

The eLearning Coach Podcast #12

Content Curation for Learning with Robin Good

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Connie: Hello everyone, welcome to episode 12 of The eLearning Coach podcast. You can find the show notes and transcriptions for this and previous podcasts at the theelearningcoach.com/podcasts. Then look for episode you want.

Now onto today's topic: Content Curation. In the fields of workplace learning and then education, I think content curation will most likely become a crucial skill for the future. In this interview with Robin Good, you will begin to understand the power of content curation, the depth and the richness it can provide and the skills you will need to become competent.

Robin Good is a new media communication expert and the publisher of MasterNewMedia.org, a web magazine for communication professionals. Based in Rome, Italy, Mr. Good is a veteran communication design and marketing skills professionals with multiple careers in radio, music programming, television training, and a producer of multimedia publications. His work and his magazine are mentioned in over 100 books and the news he curates daily are read by over 30,000 people across multiple online venues.

I apologize if the audio for this podcast is not as clear as some of the previous ones, perhaps it was because we were conversing between the US and Italy over Skype. Anyway, I hope you get as much out of the interview as I did.

Connie: Hello Robin, it is nice to have you on this podcast.

Robin: Thank you Connie for having me, it is a pleasure and an honor for me to be able to share with your listeners, followers, and readers whatever you are going to ask me about content curation.

Connie: Okay, great. For those people who are not familiar with it, how do you define content curation?

Robin: I define content curation by the methodology, art and discipline by which you research, discover, vet, contextualize, and serve before a specific audience, a set or collection of news, images, video, whatever that is, it may be even a mix that serves a specific need.

Connie: Okay, so a lot of my audience might end up using content curation either to replace courses or to transfer information that people might need or perhaps as a

supplement just to keep people up to date. Have you seen it being used by training professionals yet?

Robin: Not in my close circle, I am not exposed anymore very much to trainers, I abandoned them when I saw that they were so stubborn in moving to new methods in the organizations that I was working with. No, I have not, but from the contacts that I have online,

I do see that there is an emergence of use of this approach both, as you say, to create new textbooks, for examples by curating the best of what is out there , there are open resources, open access content that can be utilized to customize textbooks for a class or for a program that follow exactly the needs and the objectives that the professor decides to address, so that is one example. On the other hand, curation can also be used to help the learners dive into the understanding of what they normally just memorize by having them go and research, look at different sides an issue, and then take a position and report about them by having support of references, viewpoint and opinions of others. That takes them to a different level than just having to absorb and repeat to somebody else what they have read somewhere.

Connie: The applied knowledge has greater retention possibilities than just hearing something and spitting it back out in a test. A lot of my audience is people who design and develop eLearning and since the learners or other audiences are already on the computer, rather than in the classroom, I do not think that curation is a huge leap, so I am particularly interested in it for that audience. Let me ask you this, is there a certain type of content that is best for curation and do some media work better than others?

Robin: I perceive them as being two different questions, so.

Connie: Okay.

Robin: Is there a better topic, is there a better medium. For the topic, I do not think so. I think there is no better topic, is there any better man or woman to love? I do not think so. It depends what your passion is about, who are you trying to help, why are you doing this in the end, so unless you are asking me this from a commercial viewpoint, I would not think there is a better topic.

Connie: No, I am asking more from workplace learning viewpoint. Now, what about in terms of media, do you find that some are more successful than others? For example, are articles better than podcasts, have you found any preference there?

Robin: In this case, I think it depends very much on what you are trying to curate, what is the topic and also who is the tribe, as I say replacing the term target audience, who is the tribe, meaning what are the group of people that are characterized by a common need that you are trying to serve? I mean, if I am trying to serve something to teenagers, the way I provide it to them may be quite different than the way I will provide it may be to a senior citizen that wants to learn about that topic on

some issues, because the teenagers do not have the background to know certain things and vice versa, they have better expertise to digest things that the seniors may be would like to read or listen to. I think it should be questioned each time what is the better medium, so that my tribe can access these and have the best and probably the answer to this in many cases is that you need to provide multiple mediums, that some people like to use the feed readers, some people like to print it out and read it, some people would like to have an mp3 and jog with it, and if you can automate somehow some of the task, that could be helpful.

Connie: Certainly research shows that getting information in a variety of mediums is helpful, so that makes sense. What are some of the best ways to find the content you are looking for, what techniques or resources do you recommend?

Robin: That is a very good question. Mostly, people go about this initially by looking at their natural resources, so their social networks and then when they are a bit more sophisticated with the web, they would adopt a systematic reading of some websites or better yet some RSS feeds which saves them time of going to each one of those websites, saves them privacy issues of having not to give that many email to receive the update, so those are the two basic means alongside with newsletters. The true curator, generally somebody who is also very curious, who is also very much into knowing how to search and discover things, that are not just the ones that are going around at this moment and everybody is talking about.

Yes, there is got to be somebody who also organizes and filters what is the opinion right now, so I am not excluding the coverage of present news as a relevant endeavor for curators, but there are so many more other topics, other stories and resources that do not have to be the newest, the latest, the breaking one, that have not had yet the proper exposure, because may be they have been born out of a little blog out there or they have been forgotten and never picked up by any major blog or news sites, and so the discovery of these little gems that like you find in a container of your old house, the stuff that has been there for years, sometime is the most valuable.

So there is no one specific technique but a number of them that will cross between investigative journalism and forest mushroom searching, that is you have to go a little bit off road sometimes, you do not go for the main things that appear, may be by reading an article, you then going to the comments, and from the comments, you discover an interesting link, and from there, a whole new story opens up for you. Most of my cases, the greatest stuff I discover is site tracking, by looking at stuff and leaving myself open, not to stay just on the surface but going for a little bit more depth, I generally find some site tracks, little roads that take me to places that I would have never discovered, that never appear on Google, that nobody is talking about, and so I was just noticing and let me conclude with this.

On Twitter, a few times during the day, I go and check what is happening there, and I have some filters whereby you can see, for example, only people talking about curation. Yesterday afternoon, I think sometime 2 p.m. Rome time, Italy, somebody picked up an interview that Robert Scoble did for Howard Rheingold in video, and it

is on YouTube. After this has been there for, I think, at least 3 years, somebody there just picked it up again, and the moment he picked it up, curation connected with the name of Robert Scoble, that thing has been going on since yesterday and people are retrieving and retrieving and retrieving because it is a valuable video, whenever you find it again and you contextualize it appropriately, you say why it is useful, why you should look at it, people are going to be interested. It is evident there are a billion things like this that we can go and discover.

Connie: Yes, that is really exciting. I never thought of it in terms of investigative journalism that what you are really looking for, some of those hidden gems, because everyone else is finding the latest, the biggest story in a particular field, but what you are looking...

Robin: Sorry, if I may, one element there that can enrich, especially in the learning environment, this discovery, this research of information is also looking, as you go along, you are going to get better at this, at patterns. Recognizing patterns that are happening and then creating parallels, you start to see that something of these are being talked about in a certain area on a certain niche, then gets picked up elsewhere. Some people start to do collections in Pinterest about things people never thought of and then other people in other areas pick that up too, so I think the work of the curator should help highlight some of those patterns, those trends, and we may say because they are the ones who have the best glasses to note them.

Connie: Well, can you give the audience an example of the type of pattern you are speaking about?

Robin: The type of pattern I am speaking about, the noticing that there is a new tool that does something that you may be skeptical about, really there being an audience and then seeing after a week another one that does pretty much the same thing and then the same week again, another one, and then you start to say "Wait a minute, why now three tools do this, we had these type of tools five, six, to seven years ago and everybody got tired, we dropped them, now why are they reappearing?"

So you see a pattern, in my case, I was thinking precisely right now about these list making tools, like there are a breed of new tools that specialize in helping you create a page that is just a collection of links, divide them in categories and groups, which will be best of tools in different categories, articles recovered, different topics, as simple as that. You may say, "what is the big deal Robin with this?" I tell you the research trend, and I bet that this is going to get larger, we have already some good curation tools that did that, but we have been missing a lot, the ability to see the forest.

Even when you go on Pinterest, you see only a few trees at a time. Every single time you go on Scoopit, you see two trees at a time, but when you have a page where you have synthesis because you have a collection well organized that gives you full picture, one shot at a glance, and I think this ability to switch from micro to macro is characterizing trait of the type of curation we need to have because it

facilitates our ability to find what we are looking for.

Connie: That is really fascinating, so what you are saying is you have to be able to be an investigative journalist and look down at all the details and also simultaneously have the big picture view and be looking for patterns, those seem to be some of the qualities that make someone a good curator, an effective curator?

Robin: Yes, we would have to add some of those characterizing traits, everybody wants to know how can you be a good curator, how do you tell a good curator from a bad curator, I have a few ones I'd like to bring up.

One thing is to vet, is the skills of new century if we are talking about content curation because that is the thing that I noticed people, may be not so much in your field but generally out there, when they pick up these content curation, I note are a bit lazy about vetting, but that is what makes the whole value. I mean if you do not go and check thoroughly what you are going to curate, there is no way you can do a good job of that. I mean, you can go by for some time, this is going to be a time that somebody that is either is good as you or better than you is going to discover you, then he is not going to post and say this guy is not vetting, he is just not going to rely on you anymore, you are not going to be a source that I am going to count on anymore. So you throw away, in a split second, whatever kind of reputation you built for yourself. So I think this is a very delicate issue to consider.

Vetting means going thoroughly with total integrity after what you want to include and check, one because there can be errors, there can be stuff that you do not support that is written in there, so do not just read the first paragraph, check it thoroughly, whatever is the author's prestige or popularity. That gives you the opportunity to come in, to comment, to have an opinion, especially if there are things that are not totally correct or if there are things that are very correct that you would want to highlight, but you have to go there and check it thoroughly to find them.

At times, there are things that I see authors do that are not ethical, I would say. May be we are not talking about the typical published author that goes to conferences to speak but, we often look at colleagues who are writing stuff and then you know if the link, a tool, for example, the whole article they link it to, I swear, you can not tell whether they did this because they met somebody at the conference and they are doing a favor to them or not, but certainly you smell something not right, especially if they are talking also about other ones. I am talking about these kind of things. So you have to go and check because the moment that you support that person and then the person repeatedly promotes stuff by serving not the greatest interest, then you become not reliable yourself.

Connie: Right.

Robin: So, this vetting thing, I think is very important because reputation and credibility and authority will make a curator from a bad one.

Connie: Yes, I can really see your point. One thing I have noticed in curated sites is people often put things there with no annotation, and it seems to me that an annotation is very important in curation because it gives it context. Can you talk a little bit about the best practices for annotating content, how do you think it should be done and what way?

Robin: Absolutely, not intervening in the content you claim to be curating is just good filtering, passing on sharing, but it is not what I call content curation. We, in that category, you need to do a number of things, let us categorize them under annotating, but they really go beyond that and they start with titling. I think the very first thing one should do is to provide a better and alternative handle, literally the door handle for people to find that content. I mean, if that content already exists out there under some title, why you are republishing if you are curating it with the same title. If that title was the cause whether it was not found by anyone, that should be the first things that allows you further clarify to improve it, to customize it, and personalize it for your audience. Because when you talk about trips for stewards that work one airplanes, you talk differently than when you talk about tourists that are crossing the world on those same vehicles, so a topic is not a topic unless it is contextualized for an audience and a specific need, so the title is the first place you can do that.

The second place is in the image where you often, if not 90% of the time, everybody has now access to some kind of stock library or creative commons, Flickr images there that are free. Because it is so easy, everybody places an image there thinking wow, so great, it is so cool, but very few of the images that are being used really do complement and enhance the message at a glance that people get when they see a title and the companion image. These are all art and science there in selecting those images appropriately and moving away from the agency, fictitious looking one into a more real, more symbolic, not so much illustrative but symbolic, metaphoric, iconic, simple things that evoke a concept, I think, are very effective.

Then, you should introduce whatever you are presenting, not just copying and paste part of what you are curating but introducing why you are presenting this. I mean, if this is a sandwich, what is inside the sandwich? this is the first thing I want to know. Do not tell me "You are hungry? We got some interesting stuff for you, smell it how good it is" No, you go directly, "Here we got some tuna with salad and it is good for you if you are looking for some seafood with it, Okay?" So you go to the bone of it through the meat right away with your intro and then you maybe excerpt a passage or something of value there from that represents what is being said there and you give an evaluation, an opinion, an explanation why this is relevant for your people you are talking to.

You may want to add a few references at the end, this may be the original article, the twitter handle of the author, the website, similar articles you published on this, similar tools there to this one you just curated a review, there are infinite number of things there to let people who enjoy that go and explore for more, maybe there is a video about that, tell them. Finally, you want to give some credit where is due, I mean, pictures, where did you find this thing, how did you find that story, was there

somebody, if you can, if you know, if you remember, you should devote appropriate attribution to whoever helped you discover, illustrate, or explain that story.

Connie: Wow, it is so much more involved than I thought it was. Thank you for explaining all that, and you are right, it is so much more than annotation alone. I was wondering as you were speaking, how many different sites do you curate?

Robin: I curate six or seven topics because those are the ones that interest me. I am not driven by any advertising agency or organization or school. I chose my topics because I hate sometimes to say I have seen something that was so great 2 weeks ago, what is the name, and I cannot recall it. I go mad when that happens because I am sure you are running through this stuff everyday, I mean you see things but you got so many tabs open that you would want to bookmark everything but then you cannot because it would be total noise and chaos.

So you got to have some order in your own selection, and when you are not rigorous enough to store away what could be valuable for you and for your audience some time from now, you are doing a disservice to yourself and to those people, so I chose to curate the topics that I am very personally interested in.

Content curation is the first one at the moment. I serve those people that want to market themselves, the product and services online, and so that is another topic. I have got video, I have got publishing, I have got ways of presenting visually, those are some of my main ones, so there are five or six, but it is difficult for me honestly to curate so many channels. I would not advise anyone to curate that many, I give more to the one that I think I can bring more value in to and that is content curation, so I take away from the others to give to this one.

Connie: In the show notes, I will put the links to maybe six or seven of your curation sites, whichever ones you would like people to look at, particularly as an example of good content curation.

Robin: Thank you.

Connie: Now, in some cases and some workplaces, there is a learning and development team, how do you think it can work to curate collaboratively, either with your team or possibly even with an entire organization, perhaps that is one way that people can stay on top of their field is to ask everyone to curate in one place, do you think people can curate collaboratively?

Robin: Yes, this is certainly the future. Some organizations both in their commercial and non-profit world have definitely started doing this with some interesting results. The first names that come to mind range from IBM, who has a Tumblr site called IBM Planet where they cover impact of new technologies on society by a newsroom curating this stuff and having suggestion coming from inside the company on what to look at outside.

Connie: Hmm, interesting.

Robin: There is a magazine online from Adobe that if you go to you can hardly tell this is from Adobe, there are no banners, no screaming messages from them, it is called CMO (chief marketing officer), and it is a magazine made by curating the best news about marketing that is out there, and so you can see that the organization is leveraging that great news out there even though it is not coming from the organizations to create something valuable for its own audience, but the same approach is taken for example, from the United Nations or the FAO (the Food and Agriculture Organization) where they have on their site a curated social hub. They moderate tweets and posts happening on social media that mention their project, their initiatives, their involvement, and what they are doing around the world for development, and highlighting the most interesting ones. So they are using their own distributed staff around the world and their own internal staff to curate the best about what my organization or network of organization is doing to whatever the mission is of that organization, so there are several examples of this.

Connie: Oh, that is great. I will put links to those in the show notes. Do you think that if there is team collaboration, there should be one or two people who are in charge who can say yes, that would be good to curate, no that one does not fit our criteria, please make sure you annotate, that kind of thing?

Robin: Well, there is no doubt about what you just said, better than that since we tend to dislike bosses and people who give us orders, but we like who cooperate with a team that has a unique objective, is to set out very clear rules which are not hidden, which are not just on the desk of the boss, which are posted on a page, and to reward whoever does the best job, create on an ongoing basis model and references for others to look up to and make these not something too elitist, so that anybody can have a little reward or recognition for improvement in the way they are curating this up because there is no way that curators inside an organization are all going to be at the same level of skill at once. Some are going to be better, some are going to be not so good at the beginning but are going to make improvement, so the longest we highlight the very good ones and the ones who make improvements, we can nurture our culture of good curation.

Connie: Okay, yes, that is a very kind and compassionate way to look at it, and the right way to look at it. What do you think the future of content curation is, do you see any trends that will probably be followed into the future?

Robin: I see lots of trends happening in the front of content curation. I think they will influence many different fields, learning and education is certainly one. From my viewpoint, I tend to rush a bit ahead of actual reality, but I do see the present academic ecosystem to be disrupted by the many changes, by the many open access resources, by the new type of accreditation and certification systems, and I think the role of universities will have to rapidly change at least for those who on a mundane position.

This is going to be a renaissance for individual teachers that you caters, professors that embrace some of the content curation because in the area of textbooks, like

we said, I think there is going to be a renaissance of opportunities, in the area of guiding now people to where to find good stuff to learn as this increase in open access resources, where do I look, which one do I buy. Same problem with someone who wants to learn from the third world and wants to access open access resources, where do they go. I mean, there are tens and tens and tens of them. So those people who are going to be able to become guides, Ciceros, pathway makers, so that they can create curriculums, list of courses of references to follow to learn a specific topic are going to be tremendously valuable.

Content curators by their definition are also going to be very influential in whatever niche they cover, and so whether or not we like it, it is honest to say that companies and money making organizations are going to want to put them without buying them, without corrupting them, be able to get whatever messages they want to get across because people are not going to trust anymore so much to send a big message across big media but more the little guy who shows lots of integrity and credibility.

Connie: If you can think of all the content curation sites you have seen, have you seen anything that was particularly interesting or surprising in content curation?

Robin: Sure, a website that does content curation in uniquely good way is Brain Pickings by Maria Popova.

Connie: Oh, yeah.

Robin: I think this is an outstanding example though it does go beyond our interpretation we have given now that it does not cover a specific need, the need in that case is the need for educated intellectual to discover stuff that feeds your curiosity or learning about culture, something like that, I mean this is not for everyone, but for those people, it is certainly gem after gem after gem, nothing is wasted there.

Connie: That is really true. Do you know if she has a team to work with because she seems to be so prolific?

Robin: I do not think so.

Connie: Yes, that is a great site, thank you for mentioning that one because that is almost a complete different level of content curation than we usually see. Let me ask you about choosing tools. If someone wanted to get started in content curation, what are some of the criteria that you would recommend for choosing a content curation tool?

Robin: It all depends on what type of content you are going to try to curate, whether you are making a collection of paintings or you are creating a pathway for somebody to learn a topic by selecting a set of articles. So there are such a large number of tools, there are now over 500, I have collected them, that is called the content curation tools super map. If you Google that, you will find it, and there are actually 650 now, they are all categorized and organized in different groups, so you

probably can find what you are looking for, but your question is what are the criteria that you should be looking for to select, and that is a very good question because it excludes the aspect, am I collecting images or texts and looks at some more important aspects, so let us highlight a few because there are very many of them.

Connie: Okay.

Robin: One important aspect not often considered is that this tool allows me to import and export the data they put in there. Because if I make all these work and then some day they are going to claim that it is theirs or they are going to close or be sold to AOL, I do not know what they are going to do, they are not going to ask me, so if I want to curate and I am serious about this, I better think about this beforehand and make sure that whatever tool I choose has some way for me to protect my work. Otherwise, it is better that you do it on your own Wordpress, Moodle, Joomla, Drupal, or whatever you use that these are on you own server and that goes away only when you do not give them the annual fee and they close your site, but you will decide when that happens.

Connie: Excellent point.

Robin: Secondly, I think many types of curation require the ability for you to excerpt, to clip something out of an existing place of a site, of a blog, so what does these tools that I am checking give me on this front. Does it just pick up the URL and the type of the article or does it allow me to pick an image, a piece of text, a whole screenshot of the page, I would look in the level of clipping or capturing that the tool allows me to do. Immediately connected to that is another aspect that these at this stage of content curation hardly considered, but if you go to talk to the data curation for scientists, people in the sciences and medicine or people coming from the art curation world, these are the things are of the absolute, may be it is the most important thing, and that thing is called preservation.

That is not only I want to make sure that I can import and export, I want to make sure that this thing is preserved because I do not know for you but on my website of the thousands of things I make, there is a large number that goes bad, because people change website, they move things to another place, they change the URL of the site, they change CMS, and then somebody gets penalized and they disappear and they reappear, so what do you do?

You cannot really keep up with this if you are a small publisher, and so using something, this is more for the future though there are some tools that allow you to do this, but expect an emergence of many of these features across the board, tools that help you preserve to archive like archive.org, the internet archive, you know what I mean. That is an organization, they just to preserve every single website that has ever been created. In the same way, if you curate any kind of collection, you want to put some insurance on the fact that, Scoopit, again who is going to be there forever, I do not know, are they going to sell themselves. I had some 50 collections on a service called Clipboard, they sold themselves to Salesforce. Clipboard said to everybody, now we are going to be sold, take your stuff out, here is a tool to export,

but if you did not, that stuff has disappeared, all the articles that I wrote linked to these collections are worthless, so this stuff does happen and so we are looking at tools like permamarks.cc is one example of this emerging trend, I repeat the name, permamarks.com or .cc, I am confused.

Connie: That is okay, I will put a link to it, I will find it.

Robin: There is another one that is called perma.cc, that is also an emerging one for authors, scientific authors, serious writers, people that write in publications, other traits that you are maybe looking for is the output channel of that collection is something distributable. Let me say it in other words, does the curation sites report, for example RSS, that would be something I would appreciate, any curation tool to support, so check that it does. Let me mention more.

Connie: Okay.

Robin: One is editing. How much I can edit of what I curate, that is if I clip this article from somebody else, can I edit the title, can I edit the image, can I add the original text, or not, you are allowed to add your intro and that is it. I would like to be able to edit any of the elements that are there and to personalize them, so that is an important plus.

Last but not least, the display of the collection. I think we will see a lot of growth in the offering of different type of displays for your collection, why? Because the greatest appreciation for anything comes when you are able to see anything both very close up to its inner workings and also from the outside, from a bird's eye view, from the satellite and see it as a whole for collection. It is very important that you are able to see the individual items of a collection as well as to see the groups and have the groups make sense within the whole collection, the ability for the tool you select to provide different views, different display, not just one, like Pinterest would do, I think is a great asset.

Connie: Okay well, I do have two questions about the criteria you just mentioned. One is, I do not really quite understand what this preservation tools do, how does that technology work?

Robin: They create permanent archive and a permanent link that is going to stay there forever and that includes an image or whatever you have curated as well as indexed text, all that it contains, so it is a bank, it is a noncommercial bank that would store a copy and a non-expiring link that will never supposedly move that contains all of it, so people that publish for journals would use this as the official reference when they give a reference to their reading annotations or other publications they have made, they would want to use something like this because their own publications, their own websites, blogs, and another sites that move things around, that they are not stable.

Connie: Sure.

Robin: There are now organizations that specialize in providing that very specific insurance for you.

Connie: Okay, thank you for that answer. The other question I had is about editing. What about copyright and what way were you talking about editing?

Robin: The question is appropriate, but we are not talking about editing his content, whatever content you want to use from the original source, you evidently quote it, italicize it, indent it, put parentheses and source right below it with the link. So we are not talking about editing, changing what the guy said, but since I said that it is the permanent art of curator to contextualize starting from the title by giving an extra boost to the image, if that work was done there, let us improve it and provide an intro and comment and evaluation and other links inside, the ability to click and edit because normally these curation tools, what they do. You are on a web page, you click on a Scoop.it, Pin it, or flip It button, and you get a dialog box doing which there is an excerpt of the article with the title, with the image, and whatever was written inside there, so I want to be able to go in the title and put my own. I do not want to change a word of his, I want to say it in different words of what is inside here.

Connie: Okay, I see, fascinating.

Robin: If I want to take an image from my library that I think expresses better my idea, also because I am framing it in a different way than the original author. I want to edit the content because I want to write two paragraphs before leaving two-liners, two paragraphs from the original guy which I will quote and put in italic to explain what is there. So again there is nothing that is going to break any copyright, it is all about you having all the space you need to contextualize, personalize, and take some position, because if you are just republishing, I think that is more copyright breaking than what I am doing with all that editing.

Connie: Right, I understand now, just wanted to make sure it was clear to the audience. It is just about time to wrap up, in fact this conversation has lasted longer than any of the others I have had, but I did want to ask right now, what 3 tools would you say have most of the criteria that you mentioned?

Robin: Okay, I will give you nine so that they have no doubt will satisfy you answer. On the front of the news and content and text, Storify, it is a great tool to aggregate from different sources, Scoopit, which is the one that I use the most, and Flipboard for its ease of use and enjoyable display format. Of images, clippings, photos, and video, I would list Pinterest, Keeeb.com, and Bundlr. Finally, since I mentioned them earlier, may be I was rushing those names a bit, three tools to make very effective stark pages made up of list groups, go and check them out before discarding them, zeef.com, brand new still in super beta. I have created a content curation list there that I think is very useful for anyone. I listed the top five tools under all the categories of content curation, so go check it out, content curation.zeef for Robin Good. Then there is Wibki, again in the same category, and the third one is startme.com, very easy to use, and I think they are very useful in learning

environment very much.

Connie: Okay, that is a great list, I will also put those in the show notes, I think the show notes are going to be the longest ever.

Connie: Robin, I want to thank you so much for taking the time to share all this about curation, it was more or less a new topic for me and I just learned so much, I took massive notes, so thank you so much, and I am sure my audience will really appreciate this.

Robin: Good, I am happy. My goal is to have people pick these up, not because, again I have a sponsor behind me, but because the return for us as a community of people live in this planet is very rewarding because we are living under a shower of junk information, inside and outside the academic world. We need some people to put order there, and that is why I appreciate you giving me this opportunity.

Connie: I have really enjoyed speaking with Robin Good, and I have to admit I was surprised at the hard work and skill that is required to be an effective curator. If you are using curation in the workplace, I would love to hear about your experience, you can email me through the contact form at theelearningcoach.com. Also, I wanted to thank the listeners in Canada and the US who have rated and reviewed the podcast, I really appreciate it. If you have a moment to review it, go to theelearningcoach.com/itunes, and it will take you to the correct page. Just click the blue button on the left, and as always, thanks for listening, I will talk to you next time.