A Study on the Red Carpet Dress of Film Festivals in the Great China Region

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Abstract

The purpose of this study is to establish the basic materials necessary for red carpet fashion design by examining the formativeness and fashion images of red carpet dresses at film festivals in the Great China Region. For the purpose of this study, research methods include a literature review on the origin and significance of red carpet dresses, the characteristics of film festivals in the Great China Region and their red carpet dresses as well as an analysis of the formative features and images of 615 red carpet dresses collected from each film festival official homepage, diverse media articles, and online search sites (www.google.com, www.hao123.com). The research finding can be summarized as follows: First, the formative features of red carpet dress designs were analyzed herein. It was found that the most frequently appearing type of silhouette was straight followed by hourglass and bulk in order. More specifically these included fit and flare, mermaid, trapeze, and slim in order. For the neckline styles, strapless was the most frequently seen followed by camisole, jewel, and one shoulder. Solid colors were more often seen than multiple colors. Bk, W, R, and YR were the most frequent main solid colors in order. Solid materials were frequent as well, such as soft and shiny materials. Non-patterned and unadorned styles were most frequent as for pattern types and details and trimmings. Second, the fashion images of red carpet dresses in the Great China Region were analyzed. The most frequent images were elegant, feminine, ethnic, modern, classic, avant-garde, others, mannish and sportive, in order.

Key words : fashion image, formativeness, Great China Region film festival, red carpet, red carpet dress

I. Introduction

Films are one of the most wide-reaching and influential ways of artistic expression. They record history, transfer and succeed culture and spread human thoughts. In recent modern days, films, thanks to the remarkable growth of mass media, have become an indispensible refreshment in our lives within a close reach of us (Kuang, 2012).

At film festivals, a party of all people involving in movie and films, which film wins the prize matters of course, but what kind of dresses actresses wear also equally matters. One of the most interested parts of yearly film awards is top actors and actresses stepping on a red carpet in plenty of diverse styles from the entrance amid cheering fans. Innovative media advancement enabled people to watch such festivals and events in real time through various media. The looks of actresses taking poses on the red carpet can meet tremendous reactions through broadcasting or newspapers, etc. in real time (J. Lim, 2011). Film festival dresses worn by actresses on the red carpet, in particular, often make one of the largest issues of the year in the fashion industry and are watched with huge interest by the industry people. Such huge interest even generated a now word, 'red carpet look'. That much is how significant any celebrity's red carpet look is through which we can even peek at future fashion trends (M. Park & Ko, 2013).

The widespread effect of Hollywood films in the world has gathered global attention to the Academy Award along with star actresses' dresses as well. As such, in step with the rising interest in Asian culture, and more Chinese films going abroad and winning international prizes, the red carpet dresses of Chinese actresses have also grasped attention (For instance, Manyu Zhang, starting from Berlin Film Festival in 1992, won the best actress award in Cannes film festival in 2004, receiving great attention. Li Gong won the best actress award in Venice Film Festival in 1992. Qi Shu won the best actress prizes in Cannes in 2001 and 2006). The increasing number of high-profile Chinese actresses has attracted more global interest. In this situation, more studies have become necessary on their red carpet dresses that can let the world know Chinese identity, beauty and culture and create economic and cultural effects as well.

Studies on red carpet fashion styles have been continuously published since the mid 2000s but they have been onely on South Korean events such as DaeJong Film Festival, Paeksang Awards, and Blue Dragon Awards (Byun & Lee, 2008; Cha, 2011; Chung & Kim, 2005; Kang & Lee, 2009; E. Lee, 2005; J. Lim, 2011; Son & Kim, 2011) along with Academy Awards and Grammy Award, a music award (M. Park & Ko, 2013) and not been on film-festival dresses in the Great China Region (Great China Region referring to broader areas under huge cultural and economic influence of Chinese people, including China, Taiwan, Hong Kong and Macao. These states call themselves as the grand Chinese area or grand Chinese district).

In this recognition, the present study analyzed the formativeness and images of red carpet dresses of Chinese actresses in order to establish the basic materials necessary for red carpet look. For the research method, the researcher first studied extant literature and other relevant materials to understand the characteristics and red carpet dresses of Great China Region festivals and analyzed the formative characteristics and fashion images

shown in red carpet dresses from 2005 to 2013 Chinese film events (China Golden Rooster and Hundred Flowers Film Festival, TaiPei Golden Horse Film Festival, and Hong Kong Film Awards) based on data collection from movie award sites and relevant information sites, etc.

II. Theoretical Background

1. The Origin and Significance of Red Carpet

Red carpet is a term used to refer to a red rug put on floor for important persons to step on. It was originated from Oresteia, a masterpiece written by ancient Greek poet Aeschy-los, in the section for Agamemnon when he walked on a red road to come home from the Trojan War. Then, European royal families started to floor roads with red carpets to welcome important guests (M. Park & Ko, 2013). The color red symbolizes power and authority in the ancient and medieval times of the west so red carpets were a means to express royal dignity and majesty. But today, in the modern mass society, they are used as a symbol of the dignity of film festivals and an expression of the honor and glory of star celebrities instead of a means to symbolize upper-class power and authority.

Actresses attending film awards, as they may win a prize in a live broadcasting, try to dress up as much as they can from hair styles, dresses to make-up (E. Lee, 2005). They stand in the center of spotlight and boast of their styles in photo zones on the red carpet. Their dresses are like fashion exhibition, so behind the scene, star celebrities compete closely for styles (M. Park & Ko, 2013). In other words, actresses'

red carpet look reflects the most updated fashion trends of the time, affects general fashion styles and serves as a means to gauge how popular a celebrity is.

2. Film Festivals and Red Carpet Dress of the Great China Region

1) China Golden Rooster and Hundred Flowers Film Festival

The China Golden Rooster and Hundred Flowers Film Festival combined the titles of two film awards in China – Golden Rooster Award and Hundred Flowers Award. The former was named as it was first held in 1981, the year of rooster. The Chinese movie men association has appointed juries every year to select and award good films. The latter is organized by a popular film magazine 'Public Movie'. It was first held in 1962 but suspended from 1964 to 1979 for political reasons and resumed in 1980. 'Public Movie' readers vote to award. For this reason, the Golden Rooster Award is called a prize from experts and the Hundred Flowers Award is called as a prize from the general public. From 1992, the two awards were organized on the sidelines of 'China Golden Rooster and Hundred Flowers Film Festival'. But from 2005, the title changed to 'China Golden Rooster and Hundred Flowers Award and those have been staged every other years (China Golden Rooster and Hundred Flowers Film Festival, 2013).

From the 1990s to early 2000s, actresses participating the award showed diverse kinds of styles ranging from dresses to casual clothes. In 1993, Li Gong who attended the 2nd Golden Rooster and Hundred Flowers Award, won the hundred flowers prize and golden-rooster best actress award with two films. In the ceremony

venue, she wore a white shirt and black pants and black vest to express calm and casual image (Figure 1). Bingbing Fan won the hundred-flowers best actress award in the 13th event and she wore a long white dress with camisole neckline and shirring and frill details for innocent and elegant look (Figure 2).

2) Golden Horse Awards Film Festival

The Tai-pei Golden Horse Awards Film Festival has the longest history among the film festivals in the Great China Region. In the early stage, as China and Hong Kong had no similar event to this, the award has become one of the most watched festivals in the Great China Region. Until now, Golden Horse Awards has served as a landmark event in this region, exercising especially large influence in the art film area.

The awards is a key movie cultural event in Taiwan, comprising the area of Great China film competition for golden horse awards and the area of international film competition for golden horse international film festival. The title is a combination of the name 'Geumun', a Taiwanese island near the mainland China and 'Majo', an islet near Taiwan. The awards was first held in 1962 and organized by Xing Wen Ju. It is to award people producing and contributing good movies by the Taiwanese government for the development of film production industry. In 1980, Golden Horse International Festival was added. For the event, films with high artistic values have been invited from around the world in order to introduce excellent global movies to domestic viewers for their extended movie horizon and to encourage more creative activities of film producers (Golden Horse Awards Film Festival, 2013).

Actresses attending film festivals in the 1960s mostly wore the traditional Chinese costume called qipao. Back then, it was equal to an evening dress. From the 1970s to 1980s, more preferred dresses were in various silhouettes and materials such as fit and flare, rather than qipao. From the 1990s to early 2000s, actresses tried to show sexy feminine look by stressing their body line.

Actress Min You who won the best actress award in the 1st event in 1962 with the film 'Sun, Moon and Stars' wore a qipao for the ceremony. Back then some magazine article said she gave a modern look despite wearing the traditional qipao (Figure 3). Ping Wang won the best actress award in 1982 the 19th event and she wore a fit and flare dress with spangle-trimmed in the mixture of satin and chiffon (Figure 4). Junru Wu, the winner of the 40th best actress award in 2003 wore a yellow dress with camisole neckline together with a fur shawl (Figure 5).

3) Hong Kong Film Awards Film Festival

The Hong Kong Film Awards Film Festival is one of the most important movie festivals in the Great China Region and said to be the best award in the region as a whole. Its top award, in particular, is as an Oscar prize for the Hong Kong picture people with full dignity in the area.

The award was first held in 1982 during the period of Nouvelle Vogue of the Hong Kong film industry by the magazine, City Entertainment. The renowned movie magazine in Hong Kong was first published in 1979 and ever since it has dealt with diverse areas including movies, movie reviews and creation. Back then, the Hong Kong film industry was already developed to reach a certain scale, taking a good position in the

Asian and even in the global movie industry. Still, there was not a single film festival in Hong Kong or any government organization devoted to film management. In this recognition, the Hong Kong festival invited movie critics every year thanks to the City Entertainment and selected dozens of films for the development of the industry. In 1983, the Hong Kong Film Awards Limited was established. Starting from the 8th event in 1989, multiple organizations have been established on the voluntary basis such as the picture people association, film directors'

Figure 1.
The 2nd Golden Rooster and Hundred Flowers Award in 1993 –
Li Gong (巩俐)
– www.hao123.com

Figure 2.
The 13th Golden Rooster and Hundred Flowers Award in 2004 –
Bingbing Fan (范冰冰)
– www.hao123.com

Figure 3.
The 1st Golden Horse Awards in 1962 –
Min You (尤敏)
– www.goldenhorse.org.tw

Figure 4.
The 19th Golden Horse Awards in 1982 –
Ping Wang (汪萍)
– www.hao123.com

Figure 5.
The 40th Golden Horse Awards in 2003 –
Junru Wu (吴君如)
– www.hao123.com

Figure 6.
The 5th Hong Kong Film Awards in 1986 –
Xiaofeng Wang (王小鳳)
– www.hao123.com

Figure 7.
The 12th Hong Kong Film Awards in 1993 –
Manyu Zhang (张曼玉)
– www.hkfaa.com

Figure 8.
The 21st Hong Kong Film Awards in 2002 –
Aijia Zhang (张艾嘉)
– www.hao123.com

association, scenario writers' association, etc. And their scale and influence have grown day association, by day by joining forces with the award and Hong Kong government (Hong Kong Film Awards Film Festival, 2013).

Red carpet dresses of the award in the 1980s were diverse not only in terms of materials but also silhouettes. From the 1990s to early 2000s, red carpet look of actresses attending the award included graceful dresses along with casual, modern and diverse other styles. Xiaofeng Wang who won the best actress award in the 5th event in 1986, wore a dress with over-exaggerated sleeves together with a belt to give simple but unique image (Figure 6). Manyu Zhang who received the best actress award in the 12th best actress award in 1993 wore a thin and see-through satin blouse and tight pants with diverse patterns in patchworks such as geometric and abstract patterns, making a sophisticated and unique look (Figure 7). Aijia Zhang who won the best actress award in the 21st event in 2002 won a black slim dress with camisole neckline (Figure 8).

III. Analysis of Red Carpet Dresses in the Great China Region

1. Subject and Method of Analysis

1) Analysis Subject and Data Collection

This research subjects were limited to the red carpet dresses of actresses attending the 3 key film festivals in the Great China Region – China Golden Rooster and Hundred Flowers Film Festival, and Golden Horse Awards Film Festival and Hong Kong Film Awards Film festival – from

2005 to 2013. Of the 623 sets of data materials collected from each corresponding festival official homepages, diverse press releases and search sites (www.google.com, www.hao123.com), etc., 8 sets were excluded for their impossibility to analysis and 615 photos of red carpet dresses were finally selected.

2) Research Method

Based on extant literature and related papers (Cha, 2011; M. Lee, 1999; E. Lee, 2005; J. Lee & Cho, 2008; J. Lim, 2011; S. Lim & Lee, 2010; M. Park & Ko, 2013; Son & Kim, 2011), the formativeness of red carpet dresses of the Great China Region was studied herein by classifying their characteristics into shape, color, material and detail and trimmings and they were also examined for change in trend according to each year.

Specifically, the shape was analyzed by centering on silhouette and necklines. Silhouette was largely divided into hourglass, straight and bulk types then, further into fit and tight, fit and flare, princess, crinoline, mermaid, minaret, empire, slim, H line, tent, trapeze, cocoon, and wineglass types. The necklines were grouped into jewel, round, U, square, sweetheart, V, decollete, plunging, camisole, strapless, boat, off shoulder, halter, and one shoulder.

Colors were divided into solid and multi-color then, by centering on main colors, color data were collected and chromatic colors were categorized according to the 10 hue system of Munsell R, YR, Y, GY, G, BG, B, PB, P and RP. Achromatic colors were grouped in Wh, Gr and BK.

Materials were analyzed with the focus on fabric sensation and patterns. That is, fabric sensation was divided largely into solid material and mixed material and solid materials were further divided

into shiny, metallic, soft, stiff, thin and see-through, rough and thick types. Patterns were first divided into patterned and non-patterned and the patterned dresses were classified into simple, and complex patterns. Simple patterns were further separated into geometric, traditional, natural and abstract patterns.

Dress details and trimmings were divided into drape, pleats, frill and ruffle, gather, shirring, flounce, ribbon, tap, fringing, slit, sequin, spangle, beads, crystal, embroidery, corsage, button, belt, fur, string, feather, etc.

Fashion images were classified into 8 categories of classic, elegance, feminine, ethnic, avant-garde, sportive, mannish and modern as well as others for ambiguous cases with more than single images. Then chronological trend was examined. In this research red carpet dress formativeness and image analysis, the present study researcher and 5 other fashion design experts were involved for research objectivity.

3. Results and Discussion

1) Formativeness

(1) Shape

Red carpet dress silhouettes are an essential factor determining the image of an actress. In other words, dress silhouette is the first to be considered in the process of searching for a good style fitting an actress' physical features with appropriate appeal to the press medial and general people (E. Lee, 2005).

Red carpet dresses in the Chinese region were analyzed and straight (49.8%) was found the most, followed by hourglass (46.3%), and bulk (3.9%) (Table 1). More specifically, fit and flare (16.1%) was more frequent, then mermaid

(14.5%), trapeze (12.8%) and slim (12.7%) in order. Cha (2010) found, in her study on red carpet dresses in Academy Award and Cannes Film Festival from 2006 to 2009, fit and flare most often. As such, fit and flare style is most popular style among the red carpet dress styles. It is because the style gives the image of elegance and romanticism and at the same time sexually attractiveness by showing part of actresses' body silhouette, catching more eyes of people than any other silhouettes.

The chronological silhouette trend was analyzed as in Table 2. In 2005 and 2009, slim silhouette was the most popular and in 2006 and 2007, trapeze was the most frequent. In 2008, trapeze silhouette and mermaid type were also seen often, accounting for 16.4%. However, in 2010, 2011 and 2013, fit and flare was seen more from 20.0%, to 24.0% and to 25.7%, respectively. In 2012, mermaid type was most often with 19.2%.

Necklines are important part of making the overall image of an actress, effectively and expressing individual desire for beauty and personality. Necklines determine the whole look of a dress (M. Park, 2013).

Necklines of red carpet dresses in the Chinese region were analyzed as in Table 3. Strapless necklines were the most popular with 29.9%, followed by camisole (9.3%), jewel (8.5%), one shoulder (8.1%), V (6.7%) / round (6.7%), and decollete (6.3%). Strapless necklines are deemed to flatter the look of actresses the most so it was preferred the most.

Chronically, neckline trend was examined as shown in Table 4. In 2005, camisole neckline was seen most often with 19.6%. From 2006 to 2013, strapless neckline was seen the most followed by divers types of other necklines. In other words, in 2005, decollete was the most

popular; 2006, V; 2007, camisole; 2008, halter; 2009, camisole; 2010, one shoulder/boat; 2011, jewel/V; 2012, jewel; and 2013, round necklines. In 2013, plunging neckline dresses were worn the most than other years and it seems not to be irrelevant with the 2013 S/S fashion trend. Balmain, Giambattista Valli and others showed collections with plunging necklines emphasizing

the breast lines ("fashion trend", 2013).

(2) Colors

As the 21st century is also called as the era of colors, colors have become more important than any other times. Colors are one of the visual elements perceived faster and easier than

Table 1. Red Carpet Dress Silhouette frequency (%)

Silhouette	Hourglass 285 (46.3)						Straight 306 (49.8)					Bulk 24 (3.9)		Total
	Fit & Tight	Fit & Flare	Princess	Crinoline	Mermaid	Minaret	Slim	Empire	Trapeze	H	Tent	Coocon	Wineglass	
Total	22 (3.6)	**(99) 16.1**	(29) 4.7	(44) 7.1	**(89) 14.5**	(2) 0.3	**(78) 12.7**	(40) 6.5	**(79) 12.8**	(58) 9.4	(51) 8.3	(17) 2.8	(7) 1.1	(615) 100

Table 2. Chronological Trend of Red Carpet Dress Silhouette frequency (%)

Year \ Silhouette	Hourglass						Straight					Bulk		Total
	Fit & Tight	Fit & Flare	Princess	Crinoline	Mermaid	Minaret	Slim	Empire	Trapeze	H	Tent	Coocon	Wine glass	
2005	3 (5.9)	6 (11.8)	3 (5.9)	4 (7.8)	6 (11.8)	0 (0.0)	**10 (19.6)**	3 (5.9)	8 (15.7)	3 (5.9)	3 (5.9)	1 (2.0)	1 (2.0)	51 (100)
2006	2 (3.4)	7 (11.9)	5 (8.5)	1 (1.7)	4 (6.8)	0 (0.0)	9 (15.3)	4 (6.8)	**13 (22.0)**	3 (5.1)	7 (11.9)	2 (3.4)	2 (3.4)	59 (100)
2007	1 (1.7)	7 (11.9)	1 (1.7)	4 (6.8)	10 (16.9)	0 (0.0)	7 (11.9)	3 (5.0)	**15 (25.4)**	4 (6.8)	5 (8.5)	2 (3.4)	0 (0.0)	59 (100)
2008	3 (4.1)	4 (5.5)	2 (2.7)	8 (11.0)	**12 (16.4)**	1 (1.4)	8 (11.0)	3 (4.1)	**12 (16.4)**	7 (9.6)	10 (13.7)	1 (1.4)	2 (2.7)	73 (100)
2009	0 (0.0)	11 (18.3)	0 (0.0)	4 (6.7)	5 (8.3)	0 (0.0)	**14 (23.3)**	4 (6.7)	5 (8.3)	6 (10.0)	5 (8.3)	6 (10.0)	0 (0.0)	60 (100)
2010	2 (2.9)	**14 (20.0)**	3 (4.3)	7 (10.0)	13 (18.6)	1 (1.4)	8 (11.4)	2 (2.9)	9 (12.9)	5 (7.1)	6 (8.6)	0 (0.0)	0 (0.0)	70 (100)
2011	5 (5.0)	**24 (24.0)**	4 (4.0)	9 (9.0)	11 (11.0)	0 (0.0)	3 (3.9)	12 (12.0)	7 (7.0)	16 (16.0)	7 (7.0)	1 (1.0)	1 (1.0)	100 (100)
2012	5 (6.8)	8 (11.0)	6 (8.2)	2 (2.7)	**14 (19.2)**	0 (0.0)	10 (13.7)	7 (9.6)	5 (6.8)	8 (11.0)	4 (5.5)	4 (5.5)	0 (0.0)	73 (100)
2013	1 (1.5)	**18 (25.7)**	5 (7.1)	5 (7.1)	14 (20.0)	0 (0.0)	9 (12.9)	2 (2.9)	5 (7.1)	6 (8.6)	4 (5.7)	0 (0.0)	1 (1.5)	70 (100)

Table 3. Red Carpet Dress Neckline frequency (%)

Neckline	Jewel	Round	U	Square	Sweetheart	V	Decollete	Plunging	Camisole	Strapless	Boat	Off the shoulder	Halter	One shoulder	Total
Total	**53 (8.6)**	**41 (6.7)**	13 (2.1)	13 (2.1)	19 (3.1)	**41 (6.7)**	39 (6.3)	32 (5.2)	**57 (9.3)**	**184 (29.9)**	29 (4.7)	9 (1.5)	35 (5.7)	**50 (8.1)**	615 (100)

any other linguistic factors. They are immediate and emotional with stronger power of symbolism and expression than others. Colors, especially in dresses, are a fundamental factor expressing personal impression, preference, character and

specifically, Bk was the most frequent (24.5%), followed by W (19.1%), R (12.3%) and YR (9.8%) in order. That is, excluding the study of M. Park and Ko (2013) which reported red was the most-seen color in Academy Award, studies

Table 4. Chronological Trend of Red Carpet Dress Neckline frequency (%)

Neckline / Year	Jewel	Round	U	Square	Sweetheart	V	Decollete	Plunging	Camisole	Strapless	Boat	Off the shoulder	Halter	One shoulder	Total
2005	2 (3.9)	4 (7.8)	0 (0.0)	1 (2.0)	5 (9.8)	3 (5.9)	**7 (13.7)**	4 (7.8)	**10 (19.6)**	6 (11.8)	2 (3.9)	1 (2.0)	4 (7.8)	2 (3.9)	51 (100)
2006	4 (6.8)	0 (0.0)	1 (1.7)	3 (5.1)	2 (3.4)	**7 (11.9)**	5 (8.5)	1 (1.7)	6 (10.2)	**19 (32.2)**	3 (5.1)	1 (1.7)	6 (10.2)	1 (1.7)	59 (100)
2007	4 (6.8)	3 (5.1)	3 (5.1)	0 (0.0)	0 (0.0)	2 (3.4)	3 (5.1)	3 (5.1)	**11 (18.6)**	**16 (27.1)**	1 (1.7)	1 (1.7)	3 (5.1)	9 (15.3)	59 (100)
2008	4 (5.5)	2 (2.7)	3 (4.1)	0 (0.0)	4 (5.5)	3 (4.1)	3 (4.1)	1 (1.4)	5 (6.8)	**29 (40.0)**	2 (2.7)	1 (1.4)	**9 (12.3)**	7 (9.6)	73 (100)
2009	3 (5.0)	3 (5.0)	1 (1.7)	1 (1.7)	0 (0.0)	1 (1.7)	5 (8.3)	2 (3.3)	**8 (13.3)**	**24 (40.0)**	1 (1.7)	0 (0.0)	6 (10.0)	5 (8.3)	60 (100)
2010	3 (4.3)	2 (2.9)	1 (1.4)	2 (2.9)	0 (0.0)	6 (8.6)	6 (8.6)	1 (1.4)	6 (8.6)	**25 (35.7)**	**8 (11.4)**	1 (1.4)	1 (1.4)	**8 (11.4)**	70 (100)
2011	**10 (10.0)**	9 (9.0)	3 (3.0)	1 (1.0)	5 (5.0)	**10 (10.0)**	7 (7.0)	6 (6.0)	6 (6.0)	**24 (24.0)**	5 (5.0)	3 (3.0)	2 (2.0)	9 (9.0)	100 (100)
2012	**14 (19.2)**	4 (5.6)	0 (0.0)	1 (1.4)	1 (1.4)	8 (11.0)	1 (1.4)	3 (4.1)	4 (5.6)	**25 (34.2)**	2 (2.7)	0 (0.0)	3 (4.1)	7 (9.6)	73 (100)
2013	9 (12.9)	**14 (20.0)**	1 (1.4)	4 (5.7)	2 (2.9)	1 (1.4)	2 (2.9)	**11 (15.7)**	1 (1.4)	**16 (22.9)**	5 (7.1)	1 (1.4)	1 (1.4)	2 (2.9)	70 (100)

aesthetical sensitivity (H. Park, Lee, Yeom, Choi, & Park, 2006). Therefore, fashion look expressed through colors is one of the key image-making strategies for actresses walking on red carpets to grasp public eyes.

In this recognition, red carpet dress colors in the Chinese region were examined. As a result, solid-color dresses were more than multi-colored dresses. Chronically, in every year, solid colors were more often seen than multi-colors (Table 5).

The main colors (Of the 615 dresses, 12 had no main color accounting for at least 50% of themselves) which accounted for at least 50% of the red carpet dresses were examined as in Table 6. Chromatic colors (51.6%) were more than achromatic colors (48.4%). More

by Chung and Kim (2005), J. Lim (2005), and Cha (2010) stated black as the most frequently seen dress color. As such, black was the most popular as well for the color of red carpet dresses in the Chinese region seemingly because black gives a sophisticated yet glamorous look and it makes one look slimmer. So the color has long been preferred on red carpets. White, for its propensity to glint back light, is effective in a strong stage spotlight to flatter up the look of actresses as has been also preferred together with black in the region. Red is also one of the most effective colors to give feminine and challenging impression on red carpets (J. Lim, 2011) and is the most favored color in the Chinese region.

The yearly color examination results are in

Table 7. Black was most popular excluding 2007, 2008, and 2013 when white prevailed. Next, in 2005 Gr and R/W; 2006 and 2009, Wand P; 2010 and 2011, W and R; and 2010, R

Shin, Choi, & Choi, 2001). In this recognition, 615 pieces of Chinese red carpet dresses were analyzed for their materials, centering on the fabric sensation and patterns.

Table 5. Chronological Trend of red Carpet Dress Color   frequency (%)

Year Color	2005	2006	2007	2008	2009	2010	2011	2012	2013
Solid colors	36 (61.0)	35 (59.3)	41 (69.5)	55 (75.3)	39 (65.0)	45 (64.3)	66 (66.0)	50 (68.5)	49 (70.0)
Multi Colors	15 (39.0)	24 (40.7)	18 (30.5)	18 (24.7)	21 (35.0)	25 (35.7)	34 (34.0)	23 (31.5)	21 (30.0)

Table 6. Red Carpet Dress Main Color   frequency (%)

Hue	Chromatic color 311 (51.6)										Achromatic color 292 (48.4)			Total
	R	YR	Y	GY	G	BG	B	PB	P	RP	W	Gr	Bk	
Total	74 (12.3)	59 (9.8)	32 (5.3)	9 (1.5)	14 (2.3)	8 (1.3)	27 (4.5)	33 (5.5)	24 (4.0)	31 (5.1)	115 (19.1)	29 (4.8)	148 (24.5)	603 (100)

and PB followed. Red carpet dress color is not closely related to the fashion trends. That is, red carpet dress colors have been different from fashion trend such as pink in the 2009 S/S collection; black and white in the 2010 S/S collection; vivid neon color 2012 S/S collection; orange, pink, yellow, green in the 2012 F/W collection; white in the 2013 S/S collection; metallic color in the 2013 F/W collection.

(3) Materials

Clothes deliver general impression via their own formative elements. If shapes are an explanatory design factor, colors or materials are factors implying sensitive image. Materials, in particular, deliver the sense of touch and synesthesia thus, image impression through materials is move effective (Y. Park, Kim, Lee,

The fabric sensation analysis results are described in Table 8. Solid materials accounted for 73.5% and mixed materials, 26.5%. More specifically, soft materials were used the most (27.0%), followed by shiny materials (24.7%), shiny + thin/see-through (8.8%) and rough and thick materials (7.0%). Such a finding is different from that of the study by Cha(2010) where shiny materials were seen more often followed by soft materials and thin and see-through materials. That is, shiny materials expresses fancy, graceful and feminine look and effective in stage spotlights to flatter up an actress. Therefore, it was found to be the most favored by not just Cannes Film Festival but also most other film events including those of South Korea. But the Chinese film festivals were found to prefer soft materials than shiny materials. This is because soft materials give elegant and romantic

impression and soft femininity at the same time.

Yearly fabric sensation analysis results are in Table 9. In 2005, 2006, 2008 and 2011, shining materials were seen the most frequently and in 2007, 2009, 2010, 2012 and 2013, soft materials

consistent with the research result of M. Park and Ko (2011) that both Academy Award and Grammy Award showed non-patterned dresses the most, signaling that red carpet dresses tended to stress fabric sensation rather than

Table 7. Chronological Trend of Red Carpet Dress Color frequency (%)

Hue / Year	Chromatic color										Achromatic color			Total
	R	YR	Y	GY	G	BG	B	PB	P	RP	W	Gr	Bk	
2005	5 (10.2)	4 (8.2)	4 (8.2)	1 (2.0)	2 (4.1)	1 (2.0)	3 (6.1)	2 (4.1)	2 (4.1)	4 (8.2)	5 (10.2)	6 (12.2)	10 (20.4)	49 (100)
2006	1 (1.8)	5 (8.8)	2 (3.5)	2 (3.5)	1 (1.8)	1 (1.8)	2 (3.5)	1 (1.8)	6 (10.5)	1 (1.8)	9 (15.8)	2 (3.5)	24 (42.1)	(57) 100
2007	9 (15.5)	8 (13.8)	6 (10.3)	0 (0.0)	0 (0.0)	1 (1.7)	1 (1.7)	2 (3.4)	0 (0.0)	2 (3.4)	17 (29.3)	2 (3.4)	10 (17.2)	58 (100)
2008	9 (12.7)	7 (9.9)	3 (4.2)	0 (0.0)	2 (2.8)	1 (1.4)	5 (7.0)	4 (5.6)	1 (1.4)	4 (5.6)	17 (23.9)	2 (2.8)	16 (22.5)	71 (100)
2009	7 (11.9)	9 (15.3)	3 (5.1)	0 (0.0)	0 (0.0)	0 (0.0)	3 (5.1)	2 (3.4)	10 (16.9)	3 (5.1)	12 (20.3)	5 (8.5)	14 (23.7)	59 (100)
2010	10 (14.7)	6 (8.8)	1 (1.5)	0 (0.0)	1 (1.5)	1 (1.5)	2 (2.9)	3 (4.4)	3 (4.4)	9 (13.2)	13 (19.1)	5 (7.4)	14 (20.6)	68 (100)
2011	12 (12.1)	4 (4.0)	6 (6.1)	2 (2.0)	2 (2.0)	2 (2.0)	6 (6.1)	8 (8.1)	6 (6.1)	5 (5.1)	15 (15.2)	6 (6.1)	25 (25.3)	99 (100)
2012	12 (16.4)	9 (12.3)	4 (5.5)	3 (4.1)	3 (4.1)	0 (0.0)	4 (5.5)	9 (12.3)	2 (2.7)	2 (2.7)	8 (11.0)	0 (0.0)	23.3	73 (100)
2013	9 (13.0)	7 (10.1)	3 (4.3)	1 (1.4)	3 (4.3)	1 (1.4)	1 (1.4)	2 (3.0)	3 (4.3)	1 (1.4)	19 (27.5)	1 (1.4)	18 (26.1)	603 (100)

Table 8. Red Carpet Dress Fabric Sensation frequency (%)

Fabric sensation	Solid materials 425 (73.5)						Mixed materials 163 (26.5)										Total
	shiny	Metallic	Soft	Thin	See-through	Rough	shiny + Soft	shiny + Thin	shiny + See-through	shiny + Rough	Soft +Thin	Soft +Metallic	Soft +See-through	Thin +Metallic	Thin + See-through	Rough +Metallic	
Total	152 (24.7)	27 (4.4)	166 (27.0)	33 (5.4)	31 (5.0)	43 (7.0)	15 (2.4)	7 (1.1)	54 (8.8)	9 (1.5)	13 (2.1)	10 (1.6)	31 (5.0)	5 (0.8)	17 (2.8)	2 (0.3)	615 (100)

were more often. In 2013, soft materials were followed by the mixture of shining, thin and see-through materials.

Red carpet dress patterns in the Chinese region were examined. As in Table 10, non-patterned dresses (85.4%) were far more seen than patterned dresses (14.6%). This is

patterns. Natural patterns were shown the most frequently among the patterned dresses.

The chronological trend is exhibited in Table 11. Throughout the whole period from 2005 to 2013, non-patterned dresses appeared more often. Following them, geometric patterns were second-mostly seen in 2005 and 2007; natural

patterns, in 2006 and 2008 through 2011; and abstract patterns in 2012 and 2013. In other words, non-pattern was seen the most each year while different patterns were seen each year in patterned dresses. In 2007, geometric patterns were most frequent; from 2008 to 2011, natural patterns; and from 2012, abstract patterns.

in Table 12, dresses without any detail and trimming accounted for 19.5%, the largest part. Then they were followed by frills and ruffles (14.3%), gather (8.1%), and shirring (6.7%). In the study by Cha (2010) analyzing Korean red carpet dresses, no-detailed dresses were found the most. Simple dresses without trimmings are

Table 9. Chronological Trend of Red Carpet Dress Fabric Sensation   frequency (%)

Fabric sensation / Year	Solid materials (73.5)						Mixed materials (26.5)										Total
	shiny	Metallic	Soft	Thin	See-through	Rough	shiny+ Soft	shiny+ Thin	shiny+ See-through	shiny + Rough	Soft +Thin	Soft +Metallic	Soft +See-through	Thin +Metallic	Thin+ See-through	Rough +Metallic	
2005	13 (25.5)	1 (2.0)	10 (19.6)	2 (3.9)	4 (7.8)	4 (7.8)	4 (7.8)	1 (2.0)	7 (13.7)	1 (2.0)	2 (3.9)	1 (2.0)	0 (0.0)	1 (2.0)	0 (0.0)	0 (0.0)	51 (100)
2006	19 (32.2)	2 (3.4)	13 (22.0)	1 (1.7)	2 (3.4)	7 (11.9)	1 (1.7)	1 (1.7)	7 (11.9)	0 (0.0)	1 (1.7)	0 (0.0)	0 (0.0)	0 (0.0)	5 (8.5)	0 (0.0)	59 (100)
2007	16 (27.1)	4 (6.8)	20 (33.9)	6 (10.2)	2 (3.4)	3 (5.1)	2 (3.4)	0 (0.0)	1 (1.7)	0 (0.0)	0 (0.0)	2 (3.4)	0 (0.0)	0 (0.0)	2 (3.4)	1 (1.7)	59 (100)
2008	24 (32.9)	3 (4.1)	18 (24.7)	3 (4.1)	0 (0.0)	3 (4.1)	5 (6.8)	1 (1.4)	9 (12.3)	1 (1.4)	1 (1.4)	0 (0.0)	0 (0.0)	2 (2.7)	3 (4.1)	0 (0.0)	73 (100)
2009	8 (13.3)	4 (6.7)	18 (30.0)	3 (5.0)	2 (3.3)	7 (11.7)	2 (3.3)	1 (1.7)	3 (5.0)	2 (3.3)	4 (6.7)	1 (1.7)	0 (0.0)	3 (5.0)	2 (3.3)	0 (0.0)	60 (100)
2010	12 (17.1)	4 (5.7)	21 (30.0)	5 (7.1)	4 (5.7)	6 (8.6)	1 (1.4)	0 (0.0)	2 (2.9)	1 (1.4)	1 (1.4)	1 (1.4)	2 (2.9)	3 (4.3)	7 (10.0)	0 (0.0)	70 (100)
2011	36 (36.0)	4 (4.0)	19 (19.0)	5 (5.0)	6 (6.0)	4 (4.0)	0 (0.0)	0 (0.0)	11 (11.0)	2 (2.0)	2 (2.0)	4 (4.0)	0 (0.0)	5 (5.0)	2 (2.0)	0 (0.0)	100 (100)
2012	16 (21.9)	4 (5.5)	23 (32.9)	4 (5.5)	5 (6.8)	5 (6.8)	0 (0.0)	2 (2.7)	4 (5.5)	0 (0.0)	1 (1.4)	1 (1.4)	2 (2.7)	2 (2.7)	3 (4.1)	0 (0.0)	73 (100)
2013	8 (11.4)	1 (1.7)	23 (32.9)	4 (5.7)	6 (8.6)	4 (5.7)	0 (0.0)	1 (1.7)	10 (14.3)	2 (2.9)	1 (1.7)	0 (0.0)	1 (1.7)	1 (1.7)	7 (10.0)	1 (1.7)	70 (100)

Table 10. Red Carpet Dress Patterns   frequency (%)

Patterns	Non-Patterns	Patterns 90(14.6)								Total
		Simple patterns 77 (12.5)				Complex patterns 13 (2.1)				
		Geometric	Traditional	Natural	Abstract	Geometric+ Natural	Traditional+ Natural	Traditional+ Abstract	Natural+ Abstract	
Total	525 (85.4)	21 (3.4)	7 (1.1)	33 (5.4)	16 (2.6)	4 (0.7)	5 (0.8)	1 (0.2)	3 (0.5)	615 (100)

(4) Details and Trimmings

The details and trimmings of red carpet dresses in the Chinese region were studied. As

widely preferred as they look sophisticated, maturer and feminine. Frills and ruffles were seen next in order as they are very effective details to give lovely and romantic image.

Chronologically details and trimmings were studied as in Table 13. Excluding 2010, all of the years showed dresses without details and trimmings. In 2006, together with non-trimming dresses, ribbons accounted for 18.6% and in 2010, frills and ruffles were 20%, the largest part. This is a huge gap with the findings of study by M. Park (2011) that shirring was used more

Award in 2007 and 2012 and frill and ruffles prevailed in other years. Frills and ruffles are an effective detail changing the simplicity and monotonousness of a dress to a more romantic and cute look.

The formative features of red carpet dress at Great China Region were analyzed as in Table 14.

Table 11. Chronological Trend of Red Carpet Dress Patterns frequency (%)

Patterns / Year	Non-Patterns	Patterns									Total
		Simple patterns				Complex patterns					
		Geometric	Traditional	Natural	Abstract	Geometric+Natural	Traditional+Natural	Traditional+Abstract	Natural+Abstract	Subtotal	
2005	39 (76.5)	6 (11.8)	1 (2.0)	3 (5.9)	1 (2.0)	0 (0.0)	1 (2.0)	0 (0.0)	0 (0.0)	12 (23.5)	51 (100)
2006	51 (86.4)	1 (1.7)	0 (0.0)	5 (8.5)	0 (0.0)	1 (1.7)	1 (1.7)	0 (0.0)	0 (0.0)	8 (13.6)	59 (100)
2007	53 (89.8)	2 (3.4)	1 (1.7)	1 (1.7)	1 (1.7)	0 (0.0)	0 (0.0)	0 (0.0)	1 (1.7)	6 (10.2)	59 (100)
2008	62 (84.9)	3 (4.1)	1 (1.4)	5 (6.8)	0 (0.0)	0 (0.0)	0 (0.0)	1 (1.4)	1 (1.4)	11 (15.1)	73 (100)
2009	50 (83.3)	2 (3.3)	1 (1.7)	4 (6.7)	3 (5.0)	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)	10 (16.7)	60 (100)
2010	61 (87.1)	3 (4.3)	1 (1.4)	4 (5.7)	0 (0.0)	0 (0.0)	1 (1.4)	0 (0.0)	0 (0.0)	9 (12.9)	70 (100)
2011	88 (88.0)	0 (0.0)	0 (0.0)	6 (6.0)	3 (3.0)	2 (2.0)	0 (0.0)	0 (0.0)	1 (1.0)	12 (12.0)	100 (100)
2012	64 (87.7)	2 (2.7)	1 (1.4)	2 (2.7)	3 (4.1)	1 (1.4	0 (0.0)	0 (0.0)	0 (0.0)	9 (12.3)	73 (100)
2013	57 (81.4)	2 (2.9)	1 (1.4)	3 (4.3)	5 (7.1)	0 (0.0)	2 (2.9)	0 (0.0)	0 (0.0)	13 (18.6)	70 (100)

Table 12. Red Carpet Dress Details and Trimmings frequency(%)

Details and trimmings	Nit	Presence 495(80.5)																						Total
		Drape	Pleats	Frill & Ruffle	Gather	Shirring	Flounce	Ribbon	Tap	Fringing	Slit	Sequin	Spangle	Beads	Crystal	Embroidery	Corsage	Button	Belt	Fur	String	Feather	Subtotals	
Total	120 (19.5)	35 (5.7)	16 (2.6)	88 (14.3)	50 (8.1)	41 (6.7)	8 (1.3)	41 (6.7)	8 (1.3)	3 (0.49)	(2.0)	16 (2.6)	21 (3.4)	29 (4.7)	20 (3.3)	29 (4.7)	16 (2.6)	1 (0.2)	39 (6.3)	5 (0.8)	14 (2.3)	3 (0.49)	495 (80.5)	615 (100)

often in Academy Award in 2005 and 2011; frills and ruffles the most in 2010; beads in 2012 while beads were seen the most in Grammy

2) Fashion Image

Images are not only an effective clue to

express oneself within a short time but also an important factor to assess or view others with mighty influence even possibly to determine individual success or failure (Min, 2013). As general interest in red carpet fashion in film events has risen, actresses' fashion image also has become a fundamental means to show their fashion sense.

Based on this understanding, Chinese red carpet dress fashion images were examined. As shown in Table 15, elegant image accounted for 36.6% and feminine image, 34.8%, similar levels, followed by ethnic image with 8.9%. Of the feminine images, together with mature and sexy styles, romantic styles also appeared often by using frills, ruffles, ribbons, etc. As extant

Table 13. Chronological Trend of Red Carpet Dress Details and Trimmings   frequency (%)

Year	Nit	Drape	Pleats	Frill & Ruffle	Gather	Shirring	Flounce	Ribbon	Tap	Fringing	Slit	Sequin	Spangle	Beads	Crystal	Embroidery	Corsage	Button	Belt	Fur	String	Feather	Subtotals	Total
2005	10 (19.6)	0 (0.0)	2 (3.9)	9 (17.7)	3 (5.9)	4 (7.8)	0 (0.0)	6 (11.8)	1 (2.0)	0 (0.0)	0 (0.0)	0 (0.0)	1 (2.0)	2 (3.9)	1 (2.0)	4 (7.8)	0 (0.0)	0 (0.0)	3 (5.9)	0 (0.0)	4 (7.8)	1 (2.0)	41 (80.4)	51 (100)
2006	11 (18.6)	3 (5.1)	0 (0.0)	9 (15.3)	5 (8.5)	2 (3.4)	1 (1.7)	11 (18.6)	1 (1.7)	0 (0.0)	0 (0.0)	1 (1.7)	2 (3.4)	2 (3.4)	0 (0.0)	2 (3.4)	3 (5.1)	0 (0.0)	2 (3.4)	2 (3.4)	2 (3.4)	0 (0.0)	48 (81.4)	59 (100)
2007	15 (25.4)	6 (10.2)	2 (3.4)	10 (17.0)	4 (6.8)	3 (5.1)	0 (0.0)	2 (3.4)	2 (3.4)	0 (0.0)	2 (3.4)	4 (6.8)	1 (1.7)	4 (6.8)	0 (0.0)	2 (3.4)	1 (1.7)	0 (0.0)	1 (1.7)	0 (0.0)	0 (0.0)	0 (0.0)	44 (74.6)	59 (100)
2008	10 (13.7)	2 (2.7)	2 (2.7)	7 (9.6)	8 (11.0)	6 (8.2)	2 (2.7)	1 (1.4)	1 (1.4)	1 (1.4)	0 (0.0)	2 (2.7)	3 (4.1)	4 (5.5)	4 (5.5)	5 (6.8)	2 (2.7)	0 (0.0)	9 (12.3)	2 (2.7)	1 (1.4)	1 (1.4)	63 (86.3)	73 (100)
2009	11 (18.3)	5 (8.3)	2 (3.3)	9 (15.0)	3 (5.0)	5 (8.3)	1 (1.7)	2 (3.3)	0 (0.0)	1 (1.7)	1 (1.7)	1 (1.7)	1 (1.7)	6 (10.0)	1 (1.7)	3 (5.0)	3 (5.0)	1 (1.7)	2 (3.3)	0 (0.0)	2 (3.3)	0 (0.0)	49 (81.7)	60 (100)
2010	10 (14.3)	6 (8.6)	1 (1.4)	14 (20.0)	6 (8.6)	4 (5.7)	2 (2.9)	5 (7.1)	2 (2.9)	0 (0.0)	1 (1.4)	1 (1.4)	0 (0.0)	2 (2.9)	4 (5.7)	2 (2.9)	3 (4.3)	0 (0.0)	4 (5.7)	1 (1.4)	1 (1.4)	1 (1.4)	60 (85.7)	70 (100)
2011	23 (23.0)	9 (9.0)	3 (3.0)	12 (12.0)	9 (9.0)	7 (7.0)	2 (2.0)	5 (5.0)	0 (0.0)	1 (1.0)	2 (2.0)	4 (4.0)	2 (2.0)	3 (3.0)	8 (8.0)	3 (3.0)	1 (1.0)	0 (0.0)	4 (4.0)	0 (0.0)	2 (2.0)	0 (0.0)	77 (77.0)	100 (100)
2012	11 (15.1)	3 (9.7)	4 (5.5)	10 (13.7)	4 (5.5)	6 (8.2)	0 (0.0)	5 (6.8)	1 (1.4)	0 (0.0)	2 (2.7)	2 (2.7)	8 (11.0)	2 (2.7)	1 (1.4)	4 (5.5)	2 (2.7)	0 (0.0)	8 (11.0)	0 (0.0)	0 (0.0)	0 (0.0)	62 (84.9)	73 (100)
2013	19 (27.1)	1 (1.5)	0 (0.0)	8 (11.4)	8 (11.4)	4 (5.7)	0 (0.0)	4 (5.7)	0 (0.0)	0 (0.0)	4 (5.7)	1 (1.5)	3 (4.3)	4 (5.7)	1 (1.5)	4 (5.7)	1 (1.5)	0 (0.0)	6 (8.6)	0 (0.0)	2 (2.9)	0 (0.0)	51 (72.9)	70 (100)

Table 14. Red Carpet Dress Formative   frequency (%)

Shape	Silhouette	Straight 306(49.8) > Hourglass 285(46.3) > Bulk 24(3.9)		
		Fit & Flare 22(16.1) > Mermaid 89(14.5) > Trapeze 79(12.8) > Slim 78(12.7) > H 58(9.4) > Tent 51(8.3)…		
	Neckline	Strapless 184(29.9) > Camisole 57(9.3) > Jewel 53(8.6) > One shoulder 50(8.1) > Round 41(6.7) / V 41(6.7) > Decollete 39(6.3)…		
color		Bk 148(24.5) > W 115(19.1) > R 74(12.3) > YR 59(9.8) > PB 33(5.5)> Y 32(5.3) > RP 31(5.1)…		
Materials	Fabric sensation	Soft 166(27.0) > shiny 152(24.7) > shiny+See-through 54(8.8) > Rough 43(7.0) > See-through 31(5.0) / Soft+See-through 31(5.0)…		
	Patterns	Non-Patterns 525(85.4) > Natural 33(5.4) > Geometric 21(3.4) > Abstract 16(2.6)…		
Details and trimmings		Nit 120(19.5) > Frill & Ruffle 88(14.3) > Gather 50(8.1) > Shirring 41(6.7) / Ribbon 41(6.7) > Belt 39(6.3) > Drape 35(5.7)…		

literature reported elegant image was seen the most in Academy Award red carpet dresses, Chinese film festivals also showed elegant image to 2013, elegant image appeared more often. Elegant image showed the most frequently in 2010 in relation to the fashion trend of the time.

Table 15. Red Carpet Dress Fashion Image   frequency (%)

Image	Classical	Elegance	Feminine	Ethnic	Vanguard	Sportive	Mannish	Modern	Others	Total
Total	28 (4.6)	**225 (36.6)**	**214 (34.8)**	**55 (8.9)**	23 (3.7)	1 (0.2)	6 (1.0)	**48 (7.8)**	16 (2.6)	615 (100)

Table 16. Chronological Trend of Red Carpet Fashion Image   frequency (%)

Image Year	Classical	Elegance	Feminine	Ethnic	Vanguard	Sportive	Mannish	Modern	Others	Total
2005	3 (5.9)	13 (25.5)	25 (49.0)	5 (9.8)	1 (2.0)	0 (0.0)	0 (0.0)	3 (5.9)	1 (2.0)	51 (100)
2006	6 (10.2)	15 (25.4)	25 (42.4)	5 (8.5)	3 (5.1)	0 (0.0)	0 (0.0)	4 (6.8)	1 (1.7)	59 (100)
2007	2 (3.4)	27 (45.8)	16 (27.1)	4 (6.8)	2 (3.4)	0 (0.0)	0 (0.0)	5 (8.5)	3 (5.1)	59 (100)
2008	3 (4.1)	21 (28.7)	30 (41.1)	9 (12.3)	4 (5.5)	0 (0.0)	1 (1.4)	3 (4.1)	2 (2.7)	73 (100)
2009	1 (1.7)	17 (28.3)	29 (48.3)	11 (18.3)	1 (1.7)	0 (0.0)	1 (1.7)	0 (0.0)	0 (0.0)	60 (100)
2010	4 (5.7)	26 (37.1)	24 (34.3)	4 (5.7)	3 (4.3)	0 (0.0)	0 (0.0)	6 (8.6)	3 (4.3)	70 (100)
2011	3 (3.0)	40 (40.0)	28 (28.0)	5 (5.0)	3 (3.0)	1 (1.0)	1 (1.0)	16 (16.0)	3 (3.0)	100 (100)
2012	1 (1.4)	34 (46.6)	21 (28.8)	4 (5.5)	5 (6.8)	0 (0.0)	0 (0.0)	6 (8.2)	2 (2.7)	73 (100)
2013	5 (7.1)	34 (48.6)	13 (18.6)	8 (11.4)	1 (1.5)	0 (0.0)	3 (4.3)	5 (7.1)	1 (1.5)	70 (100)

more often. This seems because elegant image implies noble, graceful, dignified, classy and great feels and such a nature is most appropriate for fashion image on red carpets, a symbol of honor and authority as it has long been favored for the reason.

The fashion image of Chinese red carpet dresses was chronically studied as in Table 16. Excluding 2007, from 2005 to 2009, feminine image was the most frequently seen. From 2010

That is, it was to reflect the 2010 S/S and F/W trend called Fluid Elegance and Gothic Elegance. Fluid Elegance is to create soft and flexible image through fluid silhouette and Gothic Elegance is to express far mature, graceful and restrained look. But Chinese red carpet look became more and more elegant and goddess-like look despite the fashion trend then after such as romantic look in the 2011 S/S collection; lady-like classic look in the 2011 F/W

collection, which re-interpreted 1940s' styles in a modern view; dark romantic loom in the 2012 S/S collection; mixture of bourgeois classic and romanticism in the 2012 F/W collection; modern look in the 2013 S/S collection and avant-garde in the 2013 F/W collection ("fashion image trend", 2013).

Figure 9.
The 47th Golden Horse Awards in 2010 – Xiyuan Xu (徐熙媛)
– www.google.com

Figure 10.
The 32nd Hong Kong Film Awards in 2013 – Lianxin Zhang (张蓝心)
– www.hkfaa.com

Figure 11.
The 46th Golden Horse Awards in 2009 – Dailin Xiong (熊黛林)
– www.goldenhorse. org.tw

Figure 12.
The 47th Golden Horse Awards in 2010 – Jingchu Zhang (张静初)
– www.google.com

Figure 13.
The 22nd Golden Rooster and Hundred Flowers Award in 2013 – Xialu Li (李小璐)
– wh2013.cjn.cn
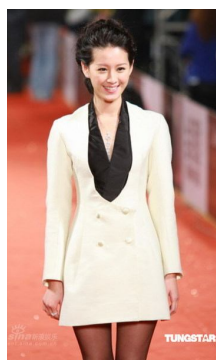
Figure 14.
The 44th Golden Horse Awards in 2007 – Kaixuan Zeng (曾恺玹)
– www.goldenhorse. org.tw

Figure 15.
The 15th Golden Rooster and Hundred Flowers Award in 2006 – Li Yuan (袁立)
– www.google.com

Figure 16.
The 31st Hong Kong Film Awards in 2012 – Dexian Ye (叶德娴)
– www.goldenhorse. org.tw

Figure 17.
The 27th Hong Kong Film Awards in 2008 – Xiuwen Zheng (鄭秀文)
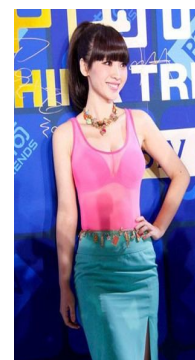– www.google.com

Figure 18.
The 20th Golden Rooster and Hundred Flowers Award in 2011 – Yan Liu (柳岩)
– www.google.com

More specifically, Xiyuan Xu attending the 2010 Golden Horse Award wore a one-shoulder neckline white mermaid dress with a unique design in the chest area and trimmed with long train Figure 9 to show dignified and elegant image while stressing the body line. As Figure 10 shows, Lanxin Zhang who attended the 2013 Hong Kong Film Festival, wore a strapless white mermaid-silhouette dress mixing thin see-through with mesh materials, stressing the chest part and body figure to give erotic and feminine elegant image. Dailin Xiong attending the 2009 Golden Horse Award expressed sexy and feminine image by wearing a halter-neckline yellow slim dress stressing the curve of chest (Figure 11). Jingchu Zhang came to the 2010 Golden Horse Award, wearing a strapless-neckline flower-printed crinoline dress to deliver romantic impression (Figure 12). Figure 13 is Xialu Li in the Golden Rooster and Hundred Flowers Award in 2013. She wore an ethnic dress with traditional Chinese patterns. As Figure 14 exhibits, Kaixuan Zeng in the 2007 Golden Horse event, wore a black blouse and white dress to give simple and sophisticated modern image. Figure 15 is Li Yuan attending the 2006 Golden Rooster and Hundred Flowers Award. She wore a square-neckline medieval robe-like dress to express simple and classic image. Figure 16 shows Dexian Ye in the 2012 Hong Kong festival who wore a blue dress mixing shiny materials and see-through materials to give bold and sensual avant-garde image. Figure 17 shows Xiuwen Zheng in the 2008 Hong Kong festival who wore a black suit to give mannish image. Figure 18 is Yan Liu in the Golden Rooster and Hundred Flowers Award in 2011. She wore a U neckline pink thin see-through clothes mixing with a blue skirt give sexy and feminine image.

IV. Conclusion

Actresses are called as the jewel in the crown at film festivals. They are fashion icons themselves and fashion leaders at the same time. Their red carpet dresses have a huge impact on general people's fashion trends. In this recognition, this present study examined 3 major film festivals in the broader Chinese region to look at the formativeness and fashion images of their red carpet dresses. This research findings can be summarized as follows:

The formative characteristics of Chinese red carpet dress designs were analyzed by categorizing into silhouette, neckline, color, material (fabric sensation and pattern), and detail and trimming. As a result, fit and flare, mermaid, trapeze and slim were found frequently for silhouette. As for neckline, strapless, camisole, jewel, and one shoulder were often found. Concerning color, Bk, W, R, and YR were popular and for material, soft and shiny materials prevailed. As for pattern, non-patterned dresses were more frequent and non-trimming dresses were found more often for details and trimmings.

Chronologically, in terms of silhouette, slim was popular in 2005 and 2009; trapeze in 2006 and 2007; and trapeze and mermaid in 2008. Excluding 2012 when mermaid was seen more often, from 2010 to 2013, fit and flare prevailed and increased. In 2005 camisole was the most favored neckline, and from 2006 to 2013, strapless was more popular. As for colors, each of the years under the investigation of this research showed solid colors more than multi colors with higher frequency of black than any others excluding 2007, 2008 and 2013 when white was seen the most. Regarding material fabric sensation, in 2005, 2006, 2008 and 2011,

shiny materials were often seen the most and in 2007, 2009, 2010, 2012 and 2013, soft materials prevailed. Every year showed non-patterned dresses more often. Excluding 2010 when frills and ruffles appeared the most, other years showed dresses without details and trimmings the most.

Fashion image appearing in red carpet dresses of broader Chinese region included elegant and feminine images to a similar levels. Yearly, excluding 2007, from 2005 to 2009, feminine image was more often seen and from 2007 and 2010 through 2013, elegant image prevailed.

This research is limited in reviewing photograph materials instead of real dresses, implying the possibility of a gap in color and fabric sensation. This research is still significant in that, amid the rising interest of general people in film festival red carpet dresses along with the global recognition of broader Chinese area celebrities, it could serve as a useful foundation for red carpet look designing to build a future prestigious image of the Chinese fashion industry and create high added values in the area.

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