FANDOM IN PUBLIC LIBRARIES: MAPPING OF INITIATIVES AND THEIR APPLICABILITY

FANDOM EM BIBLIOTECAS PÚBLICAS: MAPEAMENTO DE INICIATIVAS E SUAS APLICABILIDADES

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ABSTRACT

The fandom consists of individuals who appreciate a cultural object, constituting the so-called fan community. Within these communities they create and share products inspired by the original cultural content called the canon. On the other hand, we have the public library which has among its guidelines the promotion of skills such as reading, creativity and contact with various artistic expressions. However, these institutions suffer from the abandonment of the community, the neglect and the ignorance of their functions by the public power. Thus, fandom is seen as a means by which public libraries can regain their relevance and better fulfill their role by serving their community with activities that arouse multiple interests. The article aims to conceptualize the activities of fans, mapping similar initiatives that were successful in these institutions, as well as discuss the possibilities of application in the Brazilian reality by listing which benefits the development of such activities would bring to the community. The methodological path was descriptive and exploratory, because the academic production that relates the fandom with the public libraries is relatively scarce in the country, in this sense, were consulted websites of librarian associations, journals with the theme, blogs about fans, fandom and reading. Supported by the "living library" and "biblioremix" concepts, the fan community presents itself as a means to put a new perspective on the library into practice. Because they are individuals engaged in different artistic activities, fans have the potential to mobilize interest groups around the public library.

KEYWORDS

Public libraries. Fandom. Librarians. Living Library.

RESUMO

O fandom constitui-se por indivíduos que apreciam um objeto cultural, constituindo a denominada comunidade de fãs. No interior dessas comunidades criam e compartilham produtos inspirados nos conteúdos culturais originais chamados de cânone. Por outro lado, temos a biblioteca pública que possui entre suas diretrizes a promoção de competências como a leitura, a criatividade e o contato com diversas expressões artísticas. No entanto, essas instituições sofrem com o abandono da comunidade, o descaso e o desconhecimento de suas funções por parte do poder público. Assim, enxerga-se no fandom um meio pelo qual as bibliotecas públicas possam resgatar sua relevância e cumprir melhor seu papel ao servir sua comunidade com atividades que despertem múltiplos interesses. O artigo tem como objetivo conceituar as atividades de fãs, mapeando iniciativas semelhantes que obtiveram sucesso nas referidas instituições, bem como discutir as possibilidades de aplicação na realidade brasileira elencando quais benefícios o desenvolvimento de tais atividades traria a comunidade. O percurso metodológico foi descritivo e exploratório, pois a produção acadêmica que relaciona o fandom com as bibliotecas públicas é relativamente escassa no país, nesse sentido, foram consultados sites de associações bibliotecárias, periódicos com a temática, blogs sobre fãs, fandom e leitura. Apoiado nos conceitos de "biblioteca viva" e "biblioremix", a comunidade de fãsapresenta-se como um meio para colocar em prática uma nova perspectiva da biblioteca. Por se constituir de indivíduos engajados com diferentes atividades artísticas, os fãs têm o potencial de mobilizar grupos de interesse no entorno da biblioteca pública.

PALAVRAS-CHAVE

Bibliotecas públicas. Fandom. Bibliotecários. Biblioteca Viva.

1. Introduction

The American Library Association (ALA) is "the oldest and largest library association in the world" (ALA, 2018, online). Based in Chicago, it has been operating since 1876, providing the development of libraries and their services to ensure learning and information for the population (ALA, 2018).

The Center for the Future of Library is an ALA initiative, among its objectives is to identify new trends for libraries and library science. It organizes and classifies trends into seven categories called Society, Technology, Education, Environment, Politics and Government, Economy and Demographic Information (STEEPED).

Inserted in the Society category, we have, since 2016, a tool for fostering partnerships in the promotion of literacy, cultural engagement and media creation: the fandom. According to ALA (2015, online), "fandom increasingly assumes active creation – writing, recording, drawing, remixing, role-playing – rather than just passive consumption of media". From this perspective, libraries of the future should use these characteristics to keep up with cultural demands and maintain their audience.

The fandom is made up of individuals who share the same appreciation for a cultural object, so it is a fan community. Within these communities there is the creation and sharing of various products that were inspired by products known as originals or canon. Importantly, the development of these activities is markedly based on the concepts of collaboration and participation.

In line with ALA's proposal that points to fandom as a trend for libraries and librarianship, we seek to reflect on the public library (PL) and its guidelines for promoting skills such as reading, creativity and contact with various expressions cultural and artistic. Considering, of course, the complex situation of Brazilian PLs, such as the neglect of the public power and the lack of knowledge of their social functions, is undertaken in fandom, a means by which it is possible to retrieve their relevance and better fulfill their role by serving their community with activities that arouse multiple interests.

That said, this article aims to explore the various fan activities, describe which skills and competencies they mobilize and how to apply them within the public library. The research was descriptive and exploratory, in order to list successful experiences of the development of fan activities in public libraries.

2. Methodology

The **descriptive research,** according to Gil (2002, p. 42), "has as its primary objective the description of the characteristics of a given population or phenomenon or the establishment of relationships between variables". Thus, this research is characterized as descriptive, because among its objectives is the description of the activities developed by fans, as well as their application in PLs.

The research is also **exploratory**, since the academic production that relates fandom with public libraries is relatively scarce in the country. Exploratory research "aims to provide greater familiarity with the problem in order to make it more explicit or to make hypotheses" (GIL, 2002, p. 41). As it does not have great references, especially regarding the analysis at national level, it is considered a preliminary research in order to capture the first impressions about the meeting of the two main objects: public and fandom library, listing the opportunities represented by the development of these activities in the PLs. Moreover, in the scope of exploratory research, it has also been applied to the recognition of projects that integrate fandoms in public libraries around the world. Due to the flexibility that this technique guarantees, the resources used in this stage were diverse, although all come from the internet. Public library association websites, public library journals, fan blogs, fandom and reading, among others, were consulted.

3. Public Library

The development of Brazilian Public Libraries occurred in a context where the majority of the population was illiterate, thus creating the myth that these places serve only an intellectual elite (SUAIDEN, 2000). The development of literacy programs meant that public libraries were mostly frequented by students, occurring the phenomenon of "public library schooling" (SUAIDEN, 2000, p. 55), such phenomenon persists to this day.

Public Libraries (PLs) are institutions with enormous potential for social transformation. It is in these institutions that the individual can develop skills and abilities that will make him a citizen. Unfortunately, in Brazil there is a perception that libraries are passive institutions whose purpose is limited to lending books to students.

In this perspective, a considerable part of the Brazilian public libraries remains paralyzed in time in several aspects, so it is necessary to modernize their purpose and rethink their products and services. New initiatives are betting on the collaboration of users for the development of activities in the unit, drawing on the knowledge of each individual, thus increasing the participation of the community in the use of this environment.

2.1 The public library beyond book lending

A significant portion of public library users are young people. Young people "develop as individual members of society with their own culture" (GILL, 2001, p. 48) and, for this reason, the public library should develop services and activities that dialogue with such a culture. Moreover, this audience is the most connected to the web environment, not for nothing, they mostly constitute the public involved with the activities of the fandoms, which are largely developed in the digital environment.

In this sense, "public libraries should be aware of the cultural, social and economic changes of the community and develop services with the necessary flexibility to adjust to these changes" (GILL, 2001, p. 51), so it is untenable to insist on library model as a passive environment that only provides space and books for study.

Mélanie Archambaud, librarian responsible for the library network of the city of Bordeaux - France, argues that the library of the future is alive, participatory and has the user center of gravity over the book (2017, online). Archambaud (2017) refers to the library as a third place, that is, an environment beyond the traditionally occupied spaces namely home and work, this space would be the sum of the following characteristics: neutral and living space + usual place + social ecumenism (probably in the sense of integrating people with different cultural characteristics) + debate environment.

In order to reach this third place, Archambaud lists some important features for its constitution: easily accessible and accessible building, comfortable furniture, stimulating space, space divided into zones according to activities offered, opening hours that match the availability of users, space for relaxation, spaces that respect cultural, social and digital habits, different rules (ARCHAMBAUD, 2017).

In research applied to the Public Information Library (BPI), Archambaud (2013) found that 65% of the library's public was made up of students and that there were no non-academic services aimed at this public who are classified as digital natives. In order to serve them, the "New Generation" project was developed, which consists of offering activities that dialogue with the interests of a generation guided by digital, in order to "favor library hybridization and transmedia culture" (ARCHAMBAUD, 2013, page 2, our translation). The project aims to reduce the digital divide and promote self-construction by offering collaborative workshops, leisure activities and web development. Workshops should address topics of interest to this audience, such as multiculturalism, gender issues, sexual and emotional orientation, discrimination, violence, street arts, etc. Such activities can use as tools: games, movies, magazines, workshops, etc., always aiming at "cultural democratization through a diversification of forms of expression" (ARCHAMBAUD, 2013, p. 3).

Finally, Archambaud (2013) lists the three principles for the success of the "New Generation" space: thematic diversity, spaces leading to induced uses and a regular and diverse cultural programming.

That said, it is evident the need for public libraries to diversify their services, developing activities according to the changing habits of their audiences. According to Archambaud (2017, p. 21):

> The library is no longer exclusively a bookkeeping place. Increasing types of functions that are not restricted to library and document consultation in libraries requires them to rethink their role as well as their spaces and reception modalities, including because they must ensure the cohabitation of audiences and varied practices.

The library of the future must use the concept of **Biblioremix** to reinvent its practices and services in order to enter definitively into the 21st century, because besides being a place to keep information and knowledge, it is "a place of citizenship production". and the emancipation of individuals" (ARCHAMBAUD, 2017, p. 70). Biblioremix means developing services using the competencies of users and potential users, creating participatory activities through sharing competencies (ARCHAMBAUD, 2017). Therefore, the library would act as a mediator for the community and provide space for the development of activities, constituting itself as "a place of creation, learning, socialization, experimentation, and participation" (ARCHAMBAUD, 2017, p.35).

This author believes that it is necessary to "desecrate the library" because "many still see these institutions as sacred temples and do not dare to go to the door of a library" (ARCHAMBAUD, 2017, online). To achieve this goal, it is important to be aware of the new demands of society, offering "less legitimate" content, emphasizing the fact that "there are no good or bad readings" (ARCHAMBAUD, 2017, online). Therefore, the library of the future is "participatory, alive and connected" (ARCHAMBAUD, 2017, online), integrates diverse types of cultures and utilizes the knowledge of all users for the benefit of the community.

4. Fans and Their Productions

4.1 The 20th Century Fan Image

According to Jenkins (1992), the term fan derives from the term fanatic, which in turn evokes meanings linked to the religious, such as devotee, servant and belonging to a temple. From the nineteenth century, the term fan is related to sports enthusiasts and more to frequent theaters. Despite the evolution of its meaning, the term fanatic still carries a religious shadow, linked to extremes, excesses or even madness. When fans gained notoriety, there were some stereotypes surrounding them, such as (JENKINS, 1992, p. 10):

- are brainless consumers who will buy anything associated with the program or its cast;
- devote their lives to the cultivation of worthless knowledge;
- place inappropriate importance on devalued cultural material;
- are social misfits who have become so obsessed with the show that it forecloses other types of social experience;
- are feminized and/or desexualized through their intimate engagement with mass culture;
- are infantile, emotionally and intellectually immature;
- are unable to separate fantasy from reality.

Jenkins states that between the 1960s and 1980s, even theorists and journalists corroborated these stereotypes, describing the fan "according to a stereotypical conception of the fan as emotionally unstable, socially maladjusted, and dangerously out of sync with reality" (1992, p. 13).

This dark image of the fans is explained from pre-established conceptions of taste, conduct or aesthetic merit (JENKINS, 1992). Obviously, such conceptions are not universal, however, many of them are institutionalized, that is, they define what is tasteful, what is right behavior and what is beautiful. Thus, an adult with an elf's ears, dressed in a wizard, armed with a plastic sword and the like, will be judged to be ignorant of social norms, culminating in ridicule and exclusion.

There are cultural hierarchies where what is intellectual, corruptible, desirable is defined. Consumers of 'legitimate' cultures tend to be adamant about what they consider illegitimate cultures. However, fans ignore these definitions and treat "popular texts as if they merited the same degree of attention and appreciation as canonical texts" (JENKINS, 1992, p. 17). They represent "the transgression of bourgeois taste and the disruption of the dominant cultural hierarchy" which in turn attempts to "insures that their preferences are seen as abnormal and threatening by those who have a vested interest in the maintenance of these standards" (JENKINS, 1992, p. 17). Changing standards in culture leads to the redefinition or flexibility of the notions of artist, innovation and quality, implying changes in the way of consuming culture.

The rise of fans is permeated by class and gender issues. The rejection of the so-called high culture in favor of the appropriation of undervalued texts represents an affront to the aesthetics imposed by the ruling class. The shock was the misunderstanding of seeing middle-class young people investing time in reinterpreting low culturally valued materials, and the fact that fans appropriated the canons to reinvent them according to their social reality was seen by many as a transgression of copyright law, as Jenkins explains:

> Undaunted by traditional conceptions of literary and intellectual property, fans raid mass culture, claiming its materials for their own use, reworking them as the basis for their own cultural creations and social interactions. Fans seemingly blur the boundaries between fact and fiction, speaking of characters as if they had an existence apart from their textual manifestations, entering into the realm of the fiction as if it were a tangible place they can inhabit and explore. (1992, p.18)

Television represents the spread of popular culture, this media was responsible for the display of several products that generated great fandoms, at the same time and the opposite, TV ridiculed these fans, affirming gender stereotypes that continue to this day, such as: degenerate nerdy man, the overweight, single woman who clings to media products to escape reality. The movie Crazy Obsession (1990) tells the story of a writer who suffers a car accident and is rescued by a woman who claims to be his fan, with him weakened by injuries she kidnaps and tortures him for days, i.e., the whole movie reinforces fan stereotypes, including gender.

These stereotypes were left behind as the number of fans increased, making a culture that lived on the fringes take their place within the popular culture, from this integration of fans communities were created, the so-called media fandoms.

The 21st century fan is seen in a totally different way from the previous century, today he is defined as modern, cool and integrated into popular culture. Evidences of these changes are the spaces that typical fan products have conquered in the cultural industry, such as major conventions (San Diego Comic Con which has panels of major movie and popular culture series), Marvel and DC film franchises. at the movies. as well as the huge number of collectible items that these franchises produce.

In Brazil we have the Comic Con Experience (CCXP) representing the Geek and Nerd culture, the MagicCon fan-produced event in the wizarding world and the Megacon that covers fans of various popular culture currents.

4.2 The types of fans

Understanding what it means to be a fan requires, first, to differentiate between fan and audience concepts. What differs fans from other consumers (or audience) is the way they consume the canon. The audience can consume a cultural product assiduously and yet not make any connection with it. Since the fan has an emotional connection, he consumes the canon beyond the original product, whether producing derivatives, consuming the production of other fans or just looking for other elements that complement the canon, for example the transmedia narratives. Thus, the fan seeks in fandom a cultural identity not yet explored (HILLS, 2015).

Fans are subversive in nature, they have "became exemplary resistant readers who not only critically analyzed the texts but also actively wrote back, creating their own narratives that filled the plots, characters, and emotions they found lacking in the source text" (BUSSE; GRAY, 2011, p. 428). Jenkins develops the concept of 'textual intruder' to define fans as those who rely on texts not of their own, use them and reinvent them as they please (BUSSE; GRAY, 2011).

In this sense, at the beginning of their fan studies, the authors saw them as a united group that resisted the dominant culture and produced meaning for themselves. It was in this context that the fandoms strengthened and gained new meaning.

Within the community we can highlight two types of fans: a) those who actively participate in textual production, engaged in the interpretation and creation of meaning; b) those who make up the community understand their meanings but tend to be passive about textual production, that is, they consume the canon and fan production but do not create their own texts, they are called lurkers (BUSSE; GRAY, 2011; HILLS, 2015). Fan motivations range from dedication to the popular icon to improved practices and skills used in content creation (DANTAS; MOURA, 2013).

The fan distinction is also in their online and offline behavior. Fans at conventions or conferences tend to maintain a balance between their sides as an individual and as a fan. When we enter the virtual world, the fan's relationship with the community can cause him to develop a more performative persona, an example of this behavior is that most online community members use avatars and codenames in their identifications (HILLS, 2015). The different performances of fans reflect directly on the production of content and fan narratives.

Another form of fan division is subcommunities or interpretive communities (BUSSE; GRAY, 2011). In these, the fans group together according to a shared view of the canon, for example: a more romanticized view of the story, or a more realistic approach and even

crossovers between characters and universes. However, it does not mean that all fans will be limited to only one subcommunity and not one cultural product, as "fans are nomadic and flow among fandoms" (DANTAS; MOURA, 2013, p. 2).

4.3 Fan Products

The process of creating and disseminating products created by collaborating fans was only successful due to their organization in communities. The production of content by collaborating fans encompasses the most diverse types of materials, they are: fanarts (drawings, paintings), fanzines (magazines), fan films (films) and fanfictions (stories, narratives). Fan communities have appropriated the digital universe to broaden their dedication to the pop icon through forums, communities and social networking groups where they discuss the product, create theories, try to fill in gaps in the original storyline, share their productions. Following is an explanation of each product that can be developed within the library.

4.3.1 Fanzines

Conceptually, fanzines (zines) are publications created by fans, originally based on some specific comic, so the name is an adaptation of magazine (fanatic + magazine) (MAGALHÃES, 2012). These independent productions based on science fiction stories emerged in the United States in the 1930s in order to meet the demand for an irregular canon (MAGALHÃES, 2012).

In Brazil, zines appeared under the name of bulletins in 1965, and from 1970 aficionados began to call their creations fanzines (MAGALHÃES, 2012). According to Magalhães (2012, p. 102), "this type of artisanal or semi-professional magazine represented the only possibility for young authors to publish their work, which was a genre still considered as sub-literature". Because of their marginal character, the publications were strongly tied to the punk movement, many of them political in nature, such as: Free Violence, Holocaust, Anarchist Phalanx, Occasional Blackmail, Suburbs Uprising, NC Punk and Panic, peaking in the 1980s (PRADO, 2015). These publications were also linked to rights movements, such as the feminist movement, whose peak in the 1990s produced zines such as: Cantinho das felinas (1995); Girls Unity (1996), Kaostica Zine (1996 and 1997) and Volkano (1996) (CAMARGO, 2011).

Due to its characteristics of amateurism and the autonomy of the creator, fanzines can deal with different subjects and use various materials in their production, such as: "hand drawings, collages, montages, prints, xerox, stapled [...], etc." (CAMPOS, 2009, p. 6). Being an independent production, its circulation is limited, however, the periodicity depends only

on its creator, in the digital context sharing has been facilitated, increasing its reach, diversity and periodicity, are called e-zines.

The New York Public Library houses a vast collection of fanzines, containing about 136 titles. The publications cover the most varied themes, such as feminism, music, politics, activism, literature, personnel, crafts, art and design and travel. The library highlights the importance of the do-it-yourself movement, which characterizes zine culture, to "document contemporary popular culture" (NEW YORK PUBLIC LIBRARY, 2018, online). Bernard College at Columbia University, USA, has a large library of zines, its librarians offer a permanent course on how to develop library zines, the course is offered both at the unit itself and at other units of interest. Librarians visit high schools and even the Boy Scout Club to spread the zine culture. In Brazil, the Americana Library has a thematic fair, AmericanaZINE, the event is in its fifth edition and offers a workshop that teaches the whole process to produce a zine, from the choice of theme to its assembly.

Image 1. AmericanaZINE Fanzines

Source: Daniela Borges (About Books and Translations website)

Table 1. Fanzine

FANZINE		
COUNTRY	**LIBRARY**	**ACTIVITY**
EUA	New York Public Library / New York	Works with the themes: feminism; music; politics; activism; literature; crafts; art and design; travels.
EUA	Bernard College / New York; Columbia University / New York	• LargecollectionofZines; • Librarians offer courses for Zines development; • Librarians visit high schools and scout clubs to spread the culture of Zine.
Brazil	American Library / State of Sao Paulo	Holds the American ZINE Theme Fair (5th edition): Event offers workshop that teaches the whole process for the production of a zine.

Source: Prepared by the authors

Therefore, fanzine is a tool that stimulates creativity, is flexible in its production and approach to themes, is low cost and can be worked with even illiterate or literate people, all these characteristics qualify it as a possible instrument. of cultural action in the library.

4.3.2 Fanfilm

The Star Wars movie fandom is undoubtedly among the biggest in existence. The size of the fandom justifies the sheer volume of fan-made products that are derived from this canon. Among so many products, fanfilm stands out in this fandom for the success achieved in some of these productions. Among the most prominent fanfilms are (FORLANI, 2017): Troops that parody a well-known US police comedy show; George Lucas in Love is a parody that alludes to the creative process of the original film; Hoshino shows the training of the Padawans (future member of the order of knights), in this fanfilm is developed a nucleus of the narrative without emphasis in the canon; Darth Maul: Apprentice develops a character who had little screen time in the original movie. Many producer fans invest in fanfilms as a business card for their work, in the case of Troops (1998) the success was such that the author, Kevin Rubio, began to receive offers for work and George Lucas (author of the franchise) himself hired him to write comics about the saga (JENKINS, 2009).

Fanfilm is a core amateur film production. Amateur in the sense of not being specialized and not in the sense of lack of quality. Home movies were driven by the VCR, the home recording system facilitated the creation of amateur movies, however their distribution was limited to known or subjected to mass media in specific programs ("funny videos" programs). With the development of new digital technologies fans were able to perfect their work in this media. According to Jenkins (2009, p. 188), "fans have always been the first to adapt to new media technologies; fascination with fictional universes often inspires new forms of cultural production, from costumes to fanzines and today digital cinema"

Producers of film content realized that this activity moves the fandom in a positive way for companies, because the production of fanfilms requires gadgets and items that refer to the canon, which leads to the movement of trade of items, benefiting the copyright holder. For this reason, corporations do not impose so much resistance to the content development performed by the producer fans, in fact, many of them encourage this production by the constant visibility that is given to the canon, an example of this is the contest that Lucasfilm held until 2016, whose purpose was to reward the best Star Wars fanfilms (SOUSA, 2018). Other franchises that inspire many fanfilms are Harry Potter and Star Trek, both of which have millions of views on the platforms on which they are hosted. Star Trek producers provide a manual with guidelines for the production of fanfilms.

The relationship between the actors involved in participatory culture consists of a constant power struggle, on the one hand companies showing that they have the law in their favor and, on the other end, fans showing that the success of their products depends on their consumption. Such a relationship is also to some extent disguised, as both continue to develop their products despite the tension between the parties. Fans show an increasingly sophisticated organization, fanfilm producers take this work very seriously, even creating promotional material such as poster and trailer. In addition, there are platforms for depositing fanfilms, fanfilms.net hosts material based on various canons, access to your material is subject to login, however if the user is not 'logged in' the site acts as a catalog, because all files have a file with their respective metadata. TheForce.net is a site specializing in the Star Wars franchise, access is free, so it works like a fan movie library that has the saga as a canon.

Image 2. Print Screen from TheForce.net Website

Source: TheForce.net Website

Image 3. Print Screen do site fanfilms.net
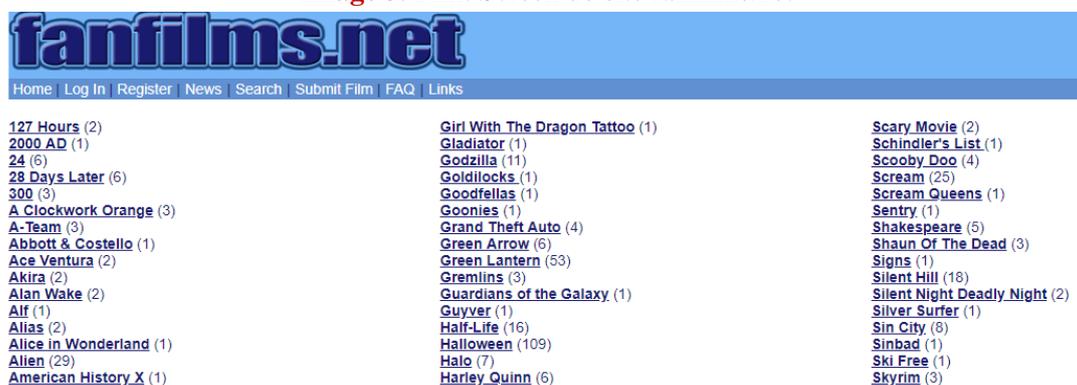
Source: fanfilms.net Website

The Pasadena Public Library in California hosts the FanFilm Awards event. The international festival is held annually and awards independent films and fan scripts based on some originally fictional character or theme. At the event there are fan film screenings, script readings and panels for communication between creative fans and movie lovers. The Gaston County Public Library, located in North Carolina, USA, promotes the Let's Make a Fan Film event, the institution gives basic training on how to make a fanfilm and then applies a hands-on activity. At the time, the library leaves users free to carry their gadgets with recording media and to perform cosplay characterization.

Table 2. Fanfilm

FANFILM		
COUNTRY	**LIBRARY**	**ACTIVITY**
EUA	Pasadena Library / Califórnia	Hosts Fan Film Awards: International Festival Awards Independent Films and Fan-Created Screenplays
EUA	Gaston County Public Library / North Carolina	Promotes Let's Make a Fan Film Event: Conducts basic training on how to make a fan movie; performs practical activity with cosplay characterization

Source: Prepared by the authors

The activity of producing fanfilm mobilizes many skills, among them: creativity, digital literacy, writing, among others. Therefore, it is a great activity to be developed in libraries, respecting the limitations of the place and users, the institution can promote workshops - even if only to present the activity to its users -, instruct how to start and alert for questions. Additionally, you can make library space available as a scenario, depending on the structure of each location.
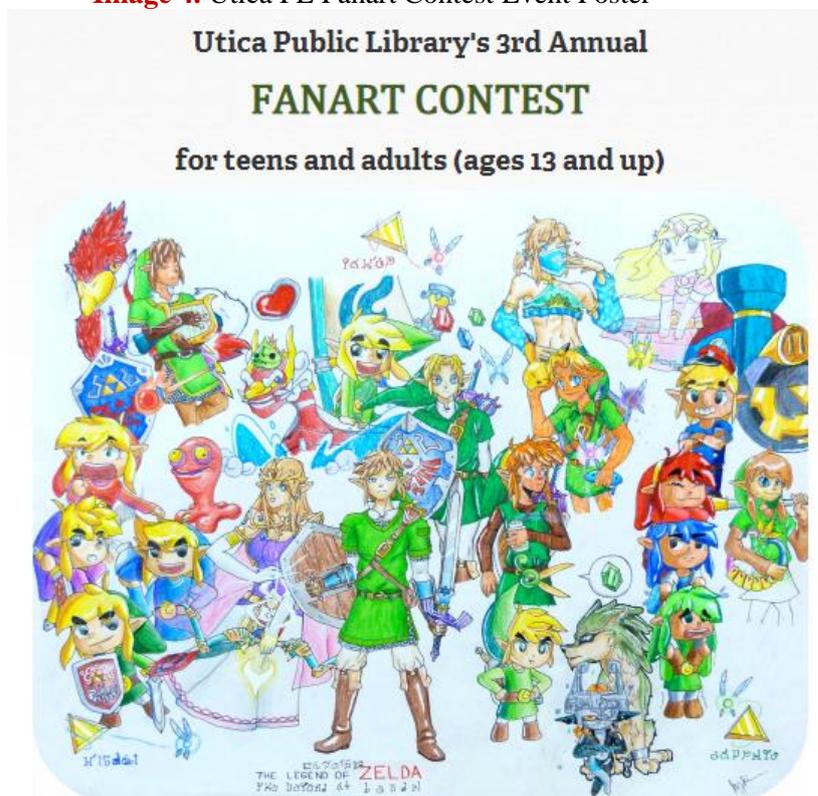
4.3.3 Fanarts

Fanarts are artistic creations inspired by cultural products of various formats and media, their materialization occurs from "drawing, painting, sculpture, photography, photo manipulation, videos, crafts, textiles, metal smithing, and fashion" (FANLORE, 2018, online). However, the term is usually related to graphic representations in the form of drawing or painting. The fanart was tied to fanzines for a long time, the designs used as cover or illustrations for magazines whose rise dates back to the 1960s and 1970s with the Star Trek and Star Wars fandoms (FANLORE, 2018).

As the digital environment gained space, the old fanzines decreased in number of production. The internet has enabled the creation of digital design and facilitated the sharing of fanarts, so this activity becomes increasingly monetized. Many fanartists - those who

produce fanarts - sell their designs online, send the original to the buyer, but make the digital version available on fanart portals (MIRANDA, 2009). Also, in the digital environment, there was a fanart approach to fanfiction, in fanfiction groups and websites many fans share their stories with a fanart as a cover, there is an organization among fans to share their drawings with those who have little ability to draw or create a digitally disseminated image.

The Kingston Public Library in Massachusetts, USA, organizes an annual fanart exhibit to honor users of this activity, is the Fan Art Exhibit and Contest. Targeting teens, the event, which is already in its 5th edition, features illustrations that encompass characters from contemporary and classic fiction. The library encourages activity as a way of developing creativity and enchantment. In the same country, in New York State, the Utica Public Library promotes the Fanart Contest event. The contest is in its 3rd edition and is aimed at teenagers and adults. Digital and physical works are accepted, in the physical category the following materials are accepted: acrylic paint, oil paint, watercolor, pastel, charcoal, pen, pencil, color pencil, crayon, ink, chalk, marker, washes, collage, textured surface, decoupage and photos composing a collage. Both are divided into the categories: Manga and Anime; Super heroes; Science fiction / fantasy; Video Games and Music. Awards are given to the top 3 finishers, the exhibition and awards ceremony takes place at the Fandemicon - Utica's Pop Culture Convention, an event focused on fandoms held at the library.

Image 4. Utica PL Fanart Contest Event Poster

Source: Utica Public Library Website

Table 3. Fanarts

FANARTS		
COUNTRY	**LIBRARY**	**ACTIVITY**
EUA	Kingston Public Library / Massachusetts	Annual Fanart Exhibition, Fan Art Exhibit and Contest (5th edition)
EUA	Utica Public Library / Stare of New York	Fanart Competition Contest (3rd edition); accepts digital and physical jobs

Source: Prepared by the authors

Fanart is an excellent activity for working with a wide range of audiences, with children serving to involve the playful in reading activity, for teens and young people to help improve artistic skills, the versatility of materials and techniques to produce a fanart makes it a good one. option in a library with few resources, that is, the institution proposes the activity with the materials currently available. The fanart can be proposed after a storytelling session, for an exhibition about a featured book or works by a featured author, in short, there are multiple possibilities.

4.3.4 Fanfiction

Fanfictions can be defined as the production of fictional stories, based on popular culture icons, written by fans who are not content with just the original content. Vargas defines it as "a story written by a fan, involving the scenarios, characters and plots previously developed in the original, without any intention of breaking copyright and profit involved in this practice" (2015, p. 21) and adds:

> The term results from the fusion of two English words, fan and fiction. [...] The word is used worldwide, regardless of the language in which fanfiction is written, including in Brazil. Here, in addition to the use of the fanfic abbreviation, which is equally common in that universe, is also very often the use of an even shorter abbreviation of the word fic, which is apparently a local creation. (2015, p. 21)

Jenkins argues that "fan writing is based on the fan community's interpretive practices, taking collective meta-text as the basis from which, it will generate a wide variety of media-related stories" (1992, p. 159). Thus, fan dedication to textual production begins when the emotional involvement with the canon is such that it needs to transcend what has already been written. The fan feels the need to continue a story, complement gaps left by the original, or, with a more fertile imagination, the fan can merge different canons. Most important is this involvement that motivates him to develop activities usually presented as school obligations, such as reading, interpreting and writing a text.

Fanfiction is a spontaneous phenomenon that developed in the last century and has gained worldwide proportions from access to home computers. One of the first fanfiction sites, fanfiction.net, was created in 1998 and has since remained among the most visited fanfiction sites in the world. In Brazil, among the most used sites we have: Spirit Fanfiction which has 774,038 stories, 4,553,166 chapters and 2,795,198 registered users (SPIRIT, 2018, online) and Nyah! Fanfiction featuring the following data (updated 2013): 160,000 stories, 900,000 chapters and 300,000 registered users, with an average of 297 stories published daily (NYAH!, 2018, online). This data proves the scale of fanfiction production, so many libraries are including the development of this activity among their services.

The Hamilton Public Library in Ontario, Canada, maintains the adolescent-focused Fanfiction Club project (12-18), the club is a space for writing, sharing, and talking about fanfictions with members of all fandoms. The library also offers a creative writing workshop that aims to assist writers in developing their stories. In the state of Oklahoma, USA, Southern Oaks Library promotes the Fan Fiction & Fan Art Contest, geared for all ages, the event aims to reward the best fanfictions and fanarts by category, the site contains the entry guidelines and categories by age group.

Image 5. Fan Fiction & Fanart Contest Event Poster

Source: Metropolitan Library System Website

Table 4. Fanfiction

FANFICTION		
COUNTRY	**LIBRARY**	**ACTION**
CANADA	Hamilton Public Library / Ontário	Fanfiction Club Project: space for fanfiction development; Offers Creative Writing Workshop
EUA	Southern Oaks Library / Oklahoma	Contest: Fan Fiction & Fan Art Contest

Source: Prepared by the authors

Fanfiction development mobilizes reading and writing skills, the library can assist with this activity in a variety of ways, from providing the inspiring canon to writing workshops on writing text, spelling rules, creative blocking and using fanfiction hosting sites, among others. Fanfiction writing is perhaps the most important fandom activity to develop in the library, as it is the most closely related to reading, it develops both, informational and digital literacy, in addition to the potential to engage new professional writers.

4.3.5 Cosplay

Cosplay is the art of representing or characterizing a fictional character. The origin of this activity is attributed to fans who fantasized for a fan convention in the 1930s, Wordcon (FANLORE, 2018). In this sense, the practice of cosplay is closely linked to events promoted by fandoms. The canons that inspire cosplays are diverse, ranging from books, movies, series, comics, and even video games.

In the state of Texas, USA, the Pflugerville Public Library hosts the Pflugerville Comic Con, the event is in its 3rd edition and sponsored by local businesses. The cosplay contest is one of the attractions of the event, aimed at teenagers and adults. The contest awards the best by age categories, individual or group. As an event geared for all ages, the library outlines costume guidelines to maintain a healthy environment for all audiences, the guidelines are available on the event's digital page. Star Wars Reads is a movement that encourages reading by fostering activities around the canon, the movement is annual and occurs in October. The official Star Wars blog describes ways to encourage local reading, examples of libraries that have joined the movement, and materials that can be worked on in libraries for the purpose of the movement. Many libraries develop cosplay-oriented activities with DIY do-it-yourself workshops for making props and costumes. Some examples of clothing:
- Pool Noodles Lightsabers
- Wearable paper Yoda ears and princess Leia hair buns
- StormtroopersRings
- Jakky Junkyard - droids with recycled parts, among others.

Among the participating libraries are: *Free Public Library, Charleston County Public Library, Bloomsburg Public Library* e *Los Angeles Public Library.*

Image 6. Print Screen of Star Wars Reads

Source: starwars.com Website

Table 5. Cosplay

COSPLAY		
COUNTRY	**LIBRARY**	**ACTION**
EUA	PflugervillePublic Library / Texas	Cosplay Contest: Pflugerville Comic Con (3rd edition)
EUA	Official Star Wars Blog and Libraries (Westwood Free Public Library, Charleston County Public Library, Bloomsburg Public Library and Los Angeles Public Library)	Star Wars Reads: reading incentive movement. Libraries can participate and receive materials for the development of Cosplay activities.

Source: Prepared by the authors

Cosplay activity can be inserted into libraries through workshops on representative canon articles, for example, making the Thanos handle (HQ and Marvel movie) or the Harry Potter wand (book and movie). The library can hold an event or open a themed day where users can go costumed. Cosplay develops creativity, the ability to improvise and adapt, as well as awakening a sense of belonging to the canon universe, strengthening emotional bonds, and, as has been said, this encourages the creation of other fan products, such as fanfiction. Cosplay can therefore engage users in other activities.

4.3.6 Events

Fan events have been around for decades, they take place in convention, festival or date formats. Also called *fanacs* or *fannish* activities (MIRANDA, 2009), fan events take place to promote sociability, make friends, acquire collectibles, publicize their fanarts, make representations of the canon through cosplay and, in some cases, meet the authors or actors involved with the canon.

In the US there are two good examples of annual fandom events, the Barry Public Library promotes the BPL Comic Con and the Boise Public Library hosts the Boise Comic Arts Festival, both events include activities such as cosplays, workshops, storytelling, contests, lecture with authors, workshops, among others. The Public Library of Brookline maintains a weekly fan club for fans of various canons to share their productions, get inspiration, chat about favorite episodes, play various games, and more. In Brazil, the Public Library 'Arthur Vianna' promoted, in 2017, the + Geek event, among its activities stand out: workshops, conversation wheels, parade, scavenger hunts, as well as a geek fair (comic books, collectibles, imported products, games and players).

Image 7. Boise Comic Arts Festival Event Poster

Source: Boise Public Library Website

The promotion of fandom events in the library represents an opportunity to promote sociability among the community by developing all fandom activities during the event. Engaging the community in common goals arouses their commitment to the institution, when users feel that the space belongs to them, tend to take care of it and defend its permanence.

Some sites demonstrate how to bring fandoms to libraries. The CCGC in Libraries (Cosplay, Comic and Geek Culture) website, run by a librarian, is a space for sharing ideas and experiences of library users regarding activities involving popular culture at these institutions. The site defines its space as "an information center that highlights all information regarding cosplay, comics and geeks and their relevance to libraries, library culture, and librarian / sponsor interest" (CCGC ..., 2016, online, translation Wow). It therefore acts as a guide for developing these library activities. Library association websites can also be a guide for applying these activities, such as: Illinois Library Association, Public Library Association with its journal Public Libraries Online, and federally the American Library Association, all have publications regarding library integration of fandoms.

5. Final Considerations

The fan's image in the face of society has undergone intense transformations, this community was excluded and ridiculed as the guiding popular culture. Today, fans directly influence the production of content in various media and are crucial to their success, their community organization - the fandoms - was decisive for this transformation. Communities also ensure fan participation in the use and appropriation of canons for the creative production of fan products, such productions mobilize a variety of intellectual and creative skills, so encouraging them within PLs can engage in the development or enhancement of competencies. technical and artistic.

The current scenario of Brazilian PLs does not seem favorable to the development of innovative initiatives, including fandoms activities. For issues ranging from lack of investment, autonomy of PL management, professionals trained in these institutions, to the very formation of librarians, which is often restricted to technical activities in the area, initiatives such as those listed in this article may face some resistance to this. be implemented.

Still, it is possible to change this scenario, starting with the dissemination of the concept of fandom to library professionals for a better understanding of the subject. Teaching, research and representation bodies can develop actions that promote the debate of innovative initiatives, such as fandom. From professionals' understanding of the topic, agencies such as the National Public Library System (SNBP) can encourage libraries with greater resources and infrastructure - such as state PLs and the SNBP demo library - to begin developing such initiatives by establishing themselves as references to others.

In addition, SNBP can include the theme in its areas of activity: Staff Training and Qualification of Collections. In Personnel Training, promoting courses with this theme in order to qualify professionals to develop these activities in their units. In the Collection Qualification axis, the agency could promote collections with diversified materials, including materials commonly used in the fandoms.

Therefore, relying on the concepts of "living library" and "biblioremix", fandom presents itself as a means to put into practice a new library perspective. Because they are individuals with common interests and engaged in different cultural and artistic activities, fandoms have the potential to mobilize interest groups around PL. Joining fandoms' activities with PL can ensure that the unit meets some of its implicit commitments, for example, engaging reading, writing, developing skills and integrating the community.

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