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Stimulus determinants of children's attention to Sesame Street

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STIMULUS DETERMINANTS OF CHILDREN'S ATTENTION TO SESAME STREET

A Thesis

By

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INTRODUCTION

While television has increasingly woven itself into the fabric of American life over the past 25 years, it has been only recently that the psychological and educational communities have recognized its potential effect on the developing child. Most television research that has dealt with children has been greatly influenced by the 1961 Schramm, Lyle, and Parker study, the first comprehensive study of television and North American children. This and subsequent research has examined what effects television has on the child. Questions have revolved around such areas as physical effects (e.g., eye strain), emotional effects (e.g., effects of high levels of excitement), cognitive effects (e.g., I.Q.) and behavioral effects (e.g., violence). Even the research in these areas has been particularly scarce, although the recent five volume Surgeon General's report on television and social behavior (Rubenstein, Murray, and Comstock, 1972) has sparked an increase in interest in television and its role in personality development.

An equally intriguing aspect of television is its ability to attract and hold attention. For years, preschool children have been characterized as having short attention spans, ranging in length from a few seconds (Yendovitskaya,

1971; Van Alstyne, 1932) to about 30 minutes (Moyer and Gilmer, 1955). Yet these same children who will shun toys and other materials in a short while will watch television sometimes for hours on end. What is it in the nature of television that enables it to gain and hold the attention of young children? A first step in determining why children watch television for considerable lengths of time is to determine what they watch.

Verbal Reports of Television Viewing

Several methods have been used to determine what materials (television and otherwise) will attract and hold children's attention. The most obvious is simply to ask them (or if they are not verbal, to ask their parents). Self-reporting measures such as questionnaires, diaries, and interviews have been used extensively in studies of the television viewing behavior of the American public (Schramm, et al., 1961; LoSciuto, 1971; Lyle and Hoffman, 1971). Recent evidence indicates, however, that such self-reporting techniques may be sufficiently inaccurate to render them invalid (Bechtel, Achelpol, and Akers, 1971; Mayer, 1972). The A. C. Nielson Company, whose ratings determine which commerical television programs survive or die, has attempted to circumvent these inaccuracies by installing in the home a device which records each time the television is turned on and the channel to which it is tuned. Although still is use, this method has

been severely criticized on the grounds that it is impossible to determine which family members are watching the program, or indeed if anyone at all is watching (Liebert, Neale, and Davidson, 1973). A refinement of this technique was the patented Dynoscope, a device used by researchers in the home to photograph both the family members viewing the television program and the program itself (Allen, 1965). In Allen's studies Dynoscopes were installed in the home and instructions were given to the family to circle in the weekly magazine, TV Guide, those programs they viewed each day. The Dynoscope used a time-lapse camera and a set of mirrors to produce a photograph of both the television screen and the viewing area in front of it at a rate of one every 15 seconds. Allen found that 19% of the time the television set was on there was no audience watching it. In addition, "inattentive audience" time was recorded. An inattentive audience referred to one or more people in the viewing area of the set who were engaged in other activities, such as eating, playing, sleeping, fighting, or loving. In an "inattentive minute" at least one person was in the viewing area but no one was looking at the set for three of the four Dynoscope pictures. Average "inattentive audience" measures were recorded 21% of the time. Thus, for 40% of the set-in-use time there was either no audience or an inattentive audience. Comparison of the actual programs as recorded by the Dynoscope and as

recorded by the family in the TV Guide diary showed discrepancies from family to family. The reliability of the diary technique compared to the Dynoscope technique was not measured, but enough major discrepancies appeared to warrant Allen to point out the need for such measurement.

Bechtel, Achelpol, and Akers (1972) used a technique similar to Allen's in an attempt to correlate actual television viewing behavior with responses on a questionnaire. Videotape recorder cameras and microphones were placed in homes to continually record family viewing times (as opposed to the time-lapse Dynoscope). Families were also given questionnaires to complete, including a daily diary of viewing, responses specifying programs viewed the previous day and estimates of viewing time. The results indicated a tendency for subjects to overreport about 25% in their diaries and to overestimate their average day's (and previous day's) viewing time by 40-50%.

In sum, data obtained from diaries and questionnaires dealing with what programs were watched and how long they were watched have been unreliable at best. An improvement over this interview method has been the recording of viewers watching television in the home. However, as a technique to determine stimulus attributes of attention, research in the home has two disadvantages. Its cost is prohibitive both in terms of equipment and manpower, and it enables little control

over the stimulus materials. A reasonable alternative is the laboratory. The laboratory situation provides both suitable control over stimuli and standardized viewing conditions. Two laboratory approaches to determining stimulus attributes of attention are the sequential analysis and the simultaneous analysis, the former having methodological precedents in the psychological literature.

Sequential and Simultaneous Presentations of Stimulus Attributes

The sequential approach is exemplified by the research conducted in the area of infant perception. Hershenson (1967) described two procedures generally used to determine variables which will attract and hold visual fixations of the infant. In one procedure the infant is presented with a geometric form or pattern and an ocular recording is made as the infant scans the figure (or fixates on one point). With this method a detailed analysis can be made of those salient features of the geometric form. Salapatek and Kessen (1966), for example, found that a newborn presented with a triangle will tend to fix his gaze at a single vertex rather than continually scan the figure.

Most researchers in the field tend to use a second procedure in which the infant is presented with visual stimuli either singly or in a paired comparison situation. Stimuli in these experiments generally have been treated as unidimensional along continua of complexity, novelty, or

movement. Unfortunately, the results of such research have been rather disappointing. After over 15 years of experimentation, concepts such as complexity and novelty are as elusive as ever and few generalizations are possible (Hutt, 1970). One source of confusion might lie in the stimuli themselves. Infants have been presented with checkerboards, random shapes, schematic faces, and blinking lights without regard to any naturalistic considerations.

An alternative to this sequential approach to determining the salient attributes of the environment is to simultaneously present a large number of stimuli to the child. The experimenter then examines closely those stimuli which are actually attended to. While there is no precedent for this methodology in the psychological literature, researchers at Children's Television Workshop (C.T.W.), the creators of the highly successful television programs Sesame Street and The Electric Company have taken this approach in their formative research for these programs.

Children's Television Workshop

Reeves (1970) described the procedure used in producing programs in the television series, Sesame Street. Using both their experience and intuition, members of the production staff at C.T.W. developed notions of television material which they thought would have high appeal for the three to five-year-old age group. The research staff was asked to determine if these assumptions were correct.

While the procedures and statistics used by C.T.W. may appear a bit sloppy to the academician, it is important to point out that Sesame Street was the first instance in the history of television of a television program being dependent on laboratory research for its production. Unlike most university researchers the C.T.W. research people were under extreme time constraints to obtain results the writers could incorporate as guidelines in production. For this reason many analyses of the data were casual and were certainly not meant to be definitive in any sense. The criticisms of their work put forth in this section are to be viewed in this light and are not intended so much as criticisms as possibilities for improvement in methodology.

The experimental viewing room contained a television set, a chair for the child, and a chair for an adult observer. Subjects were introduced to the room for three successive days before the study began. In the experiment the child was brought into the viewing room and seated 4 feet from the set. Originally, there were no distractions in the viewing room, but it was found that the children tended to be overly cooperative--their eyes never left the set. This presented a problem. If there were no variability in attention it would have been impossible to determine which attributes were powerful and which were not. A distractor was then developed which consisted of a Kodak Carousel slide

projector housed in a rear projection box. The box was placed next to the television set (also 4 feet from the child) such that the television, the child, and the distractor formed a 45 degree angle with the child at the vertex. A selection of slides was projected at a rate of one every 7.45 seconds. The order of presentation remained constant for each subject. Each slide was preceded by a distinct click from the projector which served as a signal to the child that a new slide would appear. Next to the child was seated an adult observer (in front of the distractor) who depressed a pushbutton when the child's eyes left the television screen and released it when they returned. Thus, a continuous pen recording of visual fixation was obtained for each 7.45 second interval.

Several criticisms can be made of this experimental situation. First, the experimental room as described by Reeves was unnaturalistic. In the home, television programs compete for the child's attention with a host of items including toys, books and magazines, and food, but in this study the child had nothing to do but to watch the television or the slide show. In addition, the preschool children in the study may have been uncomfortable, having been brought alone into a barren room, seated in the only piece of furniture available to them, and stared at by a strange adult pushing a button whenever they moved their heads. There was no mention of subject attrition in this report. Second, for

all subjects the observer was seated on the distractor side of the child. In order for the child to look at the slides he would have to turn toward the adult. At the very least, C.T.W. should have counterbalanced the situation so half the subjects would turn away from the observer to look at the slides. Of course, it would have been best to have removed the observer altogether, perhaps behind a screen. Third, the external environment (the distractor) was constantly in a state of fluctuation. It is possible that variation in attention was more under the control of the external environment than under the control of changes in the television material.

This experimental situation was used to collect data from over 30 pieces of pre-existing children's television programming as well as from original material produced by the C.T.W. staff. The continuous pen recordings were scored for each 7.45 second interval according to the following scale:

0--the child's eyes were never on the television screen,

1--the child's eyes were on the television screen for less than one-half the interval,

2--the child's eyes were on the television screen for more than one-half the interval,

3--the child's eyes never left the screen.

The research staff then constructed what they called "cumulative graphs" by adding the subjects' scores interval by interval. The intervals were plotted along the abscissa while the ordinate ranged from zero to the maximum cumulative attention score for the group of subjects. For example, for 10 subjects the ordinate would range from 0-30. Once the graphs were drawn the researchers and producers sat down and viewed the television material while watching the graph for low and high points. Unfortunately, the conversion of the attention data to ordinally scaled data resulted in an excessive loss of information and limited the statistical analyses which could be done. Reeves mentioned no statistical procedures to determine if in fact any fluctuations in attention across the program were significantly different. It appears that the C.T.W. staff "eyeballed" the data to reach their conclusions. Those conclusions were as follows (Reeves, 1970):

1. Dramatic changes in visual attention were observed from child to child, program to program, and moment to moment within a program.

2. Attention is generally higher for animated segments.

3. Segments which show adults talking are generally low.

4. Pixillation is an effective attention sustaining technique.

5. Commercials usually bring the attention level up near the maximum.

6. There are rather marked sex differences in the appeal of certain program elements, but many have common appeal for preschoolers.

7. Children are generally attentive to animals on television.

8. Children particularly enjoy seeing other children on television.

9. Rapidly paced programming is generally more appealing than slower paced segments.

Rust (1971) described a method for analyzing the "cumulative graphs" of five The Electric Company pilot shows compiled by the C.T.W. research staff. Both Sesame Street and The Electric Company programs are constructed by piecing together individual segments or episodes, called bits. Rust's method essentially attempted to break down these bits into component attributes. The presence or absence of certain attributes would then account for the variability in attention levels across bits. Unfortunately, this paper lacks a great deal of information and detail underlying the analysis. In addition, Rust used some rather unorthodox statistical techniques in his analysis. Since this unpublished paper is the only piece of research directly relevant to the proposed research, some details of his procedure will be given along with several criticisms of his quantification. Rust reasoned that since each show differed in average attention per bit,

the original distractor data had to be converted to standard attention scores for each bit relative to the norm of the show in which it was found. He neglected, however, to describe the original distractor data he used. Was each 7.45 second interval described in terms of visual fixation time, or was each interval categorized on a scale of 0-3 as described by Reeves? If indeed the data he used was ordinal, the loss of information is excessive and standardized scores are essentially meaningless. For the sake of argument it is assumed that he used visual fixation time. He then listed the 15 highest scoring bits and the 15 lowest scoring bits. A prototype attribute was arbitrarily chosen and defined and the list was scanned for those bits which fell under this definition. If the attention scores of those bits did not reflect a trend of high or low appeal the attribute was abandoned. If a trend did appear, the definition was refined so as to eliminate those bits with inappropriate attention scores. The definition was modified until no further improvement was possible. This process was then repeated with a new attribute. Definitions of attributes were obtained until all bits in the scan list could be accounted for. Finally, the definitions were examined for similarities and combined into a more general definition where possible. The end result was a list of high and low appeal attributes and a set of rules to predict levels of response to any particular

bit. To test his model, Rust applied the rules to 122 new bits to predict their appeal and compared this with the actual attention scores supplied by C.T.W. Significance was tested by a Chi-square analysis. The table below illustrates his results.

Prediction	Actual Number of High Scoring Bits	Actual Number of Low Scoring Bits
High (67)	48	19
Low (21)	7	14
Indeterminate (34)	10	24

Chi-square with 2df was equal to 20.2 and was significant at the .001 level. Rust apparently took the actual attention scores and calculated a mean (he used the word "average") in order to classify the observed bits. Any score above the mean was classified as high and below the mean, low. He should have used the median instead as his measure of central tendency. One would assume that the writers of the television program were trying to produce bits with as high a level of attention value as possible and the resulting frequency curve of bits should be negatively skewed. Even so, $X^2 = 20.2$ is significant with 2df and Rust's predictions are significantly different from what was observed. This is not necessarily a telling criticism in itself, but Rust misinterpreted the use of the test and concluded that the observed attention scores supported his model.

One example of an unorthodox statistical procedure he used is his calculation of interobserver reliability scores. Four observers rated 20 bits for the presence or absence of a particular attribute. For some unspecified reason, Rust calculated the percentage of two-person agreements. If, for example, all four agreed on the absence of the attribute in 8 bits (48 two-person agreements), and were split 3 to 1 on the remaining 2 bits (6 two-person agreements), the two-person agreement index would be .95 for that attribute--(60 + 48 + 6)/(20 x 6) = .95. Scores for the final 8 attributes of the model ranged from .76 to .99. Interpretation of these index scores is rather confusing. While the index appears to be continuous, for any given bit it is impossible to have 0, 1, 4 or 5 two-person agreements. Any combination of 4 people must yield 2, 3, or 6 two-person agreements. Since the minimum two-person agreement is 2, the minimum index is .33. Also, assuming an equal probability of scoring presence or absence of an attribute in a bit, the chance value of the index is .50. In light of these constraints, it is difficult to determine the level of significance of differences between any two index scores.

In the final test of his model, Rust had 9 observers predict levels of attention (high, low, or indeterminate) using his model, and 9 observers made predictions using only their intuition. Rust acknowledges that there might be a

bias favoring his model since the program material used in this final test was used in developing the model. Regardless, the conclusions from the data (not Rust's conclusions) are as follows.

1. With the model, raters were correct in 48.5% of the bits and either were wrong or could not decide on the rest.

2. With a "modified model," raters were correct on 43% of the bits.

3. Raters not using Rust's model were correct on 55.5% of the bits.

Thus, it appears that raters do worse when using Rust's model than when using only their intuition. In reviewing Rust's paper one reaches the following conclusions:

1. Rust's procedure is largely unreplicable.

2. Interobserver reliability, or at least some of his attributes may be questioned.

3. Predictions using his model differ significantly from what is observed.

4. Raters do worse using his model than they do when using their own intuition.

Statement of the Problem

As the above review indicates, the methodology of the sequential approach to determining stimulus attributes of attention, while statistically sound, has not produced very

fruitful results. On the other hand, the simultaneous approach taken by Rust and the research staff at C.T.W. has lacked statistical and methodological rigor.

The aims of the present research were two-fold:

1. Since there was little precedent for the simultaneous approach in the psychological literature, this study was an attempt to establish such a methodology. As such it was exploratory in nature.

2. The methodology and statistical analyses were applied to data collected by C.T.W., and the results were related to their findings.

The general procedure in this study utilized attention data collected from 9 four-year-olds by C.T.W., the Sesame Street test program which the subjects viewed, and a Hewlett Packard 2100A Computer. The attention data, and data extracted from the television program were inputted to the computer, manipulated, and analyzed with standard statistical techniques.

The study is in two parts. In the Bit Analysis section, several analyses of attention to the Sesame Street test show were done using the bits as defined by C.T.W. as the units of analysis. In the Attribute Analysis section of this study, a linear multiple regression analysis was applied to the same Sesame Street program. The units of analysis in this section were visual and auditory attributes of the

television material. The resulting equation was of the form

$$Y' = \beta_o + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \ldots + \beta_k X_k$$

where

Y' = predicted value of attention

X = measurement of attribute occurrence.

The estimation of the β's was arrived at by the standard least squares solution.

THE BIT ANALYSIS

Sesame Street programs are created by piecing together short segments or bits much like television commercials. Their independent nature enables the research staff at C.T.W. to evaluate the attention value of each. From a practical point of view, if a bit has low attention value it will be thrown out and will not appear in any Sesame Street program. However, since bits are relatively expensive to produce, caution must necessarily be exercised in the decision process. An additional objective of studying the attention level of the bits is to seek common factors between high scoring and low scoring segments of the program. Identification of these factors is used to aid the production staff in the development of new program material.

Table 1 lists the bits making up Test Show 4 and the respective attention scores calculated by C.T.W. (C.T.W. Memo, 1970). This memo did not describe whether attention scores were calculated from the 0-3 scale described previously or from actual visual fixation times. In addition, there was no mention of any statistical procedures used to arrive at the final decision to keep or throw out the bit. Sufficient questions arise about their data to warrant additional analysis.

TABLE 1

ATTENTION TO SESAME STREET TEST SHOW 4
AS CALCULATED BY CHILDREN'S
TELEVISION WORKSHOP

Bit	Attention Level
Animation:	
D-Dog	1.00
Hensen 2	0.97
1, 2 Erase My Shoe	0.93
Countdown (1)	0.93
Countdown (2)	0.93
Wanda the Witch (1)	0.90
Wanda the Witch (2)	0.90
Greeblies	0.90
Jazz 3 (1)	0.90
Jazz 3 (2)	0.90
R Commercial (1)	0.83
R Commercial (2)	0.83
Films:	
Alphabet in Air	0.97
Over, Under and Around	0.90
Round	0.83
Man from Alphabet (Calendar)	0.77
Music:	
Everybody Dance (1)	1.00
Everybody Dance (2)	1.00
Child Sings Alphabet	0.97
Everybody Dance (3)	0.97
Susan Sings Alphabet	0.90

TABLE 1, Continued

Bit	Attention Level
Animals:	
Bear Cub (Studio)	0.83
Muppets and Llama	0.83
Sesame Street Sketches:	
Gordon Fixes Window	1.00
Bubbles	0.90
R Things (Gordon)	0.90
Sesame St. Intro. Sign	0.90
Card Game (Bob and Kids)	0.87
Gordon Reads "What Kind of Feet Does a Bear Have?"	0.80
Talking to Children on Set:	
Dance Pose	0.97
Bubbles	0.90
Follow the Leader	0.90
Card Game (Bob and Kids)	0.87
Gordon Reads "What Kind of Feet Does a Bear Have?"	0.80
Muppet Sketches:	
Kermit and W (Monster)	0.93
Ernie, Bert, Three	0.90
Kermit and W (Wiggle)	0.87
Llama	0.83
Magician:	
R	0.90

1. Was there a statistically significant difference in attention level among the bits?

2. Did the attention level of any of the bits differ significantly from that of the mean attention level of the program?

3. Were attention levels to the bits independent?

4. Was there agreement between subjects in rank ordering the bits in attention level?

5. How much of the variability in attention level of the program was explained by using bits as the unit of analysis?

Method

The Subject Data

Distractor data gathered by the Children's Television Workshop research staff using the procedure described previously (Reeves, 1971) was obtained for Sesame Street Test Show 4. The subjects participating in this C.T.W. study were 9 four-year-olds, 4 male and 5 female, from day care centers in the New York City area. Since Sesame Street was not yet "on the air" at the time of testing, these children were naive with respect to this now popular series. The data from the study was in the form of continuous pen recordings for each child. Deflections of the stylus upward indicated that the child's eyes had left the screen. The speed of the paper in the pen recorder was 1 inch/3 seconds. Two independent

observers painstakingly measured with a ruler the lengths of lines representing "eyes on" and "eyes off" the television for each subject. The ruler used was graduated in 60 parts/inch. Since visual acuity in this task appeared to be inversely proportional to the length of time the observer was engaged, a table of random numbers was used to resolve any questions that arose for those lines which appeared to end between two graduated marks on the ruler. A comparison was made of the two sets of measurements for each subject. In the event of a large discrepancy (2/60th inch or more) the pen recording was referred to and that line was remeasured.

Apparatus and Procedure

A videotape of Sesame Street Test Show 4 was obtained from C.T.W. and was viewed on a Sony Videomonitor, Model CVM-110VA. The tape was played on a Sony Videocorder, Model AV-360. A push-button microswitch combination was connected to a Hewlett Packard 2100A computer programmed to store on a computer disc on a running time basis the time at which the switch was opened and closed. The television program was played and an observer depressed and released the push-button at the beginning and ending of a bit for all bits in the program. Thus, it was determined at what times in the program the bits started and ended and how long the bits occurred.

The subject data were then matched with the bit data and percent of attention for each bit for each subject was

computed. The data appear in Table 2. The discrepancies in mean attention level to the bits as calculated by C.T.W., and the mean attention level to the bits in this analysis may have been due to the exclusion of any blank time between bits and short transitions (such as a character introducing the next bit) in the present study. It was unclear where C.T.W. defined the beginning and ending of a bit.

Results and Discussion

Bit Attention Differences

Was there actually any difference in attention among the bits? A one factor repeated measures analysis of variance was done of the 41 bits and is presented in Table 3. There was a significant difference in attention among the bits, $F(40, 320) = 1.92$, $p<.01$. While no further analyses were done to determine the nature of that difference, an examination of Table 2 points to the difference between the bit with 100% attention and that with 75% attention. These high and low scoring bits will be examined at a later time in light of the results of the attribute analysis.

If one wanted to construct a Sesame Street program with the highest attention level, one need only use those bits with the highest attention level and discard those with low attention levels. From a practical standpoint, however, bits are expensive to produce and one must be cautious in

TABLE 2

SUBJECTS' PERCENT ATTENTION TO SESAME STREET TEST SHOW 4 BITS

Bit	Subjects									Mean	Standard Deviation	Length/Bit
	1	2	3	4	5	6	7	8	9			
Opening Song	95	63	100	99	96	50	94	100	82	87	18.2	85.2
Baseball	85	60	100	95	98	100	94	96	83	90	12.8	191.8
1, 2 Erase My Shoe	37	100	100	100	100	65	100	76	100	86	22.7	22.1
Balloon Bit D	70	100	100	100	90	100	100	93	100	95	10.0	14.0
Wanda the Witch (1)	59	94	100	100	100	93	97	100	94	93	13.1	75.1
Gordon W Tag	84	100	100	100	100	43	100	100	100	92	19.1	13.7
Muppets and Llama (1)	36	79	100	100	79	97	98	100	70	84	21.5	90.2
Jazz 3 (1)	72	100	100	100	100	100	100	100	100	97	9.3	46.5
Muppets and Drawing	61	100	100	100	100	100	100	82	69	90	15.6	20.7
Jazz 3 (2)	83	100	100	100	97	100	100	91	83	95	7.3	47.0
Muppets Drawing	75	84	100	100	100	100	100	76	100	93	9.6	24.5
Cards on Stoop	71	83	100	97	93	75	95	89	98	89	8.4	111.9
Everybody Dance (1)	77	100	100	100	94	77	99	83	100	92	8.8	41.2
Countdown (1)	100	100	100	100	100	100	100	100	100	100	0.0	13.8
Everybody Dance	91	100	100	100	100	100	100	76	100	96	5.7	27.9
Countdown (2)	80	100	82	100	100	100	100	76	100	93	9.1	16.3
Everybody Dance	100	100	99	100	100	100	100	100	100	100	0.3	27.5

TABLE 2, Continued

Bit	Subjects									Mean	Standard Deviation	Length/Bit
	1	2	3	4	5	6	7	8	9			
Countdown (3)	94	100	100	100	100	100	100	100	100	99	2.0	17.4
Everybody Dance	88	100	100	100	100	100	100	47	100	93	17.6	9.9
R Commercial	99	95	100	100	100	76	100	100	100	96	7.9	36.5
Magician R	76	100	100	94	100	100	94	100	33	89	22.2	57.7
Wanda the Witch (2)	77	97	100	99	100	98	100	70	77	91	12.4	75.3
Bubbles	62	85	100	82	100	99	99	76	87	88	13.2	132.3
Round	75	92	97	81	96	97	99	87	97	91	8.4	168.6
Kermit and Monster W	65	99	100	85	100	99	99	93	96	93	11.6	95.7
R Commercial (2)	57	80	100	100	100	100	100	100	100	93	15.0	37.1
R Things	17	73	100	89	99	98	100	98	89	85	26.9	76.8
Greeblies	95	100	100	97	100	99	100	100	100	99	1.8	62.3
Kermit and W (Wiggle)	92	93	100	94	100	100	95	100	87	96	4.7	97.7
Susan Sings Alphabet	96	93	88	100	100	100	99	89	100	96	4.9	85.7
James Earl Jones	86	87	100	100	89	99	98	99	92	93	8.2	95.2
Follow the Leader	78	97	100	86	100	98	98	94	90	93	7.5	127.5
Over, Under and Around	84	88	100	88	100	97	100	100	97	95	6.4	261.6
Gordon Reads-Bear Feet	75	71	100	60	84	96	80	58	84	79	14.4	208.5
Bear Cub (Studio)	10	82	98	74	84	100	97	79	100	80	28.2	131.7

TABLE 2, Continued

Bit	Subjects									Mean	Standard Deviation	Length/Bit
	1	2	3	4	5	6	7	8	9			
Henson 2	50	94	100	97	100	99	98	100	100	93	16.3	73.8
Muppets, Three	64	93	100	57	66	100	100	92	100	86	18.0	87.7
Man from Alphabet	40	73	98	42	65	95	90	84	90	75	22.0	423.2
Dance Contest	68	98	100	63	100	100	100	100	98	92	15.0	98.8
Gibbon	96	93	99	90	88	100	100	100	100	96	4.8	56.4
Ending	96	99	91	67	79	100	100	100	100	92	11.8	15.9

TABLE 3

ANALYSIS OF VARIANCE OF SUBJECTS' ATTENTION SCORES TO SESAME STREET TEST SHOW 4 BITS

SV	df	MS	EMS	F
S	8	.2302	$\sigma_e^2 + 41\sigma^2$	16.10*
B	40	.0275	$\sigma_e^2 + 9\theta_B^2$	1.92**
SB	320	.0143	σ_e^2	

*p<.001

**p<.01

throwing them away. Given a program with a high mean attention level, it can be asked (and used as a criterion for discarding bits) if any of the bits differed significantly from the grand mean. Thus, one could set up a confidence interval about the grand mean.

$$\text{Confidence Interval (CI)} = \bar{X} \pm t_{(\alpha/2,\nu)}(\text{est. } \sigma_m)$$

Thus,

$$CI = .88 \pm t_{(.025,\ 320)}\left(\frac{\sqrt{.0143}}{\sqrt{9}}\right)$$

$$= .88 \pm (1.96)(.04)$$

$$= .88 \pm .08$$

Four bits had mean attention scores significantly greater than the grand mean, (Jazz 3, Countdown, Everybody Dance, and Greeblies) and one bit was significantly lower than the grand mean (Man from Alphabet).

Bit Independence

Were the bits independent? That is, did a viewer's level of attention to a particular bit in any way influence his attention to a succeeding bit? A practical application

of the answer to this question would arise in the construction procedure for the final television program. Did it make any difference in what order the bits were arranged in the program? The answer was apparently no. The Pearson correlation of attention to bit a and attention to bit a + 1 was .21 and was nonsignificant.

Subject Agreement

Was there agreement between subjects in rank ordering the bits? The range of correlations in Table 4 is -.37 to .63 and the median is .10. One can conclude that there did not appear to be much agreement among subjects as to their rank ordering of bits.

Analysis of Variance

How much of the variability of attention of the subjects was accounted for by the bits? Returning to Table 3, the proportion of variance accounted for by the bits treatment, ωB^2, can be calculated.[1]

$$\omega_B^2 = \frac{\delta_B^2}{\sigma_e^2 + \delta_B^2 + \sigma_s^2}$$

---

[1] In order to calculate the proportion of variance accounted for, the assumption of an additive model has to be made. This model assumes that a given attention score contains no subject x bit interaction. The model equation is $Y_1 = \mu + \eta_i + \alpha_j + \varepsilon_{ij}$ where Y_{ij} is the score of the i^{th} subject in the j^{th} bit, η_i is a measure of individual differences; α_j is the bit effect; and ε_{ij} is the error term.

TABLE 4

SUBJECT-SUBJECT CORRELATIONS OF ATTENTION TO BITS IN SESAME STREET TEST SHOW 4

Subject	Subject								
	1	2	3	4	5	6	7	8	9
1	1	.29	-.37	.16	-.25	-.02	.01	.30	.24
2		1	.63	-.06	.50	.12	.31	-.26	.10
3			1	-.10	.50	.06	.16	-.05	.11
4				1	-.05	-.08	.10	.08	.14
5					1	.30	.21	-.16	.18
6						1	.22	-.09	-.15
7							1	-.16	.52
8								1	.03
9									1

where

$$\delta_B^2 = \theta_B^2 \left(\frac{n - 1}{n}\right)$$

$$\sigma_e^2 = .0143$$

$$9\sigma_B^2 = .0275 - .0143 = .0132$$

$$\theta_B^2 = .0132/9 = .0015$$

$$\delta_B^2 = (.0015)(33/34) = .0014$$

$$34\sigma_s^2 = .2302 = .0143 = .2259$$

$$\sigma_s^2 = .2259/41 = .0055$$

$$\omega_B^2 = \frac{.0014}{.0143 + .0014 + .0055} = \frac{.0014}{.0212} = .07$$

Since the proportion of variance accounted for by the bits is small ($\omega_B^2 = .07$) analysis of the program by bits is a weak procedure. An alternative analysis of the program by attributes was therefore undertaken.

THE ATTRIBUTE ANALYSIS

Method

Apparatus and Procedure

A list of visual and auditory attributes was generated which could define any particular scene appearing in any television program on the basis of its stimulus properties. The attributes were defined in as precise a manner as possible to reduce any ambiguity in recognizing that attribute in the television program. The attributes and their definitions appear in Appendix A.

Sesame Street Test Show 4, the same show used in the Bit Analysis section of the study, was viewed by 2 observers on a Sony Videomonitor, Model CVE-110VA. The tapes were played on a Sony Videocorder, Model AV-3600. Two keyboards, each consisting of four push-buttons and corresponding microswitches, were connected to a Hewlett Packard 2100A computer programmed to store on a computer disc on a running time basis, the time at which the switches were closed and opened. When the particular atrribute(s) an observer was rating appeared on the monitor, the corresponding key on the keyboard was depressed for the length of time the attributes occurred. The number of attributes an observer rated simultaneously depended in part on the observer's experience in rating and in part by

his perceived difficulty of rating that attribute. In no case did an observer rate more than 4 attributes simultaneously. When visual attributes were being rated the auditory portion of the television program was turned off and vice versa. To reduce the possibility of interobserver bias, the 2 observers rated different attributes in a particular session. However, over the course of the experiment each attribute was rated at least 2 times by different observers.

The attribute on and off times stored on the disc were then converted to 10 second intervals across the 57 minute television program. Thus, for any given 10 second interval in the program it could be determined which attributes were on the program and for how long. Several attributes reflected changes in stimuli, and data for these attributes took the form of the number of times they occurred in each 10 second interval, rather than the total time of occurrence, e.g., cuts, change to a novel scene, auditory change. An inter-observer reliability score was computed for each attribute using the 10 second interval data. If the reliability score was below .85, the attribute was discussed, redefined, and rated again by the 2 observers. This procedure was repeated until the attribute reached the reliability criterion of .85. Appendix B lists the attributes, the reliability scores, the number of ratings it took to reach criterion, the mean time in seconds the attribute occurred during a 10 second interval,

and the standard deviation. The 10 second interval data for each attribute was averaged across observers. Since it was not clear that dividing the program into 10 second intervals for the multiple regression analysis would yield the best results both in terms of percent of variance in attention accounted for and intersubject correlations of attention, the program was also divided into 30, 60, 90, and 114 second intervals.

The Subject Data

The subject data were the same as discussed previously in the bit analysis section of the study. In addition to 10 second intervals, the subject data were also put into 30, 60, 90, and 114 second interval form.

The SPSS Multiple Regression Program

The data for the SPSS Multiple Regression Program (Nie, Bent, and Hull, 1970) was in the form of equations for each 10 second interval. Since the television program was 57 minutes long, each subject was represented by 342 equations consisting of the dependent variable, visual fixation, and the independent variables, stimulus attributes and sex of the subject. There were 9 subjects or a total of 3,078 equations in the 10 second multiple regression analysis. Equations were of the form

$$Y_{ij} = \beta_0 + \beta_1 X_{ij2} + \beta_2 X_{ij2} + \beta_3 X_{ij3} + \ldots + \beta_k X_{ijk}$$

where

i denotes the subject and i = 1, 2, 3, ..., 9

j denotes the interval and j = 1, 2, 3, ..., 342

k denotes the attribute and k = 1, 2, 3, ..., 48

Y_{ij} is the visual fixation score for the i^{th} subject in the j^{th} interval

X_{ijk} is the measured score for the k^{th} attribute in the j^{th} interval for the i^{th} subject.

β_k is the attribute weight.

For example, the first interval for the first subject had an equation of the form

$$8 = \beta_0 + \beta_1(5) + \beta_2(10) + \beta_3(12) + \ldots \beta_k(X_{11k})$$

The first subject was fixated for a total of 8 seconds to the television in the first interval, attribute 1 (e.g., presence of animals) occurred for 5 seconds in that interval, attribute 2 (e.g., adult male talking) occurred for 10 seconds, attribute 3 (e.g., cuts) occurred 12 times, etc.

In all, 15 regression analyses were computed--the 5 interval sizes for the entire group of 9 subjects, for males, and for females.

Results and Discussion

The Subjects

In order to determine whether subjects were viewing the program at the same time, an intersubject correlation matrix was computed for each interval size. This matrix appears in Table 5. The mean intersubject correlation at each interval was computed for all subjects--males, females, and males-females, and is shown in Table 6. The correlations range from .0513 to .1826 with a median correlation of .1258. In addition, subject fixation data was computed. As can be seen in Table 7, Subject 3 took her eyes off the screen infrequently (27 fixations) and watched uninterrupted for long periods ($\bar{X}$ = 125.2 seconds) while at the other extreme, Subject 1 turned her head away from the set frequently (195 fixations) and watched uninterrupted for only short lengths of time ($\bar{X}$ = 11.9 seconds).

Although overall attention is high, there is relatively little agreement between the children as to when not to look at the program. The mean correlations appear to increase slightly as the time interval of analysis increases, but their values remain consistently low. Further support for diverse styles of viewing is seen in the fixation data. Mean subject fixations ranged from 11.9 to 125.2 seconds. Even where these categories are relatively homogeneous--for example,

TABLE 5

SUBJECT-SUBJECT CORRELATIONS OF ATTENTION BY INTERVALS

	1	2	3	4	5	6	7	8	9	
	-	.046	.013	.173	.252	-.019	.010	.037	-.029	10 seconds
	-	.090	.117	.254	.288	-.026	.050	.029	-.007	30 seconds
1	-	.147	.028	.358	.451	-.058	.160	.115	-.015	60 seconds
	-	.080	.096	.405	.558	-.196	.149	.164	-.153	90 seconds
	-	.194	.040	.458	.522	-.223	.250	.161	-.044	114 seconds
		-	.008	.175	.042	.038	.146	-.068	.114	
		-	-.026	.247	.154	.056	.154	-.120	.129	
2		-	.014	.339	.207	.114	.342	-.105	.185	
		-	-.038	.451	.254	.103	.497	-.030	.345	
		-	.034	.418	.291	.196	.614	.173	.210	
			-	.040	.051	-.044	-.007	.030	-.003	
			-	.058	.150	-.060	-.025	.031	.055	
3			-	.075	.253	-.088	-.026	.074	-.036	
			-	.034	.291	-.156	-.095	.016	-.082	
			-	.089	.185	-.219	-.078	-.032	-.146	
				-	.251	-.049	.311	.059	-.024	
				-	.271	-.044	.421	.133	-.041	
4				-	.555	-.072	.589	.116	-.061	
				-	.605	-.082	.555	.180	.059	
				-	.683	-.128	.392	.136	-.043	
					-	.052	.132	.095	.138	
					-	.065	.253	.142	.104	
5					-	.024	.195	.165	.029	
					-	-.017	.189	.155	.018	
					-	-.024	.274	.120	.030	
						-	.057	.137	.043	
						-	.111	.100	.060	
6						-	.109	.113	.060	
						-	.154	-.026	.111	
						-	.157	-.037	.130	
							-	.204	.015	
							-	.410	.089	
7							-	.426	.043	
							-	.331	.278	
							-	.550	.222	
								-	-.026	
								-	-.047	
8								-	-.123	
								-	.022	
								-	.002	
									-	
									-	
9									-	
									-	
									-	

TABLE 6

MEAN SUBJECT-SUBJECT CORRELATIONS
OF ATTENTION BY INTERVALS

Interval Size (sec.)	All Subjects	Males	Females	Male-Female
10	.0666	.1128	.0513	.0650
30	.1029	.1801	.0876	.0867
60	.1306	.1720	.1034	.1641
90	.1451	.1310	.1197	.1758
114	.1543	.1733	.1210	.1826

TABLE 7

SUBJECTS' FIXATIONS TO SESAME STREET
TEST SHOW 4

Subject	Sex	Number of Fixations	Mean Length/Fixation (seconds)	Standard Deviation	Percent Attention to Program
1	F	195	11.9	18.2	67.7
2	F	151	19.2	32.7	85.4
3	F	27	125.2	228.8	99.1
4	F	97	28.9	54.5	82.4
5	M	60	51.9	109.9	91.4
6	M	54	55.7	76.8	95.2
7	M	43	70.5	90.9	96.1
8	M	60	46.1	65.0	89.4
9	F	61	49.5	73.3	91.1
Mean		83.4	51.0		88.6

between males--the male-male attention correlation is still on the order of .17.

Attribute Correlation

An attribute correlation matrix was computed to determine if any of the attributes were redundant and could be combined. This matrix appears in Appendix C. Although certain attributes might occur together often enough to give a high correlation; e.g., presence of adult male on the screen (visual) and adult male talking (auditory), this appears not to have been the case. Those attributes that did correlate highly may have done so only as a function of this particular television program. For example, Negro boy, Negro girl, Caucasian boy, Caucasian girl, and Oriental girl all correlated moderately highly with each other because all street scenes contained the same group of children. This is not to say that in all television fare these attributes would receive the same correlations (although in Sesame Street programs they might).

Multiple Regression Analysis

The results of the multiple regression analyses appear in Appendix D. Table 8 summarizes the mean intersubject correlation and percent of variance accounted for in each analysis. It is easily seen that without much agreement between subjects very little of the variance is accounted for.

TABLE 8

SUMMARY OF MULTIPLE REGRESSION ANALYSIS

Interval Size	Group	No. of Equations	Mean Intersubject Correlation	R^2	$\hat{R}^2$	R^2 (chance)	Percent of Possible Variance Accounted for	
							Between	Within
10	All	3078	.067	.091	.076	.01	19.59	7.70
10	Male	1368	.113	.087	.058	.03	-	8.90
10	Female	1710	.051	.098	.075	.02	-	11.66
30	All	1026	.103	.136	.095	.04	17.40	12.74
30	Male	456	.180	.143	.047	.10	-	14.84
30	Female	570	.088	.146	.071	.08	-	18.66
60	All	513	.131	.197	.118	.09	17.13	20.48
60	Male	228	.172	.262	.075	.21	-	27.85
60	Female	285	.103	.216	.065	.17	-	29.65
90	All	342	.145	.234	.115	.14	17.22	26.25
90	Male	152	.131	.309	.006	.32	-	33.31
90	Female	190	.120	.231	.000	.25	-	35.79
114	All	270	.154	.238	.081	.18	26.16	23.13
114	Male	120	.173	.313	.000	.40	-	34.23
114	Female	150	.121	.227	.000	.32	-	27.00

However, as the interval size increases, R^2, the percent of variance accounted for increases. Accompanying this increase in R^2 is a corresponding decrease in power due to the decrease in the number of equations in the multiple regression analysis. This problem can be handled by computing two statistics.

1. When there are relatively few equations R may be biased upward since there are more chances for scatter about the mean. McNemar (1962) provides an equation to compute the percent of variance accounted for when R is due to chance only.

$$R^2 = \frac{k - 1}{N - 1}$$

where

R^2 = best estimate of percent of variance accounted for when none of the independent variables correlate at all with the dependent variable

k = number of predictor variables

N = number of equations.

2. Nunnally (1967) describes a correction for shrinkage to be applied to a computed R^2 which will compensate for a small number of subjects (equations). The resulting statistic is a value which reflects what R^2 would have been if there were many more subjects.

$$\hat{R}^2 = 1 - (1 - R^2)\left(\frac{N - 1}{N - k}\right)$$

where

$\hat{R}$ = unbiased estimate of the population multiple correlation

R = multiple correlation found in sample of size N

k = number of independent variables

These statistics were applied to the results of the multiple regression analyses and appear in Table 9.

In choosing one interval size over another as reflecting the true state of affairs in this situation, one is presented with a problem. This optimal interval size should reflect the largest agreement between subjects, but also provide the most equations (power) for the analysis. Increasing the interval size in this situation will increase the inter-subject correlation but will also lose power. The final decision as to which interval to choose is thus somewhat arbitrary. With these points in mind, the 60 second interval was chosen for the following reasons:

1. It appears to be the point at which further increases in the interval size result in diminishing returns in inter-subject correlation.

2. It is relatively powerful with more than 10 times the number of equations as predictor variables.

3. It most closely represents the mean subject fixation length.

TABLE 9

MULTIPLE REGRESSION ANALYSIS OF ALL SUBJECTS USING 60 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
SEX	BOY=1 GIRL=2	0.20067	0.04027	0.04027	-0.20067	-0.20067	-4.73404
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.28190	0.07947	0.03920	-0.19798	-0.05502	-0.83475
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.32883	0.10813	0.02867	-0.13443	0.02852	0.01797
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.34729	0.12061	0.01248	-0.15868	-0.27564	-0.19426
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.36269	0.13154	0.01093	-0.03056	0.38649	0.26941
INANORJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0.37392	0.13982	0.00828	0.03510	0.07717	0.07660
AUDCHNGE	ABRUPT SOUND CHANGE	0.38186	0.14582	0.00600	0.11214	0.14036	0.73092
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0.38612	0.14909	0.00327	-0.05440	0.03520	0.01859
SINGGRP	MORE THAN ONE PERSON SINGING	0.39001	0.15211	0.00302	0.09330	0.13317	0.16658
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.39371	0.15500	0.00289	0.10052	-0.37807	-0.18428
FASTMOT	ACTION MOVES AT UNUSUALLY FAST PACE	0.39713	0.15771	0.00271	-0.02650	0.04436	0.20383
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0.40029	0.16023	0.00252	0.08483	-0.21617	-0.23648
NEGROY	PRESENCE OF NEGRO BOY ON SCREEN	0.40412	0.16331	0.00308	0.06915	0.23583	0.24808
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.40719	0.16580	0.00249	-0.11549	-0.34348	-0.21618
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0.40999	0.16809	0.00229	0.10598	0.14785	0.14759
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.41249	0.17015	0.00205	0.04534	0.04391	0.02896
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0.41712	0.17399	0.00384	0.06094	-0.00624	-0.00421
PAN	CAMERA SCANS SCENE	0.42018	0.17655	0.00256	0.04391	0.07803	0.09656
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0.42260	0.17876	0.00221	0.02737	-0.02382	-0.73367
RHREPALT	RHYMING,REPITION,AND ALLITERATION	0.42407	0.17984	0.00107	0.18644	0.31098	0.25940
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.42560	0.18113	0.00130	0.14948	-0.27382	-0.39652
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0.42686	0.18221	0.00108	-0.10170	-0.04570	-0.37852
CHILDVOC	PRESENCE OF CHILDS VOICE	0.42786	0.18307	0.00086	0.05521	-0.17461	-0.14384
LIVEYMUS	MUSIC WITH FAST TEMPO	0.42883	0.18389	0.00083	0.10286	-0.08648	-0.04975
APPLAUSE	PRESENCE OF APPLAUSE	0.42980	0.18473	0.00084	0.04941	0.13843	1.69319
CUT	ANY SCENE CHANGE	0.43184	0.18648	0.00176	-0.00845	0.30743	0.59376
PIXILLAT	JERKY STOP CAMERA ACTION	0.43290	0.18740	0.00092	-0.07057	-0.04831	-0.28035
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0.43403	0.18838	0.00098	0.10917	-0.04284	-0.06624
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.43491	0.18914	0.00076	0.05046	-0.17829	-0.20219
SLOWMUS	MUSIC WITH SLOW TEMPO	0.43614	0.19022	0.00108	0.02625	0.29855	0.20593
BLANKSCR	NOTHING PRESENT ON SCREEN	0.43786	0.19172	0.00150	0.08655	0.08549	1.23923
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0.43875	0.19250	0.00078	-0.03294	0.38834	0.47739
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0.43908	0.19279	0.00029	-0.05545	-0.03596	-0.01450
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0.43951	0.19317	0.00038	0.12452	0.05762	0.32841
CAUCBOY	PRESENCE OF CAUCASION BOY ON SCREEN	0.44002	0.19362	0.00045	0.13337	0.03035	0.04223
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0.44062	0.19414	0.00052	0.09856	0.17507	0.21199
NEGWOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0.44164	0.19505	0.00090	0.05708	-0.15441	-0.28564
NEGROMAN		0.44206	0.19542	0.00037	0.03231	0.09775	0.06482
NOVEL	NEW ELEMENTS ENTER SCENE	0.44276	0.19603	0.00062	-0.03553	-0.13109	-0.24437
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0.44299	0.19624	0.00021	0.06371	-0.03759	-0.05069
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0.44325	0.19647	0.00022	-0.16899	0.05217	0.03318
SINGIND	ONLY ONE PERSON SINGING	0.44337	0.19658	0.00011	0.05355	0.02567	0.02135
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0.44358	0.19676	0.00018	0.00689	0.03437	0.07275

TABLE 9, Continued

ACTSTAT	CENTRAL ACTIVITY STATIONARY BUT ACTIVE	0.44366	0.19684	0.00008	0.02159	-0.09845
DANCING	PRESENCE OF DANCING ON SCREEN	0.44369	0.19686	0.00002	0.08158	-0.02326
(CONSTANT)						49.91844

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	45	13877.66457	308.39255	2.54370
RESIDUAL	467	56618.02382	121.23774	

STANDARD DEVIATION OF RESIDUALS 11.01080

Table 9 presents the multiple regression analysis using 60 second intervals. The variables are listed in the order of importance (the order in which they were entered in the equation in the stepwise regression procedure). The Multiple R column represents the cumulative multiple correlation coefficient at each step of the analysis. The R Square column represents a measure of the precent total variance accounted for by the variables entered up to that point. RSQ Change represents the percent of variance added by the inclusion of that particular variable in the equation. Simple R, are the corresponding simple correlations of the variable with visual fixation, the dependent variable. The B Column represents the raw score weights for each variable while the BETA (β) column represents the weights for each variable when normalized scores are used. The β weights are related to the partial correlations of the variables.

In all, how well do the attributes account for the variability in attention? All attributes taken together account for 19.7% of the total variance. The total variance, however, consists of within subject variance (variability in attention across the television program for each subject) and between subject variance (variability in overall attention to the program between subjects). It can be determined how much of the within subject variance can be accounted for by

the within subject attributes and how much of the between subject variance can be accounted for by the between subject attributes. Sex is the only between subject attribute and it accounts for 18.65% of the between subject variance while the remaining attributes account for 20% of the within subject variance. Table 8 lists the breakdown of variance accounted for in all the regression analyses. The small percent of variance accounted for, may be due to several factors.

1. The attention of four-year-olds is not determined by stimulus attributes of the program. It may be that their attention is controlled by things like thematic content of the program. This is counterintuitive, however, and would not explain why young children (and adult males) would watch things like commericals for Tampax, for example, whose thematic content is completely unrelated to their understanding.

2. There are powerful attributes as yet undefined which would contribute greatly in explaining the variability in attention to this program. Between subject attributes could include number of siblings, parents' attitude toward television, average number of hours the subject watches at home, etc. Also, one drawback to the multiple regression analysis is that it does not compute interaction effects unless they are specified beforehand. It is possible that interactions between some of the within subject attributes would be powerful while the attributes by themselves would not.

3. The nature of the experimental setting in which the data were collected resulted in a situation in which there was little variability to explain. The mean attention level to this program for these 9 subjects was 88%. Fluctuations in attention for a given subject may have been due to very subtle reasons which could not be picked up by this analysis.

4. The Sesame Street program is so constructed that the powerful attributes are already at their maximum effective values while the attributes that depress attention have been minimized. One possible consequence of this consideration is that some powerful attributes may have an inverted U shaped function with attention. Cuts, for example, may lead to increasing attention up to a certain point, but after that point, the cuts may come so rapidly as to "lose" the child's attention. The basic assumption underlying the present analysis is that there is a linear relationship between the dependent and independent variables. If a "normal" sample of television fare had been presented to the children, it is possible that because the density of cuts may not be as great, the linear relationship would obtain and cuts would therefore account for a greater proportion of the variance.

GENERAL DISCUSSION

Several qualifications must be placed on the results of these multiple regression analyses and several cautions must be placed in generalizing the resulting equation to any television program. The correlations between many of the attributes are probably specific to this one Sesame Street program, and are more generalizable to other Sesame Street programs than to other television material. Even if the attributes correlate the same across all Sesame Street programs, the problem of power of the attributes arises. How can an attribute like costumed character, which occurred for a total fo about 15 seconds in Test Show 4 be compared to adult caucasian male which occurred approximately 684 seconds? Clearly, adult caucasian male had more opportunity to account for variability than did costumed character. What is needed in addition to the simple r and the β weights in interpreting the results, is an index which would reflect how much control the attribute would have exerted had it appeared an amount of time equal to that of other attributes. Finally, it is again pointed out that this analysis yielded little in the way of accounting for variance in the program. This is probably due in part to the high attention level (and hence little variance) to the program. The high attention may have been an artifact of the experimental situation in which a four-year-old was

taken from his or her day care center, brought alone to a strange room with little in it but a television set, a rear projection screen and several chairs. The child was seated in front of the set alongside a strange adult observer. In this situation where the child had a choice of watching a television program or a still slide every 7.45 seconds it is little wonder that attention to this program was so high. Since the external environment fluctuated, variability in attention may have been due more to variation extrinsic to the television program than to variation intrinsic to the program.

Attributes and Bits

With these points in mind, one can ask how consistent the results of the attribute analysis are with the bit attention scores. An informal look at the highest scoring bits, the lowest scoring bits and their most striking attributes, reveals the regression results are roughly compatible with the bit results. The "countdown" bit (99% attention) is an animated segment during which an adult male voice (a peculiar voice) counts down from 10 to 0 against a background of lively instrumental music. Each of these attributes, with the exception of adult male voice, is positively correlated with attention, which is the direction one would expect to find. An interpretation of the value of the β's for these attributes

is somewhat more ambiguous. Recall that the β is related to the partial correlation, a measure of the "pure" effects of the attribute with the effects of all other attributes removed. Although animation has a positive simple correlation, its β is negative. A look at the table of interattribute correlations reveals that animation is correlated with peculiar voice, rhyming, repetition and alliteration, Caucasian woman, and adult female vocalization, which, in turn, are positively correlated with attention. Once the effects of these attributes have been removed, animation appears to be left with a negative effect on attention. Similarly, although adult male vocalization has a negative simple correlation with visual fixation, it has a positive β. Adult male vocalization is most highly correlated with Caucasian man, still drawing, puppets, and situations where the principal action is stationary and inactive, i.e., talking. These attributes, with the exception of puppets, are negatively correlated with attention, which suggests an explanation for the negative relationship adult male vocalization has with visual fixation. It is important to point out that the only "natural" correlation one would expect would be between adult male vocalization and Caucasian male, the other correlations being a function of this particular television program, the large interval of analysis, and error. Instrumental and lively music are also attributes which have positive simple correlations, but negative β's. These music attributes are

highly correlated with rhyming, repetition and alliteration, motion, and scene change attributes such as cut and change to a familiar stimulus, which in turn are positively correlated with attention. Again, once the effects of these attributes are removed, the music attributes may be left with a negative relationship with visual fixation.

The "Gibbon" segment (99% attention level) is a film in which a gibbon (animal) swings (motion, camera panning) on monkey bars to lively, instrumental music amidst thundering applause. With the exception of animal, the attributes were positively correlated with attention. The β's for these attributes were also positive except for the music attributes which were discussed above. It is difficult to provide a reasonable explanation for the positive β for animals. Animals is not highly correlated with anything. The β result is probably due to partialling out many small overlaps so that the effect is somewhat subtle.

"Man from Alphabet" (75% attention) is the longest and lowest scoring bit in the program. While many attributes occur during this bit, the two most characteristic are presence of adult Caucasian male on the screen and adult male vocalization, both of which have relatively high negative correlations with attention. Adult Caucasian male has a high negative β, although as discussed previously, adult male vocalization has a low positive β.

While the integration of bits and attributes is informal and certainly not quantitative in any sense, several general observations can be made:

1. In any discussion of the relationship between the presence of an attribute and visual fixation, it is necessary to look at both the simple correlation and the partial correlation, or β weight.

2. The value of β is determined in part by the table of interattribute correlations as well as by the mean time and standard deviation of time the attribute occurred.

3. The simple correlation of an attribute with attention is also determined partly by those attributes which occur in proximity to it, and partly by how long and how often the attribute occurs. Since the absence of an attribute does not suppress attention, those attributes which occur longer and more often have a greater chance of establishing a high correlation of attention.

4. In additon to the r and β, an index should be developed which would express the power of an attribute relative to its "opportunity" to correlate with visual fixation.

5. The interattribute correlations are a function both of the size of the interval of analysis and the television program being analyzed. The results of this analysis are generalizable only if Sesame Street Test Show 4 is representative of all Sesame Street programs or all television material.

6. An analysis of bits in the present program must be entertained cautiously in any case, since no bits are significantly above or below the mean attention level, although the highest scoring bit is significantly above the lowest scoring bit.

C.T.W. Conclusions

It is no simple process to determine the relationships between the attributes and attention to television. How justified, then, are the conclusions the C.T.W. research staff reached? The comments in the present study are based on one Sesame Street test show. It should be mentioned that the C.T.W. conclusions were reached on a broader range of children's programming (Reeves, 1970) although the basis for these conclusions is unknown. The following are several of their conclusions with discussion.

1. Dramatic changes in visual attention were observed from child to child, program to program, and moment to moment within a program. There was support for this conclusion. The 9 subjects who viewed Test Show 4 did not appear to be correlated highly on the basis of attention. There was a wide range of both mean fixation and number of fixations to the set. This support, however, is based on only 9 subjects whose mean attention level was .88. Fluctuations in attention may have been random or due to subtle and uncontrolled factors.

It is certainly possible that subgroups of children may be controlled by similar stimulus attributes. It must also be kept in mind that if the present analysis included a much wider variety of television programming, more intersubject agreement might have been obtained. The present analysis, of course, concerns variations of attention within one more or less homogeneous hour of television.

2. Attention is generally higher for animated segments. Partial support is given to this conclusion in that animation does have a relatively high positive simple correlation with attention but also has a negative β. One could interpret this as saying that animation, per se, does not have a positive relationship with attention, but animation which contains peculiar voices and rhyming, repetition and alliteration (including most of the animation in Sesame Street) does.

3. Segments which show adults talking are generally low. The present results are ambiguous with respect to this conclusion. Adult male talking has a negative simple correlation with attention; but if the attributes inactive stationary action and still drawing, which are highly correlated with adult male talking but negatively correlated with attention, are partialled out the resulting relationship is positive. Adult female talking, on the other hand, has a positive r, but a large negative β. Partialling out the effects of animation, and rhyming, repetition and alliteration (which all

correlate highly with attention), adult female talking is left with a negative relationship with attention.

4. Pixillation is an effective attention sustaining technique. The present findings oppose this conclusion. Pixillation has both a negative simple r and a negative β. However, these relationships are based on only 25 seconds of pixillation which occurred during "Man from Alphabet," the bit scoring lowest on attention. Given the opportunity, pixillation may be effective in sustaining attention. Here, too, an index of the level of attention during the precise occurrence of the attribute would be more useful than the present 60 second interval regression analysis.

5. Rapidly paced programming is generally more appealing than slow paced segments. There is qualified support for this contention. Rapidly paced programming is characterized by many changes both visually and auditorily and is often accompanied by lively music. The change attributes cut and auditory change both have positive r's and β's. However, lively music has a positive r but a negative β. Change to a novel scene has both a negative r and β, while change to familiar scene has a positive r but a negative β. The ambiguity is further supported in that the fastest moving bit, "Round," which was characterized by lively music, rapid cuts, and change to a novel scene, ranked 18th out of the 34 bits surveyed in Table 3. Although support for this conclusion is

not clean, intuition suggests that it is most likely true.

6. Attention is high if the child on the set is the same sex as the viewer. In the 60 second multiple regression analysis for female subjects only, Caucasian boy, Negro boy, Caucasian girl and Oriental girl (Negro girl accounted for so little of the variance that it was not entered in the equation), all have positive simple correlations with attention. However, the β weights for the boys are positive, while those for the girls are negative. The girl attributes are most highly correlated with the boy attributes, and if the effects of the boys are removed the relationships are negative. This finding is opposite that concluded by C.T.W.

In the regression analysis for male subjects, the child attributes again all had positive simple correlations with attention. The β for Caucasian boy is negative while that for Negro boy is positive. The β's for Caucasian girl and Negro girl are negative while Oriental girl has a positive β. It made no difference to the male subjects whether male or female children appeared on the screen. The female subjects found the male children more appealing, however. C.T.W.'s conclusion was not clearly substantiated.

7. Children are generally attentive to animals on television. There is only partial support for this conclusion. Animals had a negative simple correlation but a positive β. When the low correlations of animals with all the other

attributes are partialled out, animals is left with a negative relationship with attention. As was previously discussed, it is difficult to explain the change in sign and the best conclusion is that in the present program, animals were presented in such a way that they were associated with lowered attention.

8. Children enjoy seeing other children on television. Although the children attributes all had positive simple correlations with attention, the β's for Caucasian girl and Negro girl were negative. There is qualified support for their conclusion.

In addition to these rules, Lesser (1972) indicates that slow motion, fast motion, pixillation, and reverse motion are all highly appealing to children. The situation as assessed by this analysis is not that clean. Slow and reverse motion did not add enough to the explained variance to warrant their being brought into the equation. Pixillation and fast motion both had negative simple correlations with visual fixation although fast motion does have a positive β. Since the attributes occurred relatively infrequently, however, it would not be fruitful to generalize the present results.

Lesser further claims that children "particularly enjoy hearing other children's voices." In this analysis child vocalization had a positive simple r but a negative β. The positive simple r is probably due to the high correlations this attribute has with all the child-related visual attributes

and motion, all of which have positive correlations with attention.

Both Reeves (1970) and Lesser (1972) make the point that repetition increases the appeal of material. Three bits in Sesame Street Test Show 4, "Wanda the Witch," "Jazz 3," and "R Commercial," were repeated in the program. A fourth bit, "Countdown," was repeated twice. In all 4 bits attention decreased with repetition, although there was a significant increase in attention, in the second repetition of the Countdown bit, $t(33) = 5.71$, $p<.001$. The data from the Sesame Street program clearly do not support their contention.

Finally, both Lesser (1972) and Ward (1972) independently suggest that attention to a particular bit is closely tied to attention of the preceding bit. If this is true, it certainly has important implications for advertisers, network programming directors, and producers. However the bit x bit correlation analysis in this study failed to provide any support for this position. The correlation of mean attention level of each bit with its preceding bit was nonsignificant. The bit attention scores are independent.

Future Research

While no one can doubt the tremendous success Sesame Street has enjoyed, much of this success is probably related in no small part to the experience and intuition of the

production staff. Many of the findings of C.T.W.'s research staff are not supported by their own data. In fact, enough questions can be raised about their methodology and interpretations to suggest that generalizations such as those made by Lesser (1972) be viewed with extreme caution. Future research is clearly needed. The form that such work might take could be as follows:

1. A replication of the present analysis using a larger number of subjects at different ages and with a wider range of television programming.

2. The generation of new television attributes, including those of a thematic nature as well as more subject individual difference attributes.

3. A subject analysis to determine whether there are identifiable groups of children with similar viewing styles.

4. The development of new measures of attention. While the present analysis uses "eyes-on--eyes-off" as the dependent variable, it is clear that children could be attending to the television without actually visually focusing on the set.

5. The development of an index which would compensate for the fact that certain attributes occur more frequently than others and hence have more opportunity to fluctuate with attention. This index would be used in conjunction with the simple r's and the β's in interpreting the results of a multiple regression analysis.

CONCLUSIONS

The present study was an attempt to improve upon the methods used by the Children's Television Workshop to evaluate attention data. While the results of this study were based on questionable data the multivariate technique appears to be applicable to this situation. The most modest conclusions one can make from the results are as follows:

1. Attention scores to the bits in a Sesame Street program appear to be independent. While there indeed must be some carryover in attention it must be small since attention to a bit cannot be sustained solely on the basis of attractiveness of the previous bit.

2. It is clearly necessary to apply statistical techniques to the data and not base conclusions on "eyeballing." Many generalizations being put forth by C.T.W. were not supported by their data from this program. Further, their data were complicated somewhat by the conditions under which they were collected. Since there was little variability to explain in the data, any explanations became somewhat tenuous. In this situation the attributes accounted for only a small percentage of the variance, whereas if the attention data had more variability the attributes might have fared better.

3. Contrary to the beliefs of the commercial television industry, advertisers, and television rating services, there

appears to be no "universal" audience of children. Most children's programming on the commercial networks is directed toward all persons below the age of 12. In the present study, 9 children of the same age and SES exhibited diverse styles of viewing one particular program. In the extremes, one child watched in many short bursts while another viewed with a few sustained fixations. One child attended to only 68% of the program while another attended to over 99% of the program. It is sheer folly to believe a two-year-old has similar viewing styles or television interests as those of a twelve-year-old. Television is a "mass media" in only the most gross sense of the word.

APPENDIX

A: ATTRIBUTE LIST

B: ATTRIBUTE STATISTICS

C: ATTRIBUTE CORRELATION MATRIX

D: MULTIPLE REGRESSION RESULTS

APPENDIX A

ATTRIBUTE LIST

It was extremely difficult to define criteria as guidelines for rating the presence or absence of many of the attributes in the list, e.g., slow vs. lively music. Presence of absence was therefore left to the individual rater's judgment. Interobserver reliability and number of ratings to reach a reliability of .85 are measures of an attribute's discriminability.

I. Visual Attributes

A. Principal Characters

1. Negro man
2. Negro woman
3. Negro boy
4. Negro girl
5. Caucasian man
6. Caucasian woman
7. Caucasian boy
8. Caucasian girl
9. Oriential girl
10. Animals--the presence of a live animal(s) on the screen.
11. Inanimate objects--those scenes in which there is no human, animal, puppet, or animated character.

12. Letters or script--the appearance of (a) letter(s) anywhere on the screen, e.g., credits, station logos, signs, etc.

13. Animation--animated cartoons.

14. Puppets--any hand puppet or marionette.

15. Costumed character--dress which would probably not be encountered in a child's non-media experience.

16. Body parts--scenes in which only part of a person is visible and in which the person is unidentifiable.

17. Blank screen--transitions between scenes during which the TV screen appears white or gray.

B. Principal Action

1. Motion--scences in which the principal character is moving through space.

2. Inactive stationary--scences during which the principal character is in the same spot and produces no gross body movements, e.g., talking.

3. Active stationary--scences during which the principal character is in the same spot and produces gross body movements, e.g., dancing, jumping.

4. Eye contact--action in which the principal character appears to be attending to the TV viewer, e.g., newscast.

5. Dancing

C. Camera Work

1. Still shot--televised scene during which the camera is stationary.

2. Pan--televised scene during which the camera is rotated through a wide angle.

3. Zoom--televised scene during which the mangification of the image is changed while maintaining the subject in focus.

4. Cut--the termination of a scene by stopping the action of the camera.

5. Change to a familiar scene--any scene change to segments or characters which were presented previously.

6. Change to a novel scene--any scene change to a segment or character which had not appeared previously in the program.

7. Pixillation--a special effect in which the movement of a person or object appears to be animated.

8. Slow motion

9. Fast motion

10. Reverse motion

II. Auditory Attributes

A. Music

1. Instrumental music

2. Singing--individual

3. Singing--group

4. Slow music (singing)

5. Lively music (singing)

B. Vocalization

1. Adult male talking--includes all vocalization except singing

2. Adult female talking--includes all vocalization except singing.

3. Child talking--includes all vocalization except singing.

4. Peculiar voice--the presence of a voice which would probably not be encountered in a child's non-media experience.

5. Rhyming, repetition, and alliteration--e.g., "1, 2, erase my shoe, . . .;" "Wanda the Witch went west of Washington . . . ."

6. Applause

C. Other

1. Sound effects--any sound other than music or speech.

2. Auditory change--the introduction of a sound which differs from the prevailing sound, e.g., onset of music while characters are talking; abrupt sound effects.

3. Sex of the subject

4. Time--a dummy variable obtained by numbering each interval in the analysis sequentially to estimate the impact the length of time that has passed in the television program has on attention.

APPENDIX B

SUMMARY OF ATTRIBUTE RATINGS

Attribute	Mean (sec.)/10 sec. Interval	Standard Deviation	Reliability	Number of Ratings to Reach Criterion
Negro man	2.10	3.8	.991	1
Caucasian man	2.00	3.6	.986	1
Negro woman	0.50	1.7	.958	1
Caucasian woman	0.01	0.15	1.000	1
Negro boy	1.20	2.5	.906	1
Caucasian boy	1.20	2.7	.919	1
Negro girl	0.98	2.5	.989	1
Caucasian girl	0.67	2.1	.992	1
Oriental girl	0.82	2.4	.964	1
Still drawing	0.67	2.3	.912	1
Animals	0.42	1.9	.998	1
Inanimate objects	1.20	2.5	.949	2
Letters or script	3.00	3.7	.936	1
Animation	1.40	3.2	.956	1
Puppets	1.10	2.9	.915	1
Costumed characters	0.05	0.59	.994	1
Body parts	0.27	1.2	.962	1
Motion	1.40	2.7	.881	3

Attribute	Mean (sec.)/10 sec. Interval	Standard Deviation	Reliability	Number of Ratings to Reach Criterion
Inactive stationary	6.30	4.0	.900	4
Active stationary	2.10	3.2	.903	4
Auditory change	0.40	0.70	.920	4
Eye contact	1.20	2.80	.984	1
Dancing	0.39	1.70	.952	1
Still shot (twice)	7.60	3.10	.921	4
Cut	1.50	1.70	.932	2
Pan	0.94	2.10	.877	2
Zoom	1.20	2.20	.914	2
Change familiar	1.70	1.90	.916	5
Pixillation	0.07	0.73	.999	1
Change novel	0.74	1.50	.937	5
Slow motion	0.14	1.10	.999	1
Reverse motion	0.09	0.80	.963	2
Fast motion	0.11	0.91	.904	2
Blank screen	0.07	0.30	.928	1
Instrumental music	4.60	4.60	.993	3
Singing individual	0.85	2.50	.950	4
Singing group	0.60	2.00	.906	1

APPENDIX B, Continued

Attribute	Mean (sec.)/10 sec. Interval	Standard Deviation	Reliability	Number of Ratings to Reach Criterion
Slow music	1.47	3.30	.942	2
Lively music	3.15	4.30	.954	2
Adult male talking	4.78	4.20	.948	3
Adult female talking	0.63	2.20	.970	2
Child talking	0.88	2.20	.910	2
Peculiar voice	1.90	3.60	.991	4
Rhyming, Repetition and Alliteration	2.20	3.40	.861	4
Applause	0.02	0.31	.992	1
Sound effects	1.21	2.60	.893	4

APPENDIX C

ATTRIBUTE CORRELATION MATRIX BASED ON 60 SECOND INTERVALS

A VALUE OF 99.00000 IS PRINTED IF A COEFFICIENT CANNOT BE COMPUTED.

	VISFIX	SEX	NEGROMAN	CAUCMAN	NEGWOMAN	CAUWOMAN	NEGBOY	CAUCBOY	NEGRGIRL	CAUCGIRL
VISFIX	1.00000	-0.20067	0.03231	-0.19798	0.05708	0.02737	0.06915	0.13337	0.08483	0.14948
SEX	-0.20067	1.00000	0.00000	0.00000	-0.00000	0.00000	0.00000	0.00000	-0.00000	-0.00000
NEGROMAN	0.03231	0.00000	1.00000	0.19587	0.08436	-0.09582	-0.08030	0.15710	0.25206	0.07986
CAUCMAN	-0.19798	0.00000	0.19587	1.00000	-0.10241	-0.08677	-0.04795	-0.23601	-0.25480	-0.26363
NEGWOMAN	0.05708	-0.00000	0.08436	-0.10241	1.00000	-0.05661	0.03970	0.11807	0.01515	0.31678
CAUWOMAN	0.02737	0.00000	-0.09582	-0.08677	-0.05661	1.00000	-0.08350	-0.09076	-0.07352	-0.06873
NEGBOY	0.06915	0.00000	-0.08030	-0.04795	0.03970	-0.08350	1.00000	0.44693	0.37102	0.75783
CAUCBOY	0.13337	0.00000	0.15710	-0.23601	0.11807	-0.09076	0.44693	1.00000	0.79108	0.54692
NEGRGIRL	0.08483	-0.00000	0.25206	-0.25480	0.01515	-0.07352	0.37102	0.79108	1.00000	0.45153
CAUCGIRL	0.14948	-0.00000	0.07986	-0.26363	0.31678	-0.06873	0.75783	0.54692	0.45153	1.00000
ORIEGIRL	0.09856	0.00000	0.36411	-0.25807	0.50473	-0.06938	0.17706	0.54444	0.53769	0.48626
STILDRAW	-0.13443	-0.00000	-0.18507	-0.16452	-0.08442	-0.04031	-0.16664	-0.17831	-0.16595	-0.15514
ANIMALS	-0.05440	-0.00000	-0.10229	-0.12592	-0.05406	-0.03487	-0.15126	-0.16691	-0.14356	-0.13421
INANOBJT	0.03810	-0.00000	-0.12040	-0.28259	-0.22234	0.12433	-0.11236	0.01780	0.08657	-0.07492
LETSCRPT	0.05546	0.00000	-0.08074	-0.08461	-0.06700	0.02103	-0.24700	-0.38009	-0.31631	-0.23182
ANIMATN	0.10917	-0.00000	-0.18297	-0.20912	-0.03535	0.42054	-0.27169	-0.25296	-0.22640	-0.20103
PUPPETS	0.06094	-0.00000	-0.27690	-0.20612	-0.10804	-0.05857	-0.21921	-0.20774	-0.21280	-0.17932
COSTCHAR	-0.10170	0.00000	-0.09645	0.15025	-0.05698	-0.01797	0.29139	-0.09071	-0.07400	-0.06918
BODYPART	0.00689	0.00000	0.04476	-0.02725	0.06576	-0.03147	0.05592	0.08167	0.04727	-0.00298
MOTION	0.12452	0.00000	-0.09519	-0.23462	-0.12739	0.00125	0.51538	0.29802	0.48805	0.48849
INACSTAT	-0.11549	0.00000	0.06097	0.15829	-0.08682	-0.01584	-0.28919	-0.31825	-0.34326	-0.30870
ACTSTAT	0.02159	0.00000	0.01283	0.03274	0.24834	-0.00084	-0.09842	0.03592	-0.10298	-0.05860
TIME	-0.15868	0.00000	-0.19324	0.11457	0.05514	-0.08935	0.25406	-0.16547	-0.16017	0.10364
AUDCHNGE	0.11214	0.00000	-0.09039	0.00494	0.03177	0.08137	0.04261	0.04264	-0.02043	0.05418
EYECONT	0.10598	-0.00000	0.24230	-0.19920	0.14153	-0.07193	-0.13187	-0.05521	0.03838	0.02686
DANCING	0.08156	-0.00000	0.03795	-0.00592	0.30523	-0.03622	0.17301	0.40142	0.02112	0.20626
STILSHOT	-0.03056	-0.00000	0.09818	0.26803	-0.04892	0.02832	-0.08035	-0.16401	-0.11555	-0.17468
CUT	0.00845	0.00000	-0.32478	-0.13456	-0.18857	0.14715	0.20864	0.05487	0.08440	0.01713
PAN	0.04391	0.00000	-0.08437	-0.29744	-0.13838	0.02454	0.06456	-0.02989	0.10118	0.14676
ZOOM	-0.03294	-0.00000	-0.15952	-0.20898	0.28123	-0.04436	-0.05884	0.12703	-0.11490	0.07457
FAMILIAR	0.06371	0.00000	-0.26804	-0.08310	-0.06513	0.20573	0.31296	0.15403	0.09035	0.17852
PIXILLAT	-0.07057	0.00000	-0.09153	0.31298	-0.03530	-0.02913	-0.02096	-0.13002	-0.11994	-0.11212
NOVEL	-0.03553	0.00000	-0.20908	-0.21286	-0.14692	-0.07910	-0.25196	-0.11485	-0.02839	-0.23012
SLOWMOT	-0.00991	-0.00000	0.02933	-0.09589	-0.06126	-0.01974	-0.09070	0.05875	0.14454	-0.07425
REVERMOT	0.03317	-0.00000	-0.05963	-0.11689	-0.07626	-0.02406	0.21332	0.11096	0.25044	0.26066
FASTMOT	-0.02850	0.00000	-0.11234	0.17826	-0.06786	-0.03389	0.16705	-0.02392	0.07709	0.12413
BLANKSCR	0.08655	-0.00000	-0.03432	-0.06985	0.16146	0.23626	0.05865	0.03645	-0.09573	0.20725
INSTRMUS	0.10052	-0.00000	-0.19930	-0.11817	0.24204	0.11805	0.28214	0.32278	0.17821	0.17832
SINGIND	0.05355	-0.00000	-0.00916	-0.03802	0.37208	-0.05974	-0.01838	0.44078	0.27002	0.08526

	VISFIX	SEX	NEGROMAN	CAUCMAN	NEGWOMAN	CAUWOMAN	NEGBOY	CAUCBOY	NEGRGIRL	CAUCGIRL
SINGGRP	0.09030	-0.00000	-0.00445	0.01710	0.47241	-0.05267	0.05645	0.22348	-0.13488	0.25629
SLOWMUS	0.02625	0.00000	0.11564	-0.02447	0.43376	0.04378	0.04986	-0.06686	-0.01913	0.02158
LIVEYMUS	0.10286	0.00000	-0.36910	-0.17182	-0.16796	0.09306	0.22959	0.30232	0.19169	0.07160
ADMALVOC	-0.16899	-0.00000	0.04869	0.25846	-0.14354	-0.18616	-0.40615	-0.45032	-0.31516	-0.37367
ADFEMVOC	0.05046	-0.00000	-0.08984	-0.15438	0.15756	0.63814	-0.19809	-0.21812	-0.10766	-0.12114
CHILDVOC	0.05521	0.00000	0.03838	-0.11863	-0.15951	-0.06363	0.84691	0.35586	0.46308	0.69992
PECULVOI	0.04534	0.00000	-0.34171	-0.17948	-0.16275	0.28690	-0.29846	-0.31066	-0.31875	-0.24301
RHREPALT	0.18844	-0.00000	-0.15768	-0.19528	0.32024	0.35912	0.05599	0.21636	0.00924	0.23636
APPLAUSE	0.04941	0.00000	-0.03762	-0.08677	-0.05661	-0.01786	-0.08350	-0.09076	-0.07352	-0.06873
SOUNDEFF	0.06009	0.00000	0.12850	-0.16431	0.19296	-0.04494	0.00047	-0.09015	0.10983	0.10906

	ANIMALS	INANOBJT	LETSCRPT	ANIMATN	PUPPETS	COSTCHAR	BODYPART	MOTION	INACSTAT	ACTSTAT
VISFIX	-0.05440	0.03810	0.05546	0.10917	0.06094	-0.10170	0.00689	0.12452	-0.11549	0.02159
SEX	-0.00000	-0.00000	0.00000	-0.00000	-0.00000	0.00000	0.00000	0.00000	0.00000	0.00000
NEGROMAN	-0.10229	-0.12040	-0.08074	-0.18297	-0.27690	-0.09645	0.04476	-0.09519	0.06097	0.01283
CAUCMAN	-0.12592	-0.28259	-0.08461	-0.20912	-0.20612	0.15025	-0.02725	-0.23462	0.15829	0.03274
NEGWOMAN	-0.05406	-0.22234	-0.06700	-0.03535	-0.10804	-0.05698	0.06576	-0.12739	-0.08682	0.24834
CAUWOMAN	-0.03487	0.12433	0.02103	0.42054	-0.05857	-0.01797	-0.03147	0.00125	-0.01584	-0.00084
NEGBOY	-0.15126	-0.11236	-0.24700	-0.27169	-0.21921	0.29139	0.05592	0.51538	-0.38919	-0.09842
CAUCBOY	-0.16691	0.01780	-0.38009	-0.25296	-0.20774	-0.09071	0.08167	0.29802	-0.31825	-0.03592
NEGRGIRL	-0.14356	0.08657	-0.31631	-0.22640	-0.21280	-0.07400	0.04727	0.48805	-0.34326	-0.10298
CAUCGIRL	-0.13421	-0.07492	-0.23182	-0.20103	-0.17932	-0.06918	-0.00298	0.48849	-0.30870	-0.05860
ORIEGIRL	-0.11491	0.05315	-0.13500	-0.14960	-0.14080	-0.06983	0.14759	-0.02648	0.01984	0.00156
STILDRAW	-0.05079	-0.09712	-0.10831	-0.13428	-0.06069	-0.02160	-0.08294	-0.17114	0.31412	-0.20824
ANIMALS	1.00000	0.12304	-0.02167	0.09681	0.00486	-0.03510	-0.07518	-0.09620	-0.24707	0.43440
INANOBJT	0.12304	1.00000	-0.07675	0.22429	-0.12599	-0.07346	0.12014	0.00557	-0.10722	0.10583
LETSCRPT	-0.02167	-0.07675	1.00000	0.36984	0.44230	-0.01382	0.15043	-0.36007	0.43219	-0.21660
ANIMATN	0.09681	0.22429	0.36984	1.00000	0.02649	-0.07505	-0.15610	-0.10508	0.01278	0.04888
PUPPETS	0.00486	-0.12599	0.44230	0.02649	1.00000	-0.05895	0.01073	-0.22322	0.27981	-0.14297
COSTCHAR	-0.03510	-0.07346	-0.01382	-0.07505	-0.05895	1.00000	-0.03831	-0.08742	0.16007	-0.11241
BODYPART	-0.07518	-0.12014	0.15043	-0.15610	0.01073	-0.03831	1.00000	-0.12010	0.15575	-0.07449
MOTION	-0.09620	0.00557	-0.36007	-0.10508	-0.22322	-0.08742	-0.12010	1.00000	-0.61170	-0.14824
INACSTAT	-0.24707	-0.10722	0.43219	0.01278	0.27981	0.16007	0.15575	-0.61170	1.00000	-0.66692
ACTSTAT	0.43440	0.10583	-0.21660	0.04888	-0.14297	-0.11241	-0.07449	-0.14824	-0.66692	1.00000
TIME	0.17679	-0.24730	-0.15607	-0.41595	-0.03933	0.18652	-0.16966	0.16655	-0.09891	0.05153
AUDCHAGE	0.16845	-0.08483	0.08830	0.31432	0.05061	-0.11889	-0.05208	0.01695	0.00793	-0.03698
EYECONT	-0.03808	-0.12921	0.47818	-0.01517	0.36438	-0.07541	-0.03122	-0.14544	0.16948	-0.08437
DANCING	-0.07073	-0.15242	-0.11911	0.00381	-0.11879	-0.03646	0.10880	-0.15589	-0.25995	0.48496
STILSHOT	0.09395	-0.11614	0.36903	0.16733	0.31761	0.11808	0.10136	-0.31586	0.20763	-0.11195
CUT	-0.06651	0.55271	-0.36857	0.00028	-0.20168	0.15855	-0.07468	0.29464	-0.26943	0.01548
PAN	-0.05653	0.10052	-0.19815	-0.05512	-0.22019	-0.08712	-0.14633	0.52883	-0.19895	-0.22173

	ANIMALS	INANOBJT	LETSCRPT	ANIMATN	PUPPETS	COSTCHAR	BODYPART	MOTION	INACSTAT	ACTSTAT
ZOOM	-0.05703	0.02493	-0.18206	-0.12845	-0.13084	-0.09613	-0.01762	-0.27089	0.13164	0.11179
FAMILIAR	-0.09059	0.31370	-0.31195	0.07798	-0.14959	0.12540	-0.04293	0.38632	-0.43616	0.13973
PIXILLAT	-0.05688	-0.11819	0.06758	-0.12163	0.02765	-0.02932	-0.04041	-0.08765	-0.03207	0.09075
NOVEL	0.19068	0.55678	-0.01383	0.19844	-0.12085	-0.07903	-0.14619	-0.08796	0.06650	-0.04090
SLOWMOT	-0.03854	0.42451	-0.15789	-0.08241	-0.06473	-0.01987	-0.02225	-0.09505	-0.03433	0.14032
REVERMOT	-0.04698	0.08414	-0.19125	-0.10045	-0.07890	-0.02378	-0.04579	0.41809	-0.23731	-0.01142
FASTMOT	-0.06618	-0.13936	-0.04173	-0.14151	-0.02021	-0.03411	-0.05814	0.25279	-0.17182	0.01607
BLANKSCR	-0.14086	0.05123	0.16910	0.24475	0.05422	-0.07195	-0.11907	-0.07178	0.12121	-0.12014
INSTRMUS	-0.12918	0.11152	-0.17530	0.16238	-0.27442	0.03381	0.20035	0.36417	-0.42871	0.14033
SINGIND	-0.05550	-0.02483	-0.13956	0.01199	-0.03212	-0.06013	-0.11775	0.00595	-0.18832	0.12098
SINGGRP	-0.03793	-0.21752	-0.05812	-0.04209	-0.07692	-0.05155	-0.11356	-0.12697	0.04911	0.09360
SLOWMUS	-0.13261	-0.23451	0.33691	0.10921	-0.06036	0.27060	0.42679	-0.17551	0.20249	-0.09850
LIVEYMUS	-0.14909	0.16081	-0.31939	0.06009	-0.11159	-0.08167	-0.06482	0.52003	-0.38127	-0.03359
ADMALVOC	0.05015	-0.25227	0.24148	-0.11960	0.34784	-0.04757	-0.01459	-0.44733	0.40619	-0.03686
ADFEMVOC	0.10964	0.14384	0.10865	0.64686	-0.12545	-0.04985	-0.10023	-0.04707	-0.04013	0.08055
CHILDVOC	-0.10649	-0.01618	-0.22449	-0.25720	-0.19937	0.34527	0.04451	0.63086	-0.28666	-0.21902
PECULVOI	-0.04710	-0.08448	0.50146	0.40299	0.76376	-0.08575	-0.06720	-0.25809	0.31638	-0.16298
RHREPALT	0.00054	-0.05093	0.21123	0.62524	-0.00814	-0.12702	-0.15021	-0.00147	-0.20762	0.20906
APPLAUSE	-0.03487	-0.07935	-0.14286	-0.07456	-0.05857	-0.01797	-0.03850	0.39067	-0.16570	-0.11322
SOUNDEFF	0.24250	-0.08407	0.10069	0.06440	-0.00022	-0.05109	-0.10574	0.11318	-0.28819	0.26730

	EYECONT	DANCING	STILSHOT	CUT	PAN	ZOOM	FAMILIAR	PIXILLAT	NOVEL	SLOWMOT
VISFIX	0.10598	0.08158	-0.03056	0.00845	0.04391	-0.03294	0.06371	-0.07057	-0.03553	-0.00991
SEX	-0.00000	-0.00000	-0.00000	0.00000	0.00000	-0.00000	0.00000	0.00000	0.00000	-0.00000
NEGROMAN	0.24230	0.03795	0.09818	-0.32478	-0.08437	-0.15952	-0.26804	-0.09153	-0.20908	0.02933
CAUCMAN	-0.19920	-0.00592	0.26803	-0.13456	-0.29744	-0.20898	-0.08310	0.31298	-0.21286	-0.09589
NEGWOMAN	0.14153	0.30523	-0.04892	-0.18857	-0.13838	0.28123	-0.06513	-0.03530	-0.14692	-0.06126
CAUWOMAN	-0.07193	-0.03622	0.02832	0.14715	0.02454	-0.04436	0.20573	-0.02913	-0.07910	-0.01974
NEGBOY	-0.13187	0.17301	-0.08035	0.20864	0.06456	-0.05884	0.31296	-0.02096	-0.25196	-0.09070
CAUCBOY	-0.05521	0.40142	-0.16401	0.05487	-0.02989	0.12703	0.15403	-0.13002	-0.11485	0.05875
NEGRGIRL	0.03838	0.02112	-0.11555	0.08440	0.10118	-0.11690	0.09035	-0.11994	-0.02839	0.14656
CAUCGIRL	0.02686	0.20626	-0.17468	0.01713	0.14676	0.07457	0.17852	-0.11212	-0.23012	-0.07425
ORIEGIRL	0.19366	0.24677	-0.09466	-0.20380	0.05143	0.15069	-0.13437	-0.11318	-0.12097	0.11372
STILDRAW	-0.12025	-0.08175	-0.59950	0.00271	0.41056	0.69553	-0.27141	-0.06575	0.32963	-0.04455
ANIMALS	-0.03808	-0.07073	0.09395	-0.06651	-0.05653	-0.05703	-0.09059	-0.05688	0.19068	-0.03854
INANOBJT	-0.12921	-0.15242	-0.11616	0.55271	0.10052	0.02493	0.31370	-0.11819	0.55678	0.42451
LETSCRPT	0.47818	-0.11911	0.36903	-0.36857	-0.19815	-0.18206	-0.31195	0.06758	-0.01383	-0.15789
ANIMATN	-0.01517	0.00381	0.16733	0.00028	-0.05512	-0.12845	0.07798	-0.12163	0.19844	-0.08241
PUPPETS	0.36438	-0.11879	0.31761	-0.20168	-0.22019	-0.13084	-0.14959	0.02765	-0.12085	-0.06473
COSTCHAR	-0.07541	-0.03646	0.11808	0.15855	-0.08712	-0.09613	0.12540	-0.02932	-0.07903	-0.01987
BODYPART	-0.03122	0.10880	0.10136	-0.07468	-0.14633	-0.01762	-0.04293	-0.04041	-0.14619	-0.02225

	EYECONT	DANCING	STILSHOT	CUT	PAN	ZOOM	FAMILIAR	PIXILLAT	NOVEL	SLOWMOT
MOTION	-0.14544	-0.15589	-0.31586	0.29464	0.52883	-0.27089	0.38632	-0.08765	-0.08796	-0.09505
INACSTAT	0.16948	-0.25995	0.20763	-0.26943	-0.19895	0.13164	-0.43616	-0.03207	0.06650	-0.03433
ACTSTAT	-0.08437	0.48496	0.01195	0.01548	-0.22173	0.11179	0.13973	0.09075	-0.04090	0.14032
TIME	-0.00257	0.04629	-0.13186	-0.01943	0.23072	0.06650	0.00553	0.29419	-0.12258	-0.08101
AUDCHNGE	0.00855	0.13439	0.14053	-0.09100	-0.15240	-0.11296	-0.01444	0.10405	0.02709	-0.11704
EYECONT	1.00000	0.01621	0.09870	-0.37412	-0.04280	-0.03321	-0.27431	-0.11430	-0.18237	-0.08000
DANCING	0.01621	1.00000	-0.14685	-0.16513	-0.15777	0.36747	-0.01882	-0.03917	-0.14725	-0.04003
STILSHOT	0.09870	-0.14685	1.00000	-0.23242	-0.79456	-0.69528	-0.07069	0.18213	-0.31667	0.15725
CUT	-0.37412	-0.16513	-0.23242	1.00000	0.12796	0.03663	0.73951	0.05166	0.52530	-0.08455
PAN	-0.04280	-0.15777	-0.79456	0.12796	1.00000	0.24703	0.06279	-0.13696	0.16640	-0.09737
ZOOM	-0.03321	0.36747	-0.69528	0.03663	0.24703	1.00000	-0.20347	-0.13008	0.35574	-0.12823
FAMILIAR	-0.27431	-0.01882	-0.07069	0.73951	0.06279	-0.20347	1.00000	0.03170	-0.03453	-0.03515
PIXILLAT	-0.11430	-0.03917	0.18213	0.05166	-0.13696	-0.13008	0.03170	1.00000	-0.02893	-0.03219
NOVEL	-0.18237	-0.14725	-0.31667	0.52530	0.16640	0.35574	-0.03453	-0.02893	1.00000	-0.09628
SLOWMOT	-0.08000	-0.04003	0.15725	-0.08455	-0.09737	-0.12823	-0.03515	-0.03219	-0.09628	1.00000
REVERMOT	-0.10076	-0.04880	0.00335	0.10126	-0.00854	-0.15081	0.23684	-0.03924	-0.11344	0.31272
FASTMOT	-0.13693	-0.05547	0.11583	0.11005	-0.09813	-0.17673	0.16956	0.72934	-0.08342	-0.03588
BLANKSCR	0.11702	-0.12717	0.01041	-0.07735	0.04059	0.05528	0.07722	0.33908	-0.13176	-0.07794
INSTRMUS	-0.24383	0.27799	-0.11980	0.41145	0.00456	-0.02493	0.48229	0.05197	0.13064	-0.18682
SINGIND	0.05273	0.25130	-0.05540	-0.01327	-0.16333	0.13635	0.01315	-0.09745	0.06618	-0.06602
SINGGRP	0.00715	0.52122	-0.03018	-0.18775	-0.08817	0.16403	-0.07218	-0.08592	-0.18046	-0.05821
SLOWMUS	0.09242	0.01313	0.16687	-0.19456	-0.16610	-0.08795	-0.12358	-0.07861	-0.11982	-0.07416
LIVEYMUS	-0.27794	0.18037	-0.30474	0.50133	0.27548	0.00304	0.48540	-0.12404	0.14255	-0.12645
ADMALVOC	0.13484	-0.18235	0.09250	-0.50175	-0.05387	0.10665	-0.51623	-0.08050	-0.12744	0.14851
ADFEMVOC	0.09872	-0.10046	0.08594	0.06662	0.01245	-0.08331	0.09689	-0.07761	0.03286	-0.05474
CHILDVOC	-0.06993	-0.09012	-0.11112	0.20918	0.26964	-0.19779	0.28238	-0.06667	-0.21026	-0.06265
PECULVOI	0.23430	-0.06929	0.37994	-0.20923	-0.22672	-0.19404	-0.13221	-0.02255	-0.13186	-0.09416
RHREPALT	0.01836	0.40631	0.11978	-0.11282	-0.15401	0.00828	0.10313	0.09681	-0.04216	-0.13905
APPLAUSE	-0.03176	-0.03622	-0.29715	-0.12534	0.60292	-0.09594	-0.11787	-0.02913	-0.08918	-0.01974
SOUNDEFF	0.32861	-0.10216	-0.03892	-0.24429	0.14116	-0.08166	-0.13794	-0.05390	-0.12104	-0.09316

	BLANKSCR	INSTRMUS	SINGIND	SINGGRP	SLOWMUS	LIVEYMUS	ADMALVOC	ADFEMVOC	CHILDVOC	PECULVOI
VISFIX	0.08655	0.10052	0.05355	0.09030	0.02625	0.10286	-0.16899	0.05046	0.05521	0.04534
SEX	-0.00000	-0.00000	-0.00000	-0.00000	0.00000	0.00000	-0.00000	-0.00000	0.00000	0.00000
NEGROMAN	-0.03432	-0.19930	-0.00916	-0.00445	0.11564	-0.36010	0.04869	-0.08984	0.03838	-0.34171
CAUCMAN	-0.06985	-0.11817	-0.03802	0.01710	-0.02447	-0.17182	0.25846	-0.15438	-0.11863	-0.17948
NEGWOMAN	0.16146	0.24204	0.37208	0.47241	0.43376	-0.16796	-0.14354	0.15756	-0.15951	-0.16275
CAUWOMAN	0.23626	0.11805	-0.05974	-0.05267	0.04378	0.09306	-0.18616	0.63814	-0.06363	0.28690
NEGBOY	0.05865	0.28214	-0.01838	0.05645	0.04986	0.22959	-0.40615	-0.19809	0.04691	-0.29846
CAUCBOY	0.03645	0.32278	0.44078	0.22348	-0.06686	0.30232	-1.45032	-0.21812	0.35586	-0.31066
NEGRGIRL	-0.09573	0.17821	0.27002	-0.13488	-0.01913	0.19169	-0.31516	-0.10766	0.46308	-0.31875

	BLANKSCR	INSTRMUS	SINGIND	SINGGRP	SLOWMUS	LIVEYMUS	ADMALVOC	ADFEMVOC	CHILDVOC	PECULVOI
CAUCGIRL	0.20725	0.17832	0.08526	0.25629	0.02158	0.07160	-0.37367	-0.12114	0.69992	-0.24301
ORIEGIRL	0.20692	0.02400	0.16105	0.23187	0.18604	-0.18976	-0.19060	-0.02288	0.19194	-0.22929
STILDRAW	-0.12713	-0.33767	-0.10822	-0.11357	-0.14335	-0.05816	0.38195	-0.10064	-0.13123	-0.08453
ANIMALS	-0.14086	-0.12918	-0.05550	-0.03793	-0.13261	-0.14909	0.05015	0.10964	-0.10649	-0.04710
INANOBJT	0.05123	0.11152	-0.02483	-0.21752	-0.23451	0.16081	-0.25227	0.14384	-0.01418	-0.08448
LFTSCRPT	0.16910	-0.17530	-0.13956	-0.05812	0.33691	-0.31039	0.24148	0.10865	-0.22449	0.50146
ANIMATN	0.24475	0.16238	0.01199	-0.04209	0.10921	0.06009	-0.11960	0.64686	-0.25720	0.40299
PUPPETS	0.05422	-0.27442	-0.03212	-0.07692	-0.06036	-0.11159	0.34784	-0.12545	-0.19937	0.76376
CCSTCHAR	-0.07195	0.03381	-0.06013	-0.05155	0.27060	-0.08167	-0.04757	-0.04985	0.34527	-0.08575
BODYPART	-0.11907	0.20035	-0.11775	-0.11356	0.42679	-0.06482	-0.01459	-0.10023	0.04451	-0.06720
MOTION	-0.07178	0.36417	0.00595	-0.12697	-0.17551	0.52003	-0.44733	-0.04707	0.63086	-0.25809
INACSTAT	0.12121	-0.42871	-0.18832	0.04911	0.20249	-0.38127	0.40619	-0.04013	-0.28666	0.31638
ACTSTAT	-0.12014	0.14033	0.12098	0.09360	-0.09850	-0.03359	-0.03686	0.08055	-0.21902	-0.16298
TIME	-0.00875	-0.10088	-0.21271	0.13630	-0.07516	-0.06828	0.07387	-0.20559	0.24699	-0.21339
AUDCHNGE	0.21496	0.12719	0.00017	0.11280	-0.11180	0.10377	-0.25604	0.18057	-0.02757	0.18245
EYECONT	0.11702	-0.24383	0.05273	0.00715	0.09242	-0.27794	0.13484	0.09872	-0.06993	0.23430
DANCING	-0.12717	0.27799	0.25130	0.52122	0.01313	0.18037	-0.18235	-0.10046	-0.09012	-0.06929
STILSHOT	0.01041	-0.11980	-0.05540	-0.03018	0.16687	-0.30474	0.09250	0.08594	-0.11112	0.37994
CUT	-0.07735	0.41145	-0.01327	-0.18775	-0.19456	0.50133	-0.50175	0.06662	0.20918	-0.20923
PAN	0.04059	0.00456	-0.16333	-0.08817	-0.16610	0.27548	-0.05387	0.01245	0.26964	-0.22672
ZOOM	0.05528	-0.02493	0.13635	0.16403	-0.08795	0.00304	-0.10665	-0.08331	-0.19779	-0.19404
FAMILIAR	0.07722	0.48229	0.01315	-0.07218	-0.12358	0.48540	-0.51623	0.09689	0.28238	-0.13221
PIXILIAT	0.33908	0.05197	-0.09745	-0.08592	-0.07861	-0.12404	-0.08050	-0.07761	-0.06667	-0.02255
NOVEL	-0.13176	0.13064	0.06618	-0.18046	-0.11982	0.14255	-0.12744	0.03286	-0.21026	-0.13186
SLOWMOT	-0.07794	-0.18682	-0.06602	-0.05821	-0.07416	-0.12645	0.14851	-0.05474	-0.06265	-0.09416
REVERMOT	-0.09035	0.11657	-0.08048	-0.07096	-0.09249	0.16341	-0.09040	-0.06672	0.18598	-0.11477
FASTMOT	0.20477	0.15379	-0.11338	-0.09996	-0.10445	0.04327	-0.15110	-0.09165	0.10387	-0.07433
BLANKSCR	1.00000	0.05602	0.02357	-0.08818	-0.02889	-0.18515	-0.18124	0.32727	0.04176	0.16072
INSTRMUS	0.05602	1.00000	0.43378	0.11287	0.35472	0.48360	-0.72001	0.12104	0.09694	-0.23626
SINGIND	0.02357	0.43378	1.00000	0.24559	0.13310	0.20624	-0.32933	-0.02394	-0.19956	-0.16477
SINGGRP	-0.08818	0.11287	0.24559	1.00000	0.18364	0.13279	-0.15145	-0.06081	-0.17413	-0.05499
SLOWMUS	-0.02889	0.35472	0.13310	0.18364	1.00000	-0.29159	-0.04783	0.14598	-0.00786	-0.09651
LIVEYMUS	-0.18515	0.48360	0.20624	0.13279	-0.29159	1.00000	-0.51998	-0.02385	0.11836	-0.08184
ADMALVOC	-0.18124	-0.72001	-0.32933	-0.15145	-0.04783	-0.51998	1.00000	-0.20638	-0.29015	0.28922
ADFEMVOC	0.32727	0.12104	-0.02394	-0.06081	0.14598	-0.02385	-0.20638	1.00000	-0.17160	0.29364
CHILDVOC	0.04176	0.09694	-0.19956	-0.17413	-0.00786	0.11836	-0.29015	-0.17160	1.00000	-0.28759
PECULVOI	0.16072	-0.23626	-0.16477	-0.05499	-0.09651	-0.08184	0.28922	0.29364	-0.28759	1.00000
RHREPALT	0.42940	0.40564	0.34572	0.31531	0.16517	0.14711	-0.41223	0.53187	-0.10031	0.23744
APPLAUSE	-0.07214	0.11310	-0.05974	0.06257	-0.06865	0.29245	-0.12179	-0.04953	0.01918	-0.08519
SOUNDEFF	0.10777	-0.20710	-0.14329	-0.13135	0.06419	-0.26475	0.26348	0.08909	0.15745	-0.01611

	ORIEGIRL	STILDRAW	TIME	AUDCHNGE	REVERMOT	FASTMOT	RHREPALT	APPLAUSE
VISFIX	0.09856	-0.13443	-0.15868	0.11294	0.03317	-0.02850	0.18844	0.04941
SEX	0.00000	-0.00000	0.00000	0.00000	-0.00000	0.00000	-0.00000	0.00000
NEGROMAN	0.36411	-0.18507	-0.19324	-0.09079	-0.05963	-0.11294	-0.15768	-0.03762
CAUCMAN	-0.25807	-0.16452	0.11457	0.00404	-0.11689	0.17826	-0.19528	-0.08677
NEGROMAN	0.50473	-0.08442	0.05514	0.03177	-0.07626	-0.06786	0.32024	-0.05641
CAUCMAN	-0.06938	-0.04031	-0.08935	0.08137	-0.02406	-0.03389	0.35912	-0.01786
NEGROY	0.17706	-0.16664	0.25406	0.04241	0.21332	0.16705	0.05599	-0.08360
CAUCBOY	0.54444	-0.17831	-0.16547	0.04264	0.11096	-0.02302	0.21636	-0.09076
NEGRGIRL	0.53769	-0.16505	-0.16017	-0.02043	0.25944	0.07709	0.00924	-0.07362
CAUCGIRL	0.48626	-0.15514	0.10364	0.05418	0.26066	0.12413	0.23636	-0.06873
ORIEGIRL	1.00000	-0.15402	-0.04065	0.06864	-0.05159	-0.13168	0.12602	0.03257
STILDRAW	-0.15402	1.00000	0.13491	-0.21063	-0.05430	-0.07650	-0.26586	-0.04031
ANIMALS	-0.11491	-0.05079	0.17679	0.16845	-0.04698	-0.06618	0.00054	-0.03487
INANORJT	0.05315	-0.09712	-0.24730	-0.08483	0.08414	-0.13936	-0.05093	-0.07935
PETSCRPT	-0.13500	-0.10831	-0.15607	0.08880	-0.19125	-0.04173	0.21123	-0.14286
ANIMATN	-0.14960	-0.13428	-0.41595	0.31432	-0.10045	-0.14151	0.62524	-0.07456
PUPPETS	-0.14080	-0.06069	-0.03933	0.05041	-0.07890	-0.02021	-0.00814	-0.05857
COSTCHAR	-0.06983	-0.02160	0.18652	-0.11889	-0.02378	-0.03411	-0.12702	-0.01707
BODYPART	0.14759	-0.08294	-0.16966	-0.05208	-0.04579	-0.05834	-0.15021	-0.03850
MOTION	-0.02648	-0.17114	0.16655	0.01605	0.41809	0.25279	-0.00147	0.39067
LIAGSTAT	0.01984	0.31412	-0.09891	0.00703	-0.23731	-0.17182	-0.20762	-0.16570
ACTSTAT	0.00156	-0.20834	0.05153	-0.03688	-0.01142	0.01607	0.20906	-0.11332
TIME	-0.04065	0.13491	1.00000	0.01094	0.04949	0.27461	-0.21297	0.22743
AUDCHNGE	0.06864	-0.21063	0.01094	1.00000	-0.08818	0.04433	0.40202	-0.11811
EYECONT	0.19366	-0.12035	-0.00257	0.00965	-0.10076	-0.13603	0.01836	-0.03176
DANCING	0.24677	-0.08175	0.04629	0.13439	-0.04880	-0.05547	0.40631	-0.03622
STILSHOT	-0.09466	-0.59650	-0.13186	0.14083	0.00335	0.11583	0.11978	-0.29715
CUT	-0.20380	0.00271	-0.01943	-0.09100	0.10126	0.11005	-0.11282	-0.12534
PAN	0.05143	0.41056	0.23072	-0.15240	-0.00854	-0.09813	-0.15401	0.60202
ZOOM	0.15069	0.69563	0.06650	-0.11206	-0.15081	-0.17673	0.00828	-0.09504
FAMILIAR	-0.13437	-0.27141	0.00553	-0.01464	0.23684	0.16956	0.10313	-0.11787
PRVILLAT	-0.11318	-0.06575	0.29419	0.10405	-0.03924	0.72934	0.09681	-0.02913
NOVEL	-0.12097	0.32963	-0.12258	0.02709	-0.11344	-0.08342	-0.04216	-0.08918
SYNMOT	0.11372	-0.04455	-0.08101	-0.11704	0.31272	-0.03588	-0.13905	-0.01074
REVERMOT	-0.05159	-0.05430	0.04949	-0.08818	1.00000	0.61408	-0.01208	-0.02406
FASTMOT	-0.13168	-0.07650	0.27461	0.04433	0.61408	1.00000	0.09663	-0.03389
BLANKSCR	0.20692	-0.12713	-0.00875	0.21406	-0.09033	0.20427	0.42940	-0.07214
INSTRMUS	0.02400	-0.33767	-0.10088	0.12719	0.11657	0.15379	0.40504	0.11310
SINGING	0.16105	-0.10852	-0.21271	0.00047	-0.08048	-0.11338	0.34572	-0.05974

APPENDIX C, Continued

	ORIEGIRL	STILDRAW	TIME	AUDCHNGE	REVERMOT	FASTMOT	RHREPALT	APPLAUSE
SINGGRP	0.23187	-0.11357	0.13630	0.11280	-0.07096	-0.09906	0.31531	0.06257
SOUNDIS	0.18604	-0.14335	-0.07516	-0.11180	-0.09249	-0.10445	0.16517	-0.06865
LIVEMUS	-0.18976	-0.05816	-0.06828	0.10377	0.16341	0.04357	0.14711	0.29245
ADMALVOC	-0.19060	0.38195	0.07387	-0.25604	-0.09040	-0.15110	-0.41223	-0.12179
ADFEMVOC	-0.02288	-0.10064	-0.20559	0.18057	-0.06672	-0.09165	0.53187	-0.04953
CHILDVOC	0.19194	-0.13123	0.24699	-0.02757	0.18598	0.10387	-0.10031	0.01918
PECULVOI	-0.22929	-0.08453	-0.21339	0.18245	-0.11477	-0.07433	0.23744	-0.08519
RHREPALT	0.12602	-0.26586	-0.21297	0.40202	-0.01208	0.09663	1.00000	-0.12619
APPLAUSE	0.03257	-0.04031	0.22743	-0.11811	-0.02406	-0.03389	-0.12619	1.00000
SOUNDEFF	0.16368	-0.14390	0.16339	0.10513	-0.08733	-0.08304	0.00992	0.00047

APPENDIX D

MULTIPLE REGRESSION ANALYSIS OF ALL SUBJECTS USING 10 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
SEX	BOY=1 GIRL=2	0,15131	0,02289	0,02289	-0,15131	-0,15134	-0,78953
RHREPALT	RHYMING,REPETITION,AND ALLITERATION	0,20040	0,04016	0,01727	0,13141	0,10430	0,07848
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0,22506	0,05065	0,01049	-0,12026	-0,11352	-0,00298
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0,24302	0,05906	0,00841	-0,11709	-0,08755	-0,04872
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0,25995	0,06757	0,00851	-0,10511	-0,09881	-0,05391
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0,26616	0,07084	0,00327	-0,05716	-0,09673	-0,06361
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0,27080	0,07333	0,00249	0,01620	-0,03815	-0,04582
SINGIND	ONLY ONE PERSON SINGING	0,27508	0,07567	0,00233	0,01083	-0,08234	-0,10597
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0,27847	0,07754	0,00188	-0,00208	-0,00993	-0,00649
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0,28148	0,07923	0,00169	0,06380	0,03579	0,03320
NEGBOY	PRESENCE OF NEGRO BOY ON SCREEN	0,28491	0,08117	0,00194	0,04247	0,02598	0,02660
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0,28650	0,08208	0,00091	-0,11276	-0,04449	-0,02738
SLOWMUS	MUSIC WITH SLOW TEMPO	0,28766	0,08275	0,00067	-0,01132	-0,13381	-0,10539
SINGGRP	MORE THAN ONE PERSON SINGING	0,28876	0,08338	0,00063	0,03229	0,01946	0,02476
CHILDVOC	PRESENCE OF CHILDS VOICE	0,28937	0,08385	0,00047	0,02551	-0,03953	-0,04708
SLOWMOT	MOTION MOVES AT UNUSUALLY SLOW PACE	0,29036	0,08431	0,00046	-0,01006	-0,00702	-0,01837
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0,29146	0,08495	0,00064	0,01930	-0,10777	-0,07709
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0,29458	0,08678	0,00183	0,02862	0,10954	0,09785
PIXILLAT	JERKY STOP CAMERA ACTION	0,29541	0,08727	0,00049	-0,01781	-0,02852	-0,10107
AUDCHNGE	ABRUPT SOUND CHANGE	0,29611	0,08768	0,00041	0,04183	0,02110	0,07803
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0,29658	0,08796	0,00028	0,00518	0,03148	0,03916
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0,29703	0,08823	0,00027	-0,03655	-0,04797	-0,05506
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0,29776	0,08866	0,00044	0,00521	-0,02148	-0,03502
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0,29818	0,08891	0,00025	-0,00130	-0,01693	-0,28200
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0,29846	0,08908	0,00017	0,08415	0,15469	0,08747
LIVEYMUS	MUSIC WITH FAST TEMPO	0,29923	0,08954	0,00046	0,09283	-0,12946	-0,07864
NEGWOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0,29955	0,08973	0,00019	0,03041	-0,02105	-0,03232
SOUNDEFF	NONSPEECH OR MUSIC SOUNDS	0,29991	0,08994	0,00021	0,02978	0,02800	0,02868
DANCING	PRESENCE OF DANCING ON SCREEN	0,30030	0,09018	0,00024	0,06145	0,02308	0,03574
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITJATION	0,30061	0,09037	0,00019	-0,03315	-0,01636	-0,07169
FASTMOT	ACTION MOVES AT UNUSUALLY FAST PACE	0,30072	0,09043	0,00006	-0,00052	0,00471	0,01342
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0,30082	0,09049	0,00006	0,05344	-0,03055	-0,04144
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0,30092	0,09055	0,00006	0,09244	0,03132	0,02506
NOVEL	NEW ELEMENTS ENTER SCENE	0,30108	0,09065	0,00009	-0,00480	-0,02550	-0,04505
CUT	ANY SCENE CHANGE	0,30141	0,09085	0,00020	0,01970	0,03479	0,05219
CAUCBOY	PRESENCE OF CAUCASION BOY ON SCREEN	0,30155	0,09093	0,00009	0,00222	0,01071	0,01614
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0,30162	0,09098	0,00004	0,00927	0,02084	0,02755
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0,30170	0,09102	0,00005	0,00553	0,01004	0,01725
APPLAUSE	PRESENCE OF APPLAUSE	0,30176	0,09106	0,00003	-0,00865	-0,00591	-0,05046
BLANKSCR	NOTHING PRESENT ON SCREEN	0,30181	0,09109	0,00003	0,02089	0,00802	0,06891
PAN	CAMERA SCANS SCENE	0,30184	0,09111	0,00002	0,00638	-0,01121	-0,01389
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0,30188	0,09113	0,00002	0,09707	0,00981	0,00682
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0,30190	0,09115	0,00002	0,05081	-0,00900	-0,00952

MULTIPLE REGRESSION ANALYSIS OF ALL SUBJECTS USING 10 SECOND INTERVALS

INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0,30193	0,09116	0,00002	0,03960	-0,00777	-0,00793
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0,30195	0,09118	0,00001	-0,00820	-0,00424	-0,00893
REVERMOT	ACTION MOVES BACKWARDS	0,30197	0,09118	0,00001	0,02016	0,00549	0,01755
ACTSTAT	CENTRAL ACTIVITY STATIONARY BUT ACTIVE	0,30198	0,09119	0,00001	0,02744	0,01172	0,00955
NEGROMAN		0,30199	0,09120	0,00000	0,00221	0,00209	0,00186
(CONSTANT)							11,00481

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	48	1885,08583	39,27262	6,32817
RESIDUAL	3027	18782,57429	6,20600	

STANDARD DEVIATION OF RESIDUALS 2,49119

MULTIPLE REGRESSION ANALYSIS OF MALE SUBJECTS USING 10 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.15672	0.02456	0.02456	-0.15672	-0.06578	-0.05481
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.19217	0.03693	0.01237	-0.08514	-0.05627	-0.03208
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0.20548	0.04222	0.00529	-0.12786	-0.04445	-0.04059
DANCING	PRESENCE OF DANCING ON SCREEN	0.21377	0.04570	0.00347	0.04355	0.07172	0.08826
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.22225	0.04939	0.00370	-0.08951	-0.10825	-0.00225
SINGIND	ONLY ONE PERSON SINGING	0.23312	0.05435	0.00495	-0.03129	-0.07849	-0.07986
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0.24196	0.05854	0.00420	-0.04250	-0.06628	-0.11031
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0.24781	0.06141	0.00287	-0.04495	-0.05862	-0.79433
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0.25242	0.06372	0.00231	0.07413	0.06508	0.04771
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0.25644	0.06576	0.00204	0.08311	0.03855	0.02828
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0.26012	0.06766	0.00190	-0.06045	-0.05494	-0.19038
PIXILIAT	JERKY STOP CAMERA ACTION	0.26401	0.06970	0.00204	-0.06668	-0.08781	-0.24597
NEGBOY	PRESENCE OF NEGRO BOY ON SCREEN	0.26656	0.07105	0.00135	0.04857	0.06331	0.05124
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0.26974	0.07276	0.00170	0.05355	0.04084	0.02737
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.27247	0.07424	0.00148	0.03043	-0.13079	-0.07403
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0.27458	0.07539	0.00115	0.03767	0.09629	0.06813
RHREPALT	RHYMING,REPETITION,AND ALLITERATION	0.27747	0.07699	0.00160	0.07393	0.02021	0.01738
BLANKSCR	NOTHING PRESENT ON SCREEN	0.27914	0.07792	0.00093	0.02787	0.03960	0.26892
INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0.28068	0.07878	0.00086	0.06141	0.02140	0.01726
SOUNDEFF	NONSPEECH OR MUSIC SOUNDS	0.28194	0.07949	0.00071	0.06135	0.05570	0.04406
SINGGRP	MORE THAN ONE PERSON SINGING	0.28332	0.08027	0.00078	0.03906	0.04949	0.04276
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.28416	0.08075	0.00047	0.08197	0.11484	0.07797
PAN	CAMERA SCANS SCENE	0.28574	0.08165	0.00090	0.01478	0.07121	0.06972
NEGGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0.28692	0.08232	0.00067	0.01822	-0.05575	-0.04411
NEGWOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0.28777	0.08281	0.00049	0.01670	-0.02499	-0.03279
NEGROMAN		0.28830	0.08312	0.00030	0.03028	0.03817	0.02086
LIVEYMUS	MUSIC WITH FAST TEMPO	0.28900	0.08352	0.00040	0.05471	0.05410	0.02598
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0.29050	0.08439	0.00087	-0.05846	0.06515	0.03028
SLOWMOT	MOTION MOVES AT UNUSUALLY SLOW PACE	0.29116	0.08477	0.00038	0.03493	0.03763	0.06411
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.29166	0.08506	0.00029	0.02779	0.02959	0.02809
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.29216	0.08536	0.00029	0.06660	0.03577	0.03231
CUT	ANY SCENE CHANGE	0.29251	0.08556	0.00021	0.00822	0.02954	0.03504
CHILDVOC	PRESENCE OF CHILDS VOICE	0.29285	0.08576	0.00020	0.04067	-0.02481	-0.02334
NOVEL	NEW ELEMENTS ENTER SCENE	0.29329	0.08602	0.00026	-0.02854	-0.02788	-0.03328
CAUCBOY	PRESENCE OF CAUCASION BOY ON SCREEN	0.29352	0.08616	0.00014	0.01443	0.01926	0.01471
SEX	BOY=1 GIRL=2	0.29376	0.08629	0.00014	0.00923	0.01366	1.03546
APPLAUSE	PRESENCE OF APPLAUSE	0.29392	0.08639	0.00009	-0.00710	-0.01174	-0.07868
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.29408	0.08648	0.00009	0.04315	0.03892	0.01741
REVERMOT	ACTION MOVES BACKWARDS	0.29421	0.08656	0.00008	0.02165	-0.02515	-0.06413
FASTMOT	ACTION MOVES AT UNUSUALLY FAST PACE	0.29443	0.08669	0.00013	-0.04159	0.03771	0.07159
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.29447	0.08671	0.00002	-0.08942	0.00764	0.00395
SLOWMUS	MUSIC WITH SLOW TEMPO	0.29450	0.08673	0.00002	-0.01039	-0.01575	-0.00981
(CONSTANT)							7.50926

MULTIPLE REGRESSION ANALYSIS OF MALE SUBJECTS USING 10 SECOND INTERVALS

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	42	497.93605	11.85562	2.99363
RESIDUAL	1324	5243.41335	3.96028	

STANDARD DEVIATION OF RESIDUALS 1.99005

MULTIPLE REGRESSION ANALYSIS OF FEMALE SUBJECTS USING 10 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
RHREPALT	RHYMING,REPETITION,AND ALLITERATION	0.16914	0.02861	0.02861	0.16914	0.15695	0.12744
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.20705	0.04287	0.01426	-0.14252	-0.12742	-0.00358
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.23354	0.05454	0.01167	-0.13987	-0.07569	-0.06125
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0.24662	0.06082	0.00628	-0.08685	-0.07451	-0.11377
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0.25646	0.06577	0.00495	-0.14777	-0.10005	-0.07536
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.26800	0.07183	0.00606	0.01732	-0.07760	-0.10456
SINGLD	ONLY ONE PERSON SINGING	0.27448	0.07534	0.00352	0.03500	-0.09072	-0.13100
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0.27964	0.07820	0.00285	0.05569	0.03585	0.03730
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0.28283	0.07999	0.00180	0.08775	0.01809	0.02184
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0.28575	0.08165	0.00166	0.02498	0.12204	0.12212
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.28937	0.08374	0.00208	-0.08126	-0.03232	-0.02371
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.29177	0.08513	0.00139	-0.03783	-0.13305	-0.12602
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.29362	0.08621	0.00108	0.01406	-0.09007	-0.07945
INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0.29556	0.08735	0.00114	0.02990	-0.02418	-0.02768
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0.29769	0.08862	0.00126	0.10668	0.04036	0.04431
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.29941	0.08964	0.00103	-0.08030	-0.04325	-0.05361
SLOWMUS	MUSIC WITH SLOW TEMPO	0.30144	0.09087	0.00122	-0.01231	-0.20698	-0.18466
PAN	CAMERA SCANS SCENE	0.30221	0.09133	0.00047	0.00189	-0.05474	-0.07884
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0.30345	0.09208	0.00075	0.01342	-0.05529	-0.06648
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0.30422	0.09255	0.00047	0.01580	0.03037	0.07174
AUDCHNGE	ABRUPT SOUND CHANGE	0.30472	0.09286	0.00031	0.05191	0.03369	0.13980
SEX	BOY=1 GIRL=2	0.30521	0.09316	0.00030	-0.01239	-0.02364	-2.60272
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.30569	0.09344	0.00029	0.09912	0.03488	0.04861
CHILDVOC	PRESENCE OF CHILDS VOICE	0.30634	0.09385	0.00040	0.01774	-0.05522	-0.06847
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0.30683	0.09414	0.00030	-0.01911	0.00268	0.02299
CAUCBOY	PRESENCE OF CAUCASION BOY ON SCREEN	0.30730	0.09443	0.00029	0.09167	0.01519	0.01448
SLOWMOT	MOTION MOVES AT UNUSUALLY SLOW PACE	0.30777	0.09472	0.00029	-0.03583	-0.03063	-0.08287
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0.30822	0.09500	0.00028	0.05835	-0.04899	-0.07457
REVERMOT	ACTION MOVES BACKWARDS	0.30867	0.09528	0.00028	0.02013	0.02074	0.07505
CUT	ANY SCENE CHANGE	0.30893	0.09544	0.00016	0.02699	0.03036	0.06626
NOVEL	NEW ELEMENTS ENTER SCENE	0.30946	0.09577	0.00033	0.00841	-0.02766	-0.05470
SOUNDEFF	NONSPEECH OR MUSIC SOUNDS	0.30973	0.09593	0.00016	0.01308	0.01513	0.01699
NEGROMAN		0.30988	0.09603	0.00010	-0.01369	-0.01824	-0.01416
LIVEYMUS	MUSIC WITH FAST TEMPO	0.31005	0.09613	0.00010	0.11808	-0.24695	-0.16763
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.31262	0.09773	0.00161	0.11862	0.23793	0.14717
NEGROMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0.31282	0.09786	0.00012	0.03937	-0.01895	-0.03267
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0.31295	0.09794	0.00008	0.07123	0.02078	0.02466
FASTMOT	ACTION MOVES AT UNUSUALLY FAST PACE	0.31303	0.09799	0.00005	0.02260	-0.00459	-0.02113
BLANKSCR	NOTHING PRESENT ON SCREEN	0.31309	0.09803	0.00004	0.01780	-0.00058	-0.00232
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0.31316	0.09807	0.00004	0.04543	-0.01788	-0.00926
APPLAUSE	PRESENCE OF APPLAUSE	0.31323	0.09811	0.00004	-0.01037	-0.00746	-0.07186
SINGGRP	MORE THAN ONE PERSON SINGING	0.31329	0.09815	0.00004	0.02989	0.00466	0.00950
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0.31334	0.09818	0.00003	0.02326	0.00429	0.12100

MULTIPLE REGRESSION ANALYSIS OF FEMALE SUBJECTS USING 10 SECOND INTERVALS

ACTSTAT	CENTRAL ACTIVITY STATIONARY PUT ACTIVE	0.31337	0.09820	0.00002	0.02157	0.00871	0.00782
NEGROY	PRESENCE OF NEGRO BOY ON SCREEN	0.31339	0.09821	0.00001	0.04075	0.00568	0.00652
(CONSTANT)							16.07482

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	45	1419.77321	31.55052	4.02480
RESIDUAL	1663	13036.29886	7.83903	

STANDARD DEVIATION OF RESIDUALS 2.79983

MULTIPLE REGRESSION ANALYSIS OF ALL SUBJECTS USING 30 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
SEX	BOY=1 GIRL=2	0.17823	0.03177	0.03177	-0.17823	-0.17823	-2.36702
RHREPALT	RHYMING,REPITION,AND ALLITERATION	0.24079	0.05798	0.02622	0.16192	0.13675	0.10378
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.27347	0.07479	0.01680	-0.15864	-0.09702	-0.04426
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.29804	0.08883	0.01404	-0.12019	-0.04945	-0.04828
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.31190	0.09728	0.00846	-0.14101	-0.13660	-0.02739
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.32187	0.10360	0.00631	0.01765	-0.07374	-0.06303
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.32826	0.10776	0.00416	-0.01527	-0.07309	-0.06302
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0.33277	0.11074	0.00298	0.08342	0.05115	0.04454
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.33649	0.11323	0.00249	0.12284	0.11624	0.15131
SINGIND	ONLY ONE PERSON SINGING	0.34030	0.11580	0.00257	0.05282	-0.06674	-0.06205
LIVEMUS	MUSIC WITH FAST TEMPO	0.34314	0.11774	0.00194	0.06820	0.00945	0.00565
INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0.34442	0.11863	0.00088	0.04350	-0.03334	-0.03807
BLANKSCR	NOTHING PRESENT ON SCREEN	0.34580	0.11958	0.00095	0.06123	0.03067	0.34695
NEGROMAN		0.34684	0.12030	0.00072	0.01737	0.04717	0.03114
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0.34815	0.12121	0.00091	0.04709	0.16784	0.13941
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.35149	0.12355	0.00234	0.03264	-0.13569	-0.09221
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0.35246	0.12423	0.00068	-0.05956	-0.04109	-0.05074
ABRCHNGE	ABRUPT SOUND CHANGE	0.35395	0.12528	0.00105	0.07822	0.04038	0.16618
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0.35513	0.12612	0.00083	0.06984	-0.02733	-0.02931
PIXILLAT	JERKY STOP CAMERA ACTION	0.35588	0.12665	0.00054	-0.05487	-0.04469	-0.23521
NEGAOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0.35659	0.12715	0.00050	0.04390	-0.06340	-0.10683
SINGGRP	MORE THAN ONE PERSON SINGING	0.35757	0.12786	0.00070	0.06024	0.03439	0.04228
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.35860	0.12859	0.00074	-0.09521	0.10788	0.06827
CHILDVOC	PRESENCE OF CHILDS VOICE	0.35935	0.12913	0.00054	0.03308	-0.13738	-0.15338
NEGROY	PRESENCE OF NEGRO BOY ON SCREEN	0.36014	0.12970	0.00057	0.04954	0.06694	0.06903
DANCING	PRESENCE OF DANCING ON SCREEN	0.36140	0.13061	0.00091	0.07300	-0.00075	-0.00108
APPLAUSE	PRESENCE OF APPLAUSE	0.36250	0.13140	0.00079	0.01474	0.03303	0.32018
SOUNDEFF	NONSPEECH OR MUSIC SOUNDS	0.36289	0.13169	0.00028	0.04245	0.06187	0.06105
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0.36357	0.13218	0.00049	-0.13746	-0.06845	-0.03924
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0.36429	0.13271	0.00053	0.08725	0.15034	0.13569
ACTSTAT	CENTRAL ACTIVITY STATIONARY BUT ACTIVE	0.36477	0.13306	0.00035	0.02590	0.11005	0.08839
CUT	ANY SCENE CHANGE	0.36514	0.13333	0.00027	0.01282	0.14850	0.22755
SLOWMOT	MOTION MOVES AT UNUSUALLY SLOW PACE	0.36578	0.13379	0.00047	-0.00564	0.04413	0.09990
REVERMOT	ACTION MOVES BACKWARDS	0.36619	0.13409	0.00030	0.03396	-0.01749	-0.06790
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0.36650	0.13432	0.00023	0.02139	0.01218	0.30780
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0.36680	0.13454	0.00022	0.10570	0.05022	0.04587
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0.36713	0.13478	0.00024	0.05900	-0.08155	-0.11306
NOVEL	NEW ELEMENTS ENTER SCENE	0.36810	0.13550	0.00071	-0.01145	-0.06893	-0.12300
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0.36831	0.13565	0.00016	0.05323	0.01059	0.00733
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0.36846	0.13577	0.00011	-0.02372	-0.02611	-0.03463
SLOWMUS	MUSIC WITH SLOW TEMPO	0.36861	0.13580	0.00003	0.01580	0.02224	0.01617
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.36864	0.13589	0.00009	0.08964	-0.02130	-0.01133
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0.36867	0.13592	0.00003	-0.06193	-0.00561	-0.02561

MULTIPLE REGRESSION ANALYSIS OF ALL SUBJECTS USING 30 SECOND INTERVALS

PAN	CAMERA SCANS SCENE	0,36569	0,13593	0,00001	0,00945	-0,01062	-0,01325
(CONSTANT)							30,65348

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	44	6073,75755	138,03994	3,50742
RESIDUAL	981	38608,78684	39,35656	

STANDARD DEVIATION OF RESIDUALS 6,27348

MULTIPLE REGRESSION ANALYSIS OF MALE SUBJECTS USING 30 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.19310	0.03729	0.03729	-0.19310	-0.02920	-0.02128
CAUCHAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.24484	0.05995	0.02266	-0.11625	-0.09047	-0.04524
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0.25713	0.06611	0.00617	-0.09543	-0.07864	-0.27070
PIXILLAT	JERKY STOP CAMERA ACTION	0.27001	0.07290	0.00678	-0.09696	-0.09059	-0.35040
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0.28239	0.07975	0.00684	-0.06213	-0.08285	-0.12357
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0.28832	0.08313	0.00338	-0.14099	-0.10017	-0.10516
BLANKSCP	NOTHING PRESENT ON SCREEN	0.29587	0.08754	0.00441	0.06072	0.13354	0.13804
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0.30315	0.09190	0.00436	-0.02654	-0.05960	-0.13561
NEGBOY	PRESENCE OF NEGRO BOY ON SCREEN	0.30936	0.09571	0.00381	0.06277	0.13548	0.14419
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.31617	0.09996	0.00426	-0.11028	-0.12490	-0.01888
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0.32261	0.10407	0.00411	0.04157	-0.07355	-0.05946
DANCING	PRESENCE OF DANCING ON SCREEN	0.32779	0.10744	0.00337	0.04121	0.07260	0.07841
NEGROMAN		0.33253	0.11058	0.00313	0.06351	0.10713	0.05332
PAN	CAMERA-SCANS SCENE	0.33624	0.11305	0.00248	-0.02059	0.09850	0.09566
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0.34031	0.11581	0.00275	-0.08194	0.14950	0.06441
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.34302	0.11766	0.00185	0.04693	0.10087	0.04565
SINGGRP	MORE THAN ONE PERSON SINGING	0.34596	0.11969	0.00203	0.07169	0.08818	0.08183
NEGWOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0.34878	0.12165	0.00196	0.00801	-0.13674	-0.17603
ACTSTAT	CENTRAL ACTIVITY STATIONARY BUT ACTIVE	0.35127	0.12339	0.00174	0.05532	0.10046	0.06661
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0.35491	0.12596	0.00257	0.10620	0.07746	0.05585
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.35781	0.12803	0.00206	0.10584	0.13645	0.13585
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.35989	0.12952	0.00150	-0.02928	-0.11745	-0.06017
CHILDVOC	PRESENCE OF CHILDS VOICE	0.36178	0.13089	0.00137	0.05214	-0.16438	-0.13835
CAUCBOY	PRESENCE OF CAUCASION BOY ON SCREEN	0.36384	0.13238	0.00149	0.03107	-0.04739	-0.03475
CUT	ANY SCENE CHANGE	0.36533	0.13347	0.00109	-0.02271	0.19241	0.22226
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0.36644	0.13428	0.00081	0.10314	0.17804	0.12114
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0.36768	0.13519	0.00091	0.04678	0.02715	0.02967
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.36872	0.13595	0.00077	0.06026	0.11910	0.07740
AUDCHNGE	ABRUPT SOUND CHANGE	0.36985	0.13679	0.00084	0.05630	0.03319	0.10997
SLOWMOT	MOTION MOVES AT UNUSUALLY SLOW PACE	0.37079	0.13748	0.00069	0.05127	0.06559	0.11103
REVERMOT	ACTION MOVES BACKWARDS	0.37187	0.13829	0.00081	0.04606	-0.04043	-0.11534
SOUNDOFF	NONSPEECH OR MUSIC SOUNDS	0.37272	0.13892	0.00063	0.08068	0.05655	0.04385
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0.37425	0.14006	0.00114	0.03428	0.08345	0.05226
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.37483	0.14050	0.00044	-0.02111	-0.00817	-0.00615
LETSCPT	PRESENCE OF LETTERS ON SCREEN	0.37547	0.14098	0.00048	0.07056	0.03985	0.01728
LIVEMUS	MUSIC WITH FAST TEMPO	0.37596	0.14134	0.00036	0.05545	0.03635	0.01784
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0.37637	0.14165	0.00031	0.00369	0.03471	0.03331
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.37664	0.14186	0.00021	-0.12270	0.03056	0.04328
NOVEL	NEW ELEMENTS ENTER SCENE	0.37690	0.14205	0.00019	-0.05264	-0.09208	-0.12586
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0.37748	0.14249	0.00044	0.05056	-0.07702	-0.06322
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0.37793	0.14283	0.00034	0.10049	0.03652	0.02067
INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0.37800	0.14289	0.00006	0.07094	0.02412	0.01586
SLOWMUS	MUSIC WITH SLOW TEMPO	0.37807	0.14294	0.00005	-0.00837	0.01940	0.01543

MULTIPLE REGRESSION ANALYSIS OF MALE SUBJECTS USING 30 SECOND INTERVALS

RHREPALT	RHYMING,REPITION,AND ALLITERATION	0,37813	0,14298	0,00004	0,10632	0,01740	0,00996
APPLAUSE	PRESENCE OF APPLAUSE	0,37817	0,14301	0,00003	0,00655	0,00692	0,05857
(CONSTANT)							22,76525

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	45	1614,06535	35,86812	1,52046
RESIDUAL	410	9672,00904	23,59027	

STANDARD DEVIATION OF RESIDUALS 4,85698

MULTIPLE REGRESSION ANALYSIS OF FEMALE SUBJECTS USING 30 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
RHREPALT	RHYMING,REPITION,AND ALLITERATION	0.20029	0.04012	0.04012	0.20029	0.20896	0.17066
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.25254	0.06377	0.02366	-0.18983	-0.05590	-0.04160
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.28021	0.07852	0.01474	-0.16503	-0.14859	-0.03364
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.29768	0.08873	0.01021	0.01677	-0.11846	-0.15138
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0.30878	0.09534	0.00661	-0.09542	-0.08189	-0.11456
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.31805	0.10116	0.00581	-0.08801	-0.06376	-0.07641
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.32747	0.10724	0.00608	-0.05624	-0.17918	-0.17533
ABRCHNGE	ABRUPT SOUND CHANGE	0.33474	0.11205	0.00481	0.09414	0.04527	0.21144
INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0.34047	0.11592	0.00387	0.03129	-0.07627	-0.08509
PAN	CAMERA SCANS SCENE	0.34340	0.11793	0.00201	0.00405	-0.06790	-0.09441
SINGIND	ONLY ONE PERSON SINGING	0.34722	0.12056	0.00264	0.07922	-0.10293	-0.11109
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0.34950	0.12215	0.00159	0.04802	0.05056	0.45386
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0.35166	0.12366	0.00151	0.05646	0.22141	0.20861
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.36187	0.13095	0.00729	0.03620	-0.15149	-0.11484
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0.36399	0.13249	0.00154	-0.17446	-0.19070	-0.12456
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.36605	0.13399	0.00150	0.11723	-0.08714	-0.05241
APPLAUSE	PRESENCE OF APPLAUSE	0.36783	0.13530	0.00131	0.01989	0.04772	0.52583
BLANKSCR	NOTHING PRESENT ON SCREEN	0.36948	0.13652	0.00122	0.06484	-0.02147	-0.27567
DANCING	PRESENCE OF DANCING ON SCREEN	0.37079	0.13748	0.00097	0.09387	-0.03999	-0.06582
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0.37147	0.13799	0.00051	0.07587	0.04001	0.03964
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0.37203	0.13840	0.00042	-0.04750	0.03293	0.17635
CHILDVOC	PRESENCE OF CHILDS VOICE	0.37285	0.13902	0.00061	-0.02476	-0.12620	-0.15031
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.37432	0.14011	0.00109	0.13857	0.11464	0.16037
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0.37535	0.14088	0.00077	0.02038	0.04647	0.10479
SOUNDEFF	NONSPEECH OR MUSIC SOUNDS	0.37657	0.14180	0.00092	0.02446	0.06852	0.07647
ACTION	CENTRAL ACTIVITY MOVING THRU SPACE	0.37756	0.14255	0.00075	0.08356	0.14485	0.14756
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0.37792	0.14282	0.00027	0.11423	0.07706	0.06443
SLOWMOT	MOTION MOVES AT UNUSUALLY SLOW PACE	0.37826	0.14308	0.00026	-0.03619	0.03569	0.09171
JIXILLAT	JERKY STOP CAMERA ACTION	0.37857	0.14331	0.00023	-0.03550	-0.01605	-0.09586
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0.37885	0.14353	0.00022	0.06565	-0.08956	-0.14044
CUT	ANY SCENE CHANGE	0.37970	0.14417	0.00065	0.03241	0.13454	0.23461
NOVEL	NEW ELEMENTS ENTER SCENE	0.38057	0.14483	0.00066	0.00981	-0.06127	-0.12457
NEGWOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0.38087	0.14507	0.00023	0.06537	-0.02799	-0.05452
ACTSTAT	CENTRAL ACTIVITY STATIONARY BUT ACTIVE	0.38109	0.14523	0.00016	0.01167	0.12595	0.11478
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.38150	0.14554	0.00032	-0.08560	0.12984	0.09362
SLOWMUS	MUSIC WITH SLOW TEMPO	0.38172	0.14571	0.00017	0.02950	0.02504	0.02546
CAUCBOY	PRESENCE OF CAUCASION BOY ON SCREEN	0.38189	0.14584	0.00013	0.12007	0.02243	0.02476
NEGROMAN		0.38200	0.14593	0.00008	-0.00621	0.01921	0.01440
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0.38211	0.14601	0.00008	0.11221	-0.01632	-0.02582
FASTMOT	ACTION MOVES AT UNUSUALLY FAST PACE	0.38216	0.14605	0.00004	0.00132	-0.00997	-0.04215
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0.38220	0.14607	0.00002	0.03730	0.01386	0.02587
SINGGRP	MORE THAN ONE PERSON SINGING	0.38223	0.14610	0.00002	0.05744	0.00676	0.00924
(CONSTANT)							3.14265

MULTIPLE REGRESSION ANALYSIS OF FEMALE SUBJECTS USING 30 SECOND INTERVALS

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	4	4671.73962	111.23190	2.14680
RESIDUAL	527	27305.36133	51.81283	

STANDARD DEVIATION OF RESIDUALS 7.19811

MULTIPLE REGRESSION ANALYSIS OF ALL SUBJECTS USING 60 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
SEX	BOY=1 GIRL=2	0.20067	0.04027	0.04027	-0.20067	-0.21067	-4.73404
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.28190	0.07947	0.03920	-0.19798	-0.05502	-0.83475
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.32283	0.10813	0.02867	-0.13443	0.02852	0.01797
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.34729	0.12061	0.01248	-0.15868	-0.27964	-0.19426
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.36269	0.13154	0.01093	-0.03056	0.30649	0.26941
INANORJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0.37392	0.13982	0.00828	0.03810	0.07717	0.07660
AUDCHNGE	ABRUPT SOUND CHANGE	0.38166	0.14582	0.00600	0.11214	0.14976	0.74092
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0.38612	0.14909	0.00327	-0.05440	0.01520	0.01859
SINGGRP	MORE THAN ONE PERSON SINGING	0.39001	0.15211	0.00302	0.09330	0.13317	0.16658
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.39371	0.15500	0.00289	0.10052	-0.37807	-0.18428
FASTMOT	ACTION MOVES AT UNUSUALLY FAST PACE	0.39713	0.15771	0.00271	-0.02850	0.04436	0.20353
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0.40029	0.16023	0.00252	0.08483	-0.21517	-0.23648
NEGROY	PRESENCE OF NEGRO BOY ON SCREEN	0.40412	0.16331	0.00308	0.06915	0.23583	0.24808
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.40719	0.16580	0.00249	-0.11549	-0.34368	-0.21618
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0.40999	0.16809	0.00229	0.10598	0.14755	0.14759
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.41249	0.17015	0.00205	0.04534	0.04591	0.02896
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0.41712	0.17399	0.00384	0.06094	-0.00824	-0.00421
PAN	CAMERA SCANS SCENE	0.42018	0.17655	0.00256	0.04391	0.07303	0.09656
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0.42280	0.17876	0.00221	0.02737	-0.02302	-0.73367
RHREPALT	RHYMING,REPITION,AND ALLITERATION	0.42407	0.17984	0.00107	0.16844	0.31898	0.25990
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.42560	0.18113	0.00130	0.14948	-0.27182	-0.39652
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0.42686	0.18221	0.00108	-0.10170	-0.04570	-0.37852
CHILDVOC	PRESENCE OF CHILDS VOICE	0.42786	0.18307	0.00086	0.05521	-0.13661	-0.14384
LIVEYMUS	MUSIC WITH FAST TEMPO	0.42883	0.18389	0.00083	0.10286	-0.08648	-0.04975
APPLAUSE	PRESENCE OF APPLAUSE	0.42980	0.18473	0.00084	0.04941	0.13843	1.69319
CUT	ANY SCENE CHANGE	0.43164	0.18648	0.00176	-0.00945	0.30743	0.59376
PIXILLAT	JERKY STOP CAMERA ACTION	0.43290	0.18740	0.00092	-0.07057	-0.04831	-0.28035
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0.43403	0.18838	0.00098	0.10917	-0.06734	-0.06624
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.43491	0.18914	0.00076	0.05046	-0.17829	-0.20219
SLOWMUS	MUSIC WITH SLOW TEMPO	0.43614	0.19022	0.00108	0.02625	0.29855	0.20583
BLACKSCR	NOTHING PRESENT ON SCREEN	0.43786	0.19172	0.00150	0.08655	0.08549	1.23983
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0.43875	0.19250	0.00078	-0.03294	0.34834	0.47759
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0.43908	0.19279	0.00029	0.05545	-0.07588	-0.01490
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0.43951	0.19317	0.00038	0.12452	0.05962	0.32841
CAUCBOY	PRESENCE OF CAUCASION BOY ON SCREEN	0.44002	0.19362	0.00045	0.13337	0.07035	0.04223
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0.44062	0.19414	0.00052	0.09856	0.17307	0.21199
NEGWOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0.44164	0.19505	0.00090	0.05708	-0.15641	-0.28564
NEGROMAN		0.44206	0.19542	0.00037	0.03231	0.09775	0.06482
NOVEL	NEW ELEMENTS ENTER SCENE	0.44276	0.19603	0.00062	-0.03553	-0.17109	-0.24437
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0.44299	0.19624	0.00021	0.06371	-0.07751	-0.05069
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0.44325	0.19647	0.00022	-0.16899	0.05217	0.53318
SINGIND	ONLY ONE PERSON SINGING	0.44337	0.19658	0.00011	0.05355	0.02967	0.02135
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0.44356	0.19676	0.00018	0.00689	0.03437	0.07275

MULTIPLE REGRESSION ANALYSIS OF ALL SUBJECTS USING 60 SECOND INTERVALS

ACTSTAT	CENTRAL ACTIVITY STATIONARY BUT ACTIVE	0.44366	0.19684	0.00008	0.02159	-0.09845
DANCING	PRESENCE OF DANCING ON SCREEN	0.44369	0.19686	0.00002	0.08158	-0.02326
(CONSTANT)						49.91844

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	45	13877.66457	308.39255	2.54370
RESIDUAL	467	56618.02382	121.23774	

STANDARD DEVIATION OF RESIDUALS 11.01080

MULTIPLE REGRESSION ANALYSIS OF MALE SUBJECTS USING 60 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
SEX	BOY=1 GIRL=2	0.20067	0.04027	0.04027	-0.20067	-0.20067	-4.73404
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.28190	0.07947	0.03920	-0.19798	-0.05602	-0.03475
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.32883	0.10813	0.02867	-0.13443	0.02052	0.01797
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.34729	0.12061	0.01248	-0.15868	-0.27264	-0.19426
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.36269	0.13154	0.01093	-0.03056	0.30049	0.26941
INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0.37392	0.13982	0.00828	0.03810	0.07717	0.07660
AUDCHNGE	ABRUPT SOUND CHANGE	0.38186	0.14582	0.00600	0.11214	0.16936	0.74092
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0.38612	0.14909	0.00327	-0.05440	0.01520	0.01859
SINGGRP	MORE THAN ONE PERSON SINGING	0.39001	0.15211	0.00302	0.09030	0.13817	0.16658
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.39371	0.15500	0.00289	0.10052	-0.33907	-0.18428
FASTMOT	ACTION MOVES AT UNUSUALLY FAST PACE	0.39713	0.15771	0.00271	-0.02850	0.04636	0.20353
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0.40029	0.16023	0.00252	0.08483	-0.21517	-0.23648
NEGROY	PRESENCE OF NEGRO BOY ON SCREEN	0.40412	0.16331	0.00308	0.06915	0.23583	0.24808
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.40719	0.16580	0.00249	-0.11549	-0.34368	-0.21618
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0.40999	0.16809	0.00229	0.10598	0.16755	0.14759
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.41249	0.17015	0.00205	0.04534	0.04391	0.02896
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0.41712	0.17399	0.00384	0.06094	-0.00524	-0.00421
PAN	CAMERA SCANS SCENE	0.42018	0.17655	0.00256	0.04391	0.07003	0.09656
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0.42280	0.17876	0.00221	0.02737	-0.02302	-0.73397
RHREPALT	RHYMING,REPITION,AND ALLITERATION	0.42407	0.17984	0.00107	0.18844	0.31098	0.25960
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.42560	0.18113	0.00130	0.14948	-0.27382	-0.39652
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0.42686	0.18221	0.00108	-0.10170	-0.06570	-0.37852
CHILDVOC	PRESENCE OF CHILDS VOICE	0.42786	0.18307	0.00086	0.05521	-0.13661	-0.14384
LIVEYMUS	MUSIC WITH FAST TEMPO	0.42883	0.18389	0.00083	0.10286	-0.08648	-0.04975
APPLAUSE	PRESENCE OF APPLAUSE	0.42980	0.18473	0.00084	0.04941	0.13843	1.69319
CUT	ANY SCENE CHANGE	0.43184	0.18648	0.00176	0.00845	0.39743	0.59376
PIXILLAT	JERKY STOP CAMERA ACTION	0.43290	0.18740	0.00092	-0.07657	-0.04831	-0.28035
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0.43403	0.18838	0.00098	0.10917	-0.08434	-0.06624
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.43491	0.18914	0.00076	0.05046	-0.17629	-0.20219
SLOWMUS	MUSIC WITH SLOW TEMPO	0.43614	0.19022	0.00108	0.02625	0.29855	0.20593
BLANKSCR	NOTHING PRESENT ON SCREEN	0.43786	0.19172	0.00150	0.08655	0.08949	1.23983
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0.43875	0.19250	0.00078	-0.03294	0.34834	0.47759
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0.43908	0.19279	0.00029	0.05546	-0.02088	-0.01450
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0.43951	0.19317	0.00038	0.12452	0.35762	0.32841
CAUCBOY	PRESENCE OF CAUCASION BOY ON SCREEN	0.44002	0.19362	0.00045	0.13337	0.03035	0.04223
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0.44062	0.19414	0.00052	0.09856	0.17067	0.21199
NEGWOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0.44164	0.19505	0.00090	0.05708	-0.15641	-0.28564
NEGROMAN		0.44206	0.19542	0.00037	0.03231	0.09775	0.06482
NOVEL	NEW ELEMENTS ENTER SCENE	0.44276	0.19603	0.00062	-0.03553	-0.13809	-0.24437
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0.44299	0.19624	0.00021	0.06371	-0.03750	-0.05069
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0.44325	0.19647	0.00022	-0.16899	0.05817	0.03318
SINGIND	ONLY ONE PERSON SINGING	0.44337	0.19658	0.00011	0.05355	0.02067	0.02135
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0.44358	0.19676	0.00018	0.00689	0.03537	0.07275

MULTIPLE REGRESSION ANALYSIS OF MALE SUBJECTS USING 60 SECOND INTERVALS

LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0.51057	0.26068	0.00049	-0.09474	0.14915	0.07387
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.51090	0.26102	0.00034	-0.02460	0.04011	0.04095
CUT	ANY SCENE CHANGE	0.51121	0.26133	0.00031	-0.04373	0.23507	0.24952
NOVEL	NEW ELEMENTS ENTER SCENE	0.51144	0.26157	0.00024	-0.09489	-0.09175	-0.11734
(CONSTANT)							56.41500

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	47	4281.33795	91.09230	1.35660
RESIDUAL	189	12686.57092	67.14762	

STANDARD DEVIATION OF RESIDUALS 8.19436

MULTIPLE REGRESSION ANALYSIS OF FEMALE SUBJECTS USING 60 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
RHREPALT	RHYMING,REPETITION,AND ALLITERATION	0.24006	0.05763	0.05763	0.24006	0.35458	0.33672
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.30432	0.09261	0.03498	-0.23830	-0.06227	-0.04645
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0.32915	0.10834	0.01573	-0.10025	-0.05290	-0.07687
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.34396	0.11831	0.00997	-0.18407	-0.30502	-0.25035
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0.35738	0.12772	0.00941	0.11784	-0.00370	-0.00332
AUDCHNGE	ABRUPT SOUND CHANGE	0.37280	0.13898	0.01126	0.13603	0.20548	1.04876
APPLAUSE	PRESENCE OF APPLAUSE	0.38795	0.15050	0.01153	0.05824	0.20591	2.91021
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.39459	0.15570	0.00520	-0.12116	0.27419	0.19521
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0.40014	0.16012	0.00441	0.09733	0.19145	0.19298
SINGIND	ONLY ONE PERSON SINGING	0.40527	0.16425	0.00413	0.07883	0.09512	0.06842
CUT	ANY SCENE CHANGE	0.41006	0.16815	0.00391	0.03538	0.51516	0.88076
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.41561	0.17273	0.00458	0.06694	-0.22521	-0.42927
NEGWOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0.41924	0.17576	0.00303	0.10522	0.09782	0.19189
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.42397	0.17975	0.00399	0.13412	-0.22488	-0.26426
SLOWMUS	MUSIC WITH SLOW TEMPO	0.43361	0.18802	0.00827	0.03570	0.32647	0.25770
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0.43562	0.18964	0.00262	0.06701	0.05070	1.85028
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0.43860	0.19237	0.00173	0.02784	0.29538	0.44149
FASTMOT	ACTION MOVES AT UNUSUALLY FAST PACE	0.44150	0.19492	0.00255	0.00339	0.24530	1.34297
NOVEL	NEW ELEMENTS ENTER SCENE	0.44455	0.19763	0.00271	-0.00794	-0.17241	-0.34915
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0.44781	0.20053	0.00291	-0.10981	-0.17345	-1.17124
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0.45235	0.20462	0.00409	0.06877	-0.12235	-0.18927
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.45348	0.20564	0.00102	-0.10515	-0.09113	-0.09134
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0.45453	0.20660	0.00096	0.12532	0.24604	0.25226
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.45560	0.20757	0.00097	0.17053	-0.24252	-0.40536
CHILDVOC	PRESENCE OF CHILDS VOICE	0.45692	0.20878	0.00121	0.04970	0.18258	0.22035
ACTSTAT	CENTRAL ACTIVITY STATIONARY BUT ACTIVE	0.45780	0.20958	0.00081	0.02091	0.35252	0.32414
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0.45857	0.21029	0.00071	0.03936	-0.11896	-0.09217
LIVEMUS	MUSIC WITH FAST TEMPO	0.45924	0.21090	0.00061	0.14090	-0.07928	-0.05466
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.45987	0.21148	0.00058	-0.07236	0.24640	0.26837
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0.46044	0.21203	0.00055	-0.22246	-0.13856	-0.08847
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.46122	0.21273	0.00070	0.05606	0.04512	0.03555
PAN	CAMERA SCANS SCENE	0.46175	0.21321	0.00048	0.05130	0.27648	0.43937
CAUCBOY	PRESENCE OF CAUCASION BOY ON SCREEN	0.46228	0.21370	0.00049	0.17631	0.12489	0.15586
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0.46323	0.21458	0.00088	0.13025	-0.19586	-0.15332
PIXILLAT	JERKY STOP CAMERA ACTION	0.46376	0.21507	0.00049	-0.02941	-0.17286	-1.13465
PLANKSCR	NOTHING PRESENT ON SCREEN	0.46419	0.21547	0.00040	0.10747	0.08239	0.48235
SOUNDFFF	NOSPEECH OR MUSIC SOUNDS	0.46429	0.21556	0.00009	0.04873	-0.00976	-0.00091
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0.46437	0.21564	0.00008	0.03316	0.09419	0.01458
NEGROMAN		0.46442	0.21569	0.00005	-0.00241	-0.03249	-0.02784
REVERSOT	ACTION MOVES BACKWARDS	0.46454	0.21580	0.00011	0.02397	-0.07302	-0.35784
NEGBOY	PRESENCE OF NEGRO BOY ON SCREEN	0.46456	0.21584	0.00004	0.06543	0.02144	0.02581
(CONSTANT)							25.83316

MULTIPLE REGRESSION ANALYSIS OF FEMALE SUBJECTS USING 60 SECOND INTERVALS

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	41	11070.07727	270.00188	1.63133
RESIDUAL	243	40219.96465	165.51014	

MULTIPLE REGRESSION ANALYSIS OF ALL SUBJECTS USING 90 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
SEX	BOY=1 GIRL=2	0.23060	0.05318	0.05318	-0.23060	-0.23060	-7.10105
CAUGMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.31648	0.10016	0.04698	-0.21675	-1.20714	-0.68097
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.37066	0.13739	0.03723	-0.14997	-1.25346	-0.96998
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.39244	0.15401	0.01662	-0.18284	-0.11229	-0.16307
INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0.40863	0.16696	0.01297	0.02871	-0.61175	-0.59991
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.42161	0.17944	0.01246	-0.00543	-0.37668	-0.31679
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0.42967	0.18462	0.00518	0.10139	-0.66348	-0.57681
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.43461	0.18889	0.00427	0.18111	0.65012	0.87256
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0.43943	0.19310	0.00421	0.07703	-0.74025	-0.70751
SLOWMOT	MOTION MOVES AT UNUSUALLY SLOW PACE	0.44659	0.19944	0.00635	-0.01142	0.25642	0.71824
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0.45272	0.20496	0.00551	0.11295	-0.14792	-0.17335
NEGROMAN		0.45679	0.20866	0.00370	0.06758	0.28246	0.16816
AUDCHNGE	ABRUPT SOUND CHANGE	0.46138	0.21287	0.00421	0.12067	0.33955	1.63060
SINGIND	ONLY ONE PERSON SINGING	0.46370	0.21502	0.00215	0.04644	0.59231	0.58670
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0.46590	0.21706	0.00204	0.07220	-0.21745	-0.15009
NOVEL	NEW ELEMENTS ENTER SCENE	0.46810	0.21911	0.00205	-0.08562	0.26831	0.52715
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.46922	0.22017	0.00106	-0.11513	0.45312	0.27457
SOUNDEFF	NONSPEECH OR MUSIC SOUNDS	0.47146	0.22133	0.00116	0.02991	-0.50935	-0.53522
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0.47182	0.22261	0.00129	-0.17688	1.67688	0.94859
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0.47369	0.22438	0.00177	-0.07261	0.07560	0.07737
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.47501	0.22563	0.00125	0.10713	0.31429	0.16789
CAUCBOY	PRESENCE OF CAUCASION BOY ON SCREEN	0.47634	0.22690	0.00127	0.14525	0.18298	0.17513
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.47736	0.22787	0.00097	0.08137	-0.01707	-0.01163
FASTMOT	ACTION MOVES AT UNUSUALLY FAST PACE	0.47782	0.22831	0.00043	-0.05963	-0.12336	-0.58675
SINGGRP	MORE THAN ONE PERSON SINGING	0.47844	0.22891	0.00060	0.04852	-0.26365	-0.32887
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0.47934	0.22977	0.00086	0.06288	0.78241	1.07740
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0.47997	0.23037	0.00060	0.01899	0.19181	6.20691
BLANKSCR	NOTHING PRESENT ON SCREEN	0.48057	0.23095	0.00058	0.10456	-0.08809	-1.42624
PIXILLAT	JERKY STOP CAMERA ACTION	0.48140	0.23175	0.00080	-0.12817	0.40673	2.54601
SLOWMUS	MUSIC WITH SLOW TEMPO	0.48250	0.23280	0.00106	-0.01480	-0.30726	-0.20916
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0.48307	0.23335	0.00055	0.13487	0.08103	0.06839
CUT	ANY SCENE CHANGE	0.48380	0.23406	0.00071	-0.02548	-0.15979	-0.22638
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0.48410	0.23436	0.00029	0.10155	-0.11399	-0.08582
RHREPALT	RHYMING,REPETITION,AND ALLITERATION	0.48431	0.23455	0.00020	0.19235	0.12047	0.09749
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.48439	0.23463	0.00008	0.03276	-0.05002	-0.05376
(CONSTANT)							64.09856

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	35	18788.61379	536.81768	2.68021
RESIDUAL	396	79289.45397	200.28907	

STANDARD DEVIATION OF RESIDUALS 14.15235

MULTIPLE REGRESSION ANALYSIS OF MALE SUBJECTS USING 90 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0,24464	0,05985	0,05985	-0,24464	-0,29850	-0,15947
PIXILLAT	JERKY STOP CAMERA ACTION	0,35094	0,12316	0,06331	-0,23050	-0,22959	-0,96617
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0,38967	0,15184	0,02869	-0,14852	-0,05480	-0,23761
NEGBOY	PRESENCE OF NEGRO BOY ON SCREEN	0,40812	0,16657	0,01472	0,11170	0,12438	0,54639
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0,42435	0,18007	0,01350	0,06200	0,14174	0,08747
PAN	CAMERA SCANS SCENE	0,44120	0,19466	0,01459	0,04059	0,12259	0,48881
NEGROMAN		0,45593	0,20788	0,01322	0,16899	0,08298	0,36576
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0,47620	0,22677	0,01890	0,16907	-0,12437	-0,39319
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0,48821	0,23835	0,01158	0,10602	-0,01380	-0,00716
SINGGRP	MORE THAN ONE PERSON SINGING	0,49925	0,24925	0,01089	0,02349	0,05475	0,04542
SLOWMUS	MUSIC WITH SLOW TEMPO	0,50523	0,25526	0,00601	0,03264	-0,10153	-0,18980
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0,51090	0,26102	0,00576	0,09233	0,08179	0,13426
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0,51437	0,26458	0,00356	-0,16772	-0,05455	-0,10069
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0,51873	0,26908	0,00450	0,06970	1,04008	0,60383
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0,52151	0,27197	0,00290	0,16053	-0,02919	-0,13354
NEGWOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0,52509	0,27572	0,00375	-0,00164	0,16734	0,21214
BLANKSCR	NOTHING PRESENT ON SCREEN	0,52885	0,27968	0,00397	0,08807	0,03538	0,39543
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0,53133	0,28231	0,00262	0,17391	0,24117	0,13830
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0,54004	0,29165	0,00934	-0,19660	0,76285	0,68054
ACTSTAT	CENTRAL ACTIVITY STATIONARY BUT ACTIVE	0,54381	0,29573	0,00408	0,00412	-0,95467	-0,56705
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0,54661	0,29878	0,00305	0,04947	-0,29463	-0,19703
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0,54812	0,30044	0,00166	-0,00346	0,09147	0,06600
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0,54915	0,30157	0,00113	0,08445	0,14891	0,14089
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0,55028	0,30281	0,00124	-0,01159	0,18516	0,28847
INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0,55101	0,30361	0,00080	0,06587	0,14941	0,09648
CHILDVOC	PRESENCE OF CHILDS VOICE	0,55164	0,30430	0,00069	0,10848	-0,12215	-0,48200
SOUNDEFF	NONSPEECH OR MUSIC SOUNDS	0,55233	0,30507	0,00077	0,10727	-0,15091	-0,11164
RHREPALT	RHYMING,REPETITION,AND ALLITERATION	0,55285	0,30565	0,00058	0,12577	0,11115	0,06209
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0,55312	0,30594	0,00030	-0,02040	-0,08577	-0,13592
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0,55332	0,30617	0,00022	-0,14536	-1,00148	-0,42185
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0,55408	0,30700	0,00083	-0,14754	0,46433	0,18912
AUDCHNGE	ABRUPT SOUND CHANGE	0,55493	0,30794	0,00094	0,09643	0,13283	0,43334
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0,55615	0,30930	0,00136	-0,15720	0,10128	0,10526
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0,55621	0,30937	0,00006	0,05050	-0,04195	-0,02113
(CONSTANT)							44,97940

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	34	5246,96776	154,32258	1,54148
RESIDUAL	117	11713,25553	100,11330	

STANDARD DEVIATION OF RESIDUALS 10,00566

MULTIPLE REGRESSION ANALYSIS OF FEMALE SUBJECTS USING 90 SECOND INTERVALS

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	BETA	B
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0,25867	0,06691	0,06691	-0,25867	-0,20739	-0,39152
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0,31603	0,09987	0,03296	-0,21065	-0,16114	-0,41753
NOVEL	NEW ELEMENTS ENTER SCENE	0,36294	0,13172	0,03185	-0,07940	-0,20825	-0,43798
DANCING	PRESENCE OF DANCING ON SCREEN	0,37967	0,14415	0,01242	0,13586	0,07232	0,46422
AUDCHNGE	ABRUPT SOUND CHANGE	0,39143	0,15321	0,00907	0,14954	0,10273	1,05259
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0,40348	0,16279	0,00958	0,20224	0,20741	0,45760
APPLAUSE	PRESENCE OF APPLAUSE	0,41660	0,17356	0,01076	0,08510	0,10911	1,61327
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0,42483	0,18048	0,00693	0,12890	0,04581	0,04580
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0,43013	0,18501	0,00453	-0,11197	0,11826	0,12808
ACTSTAT	CENTRAL ACTIVITY STATIONARY BUT ACTIVE	0,43778	0,19165	0,00664	0,00850	-0,51198	-0,50724
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0,44307	0,19631	0,00465	0,10308	-0,45484	-0,35627
RHREPALT	RHYMING,REPETITION,AND ALLITERATION	0,44682	0,19965	0,00334	0,24063	0,20211	0,18612
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0,45093	0,20334	0,00369	0,09679	-0,34204	-0,37383
COSTCHAR	CHAR DRESS UNUSUAL IN NORMAL SITUATION	0,45384	0,20597	0,00263	-0,19492	-0,05890	-0,39658
SLOWMUS	MUSIC WITH SLOW TEMPO	0,45627	0,20818	0,00222	-0,03883	-0,14405	-0,12684
SINGIND	ONLY ONE PERSON SINGING	0,45840	0,21013	0,00195	0,06264	0,07723	0,05799
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0,46150	0,21298	0,00285	0,10801	-0,06665	-0,05931
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0,46384	0,21515	0,00216	-0,11722	-0,65872	-0,56677
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0,46535	0,21748	0,00234	0,01395	0,47156	0,70187
INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0,46947	0,22040	0,00292	0,01330	-0,27287	-0,30778
BLANKSCR	NOTHING PRESENT ON SCREEN	0,47174	0,22254	0,00214	0,12134	-0,05926	-1,01045
PIXILIAT	JERKY STOP CAMERA ACTION	0,47283	0,22357	0,00102	-0,08991	0,12431	0,88761
SINGGRP	MORE THAN ONE PERSON SINGING	0,47353	0,22427	0,00071	0,06465	-0,26183	-0,38141
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0,47451	0,22516	0,00088	0,05960	-0,09748	-0,24582
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0,47489	0,22552	0,00036	0,03952	0,13394	5,25976
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0,47544	0,22605	0,00053	0,13398	-0,13914	-0,10401
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0,47634	0,22690	0,00085	-0,20596	0,62429	0,40812
SOUNDEFF	NONSPEECH OR MUSIC SOUNDS	0,47705	0,22758	0,00068	-0,00469	-0,08776	-0,10607
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0,47800	0,22848	0,00090	-0,04197	0,20183	0,29198
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0,47839	0,22885	0,00037	0,06865	-0,01166	-0,01164
CHILDVOC	PRESENCE OF CHILDS VOICE	0,47860	0,22906	0,00021	0,03329	-0,38493	-0,42684
CUT	ANY SCENE CHANGE	0,47893	0,22937	0,00031	-0,01621	0,24874	0,88606
NEGROMAN		0,47966	0,23007	0,00070	0,02462	0,26296	0,18006
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0,48025	0,23064	0,00057	0,12061	0,17836	0,16223
NEGBOY	PRESENCE OF NEGRO BOY ON SCREEN	0,48032	0,23071	0,00007	0,04582	0,05293	0,05728
(CONSTANT)							54,26199

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	35	13579,22220	387,97778	1,31955
RESIDUAL	154	45279,52078	294,02286	

STANDARD DEVIATION OF RESIDUALS 17,14709

MULTIPLE REGRESSION ANALYSIS OF ALL SUBJECTS USING 114 SECOND INTERVALS

DEPENDENT VARIABLE.. VISFIX PRESCHOOLERS ATTENTION TO SESAME STREET

SUMMARY TABLE

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	B	BETA
RHREPALT	RHYMING,REPETITION,AND ALLITERATION	0.25049	0.06274	0.06274	0.25049	0.33254	0.35631
SEX	BOY=1 GIRL=2	0.34811	0.12118	0.05844	-0.24174	-8.99467	-0.24174
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.39240	0.15398	0.03280	-0.23285	-0.11086	-0.19883
NEGROMAN		0.40955	0.16773	0.01375	0.05380	0.03927	0.06537
FAMILIAR	SCENE CONTAINS ESSENTIALLY FAM ELEMENTS	0.42274	0.17871	0.01097	0.04001	0.13398	0.09439
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0.43729	0.19122	0.01252	0.03770	-0.33480	-0.24371
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0.44506	0.19807	0.00685	-0.19161	-0.64461	-0.30177
APPLAUSE	PRESENCE OF APPLAUSE	0.45423	0.20632	0.00825	0.08981	4.24664	0.30098
INSTRMUS	PRESENCE OF INSTRUMENTAL MUSIC	0.46395	0.21525	0.00893	0.11567	0.01774	0.03366
NOVEL	NEW ELEMENTS ENTER SCENE	0.46733	0.21840	0.00315	-0.04852	-0.46175	-0.23464
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0.47057	0.22143	0.00304	0.08334	-0.00671	-0.00456
REVERMOT	ACTION MOVES BACKWARDS	0.47222	0.22299	0.00156	-0.05528	-0.65668	-0.14291
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0.47419	0.22486	0.00186	0.09541	0.04376	0.04031
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0.47575	0.22634	0.00148	0.11955	-0.11379	-0.13716
NEGBOY	PRESENCE OF NEGRO BOY ON SCREEN	0.47725	0.22777	0.00143	0.06212	-0.03332	-0.03356
INANOPJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0.47950	0.22992	0.00215	0.04847	0.12858	0.14699
SINGIND	ONLY ONE PERSON SINGING	0.48215	0.23247	0.00256	0.08296	-0.25646	-0.24808
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.48422	0.23447	0.00199	-0.11164	0.07119	0.08584
DANCING	PRESENCE OF DANCING ON SCREEN	0.48574	0.23595	0.00148	0.11795	-0.38512	-0.25790
AUDCHNGE	ABRUPT SOUND CHANGE	0.48692	0.23709	0.00115	0.02590	0.37572	0.07231
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0.48729	0.23745	0.00036	0.08344	-0.04069	-0.05699
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.48747	0.23763	0.00018	0.17214	0.26387	0.20391
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0.48784	0.23798	0.00036	0.14405	-0.10300	-0.08074
SINGGRP	MORE THAN ONE PERSON SINGING	0.48800	0.23814	0.00016	0.09907	-0.03797	-0.02715
CHILDVOC	PRESENCE OF CHILDS VOICE	0.48814	0.23828	0.00014	0.02787	-0.23249	-0.24028
FASTMOT	ACTION MOVES AT UNUSUALLY FAST PACE	0.48825	0.23839	0.00011	-0.09293	0.15103	0.02065
(CONSTANT)						124.34557	

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	26	22002.11378	846.23515	2.92539
RESIDUAL	243	70293.17065	289.27231	

STANDARD DEVIATION OF RESIDUALS 17.00801

MULTIPLE REGRESSION ANALYSIS OF MALE SUBJECTS USING 114 SECOND INTERVALS

DEPENDENT VARIABLE.. VISFIX PRESCHOOLERS ATTENTION TO SESAME STREET

SUMMARY TABLE

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	B	BETA
RHREPALT	RHYMING,REPITION,AND ALLITERATION	0,22679	0,05143	0,05143	0,22679	0,19795	0 31787
NEGROMAN		0.29069	0,08450	0,03307	0,15698	0,22061	0 32649
INANOBJT	PRESENCE OF NONLIVING OBJS ON SCREEN	0,34804	0,12113	0,03663	0,10630	0,27154	0 44746
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0,39216	0,15379	0,03266	0,14467	0,55013	0 95105
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0,45551	0,21670	0,06291	0,02829	-0,44787	-0 65739
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0,49760	0,24761	0,03091	0,03544	0,08569	0 17121
ZOOM	CAMERA ZOOMS IN AND OUT ON SCENE	0,50638	0,25643	0,00882	-0,10530	0,22497	0 25360
LETSCRPT	PRESENCE OF LETTERS ON SCREEN	0,51939	0,26976	0,01334	0,12661	0,16853	0 38850
PAN	CAMERA SCANS SCENE	0,52744	0,27820	0,00843	0,09899	-0,07434	-0 07840
REVERMOT	ACTION MOVES BACKWARDS	0,53377	0,28491	0,00672	-0,05451	-0,49423	-0 10164
SINGGRP	MORE THAN ONE PERSON SINGING	0,53749	0,28889	0,00398	0,03805	-0,11148	-0 11979
SLOWMOT	MOTION MOVES AT UNUSUALLY SLOW PACE	0,54219	0,29397	0,00508	0,01674	0,22282	0 14330
LIVEMUS	MUSIC WITH FAST TEMPO	0,54659	0,29876	0,00479	0,14311	0,15034	0 38771
SINGIND	ONLY ONE PERSON SINGING	0,54903	0,30144	0,00268	0,03710	0,00281	0 00409
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0,55211	0,30483	0,00339	-0,19466	0,00500	0 01340
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0,55333	0,30617	0,00134	-0,10048	-0,04681	-0 05332
EYECONT	CHAR HAS EYE CONTACT WITH TV AUDIENCE	0,55472	0,30772	0,00154	0,19087	-0,01304	-0 01956
CAUWOMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0,55532	0,30838	0,00067	-0,05937	5,02942	0 20540
CUT	ANY SCENE CHANGE	0,55631	0,30948	0,00110	-0,02293	-0,29332	-0 32593
APPLAUSE	PRESENCE OF APPLAUSE	0,55685	0,31008	0,00060	0,09384	-2,12213	-0 22604
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0,55752	0,31083	0,00075	0,10404	-0,14814	-0 26856
ADMALVOC	PRESENCE OF ADULT MALES VOICE	0,55933	0,31285	0,00202	-0,18445	0,07580	0 19742
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0,55954	0,31309	0,00023	-0,16929	-0,10912	-0 07677
DANCING	PRESENCE OF DANCING ON SCREEN	0,55974	0,31331	0,00022	0,05155	0,05913	0 05951
BLANKSCR	NOTHING PRESENT ON SCREEN	0,55982	0,31340	0,00009	0,18407	0,20723	0 01920
(CONSTANT)						79,24926	

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	25	5691,69131	227,66765	1,71623
RESIDUAL	94	12469,61546	132,65548	

STANDARD DEVIATION OF RESIDUALS 11,51762

MULTIPLE REGRESSION ANALYSIS OF FEMALE SUBJECTS USING 114 SECOND INTERVALS

DEPENDENT VARIABLE.. VISFIX PRESCHOOLERS ATTENTION TO SESAME STREET

SUMMARY TABLE

VARIABLE		MULTIPLE R	R SQUARE	RSQ CHANGE	SIMPLE R	B	BETA
RHREPALT	RHYMING,REPITION,AND ALLITERATION	0,28514	0.08131	0,08131	0,28514	0,33498	0 30913
CAUCMAN	PRESENCE OF CAUCASION MAN ON SCREEN	0.35638	0.12701	0,04570	-0,27250	-0,11511	-0 17831
TIME	SEQUENCE OF THE INTERVAL IN THE PROGRAM	0,38028	0,14461	0,01760	-0,22005	-0,73689	-0 29794
ANIMATN	PRESENCE OF ANIMATION ON SCREEN	0,40724	0,16584	0,02123	0,11093	-0,02161	-0 02250
SINGGRP	MORE THAN ONE PERSON SINGING	0,41725	0,17410	0,00826	0,13652	0,37886	0 23393
INACSTAT	CENTRAL ACTIVITY STATIONARY AND INACTIVE	0.42321	0.17911	0,00501	-0,11723	-0,27584	-0 34966
PUPPETS	PRESENCE OF PUPPETS ON SCREEN	0,42888	0.18394	0,00483	0,11342	0,03969	0 04717
CAUCGIRL	PRESENCE OF CAUCASION GIRL ON SCREEN	0.43489	0.18913	0,00519	0,19292	0,26850	0 17920
ABUPCHNGE	ABRUPT SOUND CHANGE	0,44009	0,19367	0,00455	-0,01308	0,43545	0 07230
PECULVOI	PRESENCE OF UNUSUAL VOICE IN NORMAL SIT	0.44454	0.19762	0,00394	0,07899	-0,02282	-0 03058
CAUCWMAN	PRESENCE OF CAUCASION WOMAN ON SCREEN	0,45078	0,20320	0.00558	0,07218	1,37932	0 05230
NEGRGIRL	PRESENCE OF NEGRO GIRL ON SCREEN	0,45488	0,20691	0,00371	0,11656	0,11847	0 09993
STILSHOT	CAMERA REMAINS STATIONARY FOR SCENE	0.45823	0.20998	0,00306	-0.07169	-0,12357	-0 13005
STILDRAW	PRESENCE OF DRAWINGS ON SCREEN	0.46038	0.21213	0,00216	-0.09069	0.06808	0 07089
SINGIND	ONLY ONE PERSON SINGING	0.46080	0.21511	0,00298	0,11192	-0,22668	-0 18937
NOVEL	NEW ELEMENTS ENTER SCENE	0.46588	0.21704	0,00193	-0.05952	-0.43420	-0 19057
NEGWOMAN	PRESENCE OF NEGRO WOMAN ON SCREEN	0,46783	0.21887	0,00182	0,09374	-0,10811	-0 04555
DANCING	PRESENCE OF DANCING ON SCREEN	0.46927	0.22021	0,00135	0,15976	-0,86363	-0 49999
BODYPART	SCENES THAT EMPHASIZE PARTS OF THE BODY	0,47134	0.22216	0,00195	0.08592	0.32631	0 13350
MOTION	CENTRAL ACTIVITY MOVING THRU SPACE	0.47348	0.22418	0,00202	0,08181	-0,50899	-0 49535
ANIMALS	PRESENCE OF ANIMALS ON SCREEN	0.47427	0.22493	0.00075	-0.00827	-0,10441	-0 08854
CUT	ANY SCENE CHANGE	0,47554	0.22614	0,00121	-0,02133	0,18150	0 11572
APPLAUSE	PRESENCE OF APPLAUSE	0.47565	0.22625	0,00011	0,09647	6,02408	0 36875
INSTRMLS	PRESENCE OF INSTRUMENTAL MUSIC	0.47579	0.22638	0,00013	0.12970	0,04854	0 07481
ORIEGIRL	PRESENCE OF ORIENTAL GIRL ON SCREEN	0,47597	0.22655	0,00017	0,10546	-0,16172	-0 12169
ADFEMVOC	PRESENCE OF ADULT FEMALES VOICE	0,47616	0,22673	0,00018	0,03314	-0,22378	-0 14068
(CONSTANT)						138,61663	

FINAL ANALYSIS OF VARIANCE

DUE TO	DF	SUM OF SQUARES	MEAN SQUARE	F
REGRESSION	26	15585,48494	599,44173	1,38710
RESIDUAL	123	53154,89089	432,15358	

STANDARD DEVIATION OF RESIDUALS 20,78830

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