

# Social Networks for Reading as a new Literary Training Space<sup>1</sup>

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## Abstract

In contrast to the generalized negative vision regarding the use of social networks, this study aims to analyze their present possibilities for the dissemination of literature and for the development of literary education. In that respect, the concepts of social reading and LIJ 2.0 are presented as a case of Internet participation dynamics related to the development of reading habits. Next, the main social reading networks whose main objective is to talk about literature are presented. The main objective of this work is to present several specific uses for the promotion of reading in common social networks such as *Facebook*, *Twitter* or *Instagram* and in specific reading networks such as *Goodreads* or the Spanish *Entrelectores* and *Leoteca*.

**Keywords:** Social Networking, Social Reading, LIJ 2.0, Facebook, Twitter, Instagram, Goodreads, Entrelectores, Leoteca.

## 1. Introduction

When we refer to the concept of social networks, we mean an application or web service that allows us to interact digitally with other people around the world. However, the concept of social network also applies to groups of people who share different affinities or common interests. Within the “Map of social networks and other services in the cloud” (Höhr & Quirós 2016) we find a small category focussed on literature. In these networks, the main topic is reading and books and although they occupy a much smaller space than the large social network services, we can see that they have been evolving constantly in recent years. In addition, we can also take advantage of large spaces such as Facebook, Instagram or Twitter from a didactic perspective in order to promote reading and the development of lecto-literary competence.

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Contrary to what many believe, those who consider them to be a distraction from traditional reading, social networks are a space for conversation and reading where, with the use of appropriate dynamics, reading comprehension can be worked from very different perspectives, being a central space to what has been defined as *LIJ 2.0 Children's and Youth's Literature and Reading in the Social Web* (Rovira-Collado 2011).

*Facebook*, as the main horizontal network, it allows us, in principle, to have all users in the same rank; *Twitter*, as the largest *microblogging* application; o *Instagram*, owned by *Twitter*, but based on the publication of photos, mainly through mobile devices, are the three main generalist networks, since they focus on any type of user, while specialized networks focus on specific interests, like the social reading networks to name a case.

All these dynamics are an evolution of web 2.0 which originated in the first blogs and wikis services. These networks have inherited many of these participation dynamics, such as the use of tags or hashtags and social bookmarks devised to identify contents (García, Gómez & Cordón 2014).

Next, we will focus on some uses and possibilities of the different tools, ranging from *Facebook* more generalist spaces, user lists in *Twitter* or the new *Instagram* dynamics, to literature specific social networks, such as *Goodreads*, or *Entrelectores* and will offer a description of the different possibilities and a presentation of the latest advances or *Leoteca*, focused on children's reading. But first it is necessary to present our analysis as a space for LIJ 2.0 evolution.

## 2. LIJ 2.0 Theoretical Framework

### 2.1 Social Reading and the Internet

After analyzing the current educational system, Fernando Trujillo (2017: 97) stresses that reading is a personal and “socially relevant” act. The new digital media allow multiple new readings and participation dynamics offered by the written text which becomes a multimodal text (Bearne 2009). New concepts such as transmedia narrative (Jenkins 2003) appear where the story navigates through different information platforms in very different ways. We find the concept of “translector” (*transreader*) coined by Carlos Scolari (2017) very accurate being a latest evolution of Burbules’ (1997) hyperreader and hyperreading. Given this succession of new spaces, dynamic and readings, we consider it convenient to focus our approach on training readers. Within the areas of dissemination and development of Children's and Young People's Literature (LIJ) on the Internet, social networks occupy a fundamental space because they have modified the ways readers of any age interact as they have

new forms of participating in the literary work. Social networks are just an space in what we have defined as LIJ 2.0 (Rovira-Collado 2011) which includes the different social web spaces:

The new space of the LIJ 2.0 that has been growing throughout the investigation includes: Blogs and Wikis on LIJ; presence of this in the services of social networks such as *Facebook* or *Tuenti*; specific social networks; contributions from the “microblogging” mainly with *Twitter* (Rovira-Collado 2011: 138-139). [Trad. by autors]

Within this concept, we have also included the idea of reading along with the traditional LIJ acronym as there are many LIJ 2.0 elements that are not properly literary. “The digital revolution makes it possible for LIJ 2.0 to emerge, which offers among other things the possibility of direct and immediate communication between readers and readers with the author” (Observatorio de lectura y el libro 2014: 46).

But the fundamental transformation necessary to understand the scope of LIJ 2.0 is that of *Social Reading*, generated by the new ways of interaction offered by the Internet. We should note that although this *2.0 reading* takes place in any context and age, it is mainly young people who immediately adopt these dynamics, although later they become generalized. Gemma Lluch delves into this concept through research that describes the social reading dynamics. She has demonstrated the importance of participation in different social media for the promotion of reading (Sánchez, Lluch & del Río 2013 and Lluch 2014). Some characteristics of *reading 2.0* are: the interaction between equals which is fundamental for young readers; the creation, participation and dissemination of virtual reading communities, outside the traditional teaching sphere or the library; users apply general Internet social dynamics to reading, gaining greater relevance; “The reader fact is transformed into social conversation. [...] In this new context, reading is no longer a hobby that leads to isolation and becomes a construct of conversations” (Lluch 2014: 18).

From another perspective, José Antonio Cerdón and Raquel Gómez Díaz, also approach social and collaborative reading: “Social or collaborative reading is the one that develops on virtual platforms, configuring a community that develops diverse forms of exchange by sharing comments, annotations, ratings, labels and, in some cases, books and readings” (DINLE 2013).

This research group has written different research works (Cerdón et al. 2013 and Gómez et al. 2016) where they present the social possibilities of today’s reading as being constantly mediated by digital screens. The reading process moves from being individual, with sporadic social relations to a more

dynamic social participation on the Internet. Reading is no longer a lonely and anonymous process, readers can participate in the elaboration of work plots by leaving their comments and opinions on the internet.

The new social networks of reading conform, therefore, the maximum expression of *Social Reading*. We show our interest in participating in a readers' community in Internet when we create our profile on a specific page in order to, among other reasons, know the latest literary novelties, share favorite works, participate in gatherings and reading clubs or comment on the works. These spaces show that social networks are not only a pastime and can be used to encourage reading. García Rodríguez (2013: 15) stresses the importance of peer interaction in recommending LIJ works. These networks become an ideal space with the increasing participation of young readers who will make "mouth to mouth" recommendations using the Internet.

## 2.2 *Social Networks for Reading*

As we have already mentioned, social networks for reading are the central axis of this paper as being a specific space of LIJ 2.0 and to which we have already devoted previous research (Rovira-Collado 2015 and 2016; Rovira-Collado & Sánchez-García 2017) in order to present its possibilities in the teaching of language and literature. These applications or web services have reading as its main area of interest and develop their dynamics around it. In the last ten years we find a growing interest in these spaces, especially from the educational field, which tries to take advantage of its teaching possibilities. *Anobii*, *Goodreads*, *LibraryThing*, *Lecturalia*, *Que libro leo*, *Entrelectores* or *Leoteca* are just some of these social reading networks.

They constitute an evolution of the reading communities and intend to incorporate the social dynamics of the Internet to reading, as has been done, for example, with music and the *YouTube* platform. There are multiple platforms with different purposes but the main ones allow us to establish links with other readers with our same tastes, receive recommendations according to our previous readings and, above all, comment on and review any book. Often, we find these services or webs of reading social networks together with mobile reading applications or online distribution platforms. There are mixed spaces such as the aforementioned *Anobii* or digital repositories that allow us access to ebooks and which also include social aspects such as the Spanish *24symbols*. We could also mention *Wattpad*, a tool designed to create and share new stories of great success among young readers and which could be considered a social network for reading since many of the dynamics used

are the same although it is based above all on reading texts created by the application users.

The e-book distribution and marketing platforms are responsible for connecting the reader to the book through the Internet by offering in a convenient and attractive way all the necessary data to complete the selling procedure (Borrel 2012: 107). Amazon, the giant of digital distribution, began as a book marketing platform, although it later diversified the products sold. García Rodríguez (2013) makes a complete analysis of these platforms and of the presence of children's literature in them. Although it is still unfortunately small, it highlights the importance of using social networks to promote LIJ since children and young people, as Internet users, want to share their readings and check their peers' opinions.

Social reading networks, like many distribution platforms, include programs that analyze our literary tastes and propose new readings according to our web browsing. The application of reading algorithms and other tools of the semantic web allows us to expand our reading horizons. Javier Celaya and the whole team at the *DosDoce* website (2012) are a reference space to learn about developments in this area. Lluch, Taberero-Sala and Calvo-Valios (2015) include reading networks within the new public virtual epitexts for the dissemination of reading.

The aforementioned social networks global map in 2016 includes the five reading networks within the literature label included in the following table. We have collected the data between 2015 and 2017 to check its evolution, highlighting the constant growth of *Goodreads*:

**Table 1.** Evolution of social reading networks

[Data from Höhr & Quirós. Created by Rovira-Collado and Sánchez-García]

Name	Number of users			Origin	Year of creation	Web address
	2015	2016	2017			
<i>BiblioEteca</i>	25.000	50.000	No data	Spain	2010	biblioeteca.com
<i>Entrelectores</i>	49.230	60.000	+120.000	Spain	2010	entrelectores.com
<i>Lecturalia</i>	67.904	74.588	+77.700	Spain	2009	lecturalia.com/
<i>LibraryThing</i>	1.700.000	1.900.000	2.100.000	EEUU	2005	librarything.com
<i>GoodReads</i>	25 million	40 million	65 million	EEUU	2006	goodreads.com

### 3. Six uses of Social Networks for Reading

If one of the basic principles of social networks is that of “six degrees of separation” also known as “Kevin Bacon’s theory”. *SixDegrees.com* was the

name of the first social network, in 1997. We shall propose six tools to demonstrate the interest of these applications in the development of reading habits. First, we will discuss the possibilities of *Facebook* in order to know the most important readings according to their users. Secondly, we will learn about new participation dynamics in *Instagram* and some user lists focused on LIJ on *Twitter*. Then, we will present some characteristics of *Goodreads*, as the main social network for reading. Then we will focus on two Spanish proposals: *Entrelectores* and *Leoteca*, to show some of their direct applications in the development of reading education.

### 3.1 *The book of faces: Facebook as a Reading and research space*

Facebook or the “book of faces” is undoubtedly the main generalist social network, having reached the two billion active profiles in 2017. In addition to their personal profile, most users know the possibilities of creating pages, groups or even applications with multiple objectives. We shall approach the reading promotion where we can find many proposals focused on literary reading (Moglia 2011) from different perspectives: authors/publishers, teachers or libraries. Facebook allows us to directly contact people from all over the world with common tastes, write directly to an authoress or author, create a work or character’s profile, participate in a reading club and many other activities that favor the development of literary education. Among the most common dynamics, we shall focus on *The most read books*. Through contact chains that disseminate the question, these dynamics recurrently appear to strengthen social ties through common literary tastes. Contacts can recommend readings to other people or we can even know the preferences of public figures who may offer us their readings lists. This viral dynamics can be converted into a meme thanks to the broad participation of users and their possibilities for rapid expansion.

Furthermore, lists of different entities, contests, associations or people appear constantly on *Facebook* who propose the best books of the year, decade, century or even of all times. Given the commercial objectives of bookstores and publishers which take advantage of dates related to reading, to academic research, we find similar participation activities every week.

#### *The top 100 books of all time: how many have you read?*

One of the first dynamics was based on previous listings used to expand the participation of users. According to the *BBC’s The Big Read - Best Loved Novels of All Time*, published in 2003 and based on a survey done to more



than 700,000 people, we can find the hundred most read works of all time. This list has been changing, as we can see in its own website and the BBC itself floated the theory that most people had only read six of those books.

In response to this idea, *Facebook* itself generated a meme where each user could mark the works read and thus answer this assertion. We found multiple notes from different profiles between November and December 2010 where this dynamics is proposed. For example, the user *smartwatercanada* states that s/he has read thirty works on the list and encourages other users to participate:

Classic facebook meme time!

Have you read more than 6 of these books? the bbc believes most people will have read only 6 of the 100 books listed here.

Instructions: copy this into your notes. bold those books you've read in their entirety, italicize the ones you started but didn't finish or read an excerpt. tag other book nerds. tag us as well so we can see your responses!

How well read are you? (Smartwatercanada 2010)

*Goodreads*<sup>3</sup> proposed a similar space based on this list to mark the read works, give them a mark and indicate future readings. It is a dynamic list where the users' votes can change the works' order. The average number of works read by *Goodreads* members is twenty-four.

#### *Books that have stayed with us*

Facebook also offers a very similar list through its own research. During two weeks of the summer of 2014, two researchers Lada Adamic and Pinkesh Patel took advantage of the aforementioned dynamics entitled *List 10 books that have stayed with you in some way*, to make public the ten favorite works list. A hundred and thirty thousand contributions allowed them to make a huge database where all works were collected and gave them an assessment according to the position in which they appeared.

The following analysis was conducted on anonymized, aggregate data. To answer this question we gathered a de-identified sample of over 130,000 status updates matching "10 books" or "ten books" appearing in the last two weeks of August 2014 (although the meme has been active over at least a year). The demographics of those posting were as follows: 63.7% were in the US, followed by 9.3% in India, and 6.3% in the UK. Women outnumbered men 3.1:1. The average age was 37. We therefore expect the books chosen to be reflective of this subset of the population (Adamic and Patel 2014).

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<sup>3</sup> <[http://www.goodreads.com/list/show/10203.The\\_BBC\\_Book\\_List\\_Challenge](http://www.goodreads.com/list/show/10203.The_BBC_Book_List_Challenge)>

It is important to remember that when these interventions on Facebook were done, users were not aware that their information could be collected for research purposes, advertising or online sales. This represents a clear example of the Big Data possibilities. The *Facebook* page dedicated to this research includes the following list:

**Table 2.** Facebook data science. Lada Adamic & Pinkesh Pate (2014)<sup>4</sup>

1.	21.08	<i>Harry Potter series</i> - J.K. Rowling
2.	14.48	<i>To Kill a Mockingbird</i> - Harper Lee
3.	13.86	<i>The Lord of the Rings</i> - JRR Tolkien
4.	7.48	<i>The Hobbit</i> - JRR Tolkien
5.	7.28	<i>Pride and Prejudice</i> - Jane Austen
6.	7.21	<i>The Holy Bible</i>
7.	5.97	<i>The Hitchhiker's Guide to the Galaxy</i> - Douglas Adams
8.	5.82	<i>The Hunger Games Trilogy</i> - Suzanne Collins
9.	5.70	<i>The Catcher in the Rye</i> - J.D. Salinger
10.	5.63	<i>The Chronicles of Narnia</i> - C.S. Lewis
11.	5.61	<i>The Great Gatsby</i> - F. Scott Fitzgerald
12.	5.37	<i>1984</i> - George Orwell
13.	5.26	<i>Little Women</i> - Louisa May Alcott
14.	5.23	<i>Jane Eyre</i> - Charlotte Bronte
15.	5.11	<i>The Stand</i> - Stephen King
16.	4.95	<i>Gone with the Wind</i> - Margaret Mitchell
17.	4.38	<i>A Wrinkle in Time</i> - Madeleine L'Engle
18.	4.27	<i>The Handmaid's Tale</i> - Margaret Atwood
19.	4.05	<i>The Lion, the Witch, and the Wardrobe</i> - C.S. Lewis
20.	4.01	<i>The Alchemist</i> - Paulo Coelho

The study focuses on the five hundred most cited works, but in general the degree of affinity is rather low. English language and the North American market predominate, but some works in Spanish do appear: In addition, we can access different graphs on the same page where the works appear interconnected, according to their appearance in different lists, thus creating a very interesting picture of literary tastes and interconnections, which shows that *Facebook* can also be used to know the readers' preferences of readers and encourage reading habits.

<sup>4</sup> <<https://www.facebook.com/notes/facebook-datascience/books-that-have-stayed-with-us/10152511240328859>>



### 3.2 Reading Dynamics on Twitter and Intragram

#### *Twitter list for Spanish children's and youth literature (LIJ)*

Although in recent years *Twitter* has lost relevance to other social tools such as the one we will see below, this application created by Jack Dorsey in 2006 continues to offer many possibilities for the dynamization of reading. Tíscar Lara (2011) gives a complete overview of this tool communicative functions and Gemma Lluch (2014) makes an analysis to exploit its possibilities in the academic field. Regarding the literary field, in addition to widely spread proposals, such as the story told by Manuel Bartual during the summer of 2017, Daniel Escandell's research on "Tuiteratura" (2014) is an essential approach to know its possibilities. From a didactic context, one of the most used activities is that of the reading club. In 2010 the Harvard University Professor Jeff Howe and editor of *Wired* proposed the book club *One book, one Twitter* where more than eight thousand people shared their readings of *American Gods* by Neil Gaiman. (Howe 2010). As examples close to the LIJ in Spanish, we can cite the Germán Sánchez Ruipérez Foundation (FGSR) proposal.

Between November 2012 and May 2013, this entity organized the *Club de Lectores Juvenil Contenedor de Océanos* where a list of prestigious youth literature authors' quotations were offered in their @C\_oceanos with the tag #TuitLIJ profile. In 2012 (Ibarra & Rovira-Collado 47-50), a list of sixty *Twitter* profiles related to LIJ 2.0 was proposed, which included authors, characters, publishers or researchers. One of the most interesting tools to introduce *Twitter* is through lists that group users with specific interests. With them, we can create specific topics lists without having to follow all users and we can also subscribe to other people's lists. Regarding children's literature in Spanish, we can highlight the following examples in November 2017:

**Table 3.** *Twitter* list for children's and youth's Spanish literature

User	URL	Users lists	Subscribers
@Darabuc	<a href="https://twitter.com/Darabuc/lists/lij-espacios">https://twitter.com/Darabuc/lists/lij-espacios</a>	154	17
@ranaencantada	<a href="https://twitter.com/ranaencantada/lists/lij">https://twitter.com/ranaencantada/lists/lij</a>	371	32
@pizcadepapel	<a href="https://twitter.com/#!/pizcadepapel/novedadinfantilyjuvenil/members">https://twitter.com/#!/pizcadepapel/novedadinfantilyjuvenil/members</a>	205	22
@Estornudos	<a href="https://twitter.com/#!/Estornudos/lij">https://twitter.com/#!/Estornudos/lij</a>	261	27
@ComprensLectora	<a href="https://twitter.com/ComprensLectora/lists/ilustradores">https://twitter.com/ComprensLectora/lists/ilustradores</a>	739	14
@joserovira	<a href="https://twitter.com/joserovira/lists/lij-y-animaci%C3%B3n-lectora/members">https://twitter.com/joserovira/lists/lij-y-animaci%C3%B3n-lectora/members</a>	877	58

### *Books of Instagram*

*Instagram* is currently the social network with the highest exponential growth, having moved from 400 to 600 million in a single year. Based on the exchange of images, it is the fundamental network for those new users who will never leave their mobile phones and will not want to take part in other networks such as *Facebook* or *Twitter*. Although at a first sight, it may look more superficial, we can also find space for dynamics related to reading. Although the central element of a publication is the image, which can be published on its own without any text, the extensive use of *hashtags* has also proliferated. Among them we highlight *#bookstagram*<sup>5</sup> with more than 16 million posts. But we found a great number regarding reading. For example, in the web *top-hashtags*<sup>6</sup> we find the following listings under the reading tags:

**Table 4.** “Reading” Hashtag on Instagram

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#lectomania #libros #frases #bookstagram #book #lectores #fanboy #fangirl #lector #lectora #lectoras #libro #leer #lectura #humor #fashion #chicas #niña
#couples #reflexiones #escritos #writer #poesia #chistes #likes4like #followme #literatura #prosapoetica #books #reading #bookworm #read #library #booklover #instabook #bibliophile #literature #bookish #reader #bookaddict #igreads #instabooks #booklove #bookphotography
#bookstore #booklovers #bookstagrammer #booknerd #loveread #amoleer #amantedeloslibros #megustaleer #amoraloslibros #leeresvivir #literaturajuvenil #bookaholic #librosenespañol #novela #romance #amazon #spanishbooks #booksworm #lee

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*#bookfacefriday*<sup>7</sup> is also a very interesting dynamic, typical of internet which started as an evolution of *Follow Friday* (*#FF*) of *Twitter*. In it, a photomontage is published where a book cover, usually with a human face or body, is integrated into a real photo. At present it has more than 41 thousand publications and although it may seem superficial, it can be used as a dynamics of reading promotion.

### 3.3 Goodreads as an outstanding space for research and development

Within the reading networks themselves, *Goodreads*, created in January 2007 is the great development space. The amount of information collected thanks to the participation of its users is very complete and serves as a clear radiog-

<sup>5</sup> <<https://www.instagram.com/explore/tags/bookstagram/>>.

<sup>6</sup> <<https://top-hashtags.com/hashtag/lectura/>>. We choose the term in Spanish to check the interaction between Spanish and English tags.

<sup>7</sup> <<https://www.instagram.com/explore/tags/bookfacefriday/>>.

raphy of literary tastes in the network. Amazon, the great colossus of online distribution, acquired *Goodreads* in 2013, resulting in a spectacular growth. This company strengthened its monopoly in the distribution of online books, benefiting from the opinions of readers themselves, recommendations, lists of most valued and thousands of reading clubs. In 2017, *Goodreads* global data was: 65 Million members; 2 Billion Book Added, 68 Million Reviews. Thelwall and Kousha (2017) make a complete analysis of this network possibilities. In the different drop-down tabs we can find, among other options:

- *Browse*: Recommendations; Deals; Choice Awards; Giveaways; New Releases; Lists; News & Interviews; Explore; Blog
- *Community*: Groups; Discussions; Quotes; Ask the Author; Trivia; Quizzes; Creative; Writing; People; Events

In previous research (Rovira-Collado & Sánchez García 2017) we have carefully analyzed this network and its literature study possibilities. Participation, reading and production of new contents by readers are broad. We can highlight nine levels: *author's file, works, reviews, topics, events, quizzes, highlighted appointments, profiles and challenges*.

*Author's file*: It summarizes and controls all the information that the platform has about one specific author. It may contain biographies or basic information about him/her and includes a list of all his/her works that have been registered on the page.

*Works*: The files of each work, created by a user, usually contain a summary or synopsis, in addition to the statistical data of participations (rating data) which the work has produced, mainly the average rating, number of ratings and number of reviews.

*Reviews*: These are more or less extensive opinions or personal comments that readers make about a work. These messages can be valued by other users with a "like" to favor interaction.

*Topics*: Similar to forums, where any user initiates a topic or activity and others respond or collaborate. In these threads there is usually greater interaction among users and *GoodReads* allows creating specific debate groups.

*Events*: Another form of participation intended to notify and summon others on given date or event.

*Trivia*: We can create questions related to literature (characters, authors, events within a work, etc.) Others accept the challenge of answering these questions by choosing among the possible responses, being able to ask for help from a friend (ask a friend) or jump (skip) the question in case of special difficult.

*Quotes*: *GoodReads* allows to share in a specific section those work phrases that have mostly caught your attention along the reading. In this way,

anyone can read others' favorite quotes of, either from their user profile or from the author's or work's file.

*Profiles:* They allow us to gather information from any user and can be used to describe through the search of common features the type of reader of each book according to *Goodreads*.

*Book Challenges:* A very interesting dynamic are this Book challenges, where each user poses the readings he/she intends to make during a year. In the following table we can see an evolution since 2011, when this dynamic started:

**Table 5.** Reading Challenge in Goodreads

2011 READING CHALLENGE <sup>1</sup>	2014 READING CHALLENGE <sup>2</sup>	2017 READING CHALLENGE <sup>3</sup>
Participants 150,580	Participants 669,817	Participants 3,151,812
Books Pledged 9,794,539	Books Pledged 34,639,746	Books Pledged 143,959,585
Books Finished 4,662,179	Books Finished 18,991,524	Books Finished 45,075,440
Avg. Books Pledged 65	Avg. Books Pledged 51	Avg. Books Pledged 45
Challenges Completed 7,791	Challenges Completed 16,377	Challenges Completed 34,200

### 3.4 Entreelectores and Leoteca. Two proposals in Spanish for LIJ 2.0

#### *Entreelectores*

Each of the previous spaces includes a wide presence of LIJ in Spanish which would allow us to analyze the most active type of user or the most recommended works, in addition to the interactions that take place in many gatherings, reading clubs or with the comments to other readers' reviews. Finally, we want to focus in two social reading networks created in Spain.

First, *Entreelectores*<sup>11</sup> a thematic social network focused on the world of books. Created in 2010, it is a project led by Pablo Gavilán which has had the support of *Evoluziona*, *Dosdoce*, *Nervia* and *Ediciona*. Obviously, having many fewer users than the previous one implies less data collection and fewer books reviewed. However, over the years it has managed to consolidate itself as a space for innovation in the field of social reading since these tools transform reading mediation. The *Dosdoce* website, which participates in the *Entreelectores* network, fosters this change:

<sup>8</sup> <<https://www.goodreads.com/challenges/2-2011-reading-challenge>>.

<sup>9</sup> <<https://www.goodreads.com/challenges/1914-2014-reading-challenge>>.

<sup>10</sup> <<https://www.goodreads.com/challenges/show/5493-2017-reading-challenge>>.

<sup>11</sup> <<https://www.entreelectores.com/>>.

Until recently, the people who were in charge of recommending books were the booksellers, the librarians, reputed critics of literary supplements, some radio and television talk shows or opinion columnists in the written press. None of these people will stop recommending books or disappearing from the world of books, but the communities of exchange and recommendation as *Entrelectores* will be increasingly important in the processes of searching for cultural content on the Web (*Dosdoce* 2010). [Trad. by autors]

In their virtual shelves we can find files, reviews, comments on any type of work, but the youth literature takes a relevant place. New dynamics like the *Booktuber* are also included among its options. It is a reading social network for all ages that grows with the years.

### *Leoteca*

Another option, much more specific, is *Leoteca*,<sup>12</sup> launched in April 2014, as the “first reading community for children and adults in a social network format”. Its cover design is much more child-friendly and especially designed for children’s participation but in which adults can also play an active role. The readings selection is organized in 6 levels, focused on training readers in training from the first stages:

**Table 6.** Levels in *Leoteca* [Trad. by autors]

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<i>Books for babies (0+)</i>
<i>I read with my parents (3+)</i>
<i>I start reading (6+)</i>
<i>I already read alone (8+)</i>
<i>I am a good reader (10+)</i>
<i>I am a great reader (12+)</i>

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It clearly has a familiar school use as it allows parental control and creates specific classes for teachers in the early stages. We consider it a more visual and attractive network for training readers and its 35,000 book files allow us to devise many different reading plans, especially during the Primary Education stages. Elisa Yuste (2014) highlights the network social options, both for the smallest children as for the mediators:

As in other social networks of readers, they can share their reading experience with their friends and their parents or teachers; as well as consulting what a friend or partner has read, making suggestions, commenting readings and

<sup>12</sup> <https://www.leoteca.es/>

making new searches according to their tastes and interests. The mediator, on the other hand, besides motivating the interest in reading and establishing new relationships with the infant reader can carry out a follow-up of his/her reading itinerary (Yuste 2014). [Trad. by the authors]

#### 4. Conclusions

We have highlighted the literary possibilities of social networks which are very varied. All the data about literary taste that these networks generate with the contributions of their users can be used to propose new works, to know the general taste on the Internet or to analyze the readers' interpretation levels. The spread of mobile devices and the different access routes to literary texts allow readings anytime anywhere. Along with these new applications are being developed that measure the rhythm of reading, our annotations, the labels applied to each book, the searches they entail and many other interaction forms with the book.

We can observe that the term social network includes a wide variety of tools related to reading in different ways. Generalist spaces allow us to be in touch with any author anywhere and can also be used to talk of literature in any circumstance. Specialized spaces, the so-called social reading networks are considered a higher level as users have a specific goal: talk about books. Their spectacular growth implies a generalization of their use in many areas and offer a wide range of information all gathered in a single platform. Previously, these reading reviews were scattered in countless digital publications, blogs and web pages. Now we can find them in a single tool which will also recommend us other readings according to our taste.

We have briefly approached the various options the different tools can provide in order to discover the multiple access possibilities related to literature. Literary reading exceeds the book's traditional scope of and becomes a new internet dynamics.

The concept of social reading is already a reality, accepted by academic critics who assume that the reading process and mediation has been transformed with the dynamics of the social web, where the reader assumes a fundamental role for the dissemination and recognition of any literary work.

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