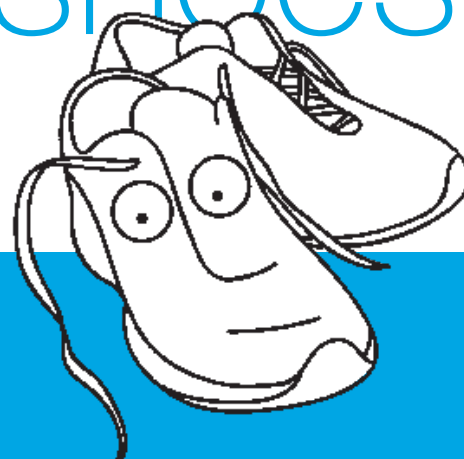


in my  
shoes



A computer assisted interview for communicating with

# children

## and vulnerable adults

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*David Glasgow*

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**Supported by**

Child and Family Training

Department for Education and Skills

Instone Bloomfield Charitable Trust

The University of Liverpool

The University of Manchester

**Published by**

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First Published 2020

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last update: 2:51pm on 13 January 2020

CFT130120IMSHB

# Background to *In My Shoes*

Computers offer new possibilities for assessment and therapeutic work. Computers can increase the potential for children to express wishes, feelings, and describe experiences. Computers have a demonstrated role in both assessment and therapy, although the majority of published work has been with adults. There are indications that the use of a computer-based interview medium may lead to greater disclosure of sensitive information.



The development of new approaches to facilitate communication with children and vulnerable adults is a distinct area of development. Computers ought, through their attractiveness to children, to provide an excellent medium for structured or semi-structured guided exploratory work for children experiencing difficulties. Steward and Steward (1996) provide one of the few large scale studies of the use of computers in interviewing young children about a real experience of body touching in a paediatric setting, comparing a computer-based approach to interviews involving dolls, line drawings or a verbal interview. They suggest that the computer may be particularly helpful in eliciting disclosure of sexual topics, and in gaining detailed information.

The computer medium offers a number of important advantages in work with children. The particular strengths that computers offer lie in their novelty and appeal for the child. At present, children often show greater familiarity with the medium than adults. This can be helpful and empowering for the child, giving a sense of mastery. The computer provides a shared external focus, taking the pressure off the one-to-one relationship of child and interviewer. There is also a reduction in the task demands of the interview situation, both for the interviewer, who can be provided with a clear, non-leading format, and for the child, who can be presented with readily understandable material. The controllability of the setting, both for the child and interviewer is a further advantage. For the child, control lies in the nature and pacing of the responses required, and for the adult, in the format which allows structured exploration of areas that the child would be likely to find difficult, and might avoid in less structured play settings. Automatic recording of responses helps ensure accurate recording of the session, whilst at the same time substantially reducing the burden of making hand-written notes. The portability of computers also means that the practitioner has the potential to introduce a wide variety of specialized assessment instruments into a range of settings.

*In My Shoes* is a computer assisted interview for children and vulnerable adults. The initial aim in development was to aid in interviewing children where abuse was suspected. Through early development work it became clear that to do this effectively, it was necessary to have a broad based assessment of the child's experiences and emotions in a range of settings and with a number of significant people. Furthermore, it should facilitate sharing of information by the child and have therapeutic and forensic value. This consideration increased the flexibility and potential applicability of the package, so that it has proved useful in a wide range of contexts.

The development of the interview has involved a number of different stages with modules being developed to assess different aspects of the child's experience, and field testing of the program by professionals working with children of different ages experiencing a range of difficulties. A full description can be found in Calam et al (2000).

*In My Shoes* has proved capable of helping children to share information in ways that could not be achieved through conventional interview methods. The forensic value of the package has been demonstrated in that children have provided information that has added substantially to that which was already known, and has proved acceptable in Court.

In September 1998, the UK Government committed itself to making use of new technologies to improve the provision of care. Recent developments in policy continue to give priority to helping children and vulnerable adults communicate. Clearly, new technologies offer as yet unconsidered possibilities for innovative approaches, particularly for children and adults who are not currently well served.

We hope that you find *In My Shoes* helpful in your work.

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# Introduction to *In My Shoes*

## What is *In My Shoes*?

*In My Shoes* is a computer package that helps children and vulnerable adults communicate about potentially distressing experiences. It was originally designed to be used with children who may have been abused, but extensive pilot testing shows it can be used in a wide range of circumstances.

## How does it work?

*In My Shoes* uses images, sound, speech and video. Through a series of modules, children and vulnerable adults are encouraged to share information on their experiences and emotions with different people in home, educational and other settings. The interview is structured, systematic and clear. Forensic considerations have been central to its development, and the focus is on facilitation of communication about the subject areas, with leading questions being avoided.

## Does an interviewee use it on their own?

Children are happy to play with the program on their own, but this is not how it was designed to be used. The intention is that an adult will sit alongside the child and assist, guide and interact with them. We have found that as well as eliciting a wealth of useful information, use of the package promotes a rapport between the adult and child that benefits subsequent interviews.

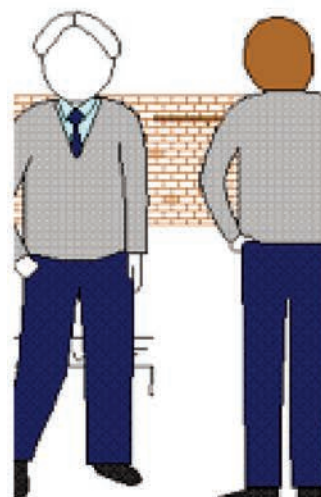
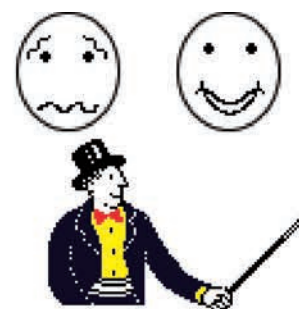
## Does a child need to read and type?

No. Text in *In My Shoes* has been kept to an absolute minimum. In normal use the computer will speak to the interviewee who will respond by clicking on pictures and images. Names and addresses can be attached to images, but if necessary, younger or the more disabled can direct the interviewer in entering this text. **The speech and images used can easily be adapted for any culture or language.**

## How does it help?

*In My Shoes* is an excellent means of building rapport. It also promotes communication in a quite unique way, and provides extensive and detailed session records. It also produces a wealth of pictures for later use and discussion

a selection of  
images from  
*In My Shoes*



the “about...” window



## Program Development

*In My Shoes* has been developed by a team who were originally all based in Liverpool. Initial funding was provided by Liverpool University, but for seven years, until 1996, development was funded by the Department of Health. The original program was Macintosh only, and recent work to make it run on both Macintosh and PC computers was funded by the Instone Bloomfield Charitable Trust. Continuing development is funded by Child and Family Training Ltd.

Many aspects of the program have been pilot tested on a wide range of children and also adults with a learning disability. A number of different language versions have been produced

### The development team:

**Rachel Calam** is Emeritus Professor of Child and Family Psychology at the University of Manchester. She has a long-standing interest in research and clinical work with maltreated children.

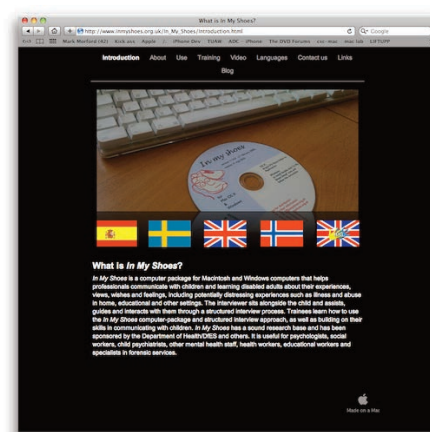
**Tony Cox** is Emeritus Professor of Child Psychiatry at Guy's Hospital, London. He has a wide range of research and clinical interests relating to the social and emotional well-being of children. He retains an active interest and involvement in *In My Shoes*.

**David Glasgow** is consultant forensic clinical psychologist at the Carlton Glasgow partnership. He is a founding director of a diploma & MSc course in child forensic studies and is a teaching fellow at Leeds University. He co-developed SAGE, an approach for interviewing children who may have been sexually abused, much of which has been incorporated into *In My Shoes*.

**Phil Jimmieson** is a Lecturer in the Department of Computer Science at Liverpool University. He has an interest in computer user-interfaces, and generally in creating computer systems which real people can use. His 1994 MPhil research project (MacInterview) formed the basis for the *In My Shoes* computer package, of which he is the sole developer.

**Sheila Groth Larsen** is an independent educational psychologist based in Liverpool. She specialises in working with children with Special Needs (EBD), and Sensory Impairment. She has undertaken the vast majority of pilot testing of *In My Shoes* in a wide range of Educational, Medical and Social settings.

### The Website:



[www.inmyshoes.org.uk](http://www.inmyshoes.org.uk)



## Getting Started

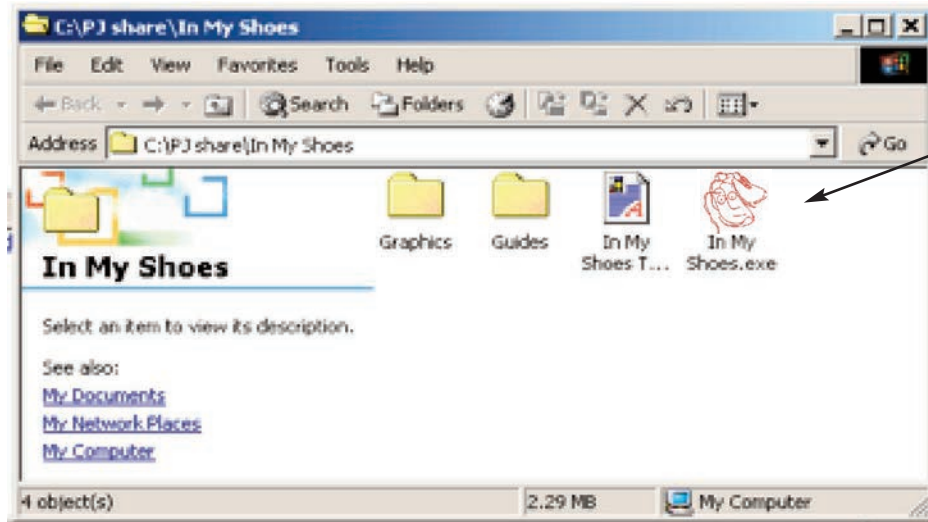
One of the best ways to begin to learn about *In My Shoes* is to play with it. This section is intended to get you 'up and running' as quickly as possible. Once you have played for a while alone, introduce a 'practise' child to the package and see how they respond.

The following assumes that you have some familiarity with using a mouse, icons that represent files, and drop down menus in a program.

The most straightforward way of starting *In My Shoes* is to double-click on the program icon, or the shortcut to it. If you have not yet installed *In My Shoes* on your computer, refer to the appendix Installing *In My Shoes*.

### NB!

Do **not** try to use *In My Shoes* in a professional or investigative capacity until you are completely familiar with how it works **and are a registered *In My Shoes* Interviewer**



This is the program for the PC version. Note the *Graphics* and *Guides* folders, and the *In My Shoes Templates.rev* file. All these elements must be installed for the program to work. We will look at these more closely later, for now you can safely ignore them.

The first thing you'll see on starting *In My Shoes* is the About... window. This gives you information about the program and its developers. For the purposes of familiarisation with the program, you don't need to do anything more than click on the OK button

Currently all copies of the program are fitted with a built in expiry date. If your copy is out of date, you will get a warning message when it starts up, and get a chance to use it 5 times before final expiry. You will not be able to use this copy of the program once expiry happens. Contact the development team for an up to date copy. To check the expiry date, click in the "registered to" area of the About... window, or the front of the CD.

After the About... window, you're presented with a window that asks what you'd like to do. There are three choices, but lets select the first ("Start a new session"). Having selected this and clicked ok, you are then asked to 'Choose a location and name to save the Session Record', with buttons for Save and Cancel. The first time you use *In My Shoes* it looks into your documents folder to save files. You can set up a special folder, or just leave let it save them there. It will remember your choice for next time. Having selected a location, click Save. This way you'll get to see the extra features of *In My Shoes* that are available when information is being saved to a Session Record.



Once the saving window has closed you will see the navigation palette. This is the main screen from which the various modules of *In My Shoes* can be entered. It is also the place from which:

- Important aspects of the program can be customised to meet the needs of a particular child
- printout of pictures and the session record can be managed

For the moment it is not important to worry about anything other than beginning to get a sense of the overall structure of the program. Here you can see the *navigation palette*. You can see the drop down menus at the top and the ten *In My Shoes* modules in the centre of the screen represented as *thumbnail* images of the relevant screen. You can see that the modules are grouped

**‘choose a location and name for the session record’**

If you click OK, but you do not type in a file name of your choice, *In My Shoes* will create a file called ‘IMS\_Session\_date x time y.ims’ where the date and time are set by the computer. This ensures confidentiality and also means it would be very difficult to get two session record files with the same name on the same computer. If you really want to call the file something else you can simply type a new name for it before clicking OK.

Note: It’s very important that whatever name you use ends with “.ims” so if the name you supply does not, *In My Shoes* will add “.ims” to the end of it.

Each module of the program is represented by a large icon. Clicking it starts that module.

**NB:** All modules except Introduction and Training are grayed out when starting *In My Shoes*. They cannot be used until the Introduction module has been completed.

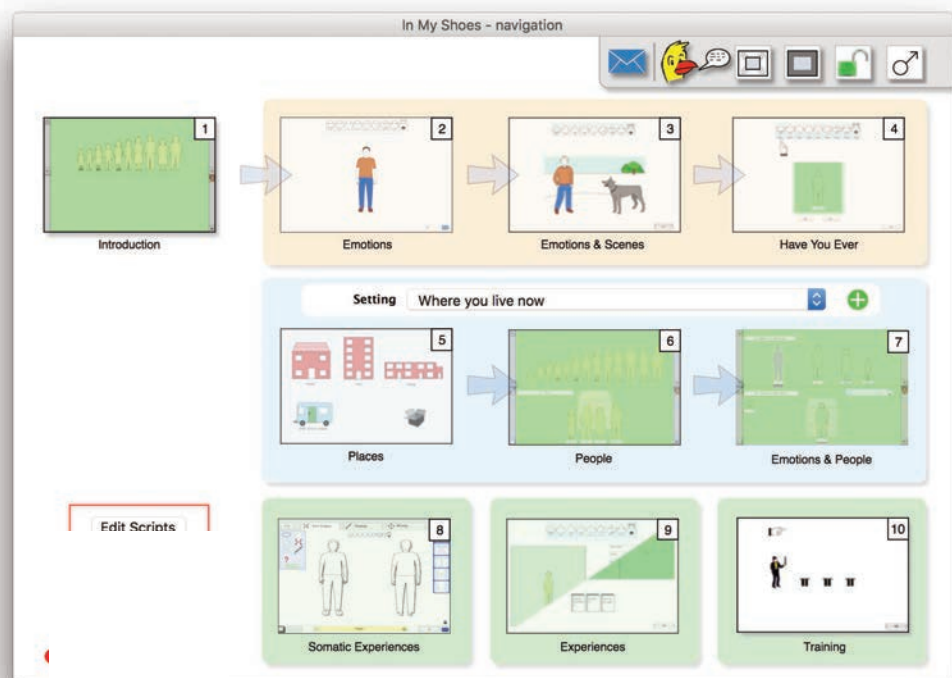
together into sections. You can also see the red “Session Saving: auto” message at the bottom right hand corner. This is a reminder to you so you know the work you’re doing is being saved automatically on your behalf. Also if you hold the mouse over it, it will pop up a tooltip which tells you where your session document is being saved.

If by chance you are not saving your work - then simply click the red message and it will give you the option to save.

If *In My Shoes* appears to freeze when saving starts, you may be attempting to save your IMS session document to a network disk or to a slow local disk (such as one where encryption is enabled). In that case, once the cursor has stopped spinning, alt-click the “Session Saving” label at the bottom left of the navigation window and choose “manual” saving. Alternatively, if *In My Shoes* spots that saving is slow, it will offer you the choice to turn off automatic saving. Once you are in manual save mode, a red blob appears to the left of the word “Session” when there is material that has not been saved to disk. You can choose to save at any time by clicking the red blob, or choosing “Save Session Record...” from the File menu.

Whether you’re saving or not, to get started, simply click once anywhere on the picture labelled ‘introduction’. The screen will change to something very like the thumbnail picture on the navigation palette. This principle applies to all the other modules so it is very easy for you (or the child) to move about within the program.

In the following sections, the *thumbnail* for each module appears in the margin adjacent to the section title.



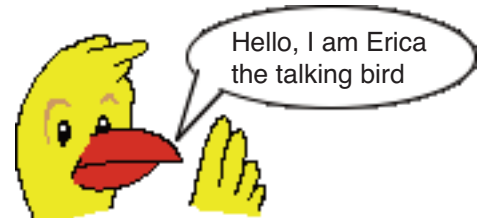
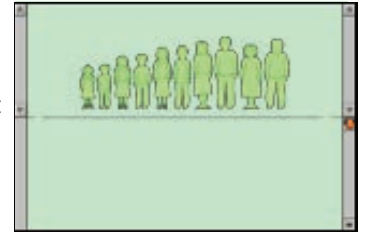
the navigation window (navigation palette)

# In My Shoes Modules

## Module 1: Introduction

This is the first contact with what is called the '*people chooser*'. It appears again later on, but is used here simply to allow the child to select a representation of themselves, which will be used at various points throughout the program.

If you launched the program by double clicking on the program icon (as suggested above) a *guide* will appear in the top left hand corner of the screen and introduce herself. A number of different *guides* are available for use in *In My Shoes*, and you will probably by default get either Erica or Mary. Erica is a cartoon *guide* who gives advice and instructions on how to use the program. *Guides* are a key element in the flexibility of *In My Shoes*. Erica speaks pre-recorded phrases in English and will run on any computer with sound. (Different language versions of Erica are very easy to produce and the unmodified program can run using them. A number of video Guides are provided on the installation CD, of which Mary is one).



The *people chooser* consists of a screen divided horizontally. In the top half the child can scroll through sets or 'families' of individuals. This is achieved by clicking on the large arrows on either side at the top and bottom of the top half of the screen.

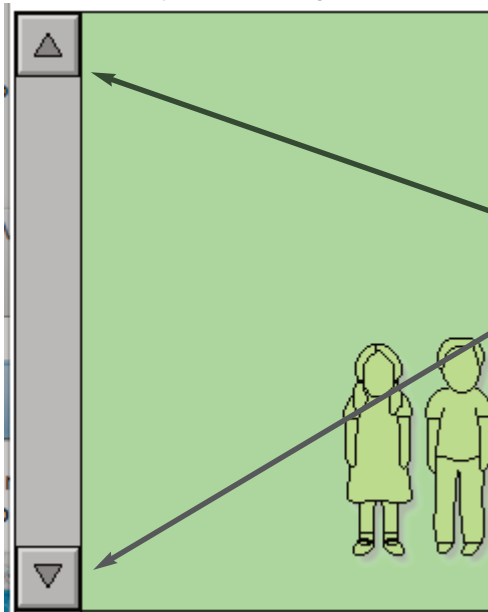
If the computer is a Mac running at least OS X 10.4, or a PC running Windows XP Service Pack 3 or later, it will run *In My Shoes*.

Erica invites the child to choose a figure that looks most like themselves. The interviewee can be encouraged to explore a number of sets. It does not matter if they select one and change their mind. A selection can always be changed. Even if the module has been closed and the navigation palette is on the screen, a child can go back into the introduction module and choose again.

Note that the interviewee may return to this module later, if they wish to change their self-representation image to some other figure.

Once the interviewee has scrolled to a set including the figure they would like to represent them, they simply click on it and hold down the mouse button.

The interviewee moves the figure selected until it is anywhere below the horizontal line and releases the mouse button. The figure will jump into position below the line. If the interviewee release the mouse button above the line, the figure will jump back where it came from. Once a figure has been selected, Erica pops up and says "**Type your name and click the OK box**". A click on the picture of Erica repeats the last phrase she spoke, and the oops button deletes all the text typed. The program does not insist something is entered here, or in the next text entry box asking for the interviewee's age. However, they can easily change any text, or the representation of themselves at any time after they have entered text and clicked the ok button.



**Moving between families**  
Clicking on these arrows 'rolls round' a new set of people (or pets!). If you keep clicking in one direction, you come back to where you started. In the future, new sets of people can be easily added (for example people in wheel-chairs, or a special cultural group).

Once they are happy with the self representation and text, click the OK box in the bottom right of the screen, and you will be returned to the *navigation palette*. Notice that none of the modules are now '*grayed out*', so you can now click any of them to explore how they work.



Click this button to pop up the message box any time you're in a *people-chooser* based module.

**To:**

Change the name

Change the age

Change the figure and name and age

Change the figure without changing the name and age

**Do this:**

Click on the box containing the name and re-enter the text

Click on the box containing the age and re-enter the text

Click on the figure, drag it above the line and let go of the mouse button

Click on a figure above the line and drag it below the line. Release the mouse button. The new figure will replace the figure that was there, but will keep the name and age.



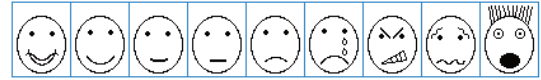
Click the button that looks like this to return to the *navigation palette*

## Module 2: Emotions

Although very simple in appearance this is a powerful module which can be used in a range of ways. At the top of the screen is what is called the *emotions palette*. This is a much researched and piloted tool which enables the child to attribute emotions to a figure on the screen. Basically, if any face is clicked, that expression is transferred to a figure on the screen. Although not intended to represent the interviewee, the gender of the on-screen figure is that of the figure selected by them in the *Introduction Module*.

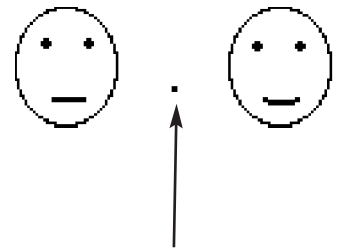


Contrasting examples of how the module might be used are as follows:



The first example, which is the one used with the majority of interviewees, the onus to attribute emotions to the faces is placed on the child. This examines how the interviewee verbally labels the faces and which, if any, are used idiosyncratically. Once they have given a name for an emotion, it can be typed into the box displayed below the appropriate face. Some children (and some adults) find it difficult to use the full range of emotions. If this proves to be the case, once back in the navigation palette, the range of emotional expressions can be restricted using the preferences option (aspects of customisation will be discussed in a later section).

Interviewer	Interviewee
<i>Click on the face and see what happens</i>	<i>It goes to the boy!</i>
<i>What is he feeling?</i>	<i>He's angry. Grrr!</i>
<i>Now try this one</i>	<i>He's gone happy!</i>
<i>What about this one?</i>	<i>Sad... he's been told off.</i>



### What difference a couple of dots?

The difference between the above faces is a dot like this added to the face on the right at either end of the mouth. Research revealed that children attribute dramatically different emotions to the two faces.

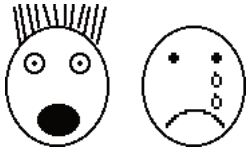
Interviewer	Interviewee
<i>Click on the sad face and see what happens</i>	<i>She's sad</i>
<i>Now see if you can make her happy</i>	<i>Yeah look, happy.</i>
<i>Now make her angry</i>	<i>She's so cross.</i>

The interviewee's comments in line four of this example also illustrates the very common phenomenon whereby an interviewee spontaneously explain emotions on the screen, very often from their own experiences. It takes only very general verbal prompting, even at this stage in the procedure, for them to begin disclosing important information about their life.

In the second example the emotion labels are provided by the interviewer and the task for the interviewee is much simpler. He or she must match their label with a likely representation. This is not so revealing as the first example, but using it both parties can rapidly negotiate how emotions will be represented.

### NB

*Idiosyncratic use does not necessarily mean 'wrong' use. Although a few interviewees use some of the faces idiosyncratically, this can be both helpful and revealing.*



Early versions of *In My Shoes* did not adopt what might be called 'comic book conventions' in the emotions palette. However, we found that the single track of tears and the implausibly erect hair very significantly increased appropriate attribution of emotion.

As can be seen on the figure of the boy on the right, the erect hair is not represented when the face is actually used.

Transcultural variations of these conventions have not yet been investigated.





## Module 3: Emotions & Scenes

This module consists of a 'slide show' of scenes in each of which the interviewee can select an emotional expression for the key figure. Although the figure is not necessarily meant to be them, gender of the key figure is matched to that selected by them in the *Introduction module*.

Unlike the previous module, standard speech is appropriate here, and accordingly it has been recorded. The first thing Erica says is:



***Choose a face for the girl [boy] in the picture***

The interviewee clicks on a face just as s/he did in the previous module and the expression 'flies' onto the figure. Erica then says :

***You can choose a different face, but if this is OK, then click the OK box***

This is repeated as often as they choose a new face. When they have settled on a face, or decided not to choose one, s/he clicks the OK box. It would usually be the case that just prior to clicking the OK box and moving on, the interviewer would ask the interviewee about their choice of face, what they thought was happening in the scene, and record it using the text entry facility (see page 29). Although not intended to represent the child, the child will often link the scene with their own experiences.

Having clicked the OK box, if the scene is the last one, then you are returned to the *navigation palette*, otherwise the scene changes and Erica says either:

***Choose a face for the girl [boy] in the picture***

or

***Choose a face***

The latter is used from the third scene until the fifth scene. After this, the guide offers no further comment in this module - most children require little or no further prompting in order to respond appropriately. In ordinary use this module simply runs through all the scenes and then returns to the *navigation palette*.

Because you started the program by just clicking on the program icon, the scenes that will be used are the 'default' set which were developed for pilot testing and general use. It is interesting (and fun) to use these scenes with children, and much information about the child and their experiences can be gleaned using it. The real power behind this module, however, is its potential to present scenes depicting anything a researcher or interviewer chooses.

For example, it would be possible to design scenes depicting medical settings and procedures. Sets of scenes could be chronologically sequential or could be arranged in a sequence relating to their emotional impact. If your use of *In My Shoes* would benefit from having a custom set of scenes, then you might wish to speak to the development team to see what can be done.

Three different sets of scenes are built into *In My Shoes*, and are available using the *In My Shoes* preferences window. More information is given on using preferences later in this guide.

If you wish to go back to a previous scene, hold down the Alt key and click the OK box (it changes to "back" when the cursor is over it and the Alt key is pressed - a handy way to remember this it to think of the Alt key ALTERing your route through the scenes).



The default set of scenes were designed to invite the use of a wide range of the faces in the emotions palette. Although also designed to be not too investigative in nature, some elicited quite remarkable information. The following is a scene and dialogue that arose in the pilot testing with a little girl.

From the above it can be seen that *In My Shoes* must be used with caution, even with 'practise' interviewees.

***Interviewee***

*"I'd be happy coz  
there's no video"*

*"No, my mum watches  
horrible ones"*

***Interviewer***

*"don't you like  
videos?"*



**NB**

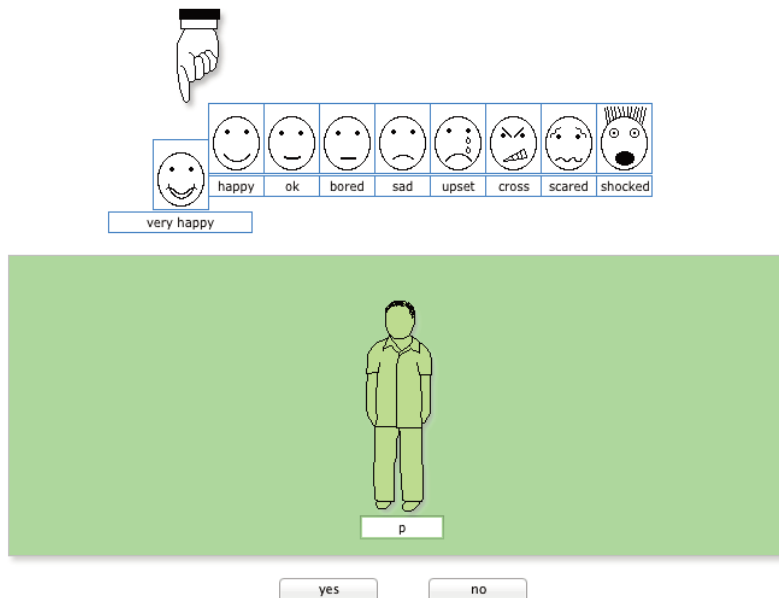
This may sound slightly amusing, but ignore this warning at your peril.

**You must be sensitive to the fact that children may make disclosures about family life which their relatives find embarrassing. Where the program is used professionally, particularly in child protection, this is not a major concern. However, if you practise with the child of a neighbour or friend, beware.**

## Module 4: Have You Ever?

This module is a way of beginning to talk to the interviewee about particular emotions that they have experienced and is the first time that the child's own emotions have been the subject of discussion.

The guide (Erica) is not switched on in this module and so the question that the interviewer asks is typically:



### *Have you ever felt like this?*

The interviewee clicks to indicate that they have felt (or not felt) the emotions attributed to the expressions. Each time they click **yes** the non-indicated expressions disappear and the indicated expression flies across to the self representation. There is a brief pause and then a **next** button appears. A speech and thinks bubble creation tool appears to the left of the child's self-representation allowing them to place either kind of bubble and enter some text into them. This is the child's first opportunity to see speech and thinks bubbles, which are used to much greater effect in the Emotions and People module. These tools, along with the message box, can be used here to get a little information about e.g. the last time the child felt this particular emotion.

Once the **next** button is clicked, it disappears, revealing the full emotions palette and the pointing finger automatically indicating another face.

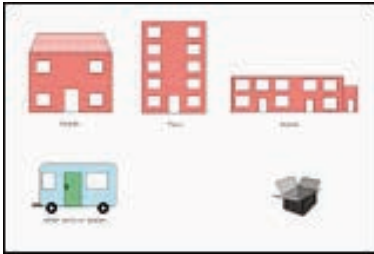
Having selected **yes** or **no**, the process of moving through the emotions continues until the interviewee has been asked about all available faces. An **OK** button appears to allow them to exit back to the navigation palette (although if it is felt useful, any emotion in the emotions palette may be clicked directly, producing the familiar effect of the emotion flying to the face of the figure, and the temporary hiding of the rest of the palette. This allows the adult to revisit an emotion that may not have been fully considered during the automatic traversal of the palette).



Register  
Phil J  
The I

### **Switching Erica off completely**

Remember when you first launched *In My Shoes*? On the left of the splash screen is a small thumbnail of Erica. Click on it and an X will appear through it. Click on OK and proceed as normal (but in silence).



## Module 5: Places

Almost everywhere an interviewee spends a significant amount of time is a *care setting*, that is, an individual or individual(s) have sole or shared responsibility for the care of the child(ren) / vulnerable adult(s) present in that particular place. Experience has shown that this is an extremely useful way of structuring an interview.

With only a few exceptions care settings can be represented using pictures of buildings or other places. This module is a means of allowing an interviewee to choose an increasingly distinct representation of the care setting in question. *In My Shoes* can handle several built in (and virtually unlimited customised) care settings. However, for the purposes of this introduction only the default care setting will be discussed. This is shown at the top of the *navigation palette*, where you should see “**Setting: Where you live now**”.

When you click the ‘thumbnail’ to start the *places* module, Erica pops up and says:

***Click a picture that looks most like where you live now***

The main problem facing a computerised picture selection procedure is to avoid the screen becoming too complicated or cluttered. In this module, *In My Shoes* solves this by using a decision tree offering increasing approximations of the most appropriate picture. The decision tree is invisible to the users, who only see a few pictures at a time.

Two of the pictures shown on the first screen are shown on the right. They are intended to represent basic ‘classes’ or ‘archetypes’ of buildings with which children may be familiar. If an interviewee clicks on an archetype, a new screen appears displaying the archetype again, along with members of the set of buildings for which it is an archetype. Erica says:

***Do the same again***

When they click again, one of two things can happen:

- Even more choices appear
- Erica says ***is this OK?***

The first of these will happen if they click on another archetype. In theory the limit on the number of archetypes and screens is only limited by the needs of the interviewee and the imagination of the interviewers. For the purposes of development and pilot testing, a very limited number of pictures has been found to be adequate. The pictures built into the program by default are also very simple. Some experimentation has been undertaken with more detailed images drawn by an architect (see sidebar on next page).

The second event, that is, Erica says ***is this alright? click yes or no***, happens when the picture clicked on is not an archetype and therefore only represents itself. If the interviewee clicks yes, the following dialogue occurs:

***Type the number or name of this place and click the OK box***

This is immediately followed by Erica asking:

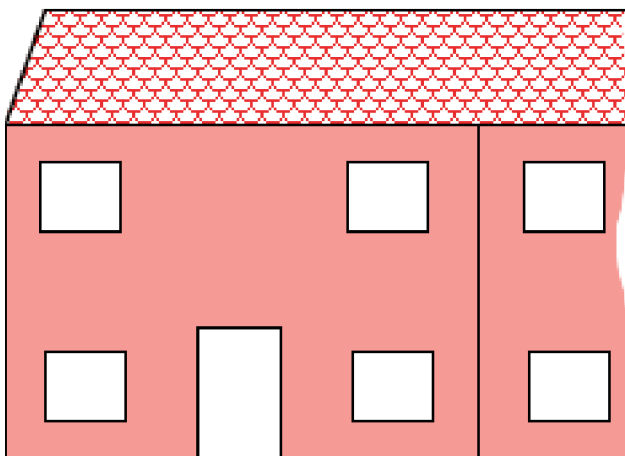
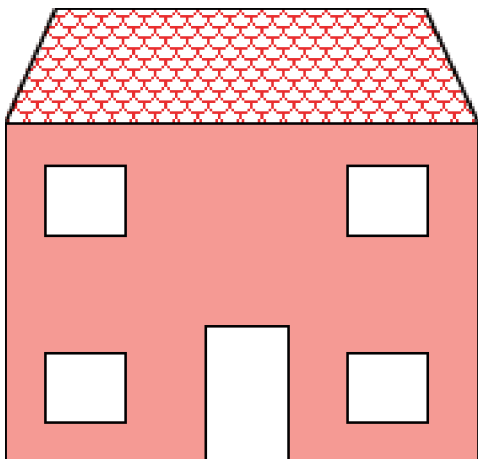
***What do you call this place?***

Obviously these two questions overlap in scope, but it is important to remember that this module can be used to represent any care setting of which the interviewee has experience. Thus they may not know the number or name of a setting, but it is very likely they will call it something that can be used as a verbal label during the *In My Shoes* process and in any subsequent interviews. In fact the program does not insist that anything is typed in either box - so if they type an address when first asked, they can just click OK when the

### Health warning

Trying to explain or understand how this module works using words is not easy. There are only four things it is useful to know:

- 1 Children use it to choose representations of places they know.
- 2 The trickiest bit is understanding what the ‘cardboard box’ is for
- 3 It is (nonetheless) simple to use
- 4 Pictures of places can be added or taken away to suit circumstances
- 5 It works



What do you call this place? box appears.

The cardboard box that appears on all screens (on the first screen it only appears after they have clicked on an archetype), has two functions.

- It is the place where all unselected options go away to, when a choice has been made
- It allows interviewees to climb back down the decision tree they have started to climb up.

The second of these can occur in two distinct ways. The first is when they click what appears to be the most appropriate picture available, ie. she or he has made a series of approximations and the current selection is not an archetype. Erica appears and says :

***Is this alright?***

and the standard yes no buttons appear. If they click yes then the program returns to the navigation palette, having stored the representation chosen. If they click no, ie they are not happy with their choice, or wish to explore further, the picture returns to the cardboard box and Erica says:

***Click the box until you see a picture that looks most like where you live now***

When they click the box all the pictures from the screen reappear. Erica says:

***Do the same again***

This is slightly ambiguous, because they can either click a picture or the box. If the former, then the process of progressive approximation begins again. If the latter then the pictures are replaced by the set from which they were previously accessed. If they keep clicking the box they will return, screen by screen, to the first level. At any stage they can reverse direction and continue the selection process.

In practice, interviewees only rarely need to use the cardboard box, although this may become more important if the available images are increased in number.

At this stage the places module may seem to be a lot of effort for little benefit to an investigative interview. However, in fact, it plays a major role in exploring the life of a child / vulnerable adult. This is in part due to the way subsequent modules use this information. A much more important point is that *In My Shoes* can define and use multiple care settings, allowing exploration of many facets of an interviewee's life. How this is achieved will be explained at a later stage

**More detail is not necessarily better**

Children are often happy to accept, and use reliably, iconic representations of places and people (for example match-stick figures). Although the buildings built into the program look crude, more complex representations create different expectations and some problems:

*My house looks a bit like this but its got a porch and the chimneys are different*



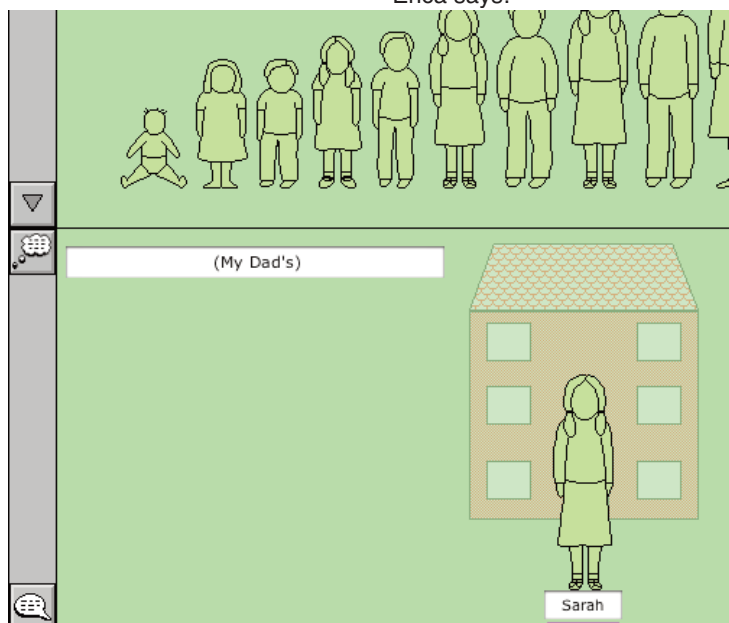
The cardboard box into which the program discards unselected pictures, and from which the child can recover them.



## Module 6: People

The 'people chooser' from the *Introduction module* appears again here, albeit in a slightly more sophisticated form. If you have completed the modules sequentially as described above, the self representation of the interviewee will be in the bottom centre of the screen with the representation of where he or she lives positioned behind them (see below left).

You can also see that the address they gave for the picture appears centre left of the screen. Erica says:



### Choose a person who lives in this place

Selection and de-selection of figures is almost identical to the process in the *Introduction module* (although see sidebar right). The up and down arrows scroll the families, and the interviewee selects any figure simply by clicking down on it. If the figure is moved below the horizontal line and the mouse released, it flies to the bottom, but maintains its horizontal distance from other figures (depending on where it was dropped).

Pilot testing suggested that for some interviewees, the sequence in which the figures are selected, and the proximity of these to the self representation can be of significance.

*In My Shoes* allows the interviewee not only to put figures back above the line, it also allows them to reorder them below the line. Thus if they would prefer a figure is moved closer or further away, they can click on it and drag it to

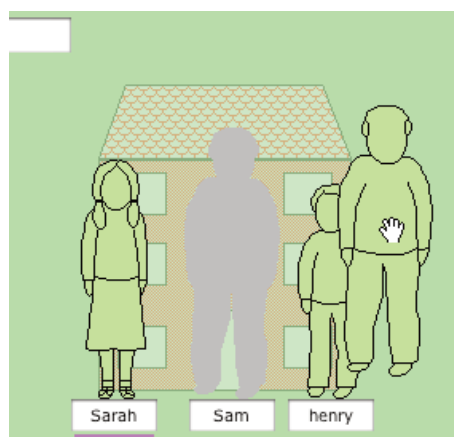
### NB

In the *introduction module*, it is possible to replace a figure below the line by dropping a new figure on it. This is not possible in the *people module*, because the computer cannot know whether it was intended to replace a figure, or introduce a new one.

where they want. When they release the mouse, the figure relocates to the nearest position to the click (the group of figures will move to centre itself in the display).

They can also remove the figure representing them from the care setting. Unlike the other figures, this does not simply return to its original place and become anonymous again. The interviewee figure disappears from view, but is placed by the computer in a special 'set' consisting only of the self figure and which can be found next to the pets. The figure retains the name and age attributed in the *Introduction module*. If the interviewee wishes to they can find them again and return the figure to the setting. Their self-representation is always indicated by a coloured highlight below the name box.

The program insists you complete the *Introduction module* before entering this module. It is possible, however, to begin the *People module* without having completed care settings. If you do this no building appears and the text label is the current setting as described at the top of the navigation palette, ie. where you live now rather than an address supplied by the interviewee.



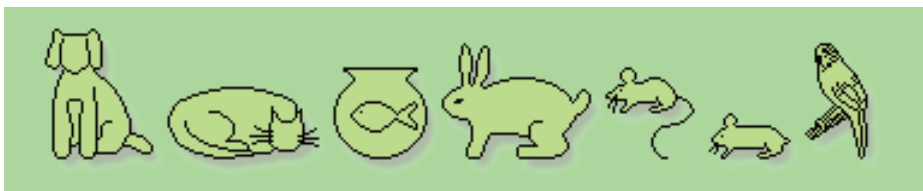
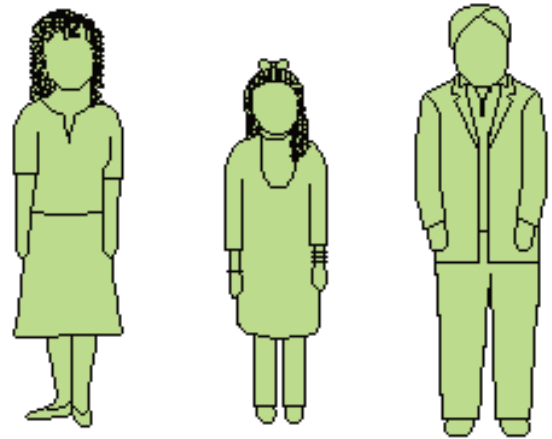
Sam being moved away from Sarah

Reference has already been made to the sets from which the interviewee can choose figures. The sets available in the standard version of the program include figures of a number of cultural backgrounds. Given the (quite intentional) absence of distinctive facial features and skin tone, the principal distinguishing feature between sets is clothing. It is therefore possible to produce distinctive cultural sets, although these are of necessity depicted in 'traditional' clothing, and might even be regarded as stereotypes. To the right are examples of such figures. The important point is that the interviewee is free to use or not use such figures, as they wish.

Of great significance to children is the inclusion of animals, and the currently available set is shown below right. It is rare for children not to include animals in the figures associated with different care settings. It is likely that the range of animals available will be increased in the fairly near future.

It is not unusual for the number of pets and people to exceed the space available on the screen. When this happens, figures continue to be placed on the bottom line directly under where they

are dropped. The building stays on screen, but people shuffle off the right hand side of the screen. If they disappear off the right-hand side, a right pointing arrow appears which allows figures to be moved into view. If, as a consequence, images disappear off the left side of the screen, a left pointing arrow appears (on the left) to allow the images to be moved back again.



### Don't tell us, we already know

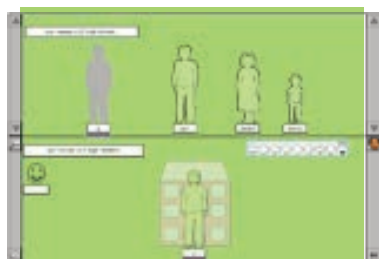
The program does not discriminate between sets for the purposes of speech, and therefore refers to the animals as 'persons' eg. **Type the name of this person and click the OK button.**

It would be ever so difficult to change and doesn't seem to bother children at all.

The magically appearing left & right arrows that allow images off screen to be scrolled back on again







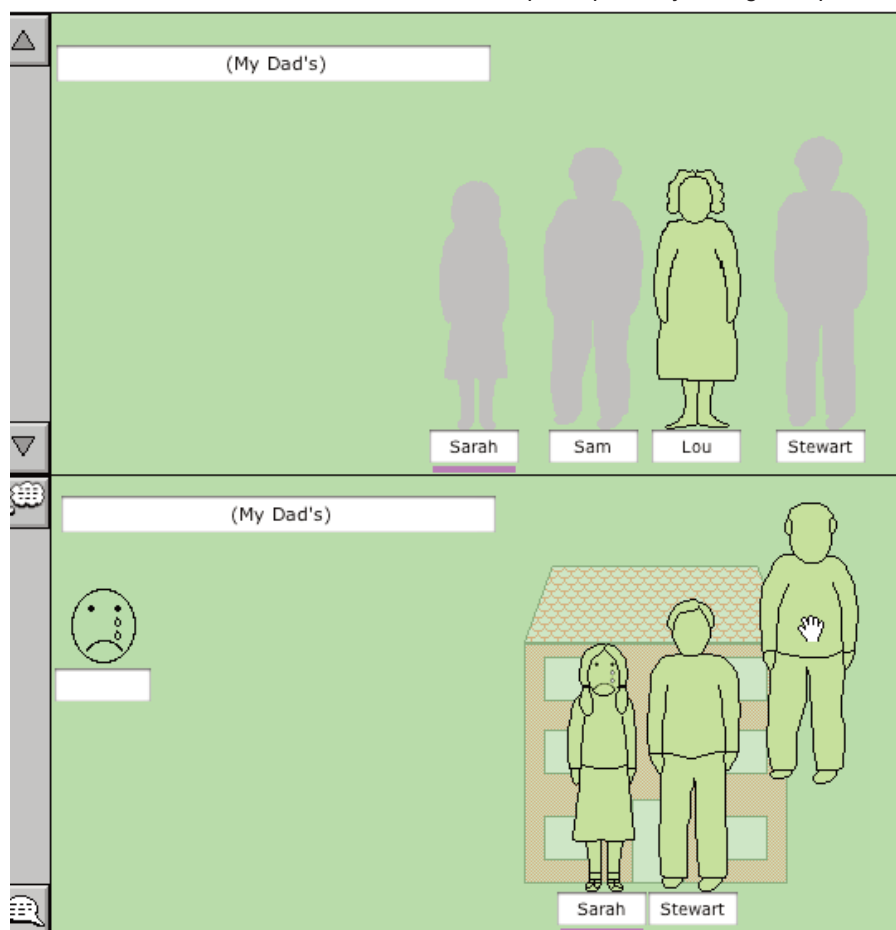
## Module 7: Emotions & People

On entry to this module we see the (by now familiar) *people chooser*. In the lower half of the screen is the self representation, in front of the picture selected to represent the current setting (see following page for images of this in action). Note that the figure has an expression drawn from the emotions palette. The interviewee will be asked to associate people with all the emotions in turn. The order in which the emotions appear is 1,6,4,5,3,7,9,2,8; where 1 is the leftmost face. This is the same sequence indicated by the pointing finger in the '*have you ever felt like this?*' process in the "Have You Ever" module.

In the top half of the screen, the interviewee can access any of the figures that have been previously available by clicking on the down and up arrows. However, the set of people which is immediately visible should be recognisable as a representation of those that occupy the current care setting ("*where you live now*"). Note that the self representation appears both in the top and bottom halves of the screen (effectively, self has already been chosen). In the top half of the screen, the figure is grayed out and so is unavailable to be clicked.

Note that if an emotion has not been labelled, or the interviewee wishes to change the name for it, it is possible to do so by clicking the box below the emotion.

Here's an example of part way through the process of investigating the crying face, in a setting called "(My Dad's)". Looking at the top half of the screen, Sarah is the self representation (note the coloured highlight below her name) and so is grayed out since she already appears in the lower half of the screen, complete with the crying face. Stewart is already grayed out because Sarah has selected him to be next to her because of the sad feelings he has caused. Sam is grayed out because Sarah is in the process of placing him next to Stewart.



There is no guide speech during the selection process (unless a new un-named person is selected from one of the standard sets of people, courtesy of the up and down arrow buttons, in which case Erica will ask for their name) because it is intended that this module may be used in a number of ways. It is up to you as the interviewer to decide on the appropriate questions to ask.



Adult	Child
<i>Has anyone made you feel like this?</i>	<i>Yes, he made me sad.</i>
<i>Make him go down there then.</i>	<i>There.</i>
<i>Anyone else?</i>	<i>Yup, him.</i>
<i>Anyone else?</i>	<i>Nope. Not at home anyway.</i>

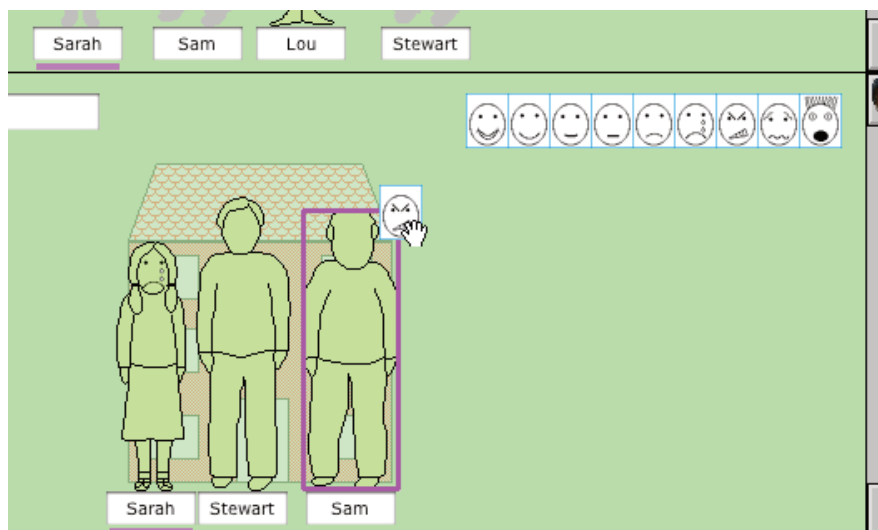
---

Adult	Child
<i>Out of these people, who has made you most upset?</i>	<i>Sam.</i>
<i>Out of the ones who are left, who has made you most upset?</i>	<i>Simon.</i>
<i>Who next?</i>	<i>Louise.</i>

As it appears on the page, the above may seem a little telegraphic, even terse. There are two reasons for this:

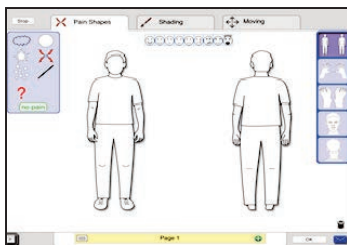
- Using *In My Shoes*, rapport between adult and interviewee is generated that promotes conversations more characteristic of established relationships
- At this stage in the assessment the intuitive, and by now familiar, procedure needs little explanation or discussion.

Although the emotion shown on the face of the interviewee is placed there automatically in the *people-chooser* section of this module, it is possible to manually place emotions on other people (and hence to talk about how they are feeling). This module makes available an emotions palette, which is visible in the upper right of the lower section of the *people-chooser*. Clicking on an emotion here causes it to stick to the cursor. Moving this over people causes them to highlight in turn. Releasing the mouse while someone is highlighted causes the emotion to be placed on their face. In this module anyone other than the interviewee's self-representation (except pets and the baby figures!) can have an emotion placed on them. The emotion on the interviewee is placed there by *In My Shoes* to provide you with a context for discussion and selection of other figures, and so cannot be changed using this mechanism. To remove an emotion from a person, simply click it, whereupon it will stick to the cursor in the usual way, and can be dragged off, or even placed on someone else. Note you cannot remove or alter the emotion pre-assigned to the interviewee's self representation.



Once the interviewee has linked people with an emotion (or chosen not to make such links), clicking the **OK** button moves onto the next emotion in the sequence. When all the emotions have been visited in this way, clicking the **OK** button closes the module and you are returned to the *navigation palette*.

If you wish to go back to a previously explored emotion, hold down the Alt key while you click the **OK** button.



## Module 8: Somatic Experiences

This module enables interviewees to depict and describe physical sensations they have experienced. It used to be referred to as the Pain Module because it is usually used to describe pain or discomfort. Partly because use need not necessarily be restricted to aversive sensations, and partly because Pain Module is a horrible name, it was renamed as above.

The *Somatic experiences module* allows interviewees to describe:

- Location
- Shape
- Size
- Colour - only for shading
- Periodicity (throbbing) - only for pain spots
- Associated affect
- Pain episode

### NB

The front and back body view displayed by default depends on the self-representation image selected by the interviewee in the *Introduction* module. Four different representations are available in the somatic experiences module, boy, girl, adult male and adult female. These are selected automatically, but this choice can be overridden.

Taken together, these attributes provide a multi-dimensional depiction of pain and hurt. On first entry to the module, it is suggested that some text be entered into the page description box - the choice of text is up to you (or the interviewee), but could refer to an event e.g. "last week when I saw the Doctor", or something more general such as "pains I've had". This will then serve to anchor the conversation as the interviewee uses the various components of the module.

The diagram below shows the various parts of the module interface:

**Tab controls**  
Clicking in one of the three tabs causes the mode to change and the *tool palette* to be redrawn to hold content appropriate to the new mode.

**Mini emotions palette**  
click a face to place an emotion on the body image

**Tool Palette**  
In shape mode, drag a shape from this palette. In shading mode, select a colour and line thickness for subsequent shadings

**Body View area**  
In this central area of the module window, different regions of the body can be displayed, and shapes and shadings can be placed there.

**Options Drawer**  
magic-clicking this button opens the options drawer, revealing a set of buttons that allow you to customise your use of the module for this session.

**Page description box**  
Clicking the *lines* icon on the left, displays a list of the descriptions of all the pages. Clicking the *plus* icon on the right generates a new blank page (with a request to provide a description for it) Clicking the description itself allows you to edit it

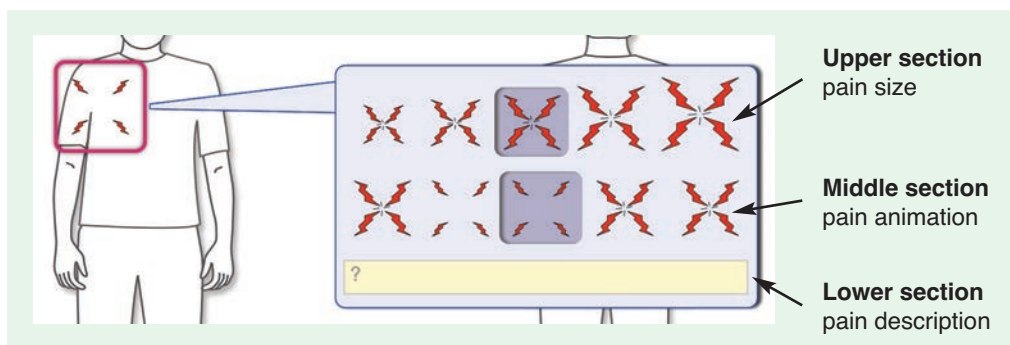
**Zoomed view palette**  
This palette allows the selection of a more specific region of the body (hands, feet, face and back of neck)

**Trash can**  
Drag a shape or shading here to delete it.

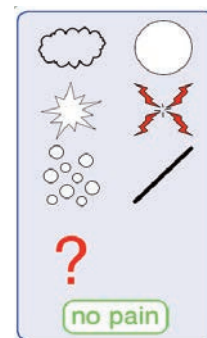
The module operates in one of three modes, which can be selected by the interviewee or interviewer as they wish, via the three tabs located towards the top of the window.

## Shape Mode

On entry to the module, the default mode is “Shapes” (indicated by its tab being highlighted). If the module is not in this mode, simply click the “Shape” tab to switch to it. To use the module in this mode, the interviewee can select a shape from the shape palette, and drag it over to the body view area, onto the image of the front and back of a person (or other region of the body, if this has been chosen from the zoomed view palette). When a shape is first dropped, it is surrounded by a magenta box. The shape marked in this way is the selected shape. A properties palette is displayed linked to it. From here various aspects of the shape can be modified.



The upper section of this properties palette contains the “size” tool, from where the size of the current shape can be adjusted, with the smallest on the left. The section in the middle of the palette controls the rate at which the shape is animated (we sometimes refer to this part of the tool as *the throbometer*) with static on the left, and the fastest throb on the right. This aspect of pain/discomfort is sometimes used to depict its intensity. The lower section of the palette contains a text box into which we can type a description of the pain/discomfort that is being represented. For example in the picture above, a child may say “I hurt my shoulder”, and this should be entered into the description box.

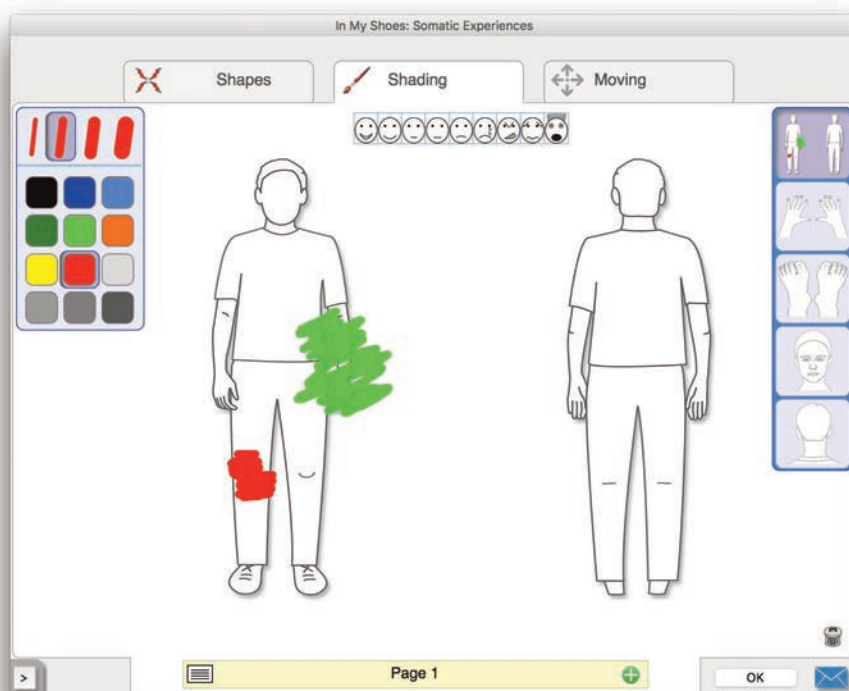


### The Shape Palette

These shapes are based on those found in a survey of the ways children represent pain in drawings and paintings.

## Shading Mode

As an alternative, or in addition to the placement of pain shapes on the regions of the body displayed in the body view area, the interviewee can also shade areas of pain or discomfort using the shading mode of the somatic experiences module. To select this mode, click the “shading” tab at the top of the screen. The tool palette will change from displaying pain shapes, to display the shading palette contents. This consists of a section that allows a choice of four different line thicknesses, and a lower section from where one of twelve different colours can be selected. Any line or shading that is drawn will be the colour and thickness that is depicted in the shading palette.



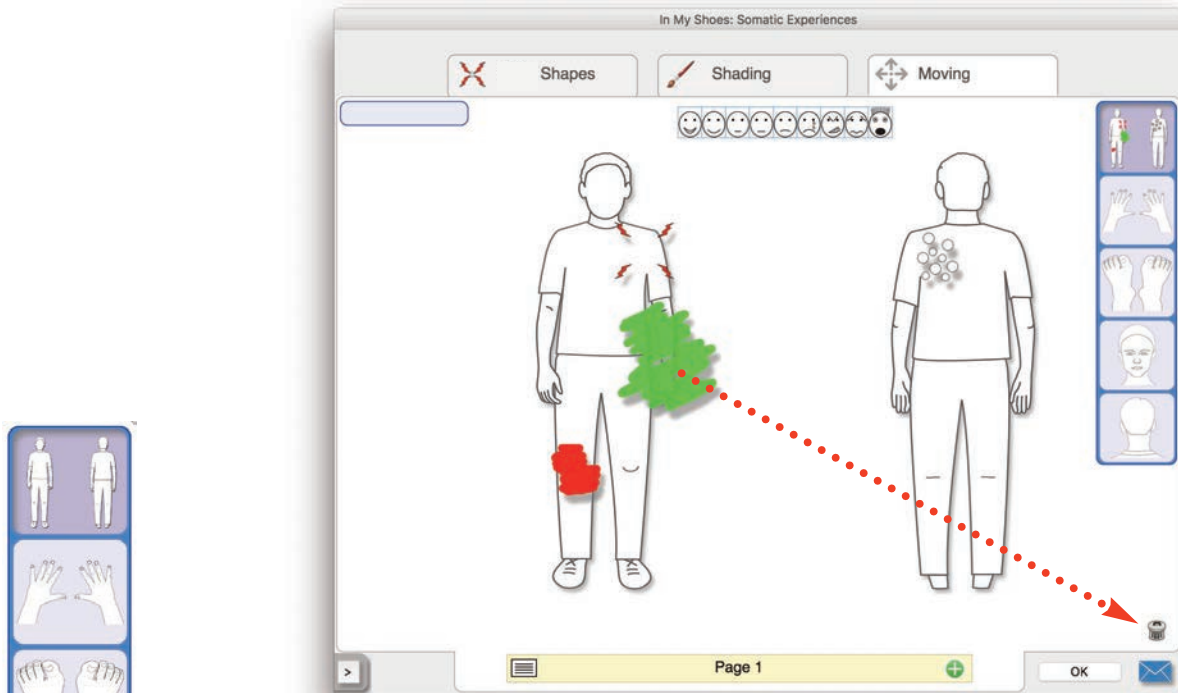
### The Shading Palette

The top section sets the line thickness. The bottom section contains colour swatches that are used to set the line colour. Selecting line thickness and colour options from this palette change the style of any future lines / shading the interviewee draws. The colour and line thickness of anything already drawn cannot be changed (though it can be moved or deleted).

Any shapes that have already been placed on the body views are faded out and are effectively not adjustable during shading mode. Unlike with shapes (which must be placed within one of the body images), a shading can even be drawn off the actual body image, in the white space surrounding it if required.

## Moving Mode

Clicking the “moving” tab, switches the module to moving mode. This causes all the placed shapes and shadings to be rendered with a shadow background as a hint that they can now be repositioned by dragging them. In this mode it is also possible to delete a shape or shading by dragging it to the trashcan icon in the bottom right hand corner. The trashcan grows in size when a dragged item touches it. Once this is the case, releasing the mouse button will cause the item to be deleted (and a very satisfying mini-explosion animation to occur as the item vanishes).



### The Zoomed View Palette

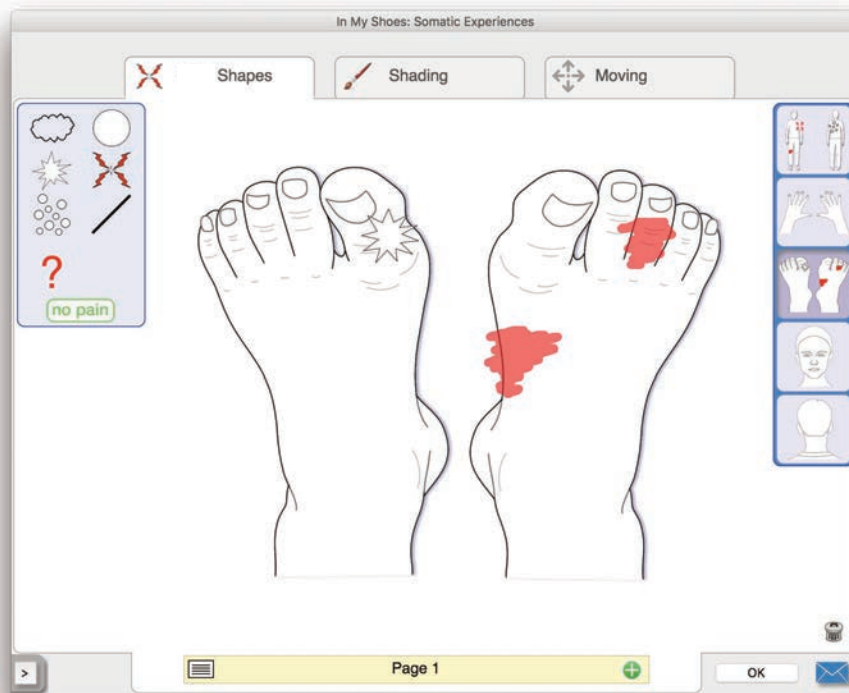
A number of different views of regions of the body can be chosen for display in the main part of the window. Note that as shapes and shadings are added to the various different body views, small versions of them appear in the zoom palette as a subtle reminder to the user that they have placed shapes and / or shadings on those body regions.

## Changing the Body View using the Zoomed View Palette

Aside from the representation of the front and back of the body, the somatic experiences tool can also display one of several “zoomed” views of a region of the body. These comprise the hands, the feet, the front of the head and the back of the head. Switching between these views is done via the Zoomed View palette. Clicking one of the buttons featuring a representation of a body region simply replaces the currently displayed body region, with the selected one (restoring any shapes or shadings previously placed on it). Note that a single “page” of somatic experiences can consist of 150 shapes and shadings placed on any of the five body areas represented by the zoomed view palette. An interviewee can place as many shapes and shadings as they want, and use any of the procedures described above as often as they want, switching between modes as they require.

Once this particular page is complete, it is possible to create another one, in which a different event is explored. To create a new page, click the green circle that contains a white plus symbol (it is located within the description box). You will be requested to enter a description for the new page, and then the module will clear away any currently placed items, so that the interviewee can create new ones relevant for this scenario. Note that once you have created multiple pages, navigation buttons appear adjacent to the description box. Using these buttons you can switch forwards and backwards between pages. If you have several pages, you can select the one you want directly, by clicking the lines button (located on the left in the description text box). This will pop up a list of pages that have been created, allowing you to directly select the one you want.

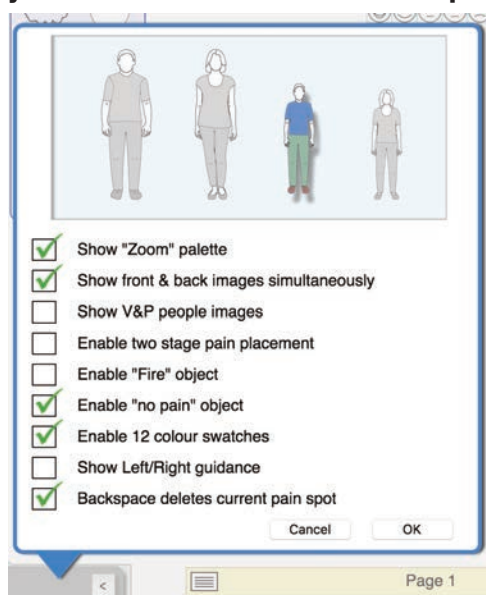




**The Zoomed View Palette**  
Note the (in this case) red shadings and “spike” shape drawn in the body view area, that also appear in miniature on the associated button in the zoomed view palette.

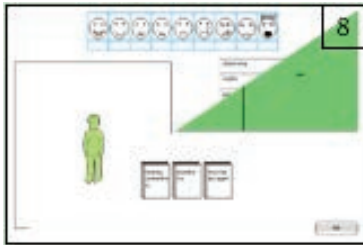
Note that it is possible to place shapes and shadings on any of the five body regions depicted in the zoomed view palette, but that, when in shapes mode, the emotions palette is only displayed for the full body view (since it is nonsensical to consider placing an emotion on anything other than a face. The zoomed-in face view has a fixed expression so as to provide a standard location for all the facial features).

## Changing the Way the Module works via the Options Drawer



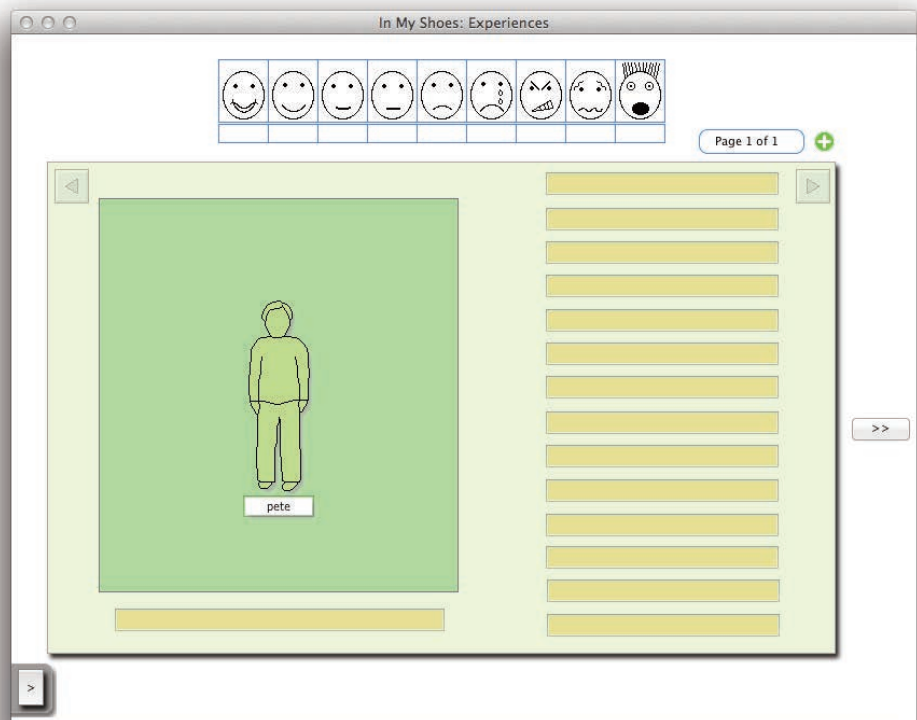
Magic-clicking the bottom left-hand corner button on the window opens the options drawer which displays a popup window containing a set of user-adjustable options. These are pretty self-explanatory and so won't be discussed here any further. Note that changing any of the options affects the current page, but also any new pages that are created this session. Note also that changing the represented person from the default one will delete any currently placed shapes and drawings on the current page only (since the new representation has different proportions, and anything currently placed there may not fit).

Once you are completely finished using the module, click the **OK** box at the bottom right of the screen. This returns you to the *navigation palette*.

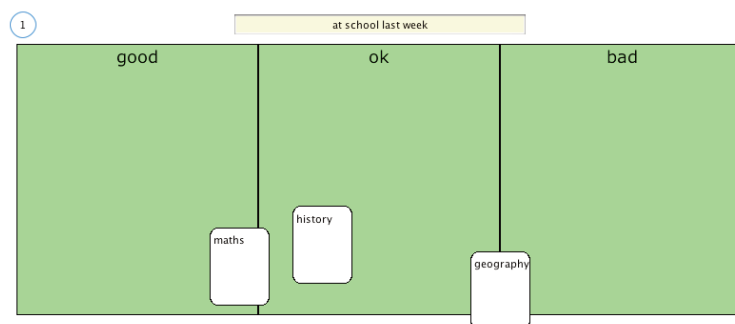


## Module 9: Experiences

This module (represented by a split icon because it has two parts) enables interviewees to list up to fourteen items, to which an emotion can be attached. These items can then be graded according to three levels - by default "good", "ok" and "bad". The initial concept was that this would be used to talk about subjects in school, hence the original name for the module ("Subjects"). Subsequent feedback lead us to change the way the module is delivered and used. On startup, the interviewee's self-selected image is shown, though a simple preference change can show a child at a school desk and other options. In addition to this, a new page can be created, up to a maximum of 20 different pages. Each of these pages can have fourteen different items. Each page can have a description, entered by clicking the description box (which appears below the picture) Moving between pages is accomplished by using the left and right arrow button.



On entry to the module, there is the *emotions palette*, a picture to the left hand side, and a set of twelve text boxes to the right hand side. Clicking any of the text boxes allows the interviewee to enter (or edit) the text that appears in the box. Clicking on the *emotions palette* causes the selected emotion to appear on the child in the picture (or of the interviewee if you have chosen to display them), and a small version of the emotion to attach itself to the mouse. This small emotion can be dragged over the text boxes (ones which contain text, highlight as it passes over them). If the mouse is released while a text box is highlighted, the emotion sticks to the front of



the text box. Once an emotion is stuck to the front of a text box, it can be clicked and dragged to a different text box (or removed). The left and right arrow buttons can be used to move between pages of experiences (the number in the blue circle on the upper-left indicates the current page).

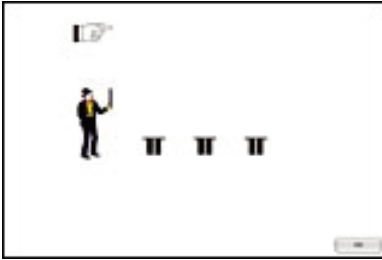
Once the appropriate text boxes have been filled and labelled with an emotion, clicking the ">>" button moves onto the second part of the module - grading the items for this page.

On entry to this section, three labelled areas of the screen are shown, and below them appear up to fourteen "cards", each labelled with a text item from the previous page's text boxes (there will be as many cards as there were text boxes with text in them from the previous section). The interviewee may pick up and move these cards by clicking and then dragging them, placing them in whatever order and position they choose within the labelled areas. Note that there is a small button labelled with a camera icon. This may be used to take a picture of the layout of the cards and place it in the session record. You can use this to take a picture of the location of the cards once the child has placed them where they want, and before you discuss what changes would be needed to move the items to a "better" location.

There is also a button to move back to the first part of the module, so another page of experiences may be entered.

Note that if you are in the first part of the module, and have selected a page but not entered any text into the experiences boxes, clicking ">>" will exit the module and return you to the navigation window (since there's nothing in the boxes, there's nothing to do in part two and no need to go to it). If you're in part two of the module, and click the OK button there, you will be returned to the navigation window (since you've completed both parts of this module)





## Module 10: Training

It may seem a little odd to have a training module hidden away in the last position on the screen. It was originally intended that this module would be far more complex, more significant and have a far more prominent role. It is a testament to the ease with which interviewees communicate with *In My Shoes* that this module has remained undeveloped and scarcely used. Very few of the people (adult or child) upon whom the package has been tested, needed to use the training module.

Nonetheless, the module does give the opportunity to practice:

- moving an on screen pointer
- ‘clicking’ when the pointer is over objects to make things happen
- picking up an object using sticky fingers
- dropping an object picked up with sticky fingers

There is no particular procedure associated with training. Interviewees can simply be encouraged to click on objects to see what happens. The interviewer should verbally support learning with a running commentary on what the interviewee has done and what is happening as a result.

Four possible actions are as follows:

1. Clicking the magician makes him wave his magic wand
2. Clicking any of the first two top hats (from the left) makes a ‘tring’ noise and some balls pop out. The magician also waves his wand.
3. Clicking the last top hat makes a ‘tring’ noise and a rabbit pops out. The magician also waves his wand. Once you’ve located the rabbit he may go and hide in a different hat.
4. Clicking the pointy hand picks it up. The interviewee can move it anywhere around the screen and drop it wherever they like by releasing the mouse button.



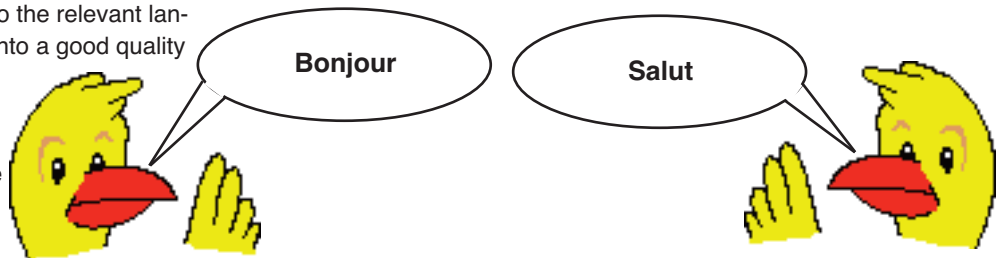
# Making the most of In My Shoes

The preceding sections were intended to introduce users to the basic principles of *In My Shoes*. However, to appreciate and exploit fully the potential of the program requires a little more knowledge. What follows assumes that the reader has worked through the preceding sections.

## Guides

### Erica

You have already been introduced to Erica the talking bird. She is a fairly crude animation that will work on even the most basic machines. She also offers a very simple way of producing different language versions of the program. In order to achieve this each of the phrases that may be spoken by Erica are translated into the relevant language. They are then recorded onto a good quality audio-tape. The phrases can then be very quickly transferred onto the computer in the form of a special *speech file*. There is of course no reason that Erica needs to be female, or even needs to be an adult. Thus at a minimal cost, the program can be localised to be used in almost any country or with any linguistic/cultural group within a country.



### Movies

Just as the program can run with Erica speaking any language, it can also run with a *movie guide*. These are more time consuming to produce than versions of Erica, but the principle remains the same. The big advantage of *movie guides* is that they convey much more information than just speech. Sign language versions of the program have been produced, and guides to suit different cultures may also be produced.

The main disadvantage of *movie guides* is that they take up a substantial amount of disk space compared to the animated Guide - on the order of 100 Megabytes or so. They also require a more powerful machine, bought within the last five years or so.

Speech files are stored in the Guides folder, located alongside the *In My Shoes* application. Unless you know what you're doing it's probably better to leave the Guides folder alone...

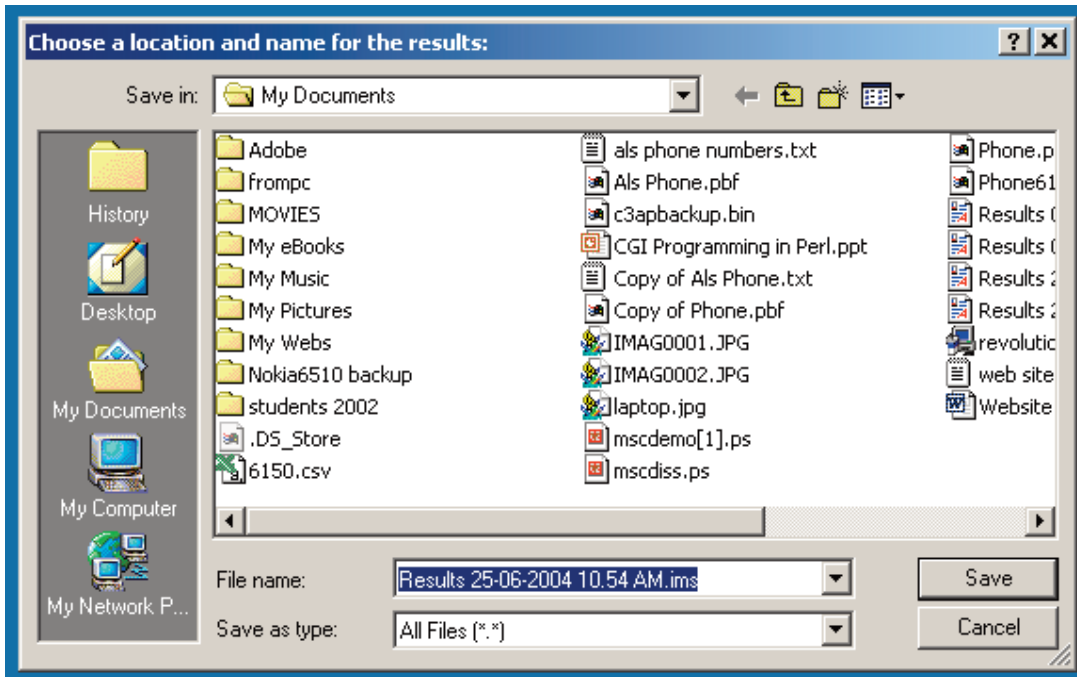
### A signing and a “speech only” guide



# Introducing session record files

The materials generated by the interview are saved using the window below. The program is inviting the user to save the session record of an interview to disk. Simply clicking on the Save button creates a session record file called 'IMS\_Session' followed by the date and time that the

dialog box appeared on the screen. If you wish to give the file a different name, simply begin typing before you click anywhere.



Having created such a file, the saving process is automatic. The only thing that might be noticed is that at certain points during a session, the program pauses briefly while information is saved.

Much of the session record consists of a 'dialogue' between the interviewer and interviewee. Some of this is based on what the guide says and some on the text the child types into the computer. However, it

## NB

Session record file names should end with the extension ".ims" - as in this example. If these are not displayed see the note at the bottom of this page.

## Replace File Warning

On a PC or Mac, if you click the name of an existing file in a save file window, that name replaces the one that previously occupied the file name box. If you were to click save now, this new file will overwrite (replace) the old one, and the old one and its contents would be lost forever. So, if a warning appears asking if you want to overwrite an old file, you almost certainly should not!

## invisible extensions

Your PC might not display the extension to a file's name.

should be apparent by now that text entry on the part of the child is minimal. Thus, much of the session record consists of textual and graphical representations of the interviewee's actions.

The simplest way to explore a session record is to run *In My Shoes*. (Be sure to leave the Guide switched on, otherwise the messages to the child don't appear in the session record). Play in as many modules as you wish, then quit the program.

You will now find a file called something like IMS\_Session 25-06-2019 9.23 PM.ims (unless you chose to call it something else). You can double-click these to open and view or print them from within *In My Shoes*.

**NB** session record file names should have the extension ".ims" in order that *In My Shoes* can recognise them and be able to open them in the future - i.e. for printing, or continuing a session. Some Windows systems are set up not to display the file's extension, so even though the ".ims" part of the file name is there, you may not see it because it may not be displayed by Windows! If you want to make sure they always show up do the following, or get someone technical to do it for you (you should only need to do it once):

From the Start button choose

Control Panel -> Folder Options -> View

and make sure that "Hide file extensions for known file types" is not checked. Click OK and that's it. Now all files will show their extensions. Note that you don't need to do this to make *In My Shoes* work.

If you didn't type ".ims" on the end of your session record file name, or you can't see it, don't worry, the *In My Shoes* program automatically adds it to the end of the session record file name if it isn't there (since otherwise you'd never be able to open the file again - the computer wouldn't know it was an *In My Shoes* document).

Here's the start of a sample session record. You can see that it is prefaced with information about you, and the copy of the program you are running, followed by a summary of the different care settings you may have used within the program.

Friday, July 5, 2017 12:05:41 PM  
In My Shoes version: 1.2.0.9  
Program registered to: Phil Jimmieson  
Site: The In My Shoes Collective  
Registration code: xxxx-xxxx-xxxx-xxxx  
-----

Setting Details:  
Setting 1 \*\*The Current Setting\*\*  
'Where you live now'  
There are no people currently in this setting  
--  
Setting 2  
'Where you used to live'  
There are no people currently in this setting  
--  
Setting 3  
'Your School'  
There are no people currently in this setting  
--

### Double-clicking IMS files might not work on a Windows PC!

If you double-click a session record file and find it doesn't open *In My Shoes*, then you need to do the following: Right-mouse-click on an IMS file, and then choose "Open With...". Select *In My Shoes* from the list of applications - if it isn't there select "Choose Program...". Locate *In My Shoes* in the list of applications, and select it. Click the box which says "always use this program to open these files". Click OK. From now on all IMS files will open the *In My Shoes* application. In order to do this you need to have "Administrative access" to your computer. If it doesn't work, and your computer was set up for you by your IT department, you may need to ask them to do this step for you.

The session record begins to look much more like a dialogue once it records the *Introduction module*. You will recall that this is where the computer first 'learns' about the interviewee:

12:05:43 PM: Starting 'Introduction' Module.  
----  
12:05:45 PM: Mary:'Hello, my name is Mary, and I am here to help you.'  
12:05:50 PM: Drawing the intro set of people in the upper part of the people-chooser:  
12:05:50 PM: Mary:'Click the picture that looks most like you.'  
12:06:03 PM: Person ' (medium girl)' was dragged from upper to lower  
12:06:04 PM: Drawing the dest set of people in the lower part of the people-chooser:  
12:06:04 PM: Mary:'Type your name, and click the OK box.'  
12:06:09 PM: Sarah: Sarah  
12:06:09 PM: Mary:'How old are you?'  
12:06:13 PM: Sarah: 10  
12:06:13 PM: Drawing the dest set of people in the lower part of the people-chooser:  
12:06:15 PM: Gender Indicator set to 'female'  
User Details:  
Image: intro:5  
Description: medium girl  
Gender: female  
Name: Sarah  
Age: 10  
12:06:16 PM: Leaving 'Introduction' Module.

It can be seen that precise timings are embedded within the record.

Not all elements of the interview session file are textual. *In My Shoes* compiles the interviewee's responses in the *Emotions and People* module into the form of a matrix (below). Down the left hand side of the matrix are the names of people selected by the interviewee. Below each expression is a column indicating whether that person was associated with that emotion, and in what order they were placed. (The first two rows show whether each expression was presented to the

interviewee, and whether they indicated that “anybody” had made them “feel like that”). The order

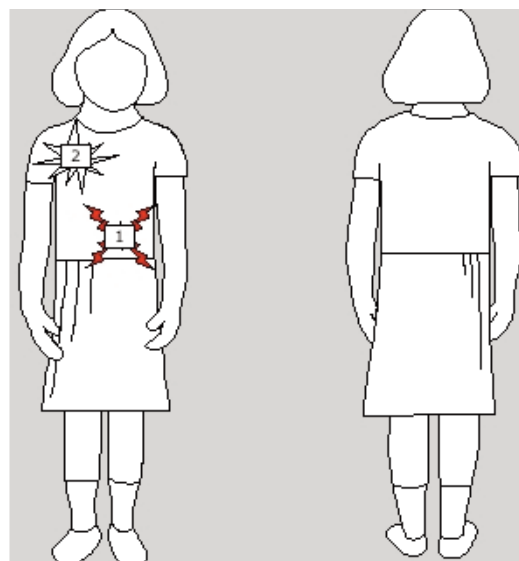
Setting: Where you live now

	on	on	on	on	on	on	on	on	on
First Pass	Yes	Yes	-	Yes	-	Yes	Yes	Yes	-
pete	1	1	1	1	1	1	1	1	1
sarah	2	3	2	-	-	-	-	-	-
paul	-	2	-	-	-	3	-	-	-
sam	-	-	-	2	2	2	3	2	2
bunny	4	5	-	3	-	-	2	-	-
suzie	3	4	3	-	-	-	-	-	-

they were selected can be determined from the raw session record log data.

The matrix shown above is similar to a real case interviewed using *In My Shoes*, in which a boy had been sexually and physically abused by the person whose emotional associations are ringed. At the time the record was created, abuse had not yet been disclosed.

The *somatic experiences module* printout is represented by slightly modified screen images. The numbers on the pain shapes indicate the order in which a pain was placed.



One aspect of this module not so far documented is the fact that up to 16 ‘pain pages’ can be created. The interviewee can label them by clicking the text box below the pictures. For example, one page might be “when I had measles” and another “when I fell off my bicycle”. If the *emotions palette* is used, expressions are ‘attached’ to pain pages. Thus, as the pages are revealed (by clicking on the left and right buttons), the emotional expression may change to fit the situation. Each page created is printed out in the session record.

Three further program message features are best described within the context of session records, namely event markers, pictures and text entry

## Footnotes

Sometimes something may happen during a session which merits some comment. For example an interviewee may respond with a particularly striking emotion or make a significant comment. Press the Apple (Ctrl on a PC) and 1 keys together and a small number appears in the top right of the screen, simultaneously a numbered footnote is placed in the text of the current page of the session record. The footnote number increments each time the key combination is pressed. At the end of the session or when the users chooses the option from the messages menu, they will be invited to enter notes corresponding to each numbered footnote. Comments can thus be inserted into the session record in the appropriate place in the sequence of events and appear at the end of the document as footnotes. In order to help you fill out the information, the window that requests the information displays a small button at the bottom left, and clicking this reveals the

relevant page of the session record to give context to the original footnote placement.

## Text boxes

Whereas footnotes are intended to reflect the interviewer's observations and/or comments, sometimes an interviewee may wish to make a note. This is achieved by clicking the envelope icon wherever you see it, or by pressing the Apple (Ctrl on the PC) and pressing and releasing the 0 (zero) key. A text box appears on the screen upon which the interviewee can type anything they want. Clicking the OK button makes it disappear, whereupon the text is immediately added to the session record. Unlike footnotes, text box text is inserted into the session record at the point at which it is generated. Note that when the text is being entered, sections of text which are deleted or modified are recorded in the session record. Once invoked, the text box must be dismissed with the OK button before anything the *In My Shoes* session can continue (and so it can be used to interrupt or pause a session). Text entered in this way is highlighted in yellow in the session record log.

## Drawing a Picture

Pressing Apple (Ctrl on a PC) and 5, opens a drawing window which can be used to put an image into the session record. Click the pencil button then click and hold down the mouse in the drawing area to start drawing. Selecting the eraser button then clicking and dragging in the drawing area erases sections of the drawing. By default the pencil leaves a black line, but different colours are also available - simply click one of the coloured blocks. A button hides or shows an image of the front and back of an interviewee (as used in the *Somatic Experiences* module), and if selected, any drawing will overlay this. This may be used as a simplified replacement for the Somatic Experiences module - useful if it would be appropriate to visit it in the middle of a different module. The child can draw on the body figures to indicate somatic experiences.

Like text entry, once a picture window is invoked it must be dealt with before the *In My Shoes* session can continue.

All of these types of message can also be invoked using the messages menu.

### NB

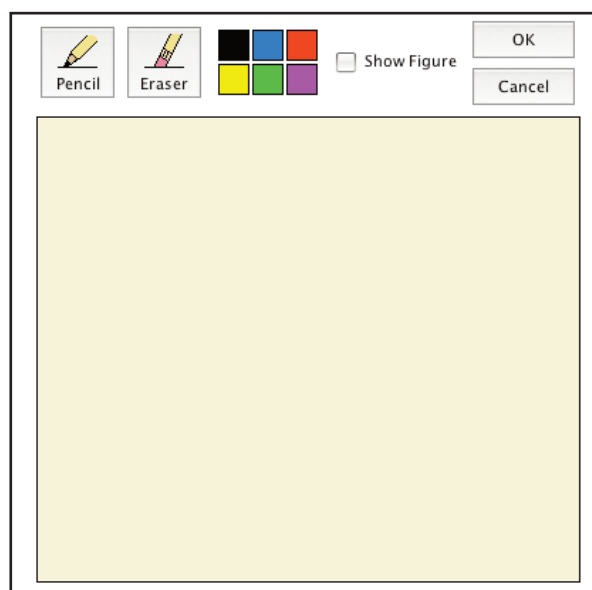
Drawings, Footnotes & Text entry only work if you have opted to save a session record file (otherwise there's nothing to save them into). If you try to create one when you're not saving you will be asked if you'd like to.

### Session records are tamper resistant!

Remember, a session record file cannot be modified once the session is complete. Thus event markers are the only way interviewer comments can be inserted. If they are likely to be used extensively, it is useful to have a notebook handy during the session.



The blue envelope button that, when clicked, pops up a text box in order to leave a message. Alt-clicking the button will leave a footnote marker. Ctrl-Alt clicking starts a drawing (note: at some rare points in the program it is not possible to pop up the drawing window and your alt-click will be ignored).





## Multiple care settings

It has already been mentioned that the real potential of *In My Shoes* becomes apparent when multiple care settings are used. In the basic run through the program, the setting was “where you live (now)”. This is displayed at the top of the *navigation palette*. The images selected and manipulated in *In My Shoes* while this is unchanged are invisibly associated with this care setting. Thus, the speech Erica uses relates to ‘where you live’ and the building selected is the interviewee’s home. Similarly, any people chosen are associated with this setting.

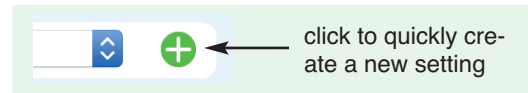


If the user clicks on the setting popup menu, you can immediately switch to another setting. You may use one of the

built in settings, or create a care setting by defining it.

One of the built in options is ‘**your school**’. To choose it, simply highlight it in the menu. The modules can be reentered and, where relevant, questions and images will relate to school. Previously created sets of individuals associated with other settings are not ‘forgotten’ by the program. Indeed, they actually appear as a set in the top part of the *people chooser*. Thus children can choose and name, say a friend at school and then later simply select them to be included in the people encountered at the friend’s house. The name of the current setting is always displayed at the top of the *navigation palette*. Selecting from the setting popup menu allows settings to be visited and revisited as many times as necessary.

Creating customised settings is easy. Simply click the green plus button adjacent to the setting popup menu in the navigation window.



Clicking it causes a window to popup, from where simple choices for the new setting can be made, selecting the location type, and providing a default name for it (see image on the left).

Choose a location type for the new setting and (optionally) enter a descriptive name for it.

<b>Current Residential</b> Where you live now	<b>Previous Residential</b> Where you used to live	<b>Visited Residential</b> A place that you stay
<b>Visited Non-residential</b> A place that you visit	<b>Out</b> Somewhere you go when you're out	<b>School</b> Your School
<b>College</b> Your College	<b>Leisure</b> A place that you go to for fun	<b>Other</b> This place
<b>Unknown</b> Unknown	Name: <input type="text"/>	
Cancel		Add

Once created, the new setting appears at the bottom of the care setting popup menu, and is selected as the current setting by default. There are many options that can be adjusted for a new or existing setting. If you need to do this, then you’ll need to use the more complex “*Care Setting Definition Window*” system.

To add or edit existing settings using this, firstly select “**more details...**” from the setting popup menu. The aforementioned window appears (see top of next page). Information can then be

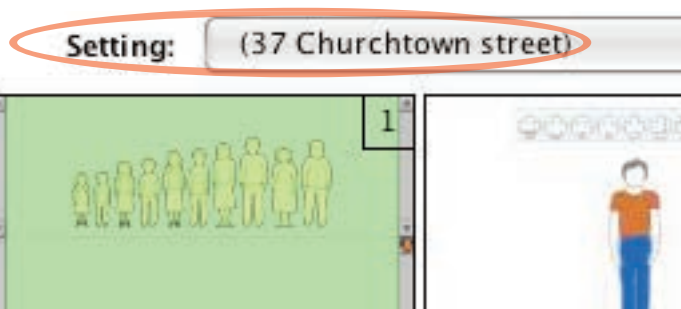
entered about the setting. To edit an existing setting, use the “**prev**” and “**next**” buttons to locate it. You can create a new setting from here (it is simpler to do it directly from the navigation window green plus button as previously described!), click the “**new setting**” button. It’s a quick process and the first thing you’ll see is a warning that you’ll need to choose a location type for this setting (since *In My Shoes* doesn’t know what kind of setting you intended to create and so does not know what sort of speech to use with your setting. Its up to you to define the type - and hence the speech). The location pop-up menu has the following options: Current Residential, Previous Residential, Visited Residential, Visited Non Residential, Out, School, College, Leisure, Other and Unknown. Choose whichever is appropriate. Note: settings 1-4, are built-in and cannot be changed (indicated by the red padlock symbol). Your own settings have no such restriction. If speech has been recorded for the location selected, the area to the right of the speech on/off buttons will automatically indicate the basic phrase used. Thus if **College** is selected, it automati-



cally changes to “**Your college**”. If the built in speech is not required, select Off, and none will be used. The remainder of the boxes and ‘radio buttons’ are self explanatory. (In the example displayed to the right, note that because we have already populated this setting, the people appear in the area at the bottom. A brand new setting, or one we haven’t populated, will be empty to begin with). Once information about Aunt Mary’s is completed the **OK** box is clicked. This then returns us to the *navigation palette*, where the setting popup menu will now contain the new setting as an option.

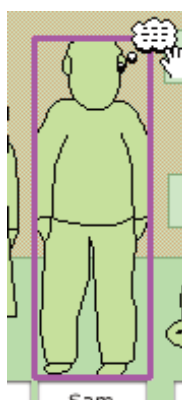
You may now select this new setting from the popup menu. Clicking on the *Places* module allows an image to be selected and a name given. Similarly, clicking on the *People* module allows this care setting to be populated, and *Emotions and People* allows exploration of feelings about the setting and people encountered there.

If there is no speech for a particular setting, or it is not selected, then appropriate questions must be posed by the interviewer. In the above case, the built in speech might be insufficient for a child to appreciate that information is being elicited relating to Aunt Mary’s house. The built in speech may therefore be supplemented by prompts from the interviewer.

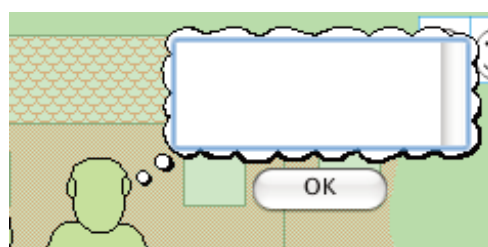


## Speech and thinks bubbles

During the Emotions and People module any person displayed in the lower section of the *people-chooser* may have a thinks and a speech bubble placed on them, and thus text attached to them. To do this, choose the type of bubble (conceptually speech bubbles are public, thinks are private), and click one of the icons on the left of the lower section. A bubble then sticks to the mouse, and highlights people as you move it over them. When clicked again over a highlighted person, the bubble opens up to permit text to be entered. When the ok button is clicked it closes up. If no text has been entered, the bubble will disappear, otherwise a small bubble re-appears. To reveal the text again (e.g. for editing purposes), click the bubble. Emptying out a bubble which previously held text will remove the bubble. Bubble text is highlighted in green in the session record log.



thinks bubble being dragged over a male figure



thinks bubble open for text entry

thinks



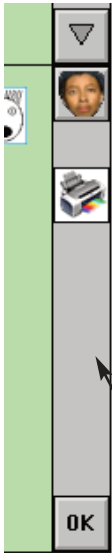
speech

## Printing a picture of a family

*In My Shoes* has a feature that allows you to print the people displayed in the bottom section of the *people-chooser* at any time (its actually a snapshot of everything on display there at the point at which you click the button). The button that is used is located in the lower right gray bar of the *people-chooser*. By default it is hidden, but it can be permanently displayed using a general preference (see page 35), or can be made to appear (or disappear) temporarily, simply by holding down the Ctrl and Alt keys (Apple-Alt on a Mac) and clicking anywhere in that same lower right gray bar of the *people-chooser*. If the print button is visible, clicking it brings up a window asking you what style of family picture you want - you can choose between a large image (printed in landscape mode), or a smaller image (printed in portrait mode) the latter of which also includes details of the contents of thinks and speech bubbles etc. Having selected which style of family picture you want, you are then presented with the usual printing window, which allows you to select a printer etc. etc.

Note that unless you are able to print to a file or a PDF document (which on Windows usually requires you to install extra software), you will need to have a printer attached to your computer to make most use of this feature.

See page 46 for more of these *magic key* items.



ctrl-alt click (apple-alt click)  
anywhere in the gray area to  
hide or show the print button

# Preferences

As suggested by the title, program preferences allows the user to exert control over some aspects of how *In My Shoes* works. To view or change preferences, select **Preferences** from the **Edit** menu (on PC, on Mac OS X, it's under the **In My Shoes** menu).

**NB Preferences can only be accessed when the navigation palette is open.**

Changes will come into effect when you enter (or re-enter) a module. Most modules have a number of preferences associated with them. Some of them are described on the following pages.

## General Preferences

option	effect
Guide	allows the selection of the Guide (Animated or video). Choosing the default guide means <i>In My Shoes</i> will attempt to pick the best guide for your system and language).
Use Speech	switches the Guide on or off.
Allow all modules on startup	use any module, without first using the <i>introduction module</i> .
Save Automatically	Save information generated by the interview automatically as you use <i>In My Shoes</i> . On a very slow computer this can cause IMS to appear to seize up.
Show the message button	By default a blue envelope button appears throughout <i>In My Shoes</i> and can be used to open a text box.
Hide background windows	prevents users from seeing other application windows and the desktop.
Require shift-OK in modules	if selected, clicking an OK button on its own won't work - the shift key must be pressed at the same time.
Use sticky finger for dragging	controls whether <i>click to pick up and click to drop</i> dragging it used. In previous versions of IMS this used to be on by default.
Speak all text items (using the selected voice)	Ctrl clicking any text item causes the computer's built-in speech synthesizer to speak it.
Show "print" button	show a print button in the lower right hand gray section of the <i>people-chooser</i> , which when clicked prints whatever is displayed there.
Print with white background	when printing the lower section of the <i>people-chooser</i> , use a white (rather than coloured) background (saving coloured ink).

## General Preferences continued

option	effect
Enable thinks and speech	if selected, speech and thinks bubbles may be placed on individuals in the lower section of the <i>people-chooser</i> .
Allow spaces between people	if on, individuals can be dragged apart to create gaps. If off, people stand next to each other in a single group.
Save people pictures to session record log	if on, every module that uses the <i>people-chooser</i> (except the <i>introduction module</i> ) saves an image of the selected people to the session record log.

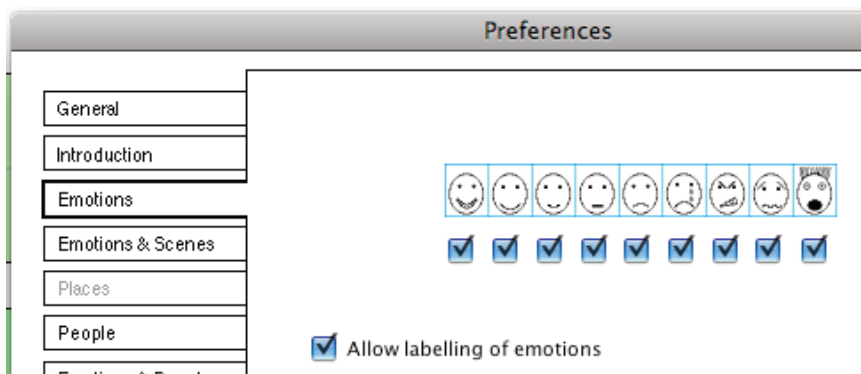
## Introduction Module Preferences



**option**  
Start with child-based set

**effect**  
The *introduction module* can start with either a set of people of mixed ages, or else a child-based set (with mixed ethnicities)

## Emotions Module Preferences

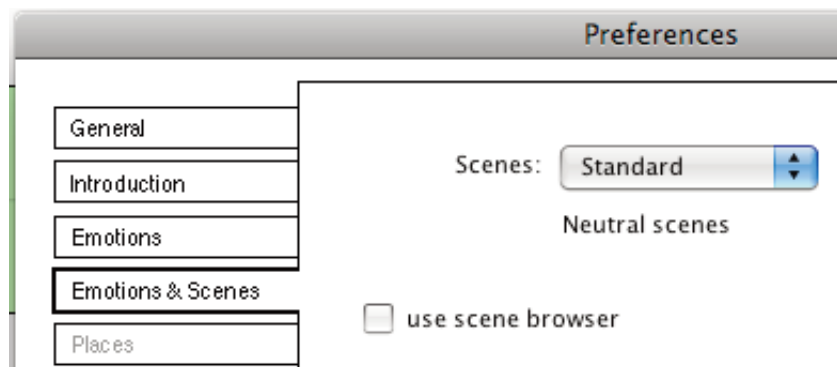


**option**  
Emotions palette check-boxes

Allow labelling of emotions

**effect**  
Sometimes it is evident from the *emotions module* that an interviewee cannot use the full range of representations. Clicking these boxes switches representations on and off.  
Text boxes are drawn under the emotions in the palette, and the interviewee may use them to label the representations.

## Emotions & Scenes Module Preferences



### option

Scenes popup menu

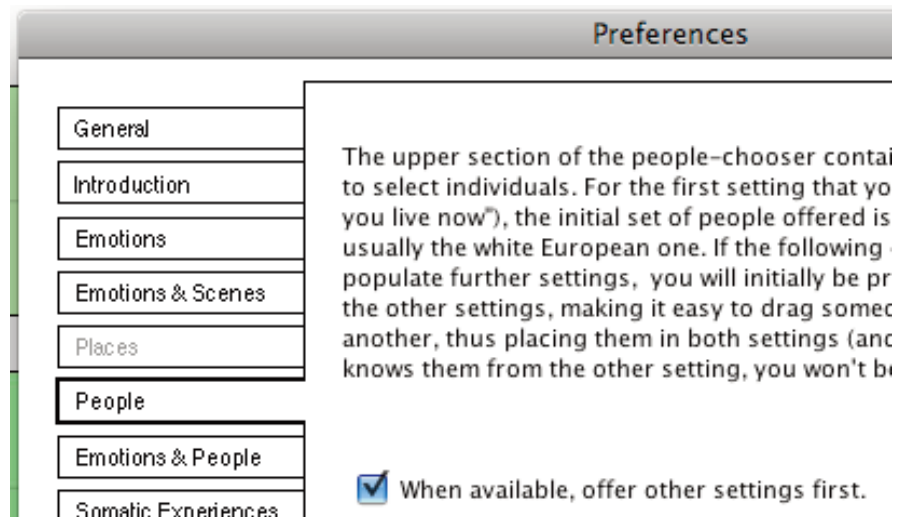
### effect

Three different sets of scenes are available in this module. The Standard set (which is the default) are neutral scenes - though even these can give rise to unexpected information. The 2nd set is "Domestic and School" - a mixture of school and home, and have the child with and without a child of the same or opposite gender. The 3rd set is school-based. Simply choose the required set from the popup menu. A brief description of the chosen set appears below it.

Use scene browser

If selected, rather than automatically proceed from one scene to the next, a palette containing thumbnails of all the scenes appears, and allows you to choose the one you want.

## People Module Preferences



### option

Offer other settings first

### effect

when you start to work with more than one care setting, the people chooser will present the people from other settings first so that people already placed in settings can easily be copied to the current setting. (the interviewee can still switch to other sets if they wish to do so.)

Enable mini-emotions palette in this module

If on, an emotion may be placed on any person in the lower section of the people-chooser.

## Emotions & People Module Preferences

Preferences

General

Introduction

Emotions

Emotions & Scenes

Places

People

Emotions & People


Somatic Experiences

Subjects

Presentation sequence:

164537928

reset



☐ Use Emotions Selector  
☒ Remember new people

option	effect
Presentation sequence	The order in which the emotions are presented (NB, The enabled state of the emotions in the palette is preserved).
Remember new people	New people added to the current setting will be added permanently (as though they had been selected in the <i>people module</i> ).
Use emotions selector	In part two of this module (the <i>people-chooser</i> part) when the OK button is clicked, rather than automatically switch to the next emotion in the sequence, a small palette pops up which allows you to select which emotion to investigate. You can even re-visit emotions.
Enable mini-emotions palette in this module	If on, an emotion may be placed on any person (other than on the interviewee's self-representation, who will have a pre-assigned emotion) in the lower section of the people-chooser.



# Somatic Experiences Module Preferences

Preferences

General

Introduction

Emotions

Emotions & Scenes

Have You Ever

Places

People

Emotions & People

Somatic Experiences

Experiences

☒ Show Zoomed views palette

☒ Show front & back view simultaneously

☐ Use alternative body views

☐ Enable Gremlin painspot mode

☐ Enable Fire object

☒ Enable No Pain object

☒ Enable Colour Swatches

☐ Show L/R Guidance

☒ Backspace deletes current pain

option	effect
Show Zoomed views palette	Allow the user to select a different region of the body (not just the front and back).
Show front & back view simultaneously	If shown together, very young children may see the front and back views as being of two different people. If this option is off, only one view at a time is displayed, with a “turn” button to swap to the other view.
Use alternative body views	Shows a person in vest and pants, rather than fully clothed.
Enable Gremlin painspot mode	When this is enabled, a pain shape may be placed using two steps - first click on the image to locate the pain (leaving a small “gremlin” image), and then click in the pain shape palette to select a pain shape - this will immediately move to the selected location.
Enable Fire object	When enabled displays a type of pain shape which resembles a moving flame.
Enable No Pain object	When enabled displays a pain shape that contains the text “no pain” and which may be used to indicate that a previous pain location is no longer painful.
Enable Colour Swatches	Displays a set of 12 coloured swatches that can be used to select the colour for subsequent shaded lines. Alternatively a colour bar may be used where a colour is selected by clicking a section of it.
Show L/R Guidance	When enabled, a set of labels will be shown for any body region and which will indicate which is the left and which the right.
Backspace deletes current pain	The current (highlighted) pain can be deleted by pressing the backspace key, as well as by dragging it off the body view area,

## Experiences Module Preferences

☐ Use school scene  
☒ Use the self-representation  
☐ Use an image file from your computer

☐ Use simple text input

area labels:

<div style="background-color: green; width: 20px; height: 20px;"></div>	<input type="text" value="good"/>
<div style="background-color: green; width: 20px; height: 20px;"></div>	<input type="text" value="ok"/>
<div style="background-color: green; width: 20px; height: 20px;"></div>	<input type="text" value="bad"/>

option

effect

Use school scene  
 Use the self-representation  
 Use an image file from your computer

Choose an image

The image displayed on the left hand side in the first part of this module, can be a scene of a child sat at a school desk, the self-representation of the interviewee, or any jpeg, png or gif image loaded from your computer's disk. Once the image file option is selected, the choose an image button becomes available. Using this an image can be selected from your computer disk. Note this does not change the image used on any Experiences page that you have already visited.

Use simple text input

If enabled, then rather than popping up an input box, the boxes themselves may be typed into directly.

Area labels

You can change the labels and colour of the 3 areas in part 2 of this module. Click this section to pop up a window where these can be modified. The reset button restores them to our default values.

Reset labels

### Magic Keys

We refer to the Ctrl and Alt keys together (Apple-Alt on a Mac) as the *Magic Keys*. If you hold them both down while the Guide is speaking, the guide will shut up. The *Magic Keys* are also used (while clicking on the appropriate item) to control the Backdrop, Padlock and Gender indicators described here. Further uses of the *Magic Keys* are documented at the back of this Handbook.

## The Guide, Backdrop, Fullscreen, Gender & Padlock Controls

The *navigation palette* contains five small icons on its top-right corner. The first is a picture of the talking bird guide and a way of selecting the guide to be used. The second is an indicator of the fullscreen status of In My Shoes. Use this to make the IMS windows fill your computer's display. The third is of the status of the backdrop with which you can hide your desktop. The padlock is an indicator of the status of the "child safety lock", which when engaged stops the OK button in modules from working unless the shift key is also held down. The gender symbol is an indicator of the gender used by all those parts of *In My Shoes* which are gender-specific. The gender shown is based on the gender of the self-selected image chosen in the *introduction module*. There may be an occasion when the interviewee's chosen representation is not the gender of the interviewee in question. For this reason, once they have chosen a representation, you can override the automatically selected gender. To modify any of these five items, click one of them while holding down the magic keys (Ctrl-Alt on a PC, Apple-Alt keys on a Mac). In the case of the guide, this will pop up a window in which you can choose the guide you want. In the case of the other indicators this will switch them between the two possible values. e.g. for the gender icon, each click will toggle the setting between male and female.



the top right hand corner of the navigation palette showing the text box button, guide selector, fullscreen off, backdrop on, padlock disengaged, and the gender indicator set to male.

## Printing information from the Session Record

### Direct Printing & Printing to PDF

It is often helpful to print out some of the material gathered by *In My Shoes*. If there is a printer attached to the computer being used for the interview, then it may be useful to print some materials immediately. Usually a printout is required some time after the interview. *In My Shoes* session records (ending .ims) are documents in the same way that, for example, Word files are documents (Word files usually end with “.doc” or “.docx”). In order to be able to print a document, you need to have a program which can open them on a computer which has access to a printer. If your interview computer does not have access to a printer, it may be useful to install *In My Shoes* onto another computer which *does* have printer access, and simply copy your session records to that computer for printing purposes. If you’re a registered user you can register the other computer too. Alternatively, printing your session record to a PDF file on your interview computer allows you to give the PDF file to someone else who does not have access to the *In My Shoes* program, or transfer and then print that PDF from a different computer with access to a printer.

If you’re coming back later to print materials from an interview, you need to open the appropriate session record in order to access the information recorded within it. To do this, firstly ensure that you’re not currently running *In My Shoes* (you can’t have 2 copies of it open at the same time on the same computer). If it is running then quit it. Locate the session record you want to open (most likely it will be somewhere in your documents folder, though you may have chosen some other location for them). On Windows you can use the start button and select “My Documents”. On a Mac click the Documents icon on the Left hand side of a Finder window. Once you’ve found the session record you want to open, simply double-click it. *In My Shoes* will start up in the usual way (but behind the scenes, its opening your selected session record). The startup “About...” window will display the name of the session record you double-clicked just below the registration details section. Once you have clicked ok for this window, *In My Shoes* will ask what you want to do. Choose the second option (view the contents of the session record). *In My Shoes* will open the session record window starting at page one.

To print the complete session record directly to a print, either go to the “**File**” menu and select “**Print Session Record**”, or click the “**Print**” button at the top right of any session record page. To print to a PDF document select “**Print to PDF**” from the “**File**” menu. A small window appears listing materials that can be printed from the various modules. Items that will be printed are ticked - you can choose more or less of them. Some are drawn grayed out and cannot be selected. Generally speaking, images cannot be printed if the relevant module has not been visited and used appropriately. The exception to this is the *Emotions and Scenes* module. This can be printed when it has not been completed, the figures simply appearing with no expressions (which an interviewee may draw on and annotate in free hand).

Please note: All the pages produced by the selected modules are printed, regardless of any page range entered in the page setup window.

If you just want to print the Session Record, a simple way to do it is to show it using the “**Show/Hide Session Record**” option under the “**File**” menu, then while holding down the magic keys click the “**Print**” button in the top right hand corner.

### Being Selective with Session Records

The printout of Session record files can be quite long, and use a lot of paper. The longest section will most likely be the Log, which is the item by item record of everything that happened. Although you can’t print just a part of the log like you can print certain pages in Word for example, you can copy and paste text from the log to a word-processor, e.g. for writing a report. Simply choose to show the session record window, select the lines you’re interested in by dragging across them with the mouse until they highlight, then right-click (or ctrl-click on a Mac), and choose “copy selected text” from the popup menu. Switch to your word processor and choose “paste”. Alternatively you can print a single page of the log by choosing “print just this session record page” from the same popup menu.

Remember that you can select just certain modules to print (so you can see images etc.) rather than printing everything.

Another option is to export the whole of the text of the session log to a file (an option from that same popup menu). Images in the session log will not appear in this exported text. The file created is what’s called an RTF file (Rich text file), which can be opened by Word (and TextEdit on a Mac).

Perhaps the most flexible and useful kind of export option is into a web (aka html) document. These contain both text and images in a form that can be viewed in a web browser, or opened for editing in Word (for example).

## Interview Session files - the true story!

The interview session files generated by *In My Shoes*, are in fact containers of all the preferences set by the user, and data obtained by running the program. The information they contain is valid up until the point at which the files are closed by either quitting *In My Shoes*, or by the user closing the interview session file using the option under the **File** menu. Interview session files are also clones of the template file which contains all of the standard preference settings, and which is opened behind the scenes when *In My Shoes* starts up. Interview session files are themselves templates and can be used to make the current session of *In My Shoes*, the same as a previous one (with preferences, family members and settings all intact).

**NB** If by chance you try to start up *In My Shoes* and its already running (perhaps you didn't quit it, or it was slow to start up and you started it a second time without realizing), seemingly nothing happens (unlike a word processor, *In My Shoes* can only be working on one document/interview at a time). If you are not automatically switched to the currently running copy of *In My Shoes*, simply look in the task bar (usually at the bottom of the screen) for one of *In My Shoes*' windows, and click to bring it to the front. Quit that copy of *In My Shoes* and you should then be able to start it up from fresh again.

## Exporting

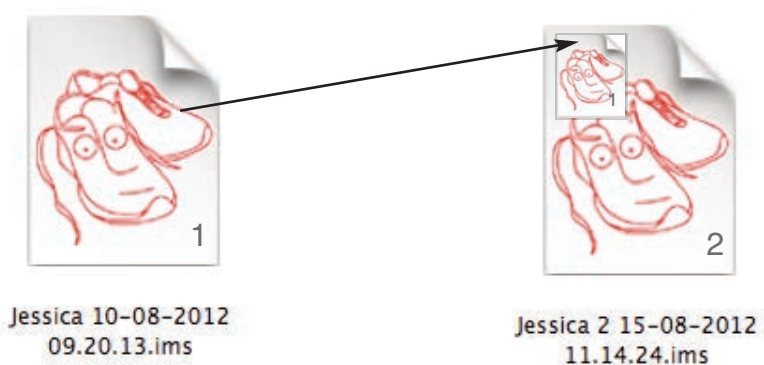
It is possible to export *In My Shoes* session record information in such a way as to make it electronically accessible to others who do not have a copy of *In My Shoes*. There are two ways to do this:

- 1) When viewing a session record, if you right-click on any page, the popup menu which appears has an option to export the text of the session record to an RTF file (which may be opened in Word for example). No images are included though (sorry!).
- 2) You can choose the "Export as web doc" option from the popup menu mentioned above. This produces an html (aka web) document complete with images, which can be viewed in your web browser (and printed from there), or loaded into Word for editing.

## Saving & Resuming Sessions

Although interviewees are very often so interested in *In My Shoes* they tend to be happy to complete it in one session, this is not always the case. If it is necessary to break a session, this can be done, and the work resumed later on.

The easiest way to continue a session is to start *In My Shoes* by double-clicking the IMS interview session file from the session in question. *In My Shoes* will start up in the usual way, but once you've clicked ok to the "about" window you'll see you're now offered two choices - if you're continuing an interview select the first option. You'll be prompted for a new interview session file name. This new interview session file will include all the previous material as well as anything generated in this new session. Make sure you don't give the same name as any old file (by default it'll have a name that includes the current date and time so unless you change it yourself, clicking "save" is probably the right thing to do). Remember the warning in the sidebar on page 28 - if you see a message about overwriting a file, **beware!** You can lose data from an old interview if you do. We recommend that you name your interview session files based on the current date and time.

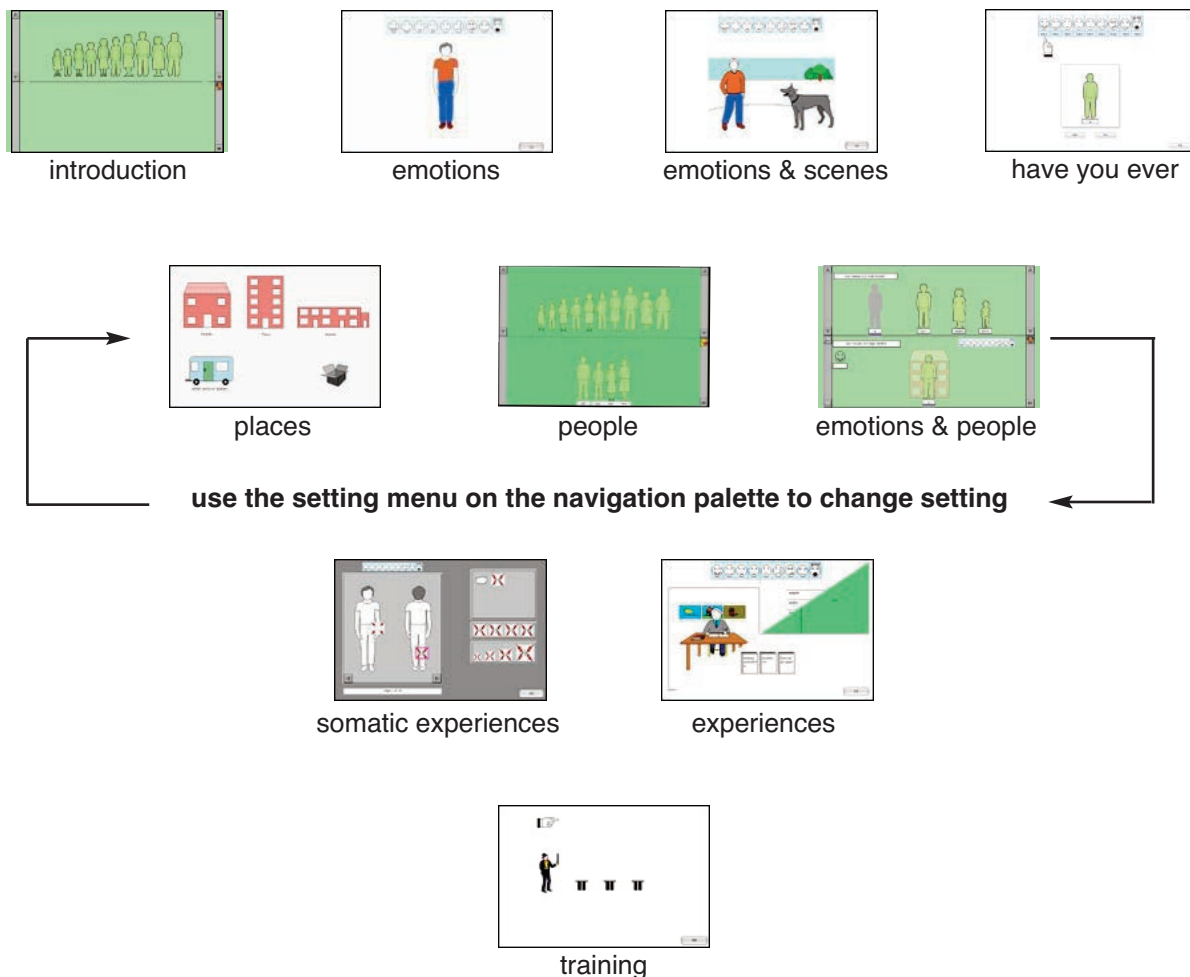


When choosing to do a continuation interview you must first locate and open the original interview document<sup>1</sup>. *In My Shoes* will then prompt you to save the new interview as a new document<sup>2</sup>. This new document will then contain all the material from the original, along with anything new.

# Module Sequence

The modules are laid out in the *navigation palette* in the order in which they're usually used (although the *training module*, being optional appears at the end of the palette). However, some modules can be re-used in a session (or a continuation of a session). The three modules “*places*”, “*people*” and “*emotions and people*” are used together to explore a particular setting. By default the first setting explored is “**where you live now**”. It is possible to select a different setting from the *navigation palette*, and on doing so you would normally then use these three modules to explore the newly selected setting. By using these modules for each setting we build up a picture of the whole environment of the child.

The “*somatic experiences*” and the “*experiences*” modules can be used whenever is felt appropriate. They aren't part of the flow of the rest of the modules and don't use information gathered by them (except the gender of the interviewee, and in the case of the “*experiences*” module - a preference makes it present an image of the chosen self-representation, rather than the “school” picture).



## Installing *In My Shoes*

The *In My Shoes* software is supplied as a single CD for Windows and Macintosh, on a USB memory stick, or as a downloadable file.

### **Windows:**

Drag the *In My Shoes* application folder into the appropriate location on your PC - usually the Program Files folder, though it will run ok if it is installed in another location. You might want to create a shortcut to the application and place it onto your desktop for ease of access. Be careful not to separate the *In My Shoes* program from all of the support files and folders that are located in the same folder that it is. Separating it in this way will cause *In My Shoes* to operate incorrectly.

### **Macintosh:**

Just drag the *In My Shoes* Application to your Applications folder. You might want to place the application in your dock for easy access later.

Both versions include the latest copy of this handbook as a PDF file.



## Customising *In My Shoes*

If you wish you can customise *In My Shoes* so that the program starts up in a particular way (with a specific Guide for example), or has certain Care Settings predefined. The easiest way to do this is as follows.

1. Start the program normally (so that you get a clean set of default preferences and the standard Care Settings).
2. Choose the option to “Start a new session”.
3. Click cancel when asked to save the session record (so that the details of the changes you’re making aren’t saved to the session record log. If you don’t click cancel here, you can always throw away the unneeded session record later).
4. If you wish to set up any new *Care Settings*, click the setting popup menu on the Navigation palette and then make your changes. Return to the *Navigation palette*.
5. Select **preferences**, and make your changes to the configuration of the various modules of *In My Shoes*.
6. Click the “**Save as Template**” button on the preferences window. Choose a name for your template. Next time you want to start up *In My Shoes* with this set of preferences rather than the standard ones, just double-click your new template file.
7. Alternatively, click the “**Save as Standard**” button on the preferences window. This will save the current preferences so that *In My Shoes* will use them when it starts up. (Note that once you’ve done this, starting up *In My Shoes* by double-clicking a saved session record, or template will temporarily override these standard preferences).

## Registering *In My Shoes*

When you are a registered *In My Shoes* Interviewer you should receive details to allow you to register your copy of *In My Shoes*. Under the **help** menu you’ll find a “**Register In My Shoes...**” option. Select that and enter the registration details you were sent into the appropriate boxes. Your name and site name are used to generate a code which is compared to the registration code you entered. If you can copy the details from the registration email you were sent, you can paste them directly into the window by clicking the “**paste from clipboard**” button. If you have to enter the details manually, be sure to type them as you were sent them - any difference in spelling or capitalisation will mean that the calculated code does not match the supplied registration code and your copy of the program will remain unregistered. When you click **ok**, the details are saved on your computer so that you should not need to enter them again (even if you update *In My Shoes*).



The image shows a software dialog box titled "Register In My Shoes". It has a light blue background and a grey title bar. Inside the dialog, there are three text input fields. The first is labeled "Name:" and has a cursor in it. The second is labeled "Site:" and is empty. The third is labeled "Registration code:" and is empty. Below these fields are three buttons: "paste from clipboard", "Cancel", and "OK". The "paste from clipboard" button is on the left, "Cancel" is in the middle, and "OK" is on the right.

## Using *In My Shoes* “Magic Keys”

The normal way to modify the *In My Shoes* program is to use the *preferences* window, which is covered on pages 33-38 of this handbook. Certain simple preferences can also be effected by using the Ctrl and Alt keys (Apple-Alt on a Mac) while clicking specific module items. We refer to those keys as the **Magic Keys** (because Magic happens when we use them!). The following is a list of modules and the Magic-key clicks that are available within them.

**Emotions / Emotions & Scenes:** Magic-click the emotions palette to reveal the complete palette along with buttons to switch individual emotions on and off. Magic click again to hide the buttons and draw only the enabled emotions in the palette.

**Emotion & Scenes:** Magic click the OK button to enable/disable the Scene Browser (a palette containing thumbnails of all the scenes).

**People** (any module that uses the *people-chooser*): Magic-click in the lower right gray edge of the people-chooser to hide/show the print button (the print button enables you to directly print whatever is shown in the lower section of the *people-chooser*).

Magic-click the name of the setting in the lower part of the *people-chooser* to edit it (the Guide will prompt you for both parts of the name).

**Emotions & People:** Magic-click the OK button in part two (*people-chooser* part) to enable/disable manual control of the emotions sequence (the emotion chooser).

**Somatic Experiences:** Magic-click the small button on the bottom left, below the body views to reveal a panel of buttons. See the section on Somatic Experiences on page 20.

**Experiences - part one:** Magic-click the scene, or the small button at the bottom left to pop up a window to choose from the school scene, the child self-image or load any image file from disk. Magic click any of the text boxes to pop up a window to allow you to copy the experiences items and description from the previous page onto this one, to load them from any computer text file, or to clear all the items.

**Experiences - part two:** Magic click any of the labels on the three areas to pop up a window in which you can change them and the colour of the areas.

**Training:** Magic-click the magician or the hats to make the hat under which the bunny is hiding, bounce slightly.

## Changing the Language

*In My Shoes* can potentially be modified to use almost any language, and is supplied in both English and Norwegian (on the same disk). To switch between the language choices, start *In My Shoes*, and when the About window appears (see page 3), click the small speech bubble to the right of the *In My Shoes* logo and select the language you want. From then on, whenever you start up *In My Shoes*, it will be presented in the language you have selected. Alternatively, you can select the “set the language...” option from the help menu (which does the same thing as the speech bubble in the about window).



## Special Key Reminder - PC

**Ctrl-Alt** - Magic Keys

**Ctrl** click any text to speak it

**Alt** - go back in Emotion & Scenes / Emotions and People

**Shift** - activates OK buttons when child safety lock is on

**Alt**-click the **Session Saving** message in the Navigation window to choose between auto and manual saving

## Special Key Reminder - Mac

**Apple-Alt** - Magic Keys

**Ctrl** click any text to speak it

**Alt** - go back in Emotion & Scenes / Emotions and People

**Shift** - activates OK buttons when child safety lock is on

**Alt**-click the **Session Saving** message in the Navigation window to choose between auto and manual saving

## Notes

## Notes