

Commentary on "A New Series of Slides Depicting Facial Expressions of Affect" by Mazurski and Bond (1993)

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Mazurski and Bond (1993) reported on the development of a new series of slides of facial expressions of emotion that improved on Ekman and Friesen's (1976) Pictures of Facial Affect. They apparently did not know about another new set which has been available since 1988 that improves on Ekman and Friesen's photograph set, and has many advantages over Mazurski and Bond's set. We describe that set in this article.

In a recent article published by this journal, Mazurski and Bond (1993) reported on the development of a new series of slides of facial expressions of emotion. Comparing their set with Ekman and Friesen's (1976) *Pictures of Facial Affect* (PFA), Mazurski and Bond reported photo procedures and data that they interpreted as rendering their set "superior to those of Ekman and Friesen (1976)" (p. 47). Their set has the advantage over Ekman and Friesen's (1976) PFA of having both a full face and profile view, and showing people whose appearance may look more current, in terms of hair styles. They apparently did not know, however, about another set which has been available since 1988 that improves on Ekman and Friesen's photograph set. It has many advantages over Mazurski and Bond's set.

The Japanese and Caucasian Facial Expressions of Emotion (JACFEE) and Neutrals (JACNeuF) (Matsumoto & Ekman, 1988) has full-face, colour photographs of 56 different people, showing 8 different persons depicting 7 different emotions — anger, contempt, disgust, fear, happiness, sadness, and surprise. This set has the following advantages over the Mazurski and Bond photos:

1. No person is shown more than once.
2. There is an equal number (8) of different photographs of each emotion.
3. There is an equal number of Caucasian and Japanese posers.
4. There is an equal number of males and females.
5. All of the faces have been scored using Ekman and Friesen's (1978) Facial Action Coding System (FACS) to ensure that the same muscular display is present in each of the 8 expressions for each emotion.
6. There is normative data showing that observers in Western and other cultures agree about which emotion is shown, including American, Japanese, Polish, Hungarian, Indian, Vietnamese, and Indonesian samples.

The balanced design of the set allows researchers to examine a number of poser variables in a full-factorial model, including emotion (7 levels), poser ethnicity (2), and poser gender (2). Our laboratories have conducted a number of judgment studies in different cultures using this set, parts of which have been reported in several research articles to date (e.g., Ekman, O'Sullivan, & Matsumoto, 1991; Matsumoto, 1990, 1992a, 1992b;

Matsumoto & Assar, 1992; Matsumoto & Ekman, 1988, 1989; Matsumoto & Hearn, 1993). In addition, the set has been distributed to a number of researchers interested in emotion around the world for use in their laboratories. We believe that the JACFEE is the only set that exists that involves posers of 2 visibly different ethnicities, of 7 universal emotions, with no poser redundancy, in a balanced design, with facial action coding system (FACS)-coded expressions, and multiple-culture reliability data.

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