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THE ROLE OF THE HOST IN MAKING A DOCUMENTARY FILM ENTITLED "THE CULTURE OF BATAK TOBA"

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Abstract
This study aims to explore and analyze the role of the host in the production of the documentary film titled "The Culture of Batak Toba" in supporting the tourism sector in Samosir Island. The main focus of this research is on how the host can effectively convey messages from the sources to the audience and how the local wisdom of Batak Toba culture can be promoted through this documentary film. The method used in this research is qualitative, with data collection techniques through observation and interviews. Observations were carried out by visiting the communities around Samosir Island and the sources, while interviews were conducted with key stakeholders directly involved in this film, including archaeologists, the Toba Caldera development coordinator (UNESCO), the Secretary of North Sumatra, and the deputy for systems and strategy at BNPB. The results of the research show that the role of the host is crucial in ensuring the smooth production of the documentary film. The host must have good communication skills, master the subject matter, and be able to build good relationships with the sources. This documentary film also successfully highlights the disaster-aware culture of the Batak Toba community, which is expected to raise awareness about the importance of environmental conservation and improve services to tourists. In conclusion, the host plays a vital role in the production of the documentary film, not only as a communicator between the sources and the audience but also in ensuring that the conveyed messages are well received.

Keywords: *Documentary Film, Host, Batak Toba, Local Wisdom, Tourism*

1. INTRODUCTION

Tourism is a segment of the industry that appears highly lucrative, with vast potential and numerous opportunities for development. These opportunities are naturally supported by geographical features such as seas and lands, highly fertile and panoramic soil layers, both ecologically and geologically, and a variety of flora and fauna enriching the land and sea. Indonesia's strategic geographic location also adds value, ensuring that tourists from all over the world will contribute significantly to the economy, especially for Samosir Island.

Indonesia, the largest archipelago country in the world, is rich in natural diversity. One province in North Sumatra, located in the middle of Lake Toba, is believed to be the origin of the Batak people. Samosir Island is an ancestral heritage site with cultural richness that attracts tourists. However, according to data from the Samosir Regency Dispar, tourist visits to Samosir Island in 2020 reached 405,203, a slight decrease from 418,271 in 2019 (Khairunnisa, 2021).

This situation highlights not only the lack of development in potential tourist attractions but also the limited empowerment of local residents to participate in tourism industry development in their area. Thus, the tourism industry still presents significant opportunities for economic development and provides additional livelihoods for the residents of Samosir Island (Siagian et al., 2018). Given that Indonesia is an archipelago

with diverse cultures, it must maximize opportunities to develop tourism based on local wisdom.

Local wisdom refers to the cultural and religious values passed down through generations within a community. This transmission of wisdom involves a lengthy process influenced by interactions and events in the environment. Cultural diversity is also integral to Samosir Island, attracting both local and international tourists.

Culture itself is defined as the knowledge deeply rooted in belief systems, norms, and traditions, expressed through long-standing traditions and myths. According to Bulmer (1982), understanding whether a community is thriving is crucial for two reasons (Harahap et al., 2020). The Batak Toba culture is renowned, partly because Batak Toba people are known to migrate, earning them the label "expansionists." The saying "to acquire children and land" symbolizes the Batak Toba's goals of dignity, power, and wealth (Nauly & Fransisca, 2020). This cultural wealth must be explored, preserved, and developed to attract tourists to Samosir Island. Cultural tourism is among the most popular attractions in Indonesia. Evidence suggests that tourism is a primary choice for foreign visitors to learn about and experience our culture and art (Pendit, 2006). The significance of culture in societal life and tourism development, including local wisdom, must continue to be explored, developed, and preserved (Siagian et al., 2018). This journal aims to explore and analyze the local wisdom of Batak Toba culture, which supports the tourism sector on Samosir Island.

From the above explanation, the role of the host or presenter is complementary, as the documentary film would not run smoothly without them. The host bears responsibility for the documentary's success, needing to be effective in various ways, such as speaking spontaneously, delivering notes, and presenting memorized scripts to the interviewees. To facilitate effective discussions with interviewees, the host requires thorough preparation and technique.

The documentary film, titled “The Culture Of Batak Toba,” lasting 10 to 15 minutes, portrays how the Batak Toba community preserves their local wisdom while promoting disaster preparedness around Lake Toba through the Cultural Disaster Awareness program. The scope of this final project involves creating a documentary film titled "The Culture Of Batak Toba." It highlights how the host, serving as a communicator in the film, effectively conveys the messages from the interviewees to the audience. The documentary aims to encourage the Batak Toba community to adopt a culture of disaster awareness, ensuring rapid economic recovery post-COVID-19 through disaster preparedness. It also aims to introduce the audience to the cultural richness and beauty of Samosir Island, positioning it as a desirable tourist destination.

The academic benefits of this documentary include serving as a scholarly journal on Batak Toba cultural wisdom and raising awareness among the Batak Toba community about disaster preparedness. It also emphasizes the importance of hospitality in making tourists feel comfortable during their visit to Samosir Island. For the author, the practical benefits include enhancing communication skills, mastering the material presented to the audience, and gaining insights into the interviewees' perspectives.

2. LITERATURE REVIEW

2.1. Source Study Review

The following are some previous works used as references in creating this paper:

Safitri Dwi Shony's thesis, titled "The Role of the Host in the Feature Television Program 'Culinary Trip' Episode 'Gagego Ning Pati,'" explains the concept of a feature program titled "Culinary Trip," highlighting the significant role of the host in a show and as an information source for the audience. The reason for choosing a female host as the main presenter is due to the rarity of culinary shows hosted by women. The aim of this work is to provide information and culinary references. Additionally, the "Culinary Trip" program is intended as an advertising medium to showcase the culinary delights from various regions in Indonesia.

Stefie Yohana Mamesah's thesis, titled "Analysis of the Role of Female Hosts in the 'One Stop Football' Program on Trans7," aims to understand the role of the host in the one-stop soccer program. The method used in this research is a qualitative approach obtained through interview techniques and direct observation, resulting in descriptive data in the form of written words. This investigation uses two theories, namely the theory of the host and the production process (Mamesah, 2015).

The final project titled "Kasih Sayang" is a journal reference from the Intercommunity of the School of Communication Science Interstudi, written in 2019. This scientific work is in the form of a short film script written as a final project. The short film tells the story of a child who is anxious about their parents. The conflict in this short film revolves around social care. The final project discusses pre-production, production, and post-production processes in the creation of the short film "Kasih Sayang" (Noercahyo & Maulana, 2019)

The final project "Toples Kaca," from the School of Communication Science Interstudi, written in 2019, is a film project that tells the story of anxiety about preventing school dropouts. The purpose of this writing is to educate the public about the economic struggles of a family. The final project discusses the creation process, cost design, and schedule in the writing of the film "Toples Kaca" (Prabowo et al., 2019).

2.2. Documentary Film

There are four types of understanding of documentary films, which are films that compile actual information with creativity. This discussion originates from the film "Moana," a work by Robert Flaherty, which John Grierson described as the essence of non-fiction documentary film (Ayawaila & Wardhana, 2008).

It contains real-life events of human daily life and creatively packages them, not portraying an unreal or non-existent world but produced and created for television programs. This explanation is stated by Naratama as the format of non-fiction documentary film (Naratama, 2004).

Works that depict real things or real events based on facts without influencing anything do not change the importance and truth, containing situations around real-life, this interpretation is written in the book by Fred (2007) about documentary programs.

Documentary films use minimal effects and have a very simple form. When recording in the field, it must be quick, flexible, and efficient to facilitate targeting when events occur. This characteristic technique (Himawan, 2008).

Understanding these four points is part of a documentary film that is easily understood, thus documentary films depict real (non-fictional) things or events that are

factual without any influence, recreated for specific purposes and intentions effectively (Patriansyah, 2017).

The stories in documentary films are not made-up events but stories that have occurred and are repackaged from several facts that have occurred (Ayawaila, 2008). The understanding of documentary films has four explanations that are not non-fiction films:

Scenes in documentary films when recorded are real events unlike fictional films that add imagination. If in fictional films the scenes are planned and structured in terms of time, date, and place to be used, unlike documentary films, their scenes are unstructured because they show the actual conditions of real events.

The story in documentary films contains events that are real (factual) in existing reality, while the story in fictional films uses imagination to create creative ideas in storytelling. Documentary films are based on creative thinking, whereas fictional films are based on imaginative thinking.

During the production of documentary films, non-fiction film directors observe events, occurrences, and realities around them to be recorded meticulously. The storyline is created to become the story structure in fictional films and greatly influences it, while the story in documentary films focuses on the authenticity of an event to be made into a story and creatively packaged.

2.3. Science Documentary

Science or scientific documentary films are typically used as teaching materials in audiovisual form by organizations and educational institutions. According to the book "*Dari Ide Sampai Produksi*" by Ayawaila & Wardhana (2008), science documentary films are packaged for TV programs and presented to be engaging as an entertainment factor intended as a form of commercially characterised promotion. Supported by existing technological advances such as computers, audiovisuals, and the internet to use documentaries as a form of learning from a distance, formed into material or information. This is in the form of social anthropology or ethnology that characterises to distinguish ethnic groups (Falabiba, 2019).

2.4. Host

Hosts or presenters are jobs that use their voices and speak with the skill of demonstrating certain events or activities. All humans can phase in speech, so the host must have a very good speaking phase, clear, appealing, and interesting. According to (Fred, 2007) The requirements for becoming a host must make a communicator there are several requirements, namely:

Credibility, a communicator who has skill will be viewed smart, competent, professional, and has a wide knowledge. Building trust in the audience is the task of a communicator who interacts with energy, fun, and adaptability. Energetic like being passionate, enthusiastic, courageous, and active.

Attraction, the communicator must have its own attraction to convince the audience to feel homophily and heterophily limitations according to Everet M. Rogers. Homophily communicators to the audience should bring in equality of social status such as education, economy, or trust. In heterophily the difference perceived like socioeconomic status, education, or belief.

Power, one of the requirements to be a communicator is the basic power of the very important, the communicator must be able to press his goal to the audience. There are some powers according to French, J.R., Jr., & Raven (1959) as follows:

First, coercive power, communicators are able to give personal feelings to the audience like love or hate., Second, expertise power, communicators must have the power of knowledge that makes professional communicators ability. Third, informational power, communicators must always sharpen the latest information. Fourth, referent power, communicators must be a reference or example to the audience for themselves. Legal power, communicators are entitled to actions like norms and existing regulations.

2.5. Batak Toba Tribe

One of the tribes in Indonesia and famous. The Batak Toba tribe originated from the Batak people's heritage at Pusuk Buhit, Samosir. Bona Pasogit is a Batak village whose territory spreads to various regions and places. The Batak Toba tribe has a very strong cultural unity stance and is maintained, wherever they live, they strongly maintain the culture and customs of their ancestors to keep local wisdom studied from generation to generation. The daily life of the Batak Toba tribe is to get happiness with a firm moral principle and local wisdom (Siagian et al., 2018).

2.6. Culture

Culture is taken from the word culture which comes from the Sanskrit language which means *buddhayah*. Buddhayah from the word Budhi is a human mind and soul that is associated. This means the culture of teachings inherited from ancestors or a group of people to develop in a way of life (Panjaitan & Sundawa, 2016).

2.7. Ulos

Typical cloth of Batak in the form of a scarf that interprets the relationship between the era of one person with another or a parent's love for his child. This form is in the Batak principle, ijuk as a binder, and ulos as a binder of affection among seamese, "*Ijuk pangihot ni hodong*, ulos as a binder of affection" (Panjaitan & Sundawa, 2016).

2.8. Si Gale-Gale Dance

Si Gale-Gale Dance one of the performance dances that is very well known. The dance that consists of Batak music that accompanies a statue that is dancing. The wood is measured to become a statue, behind the statue is tied a rope and there is a person who moves it. This dance performance usually is at a burial ceremony for a man and makes a memorial performance when people are tourism (Andriani et al., 2019). In 2013, the Lake Toba Festival event Si Gale-Gale dance has performed and has become a popular event until now and has become a symbol of the Lake Toba Festival event. The village's master piece of a tomok is protected, protected, and protected for tourists when the event festival and tomok makes a giant statue of Si Gale-Gale.

3. RESEARCH METHODS

3.1. Work Description

The work to be produced will be in the format of a 10-minute documentary program characterized by live record (tapping) production. This work is projected to be aired on media platforms such as YouTube and television under the program title. The aim is to preserve Batak Toba culture through a disaster-aware cultural program because this program explains how the community preserves the environment from cultural elements on Samosir Island, particularly Lake Toba, which is one of the tourist destinations.

3.2. Object of Work and Object Analysis

This documentary film will feature several speakers relevant to the theme of the film by gathering necessary data:

Mr. as Arkopolog, Mr. as Coordinator for the Development of Toba Caldera (UNESCO), Mr. as the Secretary of North Sumatra, Mr. as the Deputy for the system and strategy of BNPB. Data collection methods in this documentary film use qualitative methods using two approaches: observation and interviews.

3.3. Data Collection Techniques

The data collection technique used in the making of this final project is qualitative using two methods: observation and interviews:

a) Observation in making this documentary film uses observation by visiting the community around Samosir Island and the speakers to gather information about the customs and culture of the Batak Toba tribe.
b) Interviews in making the documentary film "The Culture Of Batak Toba" use interviews with those who have direct influence on this film such as the community around Samosir Island and also the speakers to know the history of the Batak Toba tribe.

4. RESULTS AND DISCUSSION

4.1. Creative Concept Planning and Technical Concept

The synopsis of the documentary film "The Culture of Batak Toba," which highlights the cultural heritage of the Batak Toba tribe, a super-priority area located around Lake Toba in North Sumatra. The region is abundant in natural tourism and cultural richness.

From the team's discussions, we chose the theme "The Cultural Wisdom of Batak Toba in Preserving Samosir Island." We believe Samosir Island is one of the islands that has shown a lot of its beauty recently but has suffered from frequent disasters due to the local population's lack of awareness of their environment and rudeness toward tourists, which makes tourists uncomfortable. Therefore, it is necessary to socialize with local communities and build disaster awareness among the Toba people in order to improve their future ability to serve tourists well and properly. As a result, it is expected to increase the number of tourists on Samosir Island, especially Lake Toba.

4.2. Pre-Production, Production, and Post-Production Processes

In the pre-production process, as a host in the film "The Culture of Batak Toba," I understood the background information of the speakers by gathering information before conducting interviews, preparing questions for the speakers, understanding the material to accurately and communicatively convey information, and practicing gestures and vocal techniques to deliver to the speakers.

The production process in this stage is filming, which has been scheduled, with images and storylines predetermined. In this stage, the entire team and speakers must cooperate during the shooting process to ensure smooth operation without obstacles. In this process, as a host, I conducted interviews with the speakers with all the prepared material and concluded questions. In the post-production process, as a host, I also participated in assisting the editor in gathering questions that will be selected in the documentary.

4.3. Discussion

This article focuses on the role of the host in the documentary film "The Culture of Batak Toba" and its implications for tourism promotion on Samosir Island. The host in the documentary film has several crucial functions: as a link between speakers and audiences, as a communicator who delivers messages clearly and attractively, and as a representation that can enhance the appeal of the documentary film itself.

a. Host's Role as a Connector:

   The host serves as a facilitator who mediates interactions between speakers and audiences. The host must have good communication skills so that the information conveyed by the speakers can be clearly understood by the audience. In the context of this documentary film, the host must be able to delve deeply into information from archaeology experts, the coordinator for the development of Toba Caldera (UNESCO), the Secretary of North Sumatra, and the deputy in charge of BNPB's system and strategy.

b. Host's Role in Delivering Messages:

   The host is also responsible for delivering complex messages in a way that is easily understood by the audience. In this documentary film, the host must explain Batak Toba culture and disaster awareness in a language understandable to viewers from various backgrounds. This is important so that the message intended by the documentary film can be well received by the audience.

c. Host's Role in Enhancing the Film's Appeal:

   The host's ability to communicate and build good relationships with speakers and audiences greatly influences the appeal of the documentary film. A compelling host with a strong personality can make the documentary film more lively and appealing to watch. In this study, it was found that a competent host can make speakers feel comfortable, thereby enriching the authenticity and richness of the information conveyed.

d. Tourism Promotion through Documentaries:

   The documentary film "The Culture of Batak Toba" also plays a significant role in promoting tourism on Samosir Island. By showcasing local wisdom and Batak Toba culture, this film can attract tourists to visit Samosir Island. Furthermore, the film emphasizes the importance of disaster awareness, which can enhance the quality of service to tourists by ensuring safety and comfort during their visits.

e. Challenges and Recommendations:

Although the host plays a vital role, there are several challenges faced in the process of making this documentary film. One of them is ensuring that the host has sufficient knowledge of Batak Toba culture and related issues. To overcome these challenges, it is recommended that the host undergo adequate training before the film production begins. Additionally, it is important to involve the local community in the production process to gain deeper and more authentic perspectives.

This discussion confirms that the host plays a crucial role in the making of documentary films. The host's role goes beyond merely conveying information; they must also be able to build good relationships with speakers and audiences. Thus, the documentary film can be an effective tool for promoting culture and tourism, as well as increasing awareness of the importance of environmental conservation and disaster preparedness.

5. CONCLUSION

The role of a host in the making of the documentary film "The Culture of Batak Toba" is vital and multifaceted. The host not only serves as a bridge between the interviewees and the audience but also actively participates in preparing, presenting, and organizing the information to be delivered. The host is required to speak spontaneously, deliver notes effectively, and convey memorized scripts to the interviewees, ensuring that the discussion runs smoothly and informatively.

This 10-15 minute documentary aims to educate the Batak Toba community about the importance of disaster awareness culture and to promote the beauty and cultural richness of Samosir Island. With the hope of enhancing the tourism sector and recovering the economy post-COVID-19, this film also aims to introduce the Batak Toba culture to a wider audience.

Academically, this film serves as a scientific journal on Batak Toba cultural wisdom. Practically, for the author as the host, this project enhances communication skills, understanding of the material, and interview skills with the interviewees.

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