

The Great Transition: *Libellule*

Note of intent

I. Problem

The problem is not new. Since ages, only few people at the top of the social hierarchy, could pronounce themselves and set up the scheme which the whole society was operating within. Even today, after so many milestones in the history of human and civil rights, there are still people whose existence and activity is still not socially legitimate.

Even if the problem goes further, the *Dragonfly* team would like to focus your attention on one specific question - this about the culture. It is quite paradoxical that today, in the culture of acceptance and widely proclaimed tolerance, it is still not acceptable to like hip-hop music and not being impressed by Da Vinci's Mona Lisa at the same time. Even if somebody has the audacity to say so, he or she is immediately categorized as somebody less educated or less cultivated, whereas it does not have to be true. Since when and, mostly importantly, why should the culture be the indicator of intelligence and what does it change in terms of the IQ if somebody just perceives the culture in another way than the majority?

In a survey we have done, 92% of respondents agreed that there is an implicit social hierarchy between different forms of art and, what is even more interesting, 79% answered that this hierarchy is not well-founded. Society, influenced mostly by what people see on TV or hear on the radio, formed largely by what they remember from their past set up an outdated definition of what is socially accepted and, therefore, ignores very often the value of what is about to flourish. Thus, the culture of young people, such as, for instance, hip-hop culture (Street Art, Rap, Voguing, etc.) or techno culture (sound and light, fashion, visual arts) is being marginalised. Moreover, with the increase in people's mobility and, therefore, in migration, the mix of cultures cohabiting a region starts to form a new definition of art, culture and of its quality. Yet, it is still not valorised enough due to the fact that society likes to keep up with the forms which are already known. As a result, young people, mostly teenagers, can feel lost and left out of what is known as a culture, even if they want to produce something on their own. According to the survey, 87% of respondents think that cultural integration is conducive to social cohesion and artistic creativity.

We firmly believe that our project is relevant as 60% of the surveyed population answered that the market for cultural content is not saturated (against only 15% answering "Yes, it's full"). We find that because some forms of art are looked down upon or are deemed less legitimate than others, cultural integration is hindered and remains incomplete in France. In this regard, we focus our project on teenagers, as we believe they are the most affected by this phenomenon.

II. Proposed Concept

Therefore, the main goal of the *Dragonfly* project is to support the development of teenagers' cultures in the Parisian region (namely in Paris, *Petite Couronne* and *Grande Couronne*). We want to highlight the cultures that are considered as marginal. In order to achieve this goal, a new multimedia platform is to be created. The platform, inclusive and cybersafe for all participants, will be held in an innovative format and, therefore, will be able to maintain the attention and the engagement of all participants. In this way, the *Dragonfly* project will become the first **non-profit Francilien cultural media for youth**.

The millennials are, for the vast majority, very knowledgeable and sensitive to these new emerging subcultures thanks to the reduction of geographical and social barriers through social networks. However, not all of them have physical access to structures or means to express themselves artistically. Sometimes, they even have the means, but they do not feel accepted in the structure they operate within. Our media must therefore offer an accurate vision of these subcultures and create a space so that people could join them freely and create there an inclusive and open subculture.

Moreover, the environment should be a safe one, as it is dedicated to a minor audience. This is often forgotten by mainstream media. Thus, we would like to create a protected platform, where teenagers could share and interact with artists, professionals, parents, teachers and specialized associations.

On the platform, articles will be published and events and live interviews on Facebook and Twitter will be shared. Pictures, paintings, music videos and short movies will be posted on the website. Moreover, some articles will be made not only by our team, but also by the teenagers who would like to join the *Dragonfly* project. The articles, as for now, will tackle the most important cultural issues that young people see in the society - question of acceptance, inclusivity, comprehension, tolerance or just the articles about the new ways of creating cultures. Themes will certainly not be imposed as the platform will be the safe place for them to pronounce themselves and to show their vision of the culture. Obviously, a place for discussion will also be included on the platform.

III. Expected Positive Impact

We expect that *Dragonfly* will have both a direct and indirect impact. Spreading culture and raising awareness have long term effects as well as immediate ones. First of all, the platform will reveal new cultural interests and artistic talents. Through social media and new networks, people's tastes are greatly influenced by what they watch and hear, who they follow. One is more likely to like a form of art if he or she has been exposed to it for a long time and/or from a young age. If more forms of art are made visible, it would create new centers of interest.

Secondly, thanks to new tools of communication, it has never been easier to spread new forms of art. The idea is that the *Dragonfly* platform uses the strength of new communication tools to create a link between young people and their cultures. It is by re-invigorating this link that *Dragonfly* will make it possible to promote and legitimize subcultures among the youth of *Ile de France* by making them aware of the importance of these cultures.

Moreover, by mediatizing sub-cultures, the social cohesion can be enhanced. A bigger exposure to sub-cultures aims not to normalize these cultures but to make them accepted as legitimate both for its actors in order to increase their self-confidence, and, for people who do not identify with this culture, in order to accept it. In the long term, this type of initiative can demystify a culture or even a style (clothing, music, etc.) and be a vector of tolerance that the French educational system and society need.

Finally, more than an editorial representation of the different sub-cultures (articles, reports, etc.), *Dragonfly* aims to be a platform for disseminating content from its community. Once the public is federated, the project aims to support the members of its community by giving visibility to their creations by sharing them. In addition, the *Dragonfly* team aims to create events (conferences, screenings, visits, meetings, etc.) that will directly boost the cultural offer in the Parisian region.

More indirectly this time, we hope that the editorial content, events and distribution platform will make it possible to create artistic vocations for young people, some of whom will be the creators of tomorrow's culture.

IV. Major risks and actions to reduce them

One may consider many forms of art that were mentioned above are becoming mainstream. For example, ten years ago, rap music was a subculture music but, nowadays, it is the main musical kind in France. Why would we then include rap in the art mix that we want to share? We believe that rap, although widely listened to, is closely linked with many other subcultures. It is a driver for artistic innovation. Therefore, many forms of art that are now accepted will still be included and shared by the *Dragonfly* media. It will work as an introduction for other subcultures. One would start by reading some of our articles on rap music and would then discover new artistic trends linked with rap that are still unknown.

Secondly, we can face a risk of low visibility. In a world saturated with so many different sources of information, it's hard to emerge and build a strong community and audience, especially when it comes to a new and unknown media outlet. However, our main strategy to make sure that we are visible is, firstly, to be present and active in all the most popular social media, which are the main sources of information for young people. Second, we will try to be visible by distinguishing ourselves from other existing media outlets by

creating information about topics that are usually not addressed or, if they are, by addressing them from a different perspective.

Thirdly, as a non-profit media, the *Dragonfly* will not have a lot of resources, which can largely reduce the budget capacities and, therefore, reduce the quality of our production. This is why the *Dragonfly* platform will aim firstly at representing videos and other forms of culture which have already been done. Only after having gained some popularity in the target social groups, will the platform start to produce its own content. Crowdfunding, sponsorship or event organisation will be used in order to gain money for those projects.

V. Deployment strategy and major milestone

Concerning our deployment strategy, we will launch our media firstly through the *Dragonfly* website and social media. A lot of media outlets are now active largely on social networks and Youtube instead of being limited to one website only. We think that this benchmark, implemented by Brut, Konbini or Vice, main relays of marginal cultures, is interesting. Nonetheless, we want to be collaborative, interactive and tackle the biggest audience possible. Therefore, the *Dragonfly* project will be accessible on as many social networks as possible: Facebook, Instagram, Snapchat, TikTok, Twitter and Youtube so that the project can really reach all the young people in the *Ile de France*.

In order to do that, the enlargement of the team will be necessary. As it has been already mentioned, the *Dragonfly* team wants to open its doors for high school students and other adolescents who will be interested in the art creation. As the media will get more audience, we will try to reach new people by diversifying our content and the topic that we will talk about and by recruiting people with other perspective to join our team. Aside from our team, videos will feature teenagers, parents, professionals or artists, allowing us to have as many different perspectives and points of view as possible.

Also, we will try to open new channels of diffusion and to create events in order to increase the engagement of our audience and the amount of viewers and users of the platform. The events will be the perfect occasion to get more esteem and recognition by bringing people together to talk about different form of arts. For example, we could organize an annual festival during summer. The idea is to create a big, annual event where people - mainly users of the *Dragonfly* platform - can perform their art, show it and gain a bigger audience.

VI. Organization

First of all, the question of the legal operational form is important. The *Dragonfly* team would like to become an association as this is the most optimal legal way of gathering teenagers who have not had their eighteenth birthday yet. The idea of making an association

with the teenagers in it is essential for the project and its functioning. Moreover, this will ease enormously the application for various kinds of funds and sponsorships.

Right after the definition of the legal frameworks, it is important to define who will be engaged in the project and how will it look like from the inside. As the legal form will allow the cooperation with adolescents, the *Dragonfly* will not hesitate to invite young people to collaborate on the preparation of the platform. Obviously, there will also be an impact of student members - founders of the *Dragonfly* project. Most importantly, one or two people will be responsible for the technical side (the coding for instance) of the website.

Also, it is essential to choose ways of funding the media outlet activity. As it was mentioned above, firstly we would like to minimize the expenses. The necessary costs will be covered by crowdfunding. Later on, the cooperation with the regional council will be put into place, so the *Dragonfly* media outlet could probably ask for some subsidies. Moreover, no-politically-related advertisements will be displayed on the site. Finally, the *Dragonfly* team will try to raise funds from the events' organisation such as the annual festivals.

Moreover, in order to enhance its visibility and to outreach to all young people who could potentially be interested, the association will participate actively on other social networks such as Facebook, Instagram, Twitter, Tik Tok or Snapchat. On a daily basis, pictures, paintings, artistic content will be posted on all those accounts by the teenagers who will want to share their artistic production with the world.

The *Dragonfly* team understands perfectly the importance of the cybersecurity issues, especially in case of a platform designed for the minors. This is why all these accounts would be certified, their moderators would also be checked regularly if they do not surpass the ethical values one has to follow while moderating a website. The *Dragonfly* team will ensure the safety of the platform and act against bullying by, for example, the insertion of banned keywords. Members would be able to ask the platform to relay their events and content. The people allowed to consult the platform and the reactions would be controlled by *Dragonfly* members acting as community managers.

Finally, it is to be mentioned that not only will the project be visible on the website and social networks, but also it will go out of the frameworks imposed by the online structures. That being said, many events, such as concerts, expositions, movies projections, will be held by the association. Those events will be held for the open public, in the consent with our sponsors and partners, in a rented space in Paris. Additionally, some events for the members only will be held as well, such as, for instance, annual Christmas parties, holiday trips, weekend integrations throughout the year or small afterworks where young people could discuss their ideas and opportunities.