three-scene storyboarding

This draft refereed-journal article is scheduled for publication in 2011. It sets out the thinking underpinning Bill Law's three-scene storyboarding. Bill seeks your comments and suggestions. The article is organised around the following headings:

material
> **elements**
> **scenes**

process
> **remembering**
> **futuring**
> **structure**
> **dynamics**
> **predication**

thinking
> **long-standing**
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other people's stories
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research-and-development
> **in-progress**
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references

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three-scene storyboarding:
practice and theory

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Three-scene storyboarding is a narrative technique for enabling reflection on experience. The article outlines the method, which hinges on the identification of a significant turning point in a client's or student's experience.   The turning point is the 'big scene', bridging an 'opening scene' to a 'following scene' - together forming an episodic sequence. The article shows how these narrative features - using a combination of text and graphics - introduce characters, setting, dialogue, thought-and-feeling, events and meaning. Each of the three scenes is developed in a three-phase process of 'remembering', 'showing' and 'futuring'. The usefulness of all of these filmic features are explained in the article. The explanations are rooted in personal-construct, cultural and careers theory. The relationship is examined between this work and the developing availability of on-line career narratives. There is an account of recent, current and up-coming validation trials. Implications are examined for further research-and-development work - particularly in emerging requests to use storyboarding for evaluative, assessment and research purposes. Issues are also identified. Among these is a question concerning how face-to-face work and curriculum work each optimally engages these processes. A question is posed of how the processes is differently useful in life-wide life-long settings. There is also a question concerning whether this technique will engage students and clients are who are uneasy in unmediated contact with unfamiliar professionals. The references contains urls for free-to-download handbooks and material.

We learn from stories: sagas, myths, legends, fables and parables are prototypical teaching-and-learning resources. A story finds a pattern in experience; and we are a pattern-seeking species. Patterns may confirm what we think we already know, but they can also surprise. In both ways such stories can signal what is going on, and what there is to be done about it. It gives the stories their meaning.

Narrative is part of an extensive careers-work repertoire. We assemble analytical lists ranging from schedules and standards, through data-bases and checklists, to psychometric read-outs and worksheets. They are good for searching and collating facts, and for the correlations which suggest factors. We also arrange that information on topographical maps, locating events that are close and far away. More-abstract mind-maps show how a person relates one thing with another. They can show what is experienced as alike and not, or like me and not, or what I like and don't. Narratives extend the careers-work repertoire by sequencing events and experience - showing one thing leading to another. They also hint at explanations of what has happened, and anticipations of what might happen. Narrative features in our methods as role-plays, simulations and open conversation.

All of these methods are found in both curriculum and face-to-face work. And the pattern-seeking - in facts, factors, information, events, comparisons, preferences,

experience, sequence, explanation, anticipation - is practical. It is less concerned with the academic pursuit of truth, more with the day-to-day working out of what to do.

material

Three-scene storyboarding is a narrative method for enabling reflection on experience. Students or clients set down significant episodes in their own lives. It is a practical tool - useful at a time when, for one reason or another, a schedule, worksheet, or whatever won't do.
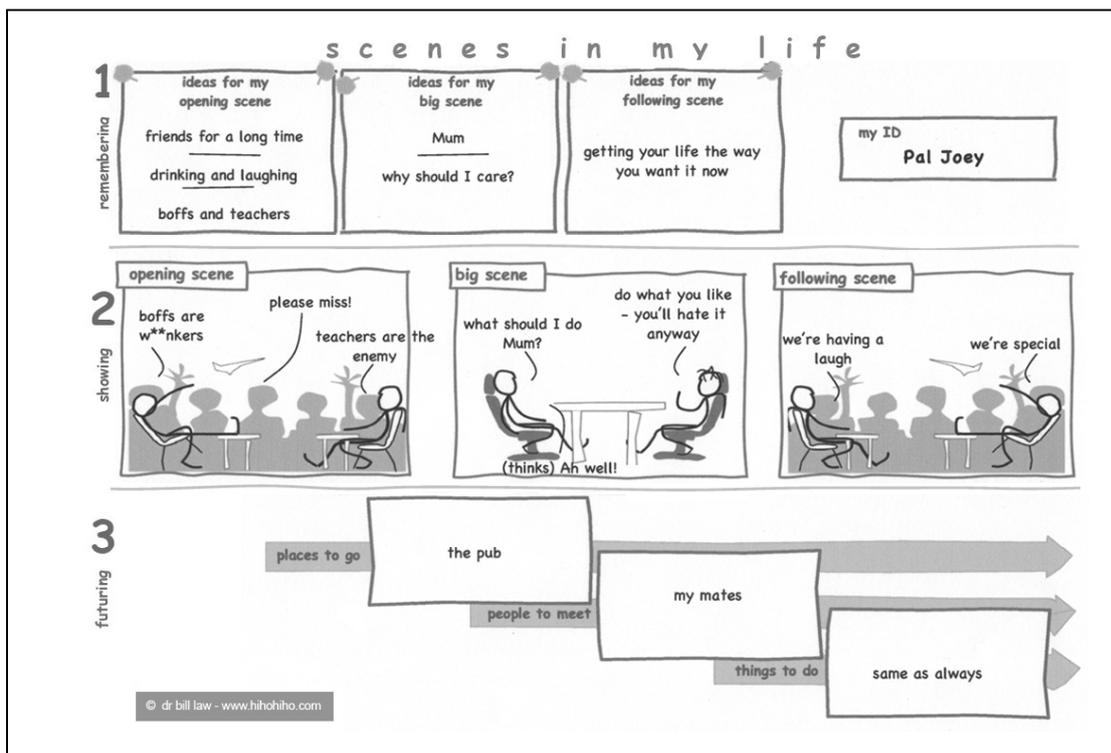
elements
Storyboarding assembles patterns by engaging students and clients in story-telling which:

> links reflective talk to life experience;
> uses a combination of words and images;
> draws on other people's stories and their own;
> sees 'self' both as an individual and with others;
> interweaves thoughts and feelings;
> invites each to be a witness to his or her own life;
> assembles a basis for action.

People set down an episode which has especially influenced how they see things. Figure one shows how that might look in a paper-and-pencil version. (For illustrative purposes it is a simple portrayal - based on Paul Willis's, 1971, 2001, account of 'Joey'.)

figure one
three-scene storyboarding format

scenes in my life

1 remembering

ideas for my opening scene

friends for a long time

drinking and laughing

boffs and teachers

ideas for my big scene

Mum

why should I care?

ideas for my following scene

getting your life the way you want it now

my ID

Pal Joey

2 showing

opening scene

boffs are w**nkers

please miss!

teachers are the enemy

big scene

what should I do Mum?

do what you like – you'll hate it anyway

(thinks) Ah well!

following scene

we're having a laugh

we're special

3 futuring

places to go

the pub

people to meet

my mates

things to do

same as always

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The quality of drawing doesn't matter. However, the format can be used in cut-and-paste mode, using camera-phones. It can also be used in a words-only mode - as if people are writing a screenplay. But the use of filmic images - to show viewpoint, location, perspective, gesture and expression - is significant (Law, 2010a).

The method hinges on an especially-remembered turning-point in a person's life experience - it becomes one of three scenes.

scenes
The episode might have been played out at home, on the street, or in a curriculum project. The method sorts events into three-scenes.

The middle scene is the 'big scene', where the pattern changes: a surprise, an encounter, a disappointment, an opportunity - a sharp intake of breath. A big scene changes the pattern. It means that the future need not be like the past - a change-of-direction seems possible, or desirable, or even necessary. But, even if the person goes on as before, it is still a big scene - but now for a direction not taken.

The big scene transforms the episode into a turning-point - when people do something, talk to somebody, or go somewhere which opens their eyes to some other possible self in some unforeseen possible future. In figure one it is the middle scene in a three-scene episode:

> the opening scene - the way things are then;
> the big scene - when things can be changed;
> the following scene - how things are now different.

The scenes are not a representation of any objective truth, they are a way of working out how this person sees things, recounts them, and makes them a basis for moving on. This is significant learning, capable of being voiced, scrutinised and shaped into useful, fulfilling and sustainable action.

process

Each of the three scenes (left-to-right in figure one) is developed in a three-phase process of 'remembering', 'showing' and 'futuring' (top-to-bottom in figure one). The process moves through three stages - corresponding with the three areas in figure one:

> area one - remembering: gathering memories and sorting them into what make this a turning point, what is going on before, and what it is like after;
> area two - showing: assembling the significant elements into three scenes - with people, moving through events, in locations, engaging in talk, and experiencing inner thoughts and feelings;

> area three - futuring: saying what this person can now do about this - where that will be, who else will be there, what will be said and done.

Area two is at the heart of the process. It is described in detail later - as 'structure', 'dynamics' and 'predication'.

remembering
In their examination of memory Harriett Harvey Wood and A S Byatt (2008) conclude that the brain is as much an organ for forgetting as for remembering. Memory is not a video: it comes in fragments, not always in the right order, one memory evoking another, needing drafting and redrafting.

But the patterning of experience is a learning process - it is wondering what is going on. It does not produce facts or factors, it evokes events and experience. Area one is a framework for that process - moving back-and-forth between the scenes, assembling a sequence, finding some order, moving towards what can be a basis for action.

futuring
Wood and Byatt also observe that the converse of memory is anticipation - we use the same imagery both to 'think back' and 'think forward'. Indeed, scanning experiments (Addis, Wong and Schacter, 2007) suggest that the same brain areas are activated for both remembering the past and anticipating the future.

The reductive term 'action planning' does the process less than justice. Elsewhere (Law 2008b) I have tried to show how the attribution of meaning is both explaining how things got this way and anticipating what can now be done about them. Such learning cannot have the-same-for-everybody objectivity we attribute to facts and factors. It is an ascription of meaning for which the person takes her or his own responsibility.

That does not make it a soft skill. It is as much an attitude of mind as it is a skill. Jan Lexmond and Richard Reeves (2009) characterise the attitude as 'mindfulness': a person stops and thinks before acting; resists random distractions; focuses in a steady and concentrated way; and sees the process through to completion. This is not intelligence (the brilliant can be as unmindful as anybody else) it is an attitude. It might be engaged in the sort of to-and-fro conversation that a comprehending and responsive helper might offer - whether teacher, adviser, counsellor, mentor or friend.

The rest of this section examines how storyboarding engages mindful attributes in 'showing' - area two in figure one.'

structure
There is no shortage of calls for flexibility, equal opportunity, responsibility or raised aspiration in our clients and students. But they all mean being able to show how a person's past need not predict her or his future. We may believe that nothing is inevitable; but we still need to know how to realise that belief. It means looking beyond simplistic notions of 'choice' and 'decision making'. We know that much of

what we think of as internally chosen is externally generated (Schwatrz 2004). We also know that much of what we call decision-making is internalised as self-justifying loops (Tavris and Aronson (2007).

Daniel Dennett (2003) looks deeper. His work on game theory suggests that an evolving species moves towards more complex ways of dealing with its environments - it becomes more flexible. Mutation expands the repertoire for action until the repertoire becomes optimal. Dennett argues that this gives meaning to our claims to freedom: the capacity to see one thing in different ways liberates us. It is, he says, the distinctive feature of our humanity.

Complications are uncomfortable; and there is no point in making things more complicated than they need be. Mutation is useful only when it is adaptive. But it means that useful forms of complexity are not a problem, they are a solution. The more ways of seeing we can conjure, the more ways we have of working out what is going wrong and what we can do about it - we can imagine other possible selves in other possible futures.

A rounded story entertains us with its complexity. And there is some agreement about what its features are. Joey's (figure one) story looks simple - he doesn't want to say much.   But there is more to find there than, at first sight, seems obvious. Table one suggests places to look.

table one
structural features of a rounded story

>	people:	lead character - other individuals - groups - on-going relationships - new encounters;
>	places:	old and new - familiar - feeling 'at home' - less familiar - different ways of doing things;
>	talk:	soliloquy - conversation - thoughts and feelings - exchange – agreement - argument - consensus - conflict;
>	events:	routine - continuation - new - outstanding – luck - surprise - shock - eye-openers;
>	meanings:	what seems worth doing - who seems worth listening to - dealing with disappointments - reaching for hope;

Where too many of these elements are missing the story becomes boring, predictable and formulaic. Where more of these elements can be discovered the story becomes intriguing: who knows what might happen?

dynamics
People, places, talk, events and meaning are not static, they change: the story moves on. Table shows how a story recounts that.

<table>
<tr><td colspan="2" align="center">table two
dynamic features in a rounded story</td></tr>
</table>

> sequence:	one thing leading to another - how they got this way - what could happen next - and after that;
> points-of-view:	different ways of seeing the same thing - different people doing that - habits-of-mind - perspective;
> turning-points:	stopped in your tracks - seeing new things - seeing things another way - what else could there be;
> change-of-mind:	things looking different - holding on to some - letting go of others - anxiety - hope.

There can be an urgency about this kind of moving on - do-it-now-or-lose-the-chance. It can bounce a person into a blind alley. Learning intuitively to deal with such pressure - un-phased and mindful - is critical to useful, fulfilling and sustainable action. It takes a narrative to recount the difference between an impulse and an intuition, in what we call 'self-awareness'.

Few of the features of listing and mapping methods can engage a person in this way. A layered story invites you to look beneath the surface: its 'heroes' are not all-knowing - not even Joey - it's 'villains' not entirely evil, its victims not entirely innocent. Joey occasionally glimpses his own and his enemies' good points. Joey's story is edgy - argumentative, gossip-able, with plenty of room for awkward questions. We are not talking about 'case studies' - storyboarding is a kind of ethnography.

Contrast all of this with 'straight-line' stories. 'Celebrity-biogs' and 'misery memoirs' too-often move from an unambiguously tough start, through a operatically staged middle, to an oh-so-well-deserved reward. That can be very satisfying to the un-mindful (which means it sells well). But it leaves nothing to say after you've said 'she's cool' or 'he's wonderful'.

'Straight-to-rounded' is, of course, a continuum. But, while the more straight-line stories carry us along, the more rounded stories draw us in. None of this means that a helper should try to teach Joey, or anybody else, what the features of a story are. It is that the helper knows enough to appreciate what can be found in a useful story. No rounded story is ever entirely exhausted of meaning. And that's all that Joey needs to know - it's never over.

predication
Filmic method opens up a further possibility; and one which represents storyboarding's most distinctive contribution to the careers-work repertoire. It invites a person to re-engage subjective attention to self, as though this were some other person - a person that the subjective self can question, understand, and maybe help - a predicated self.

Predication draws a person into the potential of that person's own story. Filmic scenes mean that a person can engage with the story sometimes as character, and sometimes as audience. The character on the screen is a subjective 'I'. The audience looking on is re-engaging with a predicated 'me'.

The subjective character is engaged in the here-and-now-ness of what is going on in the scene - saying what I say, knowing what I believe, feeling what I value, trusting whom I pay attention to, doing what I do.

The observing self is in the audience, a witness: the subjective 'I' getting to know the predicated 'me'. Now I can question that person, scrutinise her or his story, and probe its meaning. An audience can wonder why that self acted that way. Did she or he need to believe, feel and do these things? Could that episode have moved on in another way? Might it still?

Again, Joey doesn't need to be taught anything about subject and predicate. But storyboarding permits his helper to ask - 'suppose that were some other person...'. And that is all that Joey needs to hear in order to enter his own story - as both protagonist and witness.

To summarise: the key features of storyboarding are for structure, dynamics and predication. They speak of what goes on, how it changes and what responses it invites. When too many of these elements are missing we are not engaged. A rounded story has more of them than a straight-line story. And the more elements a person can find in his or her own story, the more liberated she or he will be.

thinking

The design features of three-scene storyboarding are, in part, rooted in careers thinking: aspects of the psychology and sociology of career-management theory call attention to narrative thinking. But its underpinning also calls on personal-construct psychology, on cultural theory and on neurology.

long-standing
Over three decades it has been possible to organise careers research and development within a single dominant analysis. The DOTS analysis assembled thinking into four categories: 'O - opportunity', 'S - self', 'D - decision' and 'T - transition'. It was first designed as a way of monitoring careers-work practice (Law and Watts, 1977), and it covers programme features reasonably well. Our standards, checklists, worksheets and data-bases are frequently framed by DOTS - or by some derivative of it.

All of this can produce the lists which permit the linking of work-life activities to personal characteristics. DOTS therefore works well for documenting employability. The way in which that appeals to policy and commerce may have reinforced it as a habit-of-mind.

But DOTS has several significant blind spots: it cannot show sequence in career management, it fragments into parts what is a unified experience, and it stands outside any social context in which such things are transacted (Law, 2005).

However, the idea of career management as a thinking-feeling sequence, located in a social setting, is by no means new to career thinking. Anne Roe (1956) suggests

that motivation for career management is founded in early upbringing styles. Donald Super (1957) assembles an account of career-management progress in narrative order - 'growth, exploration, establishment, maintenance and decline'. These publications predate the DOTS analysis. but it missed them.

Quite apart from these internal flaws, DOTS fails to make adequate contact with the way people see work. The meaning of work has always been associated with earning - employment is, for many, no more than a necessary precursor to shopping. And the bases for dealing with work life have themselves, expanded. Contemporary change means that work is increasingly rated for its influence on family and neighbourhood, on the developing world, and - for a growing minority - on the survival of life on earth. A report of student-attitudes to work (Jen Lexmond and William Bradley, 2010) shows students to be significantly interested in what work means for earning potential, work-life balance, family life, the environment - and, now, climate change (work has a carbon footprint).

emerging
More recently Donald Super (1980) has developed his life-long sequence into an understanding how people move through those stages differently in different roles. And 'role' is, of course, a narrative term.

A deepening of British interest in the sociological factors influencing career provoked my own meta-analysis of the available date (Law, 1981, 2009). It leads to an account of community interaction - how social 'models', 'expectations', 'support', 'feedback' and 'contacts' feature in what people do about working life. It also suggests that career horizons are best expanded by organising a wide and more diverse range of encounters for learning experience. No attempt is made the to put these ideas into narrative sequence

But a further meta-analysis (Law, 1996, 2010b) suggests a sequence for looking into that widening range of contacts. It assembles an interrogating progression. There are four basic questions: what, in learning from experience, does a person need to: (a) 'find out' - about what is possible; (b) 'sort out' - into useful order; (c) 'check out' - because it is important to the person; and (d) 'figure out' - how it got this way, and what can be done about it. It is sequence, and needs to be recounted in narrative order.

However it is probably constructivism which has offered careers work its most influential signposts to the importance of engaging with narrative. Mark Savickas's (1995) work on the uses of personal constructs has influenced Hazel Reid and Linden West (2008). They explicitly apply his thinking to the uses of biographical narrative in careers work.

The changing dynamics of career management call for a wider understanding of experience. I have elsewhere (Law, 2006) set out a detailed account of how the features of narrative map onto autobiographical accounts of career-management experience.

To summarise: there are inevitably ready-made assumptions about how people are best helped to manage their career. For political and professional reasons they have

become entrenched as habits-of-mind. However the realities of people managing their lives have, by stages, reasserted themselves. And some of the emerging ideas are best expressed in narrative rather than analytical terms.

It all seems to call for looking, and thinking, more widely.

cultural theory
Two of the most significant contributors to our field - Paul Willis (1977) and Howard Williamson (2004) - are ethnographers working in a wider-than-careers cultural frame. Both show how movement into work and other roles, is rooted in upbringing, shaped by relationships, and advanced by encounter.

Such ethnography is useful to our purposes, because it is a narrative form. The questions it poses are conversational. Jerome Burne (2001) surveys evidence to indicate that such conversations are as basic to our survival as the tools we use. That is why, he says, story sharing is so prevalent; such gossip helps us to know what is going on, and who can be counted on in a crisis.

But cultural theory reaches wider still. And, at a broadly conceived level, it probes what Erving Goffman (1959) suggests is the core question for humanity - 'what is going on here?... . In career-narrative thinking the unavoidable supplementary is '...and what can I do about it?'.

We can learn more from a cultural-theory take on these issues than we might yet have realised. Christopher Booker (2004) disentangles recurring plot-lines. Each of them can be understood as a career narrative. Table three sets some out.

table three
basic career plots

>	quest:	a character, with distinctive abilities, must manage a demanding task - dealing with challenge and resisting all diversionary temptation;
>	voyage and return:	events move a character into another way of living - unfamiliar and exciting, yet threatening - so that getting back to where he or she started is perpetually kept in mind;
>	divided self:	a many-talented character takes on a reckless task - pushing aside all but one possibility - and, so, getting separated from the people who can help to avoid tragedy;
>	comedy:	a series of exchanges - not necessarily funny - between a range of characters - each with a different point-of-view - creates confusion - and resolution must somehow defeat all deceptions, misunderstandings and distractions;
>	mystery:	a person is puzzled, curious or intrigued by what is going on - she or he wonders how things got this way - and what might be done about them.

These are as much genres as plots; in storyboarding terms they provoke a useful question about which genre a person finds in his or her own story - *'action? chase? thriller? soap? noir?'.* I have, elsewhere (Law, 2008), shown how a single career-

management episode can be interpreted in any of Booker's genres, by re-organising the scenes around different turning-points.

An account of storytelling by Brian Boyd (2009) reaches yet wider. It links a culturally and historically diverse range of narratives to a careful consideration of evolutionary science. It is a compact account, stemming from living creatures' need for survival strategies. In mammals, those innate and acquired abilities are practised in play. In humans, play is an originator of creative activity, and storytelling is a form of playful expression. Indeed, storyboarding may offer a basis for the practice and use of such learning - life-long and life-wide.

Boyd develops the argument: through storytelling we learn what to expect - from events and from other people. It is therefore a social phenomenon. locating our individual ways of seeing in a community. Stories can be recounted at various levels - including what is shared between a narrator and an audience. To be useful these stories must be able to recount both what is in a character's mind and what he or she takes to be in the minds of other people. It enable us to see how we can learn from each other, and share with others - in what we think-and-feel and what we do. Boyd is here pointing to rounded complexity in the features of storytelling.

He continues: the response of the audience is as important as the telling of the story. We return to stories because we enjoy them. That means that we can continuously adapt them to changing purposes. There can then be nothing fixed or predictable about how a story is interpreted. The idea of audience underlies storyboarding's process of engaging self as a witness to her or his own story - a predicated self.

The story - Like Joey's - may be simple, but the meaning may be complex. Boyd cites the graffito, 'Ralph, come back, it was only a rash'! Seeking meaning in that story can suggest many ways of dealing with it. Boyd argues that the re-telling of stories engages a darwinian process, allowing complex strategies to be built from simple material. But story-telling is not genetically determined, it is what we do with what our genome bequeaths us. The genome does not aim at creative storytelling, it has no plan; we find our own purposes in stories. So - whatever we face, and however it changes - evolving complexity expands our options for action. And useful complexity needs audience attentiveness. The need for such hard thinking is built into storyboarding's appeal to mindfulness - from both Joey and Ralph.

An implication of Boyd's account is that our response to stories, in our lives, is at least as important as the theorising of academics, in their papers We do not engage with stories to be knowledgeable, we engage with them in order to know what to do. The less predictable our situation the more important becomes that kind of storytelling inventiveness. Storyboarding is designed to enable such flexible anticipation.

Much of this cultural thinking has been incorporated into David Edgar's (2009) account of theatre - underpinning a post-graduate play-writing course. It set out what playwrights do to attract and engage audiences. A scenario, says Edgar, can examine how memories link an individual experience to what other people take to be so. The play details how plot and characters then interact, in scenes which people may expect from that genre - but which may also surprise. Although Edgar does not

use the term, these surprising reversals, disruptions and twists produce scenes which are - in storyboarding terms - turning points.

Other commentators add to the texturing of narrative. Literary critic James Wood (2008) invites interrogation of narrative by pointing to how careful scene-setting offers clues that cause a person to wonder about what those clues might mean. He also argues that an all-knowing character fails to convince the audience - or to interest it. And Bruce Jackson's account (2007) adds to the case for attentive interrogation. Any event can be recounted in any number of ways. It is what makes stories so powerful. We enjoy finding more meaning than what may, at first, seem obvious. Storyboarding looks for such roundedness.

Film-maker Simon McBurney (quoted in Maddy Costa, 2010) usefully suggests an alternative image for visualising the interrogation of narrative: it need not be a horizontal sequence, it can be a vertical probing. Much of what we need to know is already with us - waiting to be excavated. An assumption in storyboarding is that people know more than they know they know. It takes narrative to accommodate such an appeal to informed intuition.

neurology
Complementary resonances with theatrical, cinematic and other narrative come out of neurological psychology.

Antonio Damasio (1999) begins where Boyd begins: living organisms need to survive, and they do so by - at times - 'opening up', and - at other times - 'closing down' in relation to their environment. Drawing on clinical evidence, he finds a number of levels at which people can respond to what is going on. The most-basic is 'core consciousness'. It refers to how, in all animate life, the impulse is to avoid what pains and approach what pleasures.

Based on clinical observations Damasio shows how people incorporate core consciousness into a deeper and wider account of what is going on. He uses the metaphor of 'a movie in the brain' (the phrase sparked my first thoughts on storyboarding as a learning method). The movie comprises sequences of scenes, each retaining significant impressions.

Biographical consciousness take us beyond core-conscious impulses, towards an imperfect - but useful - appreciation of how things are, and how they work. Damasio argues more: as a species we have the additional potential for being able to locate ourselves in that story, as though we are both the observing subject and the observed object. In storyboarding that kind of self-consciousness is called predication - we each can become a witness to our own life.

Damasio's movie is a single account of self-in-the- world. It unifies what DOTS fragments - speaking of 'self' and 'opportunity' in one breath. It sets out a thought-and-feeling-based account, as a basis for managing our lives. But it is always provisional, and needs the drafting and redrafting of memories into useable form. Storyboarding provides for that kind of remembering.

Evolutionary psychologist Steven Pinker (1997) agrees about attributing this kind of inner life to the need for survival. We need to know, he argues, about. place ('where is it?'), path ('going where?'), motion ('how?'), causation ('why?'), and agency ('controlled by what?'). And these are useful questions for careers workers to address to storyboards - they are manifestations of mindfulness.

Sarah-Jayne Blakemore & Uta Frith (2005) use brain-imaging data to position how we remember stories in a more extensive neurological mapping. They mention three forms of remembering: (1) semantic memory is good for assembling facts-and-factors into 'academic' classifications; (2) procedural memory is good for how-to-do processes and rehearsals – the most basic forms are craft and technical skills; (3) episodic memory is good for remembering affectively-laden and significant experience – it gives us our most abiding, and often our most influential, grasp of what we know.

Daniel Schacter (1996), Antonio Damasio (1999) and James McGaugh (2003) are among the many investigators to find that memory is closely associated with identity. A person who is unable to recognise acquaintances, to recover feeling for family members, or to bring to mind any past experience, that person has - in an important sense - lost contact with who she or he is. Whatever meaning careers workers assume the term 'self awareness' to have, it is becoming clear that - in one way or another - it must be enabled by working with recollections. In our enthusiasm for listing presently-verifiable characteristics, we can overlook that. Storyboarding is a corrective.

other people's stories

The figure-one example of storyboarding represents Joey telling his own story. But Joey might also usefully examine other people's stories - expanding his horizons with a wider range of community-interactive encounters.

Students and clients can use storyboarding formats to do that. Indeed, in teaching-and-learning terms, this may be a good way to introduce them to - and get them engaged with - the storyboarding process. I have set out an examination of possible sources (Law 2010a). It examines three groups of sources: reading, mentors. and websites.

reading
Almost anything that students naturally read will have episodes in which people face dilemmas and need to work out how they will deal with them. Storyboarding can be use as a curriculum tool, more deeply to engage students with such episodes (Law, 2010c).

mentors
The format can also be used by mentors - as discussion material: 'this is my story'. But students can also embark on their own enquiries, using storyboards for gathering and examining mentor's stories.

websites
There is a growing number of websites which set out career experience in narrative terms (Law, 2010d). Some are more rounded than others.

All of these sources are useful when people find rounded - un-heroic - narratives. People will speak of what helps them on; but it may well be as useful to appreciate what holds them back. Good-news stories are enticing and re-assuring; but it may also be helpful to see how people are able to make good use of bad-news. And stories aren't portrayals of objective - the-same-for-everybody - realities; what works out like this for one person may not work out this way for another. Storyboarding is a method for reviewing stories in this scrutinising mode.

research-and-development

Storyboarding needs the kind of narrative theory being developed here. The final validation of any theory is in whether what it suggests is realised in the use that people make of it. This is 'catalytic validation' (Cohen, *et al.*, 2000).

in progress
Storyboarding has such work in progress.

> At an international level. Petra van Wanrooij and Maaike Versluis (2010) are able to specify gains from using storyboarding with children in care.
> The same Dutch research-and-development group is embarking on a study of its usefulness in mentoring (Law, 2010f).
> The International Centre for Guidance Studies is embarking on an examination of the usefulness storyboarding to professional researchers reviewing their own career (Hooley, 2010).
> Several professional training departments in the University of Derby are embarking on the development of professional reflective techniques which draw on storyboarding methods (Law, 2010f).

possibilities
Further research-and-development possibilities might address the following:

> How do intuition and instinct differently feature in the unfolding of a personal narrative?
> How do face-to-face work and curriculum each optimally engage narrative methods?
> How useful are these methods when applied to life-wide and life-long settings?
> Can they engage students and clients who are uneasy in unmediated contact with unfamiliar professionals?
> How effective is storyboarding as a *quasi*-ethnographic research technique, from which the careers-work field can learn?
> How does storyboarding re-position careers work in relation to commercial, political, and academic hegemonies, and what does this mean for its future partnerships in civil society?

Yet further possibilities have to do with the formatting and platforming of the material. Figure one is designed like a webpage. It could readily be incorporated - with necessary safeguards - for exchange and processing in an intranet or internet site.

The combined use of words and graphic lends itself to the possibility of developing a supported software program, allowing the assembly of words and images into accounts of experience - for use in all of the ways outlined here.

There are implications here for the kinds of standards we pursue, professionalism we project, locations we seek, fulfilments we offer, research we draw on, material we write, methods we engage, and partnerships we negotiate (Law 2010c). It is far from clear that we will be able to maintain momentum in the development of this work from within the sort of bureaucratised education and advisory structures we have grown used to (Bill Law, 2010d).

Storyboarding raises more issue than a teaching-and-learning method can - by itself - resolve.

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