Probing auditory sensory attenuation in an online experiment using Lab.Js and Jatos

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INTRODUCTION

- On the one hand The efficient differentiation between internally and externally generated changes of sensory
- On the other hand For SA to function as stated above, individuals need to experience a causality by- and
- **TIPS FOR ONLINE RECRUITMENT**
- Clear Instructions

controllability over their actions. inputs - as reflected in successful Sensory Attenuation - might be crucial for the development of a coherent Sense of Agency.

> • If SA and SoA are connected with each other, we should be able to manipulate SA through changes in SoA.

METHODS

- We adapted an auditory forced choice This study was built with *Lab.Js*. task by Reznik et al. (2015).
- Two experimental factors: tone initiation (active, passive) and tone offset (0, 200, 400, 600, 800ms).
- Generalized linear mixed model (GLMM) with a binomial link function will be used to test the interaction in SA lacksquarebetween the factors "tone initiation" (active, passive) and "tone offset".





For online data collection we will use

- Clear Communication
- Being Responsive **Throughout the** Experiment
- Including Checks for Attention, **Concentration and** other measures (e.g. Headphone Screenings)

Linear mixed model (LMM) will be used to test the interaction in SoA between the factors "tone initiation" (active, passive) and "tone offset".

JATOS, Prolific and MindProbe.





- Pilot as Much as Possible
- Gamification
- Keep Duration Concise
- Include Progress Bars
- Include a Comment **Section for Feedback**



PRELIMINARY RESULTS



These four graphs show the mean response of participants, expected and preliminary (n = 5), during the forced choice task (Which tone was louder?). The first graph shows the mean response during the passive trials, respective to the tone offsets. The second graph shows the mean response in the active trials, respective to the tone offsets. In comparison to the listen trials, the active trials might be manipulated by the tone offsets, with a negative correlation between choosing the second, computergenerated tone and the length of the tone offset.

