

The Relation of Visual Signs in the Narrative Structure of MTV Exit Human Trafficking Campaign Video

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ABSTRACT

Human trafficking is a violation of the human rights. One of the campaign to fight against this crime takes the form of a digital campaign that aired on television and internet. This study discusses the narrative structure of human trafficking campaign video from non-profit organization MTV Exit in 2012. This video campaign combines art collage and graphic art in its narrative structure. Nonverbal visual elements displayed in the form of a digital photo collage with animated illustrations setting. We consider this video campaign quite interesting as it is visually inform the public about the importance of safe migration through the visual signs in the narrative structure. This study analyzes qualitatively the relation of nonverbal visual signs in the narrative collage and illustration. Denotative and connotative analysis with structural semiotics approach is needed to understand the meaning of visual signs in the context of humans as cultural beings in their communities. This study is expected to be a model example of visual communication campaigns that can foster public awareness of the issue of human trafficking, especially for young women and children as young generation.

1. Introduction

Human trafficking is a form of violation of human rights. We consider this crime must be resisted by all people in the world. The campaigns to raise awareness about it also become important to do. In Indonesia, human trafficking crimes occurred since this country became not only as a transit location but also a destination and the central suppliers (Marboen, Ed., 2011. Antara News. Indonesia Sumber Perdagangan Manusia, <http://www.antaraneews.com/berita/268274/Indonesia-sumber-perdagangan-manusia>, last accessed August 22, 2013). Most victims of human trafficking in Indonesia come from many provinces, such as West Java, Central Java, East Java, and Banten. During 2011, they can be found in many countries especially in the Persian Gulf countries, Malaysia, Taiwan, Chile, New Zealand, Philippines, Egypt, and the United States (United States Government Trafficking in Persons Report 2012 in MTV Exit module, 2012:11).

The cases of trafficking in persons were not only happening in the rural areas but also in urban areas. Promises of job offers with higher salaries often used as a weapon to trap the victims. The victims are generally forced to work as laborers with low wages and prostitutes. Exploitation of young women and children in forced labor and prostitution needs to be fought. One way to communicate it with designing digital campaigns that can raise awareness, concern, and providing knowledge to the public about this crime. Results of research and technology (Ristek, 2009:101-102) showed that the use of digital image campaigns can also provide creative opportunities for integrating the delivery of information and entertainment.

In the context of visual communication design, a form of digital campaign can be a video campaign that published through television programs, events, and online networks. A campaign model that have published

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was a campaign video from United Nations Office on Drugs and Crime (UNODC) through one of their Global Programmes, namely The Global Programme Against Trafficking in Human Beings. Karin Rammerstorfer in her seminar paper "UNODC and The Global Programmes" wrote:

"in 2001 UNODC raised public awareness on the issue of trafficking in human beings for the special purpose of sexual exploitation through a video campaign. As the first global television campaign was very successful, a second one in 2002 followed with the focus on men, women, and children who are forced into labor. Due to the big successes of the first two videos in 2003 two further video were released. It aimed at victims and the general public to combat that scourge" (Rammerstorfer, 2006:10).

This suggests that the campaign through video can be an effective model of campaign to raise awareness in the countries where especially women and children become victims of forced labor and sexual abuse. In Indonesia, a video about human trafficking campaign that has been launched is a video campaign "Three Important Things for the Safe Migration" from MTV Exit, a non-profit organization funded by USAID, AusAID and Walk Free. This video is part of the program "Join the Fight" for the younger generation that also involves creative community in Indonesia, such as Bandung Creative City Forum, Mahj dara Creative Work, and Gravity Films. The narrative video campaign lasted about three minutes and was produced in 2012. It is visualized with a photo collage technique combines animated illustration. This video can be accessed at *YouTube*, with the title MTV Exit "Stop Human Trafficking" Indonesian PSA.

Production of visual communication campaign media to be a potential choice because today's society interacting with the electronic digital world every day. It's said by Schroeder (2002:3), people who consume information visually through images function in the cultural meaning systems can be affected including through the mass media. Therefore the modern mass media is required to create a communicative message visually where each visual element shown are the meaningful illustrations or images.

The video campaign can be categorized as a visual creativity in its efforts to build awareness and public concern about the crime. Message in the video is organized through visual elements that represent verbal and nonverbal reality of human life through illustrative photo collage techniques that make the pictures speak. Animated illustrations designed as setting to produce a narrative about young women and children character who are the victims of human trafficking.

Visually, the narrative structure that consists of visual signs relate to the socio-cultural values of the communities in which the product is made and published. In the narrative structure, visual elements interact to produce meanings that arouse the emotions and thoughts of the audience. The problem is: how the visual signs in photo collages and animated illustrations related to form visual meaning that inform the public about the crime of trafficking in children and young women in Indonesia?

The meaning of the visual signs can be analyzed in semiotic through a discussion about relation between nonverbal visual elements in the context of the narrative as a representation of events. Nonverbal communication, according to John Fiske (2007:94-95) can also take place through representational codes, which is a process of delivering a message or idea to create text that regardless of the communicator. Video campaign is a form of representational code in which the messages conveyed through visual images that may cause the imagination through reading the visual signs. In view of the semiotics of Roland Barthes (1977), a visual narrative is a reading of the imagination.

"... imagery is a language. But it doesn't work like linguistic language. Visual text does and don't work according to the principles of narratives. But on the other hand, any sort of language is about performance and the construction of images because it addresses an audience, uses devices of framing, pointing and showing, and relies on metaphors and figures—so much so that the language in a text can be termed iconic rather than transparently communicative (Maclean, 1988:16 in Schirato & Webb, 2004:97)

Reading the relation of visual signs as form of message submission is an interesting thing. Research on this video campaign is expected to be an example of the model of visual communication campaign media that can foster public awareness of the trafficking in persons and knowledge about safe migration, especially for the young generation.

1.1. Theme of The Campaign

Human rights knowledge as a basic theme of living things in this video campaign. Everyone basically has the right to live in a safe place, the right to work at a decent wage, and the right to get the love of the environment. The selection of themes adapted to intended target is the younger generations who have cared for jointly combating exploitation and oppression against them.

It's said by Sudjiman (1992:50) the theme is the central idea or main idea that underlying a story. The theme about the nature of human life is always interesting because as cultural beings, human will always need other people to do cultural activities. Crime of trafficking in persons is part of the violation of human life. It results in the deprivation of the right to have a decent life, the right to love, the right to freedom, and the right to be respected.

According to Suprpto (2009:130), communication campaigns media can even be a way to provide a solution to the public in an effort to identify and resolve problems. Rogers and Storey (in Windahl, Signitzer & Olson, 2009:132-133) said media campaigns are not only able to reach a relatively large audience but also purposive because it can provide the desired results. Therefore, the campaign model should specifically design to attract the audience so that the message can provide awareness, change the attitude, and even encourage people to participate. This means that visual messages can be received in their communities.

1.2. Photo Collage and The Narrative Structure

Application of computer technology allows a campaign design that can convey the message in ways that are more varied as well as aesthetic. The narratives compiled in a course of events which combine art collage and graphic art. Definition of collage according to the Oxford Dictionaries is "a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing". Collage related to the photo object means combining multiple pieces of digital photos in one illustration.

Pieces of digital photos depict figures in the narrative to complement the animated illustration setting into context. Pieces are designed to be a moving collage so that the figures become more "live". Keraf (1985:136) says the narrative describes an event or events that occur in a time series. Beiman said (2007:5) the narrative in animated illustration is a story that refers to linear format. The narrative is generally designed in the beginning as an opening, the middle as a central narrative of events with the figures in it, and the ending as closing.

This video campaign features the beginning with the narrator voice that reads the text about trafficking in persons in Indonesia. Then it followed by featuring the three events of the victims as figures, namely: A figure of young women from town who are being set up to become a prostitute, a figure of boy who enslaved as a factory worker, and a figure of young women from slums area who have experienced violence and sexual harassment while working as a housemaid in abroad. The narrative ends with the narrator voice that reads the three essentials for safe migration, namely: Do not rush, ask question; do not trust everyone; do not give up your stuff.

Table 1. The Narrative Structure

Narrative Structure	Visual
Beginning	Narrator voice that reads the text about trafficking in persons in Indonesia
Middle	The three events of the victims as figures: 1. A figure of young woman from town who is being set up to do prostitution 2. A figure of boy who enslaved as a factory worker 3. A figure of young woman from the slums who has experienced violence and sexual harassment while working as a housemaid in abroad
Ending	Narrator voice that reads the three essentials for safe migration: 1. Do not rush, ask question 2. Do not trust everyone 3. Do not give up your stuff

Figure here is the collage object that represents individuals who experienced the events. In this video campaign there are three events with three key figures in a different visual setting. The visual setting

becomes the context of events that describe the experiences of each figure. The visual setting is necessary to put the movable and immovable objects. Photo collages and the animated illustration are part of the movable and immovable objects.

In the animated illustration, there are some visual elements that are also important to support the narrative. First, taking the point of view images for 2D animation can be done by wide shot (frame shows the figure with the background as a whole), mid shot (featuring half of the figure with a little background), close up (presenting a figure's face from the neck to the head) (White, 2009:267-269). Second, in order to display an image as the setting for 2D animation need to consider distance and perspective, as well as the focus of attention. Both of these can make the illustrations look more powerful and interesting (White, 2009:303-306). The visual setting can be described as a building or a house, a place where the figure or event occurs. It's said by Sudjiman (1992:44) that all information, instructions, relating to time, space, and atmosphere of the event will establish the setting story. Two main visual elements to form the meaning of signs are the figures and the setting element. In the figure elements, visual signs point to the object of photo collage. While in the setting elements, visual signs point to the animated illustrations depicted.

Third, the use of color elements is equally important to give a certain impression. Color values can be used to indicate focus because the eye is usually illustrated by contrasting colors and focused on making the character more prominent figures (White, 2009:321-322). Fourth, each display in an animated illustration also governed by the timing. John Lasseter (in Halas, 2009:7) from Pixar said, timing gives meaning to every move made. The setting of the correct timing for presentation of an action will form the idea behind the action so as to strengthen the existing narrative and audience interpretations.

Fifth, there is also element of music as setting support to strengthen the narrative. The music was able to give emphasis on visual signs. Music featured as the opening music, displacement music, and closing music. Musical elements also become the identity of the video campaign. This video uses the punk rhythm of the song titled "Lihat Kau Lihat Mereka" sung by Rosemary Band. The punk genre of music is used as a representation of the expression of young people to the problems of human trafficking and to attract the attention of young people who become the target of the campaign. These supporting visual elements work within the whole narrative as a visual power that can arouse emotions, ideas, and attitudes, as well as directing the audience on narratives (Schirato & Webb, 2004: 104).

2. Methods

To analyze the structure of the narrative, the focus here is more emphasised on nonverbal visual language particularly on the meaning of visual signs which designed as an illustration unity. Qualitative interpretative method is necessary because the video campaign is a visual communication design that aims to form the audience perception. Visual perception in the minds of the audience can be built through a series of visual narrative which is able to represent reality. Structural semiotic analysis here focuses on visual signs as an object of study as well as how to interpret and understand the meaning behind the sign. Piliang (2012:313) describes two levels in the analysis of the sign, which is an analysis of the types, structure, and meaning individually, as well as the analysis of the sign as a group or combination of signs that make up the visual text, in this animated illustration case that represents attitude, ideology or myths that lie behind them.

Saussure (in Piliang, 2011:259-260) said structural semiotics concerned with the structure of the elements that make up the language and meaning of unity between the imaged with the concept, which was developed by Barthes become the signifier and signified. The concept itself has a reference to reality, so that for Saussure the sign is a reflection of reality, which in view of Barthes can also be produced to create the game of signs and used creatively.

According to Barthes (2010:43-45) representation in the signification can be focused on the symbolic meaning and the meaning of images. Symbolic meaning is intentional or can be seen directly because the displayed elements that derived from the symbols are commonly known. While the image meaning invites audience more to enter the territory of infinite meaning in the narrative, which may extend into other areas such as culture, knowledge and information.

In this case, qualitative analysis with cultural studies is needed in order to understand the meaning of the signs which related to the social values and cultural communities. Cultural studies in view of Lister and Wells (2001 in van Leeuwen and Jewitt, Ed., 2008:61) also incorporate symbolic meaning and expressions of everyday of human in an artistic product. Symbols are interpreted as visual text in the product of representation. It refers to the existing structure in the narrative so that the structural semiotics became a tool to read the meaning of a message.

2.1. The Relation of Visual Signs In The Narrative Structure

The analysis of the narrative structure not only describes a series of verbal and nonverbal visual texts which became its content, but also refers to the discussion of levels of meaning in the visual text which built it, so that between the visual signs and context setting have interconnected meanings.

In view of Peirce (in Fiske, 2007:62-63) a sign referring to something outside itself and understood as an objects of event which become the context and then have an effect on the minds of users and produce an interpretation of meaning. Peirce also shows the relation of signifier and signified in the reference of sign and between the sign and its referent where the visual signs can also be interpreted differently according to the typology. The icon typology is a sign which represents the characteristics of objects that cannot be presented. The index typology is a sign indicating a causal phenomenon or event. The symbol typology is a sign which has become the convention and its meaning refers to something else which is generally agreed upon. The combination design of photo collage techniques with animated illustrations can be studied by formulating the typology of signs that point to the relation between signifier and signified in the overall narrative. Reading of the visual signs is focused on the visual elements in the figures and the setting of animated illustrations.

Table 2. The Structure of Signs

Element	Signifier	Signified
Figures	Young woman dressed in trendy	Young woman from urban areas
	Boy wear shorts	Village boy
	Young woman dressed modestly	Young woman from the slums
Setting	Buildings	Urban areas
	Container Stuff	Port area
	Large bedrooms	Hotel room
	House with mountain	Countryside
	Building with high fence	Factory area
	Machine tools	Factory work space
	Slum	The poor areas
	Large room with furniture	Luxury House

2.2. Metaphor and Metonymy

To understand the significance level in the visual text of the narrative, structural semiotic analysis in the view of Barthes can refer to the denotation function which refers to the visual elements to explain the narrative fit that looks, and the connotation function which shows the meaning of the visual signs in relation to cultural values, including the myth which became a cultural context as a setting. Connotatively, the meaning of the signs will show the layers of different meanings.

The symbolic and image meaning that were formulated by Barthes (2010:41-44) became the focus of discussion in this video analysis. The symbolic meaning refers to the visual signs with direct meaning based on the symbols that have been agreed upon by the public. While the meaning of image refers to the visual signs with elements that can lead to interpretation and imagination of the signifier. Both of these layers of meaning can build visual perception in the minds of users which is the audience as the target.

Discussion of the semiotic significance signs also need to look at the meaning of the concept of metaphor and metonymy, as stated Jakobson and Halle (1956 in Fiske, 2007:126) that the two concepts can show how the message displays referential function. Visualization of metaphor signs will show the expression of a trait or object reality into the trait or the reality of other objects. Meaning of the sign is a kind of metaphor analogy that compares two things that are completely unrelated. The visualization of metaphor is rarely used as a visual language, but it can appear as imaginative reading of the meaning. Metaphor visualization can be related to the sign typology as an icon or symbol.

It's said by Fiske (2007:131-132), when the metaphor sign goes through the properties of transposition from one areas of reality to the other areas of reality, then the metonymy sign works by associating meaning to the same field in which the use of a sign is to explain the other sign that have a direct relation. The meaning of these signs may give the association as a whole. The metonymy sign represents the reality and works indexical because it describes the phenomenon in society where myths are also working. So that the connotative meaning of metonymy signs related to the sign as an index. Representation of visual reality in the narrative of this campaign video can use metaphor and metonymy signs to show the meaning of human life in it. The animated illustrations will represent the setting of events by designing the characteristics of visual elements of the object that cannot be presented. Each of a photo collage as an object or an animated illustration as setting can give meaning referents according to the sign function.

Table 3. Metaphor and Metonymy in the Relation of Visual Signs

Meaning	Relation of Visual Signs
Metaphor	Sign as an analogy that compares two things unrelated. The expression of a trait or object reality into the trait or the reality of other objects.
Metonymy	Sign works by associating meaning to the same field in which the use of a sign is to explain the other sign that have a direct relation and may give the association as a whole.

3. Analysis

The analysis of visual signs relation in the narrative structure includes the reading of a photo collage of human figures that were placed in the animated illustration. The analysis is divided by three events setting that show the story of the three figures who are victims of trafficking in persons. The analysis that is seen based on the relation of photo collage figure with the illustration setting that show images as signifier and signified with specific meanings.

3.1. The Relation of Visual Signs Between Photo Collage Figures and Animated Illustration As Setting

This relation of visual signs was shown through three events, namely:

1. Figure of urban young woman who was persuaded by her acquaintance to work with career and high salary but it turned out to be trapped into prostitution.



Picture of Group 1. Signs Relation of Photo Collage Figure of Prostitution Victim
 Source of Picture: MTV Exit Module, <http://vimeo.com/mtvexit/indopsa> (2012)

Table 4. Analysis of Signs Relation in Picture of Group 1

Photos Collage	Illustration Setting	Meaning of Visual Signs
Young woman dressed in trendy Trendy stylish man	Car High Buildings	Represent the urban areas and urban lifestyle
Man and young woman were standing and talking	Shopping complex Imagination thought about career	Represent the events when the victim was persuaded by an acquaintance
Young woman who was struggling	Container objects Criminals stylish men	Represent the trafficking in persons transaction at the port
Young woman who dress up	Hotel building The spa The building of nude show	Represent the places that enable the practice of prostitution
Young woman was standing with a sad face Man with open shirt	Big room Big bed Money	Represent the helplessness young woman who has to serve a man in hotel room

2. Figure of a boy from the village who had been invited by his relative to work in the city but was deceived into forced labor in factory.



Picture of Group 2. Signs Relation of Photo Collage Figure of Forced Labor Victim
Source of Picture: MTV Exit Module, <http://vimeo.com/mtvexit/indopsa> (2012)

Table 5. Analysis of Signs Relation In Picture of Group 2

Photos Collage	Illustration Setting	Meaning of Visual Signs
Boy wearing shorts and playing kite Well-dressed man with candy	Small house Mountain Old man	Represent the rural atmosphere and relatives meeting who persuaded the boy to work
Boy wear shorts Well-dressed man	Factory building High wire fence	Represent the boy was brought into a factory building
Tiredness boy	Factory workspace Machine tools Shoes products Working children	Represent the atmosphere of forced labor at shoes factory
Boy who was scolded and hit Well-dressed angry man	Factory workspace	Represent the helplessness boy who had to get a physical and psychological violence

3. Figure of young woman from the slums who was tempted to work abroad for the support of the family but gets abused and sexual harassment as a housemaid.



Picture of Group 3. Signs Relation of Photo Collage Figure of Housemaid Victim
Source of Picture: MTV Exit Module, <http://vimeo.com/mtvexit/indopsa> (2012)

Table 6. Analysis of Signs Relation in Picture of Group 3

Photos Collage	Illustration Setting	Meaning of Visual Signs
Young woman dressed modestly	Slum Old man Criminals stylish men	Represent the poor areas and financial problems of the figure
Young woman who was kneeling	Slum Old man Brochure offers to work abroad	Represent the desire to work abroad with the permission of her father
Young woman was sitting in front of man	Agency office room Table and chair	Represent the moment of signing a contract to work abroad
Young woman The boat man	Boat The sea Boat passengers	Represent the boat trip towards abroad to become a housemaid
Young woman Man as broker Homeowner man	Room in the house Luxurious Furniture Homeowners women	Represent the atmosphere of a housemaid transaction
Young woman Homeowner man	The house yard Room in the house Homeowners women	Represent the helplessness young woman who abused by the homeowners
Young woman was closing her face Homeowner man who was buttoning his pants	Small bed room Broken wall Simple furniture Messy floor	Represent the helplessness young woman who got a sexual harassment by the homeowner man

The visual signs also show the typology of signs as an icon and index. The icon sign featuring the urban atmosphere, the factory environment, and the slums areas. It represents the characteristics of objects that cannot be presented. The composition of the visual signs in the three events is an index because it represents the relation of cause and effect between photos collage and animated illustration, so each sign is interrelated.

3.2. The Meaning of The Signs

In the context of structural semiotics, analysis of the meaning of the signs formulate the visual signs on the photos collage and the animated illustration. Analysis using denotative and connotative meanings by referring to cultural meaning according to the context of the society, in this case the people of Indonesia. Connotative meaning also refers to the signs that are metaphor and metonymy, although metaphorical visual language is rarely used in the video campaign. However, the meaning of signs can be visualized in imaginative metaphors, especially those relating to the meaning of culture in general.

This video campaign is basically presenting complex ideas about human trafficking issues in a simple way through the narrative depiction of three life events. In signification, the visual signs on the photos collage built with empathy approach to socio-cultural values in the community, such as visual signs that represent women who wish to exist in the field of work and obtain sufficient material, or the visual signs that represent the child in an attempt to help the lives of his parents in order to get the better life. The visual signs on the photos collage shown through figures of young women and a boy which develop perceptions about the reality of human life issues in its interaction with the environment. Environment is imagined through animated illustrations as supporting visual signs that put the figures as cultural beings, such as building shops, rural environment, residence, and work environment. Animated illustrations give the symbols of human needs as human beings who always need other people. Cultural activity occurs when people interact with each other to fulfill the needs of affection and a sense of security from others. Interpretation of cultural meanings can be seen in the following table:

Table 7. The Meaning of the Signs In The Event of Prostitution Crime

Denotation	Connotation	Cultural Meaning
<p><i>Photos collage:</i> Young woman dressed in trendy and trendy stylish man</p> <p><i>Animated illustration:</i> Car and high buildings</p>	<p>In metonymic, it represents the urban style of young woman and established lifestyle of man.</p> <p>Metaphorically, visualization of high buildings gives raise to imagination of "crammed" to indicate the density of the city.</p>	<p>Urban young women generally make shopping center in the city or the mall as a place to meet new friends.</p> <p>In every city, there are areas which generally became the center of commerce, including the crime of trafficking in persons.</p> <p>Generally, urban young woman aspire to have a career and a high-paying job. The view that established man is a man who has a vehicle, high-paying job, so idolized and can be trusted to help people find employment.</p>
<p><i>Photos collage:</i> Young woman who was struggling</p> <p><i>Animated Illustration:</i> Container objects and criminals stylish men</p>	<p>In metonymic, illustration of criminals shows the characteristics of scary, tattooed, and dressed potluck.</p> <p>Metaphorically, the young woman is treated as "goods" as visualized by containers illustration as setting.</p>	<p>Most young women who are forced to practice of prostitution brought through illegal paths, and most of the transit trade via the sea.</p>
<p><i>Photos collage:</i> Young woman who dress up and man with open shirt</p> <p><i>Animated Illustration:</i> Bed room and money</p>	<p>In metonymic, woman who dress up represents a woman who interesting to look.</p> <p>In metonymic, man with open shirt on the bed represents a man who wants to have sex.</p> <p>Metaphorically, visualization of money give raise to imagination of "speaking stuff" as the exchange rate in the practice of prostitution</p>	<p>Women are required to always look beautiful and nice looking, so dress up with heavy make-up to be a liability in the practice of prostitution.</p> <p>Many young women under age forced to practice of prostitution with the lure of getting a lot of money and difficult to break away because under threat and got a physical and psychological violence.</p>

Table 8. The Meaning of The Signs In The Event of Forced Labor Crime

Denotation	Connotation	Cultural Meaning
<p><i>Photos Collage:</i> Boy wearing shorts and playing kite, and well-dressed man</p> <p><i>Animated illustration:</i> Old man, small house and mountain</p>	<p>In metonymic, appearance of the boy represents the everyday world of children</p> <p>In metonymic, houses in the village are generally simple.</p> <p>In metonymic, well-dressed man represents appearance of people of the city.</p>	<p>Many children drop out of school in the village and spend their time helping the elderly in the village.</p> <p>Generally people in the village welcoming the arrival of relatives who worked in the city because they are considered to have success.</p> <p>People in the village susceptible to job offers for their son who dropped out of school with the hope of helping parents' income.</p>
<p><i>Photos collage:</i> Boy was working in the shoe factory and was scolded and hit by the well-dressed angry man</p> <p><i>Animated illustration:</i> Factory building, high wire fence, factory workspace, machine tools, shoes products, and working children.</p>	<p>In metonymic, the photos collage represents the atmosphere of a shoe factory which tiring.</p> <p>In metonymic, children who are forced to work as factory worker suffered physical and psychological violence.</p> <p>Metaphorically, factory building was visualized like a "prison" because it has a high wire fence that forbid anyone to freely exit and enters.</p>	<p>Children often become victims of forced labor as factory workers are paid low.</p> <p>The poverty and the inability to go to school to be their reason to work hard.</p> <p>Parents who let their children already worked in the factory are helpless because of the work contract, the influence of power, and the fear of threats.</p>

Table 9. The Meaning of The Signs In The Event of Housemaid Abuse

Denotation	Connotation	Cultural Meaning
<p><i>Photos collage:</i> Young woman dressed modestly</p> <p><i>Animated illustration:</i> Slum, old man, criminals stylish men, and brochure offers to work abroad</p>	<p>In metonymic, the appearance of the young woman represents the circumstances of women among the poor for.</p> <p>In metonymic, brochure illustration represents print advertising about offering jobs abroad which generally tempting.</p> <p>In metonymic, criminals' stylish men represent the typical of abusive debt collectors to the lower people who cannot pay debts.</p>	<p>Many young women from slums tempted to work abroad in order to improve their lives because of the promise of high salaries. They are not well informed about things to look out for before leaving, so often unable to return home due to already submit personal documents to the employer where they work.</p>
<p><i>Photos collage:</i> Young woman who makes the contract job, and man as a job agent.</p> <p><i>Animated illustration:</i> Agency office, boat, and luxury house</p>	<p>In metonymic, the young woman who wants to work abroad as housemaid must contact the agent</p> <p>Metaphorically, departure by boat to overseas give raise to imagination of "splitting the" wave of the sea.</p>	<p>Many poor people who do not know the official line employment rely on illegal labor agency.</p> <p>Generally the illegal workers have inadequate job skills to global standards and easily fooled due to lack of information and knowledge.</p> <p>Departure of illegal labor often uses boats to avoid border security officers.</p>
<p><i>Photos collage:</i> Young woman who was abused, man who hit, and man who was buttoning pants</p> <p><i>Animated illustration:</i> Big house, luxury furniture, small bed room with broken wall and messy floor</p>	<p>In metonymic, the young woman represents the suffering of housemaid abroad.</p> <p>In metonymic, illustration furniture that meets a large room represents luxury house of the rich employers.</p> <p>In metonymic, small bedroom, damaged and cluttered room is a picture of housemaid room.</p>	<p>Many young women from the lower society consider that working abroad as housemaid can earn higher salaries. Many young women who work abroad experience physical and psychological violence and sexual harassment.</p> <p>Many of housemaids do not acquire the rights of a decent life, such as not get the safe and comfortable workplaces.</p>

Thus the discussion of the meaning of signs and the relation of the visual signs in the narrative structure of MTV Exit human trafficking campaign video. Most of the signs and images visualizing the symbolic meaning that is metonymic. Metaphorical meaning of the signs are rarely used because of the message in the media campaign should be clear and well received by the public. Visual signs are formulated metaphorically refers to the symbolic and imaginative meaning of the illustration.

This video campaign is basically presenting the complexity of the notion of human effort to acquire the rights that simplicity presented through a design combination of photos collage and animated illustration. On the relation between the visual signs of photos collage with animated illustrations, there are imaginative meaning which is constructed through the relation between figures and visual space, especially the visualization of bedroom and a place to work. The relation between figures and objects in the visual space also raises the symbolic meaning and imaginative, especially the visualization of clothing and furniture as setting. The relation of visual signs in this campaign represents hopes and suffering of human being in an attempt to get the rights to be appreciated by others and as a representation of cultural reality of human.

4. Conclusion

The study concluded that the narrative structure in this human trafficking campaign video can visualize the main ideas about the importance of human rights awareness in a civilized society. Visually, the three events in the campaign video are able to show the visual elements which relate to each other to form the meaning of the three essentials for safe migration. The relation of visual signs can also represent the reality of human trafficking crimes that may occur in the lives of young women and children in urban environments as well as in countryside. This video campaign represents the meaning of the visual signs through the relation between photos collage as figures and animated illustration as setting either in metaphor and metonymy nature. This is a model of visual communication campaigns that convey the message in a creative way and informative.

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