

Voices about the role of Facebook in colombian cultural journalism and literature

CARLOS MARIO VALLEJO TRUJILLO¹

Traducción: María Del Pilar Gutiérrez, Departamento de Idiomas - Universidad de Manizales

Abstract

This article examines the role of the Social Network *Facebook* in the circle of the cultural press and the literature in Colombia. Leaders of opinion known by their influence on this network and keep permanent activity, give their opinion about the authors, journalists, and the interested audience in the chore of journalism and literature.

Both, advantages as disadvantages of the most popular social network in the world, as the future of readers, media and distribution channels, constitutes the topic that will approach in this article.

Keywords: Facebook, networks, public, interaction, connectors, audiences, journalism, culture, literature.

Introduction

Although, at the beginning of Facebook it was said that writers and journalists would use this platform to disseminate their personal and work content, communicate with their sources and readers, and, in addition, publishing extensive texts of any kind, currently the heads of the academy have started to turn to look at how this platform has become a fundamental element for the journalistic and literary work of the authors, as well as their relationship with the public and the tax traffic to the different media.

Foreseen as a network in which some students of Harvard University in 2004, studied concurrently with Mark Zuckerberg (his current head and owner) and the co-founders Eduardo Averin, Dustin Moskovitz and Chris Hughes. After these 13 years, the number of writers and journalists who are linked to the virtual social center of blue walls, increases every time in a more vertiginous way.

1 Carlos Mario Vallejo Trujillo (Manizales, 1987). Social communicator and journalist of Universidad de Manizales. He worked for the media La Patria, Q'HUBO, El Andino, Blasting news and the TV channel Red de Hv Televisión. Founder of the humorous newspaper El Raro. Founder and presenter of the news program Tv Red and the programs Aló Tv Red and electoral context. Written and radio journalism workshop. He has collaborated for the cultural supplement Papel Salmón and Aleph Magazine. Columnist of the news portal Public Journalism. Candidate to Master in Literary Creation of Universidad Central. Email: cvallejot@ucentral.edu.co

A year before embarking on the creation of Facebook, Zuckerberg had launched in the prestigious academic center, a virtual site called *Facemash*, which converged photographs and names of students. At the beginning, presaged to have a short life by virtue of the directors of the university. They blamed the current tycoon for having appropriated data and images from the educational system of the school, so they suspended the entrepreneur, who at the end of a year would arrive with the revolutionary idea that constitutes the largest social network in the world, with revenues over 7 billion dollars and 2 billion users and counting.

This is how since its appearance and constant change -who knows if evolution-, the major newspapers of the world have a Facebook page, through which both, the person in charge of networks of the various information companies, as well as the journalists who write the reports and the public, use the platform to expand their scope of action. To this, is added the possibility of audiences interacting with journalists and writers of both literary and journalistic works, aimed at the mass consumption of the audience and feedback.

The newspapers with the most influence on the tremendous invention of Zuckerberg, are *The Washington Post*, *The New York Times*, *Le Parisien*, *Le Figaro* and *Le Monde*. In Colombia, the newspapers *El Tiempo*, *El Espectador*, *El Colombiano*, and the virtual portals *Las dos orillas* and *Minuto 30*.

An investigation carried out by the specialized portal of journalism classes, has established several basic guidelines to make the most of the performance offered by this social network, namely: *“Maintain a critical mass of interest groups, develop the growth of the participation of their interest groups, involve all readers, journalists and employees, companies and institutions in the development of their strategies for the publication of a report, develop applications for social reading, offer their readers the opportunity of a direct relationship with journalists, be interested in the behavior of the most participative readers, offer an iconographic content of video and photos, with an increase in opportunities for dialogue and exchange on the web with publishers and readers, integrate their editorial strategies through multiple open channels: on paper, online, application, blog, Facebook, Twitter, YouTube, e among others, and improve public relations developed with its readers”* (2017, July 15). The 10 newspapers that take advantage of Facebook. *Clasesdeperiodismo.com*. Retrieved on October 03, 2017.

Recently, Facebook launched a new initiative, *Facebook Journalism Project*, which aims to relate more forcefully to all agents related to journalism and the media, so that the audience, sitting at the screen or sliding fingers in the plasma of the cell phone crystal, do not fall prey to the torrent of information that lacks verification and represents a risk in terms of what is offered to users, who are often unsuspecting, given to the disclosure of matters of interest that may lack the rigor that characterizes a written medium.

“We will collaborate with information organizations to develop products, learn from journalists about how to be better partners and work with editors and educators on how we can equip people with the knowledge they need to be informed readers in the digital age”, said the network through a worldwide broadcast notification.

Voices of Colombian Cultural Journalism: the *Facebook* case

Finding a place to publish freely and make the public aware of their creations, has been an advantage for many Colombian journalists and writers. The discovery of readers in a prompt manner and the way in which the network adapts to its possibilities of space and time, mean that more and more authors, both from journalism and literature, put themselves in line with the social network.

Next, the statements of a handful of journalists characterized by their permanent activity in the social network, in which they tell how they analyze the incidence of Facebook in their work and personal lives, how they interact with the audience, and how they work from their personal profile or if they do not.

The method of investigation, as it could not be less, was the *Facebook* window (Messenger), except in isolated cases where the sources preferred to use the cell phone or email to render their statements, or those who simply preferred to leave in view the proposition or declining it (equally isolated).

Among the opinion leaders of the Colombian cultural and literary press who have made Facebook a niche to publish what is outside the conventional publications, there are confluent and conflicting versions about the use that is given to the network. The publications referred here, include both the publications of day-to-day and cultural press authors, as well as fiction, nonfiction, essay and non-fiction writing.

The journalist Diego Calle Pérez, who has collaborated for the aforementioned portal *Minuto 30*, says: *"Facebook is a cultural media, here we read everything. Music, art, books, heritage, photos, images, phrases, and all the imagination can hit. In recent years I pasted my writings and shared many readings. All kinds of people are doing it very often. After all 'Face' started to do homework."*

For Pedro Adrián Zuluaga, film critic of *Arcadia* magazine, social networks are a tool whose value lies in the use that is given to them. Many people, he says, use Facebook for a space of opinion, debate, promotion and alternative to publication in traditional media. Zuluaga uses it preferably to post comments that do not reach the form of a review. He also says that to evacuate comments, opinions in "hot", Facebook is a valuable tool, although the danger is that there is very little chance of weighing arguments.

"These reactions in hot, measure the state of opinion of the communities, but the problematic thing is that the melodramatic sentimental narratives predominate, and in many occasions the insult, the offense and the pugnacity. It is necessary to keep in mind that sometimes there are very high debates and a lot of reasoning," he says. *"I would not say that the publication of texts on Facebook is of less value in the sense that one thing is less than the other (opposing it to traditional media). Nicolás Gómez Dávila and Walter Benjamin, the one with his aphorisms and the other with his fragmentary writing, could be counted as advanced of the writing that this social network must prevail: the brief,"* finds the critic, who says that to use Facebook all

the time as means of interaction, debate, and, of course, for matters of ordinary life, *“which was its main reason for foundation”*.

In an interview that will be published at the end of this year in *Papel Salmón*, cultural supplement of the newspaper *La Patria*, the novelist Andrés Mauricio Muñoz said that those who disdain Facebook have their right, while putting into question this phenomenon that has come to disrupt the order of love, friendship and the way of living, he says, will always be a valid alternative. However, Muñoz is quite active in the social network, where he shares comments, publications about his books, interviews and newspaper articles.

The cultural director of the Book Fair of Bogotá, (FILBO), Giuseppe Caputo, said in that same work (multiple interview with Muñoz and Caputo), that his experience with the social network has been favorable. *“I opened my Facebook profile in 2007. At first I did not use it much, especially it was a way to contact friends I did not see long ago and with whom I wanted to rediscover myself. Then the dynamics of the network itself changed. And now it has become a space to share readings or texts that I write with readers.”* And on those who despise the scope of this platform, contrary to the case of Muñoz, is emphatic in validating its use: *“I seem out of place. They have not understood anything. For me it is a space for interaction, here I find articles and reflections of the first level. You have to know to whom one follows. I repeat: You have to know who to follow”*.

One of the most important chroniclers in Latin America, Alberto Salcedo Ramos (who chose to collaborate with ESCRIBANÍA via email), indicates that the press, in general terms, has established a pernicious relationship of dependence with social networks. *“Now there are many newspapers that have sections to echo what is published on the networks. Some go so far as to replace the direct search of statements with phrases that publish the sources in social network accounts. “However, his frequent publication of states, usually brief and more by way of commentary and review of own and others’ readings (although recently he published his column “Limonada de coc” in the magazine Carrusel, for being too late in uploading it). He is reluctant to give such prominence to the blueish platform. “One thing is that it is a useful input, at some point, and another that is taken as such only by laziness. I’d like to see newspapers that look more like good newspapers than Facebook accounts. “On the relationship with the hearings, he says that it is a valid resource.” There are people who do not reach one through the window of a bookstore but through Facebook. It is a reality of these times. But I do not use that network to write my work but to direct the audience towards the work that I have written. I basically use the tool to communicate certain activities and recommend content”*.

Radically opposed is the journalist Iván Gallo, from the Las 2 Orillas portal, one of the three most visited virtual media in the country (in addition to Eltiempo.com and Minuto30.com) for whom Facebook is a first level tool. *“As a journalist my first guide is Facebook. It is the best tool that exists, and the best way to measure the pulse of the audience. Any article that we do not publish on Facebook does not exist. Do not hit. In addition, Facebook is the only way for a young poet to show himself. A state of Facebook can be the most anarchic in the world”, says the popular and thorny communicator.*

In the concept of the chronicler José Navia Lame, a reporter with extensive experience in national narrative journalism, the possibilities offered by Facebook are so infinite and varied that they end up overwhelming the ability to receive and process information of any person, even if one moves in a community with similar interests. "Facebook appears as a contemporary scenario, unthinkable a few years ago, that multiplies by thousands or millions the possibilities of reading news or books from around the world or at least knowing its existence".

Giving a look at the past, Navia remembers that in the past times, the media was enough by itself. *"It was enough to have a crier in the corners to announce at the top of his lungs the most striking headlines and the readers looked for the enlargement directly in the middle; now millions of users reach those media through Facebook or other networks, directed by someone who got up earlier or had more time to navigate"*. But it does not bring them all with this apparent partial democratization to which Navia alludes. The journalist confronts himself: *"It's paradoxical: the Internet multiplies the possibilities of reading, but we end up limited to the Facebook offer, because that is the scenario where an average Internet user spends the most time. That is, in a strange relationship, Facebook has become a means to the medium; for journalists and also for those who once wanted to be journalists and are not, and therefore do not have the methodologies to exercise that work with the necessary rigor"*, he warns. Personally, it is limited in terms of navigation and interaction through the various windows of the global platform. *"I would say that I have not explored the possibilities of Facebook in that specific role. At first glance, it appears immense and rich in alternatives. On the one hand, it is like a great planetary index of titles and authors, a gateway, a large virtual shelf where you can examine and buy without the inconveniences of transportation of modern cities; but also offers the possibility of finding reviews, links and texts almost unknown and, as in other subjects, the possibility of belonging to communities with common interests in subjects or authors"*. Have you used Facebook for personal benefit in the field of reporting and finding sources? His answer is yes, but no at the same time. *"I have not used 'Face' beyond tracking and contacting a character to make a story"*. he concludes.

The writer, journalist and director of the magazine *Arcadia*, Juan David Correa agrees Martin Baron, director of the Washington Post, in the concept of Facebook as *"the most important media in the world"*, although he has said that the click and the 'like' are not everything. *"Press, books, publics and Facebook. This is media, it is a channel like any other, and nevertheless, I make use of other media. Now, as part of the media, I have the feeling that so far it is a continuous learning for evolution. It is not all about sharing posts. They come in the personal level. They are comments about the things I am thinking or feeling. I do not perceive myself as systematic. I write and publish as if I did it in a kind of public blog, with, of course, something of exhibitionism. In the case of my role in Arcadia, I think we should make more efforts to make FB a media in itself and not a platform for sharing articles"*. On the role of Facebook as a way to connect, he believes that the possibility of dialogue that opens the network is evident. *"Now that the time is passing. People have been disappointed about the passionate debate. I insist on thinking that, over time it will become a personalized media where you can show the work of those who write"*. On the personal level, his verdict is filled with some misgivings: *"It is a somewhat invasive tool. The idea of speaking professionally is not yet clear. I hope that with time one can incorporate it into life, also as a platform to communicate directly."*

Writer editor and also literary agent Pilar Reyes is a little closer to Hernández's position, especially in those who question banality and the fact that it is not safe to read or not what is published: *"It seems to me that Facebook works very well at promoting and disseminating content. People post their information and post links to everything: events, reviews, launches, articles, the cover of the new book, opinions about works, etc. However, I wonder how many people actually follow the links and read the content seriously. Maybe most people limit to reading the headlines and react to the publications of friends"* He states.

Reyes says that cultural diffusion is important because it fosters authors. *"Undoubtedly, Facebook works to disseminate information from the media, but as an author, I am more interested in the network than the authors and their readers. Many times authors contact us to give us their opinion of the books, ask for advice or ask us questions. This for me is something very valuable,"* She says.

About the service of internal mail of Facebook (Messenger) to her work as an editor, her position is a bit distant, but not isolated. *"For that kind of thing I have used more my email account, but I have contacted a few people on Facebook and I have saved someone else's publications because they seemed interesting to me or they are about an issue that I am writing about. I have also found links to content that may one day be useful to me. But above all, Facebook has helped me to get to know colleagues: their views on certain topics, their ways of being and acting in the world, their interests and concerns, the things that give them rage, happiness, sadness ... "* ,She points out.

The chronicler Juan Miguel Álvarez takes the personal profile of each author and each reader as a kind of personal website. *"Then, if each one of these subjects used effectively all the tools that this social network allows, it could be enhanced a very profitable relationship. But I have the impression that Facebook is not widely used by writers in general, although there are exceptions. And it is barely used in a few ways by the media,"* he says.

Anyway, however precarious the use of this social network is, it has allowed direct contact between directors and editors of media with their audience, and authors with their readers. *"Facebook could only be beneficial to enhance the dissemination of the activity of the media and writers".* he says.

The fact of having as much or as many followers, Álvarez explains, it is quite inappropriate. As indicated, it can be risky to grant excessive merit to be very popular on Facebook as a measure of publication. Here he referred to his particular experience. *"If you have 5,000 contacts and as many followers, then will publish your book, or your article.' I've had to hear this from publishers, and maybe the number of followers is not a fair measure to be published. in each case"*.

Regarding the personal use he gives in his journalist office, he indicates that while the freedom and ease implied by an unlimited window with a publish button to make his texts known to the public, they should not be overestimated. *"Sometimes I have contacts that open doors or serve as a source for issues that I have no other way to deal with. Sometimes, it has helped me to send exact messages, questions, opinions and generate debate and I always use it to promote my publications, to give them publicity, to wait for feedback from readers. Since*

I opened Facebook for the first time, I knew that I was going to use it as a vehicle for direct communication with my readers and colleagues".

It is a good instrument -concludes- because it responds to the historical moment. The one who knows how to use it more effectively, can make better use of it. *"Sure, it's nothing special, and it sure will last a few years. Later, something else will replace it. And it will be another tool".*

The experienced journalist Óscar Domínguez, columnist in the main national newspapers and director for decades of the news agency Colprensa, spoke in the same way. For him, it is not necessary to go lamenting of the possible futility and banal character that many grant to the social network. Its comparison with the history of media that *seems* to give it a boost to the new forms of liquid communication, to speak in Baumanian terms. *"The crowd that follows Facebook indicates that it's here to stay. The same thing we said in the past of the telegraph, just to mention one, and today it is pure nostalgia. As we go, in a short time, Maybe, Facebook will be a footnote in the internet age. We know where we are, not where we will go. And better the surprise. Let's enjoy it we go from the big screen, television, to small screens, cell phones or laptops. Jorge Ramos (acclaimed Mexican journalist) said it, for whom innovations go so fast that it is considered a dinosaur. We are all in some way. Facebook allows the disclosure of the latest invention, the latest literary fiction or the most recent of homo sapiens legs".*

The humorist and editor, who calls himself a writer of short distances, argues that indeed the relationship of journalists and writers with consumers or readers, goes along the lines of what is functional. That the honeymoon goes on and on". (Readers and authors) are needed and feed each other, be relatives, friends or intimate enemies. They should not compete, better to find the coincidences (synergies they call) to try to make this a better home. For all there is. Just as rivers go to the sea, life comes through press, books and Facebook, where any mortal can air their strengths, vanities and weaknesses.

And his poetic voice comes to vindicate all the publications, so they lack popularity, prudence or relevance, assuming that, at least in his personal case, it is clear that Facebook is a work tool that serves as an infinite, multipurpose archive. *"The same is his relative Messenger, which I hardly use. Anyway, I'm on Facebook, I'm profiting from him, I try to pull reciprocity, but I'm not a scholar. I just enjoy it and share my bullshit in the way of the birds that sing without worrying too much about who heard them or not".*

María Teresa Herrán, a lawyer, political scientist, teacher and one of the most important journalists in the country, is succinct in her statements about her experience in the social network, where she often fuels the fire of some topic of public opinion and feels position on the issues that make up the news today: *"I analyze the press (that is, media and journalists, because the term sounds old-fashioned), with fear; the books, as an opportunity; the public (that is, users in an interactive age); There is everything, like in the pharmacy. The important thing is that everyone finds the right apothecary (or niche)".* The press is recognized as old-fashioned, but this does not prevent it from forging its daily exercise as a vigilant of the environment, the work of every journalist. *"Yes, I'm a cybernaut grandmother and I've found on Facebook a way to approach young people and people saturated with the concentration of media and their commercial logic. This is a vehicle as is the audiovisual and it was the printing press".*

The columnist of the magazine *Semana* Jorge Gómez Pinilla argues that Facebook has become an excellent disseminator of news while sharing important amounts of articles as well as information, PDF's about books, reviews and books in themselves. However, although the reading seems to be greater today, estimates that its quality may be affected. "The reading habits are changing in an accelerated way, they are going to affect, even the reading of stories: people are already looking for much shorter material".

Regarding his journalistic activity, he acknowledges that he uses the Messenger tool to carry out interviews, and telling the experience of a recent column, entitled '*Salpicón a cincuenta manos*', in which he says, *I invited my Facebook friends to give me themes And that's how the column was published in El Espectador.*

The journalist Julio Suárez Anturi, a retired reporter of Caracol Radio Nacional, a press commentator and short story writer, analyzes the possession of a profile in this social network as a good, but not necessarily related to press freedom, nor that they are doing journalism. "*Newspapers and broadcasters and television channels offer their links on Facebook, and some readers take some news articles and share them in this way. That's the relationship I see, from the press and Facebook. Now, I think that relationship can be deepened, because Facebook and Google are developing tools to "mak". journalism on Facebook, but that still do not come to Latin America*". It refers to the Journalism Project, the initiative referred to in the introduction to this article.

He also referred to the case of bookstores, which promote their articles - "*it sounds ugly to say so to a book, but it is commercial languag*". - on Facebook.

"*As for the general public, I see that people want to interact with others. It is easy to sit in the solitude of the house and yet talk (or have contact) with 10, 30 or 100 people in different parts of the world. But I notice that the specificity of Facebook has been distorted with the appearance of Twitter. This is for those who are not capable of elaborating an ideological discourse. There is no need to think long to write a Twitter, so it was ideal for artists, footballers and people with few words*". The issue becomes more complex, Suárez analyzes, because the potential was discovered by politicians and they fit like a glove. "*At the end of the day, Twitter is fo "followers", so that some listen to the "oracle", while Facebook is fo "friends", so that some of us can converse with others*".

The figure of Facebook as connect finds it as a good option, although in his opinion, the mindset of the authors is still restrained to display their qualities at ease. "*There are several authors who have an account and put links to literary or art articles, a poem or a loose idea. There is still shyness to use it. If a song is played, nobody listens to it or comments on it, because it requires 3 or 4 minutes of attention. And everyone is half anguished, to the races*".

In the professional exercise, to the question of whether he has used Facebook to develop his works in the press or in literature, he indicates that he uses it a lot in particular to post reflections in the form of news headlines, author readings, paintings of artists or scientific developments. His intention goes more by way of sharing a reflection. "*For my literary or jour-*

nalistic activities, I do not use it. The type of search for information that one does is different, and it goes from physical libraries to the powerful Google, not specifically Facebook. In case of interviews, the email is better. Not only for the ease of reading, different from the inbox of Facebook, but because you can see how it is being processed. Personally, I prefer in person or by phone", he concludes.

For the journalist Pedro Pablo Mejía, digital manager of the Pontificia Universidad Javeriana, Facebook has become a source for the media, which monitor by this social network what they publish, comment or stop publishing the personalities of politics, entertainment, sport ... *"It has also become a means for its contents to have greater readability; I do not know of figures, but I perceive that today there are more readers of news in social networks than readers of newspapers on paper. This in turn has even caused many media to focus their journalistic work thinking more about issues that cause "likes", in a high percentage banalities, sometimes affecting depth journalism".*

Located on the other side, from the readers, he thinks that for the audience, the emergence of Facebook has also been the opportunity to interact, comment, criticize, correct, share or enrich with new information content, but also, he says, to insult .

He says that social networks are connectors that allow the approach between the reading public and the authors, previously distant, almost deified, now a little more earthly and exposed to criticism, insult, praise. And personally, in relation to the exercise of reporting, indicates that naturally has obtained revenues. *"Facebook has allowed me to find sources that I could hardly have accessed by other means or at least it would have taken me a little more time".*

The position of the editor, poet and literary agent Antonio María Flórez, goes more towards pessimism. He thinks that this media is being overrated. *"Media and books work like tics and the interactions are brief and superfluous. Few people deepen due to the lack of time and the volume of contacts. One has almost three thousand contacts and friends and it is impossible to keep up with them. Much banality, a lot of straw, which makes it difficult to select the truly valuable", he argues. And while conceding that it is true that the connection is agile and immediate, it is still circumstantial, anecdotal and shallow. "Some bloggers or 'facekos' (sic) manage to generate certain loyalties and, therefore, more extensive, continuous and deep contacts. What if I use it to work in the profession? Circumstantially. I prefer other more reliable, safe and expedited routes".*

The Argentine novelist and correspondent in Buenos Aires of the Cultural Agency of News Books & Letters of Bogotá, Pablo Hernán Dimarco, who feels so Colombian to put tricks in the subject that occupies us, and where he has high activity, Facebook is a megaphone that spreads activities and publications. *"It goes without saying, that like any tool, it can be used well or badly. Social networks help (in part) to democratize the work of those who can not access the mainstream media, but also awaken exaggerated dependencies and egos. And also unusual situations: poets who hang verses plagued with spelling errors, writers who announce as an achievement that they have just finished writing the first fourteen pages of their new novel, journalists who are photographed giving kisses to the camera next to the*

book they have just finished. review ... Of course, the latter is not the responsibility of social networks but of their users. Facebook only reveals who we are".

In the scenario of Facebook as a meeting point, he compared it with being in a bar where (almost) all the actors of the world of culture meet. And, once at the bar, he says, we realize that this world is smaller than we imagine: *"One hundred dudes from Medellín, two hundred from Buenos Aires, two hundred from Madrid ... The world of culture is a ghetto. Going punctually to your question, without doubts that Facebook is a cultural connector. I write for the magazine Libros & Letras a cycle of interviews with writers called Un café en Buenos Aires. And when I post the interviews on Facebook, it is very rewarding to see how the readers relate to the interviewees. They praise, they criticize, they ask ... in short, there is an interaction that is usually interesting".*

Indeed, his activity this social network has allowed him not only to contact the interviewees of *Un café en Buenos Aires* (the name of his periodic work for Books & Letters), but also to disseminate the interviews. *"As far as my novels are concerned, I limit myself to mentioning some new publication and occasional interviews. In general, I prefer not to talk about what I write until the moment of publication. There are writers who share with their Facebook contacts the writing and proofreading process, they show the photocopies that they will send to a certain contest, they are photographed when signing the contract with the publisher ... Of course it is not bad to do it, but I think that all this should be part of a 'behind the scenes' that is not necessary to share",* he says.

The well-known Colombian story writer John Jairo Junieles, refers in the broadest sense to his relationship with Facebook: *"The media are one of the main sources of vital and cultural material for networks. We must recognize that since we know the conditioning criterion of these media, mainly, by the interests of the large publishing groups, they have many cultural journalists at their service. In that sense, despite the undeniable impact of Facebook, Twitter or Instagram on people, the press (its official channels) continues to determine important public opinion, despite the freedom of expression that is enjoyed in social networks".*

Junieles expresses without reservation that the blue social network is a wonderful setting for the discovery of unknown authors, who do not have the support of the traditional press and its media, but who is also a garden of good and evil. *"That is indisputable, because we already know that many profiles are false, they are part of some software whose function is to massify a name, a title, and generate with that false impression of success that allows channeling public opinion: nothing guarantees more success than success itself, it starts then giving that impression".* In his experience, he says, he has detected that it is an instrument of opinion and promotion available for everyone, and could be productive or destructive, based on that ease of access. *"The personal valuation of literature has become more popular thanks to this network, which is democratic and positive, but it does not mean that we must ignore, reject or turn our backs on scholars and literature scholars who value a work beyond the massive reception of a public".* As Dominguez warned, Junieles also indicates that today there is Facebook and tomorrow who knows what it will be. *"That idea of Warhol according to which we would all be*

famous for 15 minutes, becomes a reality thanks to this social network, among other mechanisms of the cultural industry".

Question: Using Facebook to practice your profession? Answer: *On a personal level – since I do not know what others do - Facebook has become another source of research and creativity. I use it to get in touch with people, to ask them questions about different topics that seem interesting to me. However, most of the time, I'm attentive to how they express themselves, the use they make of images, anecdotes, situations, colloquial expressions, and those forms of communication feed me to enrich the look of characters, argumentatively, and in other senses and aesthetic needs.*

The journalist, writer and literature professor Óscar Godoy Barbosa agrees with several authors interviewed for this article in which the press is little concerned with books. Refers, that at least in Bogota, literary supplements ceased to exist, there are no longer permanent columns on books (occasionally a columnist deals with a book) and only from time to time you see articles or interviews with writers, often referred to awards or recent publications. *"Facebook has become a channel that permanently informs about the literary activity of Colombia. If you are linked or have "friend". to literature sites, or writers and people who move in this way, you will surely be updated on the many different activities related to writing",* he says.

His relationship with the network deployed from *Silicon Valley* to screens around the world. He expresses: *"Fortunately, Facebook exists. Otherwise, we would be increasingly isolated and ignorant of the things that happen in literature. I'm not sure that Facebook is a cultural link between authors and media. Not necessarily who gives a 'like' to an author or a book, will become a reader of it, but at least it is a point of contact".*

In addition to meeting point and place where his students work for each class at the Central University, he teaches literature in the program of creative writing, and mastery of the same name, Godoy expresses that he makes use of the virtual tool in study constantly. *"Facebook is the tool that I have most at hand to publicize my work with my own books, with the books of friends and acquaintances, and many other activities related to literature (contests, book fairs, presentations, etc.). And so far it has proven to be very effective in making all this known to broad audiences".*

This wide selection of concepts about the emergence of Facebook as a cultural vehicle in journalism, literature, media and public, leads to the conclusion that we cannot yet establish arbitrary or final words on the phenomenon of the most important global platform of the present. Nothing consistent can be estimated yet, insofar as it is a changing tool, that barely exceeds the decade of creation and whose fluctuations will be subject to the chain of consumption of those who daily open with their mail and their password a world that is barely to be unraveled, if it is possible to undertake such a strenuous and overflowing task.

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