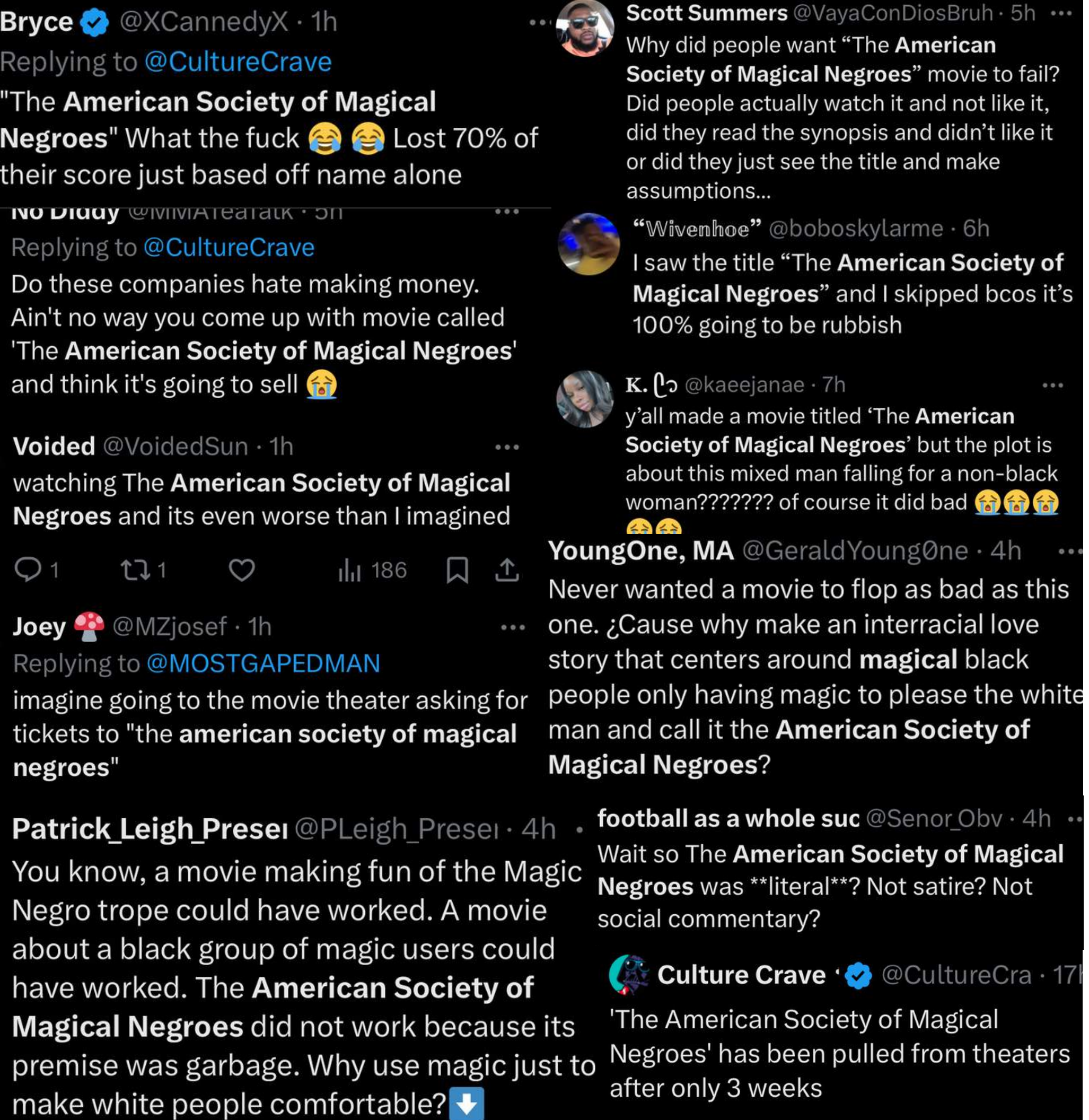


the AMERICAN
SOCIETY *of*
Magical Negroes



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The Challenge

In searching the film's title on Twitter (or X) many people expressed disinterest in seeing the movie based on the controversial title as well as the film's trailer.

Beyond traditional press and influencer screenings with talent Q&As, or the continuous reposting of clips from the trailer on Instagram, the marketing campaign appeared to **lack any intriguing experiential activations**. There was an opportunity to lean into the "magical" aspect of the film and curate, fun and immersive experiences to help educate audiences on the history of the trope and the satirical nature of the film.



The Solutions

- Help audiences to move past their initial prejudgment of the trailer. Curate public museum exhibits that educate people on the extensive history of the “Magical Negro” trope in cinema.
- Reclaim and redefine the trope by highlighting the many ways in which Black people are positively perceived as “magical”.
- Create an impactful legacy for the film through a collegiate lecture series that inspires the next generation of filmmakers to create fully developed supporting characters of color.



“Magical Negro” Museum *Pt. 1*

The Challenge:

Address prospective movie goers disappointment with the fact that the “magical” aspect of the film wasn’t similar to the wizardry in “Harry Potter”. However, the film does incorporate magic spells and potions. Production Designer Laura Fox did a phenomenal job with creating the “Institute” other realm.

The Activation:

Curate “Magical Negro Museums” throughout the press tour including a **recreation of the film’s set on location at the Los Angeles Theatre.**

In other markets, partner with museums or libraries display various props from set and include caricature portraits of cinematic “magical negroes”. Within this experience, patrons can sit and watch a short **contextual pre-screening documentary** narrated by David Alan Grier to explain the history of the “magical negro” trope.



“Magical Negro” Museum Pt. 2

In the film, we’re first introduced to “Aren” and his yarn sculpture at an art exhibit. While his style of art is seemingly misunderstood and under appreciated in that setting, it serves as a stress reliever and source of pride for him which is evident by the sweater Aren knits and wears at the end of the film.

The Activation:

Help audiences to resonate with Aren by **curating art exhibits** that showcase non-conventional pieces by Black artists. To make the exhibit even more interactive, patrons can also participate in a beginners **crochet, knitting or sewing class** to leave the event with a keepsake and possibly the makings of a new hobby.



Reclaim & Redefine “Magic In Action”

In the film, a Black barbershop is the location for the portal that takes “Roger” and “Aren” to the Society’s headquarters.

It’s often said that barbers, hairdressers and makeup artists have “worked their magic” after using their skills to transform their clients.

The Activations

- Utilize the film’s social media pages to amplify the most talented and “magical” barbers, hair dressers, makeup artists and nail techs etc. throughout the press tour by providing them with **custom aprons and smocks** with the film’s title on it.
- Provide “golden tickets” to press and influencers to **receive services at these “magical” salons** in conjunction with them producing “Get Ready With Me” to see the film content.
- Offer complimentary services to customers **who bring their movie stub** to specific “Magical” salons opening weekend.



College Tour

Though “The American Society of Magical Negroes” will only be in theaters for a limited time, by incorporating it into collegiate film studies programs, its legacy can be endless. In efforts to help dismantle the centuries old trope, produce a PWI (Predominantly White Institutions) college tour instead of an HBCU (Historical Black Colleges and Universities) because the trope originates from white screenwriters and filmmakers. Oftentimes college, which is meant to be a diverse experience, can reinforce a students segregated upbringing.

The Activation

Establish a guest lecture series at PWI’s across the nation featuring Kobi Libii and David Alan Grier who will speak to students in various directing and screenwriting courses on the history of the “magical negro” in cinema and the many ways in which they contribute to the dismantling of the trope. To further incentive more diverse storytelling Libii can partner with Sundance and SXSW to **establish scholarships and fellowships that are awarded to the best student films and screenplays that incorporates inclusion standards** similar to those recently implemented by The Oscars including a mandate for diversity in lead roles, ensemble cast or storyline as well as creative leadership and department heads.



Aisha Hinds as Gabbard” in
“The American Society of Magical Negroes”

About Zon D'Amour

Insight On My Marketing Strategies

Having interviewed hundreds of actors, directors, producers and writers over my decade as an entertainment journalist, I've found that the messaging of a tv show or film is often lost in translation with the marketing campaign. My approach to Marketing is to

Resonate, Educate and Amplify.

Resonate: Find the most relevant themes of the tv show or film that audiences would engage with.

Educate: Whenever possible, find ways to incorporate students into campaigns by creating teachable and memorable moments that will fuel word of mouth and social media marketing.

Amplify: Make experiences assessible to more than press and influencers by producing activations in “third spaces” like museums and cafes to engage with a broader audience.

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