Artículo

Fandoms and collecting

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Abstract

Presents and historically contextualizes fan culture, fandoms, and collecting as a practice. This research sought to understand what fan culture is, fandoms, and the activities inherent to it, relating it to collecting. Using Pomian's (1984) work on collections as a theoretical basis, the formation of a collection is questioned. It was observed how collecting is applied in these virtual communities. Finally, it sought to understand the relationship between collecting, fan culture, and fandoms. It is concluded that collecting is inseparable from fandom and fan culture, being understood as an enunciative practice according to Fiske's (1992) categorization. Collecting as a participatory practice of fans is a major object of study and it is up to researchers to investigate this topic to understand it more completely.

Keywords: COLLECTING; FAN CULTURE; FANDOMS.

Resumo

Apresenta e contextualiza historicamente a cultura de fãs, os *fandoms* e o colecionismo enquanto prática. A presente pesquisa procurou compreender o que é a cultura de fãs, o que são os *fandoms* e as atividades inerentes a ele, relacionando-o ao colecionismo. Tendo como base teórica a obra de Pomian (1984) sobre coleções, questiona-se a formação de uma coleção. Observou-se como o colecionismo se aplica nestas comunidades virtuais. Por fim, buscou compreender as relações entre o colecionismo, cultura de fãs e *fandoms*.

Conclui-se que o colecionismo é uma prática indissociável do *fandom* e da cultura de fãs, sendo compreendido como uma prática enunciativa segundo a categorização de Fiske (1992). O colecionismo enquanto prática participativa de fãs configura um grande objeto de estudo e cabe aos pesquisadores debruçar-se sobre este tema a fim de compreendê-lo de forma mais completa.

Palavras-chave: COLECIONISMO; CULTURA DE FÃS; FANDOMS.

Resumen

Presenta y contextualiza históricamente la cultura fan, los fandoms y el coleccionismo como práctica. Esta investigación buscó entender qué es la cultura fan, qué son los fandoms y las actividades inherentes a ellos, relacionándolos con el coleccionismo. Tomando como base teórica el trabajo de Pomian (1984) sobre las colecciones, se cuestionó la formación de una colección. Se analizó cómo se aplica el coleccionismo en estas comunidades virtuales. Por último, se trató de comprender las relaciones entre el coleccionismo, la cultura de los fans y los fandoms. La conclusión es que el coleccionismo es una práctica inseparable del fandom y de la cultura fan, y se entiende como una práctica enunciativa según la categorización de Fiske (1992). El coleccionismo como práctica participativa de los aficionados es un importante objeto de estudio y corresponde a los investigadores profundizar en este tema para comprenderlo mejor.

Palabras clave: COLECCIONISMO; CULTURA FAN; FANDOM.

Introduction

If we pay close attention, we will notice that we all have a certain number of similar items that perhaps form a collection, even if unconsciously. A collection can be extremely valuable to the collector, but it becomes even more precious in the hands of a fan collector. Likewise, it is common we find people who consider themselves fans of something or someone, although this relationship varies from the person who just likes such an object to the person who dedicates himself entirely to the subject. Collecting has been studied for a long time, especially among the Science disciplines Social and History. Studying this

practice allows us to understand the past, and the present and predict the future. Other areas benefit from research on this topic, such as Marketing and Advertising. Also, very widespread in academia is the theme of fans, being the target of research as vast as those dedicated to collecting. Understanding the consumer has been the main objective of the market in recent years, especially the public geek, who is very active on social networks and belonging to the so-called fan culture. Through previous research, we understand that the fans' relationship with their object of affection is very old, deep and generates individual and collective forms of expression. When we think about fan practices in the personal sense, we think about arts and texts, admiration, collections, and other practices. In the collective sense, fandoms, groups, or fan communities have something in common. In these communities, exchanges of experiences, conversations, and collaborative work keep the community alive and active. These communities are responsible for changes in the media landscape thanks to the power they evoke. Fandoms are part of the so-called participatory culture, a sociocultural phenomenon where media consumers create and share content because they believe their contributions are valid. To better understand this concept, our theoretical basis will be based on Jenkins (2009), who brings the concepts of culture of convergence and participatory culture and talks a lot about fandom and fan culture; in addition to Fiske (1992), which addresses the production of fans, and Pomian (1984), which defines the concept of collections. The research typology is presented as bibliographic, exploratory (Gil, 2008; (Oliveira, 2007 as cited in Sá-Silva, Almeida & Guindani, 2009) and a qualitative approach, which "works with values, beliefs, representations, habits, attitudes and opinions" (Minayo & Sanches, 1993, p. 247). Since digital culture, fan culture, cyberculture, and fanfiction are themes and concepts most commonly studied in the areas of Communication and Literature, it is understood that the most appropriate would be to focus on the theoretical and conceptual development of the object of this research, seeking to establish a solid theoretical basis in the Science of Information that serves as a conceptual foundation for future research, since "the Information Science has been concerned with studying the impacts that transformations in communication and the use of information have caused society" (Araújo, Andrade, Moraes & Santos, 2013, p. 13). In this sense, this article aims to understand the fandoms and the culture of fans, covering topics such as participatory culture; understanding collections,

and finally, understanding the relationship between these two topics within the culture of fans.

1. Cultural Industry

There is a lot of talk about culture and its different aspects and origins, but culture is a concept that is difficult to define. It can be understood as the "level at which social groups develop distinct life patterns and express their experience of social life and material" (Hall & Jefferson, 1976, as cited in Gelain, 2015, p. 8). The culture of a group or class is the way of living of that group. It involves habits, systems of beliefs and values, customs, the way of using objects, and the material life of those people (Gelain, 2015). One of the ways to discern the types of culture is to separate them into objective and subjective, material and immaterial. Objective culture is linked to "habits, aptitudes, ideas, behaviors, artifacts, art objects" (Batista, 2010, p. 107) and all that is connected to human work. Subjective culture represents behavioral patterns, belief systems, and values, as well as individual experiences of individuals. Material culture is the ability to create and manipulate something that can have a result or become a product. Intangible culture is linked to subjective culture with its standards and habits. The concept of cultural capital, created by Bourdieu, is linked to the overvaluation of the dominant culture to the detriment of the subordinate culture. This state-supported culture is considered official and legitimized, unlike popular culture, which receives no legitimation or institutional support (Fiske, 1992). Dominant and subordinate classes have different cultures. However, when one culture ascends to another and the subordinate culture experiences itself in terms prescribed by the dominant culture, the latter also becomes the basis of a dominant ideology (Gelain, 2015). The concept of cultural industry emerged in the 1940s. The term was conceived by Theodor Adorno and Marx Horkheimer, two intellectuals from the first phase of the School of Frankfurt. "The cultural industry corresponds to the process of transforming culture into merchandise" (Freire, Férriz & Férriz, 2018, p. 2), which can then be produced, sold, and consumed. With the advancement of capitalism, society becomes a generator in the economic system through the consumption of the cultural industry. The commodification of culture occurs. From there, every communicative process occurs as a function of the capitalist system. The

industry's objective culture is, in a way, creating individuals subjugated to the system, as it "prevents the formation of autonomous, independent individuals, capable of judging and deciding consciously" (Adorno, 1989 as cited in Freire, Férriz & Férriz, 2018, p. 2). To achieve this objective, the products of cultural production go through a process of mediatization seeking to obtain projection, where the cultural industry appropriates the elements of cultural production. Through the media and mass media, the system shapes society's perception. The cultural system functions like the economic system to distribute its resources unequally and thus distinguish between the privileged and the deprived. This cultural system promotes and privileges certain cultural tastes and skills, particularly through the educational system, but also through other institutions, such as art galleries, concert halls, museums, and state subsidies for the arts, which together constitute "high" culture (ranging from traditional to avant-garde) (Fiske, 1992, p. 31). Fiske (1992) states that official culture, like money, distinguishes who has it and who doesn't have it. Therefore, investing in education, through the development of certain tastes and cultural skills, brings in return better opportunities for employment and social prestige, as well as a higher socioeconomic position. Therefore, it can be said that cultural capital and economic capital go hand in hand.

1.1 Mass culture

Mass culture is understood as all culture produced and directed at society and transmitted through mass media (television and radio, for example) to obey an economic order. Cultural homogenization is a practice of industrial societies and seeks to impose a standard of values, habits, tastes, and traditions, which causes cultural impoverishment in the most populous layers of society. The result is the formation of a group of passive consumers, whose options are to buy or not to buy. "In short, the cultural needs of the masses are exploited to obtain profit and, consequently, to maintain class dominance" (Freire, Férriz & Férriz, 2018, p. 2), implying the appreciation of the dominant culture. The objective of mass culture is, then, to standardize society through standard taxes, minimizing the cultural differences of the population. Another purpose of the culture of mass is to form a society

devoid of critical sense and individuality and, to this end, this type of culture repudiates any type of discrimination, as it aims to achieve the greatest possible number of individuals. At the beginning of the 20th century, society began to transform towards the so-called postmodernity. The changes in post-industrial society combined with globalization and technological changes were combined with changes in current philosophical thought. These changes have impacted all sectors of society, such as communication, art, consumption, and cultural production (Anderson, 1999, as cited in Camargo, Estevanim & Silveira, 2017). The term postmodernity is used to designate the change that has occurred in post-industrialism that encompasses technological, economic, cultural changes, etc. With the development of technologies and the change from modern thinking to post-modern, we started to think about communicational forms that escape the model of traditional mass communication, since in postmodernity, society is seen as "a system composed of different emerging social groups, situated in differentiated positions of power, in which culture can function as a field of production of meanings" (Camargo, Estevanim & Silveira, 2017, p. 106). The postmodern subject is understood as the individual whose identity is not fixed but, rather, dynamic, being constructed and rebuilt according to the current cultural system. In post-modernity, socialization takes place through the emotional bonds between subjects. That way,

> the culture of convergence encompasses the technological issue of the flow of content occurring through different and multiple media supports, and goes beyond that, concerning changes in public behavior, which now appropriates digital networks to seek different entertainment and information experiences (Jenkins, 2006, as cited in Camargo, Estevanim & Silveira, 2017, p. 107).

In the context of postmodernity and with the growth and advancement of technologies, cyberculture can be defined as "the set of techniques (material and intellectual), of practices, attitudes, ways of thinking and values that develop together with the growth of cyberspace" (Lévy, 1999, p. 17), the means of communication that unites the global computer network (Lévy, 1999), which provides a great technological advancement for the following decades.

2. Fandom and fan culture

Since the 2000s, with the growth of the World Wide Web and the popularization of the Internet, mass communication has undergone a major upheaval. If previously communicating with people from other cities and countries was time-consuming (via letter) and expensive (via telephone), at the beginning of the 21st century the scenario changed, thanks to technological advances provided by the internet and the growth of cyberspace. In 1998, emerged in Brazil the first lan house, a type of house to access Internet whose primary function was to create a local-global connection, integrating individuals into the so-called cybersociety (Aguilar, 1999, as cited in Magalhães & Garcia, 2008). In this context, the premiere of the film adaptation of the films in the saga takes place in Harry Potter, which, until the release of the last film, had obtained "more than 400 million books sold in 69 languages and worldwide box office sales exceeding US$6 billion" (Venâncio & Farbiarz, 2016, p. 61). It was after the release of the Harry Potter film that the culture of fans suffered a huge impact in Brazil. The saga was the driving force for the writing and publication of thousands of fanfictions[1] distributed over the Internet (Doneda, 2016). The Potterheads, a name given to fans of the Harry Potter saga, constitute to this day one of the most popular fandoms we know and one of the greatest symbols of fan culture and geek culture. The increasing ease of access to the internet has made the online world become the main meeting point for virtual fan communities. Through websites, blogs, and social networks, fans could then share their impressions of certain cultural products, share their cultural productions, create and discuss theories, and interact with each other in different ways. Media consumption has changed the conception of the public of time and space. With new technologies made possible by the internet, it is possible to access content from around the world, sometimes simultaneously through platforms streaming, as occurs in shows and major releases, as is the case with the series Game of Thrones, whose 5th season was released simultaneously in the United States and Brazil in 2015. [2] The fandom can be understood as a community made up of people interested in the same object, which could be a series, a film, an artist, a team of football, etc., and marked by interactivity. We can associate the idea of fandom with the definition of virtual communities presented by Lemos (2010). According to the author, virtual communities are "aggregations around

common interests, independent of borders or territorial demarcations" (Lemos, 2010, as cited in Espindola, 2015, p. 2). Cyberculture opens gaps for subjects to build their participation in the process through virtual communities. Communities, such as fandoms, are formed "around mutual intellectual interests; its members work together to forge new knowledge, often in domains where there are no traditional experts; the search and evaluation of knowledge are relationships that are both supportive and antagonistic" (Jenkins, 2009, p. 47). Furthermore, "a virtual community is built on affinities of interest, knowledge, mutual projects, in a process of cooperation or exchange. All this regardless of geographic proximity and institutional affiliations" (Lévy, 2008 as cited in Espindola, 2015, p. 2). In the context of fandom,

> a feeling of community is generated, sometimes formed by up to thousands of fans, united by sharing the same interests, but also by valuing the meeting and debate of ideas, the sharing of experiences and knowledge, capable of transforming personal reactions between the individual and object in social interactions: from fan to fan, from fans to the product and from fans to producers (Souza & Martins, 2012, p. 5).

And due to its organization and nature, the fandom is, in essence, an example of convergence, which Jenkins (2009, as cited in Sabbag & Silva, 2017, p. 50) defines as "the flow of content across multiple media platforms, the cooperation between multiple media markets and the migratory behavior of media audiences, who go almost anywhere in search of the entertainment experiences they desire". Inside of fandoms, convergence occurs in the daily life of the community, "organizing meetings, giving feedback on the work exhibited, discussing the possible interpretation of the original plot and creating ideas for fanfiction plots" (Sabbag & Silva, 2017, p. 50). Participatory culture plays an essential role in fandoms and the production of fan fiction. The fandom breaks the idea of the sender of information. The power to create and disseminate content is no longer a privilege of cultural industry conglomerates, but becomes the right of the fans, moving from a passive stance to an active stance. These fans seek to work together with narrative developers, creating new products or interfering with existing ones (Souza & Martins, 2012), thus configuring the culture participatory. Fan cultural production is part of participatory culture. "The term 'participatory culture' is used to identify a subculture in which fans of cultural products appropriate concepts and characters without concern for copyright or legal restrictions, to create new derivative products" (Espindola, 2015, p. 8). In this context,

we understand fans as interactants who, through virtual communities, produce and consume content in a digital environment.

2.1 Fan cultural practices

With the changes and transformations in communication technologies and the change in modes of consumption, how cultural producers deal with fans also have changed. Today's fans are still seen as a consumer market, however, with participatory culture, they leave the position of passive consumers and begin to occupy the role of active consumers, also called produser, that is, the fan-producer. Fan production has certain characteristics that differentiate it from cultural productions. traditional. Fan productions aim to "celebrate the original product, publicize it, recreate it in other languages, promote a new meaning, or transform it to meet the expectations of the fan-producer or other fans" (Oliveira, 2016, p. 55). Semiotic productivity is related to the "attribution of meanings to media products and their appropriation for the construction of identity" (Oliveira, 2016, p. 55). Thus, the subject creates meanings of social identity from the cultural products. Enunciative productivity occurs when semiotic productivity manifests itself through verbal language, but not exclusively. Enunciative productivity is the speech, and conversation between fans. It is important to emphasize that enunciative productivity is not only characterized by verbal language. The enunciation can be expressed through style, the way of dressing, in short, through all the resources that print a social identity. One example of enunciative productivity is fans of emo or metal bands. These groups have a specific way of dressing and behaving, as well as their slang and practices of fandom in which they are inserted. Although not every media consumer interacts in the environment of a virtual community, individuals discuss and chat about the content consumed with family and friends, which is aligned with enunciative productivity proposed by Fiske (1992). Textual productivity is the production of fans that carry cultural value, like fanfics, fanart, fan websites spread across the web, etc. Fiske (1992) states that what differentiates fan cultural production from traditional cultural production is the economic aspect, since "the texts produced and circulated by fans often have values as high as those of official culture" (Oliveira, 2016. p.

57). Although it is not a practice completely accepted in fandoms, it is increasingly common for to ficwriters [3] launch books based on fanfiction that they wrote or for fan-craftsmen to produce and sell parts related to fandom. Fan activities can be classified into three types of pleasures: the pleasure of connection, appropriation, and performance (Duffet, 2013 as cited in Oliveira, 2016). The pleasure of connection is connected to the meeting with the media producer (artist) and is linked to the search for photos and autographs. The pleasure of appropriation is related to the appropriation of the text for accomplishing something, like writing fan fiction. The pleasure of performance is linked to participation and engagement. Performance enjoyment also includes activities such as collecting something, writing in blogs, producing fanzines and subtitling, as well as filking, cosplay, and fan videos (Oliveira, 2016). The act of collecting can include objects such as CDs, photographs, and merchandising products, among other materials. These collections can be displayed on shelves or websites. "The object of affection [...] unites his fans from different ways, which guarantees, in addition to space, the right of fans in participatory culture" (Jenkins, 2009 as cited in Domingos & Greco, 2021, p. 226) and therefore, collecting is such a practice popular in fandoms.

3. Collecting

We all know a collector ourselves. Organizing, cleaning, cataloging, and classifying various items that only make sense to ourselves and follow our logic. An incessant desire to always have more, to possess, to be the only one to possess such an object. Collecting is a subject much studied in the fields of History and Memory, whether seeking to understand the past, like the Egyptians and their tombs, and funeral homes, how to understand the present, people, and rampant consumption. Collecting is closely associated with memory because it serves as a support for that one. Due to its affective and magical nature (Nora, 1993), memory feeds on memories and is very sensitive to censorship, scenes, or projections, as it is "a phenomenon always current, a link lived in the eternal present" (Nora, 1993, p. 9). But what is a collection? Just a set of objects joined together without the slightest reason? According to Pomian (1984, p. 53), a collection is a "set of natural or

artificial objects, kept temporarily or definitively outside the circuit of economic activities, subjected to special protection in a closed place prepared for that purpose, and exposed to the public eye". There is no predetermined number of items to form a collection. The important thing is the function of each item in the set. Some collect books, coloring pencils, and miniatures. Some like old stamps, postcards, and coins. When we talk about fandom, the collected objects can be varied. CDs, DVDs, photographs, T-shirts, flags, magazines, and posters. The sky's the limit when what is at stake is love for the idol. Collecting can be defined as "the process of acquiring and owning things in the active, selective and passionate way" (Belk, 1995 as cited in Farina, Toledo & Corrêa, 2006, p. 3) and the practice of collecting can occur from moments of childhood and adolescence of the collector, as can also occur from other stimuli, such as traveling. These moments can occur from marketing actions that encourage the generation or remembrance of experiences lived by consumers, who, lured by the feeling of entertainment, end up entering the world of collecting and acquiring objects that remind them of the special place or moment. This is why people have collections of souvenirs. The act of collecting something, whether a physical or digital object, ends up becoming part of the individual and their social experience (collective and individual). Collecting can be associated with the construction and preservation of the past, but not just the past of objects. The fan-collector's past is reconstructed and revisited through the nostalgia of collecting certain objects. It is common to see adults collecting objects they have made part of childhood and that evoke the nostalgic feeling of their past (Farina, Toledo & Corrêa, 2006). For the collector, the search for completeness of the collection is like a hunt for the treasure and it becomes more relevant than possessing the object itself (Farina, Toledo & Corrêa, 2006). When we evaluate collecting from the perspective of organicity, we realize that the acquisition of new items is not unruly or random, but rather the result of "a prior evaluation, in such a way that each new object contributes to the completeness of the collection" (Silva, 2015, p. 23). In this way, "the acquired object, regardless of what it may be, immediately loses its usual functionality, serving only as a link between the past event and its possessor" (Silva, 2015, p. 22), thus becoming a point of connection being able to evoke memories and feelings. A collector's behavior can be quite particular and contain some typical attitudes, such as the "incessant search for an object, anxiety and jealousy with their

collection" (Pierry, 2018). Some will have the urge to exhibit their collections to friends and family members, for example. Others will keep it private, available only to their passionate eyes. Lopes (2015) understands that collections of objects that are exposed refer to private stories and interactions involving affection, "which are confused with the collectors' biographical trajectory" (Lopes, 2015, p. 2), while the collections on display bring the memories of a life cycle of collectors also valued emotionally. It is then understood that the externalization of a collection can be understood as a discursive resource since one of the tendencies of the act of collecting is communication.

3.1 Collecting in Fandom

When we talk about collections, especially those of fan collectors, we talk about objects and common items elevated to the level of sacred in a symbolic way. This means that for a collector, each item in their collection has immeasurable value and is therefore sacred. In general, the storage location of collections becomes divine and there may be some kind of special ritual or specific time for handling the collection. Another factor that reinforces the inviolable nature of the collection lies in the fact that the objects may have belonged to a famous person or are very important to the collector. Above all these reasons, what makes the item holy is the impossibility of selling it (Farina, Toledo & Corrêa, 2006), as the preciousness of the artifacts in a collection lies in the prestige of possessing them (Pomian, 1984). Although all objects carry meaning (Douglas & Isherwood, 2013 as cited in Silva, 2015), this meaning depends on the interaction between them, since the objects in a collection only have this meaning when grouped within the collection. According to Silva (2015, p. 26), the requirements to form a collection are:

> 1) for there to be a collection there must be at least one object with symbolic and historical significance; and 2) that such objects, when brought together, have a correlation that allows their possessor to promote a temporal reconstruction of the facts or events that surrounded them, as they have been established as operators of memories.

It is possible to say then that "the main thing is not the purchase itself, but the creative act of collecting. When collecting, fans make connections between the elements of their

collection and their memories, creating their own biography and collective intelligence of fans" (Julio, 2017 as cited in Domingos & Greco, 2021, p. 229), connecting to their fan identity. We can understand the collection as "a device for preserving and resignifying memories" (Silva, 2015, p. 27), once that through it the collector connects with themselves and with their lived experiences.

> The desire to complete the collection is also associated with compulsion, and the collector's real desire is to complete themselves. Completing the collection also reflects the fear that the collector has, as the collection reinforces the feeling of power, and its continuity feeds this power. One strategy is to redefine or add related or similar objects or start a new collection (Farina, Toledo & Corrêa, 2006, p. 8).

Collecting is extending the self, because "a person is not only what is seen in them, but also what you see in the things you own. The person gives themselves the meanings which it confers on its objects" (Farina, Toledo & Corrêa, 2006, p. 4), that is, it is linked to the subject's sense of identity. In addition to the identification that the collection and the act of collecting brings, the collection also brings distinction to the fan collector. This person will receive a certain prestige regarding other fans because the collection ends up becoming a portrait of their personality and because "fans share individual and collective memories" (Domingos & Greco, 2021, p. 230) within the fandom. For this reason, we can say that the collection is an extension of the personality (self) of the collector, as it represents their tastes and interests (Farina, Toledo & Corrêa, 2006). If the collector has a larger, unique, or more complete collection than others, this increases their reputation both for themselves, for other collectors, and the public (Farina, Toledo & Corrêa, 2006, p. 5). It is from this connection with the self that we understand the dynamics of collecting, as well as the reasons behind it, such as power, prestige, childhood memories, and control. "People who collect trips, which are intangible, through some objects, through for example, t-shirts acquired from the places they traveled and visited" (Farina, Toledo & Corrêa, 2006, p. 7), because this brings a feeling of control and materialization of memories. The theme of some objects is characterized by being the target of idolatry. An example is toys that, due to demand from fans and collectors, are appropriated by other media narratives (what we call trans mediation) and become comic books, films, TV series, etc., "starting a cycle of fanaticization, which in turn serves to reinforce collecting practice" (Silva, 2015, p. 37). A great example of this practice is the Barbie doll, a character present in various media and

that in 2023 starred in a live-action film. Such market action has messed with fans [4] from the announcement of the cast to the release of the soundtrack for evoking the nostalgic feeling of fans who grew up surrounded by the character's universe. By making use of consumption (material, symbolic, and affective) to legitimize their idolatry, fans contribute decisively to the consolidation of the collecting practice as the one most suitable for reaching new followers for the cult of contemporary celebrities (Silva, 2015, p. 39). For the fan, the larger their collection of objects that refer to their idol, the stronger and more intense the feeling of closeness to that character, leading the fan to connect with the enunciative productivity mentioned earlier. It is due to this tireless desire for proximity that we observe the most varied attempts by fans to bring into their own lives at least some element belonging to their veneration: be it giving the name of their favorite actor to their son, tattooing the personality's face on their body, sending thousands of letters or writing a single one meters long and so many other ways, some milder and others not so much (Silva, 2015, p. 32). The collecting practice of fans aims to bring them closer to the idol and can be understood as a "resource of memory, approximation, and consolidation of their idolatry" (Silva, 2015, p. 31), thus, we understand collecting in fandom as a "perpetual attempt to get closer, through the incessant acquisition of objects that they possess and trigger memory as a communicative and, therefore, cultural process" (Silva, 2015, p. 33) and purely emotional (Pierry, 2018), acting as mental and emotional triggers and perpetuating the bond between collector and collection.

4. Final considerations

The research concludes that the practice of collecting is common and inherent to fandoms, as well as other cultural productions, such as fanfics, fan arts, fan films, cosplays, etc. We understand the nature of collecting in fandoms as inseparable and inherent to the culture of fans. Even if a collector does not identify as a fan of something/someone, the practice of collecting classifies them as a fan, even of an object such as coins or stationery items. The relationship between the fan and the object of affection has been present since the Happy Meal toys to the big Disney parks and the iconic Minnie's ears. The fan culture practices

dictate the direction of media in Brazil and around the world. These practices and the relationship between fans and their idols/objects of affection generate thousands of dollars every year on tickets to fan conventions, such as Comic Con, artists concerts, book fairs, records, and other collectible objects. Collecting in fandom moves the economy, media production, and society. It is through collecting that big fandoms get more attention, more theme parks are made, films, books, and series are produced, and culture popularity grows exponentially. It is clear the relationship between fan culture and informational practices within fandoms. For the field of studies, more in-depth and specialized research is needed, using netnography or ethnography as methodologies to obtain better results. It is up to Information Science to embrace collecting and fan culture as popular culture practices, so beloved and researched within the scope of Social Sciences and Humans. Our future research will be focused on deepening this now proven connection between the topics in this paper.

Acknowledgements

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Notes

[1] Stories written by fans of something/someone based on pre-existing narratives and/or characters. Common practice in fandoms.

[2] More available in https://gizmodo.uol.com.br/nova-temporada-de-game-of-thrones-comeca-amanha-e-tera-transmissao-simultanea-no-brasil-e-nos-eua/.

[3] Fanfiction writers.

[4] See more in https://www.uol.com.br/splash/colunas/luciana-bugni/2023/04/05/filme-da-barbie-por-que-trailer-lancado-hoje-deixou-todo-mundo-ansioso.htm.

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Data availability note

El conjunto de datos que sustenta los resultados de este estudio está disponible en diversas bases de datos consultadas, como SciELO.

Author's contribution

Sara Mendonça Poubel de Oliveira: Conceptualization, investigation, methodology and writing.

Carlos Henrique Juvêncio: Supervision, validation and review.

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