CREATING MEANING IN MTV EXIT DOCUMENTARIES

SIRIKORN KLINFOONG

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
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IN PROFESSIONAL ENGLISH MEDIA STUDIES
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Abstract

In this thesis, the researcher tries to examine how to create an intended meaning in MTV EXIT documentaries; Traffic and Enslaved. Traffic is a television documentary program that addresses the issue of human trafficking in the Asia Pacific region. The program was produced in 2007 in thirteen languages and hosted by international and local celebrities. The version that was selected for this thesis is the English version with the Thai female singer Tata Young as host. Enslaved was produced in 2011 and presented by the Thai film actor, Ananda Everingham. The Thai version of Enslaved, which presents the trafficking trends specific to Thailand, is selected for the data for this research.

The purpose of this thesis is to understand the production techniques which MTV EXIT uses to produce its television programs. Also the researcher wants to understand how the production techniques can create extra meanings in a visual text. These techniques can be considered as the formula of MTV EXIT television programs. Through this research, the researcher wants to find answer for the research question:

How does MTV EXIT use production and post-production techniques to transfer and emphasize the messages about human trafficking and exploitation?

To find out the information about this topic, the researcher watched and identified both MTV EXIT documentaries; Traffic and Enslaved, carefully in order to learn the production and post-production techniques and to observe the specific techniques that MTV EXIT staff selects for their productions.
From the data collection, the researcher can realize that the intended messages about the human trafficking and exploitation were created, transferred, and reached to the audiences accurately.
Chapter 1

Introduction

1.1 Background of the Study

On Sunday, October 30, 1938, War of the Worlds, a radio broadcast by Orson Welles and his Mercury Theater on the Air made many American listeners believe that what they heard on the radio was real (Gosling 2001). Many citizens of New York and New Jersey panicked and ran for their lives. War of the Worlds made a huge impact and caused great anxiety among the listeners. Some people covered their faces with wet towels to protect themselves from the poisonous gas they believed they could smell. Roads and highways in New York and New Jersey were jammed. Terrified citizens called the local police to ask for the confirmation of the broadcast. The impact of the broadcast spread nationwide. Many American citizens believed that the war had begun and New York and New Jersey were the first cities to be destroyed (Gosling 2001). That media-influenced chaos demonstrated the power of the media to change or shape the behavior of mass audiences.

Such power of the media, however, is not always easy to exploit, given the large volume of media texts sent to the audiences. The New York Times report published on 15 January 2007 quoted a study by the market research firm Yankelovich claiming that American people were exposed to almost 5,000 advertisements a day. About 2,000 of the surveyed people thought that marketing and advertising in that time was out of control (Story 2007). Because of the increasing amount of adverts and commercials the audiences are overwhelmed by the media messages. Each journalist tries to create the attractive media so that his/her messages are not
lost. S/he has to pick the best type of media in order to stand out from other media messages or competitors and grab the audience’s attention. MTV is one television channel whose media strategies have never stopped to develop to engage its audience since 1981.

MTV is an American television channel airing music videos twenty four hours a day, seven days a week. According to R. Serge Denisoff (1998: 53), MTV was first launched on August 1, 1981 with programs originally consisting of music videos that were introduced by MTV VJs (or video jockeys), as well as outstanding promotional spots and channel identification spots (IDs). These programs were so creative that they changed the rules of producing television programs. John A. Lack, the creator of MTV told the Los Angeles Times: “We want our programs to reflect that difference. We told our production staff to throw out the rules” (qtd. in Denisoff 1998: 54).

In addition to entertainment programs, MTV has done a lot of activism. “I Want My MTV” was the first campaign launched in 1982 in order to use the power of viewers to ask their cable providers to add MTV to the package (80-83). “It Gets Better Project” was the social campaign to remind young people who are lesbian, gay, bisexual and transgender that they are not alone and that they have the support of their friends and family members (It Gets Better 2012). The latest social campaign “Power of 12” aimed to persuade young people to participate in the 2012 elections in the USA (Montgomery 2011). The campaign under discussion in this thesis was originally launched by MTV Europe Foundation and extended to Asia and the Pacific and Latin America. The campaign is “MTV EXIT: End Exploitation and Human Trafficking”.

MTV EXIT campaign was started in Europe in 2004 by MTV Europe Foundation in cooperation with the Swedish International Development Cooperation Agency (SIDA). It is a campaign using the power and influence of the MTV’s brand and broadcasting network to raise awareness of human trafficking and increase prevention of exploitation and to educate young
people about the social issues affecting their lives. The partnership between USAID, MTV Europe Foundation and MTV Networks aims to increase awareness and prevention of human trafficking through television programs, online content and live events (MTV EXIT 2014: 3-5). MTV EXIT understands human trafficking as the trade in human beings and their use by criminals to make money. This could mean forcing or tricking people into prostitution, begging, or manual labor. Victims do not agree to be trafficked – they are tricked or lured by false promises, or forced (MTV EXIT 2013). In other words, human trafficking is a form of exploitation in which men, women and children are bought, sold, and held against their will in slave-like conditions. People are trafficked and forced to work in the commercial sex trade, sweatshops, agricultural settings, domestic service and other types of servitude. According to The United Nation’s International Labor Organization, it is estimated that about 2.5 million people are victims of trafficking and over half of these people are in Asia and the Pacific (Thainiyom 2011: 2)

MTV EXIT in Asia and the Pacific focuses on three major forms of trafficking in the region, which are sex trafficking and forced prostitution, labor trafficking, and forced domestic servitude. They are three main elements of EXIT media texts. Firstly, an on-air program is the production and broadcast of both dedicated and peripheral campaign exposure. Secondly, an on-the-ground event refers to events and activities that are created to raise awareness of a certain topic. Lastly, online activities are set on an official website along with social media communications, such as Facebook and Twitter.
1.2 Research about the MTV EXIT Campaign

The MTV EXIT campaign was originally founded in Europe by the MTV Europe Foundation to raise awareness of and to help prevent human trafficking. Arthur (2009: 3) writes: “The Foundation aims to use the power and influence of MTV’s brand and broadcasting network to educate young people about the social issues affecting their lives. […] In partnership with SIDA (the Swedish International Development Cooperation Agency) the campaign rolled out across Europe in 2005 using a mixture of live events and on-air documentaries, public service announcements, and short fictional films which are also available online on their website.”

Thainiyom (2011: 5) explains the origin of the MTV EXIT campaign in Asia:

In September 2006, MTV Europe Foundation, MTV Networks in Asia and the Pacific, and the United States Agency for International Development (USAID) formed an alliance to launch an inactivate to combat human trafficking in Asia – specifically with the production and implementation of a multi-platform awareness and prevention campaign focusing on youth. The campaign, branded MTV EXIT (End Exploitation and Trafficking), was an expansion of the successful initiative that MTV had been implementing in Europe since 2004.

The statement above shows that the MTV EXIT campaign was extended from Europe to Asia and the Pacific in 2006. Both campaigns use the same media tools which are on-air programs, on-the-ground events and online activities to circulate the messages about trafficking to the audiences. Subsequently, MTV EXIT headquarters was relocated to Bangkok, Thailand in 2009 to focus the campaign’s efforts on Asia and the Pacific.

Prior to this study, there have been three other studies evaluating the MTV EXIT campaign. The first one was “MTV EXIT CAMPAIGN –How can it be made more effective in Denmark?” by Mizzi and Hanzen. The research was conducted in 2008 and aimed to find out how the MTV EXIT campaign can it be made more effective in making a difference in handling human trafficking in Denmark. The second study was a marketing research that was connected
with evaluating the ethical and aesthetic perspectives. It was published in 2009 by Arthurs under the title of “Brands, Markets and Charitable Ethics: MTV’s EXIT Campaign”. Finally, the third study was done by Thainiyom in 2011, titled “A Media Campaign to Increase Awareness and Prevention of Human Trafficking in Asia: Background Strategies and Outcome Evaluation of the MTV EXIT Campaign”. He used both quantitative and qualitative research to measure the outcome evaluation in six selected countries in Asia including Thailand.

All the previous studies aimed to evaluate the effectiveness of specific campaigns. MTV Denmark aired several MTV EXIT commercials about human trafficking in Europe and a long television documentary “Neighbourhood Programme.” As a follow-up, Mizzi and Hanzen conducted research to examine the effectiveness of this campaign (2008: 1-5). They designed qualitative interviews and combined them with quantitative research to investigate whether the message about human trafficking reached the target audience. Mizzi and Hanzen found that the documentary was more powerful and evoked more emotions than the commercials (22). Their findings suggested that MTV EXIT commercials alerted the audience to the human trafficking problems and convinced them to expand their focus to other forms of media, such as documentaries that arguably have a greater impact.

One year later, Arthur made a case study of an MTV EXIT campaign to examine the ethical implications of films used for the campaigns and the role that audience research can play in informing the decisions (2009: 301). Audience research was commissioned by the MTV Europe Foundation and conducted by commercial market research companies across five countries in Europe: the United Kingdom, Italy, Russia, Serbia and Romania. The research was designed to evaluate the success of the EXIT campaign in achieving its objectives to raise awareness of and to help prevent human trafficking in Europe.
Arthur concluded:

If they are to be effective in the longer term charitable attempts to change the world for the better require an ethical approach to media campaigns that recognizes their political dimension and the shift in values that these changes require. Measuring the short term emotional impact on the target audience needs to be weighed against these larger ethical and political considerations to avoid the resulting films becoming too individualized, emotive and parochial, a mirror image of their audience’s ‘unreconstructed’ selves (313).

His findings include a suggestion to develop a campaign strategy for MTV EXIT in Asia and the Pacific. He suggested that MTV EXIT could co-operate with sponsors and NGOs. As a result, USAID joined as the partner of the MTV EXIT campaign in Asia and the Pacific. The International Labor Organization suggested that the human trafficking awareness in this region should be expanded to other problematic areas of labor trafficking, such as forced domestic servitude and children enslaved into exploitative factory work.

Thainiyom (2011) wrote about the MTV EXIT campaign in Asia and the Pacific. His paper explained the communication strategies and the outcome evaluation of the MTV EXIT documentaries, which are produced to build knowledge and influence the attitudes and behavior of the target audience on human trafficking. He decided to use both quantitative and qualitative research methods and he gathered data from six countries which are China, India, Indonesia, Japan, the Philippines and Thailand. Quantitative data was collected before and after documentary exposure through surveys using an online access panel, while qualitative data was gathered from focus groups.

Thainiyom wrote about Traffic and Sold\textsuperscript{1}, the documentaries which were produced exclusively for Asia and the Pacific region: “[e]ach documentary contained narratives with stories told from the perspectives of victims, traffickers, law enforcers and social workers across

\begin{footnote}
\textit{Sold} is an MTV EXIT documentary that was produced in 2007. The program was presented by an Indian actress and UNFPA Ambassador, Lara Dutta, in both Hindi and English language. The program introduces the stories of trafficking in South Asia.
\end{footnote}
different regions in Asia. The documentaries were [produced in different versions] by local celebrities into local languages for different markets to appeal to local audiences” (28). These documentaries were selected to measure the effect on their audiences after watching. An online survey was employed to evaluate the audience’s knowledge gained from the documentaries and to analyze the attitude and behavioral intention of the audiences using the Mind-set Barometer as the measurement tool.

In the analysis part, Thainiyom argues that MTV EXIT documentaries can have a strong impact on the viewers’ awareness, attitude and behavior. Consequently, the program should be broadcast on other platforms including national television. In addition, he suggests that MTV EXIT ought to find ways not only to educate people about human trafficking but also to provide reliable information sources (2011: 25).

1.3 Rationale

The three studies mentioned above attempted to measure the effectiveness of various MTV EXIT campaigns and the finding showed that the awareness of human trafficking and exploitation was raised. This is why in this thesis the researcher shall assume that MTV EXIT campaigns are effective and focus on analyzing the production process of the MTV EXIT documentaries instead. The researcher is uniquely positioned for this task, as she is an experienced media professional and a television producer who took part in the making of Traffic. The two MTV EXIT documentaries will be the primary material to be analyzed in this research, and the researcher will describe the production process from the perspective of the producer, and also analyze the text from the perspective of the audience, putting herself in the position of the viewer. Such a double perspective is important because communication is not
passive and is not a one-sided process. The perspective of the producer reflexes the intended message that is the wish of the creator of the television documentary to fulfill a certain objective. In *Traffic* and *Enslaved*, the creator aims to raise the awareness and take action to prevent the human trafficking and exploitation in the Southeast Asia Pacific region. The perspective of the audience shows the received message from the documentary. It is the meaning that the audience decodes or interprets based on their understanding, perception process and background knowledge. In many cases, the audience receives a different message from what the producer intends to transfer. So, the audiences’ action or feedback could be dissimilar from the producer’s objective. If the audience receives the intended message completely, it means that television documentary has impact. In this thesis, the researcher tries to understand how MTV creates impact in its documentaries and to demonstrate what the formula for this is and how it fits the ‘MTV style’. The ‘MTV Style’ is a unique style of editing that is usually used in MTV videos; both in music videos and other MTV videos including MTV Exit documentaries - *Traffic* and *Enslaved*. Mostly, it is quick-cutting, disjointed, and discontinuous. The videos contain multiple stories within a bigger story.

1.4 Research Question

The thesis will focus on television production techniques used to produce two MTV EXIT documentaries: *Traffic* and *Enslaved*, and will answer the following research question:

How does MTV EXIT use production and post-production techniques to transfer and emphasize the intended messages about human trafficking and exploitation?
1.5 Objectives of the Study

The thesis has three main objectives. The first objective is to understand the production techniques which MTV EXIT uses to produce its television programs, such as the dramatization or the interview scenes, the camerawork during the shoot and the special effects during the post-production process. The second objective is to understand how the production techniques can create intended messages and meanings in a visual text. These meanings create impacts through the use of specific techniques, for instance, the professionalism in production, or the professional look of the product, using famous people as actors, or using emotional words to evoke the emotions of fear, anger, disgust or sympathy. Finally, the third objective is to understand the formula of MTV EXIT television programs to be an example or guideline when creating a television documentary program. Traffic and Enslaved use a unique way of storytelling, camerawork, and specific post-production techniques. This formula will also prove that the ‘MTV Style’ editing is regularly applied to MTV medium.

1.6 MTV EXIT Media Texts

MTV EXIT makes three types of media texts which are on-air television programs, on-the-ground events and online activities\(^2\). The selected media texts for this research are two documentaries: Traffic and Enslaved. The researcher will use her personal experience in television production to study MTV EXIT’s production and post-production techniques.

\(^2\) Here is a link to a MTV Exit website with more information to show how real action can be taken. http://mtvexit.org/blog/
Traffic is a documentary that provides an introduction to the human rights abuse and trafficking of women and girls for sexual exploitation in the Asia-Pacific region. The documentary talks about the trafficking chain and includes interviews with the victims of trafficking, a potential victim, a young man who pays for sex, and an anti-trafficking police officer. Traffic was produced in twelve versions using different local host-celebrities and recorded in different Asian languages. The host of the Thai version is a female celebrity, Tata Young.

The other documentary, Enslaved, was produced for thirteen different countries across Asia including Laos, Myanmar, Cambodia, the Philippines, Indonesia, Vietnam, Singapore/Malaysia, Taiwan, Republic of Korea, Japan, China and Thailand. Each version identifies the current and emerging trafficking trends in each Asian country. The Thai male actor, Ananda Everingham is the host for the Thai version.

Traffic and Enslaved include many television genres, such as interviews, dramatization and narrative. The programs also use various production techniques that are not common in documentaries, e.g. the use of different depth of field of the camera lens to produce sharp or blurred image, or color grading in the post-production process to create different mood and tone of the image.

1.7 Thesis Overview

This thesis is divided into five chapters.

Chapter One is an introduction to the thesis. It consists of the background of the study, information about the existing research on MTV EXIT campaigns, the research question, the objectives of the study, an introduction of MTV EXIT media texts, and the definition of terms.
Chapter Two is the literature review on the topic of the television documentary, and relevant production and post-production techniques, such as camerawork, editing techniques, special effects and mise-en-scène.

Chapter Three restates the research question and explains the research methodology. It also includes a sample analysis of listed production techniques in several scenes, which illustrates the criteria that will be used to collect and organize data for further analysis.

Chapter Four discusses the data and analyses the selected texts.

Chapter Five is the conclusion of the study. It is composed of the answers to the research question, the limitations of the study and the suggestions and recommendations for further research.

The thesis finishes with the list of references and appendices. The appendices present screenshots of each media texts that are used in this thesis.

1.8 Definition of Terms

Creator / Program creator – a producer or any person in the production team who creates a television program or a film.

Media text – All media products such as television programs, films, CDs, books, newspapers and magazine articles, advertising, website pages, etc.

MTV EXIT – An organization responsible for an MTV EXIT campaign
MTV EXIT campaign - A campaign to raise awareness and increase prevention of human trafficking and exploitation. It also educates young people about social issues.

MTV EXIT STAFF – The people who work for MTV EXIT campaigns. This thesis will be focused more on production crews including producers, creatives, camera operators, or editors.

On-air television program / Program – A show or content which is intended to be broadcast on television.
Chapter 2

Literature Review

2.1 Introduction

This chapter will provide a literature review about how to create a television documentary, as well as introduce production and post-production techniques used to make television programs. This information will give the reader a clear understanding of the background and terminology used in data analysis in Chapter 4.

2.2 Television Documentary

Television documentary needs to be distinguished from film documentary. Marshall and Werndly (2002: 45) state that “[d]ocumentaries are factual, usually short, films researched and produced to be informative about particular subjects, people or situations.” For example, Food, Inc.\(^3\) (2008) is an American film documentary that examines America’s corporate-controlled food industry. The film suggests that the method of raw food production is largely a response to the growth of the fast food industry followed by the promotion of fast food or unhealthy food consumption habits to American people. Another example of film documentary about people or situations is Michael Jackson’s This Is It\(^4\) (2009). It is about the pop star Michael Jackson’s rehearsals and preparation for This Is It concert that was scheduled to start on 13 July 2009 at

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\(^3\) *Food Inc.* is a documentary movie that was directed by Robert Kenner and released in the United States on June 12 2009.

\(^4\) *Michael Jackson’s This Is It* also known as *This Is It* is a documentary-concert movie that was directed by Kenny Ortega.
the O2 arena in London, and eventually cancelled due to his death. The film consists of real captured footage of rehearsals, old footage, music videos, fragments of previous concerts and still images, as well as interviews with musicians, staff and the people around Michael Jackson.

Clark et al. identified the term “documentary” in television stating that “[it] covers a multitude of different forms and styles, all of which have at their heart some elements of the presentation, or a visual document or record, of reality” (2003: 59). In short then, television documentary is an audio-visual presentation that is produced from the actual event or the life story in order to inform the audience and provide accurate facts without fictional elements; for instance Discovery’s Deadliest Catch (2005) is a reality documentary television series. The series portrays the real story of fishermen who hunt for crab throughout the fishing seasons in the Bering Sea. The production teams capture real footage from the ship and uses wireless microphones along with shotgun microphones for sound recording. There is no host of the show, but the story is narrated by the Discovery Channel’s narrator.

Indeed, documentary is a form of telling factual events through literature, film and programs. Even when the same real story is told, feature films and television documentary programs differ. Nevertheless, not all reality television programs are documentaries. According to Dovey (2001: 135), the term “reality TV” is applied to news magazine programs, talk shows, docuseries and documentaries. The use of real videos or actual footage in a television program presents the information as well as verifies the event. It also draws attention and participation from the viewers. Dovey mentions the extensive use of CCTV camera footage in Big Brother, the reality TV program that started in 1999 (136). In fact, this television program combined various elements of different genres, such as game shows, dramas, and the reality shows.

Real footage is accepted as another example of the documentary style. Each program creator uses videos from the real situation as the evidence and uses this evidence to give
information. For example *Deadliest Catch*\(^3\) (2005) uses a lightweight camera to capture real footage. Sometimes, real videos from witnesses or participants are used, such as in *Japan’s Tsunami Caught on Camera*\(^4\) (2012). However, not all documentaries can find real footage, which is why their creators have to produce dramatizations or reconstruction scenes based on the witnesses’ or the victims’ accounts, such as the narration of the prisoners in *Locked Up Abroad*\(^5\) (2006) or the story of the victims of trafficking in MTV EXIT documentaries. Indeed, documentaries vary in visual presentation style, including actual real life footage, reconstruction scenes, interviews, hosts, or professional narrations. So, a reality video is just one element or style that is selected to narrate the documentary.

Marshall and Wermdly (2002: 47) add that “…television genres frequently refer to, merge with and develop new forms from existing genres.” For instance, *The Voice* (2011) is a singing competition series which combines an element of the reality genre: the coach giving advice to contestants in his/her team before they sing their song on the stage in front of other coaches and the studio audience. A short video clip about the practice routine between each coach and contestant is recorded in advance and shown before each contestant goes on stage. Moreover, there is a live stage show in the final round, so the public can vote for their favorite contestant immediately. The concept of live broadcast of the final round competition is similar to the live broadcast of news program that instantly reports the very up-to-date situation. In brief, *The Voice* carries various forms of television genre elements including the game show, the reality program, or the live program to be the new forms of the reality and contestant television program.

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\(^3\) *Deadliest Catch* is a documentary series about the real-life adventures of the Alaskan crab fishermen. The series were produced by Original Productions and were presented on the Discovery Channel since April, 2005 until now.

\(^4\) *Japan’s Tsunami Caught on Camera* was directed by Peter Nicholson in 2011. The documentary presented the story and actual footage of the tsunami in Japan in March, 2011.

\(^5\) *Locked Up Abroad* also known as *Banged Up Abroad* was the television documentary that was produced for National Geographic Channel. It featured stories of people who were arrested while travelling abroad.
Corner (2001: 125) supports the idea that documentary programs connect more than two genres to make the programs more interesting and to help create new generic forms of television. According to Marshall and Werndlly (2002: 48), the new mixed genres change the broadcasting culture, such as by the introduction of the breakfast television or the morning show like Morning Talk (2003), a Thai news program on Channel 3. Unlike the news program, where news anchors come to the studio and report on the international and local news, this new form of the show is less formal, like an infotainment program. There are currently nine news anchors and celebrities responsible for each news section including political news, business news, local news, international news, sport news, and entertainment news. The hosts present the news in a comfortable mood and tone, add their comments to the news in a way similar to that done in talk shows.

From the examples above, it can be suggested that many genres and production techniques are used to make the media texts more attractive to audiences. Before mixing the genres, it is necessary to have a clear understanding of the characteristics of each genre. Theorists tend to divide documentary into several separate categories, even if those categories overlap, or are not clearly defined. In this respect, the classification of film documentary is much clearer than television documentary. Clark et al. (2003: 63-66) suggest five types of film documentary based on Kilborn and Izod (1997) which are: the expository documentary, the observational documentary, the reflexive documentary, the first-person documentary, and the drama-documentary. Additionally, direct cinema or cinema verité is considered as another technique and type of documentary. This technique is widely used in many film and television documentaries.

Television documentary does not have such clear sub-categories, compared to film documentary. As mentioned earlier, television programs often mix many elements of different
genres to attract viewers' attention. Additionally, creators not only use television production techniques, but they also borrow different film techniques for making their programs. Some frequently used film techniques are cinéma vérité, racking focus (a technique of changing the lens's focus distance), or reverse angle shot.

In general, most documentaries are expositional. Clark et al. suggest that "[t]his is one of the oldest forms of documentary and one of the most established conventions." (2003: 63). Corner (2001: 127) states that watching expositional documentary might be the best way to see how the truth is narrated. This kind of documentary uses a show host or a narrator to directly tell stories to audiences. The host explains what the audience is seeing on the screen by talking to the camera as if s/he was talking directly to the audience. When a voice over is used the voice-story is inserted to match the video and audio in post-production. The environmental documentary film *An Inconvenient Truth* (2006) follows the expositional mode. In the documentary, Al Gore is a spokesperson who shares his concerns about the global warming issue to audiences in conference halls. He uses a slide show, scientific analysis, and true stories from real people around him to portray the impact of global warming. Al Gore also suggests how everyone can help in order to reduce the release of carbon dioxide.

Another type of documentary is the observational documentary. According to Corner (2001: 127), this type of documentary portrays a real sequence or a real image of a current affair. Some video sequences are shot in a raw style to show more realism and let viewers to feel like they are the real witnesses of the event. The presentation of the Discovery Channel's documentary *Deadliest Catch* (2005) can be submitted as an observational documentary because program creators follow the fishermen to the Bering Sea in order to film the real events for the program. Clark et al. (2003: 64) agree that the observational documentary prefers to allow the visual material to tell its own story than to use the interpretative framework of a
narrator. During the 1960s, this form of documentary was developed to become direct cinema or *cinema vérité*.

Clark et al. differentiate between the term direct cinema and *cinema vérité*:

In direct cinema, the film-makers attempt to remain invisible, observing but never interfering with the action. In *cinema vérité* mode, the presence of a camera and crew is recognized by the participants, who may be asked to answer questions from the crew or to address the camera directly. (64)

*United 93* (2006) is a Hollywood movie that followed the direct cinema mode in order to recount the 9/11 attack. Most of the camera movement inside the airplane is handheld in order to create the jerking images to accomplish a raw style. The camera closely follows the situation in the airplane just like an observational documentary. There is no narrator to describe the story. The video and the dialogues between the characters are used to recall the story of the United Airlines Flight 93. American movies *The Blair Witch Project*\(^8\) (1999) and *Paranormal Activity*\(^9\) (2007) use the *cinema vérité* technique where the camera crew is always seen in the movie. Sometimes, the camera operator asks questions to the actors/actresses during the filming. The same technique is used in the television series *Untold Stories of the E.R.*\(^10\) (2004). This documentary shows the real situation in the emergency room of the hospital. The camera crew brings the filming equipment into the emergency room to capture the chaotic moments when patients arrive. Because of the hectic atmosphere, the production crew is visible many times during the series. They also ask doctors, nurses, or patients questions to get clear information.

Both direct cinema and *cinema vérité* follow real people to capture the actual moment so that the audience can see exactly what happened at a certain time. Bruzzi (2001: 130) suggests

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\(^8\) *The Blair Witch Project* is a 1999 American horror film that used the shooting technique to make the look of the found footage.

\(^9\) *Paranormal Activity* is a 2007 American horror film. The movie is presented in the style of the found footage.

\(^10\) *Untold Stories of the E.R.* is a docudrama television series that presented the real life of the doctors and crews in the emergency room. The series is premiered since 2004 until now.
that the observational documentary television program "tends to deal with current events, events that are unfolding in front of the camera and to which the makers of the programme do not know the outcome" (130). She also states that the improvement and diversification of technology throughout the 1990s brought the modern style or hybridity into the observational documentary form. As a result, a new genre of documentary was introduced, such as docusoaps or docudrama.

During the 1990s, factual or informative programs started including dramatic scenes to draw attention away from the popular soap operas. Clark argues that drama-documentary "[...] generally involves the dramatic reconstruction of real events, using actors (or occasionally the original participants) and employing the style and form of fictional film or television" (Clark et al. 2003: 66). This mixture of drama and documentary can make the story more dramatic, more persuasive, and attract a wide audience. Bruzzi (2001: 132) also comments on the rising number of docusoup viewers in the U.S.A.: "[...] the Cruise" [attracted] approximately 11 million viewers per episode, and Driving School\textsuperscript{12} peaked at 12.5 million." According to Bruzzi (132), the viewers' rating proves that drama-documentary is very attractive to watch. The arrival of digital cameras and new editing software also helped to streamline the production process and reduced the budget, so that the docudramas made in the 1990s could have three times cheaper the production cost compared to the observational documentary (132). In other words, the docudrama is a program that can be produced on a small budget but can be as successful as the TV drama.

The Worst Journey in the World (2007) is a BBC docudrama that was produced in 2007 based on a real British expedition to collect Emperor Penguin eggs in Antarctica for scientific

\textsuperscript{11} The Cruise was a docusoup television series that was produced by the BBC in 1997.

\textsuperscript{12} Driving School is a docusoup television series that was broadcast on BBC One in 1997. The story was about a group of learner drivers around Bristol and South Wales.
study. The program is not just a biography or adventure documentary, it also reveals a serious historical event that took place between 1910-1913. Program creators use the flashback video technique to show the past event or the events that the characters recall. Both current situations and flashback formats are intertwined to tell the story and to portray the dramatic dimension of the documentary.

Two other types of documentary listed by Clark et al. are the reflexive documentary and the first-person documentary (2003: 63-66). The reflexive documentary is concerned more with the process of producing the documentary itself. According to Clark et al (63-66), creators of such documentaries try to make their audiences realize that each creator acts on behalf of his/her audience. However, the audiences can figure out the story by themselves. Clark et al. suggest that the reflexive documentary

"[…] refuses to offer a single viewpoint from which to make sense of the chosen material. This can be achieved by explicit acknowledgement of the camera and crew, by deliberate juxtaposition of contradictory viewpoints or ideals, or by juxtaposition of sound and image that seem to undermine one another." (65).

The production crew of the reflexive documentary acknowledges his/her presence in the scene. S/he is in front of the camera and occasionally provides some narration for the audience, just like Bear Grylls, the host of the Discovery Channel series Man vs. Wild (2006). Grylls is not only the show’s host but also its subject, as he travels to a distant deserted place and then tries to survive the ordeal. The way he deals with the situation is supposed to provide guidance for anyone who might find him/herself in a similar predicament. Grylls also gives survival tips to the viewers through the camera as well as its intended message that is “life is dangerous”.

Finally, the first-person documentary is the program in which the creator tells the story of his/her life and provides a personal point of view without other forms of presentation, such as interviews or the presence of other camera crew members. This kind of documentary is
subjective and can be called the performative documentary. Audiences can directly experience and engage to the emotional involvement. Sometimes the audiences would have the questions of value and belief to what program creators present through the documentary. An example of the first-person documentary can be 2NE1 TV (2009), a reality television program of a Korean female band 2NE1. The band consists of four young girls and each of them uses a video camera to film her daily activities by herself. She has to talk to the camera and imagine that she is talking to her fan club. The series premiere coincided with the debut of the band’s first album 2NE1 in 2009. In short, this is a reality television program in a performative documentary mode that follows four Korean singers 24 hours a day to watch their personal lives and improvement in their singing carrier. Their thoughts, feelings, conversations and behaviors are filmed and shown in the program.

The understanding of each mode of documentary inspires program creators to develop and make their programs accordingly. This knowledge helps them to go beyond the rules of general mode and convention of making a television documentary program, as well as to develop the new genres of each media text. MTV EXIT mixes many styles of producing television programs to come up with more creative and more attractive media texts and deliver convincing messages about anti-human trafficking and exploitation to its audiences. The mixing of genres, however, is not the only way to produce unique media texts to draw viewers’ attention. Media creators need to combine various production and post-production techniques to create a significant media text. To do that, they need to begin with a script.
2.3 Script for the Documentary

Both films and television programs need scripts for the shooting process. A script for film is usually more complete. It has a lot of details including shots, camera angles, set and props, lighting and other mise-en-scène elements, as well as acting directions and dialogues for actors. A script for a television program has less information. According to Hampe (1997: 133), the television script does not need to give the full details. The script roughly shows the situation of each scene and leaves production design, camera or lighting set-up to the director to decide how to shoot each scene. Hampe also mentions two basic formats for scripts which are the classic screenplay format and the TV two-column format (133-136). The classic screenplay format is normally used for a theatrical or a feature film whilst the TV two-column format is the standard format for television programs (see Figure 2 on page 24). This format splits video and audio into different columns. The TV director can easily follow both picture and sound during the shooting. Figure 1 on page 23 shows the classic script format of the second draft of the script of the American series *How I Met Your Mother* (2005). Figure 2 demonstrates the two column script format of *Diners: America’s Roadside Attractions* (2001). The video column on the left offers the camera angle details and the description of the shot. The audio column on the right shows all the audio elements that need to be inserted to the scene including with the script for the characters.
CUT TO:

INT. BARNEY'S APARTMENT – NIGHT
(BARNEY, NARRATOR, TED)

SPLIT-SCREEN BETWEEN TED AND BARNEY (32, DEVILISH, LIVES ON STEAKS AND CIGARS). BARNEY’S CELL PHONE RINGS. HE SEES WHO IT IS, AND ANSWERS.

BARNEY
Hey, so you know how I’ve always had a thing for half-Asian girls?

FREEZE FRAME ON BARNEY.

NARRATOR (V.O.)
Your Uncle Barney.

UNFREEZE.

BARNEY
Well, I have a new favorite: Lebanese girls. Lebanese girls are the new half-Asians.

Figure 1. Classic script format
O'Donnell (2007: 39) describes the standard procedure of creating the script for a television series: “[…] writers meet in a room to discuss the script for the upcoming episode. They talk about plot lines that may be taken from their own experiences and from news stories.” Apart from fresh ideas from the production teams, the research and planning has to be completed before the writing of the script. Hampe (1997: 121) also observes that “[…] a really good scriptwriter might well have spent a little longer and come up with some suggestion of concept and coverage that would have made this into an exceptional piece.”

Many television documentary creators use their plot or storyline as a guideline. After that, they do the research, interview people, collect more data and materials like stock footage,
old newspaper articles, or still images. The script that is used in the production process is the shooting script that looks like a plan of what to do in each scene. After finishing the shooting, all the footage and the sources are reviewed again. Then the full script with the dialogue for the narrator and the selected footage go into post-production. For instance, in *Deadliest Catch* (2005), only the camera crew gets onto the fishing boat to capture the footage. When the boat comes back, all the footage is rearranged into the complete episode in the editing room.

Since television documentary is a non-fiction program recounting real events, the script is an important tool to connect the factual story and the image that the camera created. The television documentary does not follow the three-act structure (setup, confrontation, resolution) which is usually used in the feature film. Still, television documentary has three story points, i.e. the beginning, the middle, and the ending. Hampe explains (123-126) that the beginning is the first part of the program in which we portray the theme, ask questions from the viewers, or present something new or unexpected. It can raise the expectations of the audience. When the viewers feel interested, some “hard” or difficult information is revealed to keep their attention. The middle part of the documentary also includes conflict situations. Lastly, the ending part shows the outcome that consists of the resolution and completes the documentary.

Narration is the simplest way to explain the event or the video images. Clark et al. (2003: 64) explain that “[...] the narrator will often represent the target audience of the program (which frequently means a male, white middle-class narration)” (64). Al Gore; the narrator of the film *An Inconvenient Truth* (2006) falls into this category, as well as Ananda Everingham; the show host of *Enslaved* (2011), an MTV EXIT documentary since he is considered as a white collar comparing to Thai people. Clark et al. add that “[audiences] are expected to trust the narration as a definitive interpretation of, or anchor for, the visual material and to accept it as authoritative on the subject matter” (64). According to Clark et al., the host or the presenter and
his/her narration of the television program are trustful and reliable. When audiences hear the narration, they can believe and see the events in the same way as the television program’s message. However, Hampe (1997: 137) warns that narration and dialogue should be used appropriately: “Be very careful about the use of words in narration and dialogue. Always let the picture carry all the meaning they can.” (137). He also points out that “[t]he purpose of the narration is to tell the audiences the things they need to know and may not be able to pick up from the footage alone” (137). According to Hampe, documentary should balance between dialogue and visual image. Sometimes, the narration can explain the media message better than the footage, and vice versa.

Morley agrees that the voice-over which is added to explain everything in words bores audiences. Good narration can allow the visuals to tell the story and use words to fill in the gaps (1992: 115). The use of narration may be the easiest way to tell the story but it is not necessary that the narration should be heard every second or accompanies every image. Both images and words contain meaning. Hampe (1997: 137) suggests the following way to handle narration in documentary:

> Life doesn’t come with narration or music—or a laugh track, for that matter. Therefore, I reasoned, a documentary that observes life shouldn’t either. […] The problem is that life also doesn’t come with a limited running time, but documentaries do. And a few words of well-chosen narration can often cover what would otherwise take several minutes of footage to explain. (1997: 137)

Accordingly, Hampe’s technique is to use narration to tell background stories or provide the complex evidence or analysis that is needed to understand the program. Hampe also suggests that the script writer should imagine him/herself sitting in a theater and watching a stage performance, instead of sitting at the computer table facing a word processor (140). If the
script writer cannot think of the pictures or visual images rather than the pages full of words, the script for the documentary will be uninteresting.

There are several narrators in the documentary who can present the story, such as “the voice of God,” the character narrator, the host of the show, or the interviewer and the interviewee. According to Morley (1992: 115-116), “the voice of God” is an authoritative voice, usually a male voice that mostly gives information. It is believed that “the voice of God” is very effective, as is the voice of management speaking that brings with it the superior attitude. This voice comes with the authority and the reliability. David Attenborough is a British natural history filmmaker. He narrates many BBC wild documentaries such as *Wildlife on One* (1977–2005), *BBC Wildlife Specials* (1995–2008), *The Blue Planet* (2001), *Life* (2009), or *Frozen Planet* (2011) and he is recognized as “the voice of God” for the BBC Channel. Similarly, Jon Briggs’ voice is used for Apple’s Siri in the UK version. Previously, he was the voice of the television quiz program *The Weakest Link* (2000) and BBC Radio 2.

In contrast, the character narrator is his/her own voice. Morley (1992: 115-116), suggests that the voice of real character is more friendly than “the voice of God”. That makes the message warmer and more personal, similar to the narration of people of the equal social status. This kind of narration can reach the audiences easily. For example, voices of parents and kids in *Supernanny*¹ (2004). In each episode, parents talk about a problem concerned with caring for and controlling their children. Kids also tell their stories. Audiences can sympathize with their cases more than if they were watching the stories with other people’s voice over.

The host or interviewee is also the narrator who presents him/herself on camera as a spokesperson. Morley (1992: 117-120) notices that the host of the show involves audiences in

¹ *Supernanny* is a reality TV program which originated in the United Kingdom. The story is about parents in the United Kingdom who are struggling with their children’s behavior.
the show by asking questions like “What would happen if?” or encourages the audience to participate in the show by asking them to “Imagine this.” S/he not only gives information and leads the show by the script, but s/he always inserts his/her point of view and actual opinions and brings the audience into his/her assumptions. For an example, Cesar Millan, who is the host of the documentary series *Dog Whisperer with Cesar Millan* (2004), presents himself on camera as a spokesperson (See Figure 3).

![Figure 3. Cesar Millan, the host of the documentary series *Dog Whisperer*](image)

While filming *Dog Whisperer with Cesar Millan*, Cesar holds two dogs apart to prevent them from fighting and talks to the camera as if he talked directly to his viewers. The camera captures the interaction from the low angle. Cesar talks to dog owners, as well as to the audiences who are watching the show on television. He uses his own experiences to explain dogs’ behavior and suggests the proper way to keep pets.
Sometimes using a well-known or celebrity spokesperson can add a certain amount of glamour to the message and imply the endorsement. Viewers feel more excited to watch a famous celebrity as a host, such as Angelina Jolie who was the presenter for an MTV EXIT documentary *Inhuman Traffic: An MTV EXIT Special* in 2004.

Morley (1992: 118) warns that “[t]he danger lies in using the celebrity whose image does not complement – or even contradicts – your video’s message. Select a spokesperson who could plausibly have some knowledge – or at least an interest – in your show’s message.” (118). For example, take a recent case of the singer, Rihanna. In August 2012, Nivea's new CEO, Stefan Heidenreich told *Die Welt*, a German newspaper that Rihanna was no longer the presenter and brand ambassador for any Nivea products (qtd. in Stampler 2012). He explained that Nivea was a company standing for trust, family and reliability. Rihanna’s name attracted too much negative attention since newspapers continued writing about her bad behavior, such as leaving Ashton Kutcher’s house at 4 am, or throwing up while leaving a London club drunk in July, 2012. In this case, it can be assumed that Rihanna’s image did not complement Nivea’s brand image. When a celebrity gets associated with a television program, his/her inappropriate behavior can cause the loss of reputation for the program.

Generally, the host or presenter is not the only person to narrate the story. There are many people who can talk about the same issue, such as victims, witnesses or experts on the topic. These people are invited to the show and interviewed to tell the story from their own perspective. So, an interview is prepared for an interviewer to bring out information from interviewee(s). Hampe (1992:120) suggests the following preparation for the interviewing script:

- the initial script must provide an idea of how the interviews will work within the structure of that script and what content they will deliver; secondly, it’s a good idea for you to write the interview
questions, to help ensure that the tone and content of the answers will be consistent with your vision for the show. (1992:120)

The documentary usually presents facts and information. According to Hampe’s quote above, the interview questions could be written according to the producer’s preference but suggestible questions should be avoided so as not to manipulate the audiences. This is the significant responsibility of the program producer when producing television programs.

Even though an interview is close in form to narration, it is also an essential message-making technique for many reasons. Morley (1997: 264-265) states that an interview is used to show the person on camera. Sometimes, it is more important to show an important person like the company’s president or the prime minister than to listen to what they actually say. Also, the presence of these persons will confirm that their quote is authentic, especially if the statement is controversial or debatable. Sometimes the interviewee is an expert on a specific topic or a professional person. Such people are presented when technical terms or strong opinions about an issue are needed and they make the message seem more reliable. Furthermore, Morley asserts that an interview can be used “[...] to supplement or replace narration, in order to give your film a feel of spontaneity and a look of reality” (265). Finally, the use of an interview clip follows the same rules as any other scene. It tells a story, presents evidence, provides information, and stimulates the mood of the documentary. For instance, in the interview scene in MTV EXIT documentaries; Traffic and Enslaved, a police officer is interviewed about the plan and process to arrest the criminals in the anti-trafficking case. The location is the police station, where the viewers can see police uniforms and stacks of evidence behind the speaker. The location setting and props help to produce more serious and reliable feeling. In the documentary about controversial issues; however, the program producer needs to inform as
much as provide information from a variety angles or different interviewees. Then the audiences can decide which information to believe by themselves.

2.4 Production and Post-Production Techniques

The technical terms of production techniques can help the researcher to identify each technical aspect of documentary production and analyze different meaning that each aspect can portray. Furthermore, these terms will be used in Chapter Four to explain the shots, acting style of the characters, costumes, location and setting, *mise-en-scène*, lighting, rhythm of editing, sound and voice over. According to Clark et. al (2003: 18) television production technical terms are divided into five sections which are the camerawork, the *mise-en-scène*, the editing, the sound, and the special effects. This thesis will focus on the camerawork, the *mise-en-scène*, and the visual and sound editing to understand the significance of various television production techniques that are put to use in each scene of MTV EXIT documentaries. Due to space limitation, special effects techniques are omitted, because this part of a discussion would require additional knowledge about art, such as the use of color, shape and perspective, or motion in two dimensions and three dimensions.

2.4.1 Camerawork

Television programs are made up of visual images along with the audio. O’Donnell (2007: 52) identified the different length of each camera shot as following:
Visually, all shots that appear on the screen, for both movies and television, may be described as long, medium, or close. A long shot includes an entire human figure from the bottom of the feet to the top of the head, creating a full picture. A medium shot is framed on a human figure at or near the waist, so that the torso and the head fill the picture, while the legs and feet are below the lower frame line and out of the picture. A close-up shows only the head.

These three lengths of shot are the main shots to vary the distance from the camera to the subject. It can represent the eyes of the audiences. Different lengths of shot convey different messages. According to O’Donnell (52), there are many more camera shots that are in between these three lengths, such as the extreme close-up, the medium long shot or the establishing shot (see Figure 4 on page 33). In television programs, medium shots are regularly used as a general form in the news programs, interviews or talk shows, also in drama and sitcoms. O’Donnell also notices that television creators often use another kind of shot that is similar to the medium shot but is actually tighter. It is called an elbow shot because the framing of the shot that is lower than the middle of the presenter’s arm will be lower than the screen. Both medium shots and elbow shots can be identified as master shots; that is “a shot that a director will cut from and return to” (Clark et. al 2003: 18).
At the start of the program, before revealing the master shot, the long shot or the establishing shot is used to present the location and time of the scene. O’Donnell (2007: 53) suggests that the
long shot is frequently used as the transition between two scenes. However, the long shot is really important to capture and present the action of the person or object in the television program because most cameras have to be set outside the audience’s field of view. So the camera can show only the long and wide shots. For instance, there is a scene that Al Gore talks about the climate crisis to the audiences at the conference hall in *An Inconvenient Truth* (2006). In this scene, the camera suite is set behind the audiences in the hall to present the long shot of the seating area and the whole stage. Then the close up shot of Al Gore standing on the stage is presented. The long shot of the entire conference hall not only portrays the location or the size of the competition, but also creates the transition between each aspect of the discussion about the global warming.

Clark et. al (2003: 18) comment on the meaning derived from using high and low angle shots. The high angle shot provides a view from above the subject. The camera equipment is set higher than the subject. Sometimes, the crane is attached to the camera and brings it very high. This kind of visual image often makes the subject look small and weak, vulnerable, isolated or powerless. The low angle shot has the opposite meaning to the high angle shot. The low angle shot emphasizes power, strength, aggression, and importance of the shooting subject. Figure 5 on page 35 compares the same subject shot from a different camera angle. The woman in the left image looks lonely while the woman in the right image seems to have more strength and power.
Figure 5. High angle shot (left) and Low angle shot (right)

The point of view (POV) shot is used when the protagonist or the lead is looking at an object or a character and that image comes suddenly before or after the shot of the protagonist. This shot helps the audience to tell what the protagonist is looking at. This kind of shot looks similar to the reaction shot but the reaction shot is a shot of the first person responding to an action of the second person, such as when an interviewer nods his/her head while listening to the story from an interviewee. The left image in Figure 6 is the point of view shot of a cyclist. The audience can see the same view and image as the cyclist. The right image of the reaction shot in Figure 6 is the serious reaction of Cesar Millan to the light brown dog in his television documentary Dog Whisperer.

Figure 6. Point of view shot (left) and reaction shot (right)
Some shots utilize camera equipment, such as tripod, crane or dolly on a track or wheels (Clark et. al 2003: 20). A pan shot originally comes from “panorama,” so the angle of the pan shot moves horizontally left or right while the camera is fixed on the tripod. This shot provides a more extensive view of a set or location. A tilt shot is about the same as a pan shot but the camera angle moves vertically high or low and the camera is fixed on the tripod as well (see Figure 7).

Figure 7. Camera movements: pan shot, and tilt shot
The crane shot requires of the camera to be fixed on a crane, so that it could move freely at a vertical, horizontal and diagonal angle to afford the variety of views. This kind of movement will draw the viewer into the center of the action. Also, when a camera with a tripod is set on tracking wheels and the whole set smoothly moves along with the character, this is called a tracking or dolly shot. Yet, when a camera operator holds a camera without a tripod and s/he operates the camera freely, this shot is called a hand-held shot. In cinéma vérité, the hand-held shot is used very often to create the jerking image in order to convey immediacy and excitement. In contrast, some program creators avoid too shaky video by using the steadicam, which is a camera that is attached to a lightweight counterbalance and is harnessed to the camera operator to produce a smooth shot.

Below are Figures 8, 9, 10 and 11. Each image shows a different camera setup for a unique camera movement, which is a crane shot, a dolly or tracking shot, a steadicam and a hand-held shot.

Figure 8. A camera is set on a crane.
Figure 9. A camera is set on a dolly track.

Figure 10. A steadicam camera is set to a camera operator.
O’Donnell notices about the hand-held camera:

With handheld camera movements, the viewer’s eye follows the movements, irregularities, and pacing of the camera’s lens. Handheld camera styles draw the viewer to the image, make emphatic the viewer’s identification with the point of view of the camera, and thus are assumed to visually engage the viewer’s emotion more. (2007: 59)

The selection of each camera shot can significantly influence the meaning of each scene and make an impact on the viewer. When the shooting is over, additional adjustments can be made in the editing process in post-production, however, most camerawork is unforgiving and it is not easy to make changes in post-production rather than re-shooting the troublesome shots again. But this means that the budget is spend on correcting mistakes so it is important to plan the shooting well.
2.4.2 Mise-en-Scène

Clark et al. describe the importance of the *mise-en-scène*: “As audiences become more sophisticated and film-literate, it was necessary for documentary makers to assert the truthfulness and accuracy of their work by differentiating it from the kind of Hollywood product which audiences associated with entertainment and artificiality” (2003: 68). Making the documentary is producing the real story. Even if the presence of the camera and other filming equipment is recognized, the factual events unfold spontaneously without prior knowledge from the creators. Clark et al. mention the common elements of the documentary *mise-en-scène*:

- Unsteady, handheld camera shots, rather than the steady fluent camerawork of fiction.
- Cramped, asymmetrical framing, rather than balanced composition and the rule of the thirds is often ignored.
- The camera often appears ‘surprised’ by the action, causing sudden movements such as whip pans.
- ‘Natural lighting’ using only those lighting source available in the frame. This makes the shots look darker and less defined than the key lighting used in fiction.
- ‘Natural’ or ambient sound, which encompasses all sound sources within a location. This can create obscure sound or inaudible dialogue in contrast to the controlled and balanced sound used in fiction. (69)

There are also documentaries that use other, more commercial elements of *mise-en-scène*, such as cameras fixed on tripods to have a steady frame, clear lighting studio setup or low key lighting setup. The host scene and the interview scene of MTV EXIT documentaries are set in a studio, however low key lighting is selected instead of clear studio lighting setup. The low key lighting highlights the subject and increases the seriousness and intensity of the mood. Of course these elements are not only used for documentary production. Many TV series, such as
for instance *CSI* (2000),\(^\text{14}\) also adopted these techniques to increase the sense of realism in their scenes.

*Mise-en-scène* includes also the location, i.e. the place where the program is shot, whether indoors or outdoors. The costumes for actors and presenters who will be in the scene are prepared along with the concept of the documentary. The properties, or the props, used for dressing the set must be appropriate to each scene and story. Last but not least, there are many kinds of lighting serving different purposes during the shooting.

The main types of light are the ambient lighting and the artificial lighting. The ambient lighting or the natural lighting makes use of the available light, such as the outside light (See Figure 12 on page 42). This creates a more natural look than in the television documentary, which O’Donnell calls the stylistic look. The technique “[…] used lower light and permitted greater latitude in allowing light and shadow to push or pull toward greater extremes of brightness or darkness” (2007: 55). The artificial lighting, on the other hand, makes use of high or low key lighting including color, shadows and lighting design. Lights in studio production are hung from a grid above the action area (See Figure 13 on page 42). The look of television production lighting depends on balancing the lights to avoid the extreme light and shadow and making sure that every object is lit equally. Figure 14 on page 42 shows the different position of lighting kits between the high key lighting setup and the low key lighting setup.

\(^{14}\text{CSI: Crime Scene Investigation is an American crime drama television series. The first season of the show was created by Anthony E. Zuiker and produced by Jerry Bruckheimer in October, 2000.}\)
Figure 12. Using a reflector to reflect the natural light on the outdoor filming site

Figure 13. CBS 12 studio shows clear lighting setup

Figure 14. High key and low key lighting setup
O'Donnell suggests that “[m]anipulation of the lighting strongly affects the tone of a scene, and the emotional mood that is conveyed by that scene to viewers” (56). Roy Wagner, the cinematographer of the television series *House* (2004)\(^{15}\) also encourages the importance of the lighting design saying that it “is important because the eye automatically goes to the brightest light in the frame. We want the audience looking at the actors” (qtd. in O'Donnell 2007: 58).

Normally, television production relies on artificial lighting and always sets it clearly. The three main setups used in the artificial lighting are the key light, the back light and the fill light. Clark et al. state that the key light is the main source of light that is usually placed near the camera. Then the back light is placed behind the subject in order to emphasize the shape and the depth of it. After setting the key light and back light, the soft light or fill light will be placed on the other side of the key light to fill in shadows or soften some too strong shadows (see Figure 15). As mentioned earlier, MTV EXIT documentaries use the low key lighting setup in the host scenes and interview scenes. In the host scenes, the studio is set to be dark with black background. Only key light and fill light are used to create a strong shadow. This is magnified

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15 *House* is an American television medical drama that was broadcasted on the Fox network from November 16, 2004 to May 21, 2012.
by the hosts, Tata Young and Ananda Everingham wearing black clothes. These shots create a unique and intense feeling in the viewers.

2.4.3 Editing and Sound

Editing begins after all the shooting is done. The amount of video footage and other materials makes it a very time consuming job. Furthermore, a great range of effects and transitions are available for selection in the editing room. Every shot, effect and transition that are put into the documentary has to do the job to convey the meaning and has to be used reasonably. Clark et. al (2003: 20) explain the terms that are used in post-production. They begin with the cut, or the instantaneous change of one camera shot to another. O’Donnell (2007: 60) adds:

Quick cutting is a norm, although there are exceptions to this guideline. Multi-camera production in particular favors quicker cutting, with shot lengths typically three to five seconds in durations. Longer takes are less common in television. When long takes do occur, they frequently are instances of a camera moving, normally with a subject.

The cut is the most common technique for the editing. But it is essential to meaningfully choose each clip to connect it with the previous one because each shot can create a new impact or change of information or location. The fade is the technique making the color of a visual image paler until it becomes black or white. When the shot fades to black or white this transition is called fade out, and when it fades from black or white to the original color of the picture it is called fade in (See Figure 16 on page 45). This technique suggests the passage of time, normally of hours or moving to the next day. The fade to black or fade from black can also be used for flashbacks in a narrative.
Figure 16. Screenshot of *Adobe Premiere* editing suite. Fade-in, fade-out, fade from black, fade to black, fade from white and fade to white are provided to use as transition between two images.

Figure 17. Sample of the dissolve video
The dissolve technique is the mix between two shots of images. It is used as a video transition from one shot to another shot. This technique uses the end of the first shot to overlap with the start of the second shot (See Figure 17 on page 45). The dissolve technique offers the same meaning as the fade but the length of time is shorter. Another technique is the jump cut, i.e. two shots of the same position placed together. It appears to the viewers that part of the action is missing. This technique is increasingly used in television advertisements, music videos, or modern television programs to create excitement or tension.

From the basic editing techniques above, an editor should consider effective editing tools to connect each scene into one united story. Clark et al. suggest that the editing style should appear transparent: "[...] if it is carried out correctly, we should not be overly conscious of the process and what we are watching should appear fluent and unconstructed" (2003: 69). This can be called continuity editing, allowing the audience to go along with the story and understand the meaning of the texts precisely. The editing of documentary always relies on continuity editing and the use of the long take shots in order to create a sense of realism. The audience feels that they are part of the action. At the same time, different types of shots are inserted to create more impression or add impact to the story. Clark et al. give an example: "A long shot of the arrival of the prime minister at a party conference followed by a medium close-up shot of his deputy frowning may easily create the impression of animosity between the two and help to build on evidence of splits and arguments within the party" (70).

Every camerawork and editing technique that the creator chooses for each shot not only creates the visual image, but also produces the meaning of the message sent to audiences. For example, in *Japan's Tsunami Caught on Camera* (2012), the handheld shot presents the location that was hit by the Tsunami. That shot also reflects the unsteady and unsafe situation.
Rabiger (2009: 103) believes that the cinema or TV production language is equivalent to human experience as shown in the table below:

<table>
<thead>
<tr>
<th>Film term</th>
<th>Meaning</th>
<th>Equivalent in life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shot</td>
<td>Framed view</td>
<td>Watching, staring, expecting, enjoying, confronting—either close or at some distance</td>
</tr>
<tr>
<td>Pan</td>
<td>Camera pivots horizontally</td>
<td>Taking in one’s surroundings; comprehending; discovering; revealing; escaping; assessing; fearing, expecting</td>
</tr>
<tr>
<td>Tilt</td>
<td>Camera pivots vertically</td>
<td>Assessing height or depth; looking up to; looking down on; threatening or feeling threatened</td>
</tr>
<tr>
<td>Crane</td>
<td>Camera travels vertically</td>
<td>Travelling up with; down with; getting up; sitting down; looking up at; looking down on</td>
</tr>
<tr>
<td>Dolly, track</td>
<td>Camera travels horizontally</td>
<td>Physically moving toward or away from something or someone; travelling alongside, behind, or in front of; attraction; repulsion; advance; retreat (perspective changes)</td>
</tr>
<tr>
<td>Zoom</td>
<td>Object grow bigger or smaller</td>
<td>Looking more closely or retreating (but not physically moving because perspective is unchanging during a zoom)</td>
</tr>
<tr>
<td>Cut</td>
<td>Juxtaposing two images</td>
<td>Seeing something and looking immediately at something else (we often blink between them); comparing; transitioning; compiling impressions</td>
</tr>
</tbody>
</table>

(Continued)
<table>
<thead>
<tr>
<th>Film term</th>
<th>Meaning</th>
<th>Equivalent in life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montage</td>
<td>Series of shots suggesting in a mood or progression</td>
<td>Impressions piling up when we lose or cede control</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Sensation of pace in an image texture or repetition in editing</td>
<td>Rate of change in one’s surroundings; living fast or slowly or changing from one to the other</td>
</tr>
<tr>
<td>Fade in</td>
<td>Going from an empty screen to an image</td>
<td>Transitioning from a tranquil state of mind to a situation</td>
</tr>
<tr>
<td>Fade out</td>
<td>Going from an image to an empty screen</td>
<td>Transitioning from a situation to a tranquil state of mind</td>
</tr>
<tr>
<td>Dissolve</td>
<td>Image B melts into, and replaces, Image A</td>
<td>A new situation forming while one is still thinking about the old one</td>
</tr>
<tr>
<td>Scene</td>
<td>What takes place in a single location</td>
<td>Sense of being in a place where events are unfolding</td>
</tr>
<tr>
<td>Sequence</td>
<td>Succession of scenes</td>
<td>Experiencing a series of events, one usually leading to the next</td>
</tr>
</tbody>
</table>

Table 1. Meaning of film terms equivalent to life

In the post-production process, the job of sound editing is done at almost the same time as the video editing. There are various types of sound that are used in each television program. Some sound and dialogues are recorded live during the filming, such as the narration of the witnesses, real people on location, or the real sound of certain events. All kinds of sound recordings that are used in film or television programs are dubbed onto one final track, which is
called the soundtrack. The key music that each television program always uses in its program is called the theme song. The theme song connects the main concept or story of the program and sets the emotion to the audience. Incidental music or the music background is used in the specific event or action to add to excitement. Sound effects, such as explosions or door opening are used for extra realism.

Another significant type of sound is the dialogue, or the voice-over of a narrator. Dialogue is the script that is written by program creators and spoken by actors or presenters of the show. The voice-over is the use of the narrator’s voice over images, or in an introduction of the story, or to comment on the action. Clark et al. (2003: 70) suggest that “There are some similarities between fiction texts and their documentary counterparts. [...] the presence of narrative within the documentary also reveals the implied presence of a narrator (or narrators),” It means that the narration in the documentary is associated with the narration in the fiction. Even the narrator in the documentary is often absent, his/her voice is accepted as an active role in the story. However, the documentary participant is often the real person and therefore likely to be less required to create himself as a character.

The point of view narrative is widely used in documentary. Sometimes, the narrator adds his/her own comment to the narration. Rabiger (2009: 263) suggests that the narrator should temporarily be neutral and experience his/her emotional and psychological reality. Rabiger insists that “[a]s a film storyteller you must aim not only to convey your perception of your characters but also to get us emotionally involved in their perceptions and feelings.” (263). When the presenter or the narrator can recognize and share the emotion of the story, it will reflect the factual story. Rabiger (265) also adds more suggestions about the point of view that it is essential that the filmmaker
• Has a clear and guiding purpose for telling the tale
• Knows at every point what they want the audience to feel
• Relates empathically, not just intellectually, to the characters and their story
• Is fully mature in its embrace of other human beings, however different

In order to write accurate script for the narrator, the creators can follow the idea above. The idea will build up the strength of the program, as well as its purpose and identity.

There are many production and post-production techniques used in various program genres. With the advancement of new technologies, such as the hi-definition or the three dimensional camera and editing software, new techniques are invented every day. Program creators are required to stay up to date and be familiar with the new technologies. However, they are extremely expected to create programs that can convey the correct message, gain popularity and make a lot of profit.
Chapter 3
Methodology

3.1 Restating of the Research Question

The thesis attempts to carefully scrutinize television production techniques used in two MTV EXIT documentaries to answer the following research question:

How does MTV EXIT use production and post-production techniques to transfer and emphasize the intended messages about human trafficking and exploitation?

There are several articles on MTV EXIT that research the effectiveness of raising the awareness about the human trafficking and exploitation by its campaigns. Their authors utilized online surveys and focus group interviews to collect data for analysis. In this thesis, qualitative research method is chosen to analyze the production and post-production techniques of two MTV EXIT’s documentaries. This analysis will explain the intended message of the visual text and delineate the formula of MTV EXIT television programs.

MTV EXIT produces many on-air programs in various genres for different purposes. In this research, two documentaries: Traffic and Enslaved, are selected for analysis because these programs are produced by the Thai production team and hosted by Thai celebrities. Additionally, some victims of human rights abuse mentioned in the programs are Thai or they were trafficked into Thailand.
3.2 Description of the Research Sources

The MTV EXIT documentaries present the issue of human trafficking and exploitation in its own way. *Traffic* and *Enslaved* are the two documentaries that were produced based on the South-East Asia region and are the primary sources to study. Here is the description and the synopsis of the selected MTV EXIT documentaries for this research.

3.2.1 Traffic

*Traffic* is a 30-minute long documentary program that addresses the issue of human trafficking in Asia and the Pacific. It was produced in 2007 by MTV EXIT in co-operation with the MTV Thailand channel. Thai celebrity Tata Young is the presenter for the documentary. Tata Young had won a lot of awards for her singing and had a thriving fan club in Thailand, and then became popular in Asia between 2004 and 2008. Selecting her for an MTV EXIT presenter thus assumed that she could successfully draw attention of the audiences both in Thailand and in South-East Asia. *Traffic* is based on the real stories of trafficked people in Asia and the Pacific. The stories are presented by three supposed victims of human trafficking.

Anna is a young woman from the countryside outside of Manila. Due to poverty, Anna had to find a job right after graduating from high school when she was seventeen years old. She was convinced by her neighbor to work as a waitress but she was trafficked and finally forced into prostitution instead. The documentary does not mention where exactly Anna was trafficked to, so we can speculate that she may have been taken to another country, or simply to another city in the Philippines. She was brought to a hair salon for a makeover. When she arrived at the
place and saw five girls huddled together in the next room, Anna realized that she was sold to be a prostitute.

The second victim, Eka is a young woman from Indonesia. She married at eighteen but her marriage failed. She met the agents who lured her with a fake offer of work overseas in Singapore. Eka was sent to a place that looked like a prison with other trafficked people. Later, she became a domestic servant and had to work from five o’clock in the morning until late night. Even though she worked very hard, Eka was not paid accordingly. Her employer beat her all the time. Eka felt so much pressure that she decided to commit suicide.

The third trafficked victim is a man from Myanmar. His name is Min Aung. He could not earn enough money to support his family. When the agent assured him that he could get a good job abroad, Min Aung took the chance in hope that his wife and kids would have a better life. He came to Thailand illegally with his pregnant wife and other Burmese workers. The pickup truck took them to a shrimp factory. They were forced to work up to nineteen hours a day, seven days a week. The factory was surrounded by high fences and CCTV cameras so that no one could easily escape. If the factory owner found out that someone tried to escape, s/he would be severely punished. Similarly to Eka, Min Aung did not get any money for his hard work. Moreover, his employer told Min Aung that he owed him money instead to cover the cost of his trafficking.

All the three stories share certain obvious structural similarities. At the beginning of each story, the victims share with the audiences how they were lured into the human trafficking industry. The victims recount the different processes or techniques that were used by the traffickers to draw their attention, and describe how they were imprisoned, and how they were forced to work as laborers or prostitutes. Then, other sides of the story are revealed through the accounts of the traffickers, the customers, as well as the police, social workers and volunteers.
Tata Young’s script links the three stories together within the show. At the end, the documentary reminds the audience that everyone is part of the issue. The host of the show also gives information on how to protect oneself from becoming a victim, as well as what to do to help end exploitation and trafficking.

Traffic was produced in both Thai version and English version with Tata Young presenting in different languages. The Thai version was broadcast on MTV Thailand and other local Thai channels between 2007 and 2008, whereas the English version was available on the official MTV EXIT website and through other online channels.

3.2.2 Enslaved

Enslaved is the MTV EXIT television documentary that was produced in 2011. It is hosted by a Thai movie actor and the official ambassador of the MTV EXIT campaign, Ananda Everingham. Unlike Traffic, Enslaved was produced in different versions for different countries across Asia, including Thailand. This is why the Thai version of Enslaved presents the trafficking trends specific to Thailand. The host of the show speaks Thai since the cases are connected to Thailand. There are three stories from three victims, similar to Traffic. The first Thai female victim that appears in the documentary is Gai. She ran into problems when her marriage came to the eighth year. Her husband did not come home with the salary so they did not have enough money for the expenses. Then Gai met a female neighbor who was married to a Japanese man. The neighbor asked Gai to work in her husband’s restaurant in Japan. Gai’s mother convinced her to take the chance because the woman came from the same village and therefore she could be trusted. The neighbor agreed to take care of all the necessary documents, visas and permits. When Gai arrived in Japan, she found that she did not come there to work in
a restaurant. The Japanese mafia (or Yakuza) came to take her naked photos in her room. They told her that she was almost 500,000 Baht in debt so she had to work as a prostitute to pay it off. Gai had to work every day without a day off. Her room had only one door that was always locked and there was no window. Even if she were to try to escape, there was no chance to succeed. Gai was desperate and thought that she would die in Japan. Fortunately, she met a Thai man who helped her get back to Thailand.

The second victim is Vannak from Cambodia. He had an eight-month-pregnant wife and his family was very poor. Vannak decided to find a job at the border and there he met a recruiter who offered to find him employment. The recruiter took him to a taxi and told him that the only job he could get was working on a fishing vessel. If Vannak did not go with them, he would have to pay 400 Baht for the taxi fare. Vannak did not have the money so he had to go with them. When he got onto the vessel, he heard that the ship owner killed a Laotian man and threw him into the sea. Scared, Vannak worked days and nights without stopping. He and other laborers were treated like animals and they did not receive any salary. For three years when Vannak worked on the fishing boat, his wife never had any news of him. After she gave birth to their child, Vannak’s wife had a difficult life. She had to ask for money from her parents and neighbors. In the end, Vannak and his Thai friends decided to swim away from the ship when it was near the Malaysian coast.

The last victim also wished to have a better life so she decided to move from Laos to Thailand. Her name is Vatsana. She was asked by her friend to work in a sewing factory near the Mekhong River and promised she would receive 3,000 Baht per month. In reality, she was sent to a house in Bangkok to be a servant. She had to get up at four or five o’clock in the morning to do everything in the house. If Vatsana worked slowly, she would be beaten. The owner of the house threatened her not get near the door or ask for help. Vatsana did not receive
her salary because her employer told her that she had bought her for 8,000 Baht. In the end, Vatsana worked in the house for almost 16 years without a salary. One day Vatsana found a chance to ask for help by throwing a paper note outside the house. Someone saw that note and gave it to the Thai police who intervened.

Similarly to Traffic, Enslaved provides the stories and comments from the traffickers, the buyers, the police, and the helpers. Additionally, Enslaved presents also the story of a young Thai model and actress who almost became another victim. Her name is Chloe. One day, she received an email from a modeling agency in Malaysia to offer her a job. After confirming the details with the agency Chloe flew to Kuala Lumpur and checked in at a hotel. A recruiter came to meet her and asked for her passport. Chloe did not want to give him the passport and they started to fight. She grabbed his bag, ran into the toilet and locked herself there. Inside the man’s bag she found a knife, a roll of duct tape, and three or four photocopies of other women’s passports. Chloe suddenly realized that she almost became a victim of human trafficking and she made a call for help. At the end of the documentary, the three trafficked victims encourage the viewers to stand up and take action to end exploitation and trafficking.

Apart from the main stories, both documentaries are also similar in the messages we get from the traffickers, customers, or the police, and helpers. The interviewed traffickers, in both Traffic and Enslaved, admit to taking advantage of people’s hopes and dreams for a better life. They use promises of making big money and advertise fake job opportunities abroad to lure people into becoming victims. The demand for paid sex and cheap consumer products and labor is another motivation behind the growth of the human trade. When the demand is high, the traffickers can make a lot of profit.
3.3 Data Collection

In order to reflect on the production and post-production techniques of MTV EXIT's documentaries, the researcher watched the videos of *Traffic* and *Enslaved*. Each shot and scene is compared and analyze the progress and the meaning according to the literature review in the Chapter 2. As mentioned earlier, this thesis will focus on the camerawork, the *mise-en-scène*, and the visual and sound editing to understand the significance of various television production techniques that are put to use in each scene of MTV EXIT documentaries. Additionally, the set design, props, costumes and acting are also included in the analysis, if they are seen as significant. Due to space limitation, special effects techniques are omitted, because this part of a discussion would require additional knowledge about art, such as the use of color, shape and perspective, or motion in two dimensions and three dimensions. The analysis demonstrates the additional message of the visual text and help to establish the formula of an MTV EXIT television documentary. In chapter 4, the researcher will identify the messages to explain how they were created in terms of production and postproduction. Later, the researcher will discuss what a possible reception, or reading by the audience could be. The identification and explanation will be based on the script, how the host presents and leads each documentary, how each interview is presented, and how the dramatizations are executed.
Chapter 4

Data Analysis and Findings

4.1 Introduction

This chapter provides the data analysis and answers the research question. The production and post-production techniques introduced in Chapter 2 are used to find out the specific techniques that MTV EXIT staff selects for their productions. The techniques that are frequently used are considered to be the MTV EXIT formula.

4.2 Traffic and Enslaved scripts

The stories of Traffic and Enslaved are created through the three story points technique, with Traffic additionally introducing one more story for contrast. Both documentaries start with a brief introduction of the theme by the host of the show. Tata and Ananda quickly point out how serious the situation of human trafficking and exploitation is, especially in the region of Asia and the Pacific. Subsequently, victims of different types of exploitation are introduced to the viewers. They shortly tell how they were trafficked. Different victim characters portray different forms of trafficking. However, it can easily be noticed that the forms of trafficking depicted in Traffic and Enslaved are similar. These are: sexual exploitation and forced prostitution (Anna from Traffic and Gai from Enslaved), labor exploitation (Min Aung from Traffic and Vannak from Enslaved), and forced domestic servitude (Eka from Traffic and Vasana from Enslaved). These are all prevalent forms of trafficking encountered in the Asia and the Pacific region and they are presented to the viewers from the start of the documentaries.
All the stories used in the programs are based on real cases of human trafficking. Apart from interviewing the supposed victims, the dramatization of the victims’ ordeal is one technique that the producers apply in the documentaries to make the original message conveyed through the interviews more visually interesting for the audiences. The victims, the traffickers, and also the customers who appear in the programs are believed to be genuine, although given the similarity between the two documentaries we may easily suspect them to be actors posing as “real” victims.\textsuperscript{16} It is obviously easier to work with actors than to work with real people who were part of the trafficking chain. There are professional ethics involved here, as well as various legal issues when filming real victims, criminals, or customers benefiting from illegal activities, not to mention the possible lack of acting skills of such people. Based on the researcher’s experience, dramatization makes the story more realistic and using real actors makes the story manageable.

After briefly introducing each victim, viewers are brought deeper into the story about how the victims are lured in and trafficked through a series of intimate interviews and dramatizations. This part of the story is corroborated by a trafficker, a customer paying for sex, and members of the victims’ families, allowing the viewers to see the turn of events from different perspectives. The trafficker discloses his tricky techniques to con his target and admits to making large profit from this illegal industry. The customer’s experience reflects the truth that the viewers might themselves easily become beneficiaries of the trafficking chain, even if only by chance. Victims’ families’ expression of feelings brings a more sorrowful mood to the documentaries. When the story comes to the most serious point, Tata and Ananda introduce a

\textsuperscript{16} The conflict between TV professionalism and ethics is also concerned. While hiring actors to portray the actual victims is a common practice and it has practical reasons, obviously it can also be seen as distorting the truth because the documentaries are supposed to show us real events. Although it is a very important issue, the ethical implications of making these documentaries are not the focus of this thesis.
police officer and a social worker to lead to the solution of this situation. The police describe how to rescue victims and bring the traffickers to justice. The social worker helps victims both physically and mentally. At the final stage, the hosts insist that everybody is involved in this problem. Even if the viewers may not be a potential victim, they can help stop the trafficking and exploitation.

The two documentaries focus directly on the trafficking issue from the beginning. *Traffic* dwells mainly on the stories of the trafficked people and insists that over half of these people are in Asia and the Pacific. The script compares the numbers of free men and trafficked people. This information is provided by Tata and the impact of her words is heightened by her tone of voice and facial expression. She uses a low tone of voice and she sounds sharp. She keeps an eye contact with the viewers and her serious expression suggests that the viewers should trust her evaluation of the situation of the human trafficking and exploitation as crucial, and motivates them to pay immediate attention. *Enslaved* focuses more on the cause and the effect of the problem. Ananda points out that the demand for cheap products and services increases the number of trafficked victims around the world. The viewers who can empathize with Tata’s and Ananda’s emotions are expected to realize the importance of their actions toward changing or improving the situation. The script contains only words, the mood and tone of voice are not marked in the directions for the actors. It is the job of the programs’ producers to interpret and control the emotional impact of each shooting scene. The producers have to brief the hosts and explain to them how difficult the situation of each victim is or what happens in a specific trafficking scene, so that the hosts can pass that emotion onto viewers.

The stories are told by the people identified as victims or beneficiaries of the trafficking chain in form of interviews and dramatizations. The story is told in sequence and it switches between the hosts and the interviewees. The technique of using the direct quotations from
witnesses or experts is today considered a standard journalistic practice to make the story more
dramatic, realistic and entertaining. It is seen as more attractive than to have only one person
talking to the audience. Taking that story sequence as a basis, the script is used to control the
direction of the whole program. Interestingly, we need to notice that the hosts do not actually
interview or even observe the interview sessions with the victims or other guests in the program.
The interview scenes are filmed separately and are not in the question-answer style. Each
speaker sits in an empty room and speaks directly into the camera. Based on the researcher’s
experience, such a set-up may be the result of a specific production process, when the producer
asks other crew members to leave the set so that the victims of abuse feel less pressure when
recounting the stories of how they were deceived and saved from the trafficking trade. On the
other hand, if the characters in the documentaries are actors personifying specific or symbolic
victims, this set-up may be used to authenticate their performance for the viewers and make
them more believable as “real” victims.

The victims’ narratives consist of emotional words to make the viewers feel sad. For
example, Anna who was forced to become a sex worker said that she cried every night, and Eka,
the abused maid, described that she felt so hopeless that she wanted to kill herself. Vannak,
forced to work on a fishing boat was constantly scared that he would be killed. His wife lived in
Cambodia with their newborn baby on whatever little money she could get from her siblings
and neighbors. She cried and her hands shook hysterically when she told her part of the story to
the camera. When Eka was saved and sent back to her hometown, the tears in Eka’s eyes in the
interview scene when she talked about that moment merged with the dramatization of Eka and
her kids that showed hope and stood in stark contrast with the body language of the unlucky
victims marked with pain and misery.
However, the meaning is not only created by the body language of the actors and it is also useful to pay attention to the specific words and phrases used in the script with a view to producing a deeper impact on the audience. For instance, both Tata and Ananda open the program with the highly-charged phrase “modern day slaves” instead of choosing more neutral terms, such as “human trafficking,” “sex trafficking,” or “labor trafficking.” It is also important to notice the selection of uncomplicated vocabulary ensuring that the viewers can easily understand the core elements of the trafficking trade. The repetitive use of such words as “demand”, “trust”, “lure”, or “prison” also underlines specific intentions and key messages from the program creator to its audience. For instance, the word “demand” is repeated frequently by Tata and Ananda during the introduction. They hosts insist that human trafficking comes from human’s demand. Another example is the word “trust”. In Enslaved, the trafficker mentions that he took advantage of people’s trust and got them to the trafficking chain. It corresponds with the victims’ words: Anna from Traffic and Vatsana from Enslaved, both trusted their neighbors and were lured by them finally. Both hosts also use the word “responsibility” in the final part of the program to remind the audience that everybody needs to take action. From the victims, on the other hand, we hear more emotionally-charged words, such as “hell”, “nightmare”, “suicide”, or “haunt”. These words refer to the horrible conditions they had to endure and they are used again and again, to ensure that the viewers are aware of how critical the situation of human trafficking is. Enslaved was originally produced in Thai and these keywords were also translated into Thai words. Ananda repeated the words “vulnerable”, “enslaved”, “victim”, “trafficking”, “forced”, or “recruiter” very often in the documentary. With this translation, the producer was confident that the original message about the trafficking and exploitation from MTV EXIT can be transferred to the audiences directly.
4.3 The Host

The strategy of using a well-known or celebrity spokesperson was employed with Tata Young and Ananda Everingham, two Thai celebrities who are the presenters for the Thai version of Traffic and Enslaved, respectively. Traffic was produced in 2007, the same time when Tata’s popularity expanded outside of Thailand. The lyrics of her English-language songs, such as “Sexy, Naughty, Bitchy”17, “Dhoom Dhoom”18, or “Temperature Rising”, along with her short dress and dancing choreography all accentuate her sexy image. Each of Tata’s music videos showed her in a very short dress and in sexy dance poses. She had also been the object of much celebrity gossip about her love life with actors and singers since she was fourteen years old. Understandably, her general image for the Thai audience was a sexy female star with a casual lifestyle. Her songs and her image were very different from what one may expect of the human rights volunteers concerned with the human trafficking issue.

However, before being invited to be the Traffic’s host, Tata won The Favorite Artist Thailand Award from MTV Asia Awards which was held in Thailand in 2006. This showed the relationship between her and the MTV channel. Based on the researcher’s experience, when MTV selects its representatives for specific events or projects, that person needs to be famous, have some connection to the MTV channel, and be in public spotlight to ensure that the media are focused on him/her. Tata Young was not only famous in Thailand, she was also well-known in many countries across Asia. The same year when she won the MTV Asia Award she also launched her new English album called Temperature Rising and she was preparing to engage

17 Sexy, Naughty, Bitchy is the first song from Tata Young’s debut English album. The album was released in 2004 and very success in the Southeast Asia.
18 Dhoom Dhoom is a soundtrack for a 2004 Indian action thriller movie Dhoom.
19 Temperature Rising is Tata Young’s second English album. It was released in 2006.
with a Thai boxing gym owner, so there were many reasons that the media wanted to keep an eye on her. One other significant reason for choosing Tata as the host of the program was also her English language competence, because the program was produced in Thai and English version. Also the MTV EXIT campaign consisted of many regional activities so the English language skills were important. Tata also benefited from her appearance in Traffic. Her look in Traffic was totally different from her image as a singer and a celebrity. She wore a black blouse and light makeup (see Figure 18). Her appearance was serious and restrained. This image looked unfamiliar and it was hoped that her concern can be transferred to the audiences. At the same time, it is easy to wonder whether some viewers felt slightly doubtful about her engagement with the issue and saw her appearance in the documentary simply as another job for the performer.

Figure 18. Tata looked serious and calm in Traffic.

At the time when Enslaved was made Ananda was already a famous actor. He made his first movie in 1998 and shot to fame after his performance in Shutter (dir. Banjong Pisanthanakun and Parkpoom Wongpoom) in 2004. Even though Ananda is actually part
Laotian and part Australian rather than Thai, he was born and lives in Thailand so most Thai people see him as a Thai actor. Although Ananda does not make music, he also had a good relationship with MTV before he was chosen as a host for *Enslaved*. In 2009, he did the voice-over for the character of Dulok in MTV EXIT’s animation, *Intersection*. Since Ananda’s trademark is his independent and artistic character, some viewers can also feel strange to see him as a supporter of human rights involved in a campaign against human trafficking. However, his general image fits *Enslaved* well. In the program, Ananda wore a simple white T-shirt. He looked earnest. His serious expression and the way he spoke seemed similar to the way he usually acts in his movies. Since *Enslaved* was produced in Thai version only, Ananda did not need to speak English so it was easier for him to communicate in a more direct way with the Thai audience. Then again, since Ananda is an actor, it may be easy to consider his part in *Enslaved* as simply another acting job.

### 4.4 The Interviews

The producers of *Traffic* and *Enslaved* used interviews and dramatizations to describe the story of trafficking and exploitation. The interview scenes in both documentaries were shot differently and varied in appearance. In *Traffic*, Anna from the Philippines was placed in a dark room. The light from outside was limited. Only one key light was set up about 45 degrees up from Anna to produce strong and high contrast lighting on her face. Many details of her face and appearance were lost in the highlight and shadow areas. The lighting crew selected the tungsten light instead of fluorescent light for the non-natural look in the scene. The camera captured only Anna’s face and the image frame was tight (see Figure 19 on page 66).
In contrast, viewers can see Eka, the second female victim, clearly. She was placed in a room with natural light coming from outside (see Figure 20). Eka’s hair was short, she had tanned skin and wore a black blouse. She looked inanimate. Eka’s image frame was cut between the close-up shot and the medium shot.

Min Aung, the third victim, was set in a totally different image frame than Anna and Eka. Min Aung’s interview room had a large window that extended from the ground to the ceiling. The
light from outside was the only light source for the shooting so Min Aung’s interview scene presented the viewers with a silhouette (see Figure 21). The shadow accentuated some of his body outline that looked thin. He was turned sideways to the camera. It is possible that he talked to the producer. His frame switched between the close-up shot and the medium shot but mostly it was a close-up shot interview.

![Figure 21. Min Aung’s interview scene.](image)

Similarly to Min Aung, the Thai female victim Gai from *Enslaved* was framed in a silhouette scene. She was in a room with a large glass window behind her. There was no light in the room at all. Even through her image frame was the extreme close-up, viewers could not see Gai’s face easily (see Figure 22 on page 68).
The Laotian female victim, Vatsana sat in a room that looked like a house. There were curved steel-framed windows in that room. The light in the room was switched-off so there was only one natural source of light coming from outside the window, so Vatsana’s image frame was a silhouette too (see Figure 23). However, the light from outside was clear enough to see some details of her face. In some parts of the interview, the audience could see the expression in her eyes.
The audience could also see Vannak clearly. He was tanned and had a beard. He wore a light blue shirt and short pants and he was shown in a place that could have been his house (see Figure 24).

![Vannak's interview scene](image)

Figure 24. Vannak's interview scene.

Chloe was the Thai actress that escaped being trafficked. Her appearance is totally different from the rest of the victims from both *Traffic* and *Enslaved*. Chloe appears to be half-Thai and half-Caucasian, tall and good looking. Her hair is long and she is well-dressed suggesting she is a woman from a big city. Her interview room was modern and well-decorated. She sat on a nice couch and the lighting was set properly. Her interview scene switched between the close-up shot and the medium shot similarly to the other interview scene (see Figure 25).

![Chloe's interview scene](image)

Figure 25. Chloe's interview scene. The left image is the close-up shot and the right image is the medium shot.
The interview scene of the traffickers and the customers in Traffic and Enslaved were shot differently. In Traffic, the trafficker scene was in black and white. It was the only interview scene in both documentaries which was not shot in color. The trafficker sat in a room and the viewers could see nothing except the window and the trafficker’s shadow. The only light source from outside produced the silhouette image of this scene.

Figure 26. The trafficker interview scene in Traffic was in black and white color.

During some parts of the interview, a mirror was placed in front of the camera lens as a filter to create a strange and distorted image (see Figure 26). The producer added these techniques to the video to hide the interviewee’s face and appearance. If the interviewee was the real trafficker, it is possible that the case was not closed so he was covered up in accordance with the law and media regulations. If the interviewee was the talent acting as a trafficker, this coverture can create the feeling of doubt and danger in the viewers. They would not know the accurate appearance of the trafficker so they could feel that they have to be careful.

The trafficker interview scene in Enslaved differed from Traffic. The scene was shot in full color just like the remaining interview scenes. The trafficker stood near a curved steel-framed window in an old room. Again, there was no lighting setup in the room, but light from
outside was used to create brightness and shadow. Special effects were added in the post-
production process to blur the trafficker’s face (see Figure 27).

![Image of a trafficker interview scene with a模糊 effect added.]

Figure 27. The trafficker interview scene in *Enslaved* had the blur effect added in the post-
production process.

The producers decided to use the silhouette shot in the interview scene of Ama, the customer in *Traffic*, too. It could have been done for the same reason as in the trafficker interview scene. The audience could not recognize any details from his face, but they could catch some details of the man’s physical appearance in the dim light and shadow. For instance, they could see that Ama had an oval face and very short hair. Mostly, his interview scene was in the medium shot (see Figure 28 on page 72).
In contrast, in *Enslaved*, Ice, the Thai male customer gave an interview without hiding his face. His interview location was an abandoned room in a high building in a big city. The room was under construction. Ice was in his mid-twenties, wearing a silk-screen T-shirt and black jeans. There was no artificial light set in the room, just natural light from outside of the window was used for the shooting. Ice’s interview scene was shot in the close-up frame to see his facial expression clearly (see Figure 29 on page 73). In Thailand, the customer is not guilty by law if the prostitute is over 18 years old and willing to engage in the sex act. And this is the Thai version of *Enslaved*, so it does not need to hide the buyer’s face. The disclosure makes the story look more real and allows the viewers to attach the face from the video to the concept of a buyer. In this way the viewers can get more involved in the story, rather than having things left to their imagination from the narration with the blurred video.
Figure 29. Ice’s interview scene.

Lastly, the producers did not cover the helpers’ faces in their interview scenes. Both police officers in *Traffic* and *Enslaved* were in their offices. They did not wear the police uniform, but the police shirt and the police logo were visible in the scene. Both interview scenes were set at indoor locations and the lighting was set properly (Figure 30).

Figure 30. The police officers interview scene in *Traffic* (left) and *Enslaved* (right).

Similarly to the police interview scenes, the anti-trafficking organizations interview scenes were also filmed with clear lighting. In *Traffic*, Sister Bridget was at her shelter in Singapore. She was around forties, had wrinkles and wore a dark-colored T-shirt. While she was talking about the support, there were women behind her as a background to the scene (Figure 31 on page 74).
Mostly, Sister Bridget's interview scene was filmed in the medium shot frame so the viewers could see the people in the background and the shelter area all the time.

Figure 31. Sister Bridget's interview scene.

However, Sompong, the anti-trafficking helper in *Enslaved* was presented in a different way. He sat in a room the location of which could not be clearly identified. The room was empty and there was just a curved steel-framed window behind Sompong (Figure 32). His physical appearance was rather average, projecting an image of an “ordinary” person. He was tanned, had a beard and his hair was long. During the shooting, the camera moved from the medium shot to the close-up shot making sure that his face was in focus.

Figure 32. Sompong’s interview scene.
Looking at all the interview scenes together and analyzing the similarities and differences between them it is easy to see how the producers create the mood of these scenes. There are three patterns in the victim interview scenes. Firstly, the victim is placed in a dark room without exterior lighting. There is only one key light setup to cast a strong shadow of the victim (see Figure 33). This technique can hide the victim’s face and body without using any special effects in the post production process. The close-up and extreme close-up shot focuses only on the victim’s eyes or some part of her face.

Figure 33. The victim interview scene with only one key light setup.

This image frame is tight and uncomfortable. It adds the message of detention, lack of freedom, and imprisonment, and expresses the frustration of the characters portrayed in the documentaries. This can relate to Anna’s story that she was captured and imprisoned. Even though the viewers cannot see Anna’s facial expression, her sobs and tears in her eyes create a more sorrowful feeling in the scene.

Secondly, the victims are placed in a room with a big window. There is no lighting setup in the room. Natural light from outside of the window creates a silhouette of the speaker in the interview scene (see Figure 34 on page 76).
This technique also protects the victims from recognition. The mirror and the curved steel-framed window used to reflect and distort the image create awkward and uncomfortable feelings. They make the victims appear to be restrained. Lastly, there are the interview scenes where the victims can be plainly seen so the viewers do not have to guess about theirs appearance (see Figure 35).

When the viewers can see the victims, the producers can show more about the victims’ identities and social status. Both Eka from Traffic and Vannak from Enslaved, as judged by their belongings and their appearance, look like they belong to the lower class. Figure 36 shows Eka’s interview room that looks like a set. It might be a room in a condominium or an office in
a high-rise building. In contrast, Vannak’s interview location seems more like his house. It
could or could not be his real house but the materials used to build the house and the objects
visible in the frame reflect the poverty of their owners and explain how Vannak or the victims
lived.

Figure 36. Eka (left) and Vannak (right)’s interview location.

According to professional media ethics, the identity of victims in criminal cases should
not be revealed. However, the exposition of the identities of Eka, Vannak and their families
allows the viewers to get a glimpse of the way the trafficked people live. It can be assumed that
the people in question were courageous enough to share their experiences hoping that telling
their story can help stop the trafficking and exploitation. This courage and sacrifice was
mentioned by Ananda at the end of Enslaved. On the other hand, it can also be assumed that the
people we see in the documentaries are not the real victims, but rather actors/actresses who
represent the real story of the trafficking. The victims whose faces are hidden might not be the
real victims as well because in the end no one can know who they really are. The producers can
take advantage of all these techniques to make the documentary more real and dramatic. Based
on the researcher’s experience, if we do not reveal the identity of real people or do not use any
direct quotations, the documentary will lose reliability. MTV EXIT can use different techniques
of composition, frame and filming and make all the participants look like the real victims.
In the interview scenes of “the good guys,” both the police and NGOs’ faces were not covered. Both the policemen in Traffic and Enslaved did not wear the uniform. The producers took advantage of the location setting to identify the police officers’ status and rank. It is worth noticing that the police office in Traffic was most likely a regular office but the shooting location in Enslaved was a meeting room with the logo of the Department of Special Investigations in the back. The police officer in Enslaved wore a suit and tie. This made the interview scene in Enslaved look more reliable (see Figure 37).

Figure 37. The police officer in Enslaved looks formal.

It can be assumed that the producers noticed the weak point in Traffic and improved it in the next documentary. However, the NGO member in Traffic looked more respectable than the NGO in Enslaved. It is possible that the NGO member in Enslaved was the real activist and he was chosen as the best one to present the story in front of the camera (see Figure 38 on page 79). The producer might have also wanted to imply that we cannot judge a person based simply on the appearance.
Figure 38. The NGO member in Traffic (left) looks more reliable than the NGO member in Enslaved (right).

Many differences in the filming techniques between Traffic and Enslaved suggest that the producers learned something from Traffic and used that knowledge to improve the next documentary, ensuring that Enslaved can create more intended messages using a variety of production techniques.

4.5 The Dramatizations

In Traffic and Enslaved, the dramatizations are used to describe the story of trafficking and exploitation. They give a clear visual representation of what the interviewees said so the viewers are guided how to interpret the information to get as close to the meaning intended by the program producers as possible. Dramatizations in MTV EXIT documentaries are created in many different ways. Firstly, actors and actresses are used to perform a scene, visualizing certain situations described in the interviews. Secondly, stock footage, or the recorded video from other television or film productions, such as shots of high-rise buildings, cityscapes, busy traffic roadsides, or people from the countryside, is often used to make the script more real, or make the show run more smoothly for the viewers. Lastly, still photos and archival footage,
which is a raw film or photos of real life events, are also used to verify the story told by the victims or the police.

The scenes presented by actors and actresses depend on the account of interviews and are used both in *Traffic* and *Enslaved*. They appear when the interviewees recount their experiences and complete their stories by visualizing some selected aspects seen as important. In *Traffic*, one of such scenes describes the trafficker, as he explains how he lures and buys young girls from their mothers. The scene which is acted out shows a man giving something to a woman, the man taking a girl from the woman and into a car, the girl getting into the car, the car driving away, the girl looking at the woman from the rear window of the car (see Figure 39).

![Figure 39. The dramatization of the trafficker buying the young girl.](image)

The handheld camera movement used in this scene makes the image appear shaky and looks more homemade and real, like an accidentally-captured event rather than a professionally set up scene. This scene is filmed outdoors so natural light is used to obtain an unclear and uncomfortable look. The scene sequence consists of many quick cuts so the viewers cannot spend much time to watch it clearly. The viewers need to concentrate on watching the quickly changing shots in order to follow the story. The dramatization is intercut with the interview. During the interview, the trafficker’s appearance and facial expression are the tools to transfer the message and arouse specific feelings in the viewers. The scene effectively visualizes each
step taken by the trafficker to get his victims so that everyone can see the repeated procedure of the trafficking very clearly.

The dramatized scene of the trafficked people’s narration also enables the viewers to follow the story more easily. The dramatization is inserted during their recount. In Traffic, Anna talks about her situation when she arrived in Japan and was sent to have a makeover. The videos switch between a short clip of a woman walking through the airport, a point-of-view shot of a driver driving at night, a shot of women applying makeup in a room and back to Anna’s interview scene (see Figure 40).

Figure 40. The dramatization of Anna’s narration.

The dramatized sequence is filmed using a natural lighting setup to create low key visual image. This makes the video looks dark and unclear. Viewers can only see the actress’s actions and body, but not her face. This camera angle focuses more on the action than on the facial expression. This creates a “mysterious” look for the scene and matches the interview scene in which Anna’s face is hidden.
This scene uses many production techniques such as the fast speed video and the slow speed video of the driving scene, or the slow shutter speed camera to achieve a motion blur for moving objects around the car. Figure 41 shows the captured image of the camera that was moved around Anna with the slow speed video for the blurred image. These kinds of images produce an unclear tone of videos instilling a feeling of uneasiness in the viewers. The viewers realize that the situation is unsafe and expect that something wrong might happen so they need to be cautious at all time.

Min Aung’s sequence focuses on the story of a trafficked person who tried to escape from a shrimp factory but was caught and abused. The dramatized scene shows an action of two men. A man wearing a black t-shirt kicks and hits another man who wears a white t-shirt (see Figure 42 on page 83). The black and white colors carry a meaning. Normally, white signifies purity and innocence, also an innocent man, while black is the color of the hidden, the unknown and mysterious. It also refers to a guilty man.
Figure 42. A fighting scene between two men.

One man wore a black t-shirt and another man wore a white t-shirt

In this dramatized scene, the man in the black t-shirt is one of the traffickers and the man in the white t-shirt is the victim or the trafficked person. There is a bush in front of the camera to create a look of a video shot by a hidden camera to let the viewers feel that the situation is furtive and suspicious (see Figure 43).

Figure 43. A bush in front of the camera created a look of a hidden camera.

Even if the video portrays an unrelated assault, this scene can match Min Aung's interview to present the result of his attempt to escape. This action scene is accompanied with a sound imitating a cry of pain to appeal to the viewers' humane feelings. On the other hand,
when Eka talks about being assaulted the dramatization rarely includes the scenes of the attack. There is only one short clip of a wooden chair hitting her. In this case, the producer chose to focus on the woman’s facial expression to show her pain (see Figure 44).

Figure 44. A young woman assumed to be Eka tries to hide from the abuse.

The visualization of the facial expression carries a different meaning and feeling than the visualization of assault. The dramatization of Eka’s case seems to be more subtle. The producer tries to show the loss and suffering of the trafficked people to make the viewers feel sad and compassionate and want to help. This is similar to the dramatization of Vannak’s escape. His drama scene is simply an underwater shot of a man swimming (see Figure 45). But, the close-up shots and the jerky image from the slow shutter speed enhance the emotion of fear in the viewers who do not know whether his escape is going to be successful or not.

Figure 45. The dramatization of Vannak swimming to escape.

The story of Anna’s rape and imprisonment also has its dramatization. When she states that she was lured into prostitution, Anna looks very afraid. The action scene shows a woman
who is brought into a room. The scene uses a hidden camera angle and the image is almost totally blurred. In the bedroom, we have a high angle video similar to a captured footage from a CCTV camera (see Figure 46). Natural lighting setup is used again and the color tone is darkened or tinted blue in post-production.

Figure 46. The dramatization of Anna’s rape scene.

The scene is blurred because it is shot using slow shutter speed. This camera technique makes Anna and the trafficker’s face hidden. It also portrays the messy and urgent situation that Anna encounters. The assault and rape scene use the point of view of the rapist so the viewers can see the woman’s suffering and her attempts to escape. The point of view of the woman is also shown to register the man’s face (see Figure 47).

Figure 47. The point of view of the rapist (left) is interchanged with the point of view of the woman (right).
Even though this scene is blurred, the assault and rape shots look brutal and depressing because the scene is shown in slow motion, and also because it is narrated by Anna in a sad tone of voice. The producer spends time to show the viewers enough of this rape scene to let them feel embarrassed. The woman’s suffering face arouses the uncomfortable and sorrowful feeling and the rapist’s face is likely to evoke hate and disgust in the viewers (see Figure 48).

![Image](image.jpg)

**Figure 48.** The woman’s suffering face makes the viewers feel depressed.

In *Enslaved*, the first dramatized scene accompanies Gai’s narration. Gai starts her story with an account of a friend from her village offering her a job opportunity in Japan. Gai is asked to work at the woman’s husband’s restaurant and promised help with arranging her visa and other documents. The dramatization shows a man cooking in a kitchen. His back is turned to the camera. The shot switches between the slow shutter speed and the fast speed of the image (see Figure 49 on page 87).
Figure 49. The dramatization of a cooking scene in a kitchen.

The quick tempo of the scene sends out the message that there is a lot of work to be done in the kitchen, while the jerky image of the camera shows the uncertainty of the situation and warns that everybody should beware. There is also a scene of a visa being given to someone. In this scene the image frame is cropped in such a way that only the action is visible and the viewers cannot see anybody’s faces. This is another technique to hide the actors’/actresses’ faces (see Figure 50).

Figure 50. The dramatization of the visa scene shows only hands and action. The faces are hidden.

This hidden information supports the idea that the stories of trafficking portrayed in the documentaries are based on true stories and that the people who appear in the show are real, which is why their identities need to be kept secret for their personal safety. This technique also
makes all the dramatizations seem more real. Moreover, the scenes in which the producers show only action rather than people can help them transfer certain information to the viewers. In this particular scene, the producers want to highlight the process of luring the victims into the human trade.

The dramatized scenes of the victims’ escape or getting help also promote the message how the trafficked people can be saved. In Enslaved, Vatsana talks about how she got helped (see Figure 51).

![Figure 51. The dramatization of Vatsana's escape shows many different image shot.](image)

The action consists of an over-the-shoulder shot of a woman writing a letter in the kitchen, a cropped frame of hands wrapping a rock with that letter, a close-up shot of the rock with the letter on the road, a close-up shot of the woman lying under the bed, a point-of-view shot from the perspective of the woman under the bed seeing a man enter the room, a shot of the woman grabbing the man’s leg, and the shot of a man bending his head to find the woman and saving her. The use of close-up shots, over-the-shoulder shots and low camera angle shows that the mission is secret and risk. Additionally, the scene is colored yellow-sepia to match Vatsana’s interview scene that is in yellow tone. The dramatized scene is intercut with the interview scene (see Figure 52 on page 89).
Chloe’s story also has a dramatized part. Chloe starts with her introduction then talks about an email with a job offer in Malaysia. The dramatized scene starts with a woman opening the door for a man, the man entering the room and having a conversation, then we see a point-of-view shot of the man struggling with the woman over her passport, the woman pushing him and running into a toilet, the man chasing after her, a close-up shot of a knife in the woman’s hand, the woman finding other papers and incriminating evidence in the man’s bag, and finally the woman making a phone call for help.

Figure 53. The dramatization scene of Chloe was shot from many different camera angles.

Figure 53 shows the shots that use various camera angles and techniques such as the point of view shot, the handheld camera, or the close-up shot. These shots and camera angles are
switched quickly. They create an impression that everything we see happens very fast and that
Chloe has very little time to make a decision.

As mentioned before, in these scenes stock footage is used to support and convey the
message embedded in the script or the interview. Typically, this kind of footage shows a road at
night, blurry lights at night, a side view of a car driving, a low angle view of people in the city,
various actions of people along the street, etc. (see Figure 54).

Figure 54. The footage can connect with the general script to add meaning to the story.

There are also shots that the producer uses to connect with the general script or the narration.
For example, when Tata gives information about what the trafficker looks like, the video shows
an isolated small street at night, a Japanese paper lamp, a blurred image of two people standing
at the intersection, and a group of poor people sitting in the hut. These visuals do not really
show the appearance of the trafficker. But, with Tata’s narration, these visuals describe the
trafficker through the places where we could find him/her.
Visuals are also used to create an uncomfortable and unsafe feeling. In *Traffic*, these are the shots describing Min Aung’s work. When Min Aung talks about his life and work at the shrimp factory we see the stock footage showing laborers in the shrimp factory, peeling shrimps in many camera angles and frame sizes. This kind of stock footage can be general footage obtained from other documentaries or television news (see Figure 55).

![Figure 55. Min Aung' interview scene connected with the video of laborers peeling shrimp.](image)

Still, seeing laborers peeling shrimp together with Min Aung’s interview we can connect the two images and understand how exhausting his work is. Similarly, in *Enslaved*, the stock footage accompanying Vatsana’s story is that of a sewing factory. It starts with the point of view shot of a car driving through a rural area. This shot is sped up to suggest that Vatsana was driven far away from her home. When Vatsana mentions that she was offered a job in a sewing factory in Thailand, the video shows group shots of laborers in some sewing factory and close-up shots of hands sewing (see Figure 56 on page 92). There is no other stock footage, such as the exterior of the sewing factory or any other angle on the factory. This shot represents the workplace in Vatsana’s imagination and it is presented to viewers in order to make them see Vatsana’s point of view.
In *Traffic* and *Enslaved*, the use of real footage or evidence gives the distinct and reliable image of the trafficking story. When Min Aung from *Traffic* describes the shrimp factory and how he lives, we see still photos taken by the CCTV cameras, a barbed-wire fence, the outside and inside of labor camps (see Figure 57).

There are also real videos of police check points, police signs, their meetings, as well as the archive footage of the arrest. These videos are used along the police narration of the plan to arrest the traffickers. The jerky image of the arrest looks horrifying and because of the use of real videos, some parts need to be blurred to hide the trafficked people’s faces. These real videos and evidence are frightening and depressing. The presentation of these videos makes the documentaries consistent and makes the victims appear more miserable (see Figure 58 on page 93).
However, there is one scene which can possibly be either real footage or dramatization. It is the scene of Eka’s decision to commit suicide. This scene is accompanied by a video of an old woman assumed to be Eka’s mother reading her letter in front of their house. The scene switches between the low angle camera shot and the side angle camera shot to show Eka’s mother facial expression more clearly (see Figure 59).

The presence of her mother can reflect that Eka’s potential suicide is a big decision and it has an impact on other people, especially her family. The producer tries to make this scene look real and touching. The old woman can be considered Eka’s real mother or an actress who has done an excellent job of acting. This scene looks like the real video and the viewers can truly
understand Eka’s and her mother’s emotions and forget to think whether they are watching acting or the real footage.

In the final part of Traffic, Sister Bridget, the NGO in Singapore, describes her help and the victims’ living conditions in the shelter. The video shows the landscape of Singapore, the outside area of the shelter and victims staying in the shelter. This part brings the viewers to the conclusion and proves that the victims have been really helped and cared for. Not only Tata’s script or victims’ narration, these videos reveal the better living condition of the victims. They were treated well and were given career advice after they left the shelter. Faced with such a productive conclusion, the viewers can feel more confident and willing to be involved, or take some action against the human trafficking and exploitation.

MTV EXIT documentaries; Traffic and Enslaved were produced with many production techniques to transfer the messages about human trafficking and exploitation accordingly. The hosts and the script were prepared properly to make sure that the key messages would be transferred to the target audiences without distortion. The trafficked stories were narrated through the interview, the dramatization, and used evidence such as still photos or videos. The camera movement, lighting setup and non-verbal language, such as the tone of voice and the facial expression, created the meaning and brought it to the audiences. These are the significant production techniques that MTV EXIT commonly used during the production of Traffic and Enslaved.
Chapter 5

Conclusion

5.1 Introduction

This chapter presents the summary of the study, and discusses limitations and recommendations for further research. The researcher summarizes the main results in order to answer the research question from Chapter 1. Certain production techniques that MTV EXIT has applied to Traffic and Enslaved to emphasize the messages about human trafficking and exploitation can be considered as an MTV formula. Also, the limitation of the thesis and suggestions for further studies are given to be the guidelines for researchers who may be interested in this area, as well as the production people who want to improve their methods of production of television programs.

5.2 Summary of Findings

The objective of this thesis has been to study the production techniques which MTV EXIT used to produce its two documentaries, Traffic and Enslaved. The researcher has tried to understand how these production techniques create intended message through a visual image. Lastly, the production techniques that are commonly used by MTV EXIT in Traffic and Enslaved have been considered an MTV Exit formula. The findings from Chapter 4 have led to answering the research question.
Traffic and Enslaved present three forms of human trafficking and exploitation in Asia and the Pacific region which are: sexual exploitation and forced prostitution (Anna from Traffic and Gai from Enslaved), labor exploitation (Min Aung from Traffic and Vannak from Enslaved), as well as forced domestic servitude (Eka from Traffic and Vasana from Enslaved). The different stories of the victims share the same pattern of reporting on the trafficking chain. All the stories, based on real case studies, are interchanged with interviews conducted from many points of views and giving voice to the victims or the supposed victims, the traffickers, the customers, the police officers and the helpers. The vivid dramatization also supports the stories and makes them more convincing to the audiences.

The findings from Chapter 4 answer the research question of this thesis, which is, “How does MTV EXIT use production and post-production techniques to transfer and emphasize the messages about human trafficking and exploitation?” Listed below are the production and post-production techniques which are commonly used by MTV EXIT in Traffic and Enslaved.

- The selection of the host to present the human trafficking and exploitation represents MTV or MTV EXIT.

The hosts of Traffic and Enslaved were selected carefully. MTV EXIT wanted to use a famous person who is present in the news and catches everyone’s attention. That person needed to be English-speaking and have a good previous relationship with MTV or MTV EXIT. During the time period when these programs were made, Tata and Ananda had all the required qualifications so they were invited to join the documentaries. The hosts of Traffic and Enslaved not only introduced and presented the trafficking cases, but also, Tata and Ananda expressed their intense emotions through their tone of voice and facial expressions. They generally used a
low tone of voice and spoke loud and clear. They also kept their eye contact with the viewers to confirm that they took this situation seriously. Their verbal and non-verbal language prompted the target audiences to keep watching the human trafficking and exploitation carefully.

- The script included important keywords about human trafficking and exploitation.

The hosts' scripts and the victims' narrations consisted of emotional words so that the viewers could be deeply moved. The use of specific words repeatedly all the time in the documentaries produced a certain impact on the viewers. These words and phrases were "modern day slaves", "demand", "trust", "lure", "prison", "hell", "nightmare", "suicide", and "haunt". Even though Enslaved was produced in Thai, these keywords were translated into Thai words as well. These specific words are uncomplicated lexical items, so that the viewers can easily understand the core elements of the trafficking situation. The most important point is that the original message about the trafficking and exploitation from MTV EXIT was transferred to the audiences directly.

- The producer repeated the same pattern of the interview scenes.

The interview scenes for Traffic and Enslaved fell into three recognizable patterns. Firstly, the victim was placed in a dark room without exterior lighting and there was only one key light setup to cast a strong shadow of the victim. This kind of image frame produced a tight and uncomfortable feeling when watching the scene. It carried the message of detention, lack of freedom, and imprisonment of the victim. Secondly, the victims were placed in a room with a big window. By borrowing the natural light from outside of the window, a silhouette image of
the speaker appeared in the interview scene. This technique was used to protect the victim from recognition. It also added the look of imprisonment and extra emotions to the scene. Lastly, sometimes the victims could be plainly seen during the interview scene because the producers wanted to show their identities and social status to the viewers. The producers wanted to convey the image and feelings of the “real” people to make the message more convincing to the viewers. However, the identity of victims in criminal cases could not be revealed due to the professional media ethics. This can lead us to assume that the people in the documentaries were not the real victims and the producers took advantage of these techniques to make the documentary more real and dramatic.

- **Dramatization was used to emphasize the interview message.**

Dramatization in MTV EXIT documentaries was produced by three main techniques. Firstly, there were actors and actresses who performed certain scenes described in the interviews. Mostly, handheld camera movement was used during the shooting to produce the shaky image of the homemade and real accidentally-captured event. The dramatization was intercut with the interview but the scene sequence consisted of many quick cuts so the viewers had to concentrate on watching the quickly changing shots in order to follow the story. This production technique transferred the original story and the key message about human trafficking and exploitation to the viewers very directly. Some scenes were filmed using a natural lighting setup to create low key visual image which was dark and unclear. Sometimes the focal length of the lens was changed during the filming to create the blurred or sharp look of the video. There were also the fast speed video and the slow speed video of the driving scenes or travelling scenes, the slow shutter speed camera was used to achieve a motion blur for moving objects, a hidden camera
scene, or the point of view shots of the victim were intercut with the rapist’s or the trafficker’s point of view. These production techniques produced a different look and feeling in the viewers forcing them to concentrate on watching and demanding they pay attention to the human trafficking and exploitation issues.

Secondly, stock footage, i.e. the recorded video from other television or film productions was used to make the programs look more real. In Traffic and Enslaved, the producers usually used stock footage to connect with the general script or the narration to visualize the story better. Stock footage also created an uncomfortable and unsafe feeling in the audience. Lastly, still photos and archival footage from the real scene were presented to corroborate the story told by the victims or the police. The producer mixed stock footage with still photos or archival footage to transfer the distinct and reliable image of the trafficking story.

From the findings in Chapter 4, it is clear that the producers of these two MTV EXIT documentaries did not use only one type of material to reveal the story of human trafficking and exploitation in Asia and the Pacific region. They preferred to alternate between different kinds of footage including interview scenes, dramatizations, stock footage, and the archival images and videos. A famous person was selected to be the host to present and connect all the materials together. Different camera techniques were selected to create the mood of seriousness and danger in the viewers. All of these production techniques can be considered to be an MTV EXIT formula in producing the documentaries. These techniques can convince the audiences to concentrate on watching Traffic and Enslaved. Then the audiences can receive the original message about the human trafficking and exploitation that MTV EXIT intends to transfer. The key message, extra meaning and emotion are highlighted by the visual images with special effects, as well as through the narration by different people who are all part of the trafficking
chain. As a result, the audiences who watch *Traffic* and *Enslaved* can not only understand the key message but also feel the intense emotion about the human trafficking and exploitation. The producers hope that their perceptions and feelings will be strong enough to drive the viewers to action to end the human trafficking and exploitation.

5.3 Limitation of the study

*Traffic* and *Enslaved* are 30 minutes-long documentaries so there are various production process details to look for an MTV EXIT formula. Due to the large amount of data, the researcher has focused only on the significant production and post-production techniques which are seen as the tools to transfer and emphasize the messages about human trafficking and exploitation of MTV EXIT. At the same time, there are also many post-production techniques that can add intended message to the visual images but to discuss them we need to be more familiar with technical terms and theories about post-production. It is also difficult to know about those without being part of the post-production process. Creating meaning also relates to the perception of viewers.\(^\text{20}\) But the data of this thesis are two MTV EXIT documentaries, the data related to perception of viewers was not collected to be analyzed here. The viewers’ opinion can show that they actually received more, or different messages about human trafficking and exploitation from MTV EXIT documentaries.

\(^{20}\) It is an interesting field to study the relationship between words and what we see. According to John Berger’s book *“Ways of Seeing”* (Berger, 1972), there is a gap between images one sees and words used to express their meaning in an environment.
5.4 Suggestions for Further Research

The issues mentioned above can be recommendations for further research and lead to further possible studies. Organizing a focus group to interview the viewers can produce meaningful data to analyze the viewers' perception and find out more about the effectiveness of MTV EXIT's techniques to transfer meaning when creating a television documentary program. This would allow us to evaluate the success of MTV EXIT documentaries, such as Traffic and Enslaved. It is also possible to study MTV EXIT documentaries alongside other human trafficking and exploitation television documentaries to find similarities and/or differences among their messages and to compare the production and post-production techniques used to raise concern about human trafficking and exploitation.

The study and findings of this thesis conclude that MTV EXIT producers carefully chose the host for their documentaries, as well as prepared the scripts filled with significant messages and keywords about human trafficking and exploitation. During the production process, the producers insisted to repeat a certain pattern of interview scenes. The dramatization and other visual images such as stock footage or still photos were inserted for the consistency of the messages about human trafficking and exploitation. This made it easier for the producers to stay in control of the message they wanted to convey through their documentaries.
List of References


Appendices

I cried over the thought that I would be...

We receive information from many sources...

I was crying and I tried to escape...

Appendix A

Traffic documentary screenshots
Appendix B

*Enslaved* documentary screenshots
TRAFFIC: An MTV EXIT Special

HOST

This is a film about freedom.

About our rights as human beings to choose where we live, where we work, our friends and who we love.

Most of us take these freedoms for granted.

But hundreds of thousands of people throughout the world have had these basic human rights taken away.

They are victims of trafficking, modern day slaves, they have been forced, defrauded or coerced into labour or sexual exploitation.

There are an estimated 2.5 million trafficked people worldwide.

Over half of these people are in Asia and the Pacific.

Over the next 30 minutes we are going to meet people from the trafficking chain — the victims, the traffickers, the end users and those fighting the battle to end this cruel trade.

First meet Anna from the Philippines. She was forced into prostitution by a close family friend.

ANNA

I cried over the thought that I would be going through the same thing every night.

HOST

And Eka, an Indonesian woman who was sold into domestic servitude and a life of slavery.

EKA

I though that killing myself would bring a solution to all my problems.

Appendix C

Traffic documentary transcript sample
ENSLAVED – An MTV EXIT Special (THAI)

Version: 004

<table>
<thead>
<tr>
<th>PART 1</th>
<th>PART 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PTC</strong>&lt;br/&gt;<strong>ANANDA</strong>&lt;br/&gt;<strong>/VOI</strong></td>
<td>In the world today, millions of people are living as modern day slaves.</td>
</tr>
<tr>
<td><strong>PTC</strong>&lt;br/&gt;<strong>ANANDA</strong>&lt;br/&gt;<strong>/VOI</strong></td>
<td>They are victims of human trafficking, forced or tricked into exploitative situations.</td>
</tr>
<tr>
<td><strong>PTC</strong>&lt;br/&gt;<strong>ANANDA</strong>&lt;br/&gt;<strong>/VOI</strong></td>
<td>They labour in fields and factories under the threat of violence.</td>
</tr>
<tr>
<td><strong>PTC</strong>&lt;br/&gt;<strong>ANANDA</strong>&lt;br/&gt;<strong>/VOI</strong></td>
<td>They work for family homes where they are imprisoned.</td>
</tr>
<tr>
<td><strong>PTC</strong>&lt;br/&gt;<strong>ANANDA</strong>&lt;br/&gt;<strong>/VOI</strong></td>
<td>They are forced to have sex against their will.</td>
</tr>
<tr>
<td><strong>PTC</strong>&lt;br/&gt;<strong>ANANDA</strong>&lt;br/&gt;<strong>/VOI</strong></td>
<td>These human rights violations are driven by us.</td>
</tr>
<tr>
<td><strong>PTC</strong>&lt;br/&gt;<strong>ANANDA</strong>&lt;br/&gt;<strong>/VOI</strong></td>
<td>Our DEMAND for cheap labour.</td>
</tr>
<tr>
<td><strong>PTC</strong>&lt;br/&gt;<strong>ANANDA</strong>&lt;br/&gt;<strong>/VOI</strong></td>
<td>Our DEMAND for cheap products</td>
</tr>
<tr>
<td><strong>PTC</strong>&lt;br/&gt;<strong>ANANDA</strong>&lt;br/&gt;<strong>/VOI</strong></td>
<td>Our DEMAND for paid sex</td>
</tr>
<tr>
<td><strong>PTC</strong>&lt;br/&gt;<strong>ANANDA</strong>&lt;br/&gt;<strong>/VOI</strong></td>
<td>It's this demand that's enslaving millions of people.</td>
</tr>
<tr>
<td><strong>Title/GFX</strong></td>
<td><strong>ENSLAVED – An MTV EXIT Special</strong></td>
</tr>
<tr>
<td><strong>Trafficker:</strong></td>
<td>I was the one who actively went out to entice and recruit the girls under the pretext of love and brought them to the border to sell them off.</td>
</tr>
<tr>
<td><strong>Trafficker:</strong></td>
<td>The trafficking of women brought me a very high profit.</td>
</tr>
<tr>
<td><strong>VO 2</strong></td>
<td>Traffickers like Tran Van Thuong prey on the desires of ordinary people seeking a better life for themselves and their families.</td>
</tr>
<tr>
<td><strong>VO 2</strong></td>
<td>People are vulnerable for many reasons.</td>
</tr>
<tr>
<td><strong>VO 2</strong></td>
<td>Gai from Thailand was facing difficulties at home as a result of a bad marriage.</td>
</tr>
</tbody>
</table>

Appendix D

*Enslaved* documentary transcript sample
Appendix E

CD of *Traffic* and *Enslaved* documentary