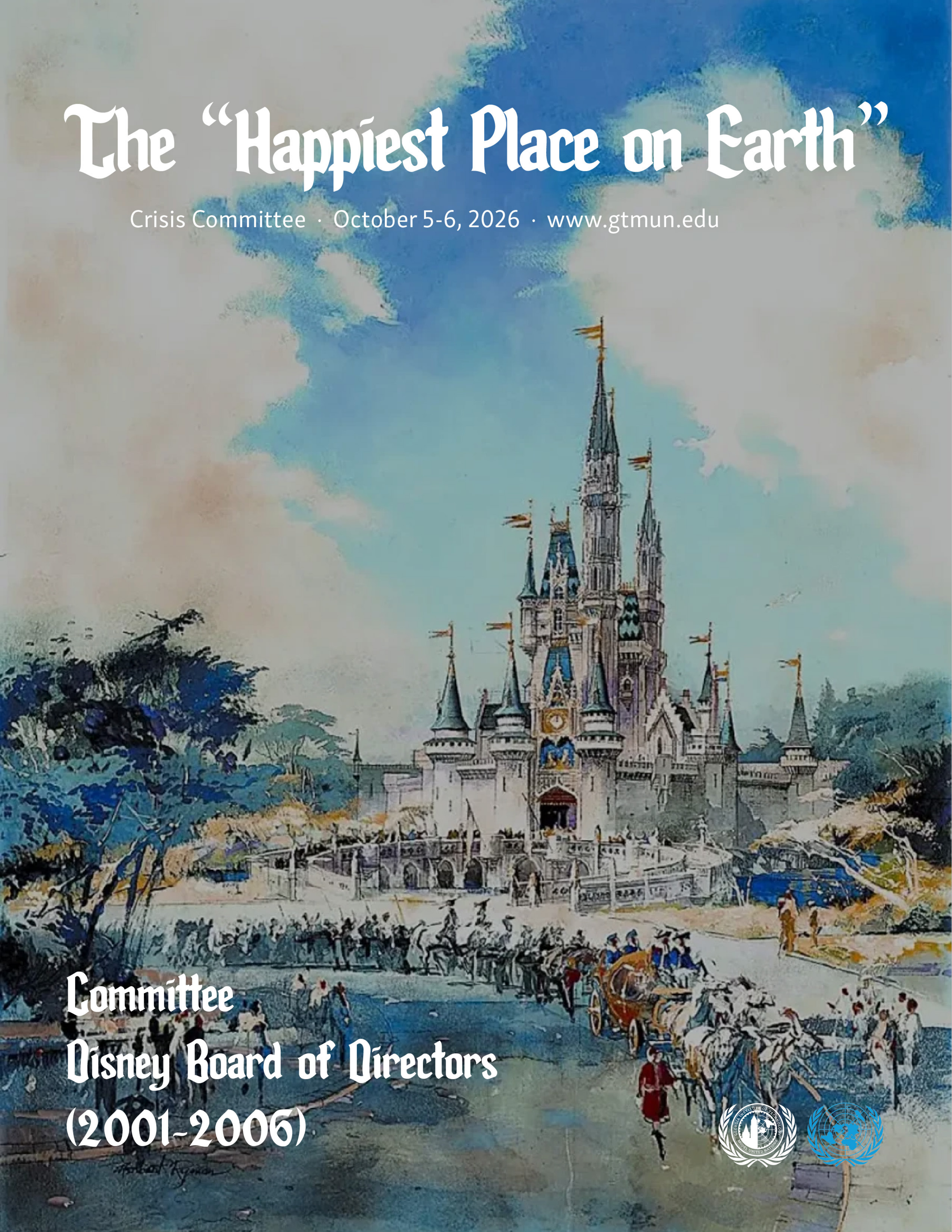
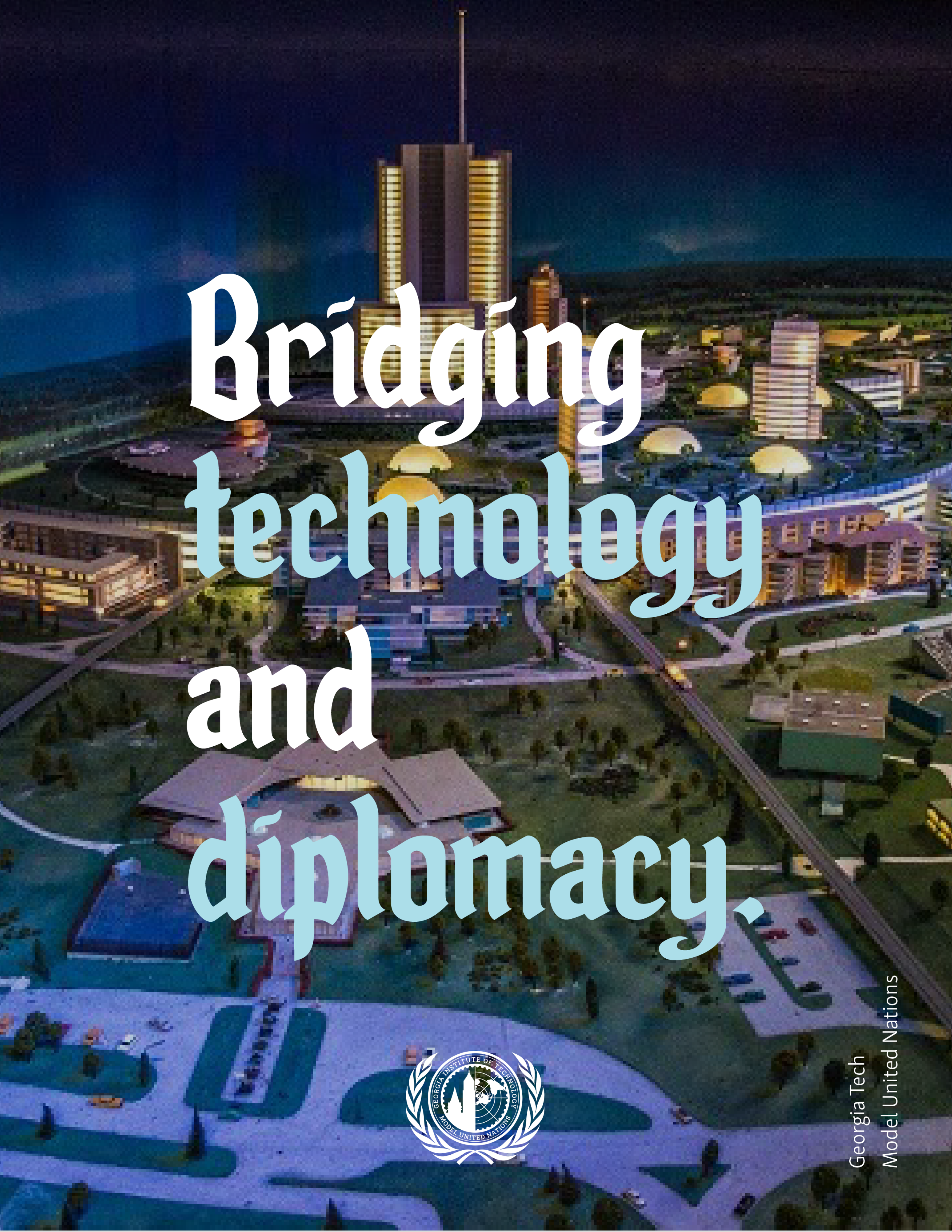
The "Happiest Place on Earth"

Crisis Committee · October 5-6, 2026 · www.gtmun.edu



Committee
Disney Board of Directors
(2001-2006)


Bridging technology and diplomacy.
Georgia Tech
Model United Nations

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Letter from the Secretary General

Esteemed delegates,

My name is Henry Bui, your Secretary General for the 2026 edition of the Georgia Tech Model United Nations Conference, also lovingly known as GTMUN. As your Secretary General, I would like to give you all a warm welcome as you begin your journey this conference cycle.

Every year at GTMUN, we see hundreds of you delegates spend hours speaking about your ideas, deliberating with others about the efficacy of solutions, and collaborating with compatriots to draft extensive resolutions. It is always impressive to see each delegate's ability to tackle these very significant issues affecting the real world today, proposing novel solutions, creatively applying international policy, and synthesizing resolutions that solve these urgent questions comprehensively and on a global scale.

I am especially excited to see everything you all will achieve this October. With over 1,000 delegates attending, this will be the largest GTMUN to date, and with it, we are bringing you 18 diverse committees to further test your abilities. Each committee has been carefully crafted to open unique perspectives and to allow each delegate to apply their skills in possibly new, unique ways. I hope that in the midst of being lost in deep research rabbit holes and hours of debate in each session, you all are satisfactorily challenged and that you all leave with joy and excitement in the work you accomplish.

Outside of the Scheller building where you will debate for two days, you will find that many of the skills you have used will be applicable to other aspects of your professional career: your ability to speak publicly, to improvise and adapt, and to act diplomatically. As a computer science student and teaching assistant, I have found that my experience in Model UN has been some of my most valuable. It has taught me to be confident in what I say, and it has taught me how to work with people with all different kinds of backgrounds and perspectives. One of our core values at Georgia Tech is that we thrive on diversity, and that is something that shines strongly at GTMUN.

As you prepare for committee, I want you to remember the most important thing you should get out of GTMUN—even more important than demonstrating your abilities or honing your skills for your professional career—is having fun. Not every speech has to be perfect, and not every unmoderated caucus has to go your way! Take the opportunity to try eccentric things in your speeches and diplomatic approach, and take the opportunity to meet new people. Do not forget that you are surrounded by many others who have similar goals, aspirations, and interests as you do! You might find a future close friend. Though competing is quite fulfilling (and the prospect of awarding is exciting), it can also be very stressful, so it is critical to find joy in what you are doing.

Once again, we, the GTMUN Secretariat, are excited to see everything you will achieve.

Good luck & have fun,

Henry Bui
Secretary General of GTMUN 2026

Letter from the Crisis Director

Welcome Delegates to the Walt Disney Board of Directors!

My name is Moksh Vyas and I am a second year Chemistry major on the Pre-med track. In the GTMUN club I serve as the New Member Representative as well as a member of our training team. This has been such a fun committee to put together with all the different issues occurring at the same time. Every character has unique strengths and weaknesses that make each issue matter a little differently to them all. I encourage all delegates to research more about their person's background and strengths to fully understand what they care about the most. Not all issues will be important to each character so being able to prioritize your needs using the powers available to you will be vital. Make sure to prepare a creative character arc before the start of the committee as this will make it easier to write good notes to the backroom. Furthermore there is a list of terms at the end of the background guide so check there first if there are any unfamiliar words. I am excited to see what everyone brings to the table this fall. Feel free to reach out with any questions that you may have!

Looking forward,

Moksh Vyas

How to Crisis

What is *Crisis?*

A crisis committee is a non-traditional Model UN committee. This means the debate is done the same way as a regular MUN committee (points, motions, voting) but with special mechanics like crisis notes and directives. This means a crisis committee is faster moving than a regular General Assembly-style committee, and the topics will be a little bit more outlandish. Generally, you will be assigned a character instead of a country. Your goal, in addition to solving whatever the committee's problem is, will also be gaining personal power. This could be something historical, something realistic, or a completely fantasy topic. Your committee's background guide will have more information about what exactly your topic is.

A *Crisis Arc*

A crisis arc is your goal in committee. It's the personal goal you're working towards and something your character wants to achieve to gain power and disrupt committee. For example, let's say your character is the Secretary of State in a committee about a presidential cabinet. Your arc could be driven towards taking over the world, and you will do that through something called crisis notes that will be elaborated on later. When you're thinking of what to do in a crisis arc, don't be afraid to go wild and be creative. Chances are, whatever you're thinking of isn't big enough. Let your ideas run wild – chances are things won't work out the way you plan them to, so thinking big like this gives you space to improvise and change. A crisis committee is split into two parts - the frontroom (where traditional debate happens and decisions are made) and the backroom (where you work to scheme and achieve personal goals).

The *Backroom*

The backroom is where you will work towards achieving your crisis arc. You will write notes to your backroom (made up of people staffing the committee and responding to your notes), and those will make step by step progress to achieving your goals. At GTMUN, we work off of a two-pad system. This means you will have two notepads, each written on one at a time:

One pad (called pad A) will have one large, overarching goal on it. You will act like you are writing to someone your character has a relationship with, and backrooms will respond to you as that someone.

With the Secretary of State example earlier, this might be an office staffer who can get things done for you, say send emails or bribe another government official.

One pad (called pad B) will help you work to your larger goal from pad A, but is addressed to a separate person your character has a relationship with, and is doing separate activities to continue to create issues within committee.

With the Secretary of State example earlier, this could be a foreign dignitary whose contact you can use to corrupt a military or accomplish other related goals.

Each pad is only addressed to one person. For all of committee, your pad A will only be written to your office staffer and your pad B will only be written to the foreign dignitary going by the example above. The roles of your pads are interchangeable, but you should try and have one pad that is focused on your ultimate goal, and another pad that is focused on gathering resources and causing chaos within committee. Try and include a TL;DR (too long, didn't read) summary at the end of your note to make it clear to backrooms what you are asking for and what you are trying to achieve in a note. This should be about 3 to 4 bullet points maximum.

Note Cycles

Notes will be written and responded to in a cycle. When committee starts, you will write a note on pad A, setting up your arc and the goals you are working towards. Then, after about 45 minutes (more or less, depending on your committee), backrooms will come in and collect your notepad. You will then write a note on pad B, coming up with and setting up new goals. Backrooms will later come in and collect this notepad, and you will trade back and forth with them for the duration of committee. Every note cycle or so (a collection and return of crisis notes) backrooms will deliver something called a crisis update. The frequency of updates will vary per committee. These updates will bring up new issues for the committee to solve, and will include information from actions people have taken in their backroom arcs, as well as decisions that have been made in the frontroom. For example, let's reference back to the Secretary of State example. Say on one notepad, you've been writing to a foreign dignitary to start a war. Your notes will include things like troop movements and resource mobilization, and eventually a war will be declared. That declaration of war might be something that is included in a crisis update, because it is a large, chaotic event that affects committee and is something that concerns members of the body at large.

The Frontroom

The frontroom is the traditional, MUN-style part of a crisis committee. Here, you will have things like moderated and unmoderated caucuses, voting, and formal debate. You will talk about things that have been brought up in the crisis updates and background guide, and collaborate with other delegates in committee to solve those problems. Action will be taken through things called directives.

Further Reading and Useful Tips

Here are a couple of tips on how to be successful in committee:

- Be specific and detailed in your note-writing. Use things like specific numbers and thought-out details when asking to achieve your goals
- Be very clear with your writing
- Be creative! Let loose! Have fun!

Here are a couple of useful resources on planning out your arc and performing in committee:

- https://bestdelegate.com/how-to-survive-your-first-crisis-committee/
- https://bestdelegate.com/crisis-tips-how-to-incorporate-your-backroom-arcs-into-the-front-room/
- https://bestdelegate.com/everything-you-need-to-know-about-crisis-committees/

Directives

A directive is the crisis equivalent to writing a resolution. However, directives are often smaller and less detailed, and will often only deal with one or two specific issues. These issues will come from crisis updates and topics mentioned in the background guide. Issues will be debated on and discussed, people will start writing things, and directives will eventually be submitted to the chair and voted on. Voting on a directive generally solves the issue at hand, however backrooms may use the solution generated by a directive to cause another problem. Directives are structured less formally than resolutions, often having a fun and creative title and bullet points listing out the action items of the directive.

Disclaimer

Model United Nations provides an opportunity for delegates to engage diplomatically with topics of global importance and explore possibilities for conflict resolution in a meaningful way. Many of the topics at hand may involve sensitive or controversial subject matter. We ask delegates to be respectful and professional when engaging with their committee and communicating with fellow delegates and GTMUN Conference staff. The content warning below is meant to warn you of potentially controversial topics that are present in the content of this background guide, as well as content that may appear in other aspects of the committee (e.g. debate, speeches, directives), so that you can prepare yourself before reading this background guide and participating in the committee. At GTMUN, we take equity violations very seriously and require delegates to fully comply with our equity guidelines. Failure to do so will result in an immediate disqualification from awards, and you may be asked to leave the conference. Please remain respectful in committee, and avoid overgeneralizations as well as take into account individual differences and contexts during your speeches. If you have any questions regarding our equity guidelines, we encourage you to contact one of our staff members. If, because of this committee's content warning, you have any questions or concerns, please feel free to reach out to our staff via email at gtmunconference@gmail.com.


Topic
Disney Board of Directors

History of the Walt Disney Company

The Founding Era and Walt's Vision

Walt and Roy Disney

In 1923, two brothers Walter E. Disney and Roy O. Disney, following a failed business venture by Walt in Kansas City, moved to Los Angeles to establish their own animation studio, known as the Disney Brothers Cartoon Studio. The company, which started with small animated shorts featuring a character named Oswald the Lucky Rabbit, would soon grow into a household name after the creation of Mickey Mouse and the release of Steamboat Willie.

From the start, Walt's grand dreams clashed with the tight budgets imposed by Roy. Driven by wild imagination, Walt often dreamed up projects faster than money could follow. By 1933, Walt had aspirations of creating the world's feature-length animated film. Despite contempt and ridicule from his wife, Roy, and Hollywood insiders, who all believed such a film would bomb dramatically at the box office, Snow White and the Seven Dwarfs (1937) would go on to become one of the most successful films ever created and revolutionize the film industry. This early era of Disney's history would later be heralded as the "golden age of animation."

Opening Day for Disneyland in Anaheim, CA

After Snow White, Disney would begin to struggle financially as animators unionized, Disney's following feature films received mixed reception at the box office, and production costs continued to rise. In response, Disney fired many striking animators, rushed films for quick cash, and created propaganda shorts for the US during the war. However, by the 1950s, Disney largely financially recovered with the theatrical releases of Cinderella (1950) and Peter Pan (1953), allowing Walt to focus his attention on new aspirations, particularly the construction of his own amusement park.

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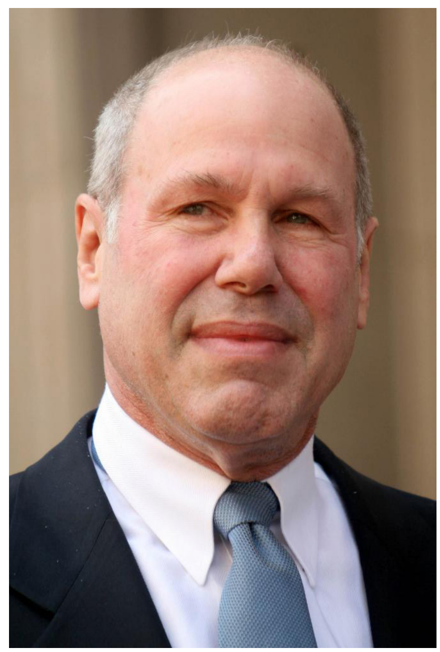
Walt imagined a place where family could have fun together and experience thematic storytelling in a way that was unseen in any amusement park at the time. His dream was fully realized with the opening of Disneyland in Anaheim, CA in 1955. Though its opening day was an unmitigated disaster, the park ultimately became a massive success as people were drawn by its novel idea: to walk inside stories they once only watched. Walt continued to aspire and by 1959, he desired to create a futuristic, technologically advanced city known as the City of Tomorrow. Walt's plans for the City of Tomorrow were extremely ambitious, including commercial and residential centers connected by mass multimodal transportation, located within the larger planned Disney World complex in Florida. However, in 1966, Walt suddenly passed and the plans for his City of Tomorrow were canned.

Walt's death in 1966 carved a hole so deep that nothing else filled it. Years passed slowly, directionless. Cartoons still came out, well-made yet forgettable. By 1971, Walt Disney World opened without the man whose name it carried nor the city he planned. Those in charge continued to study old decisions, puzzled by what once worked. Walt's knack stayed mysterious, impossible to copy even when they tried.

The Eisner Era Begins


Michael Eisner

After Walt's death in 1966 (and Roy's in 1971), the company faced executive power struggles which prompted Disney's board of directors to elect Michael Eisner, then-president of Paramount Pictures, to CEO and Frank Wells to president in 1984. This partnership sparked a key revitalization for Disney. Eisner managed to initiate sharp negotiations and guard creative rights in ways past leaders were unable to. Television grew fast under him thanks to his aggressive expansion of the nascent Disney Channel, which transformed it from a premium cable service into a basic cable staple with broader reach and original programming. Eisner also oversaw the Disney Renaissance, the era where Disney returned to creating commercially successful animated films. In this period, Walt Disney Feature Animation released many iconic films including The Little Mermaid (1989), Beauty and the Beast (1991), Aladdin (1992), and The Lion King (1994). The Lion King notably continues to be the highest-grossing hand-drawn animated film ever.

The Pixar Partnership

Despite Disney's success with hand-drawn animation in the Renaissance, Disney began to notice audience fatigue with this traditional style and sought something fresh

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Movie poster for A Bug's Life (1998)

to reignite excitement. They looked to one of their long-term partners, Pixar Animation Studios. Pixar Animation Studios was a small computer animation studio largely funded (and later owned) by Steve Jobs, one of Apple's co-founders. Disney saw value in a mutual partnership with Pixar, as Pixar had strong creative and technical talent, but lacked money and distribution reach needed to bring a feature film to the world on its own. In 1991, Disney and Pixar signed a $26 million deal, which called for Disney to help finance and distribute three movies made by Pixar, and in return, Disney would receive a large cut of earnings along with full rights to any characters or tales born from those projects. Since Pixar was still unproven, the setup looked fair; Disney offered cash and outreach for something still untested. Though risky to Pixar, handing control over creations felt acceptable given the support being provided.

The first film to release under this deal was the original Toy Story (1995). Toy Story not only was a critically acclaimed box office success; it also shifted the culture around animated pictures, leaving people shocked that digital images could make them care so deeply. With Toy Story's massive commercial success, Disney and Pixar agreed to extend their agreement into a five-film deal in 1997, with the second film being the also successful A Bug's Life (1998). As each new project thrived, those early agreement details started nagging harder at Pixar's team. The lower pay cut especially frustrated Steve Jobs, who slowly became more vocal about the agreement's unfair terms.

Cracks in the Foundation

By the late '90s, cracks began showing under Disney's polished surface. Following Frank Wells's passing in 1994, Eisner began to act recklessly and make rash decisions, especially with people under contract. This resulted in a particularly nasty feud with chairman Jeffrey Katzenberg, who had been a driving force behind the Disney Renaissance. The public and legal fight with Katzenberg was not a good look on Disney, as it ended with a $270 million settlement from Disney to Katzenberg, Katzenberg's departure from the company, and his founding of rival animation studio DreamWorks.

Out of luck and losing top artists, the team tried hard to match past hits. Though Disney continued to release 2D animated films, many of Disney's releases of the time—Pocahontas (1995), Hercules (1997), and Fantasia 2000 (1999)—had poor or mixed critical reception, which made it clear that audiences were not connecting with Disney's 2D animated films like they had before.

Disney California Adventure

Troubles in Disney's other ventures appeared as well. As a part of Eisner's "Disney Decade" initiative, Eisner set out to introduce new parks across the world and expand their existing properties. These aspirational parks would become some of Eisner's largest and highest-profile failures. From 1985 to its opening day in 1992, Eisner and his team went to work on the Euro Disney resort in Paris, France. Embroiled in controversies, the park's opening years were characterized by abhorrently poor attendance numbers and deep financial losses. Eisner also led the construction of Disney California Adventure, which opened in February 2001. The park, themed to Californian history and culture while being located in Anaheim, CA, also had low attendance and was poorly received.

In 1999, viewing the then-novel web as a huge opportunity and danger to their business, Eisner spent $770 million to create an online hub named Go.com. The site was envisioned as a broad internet portal in the style of Yahoo or AOL: a single destination where users could search the web, check news, access Disney content, and spend time online, with the company betting that owning a popular entry point to the internet would be worth enormous long-term value. However, these bets did not pay off, as the lack of clear purpose and the bursting of the dot-com bubble led to the website's closure in January 2001.

Go.com website homepage

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The Toy Story 2 Fiasco

Though imagined as a direct-to-video sequel to the original Toy Story, both Disney and Pixar saw its potential in theaters and decided to move forward with a theatrical release of Toy Story 2. Under negotiations, Toy Story 2 would not be considered under the five-film agreement between the two companies due to the film being a sequel and not original IP.

Though the film crushed expectations and became an instant box office hit when the film was released in theaters in 1999, the sequel's production took a heavy toll on Pixar's employees. In particular, nine months before the film was set to release, the creative staff at Pixar, including chief creative officer John Lasseter, were immensely unhappy

Toy Story 2 Scene

with the state of the sequel: the film's story was weak, its emotional core was missing, and its animation was failing to meet the standard established at Pixar with Toy Story. After Disney refused to give Pixar more time to rework the film, Lasseter decided to take over the project to rework the film over the next nine months. With the constricted deadline, many animators had to work long and hard hours, leading to around a third of employees developing carpal tunnel or repetitive strain injuries.

Tensions between the two companies only worsened following the release of Toy Story 2. Though the two companies profited immensely from the continued theatrical releases, Pixar slowly grew frustrated that the agreements unfairly favored Disney by giving them IP rights to all developed franchises. Notably, by 2001, Disney expressed interest in developing a third Toy Story film. However, Pixar publicly responded to this interest, stating that they would not be willing to work on it unless it would count in their five-film agreement. With Pixar's increased revenue, it is possible Pixar may leverage their increased standing to broker a more favorable deal in the incoming years or end their current relationship with Disney for other willing distributors.

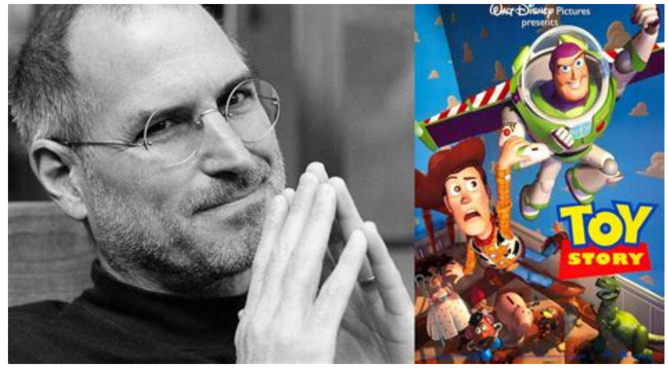
Current Situation

State of the Company

Though Disney in the current year of 2002 looks strong at first glance, they are facing significant strain. Its share value has dropped sharply since its highs in the late '90s. Movies from Disney's animation team lately have not met expectations, making some wonder: was the golden era built on lasting methods or just a lucky mix of artists who've now moved on? Disney's largest revenue source—its parks—is also rapidly getting a new rival in the form of Universal Studios, who has been building new attractions and concocting larger immersive plans which may attract customers away from Disneyland and Disney World.

While Michael Eisner is still the top job within Disney, the board is feeling strained regarding his actions. After go.com fell flat, people have started to question his touch and his treatment of Pixar has not helped. Some on the board are uneasy, especially as the current deal nears its end. Lately, a quiet group among them wonders if his judgment, sharp for so long, might be slipping as the media landscape shifts beneath his feet.

The Pixar Time Bomb



Steve Jobs (left) & Poster for Toy Story 1995 (right)

Right now, the biggest problem sitting in front of the board is what happens when the Pixar contract runs out. With the current agreement, Pixar has handed over Toy Story (1995), A Bug's Life (1998), Toy Story 2 (1999), and Monsters, Inc. (2001), with the most recent having been released in November. Work continues on Finding Nemo and The Incredibles, which will mark the last movies under the five-film deal. Once it is complete, further deals would have to be negotiated with Pixar if the collaboration should continue.

However, with Pixar's increasing frustration with the current agreements, it seems like future negotiations would be less favorable for Disney. Steve Jobs proposed a 50/50 split on profits with no ownership of the creations. The board must decide between agreeing with Pixar's terms, creating a counteroffer, building their own tech team from scratch, walking away, or buying Pixar outright. Each path shifts power in a different direction.

Animation Division in Crisis

Some folks at Disney still swear by hand-drawn pictures. However, years of people leaving for rival studios have left gaps hard to ignore. It is especially clear that Disney's most recent 2D animated releases—The Emperor's New Groove (2000) and Atlantis: The Lost Empire (2001)—have not been performing as expected in theaters. Moving fully into computer-generated imagery feels risky, even if it seems inevitable. A handful argue the soul of a film lies in its tale, not how it moves on screen. Others insist pixels are where viewers now look, and waiting too long could cost everything.

Whatever choice the company makes will shape how it creates stories for years ahead. Choosing to drop 2D animation completely could lead to job losses, tearing down systems carefully built over time, while banking on beating Pixar at their own game or buying what they lack elsewhere. Sticking with 2D requires having a real idea as to why upcoming movies should thrive when recent ones failed.

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Theme Parks and Capital Questions

Though Disney's theme parks still bring steady income, the high-profile failure of Euro Disney and Disney California Adventure casts doubt on park operation. The question at hand is whether to fix California Adventure, grow in Florida, or expand overseas. A few leaders argue parks form Disney's strongest edge and as such deserve worth pouring funds into. Yet others hesitate, fearing big construction demands and stealing focus from storytelling, needs they consider far more pressing.

The Internet and Digital Questions

Scars linger at the company after Go.com fell apart, leaving doubts about next moves on the web. However, the web still exists as does the puzzle of where Disney's intellectual property fits as people begin to access more media online. Though home videos sell well now, the music industry's current struggle with piracy online is a bad omen for what could happen to video and animation. The board needs to weigh whether digital delivery really matters in the long run, and also consider what steps, if any, could take to prepare Disney for whatever comes with the Internet.

Key Terms

Theatrical Distribution Deal	A contractual arrangement in which one studio produces a film and another handles its release to theaters, marketing, and physical media distribution in exchange for a percentage of revenues. Disney's deal with Pixar is a distribution deal with co-financing provisions.
Direct-to-Video	A category of content produced at lower cost specifically for home video release rather than theatrical distribution. Disney used this model extensively for sequels to popular films, which was a significant source of tension with Pixar, whose work Disney was initially developing as a direct-to-video product.
IP (Intellectual Property)	The legal ownership of characters, stories, and creative works. In the context of Disney-Pixar, ownership of IP is the central dispute — the initial agreements between Disney and Pixar give Disney the rights to all IP, which may not be so in future agreements.
Vertical Integration	A business strategy in which a company controls multiple stages of its own supply chain. Disney is highly vertically integrated, controlling production, distribution, retail, and theme park exploitation of its own intellectual property.
Traditional (2D) Animation	Hand-drawn animation, historically Disney's defining medium. The process is labor-intensive and expensive, but Disney has unmatched institutional expertise in it. The studio is facing existential questions about whether this format has a future given the rise of computer animation.
Computer-Generated Imagery (CGI)	Three-dimensional animation produced using computer software rather than hand-drawing. Pixar pioneered its use in feature filmmaking. As of 2001, the technology and audience appetite for CGI films is growing rapidly.

Fiduciary Duty	The legal obligation of board members to act in the best financial interests of shareholders. Board members must weigh their personal opinions and relationships against this duty, which can create significant internal tension.
Shareholder Activism	Efforts by shareholders to influence corporate decision-making, typically by organizing voting blocs, making public statements, or engaging directly with board members. Disney has faced increasing shareholder scrutiny of Eisner's leadership.
Direct-to-Video Sequel	A lower-budget follow-up to a successful theatrical film, produced specifically for home video release. Disney produced many of these in the 1990s using subsidiary studios, a practice that generated revenue but was criticized for diluting the value of original films.
Creative Development	The internal studio process of developing stories, characters, and scripts before production begins. The quality and speed of this process is one of the key factors that distinguishes high-performing studios from struggling ones.

Questions to Consider

How should Disney approach the renegotiation of the distribution deal with Pixar, and what terms is the company prepared to accept or reject? Could acquisition be viable as an option, and if so, at what price and under what conditions?

What is the company's position on 2D vs. computer-generated animation? Should Disney invest in traditional animation, pivot to CGI, or pursue both and what implications are there in terms of resources?

How should the board address the concerns of Michael Eisner as a leader and his management of the company? What mechanisms exist to provide oversight, and how should the board balance loyalty to a CEO who produced enormous value with accountability for recent failures?

What is an appropriate amount of investment to be made in theme parks and which projects should be prioritized? How should the underperformance of Disney California Adventure be handled?

How should Disney position itself in relation to digital distribution and the internet following the go.com failure? What, if anything, should the company be doing to prepare for a media landscape that is increasingly online?

How should Disney respond to the competitive pressure from DreamWorks Animation, which has positioned itself as the hipper alternative to Disney's family friendly brand?

What is the company's strategy for rebuilding its creative output and reputation in animation? What changes, if any, need to be made to the internal structure of the animation division?

Character Dossier

Disney

1. ***Robert Iger (president and COO)***

   As president, Iger acts as the second-in-command for Disney's operations (under Michael Eisner). Iger handles the day to day operations—a spot he got after leading the recently acquired ABC as president and chief operating officer. Not prone to clashes, he leans toward quiet talks instead of fights especially when dealing with Pixar, where recent talks have grown sharp. While others rush, he moves slow on purpose, calm in a place that rarely values either. Some wonder if his approach can fix things now or just stop them from unraveling further.

2. ***George J. Mitchell (Chairman of Board)***

   Mitchell is a former U.S. Senate Majority Leader who also helped negotiate the Good Friday Agreement in Northern Ireland. Power moves aren't new to him and neither are quiet moments where influence shifts behind closed doors. He knows what separates motion from mere activity. His name ties to what unfolds next inside Disney's halls, whether folks like it or not. Letting things slide isn't an option he carries in his pocket. The stakes are too high for hands-off.

   Note: Though George J. Mitchell only began his term as chairman in 2004, this committee will treat him as the chairman for this period to keep responsibilities more balanced between delegates.

3. ***Judith Estrin (Board Director)***

   Starting with a string of tech ventures under her belt, Estrin helped launch eight technology companies then moved into Cisco's top tech role prior to board duty. Go.com rolled out despite her warnings; they spent big on a shaky idea she'd already seen collapse in theory. Looking back isn't her aim now, shaping how decisions get made going forward matters far more. Before anything takes shape, she wants facts laid bare, patterns spotted, and purpose clarified all before one line of code appears. This habit of digging deep unsettles places where gut feeling often passes for planning.

4. ***Monica C. Lozano (Board Director)***

   Running La Opinión, the top Spanish-language daily in the nation, keeps Lozano close to real shifts in the Hispanic community unlike many board peers who rely on secondhand ideas. While staying out of headlines, she quietly urges Disney to look beyond familiar viewers. Her point isn't about doing what's right, it's about spotting gaps. Whole groups remain unseen by Disney, simply because the company sees its crowd too narrowly, missing wider possibilities.

5. ***John E. Bryson (Board Director)***

   Bryson once led Edison International, a major player among U.S. utilities, so it makes sense he leans into long-term assets built to last generations, not just months. Parks stand out under his view because they are tougher to copy, less fragile amid shifting trends, and better protected than stories on screens when every company fights for attention online. His backing for park spending unfolds slowly, like someone paying little mind to how numbers will land at the next corporate update.

6. ***Raymond L. Watson (Board Director)***

   Raymond Watson is the former chief planner of the real estate firm Irvine Company LLC and former chairman of Walt Disney Productions from 1983 to 1984. As a part of Disney, he gave Walt urban planning advice during the ideation phase of his City of Tomorrow and was present during the expansion of Walt Disney World in Florida. His experience with real estate will be vital if Disney tries to expand its parks.

7. ***Aylwin B. Lewis (Board Director)***

   Starting out at Yum! Brands, Lewis shaped KFC, Pizza Hut, and Taco Bell into global powerhouses. Because of this path, he grasps firsthand how brands thrive with real effort, yet stumble if changes are half-hearted or poorly backed. To him, Disney's characters and stories aren't relics behind glass; they're tools meant to be used and shifted as needed. While others hold tightly to past creativity, he stays focused on function over nostalgia. On Euro Disney, his opinion is clear; it was not a capital issue but a fundamental failure to understand European consumers. He is a very straight forward person and is unafraid of speaking on uncomfortable topics.

8. ***John S. Chen (Board Director)***

   Chen was brought into the boardroom for his grasp of enterprise technology (the infrastructure of digital investment that gets ignored by those chasing trends). When leaders fixate on shiny new ideas, Chen stays focused on what actually holds up under daily use. When proposals sound too bold, he pauses, then probes with sharp, narrow queries only those who've built things before would think to ask. His voice doesn't rise much above a murmur, yet people lean in when he speaks. Often, the silence after one of his remarks reveals how little substance was underneath the presentation all along.

9. ***Dick Cook (Chairman of Disney Motion Pictures)***

   Cook has been at Disney from day one, beginning as a rides employee before rising to lead film production. Because of years spent moving through departments, he carries a rare grasp of how things at Disney really work: past deals, hidden tensions, unspoken rules. While others arrive with fresh eyes, he sees patterns stretching back decades. This long view shapes his stance, answers lie buried in the company's own DNA, not imported from elsewhere. When voices suggest change must come from outside, like ideas wrapped in Pixar's glow, he hesitates. He believes fixing creativity starts by looking inward and trusting old instincts. Denial does not drive him, loyalty does; that quiet force can look identical from a distance.

10. Thomas Schumacher (President of Disney Animation Studios)

Schumacher has been in the animation studio since the studio's peak days. Deep knowledge of the work guides him, along with trust built over years among creators shaping each project. What troubles him most isn't numbers or trends, but the quiet doubt. He wonders if people turn away because films miss the mark, or if there is something deeper shifting beneath them. To that, his answer leans toward creative choices, not fading formats.

11. Peter Murphy (Chief Strategic Officer)

Murphy maps Disney's dreams onto spreadsheets, returning figures to executives who sometimes wish they hadn't asked. Because he once advised firms full of number crunchers, his logic cuts deep when others rely on gut feelings during debates. The math behind Pixar's deal bears his fingerprints; inside those calculations lies proof of how deeply Disney would bleed without that partnership in both artistic gaps and cash flow. While many squint at possibilities, he sees edges clearly. That clarity rarely wins applause.

12. Diana Taylor (Head of Marketing)

Out front on Disney's public face goes Taylor as she is handling ads, messages, brand stance in movies, parks, and goods. She is aware of the widening space between corporate talk and audience belief. At the core sits a shortfall in creativity, she thinks, more than promotion because weak stories won't fix themselves through louder ad buys. Still, clumsy marketing digs deeper holes, especially when promises float too high. When reporters dig into executive chaos behind closed doors, it lands with her to shape silence or speech.

13. James Cora (President of Disney Parks and Resorts)

Managing parks has filled Cora's working life. To him, these spaces show exactly what Disney says it offers. California Adventure feels like a raw injury. Before opening day, he warned that spending too little would disappoint visitors. His warnings were ignored. The consequences are clear: low turnout, bad reviews, and repairs needing far more cash than earlier savings ever justified. He is enticed by what the parks could be yet the choices handed down from higher up make reaching that potential feel harder each year.

14. Margaret Chen (Head of Merch)

Profit from merchandise stays steady for Disney, yet few talk about it much. Chen turns stories into physical products from figures, to clothes, to room decorations that are sold in company shops, big stores, others' outlets, and inside theme parks. What customers buy gives clear clues about who matters to them now; lately those signals show patterns higher-ups might want to notice. Old favorites from the 90s keep moving off shelves. Not so much excitement with the newer movies however. She doesn't push hard in meetings but the figures speak loudly enough on their own.

15. Alan Braverman (General Counsel/Lawyer)

Braverman is focused on what Disney is capable of doing rather than what the executives want to push for. While others argue over visions, he checks clauses. The contracts matter more than hopes when Pixar ties loosen. If things fall apart, only clear terms protect Disney. His role is making sure every move fits within legal lines. When voices rise around him, he stays with what the paper allows. Beliefs shift. Words on pages do not. What counts is knowing which rights survive breakup. Opinions fill the air but he only listens to enforceable promises instead.

16. Steve Wadsworth (President, Walt Disney Internet Group)

After go.com failed, Wadsworth took charge of Disney's online efforts because the company wanted a voice that would push back against reckless digital spending. Because past bets had burned through vast sums, his role involves shaping a practical path forward while sidestepping earlier blunders. Though naturally reserved, he brings a deeper tech understanding than many top executives, which helps when assessing whether new tools are substance or spin. When teams make bold promises about innovation, he asks how things actually work instead of echoing slogans. Given recent losses, having someone focused on real functionality matters more than ever.

17. James Rasulo (President of Walt Disney Parks and Resorts Finance)

What the parks division can pull off, financially speaking, comes down to numbers Rasulo puts together. He looks at California Adventure through a different lens; he points at poor foresight on the project. To him, the core issue wasn't trimming costs later, it was promising something big without enough funds lined up from the start. This idea steers his take on fixes, along with who should answer for the mess.

18. Anne Sweeney (President of DIsney-ABC Television Group)

Overseeing ABC and the Disney Channel means Sweeney feels every shift in how people watch TV and it changes quicker than many around her realize. Though deep experience shapes her view, it is seeing audience habits evolve that sharpens her focus. Her division's success ties directly to stories people choose to follow, not just ones pushed out. Should animated films stumble, ripples show up fast in her world. What stands out is how clearly she sees where entertainment heads next years ahead, not months. The way tales are told must bend with new behaviors, something few grasp like she does.

Pixar

19. Ed Catmul (President of Pixar Animation Studios)

Catmull helped shape the early tech behind computer animation, laying groundwork long before any commercial demand. He founded Pixar with Lasseter and Jobs and has been the cultural architect. To him, a space where skill isn't drowned out by bureaucracy or rigid systems matters most. His respect for Disney runs deeper than Jobs', yet he won't bend when it comes to fairness. If a contract fails to reflect what Pixar truly brings, he won't back the deal.

20. John Lasseter (Chief Creative Officer)

Starting out at Disney, Lasseter worked as an animator before being dismissed due to his strong push for computer-generated imagery. That exit led him straight into shaping a studio whose films soon made Disney's classics seem old-fashioned. He directed both Toy Story and A Bug's Life, leaving behind a signature touch: quiet depth, precise details, and feelings that hit hard without warning. The success of these movies surprised even insiders, catching Hollywood off balance. Bitterness lingers when he speaks of how Disney handled Pixar's creations, especially during the chaotic production of Toy Story 2. Those frustrations aren't strategic posturing, they come from seeing years of personal effort nearly undone by corporate neglect. When it comes to defining Pixar's true value, his voice matters more than most.