**Initial Workshop:**

**Collection of results – to be added, continued, …**

**5.5.2022**

1. **What kind of stimuli did you produce yourself? Which other stimuli exist in your department?**

*a) Department of Literature:*

- audio-stimuli: voice recordings spoken by actors and study participants (copyright lies with the department

- excerpts from commercial films and music recordings

- poems in text form and in audio

- supplement materials

- videoclips of animations

- audio-video-database for dance

- dance move library / silhouettes

- text, ranging in length from individual words to sentences to whole texts of up to 4-6 pages. Usually sets of 8 to 180 stimuli in different versions (original vs. experimentally modified)

- images (photographs, amended pictures, paintings, as well as drawings created by designers for the respective studies)

*b) Department of Music:*

* Similar to those mentioned above
* motion capture data (audio-visual)

*c) Department of Cognitive Neuropsychology*

* similar to those mentioned above

*d) Research group Daniela Sammler:*

- clips, pictures and videos of self-created scores

- speech recordings in English, German, Chinese (format: wav)

*e) General comments:*

* Distinguish between self-developed stimuli and excerpted stimuli (parts of films, texts, music etc.)
* ArtLab recordings of entire concerts and performances could later be used for stimuli; important: (long-term) archiving of self-produced concert recordings
* copyright issues need to be clarified

1. **In which formats do stimuli exist?**

A wide range of text documents and audio/visual material. There are more formats to come, like high-resolution recording. The surrounding data is also to consider: e.g, programming scripts might also part of the database content.  
List:

* + Word, Excel, txt files
  + Jpeg, png
  + wav
  + …

1. **What would be typical use cases of the database? In which situation would you approach it, with which questions in mind?**

* reuse of stimuli for new studies
* information on the availability of stimuli
* making stimuli available to researchers, share them with scientists inside and outside of MPIEA
* archive stimuli

1. **How should stimuli be organised in the database? As single files, as data sets, ...?**

- single files or sets are depending on the stimuli

- decision must be made on a case-by-case basis (poems in sets, film clips separate

- files of regular and irregular (modified) condition, organised in data sets

- usage of categories (language, formats, etc.)

- links to Morla should be integrated

- interconnectedness between related stimuli have to be provided, e.g. between text, speech (f.e. poems), audio (music) and video

1. **How should stimuli be searchable? Which metadata would be needed?**

- two categories: obligatory/mandatory and voluntary metadata fields

- metadata should include:  
Performer; author/composer/painter; name of artwork (if applicable); licenses to reuse (if applicable); copyright claims (if any); maybe original study and affiliated researcher (?); place of publication (if applicable)

- effects/reactions, which were triggered by the stimuli, should also be included

- information on the context in which stimuli were used

- metadata should not be too complex, if possible

- a metadata set has to be developed, first step: description of data sets by researchers in the working group

**5. Should the database be an internal tool for the institute? Should it also be open to external project partners, or to the public?**

- openness is required by many journals

- install traffic light system indicating openness of stimuli

- administration of different states of accessibility

- openness depends also on rights situation

- to avoid copyright problems: keep metadata accessible, but do not make the files available for download as such