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The Heart Beat of Toba: A Storynomics of Super-priority Tourism Destination Branding in the New Normal Era

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Abstract

The government of Indonesia is currently focusing on developing five super-priority tourist destinations, namely Lake Toba, Labuan Bajo, Likupang, Borobudur, and Mandalika. The five destinations were chosen due to their potential as the new Bali. The promotion of the five super-priority tourist destinations conducted by the government in the new normal is aimed at upscaling tourist numbers after being hit by the Covid-19 pandemic. The Ministry of Tourism and Creative Economy (Kemenparekraf) implements the Storynomics tourism approach to accelerate tourism development in the super-priority destination area. The storynomics-approached promotion emphasizes narrative power and creative content filled with culture and interesting stories. Therefore, it could attract tourists to visit the super-priority destinations in Indonesia. The research's focus is on how super-priority is interpreted in a storynomics-approached narrative through video promotion. The analysis unit of the research is "The Heart Beat of Toba" video. The video is a debut of a short serial content about the beautiful landscape, culture, tradition, and other attractive super-priority destinations published on Kemenparekraf YouTube channel. The research uses the storynomics concept to explain the importance of storytelling in promoting tourist destinations to generate an economy. This research also uses the sense of place to analyze how the storynomics approach is used in the "The Heart Beat of Toba" video as one of the promotion strategies of Lake Toba. Our finding reveals that the storynomics approach used for the promotion has elevated the super-priority destination in the new normal era to another level. The research is limited to a "The Heart Beat of Toba" video published on Kemenparekraf YouTube channel.

Keywords: *Destination branding, Lake Toba, Storynomics, Super-priority Destination*

INTRODUCTION

Super Priority Destinations are part of the "10 New Bali" program launched by the Government. Later, these destinations can not only attract tourists but also foster a creative economic ecosystem that involves local residents. Currently, there are five super-priority tourist destinations that are the focus of the Ministry of Tourism and Creative Economy (Kemenparekraf). The locations of the five super-priority destinations are spread across a number of regions in Indonesia, from the west to the east of Indonesia. The five super-priority tourist destinations are Borobudur Temple in Central Java, Mandalika in West Nusa Tenggara, Labuan Bajo in East Nusa Tenggara where there is Komodo Island as the only natural habitat for Komodo dragons in the

world, Likupang in North Sulawesi, and Lake Toba in North Sumatra which is the largest volcanic lake in the world.

The Ministry of Tourism and Creative Economy appointed Lake Toba as a new icon of tourism based on natural beauty (Cicilia, 2021). On its official website laketoba.travel, the Implementing Agency for the Lake Toba Authority, also claims that Lake Toba is a world-class geopark-based tourism destination that offers a diversity of attractions based on nature, culture, and history (BPODT, n.d.). This lake is thought to have been formed from the violent eruption of a volcano, Mount Toba, which occurred about 74,000 years ago. With an area of more than 1,145 square kilometers and a depth of 450 meters, Lake Toba is more like an ocean than a lake. In the middle of the largest volcanic lake in the world, there is also an island that is quite large, namely Samosir Island (Indonesia Travel, n.d.). In July 2020, Toba Caldera was designated as a UNESCO Global Geopark at the 209th Session of the UNESCO Executive Council in Paris, France. The Indonesian government has succeeded in convincing UNESCO that the Toba Caldera has high geological links and traditional heritage with local communities, especially in terms of culture and biodiversity (Pramudyani, 2020).

Throughout 2019, Lake Toba, which is the largest lake in Southeast Asia and one of the deepest lakes in the world, was visited by around 378,649 tourists, with details of 65,724 foreign tourists and 312,925 domestic tourists. However, during the Covid-19 pandemic, the tourism sector slumped. Regarding this, the Ministry of Tourism and Creative Economy hopes that the tourism sector can adapt and collaborate to generate greater financial benefits. The government ensures that the five super-priority destinations can be immediately developed, which includes infrastructure, community resource readiness, and festival events (Ard, 2020).

In addition, the concept of storynomics tourism is used by the government to accelerate tourism development in five super-priority destination areas and restore the tourism sector and creative economy in Indonesia, especially in the new normal era ((Setiawan, 2019; Winata, 2019; Yasmine, 2021). The concept of storynomics was introduced and adapted from the realm of marketing by Robert McKee (McKee & Gerace, 2018). In the context of super-priority destinations, Lake Toba is an attraction in developing storynomics tourism as a tourism promotion strategy in Indonesia that cannot be separated from the development of local legend stories about the formation of Lake Toba (Kemenparekraf, 2021). The legend of Lake Toba, based on the story of the local community, is a potential capital to bring in tourists. With interesting stories about the destination, it is hoped that awareness and experience will arise from tourists, who will then retell the story to other tourists. The Ministry of Tourism and Creative Economy hopes that the storynomics tourism approach can attract up to four to seven million foreign tourists by the end of 2021 (Yasmine, 2021).

All products require branding efforts to compete in the eyes of customers (Trisakti & Alifahmi, 2018) successfully. Destination brand refers to the collection of perceptions that a person has about a destination based on observable characteristics of the destination, which distinguishes it from all other destinations (Buncle, 2009). Or in short, a destination brand refers to the quality of a place as an interesting place to visit. Destination branding is generally carried out by DMO (Destination Marketing Organization), which in this case is the Ministry of Tourism and Creative Economy. In an effort to establish the destination brand, the Ministry of Tourism and Creative Economy strengthens the image of Lake Toba using social media such as YouTube to publish the

video content of The Heart Beat of Toba. Video as a promotional medium for Lake Toba is the right medium for conveying messages to inform about the existence, beauty, and activities of Lake Toba in the hope of increasing the interest of potential tourists to visit (Albar & Hutajulu, 2020).

Destination branding must differentiate a destination from another through various elements, both symbolic and experimental, to create a unique brand. A destination brand needs to communicate a "sense of place" and create an emotional connection with its audience (Buncle, 2009). A sense of place is an impression or experience felt by a person towards a place where that impression can differ from one person to another because it is influenced by the background and character of the person as well as experiences and emotional ties with the place (Bleszynski & Widyastuti, 2018). Buncle further explained that the sense of place could be made by telling a story where the story provides insight into the place, its people, its history, the way it views the world, and how it relates to its environment. The sense of place is in the outsiders' perception and is felt by residents about the place (residents' feeling about the place). It is therefore important that potential external tourists and residents share a common view of the place. In this study, a sense of place was also analyzed as a form of destination branding strategy (Campelo et al., 2013). The sense of place will have an impact on the place so that it can be used as a concept to develop destinations or areas that can increase tourism.

In December 2020, the Ministry of Tourism and Creative Economy released the video The Heart Beat of Toba on its official account on YouTube. The five-minute video has a storyline that the audience can follow; this is what distinguishes it from tourism promotion videos in general which only sell tourist destinations. Lake Toba is the promotional video shown in the journey of the three characters, along with the short storyline that is built. The author believes that the selection of characters, locations on Lake Toba, storylines, and other elements that make up the story in the video form Lake Toba as a brand that is different from previous tourism videos. The storyline in The Heart Beat of Toba video shows the concept of storynomics in the form of audio and visual, which gives the effect of the experience of being in the Lake Toba area.

This study uses the concept of storynomics and destination branding as the main foundation for collecting the required data. Meanwhile, data analysis uses structural narrative analysis, which emphasizes the form or how the narrative is arranged from the beginning to the end of the story, or in other words, the way a story is told. In this study, we wanted to know how to approach storynomics in The Heart Beat of Toba video. We also want to know and analyze whether storynomics tourism can support the establishment of destination branding for Lake Toba.

LITERATURE REVIEW
Storynomics Approach to Promoting Super-priority Destination

In the context of tourism, stories can be used to convey messages to target audiences and be used to support the development of tourist destinations and experiences in tourist destinations. Storytelling is also an important tool in regional development, helping to integrate image, identity, and cultural resources into the visitor experience (Korez-Vide, 2017). The definition of the story, according to McKee & Gerace (2018), is a dynamic escalation of conflict-driven events that cause significant changes in a character's life. A well-told story can grab our attention, hold us in suspense, and ultimately provide a meaningful emotional experience. Emotional because we empathize with

the character, meaningful because the protagonist's actions in the story provide insight into human nature (McKee & Gerace, 2018).

In their book, "Storynomics: story-driven marketing in the post-advertising", McKee and Gerace coined the term to storify to name the transformation of data into story form, and the adjective storified to describe that data has undergone these changes. At the same time, the term Storynomics is used for business practices centered on stories that have economic value (McKee & Gerace, 2018). The promotion and marketing process is different from preparing a good story because stories that have economic value can attract people's interest in making purchasing decisions, which in the context of tourism means attracting tourists to visit tourist destinations.

Furthermore, Mckee & Gerace also distinguishes between fictional stories and purposeful stories. In fiction, audience loyalty is to the writer of the story in the hope that the writer's next works can also provide pleasure/satisfaction. At the same time, the audience in the purposeful story will feel loyalty to the brand (brand loyalty). Brand loyalty, and the lifetime purchases that come with it, are created by mirroring the experiences gained from purposeful stories. Well-told stories create two simultaneous experiences that reflect each other: mental and emotional, which in turn can motivate consumers to act by buying the product or service promoted through the story.

The concept of storynomics requires eight planned steps so that the story can amaze the audience (McKee & Gerace, 2018). These steps, according to McKee & Gerace, can also be implemented to create a purposed-told story but with the aim of creating a mirror experience that moves consumers to become satisfied customers because their needs are met. The eight stages in the storynomics are:

1. Target Audience: meaningful emotional effect
2. Subject Matter: balance
3. The Inciting Incident: imbalance
4. The Object of Desire: an unfulfilled need
5. The First Action: tactical choice
6. The First Reaction: the violation of expectation
7. The Crisis Choice: insight
8. Climatic Reaction: closure

Although the numbers are not large, previous studies have shown that the concept of storynomics can be used to promote and shape destination branding of tourism destinations. There are at least three previous studies that are relevant to the theme of this study. First, research conducted by Titing Kartika & Nova Riana combines the concepts of storynomics and interpreting as well as marketing communication theory to discuss effective marketing strategies for the Tangkuban Parahu tourism destination in West Java. The study raised Sangkuriang folklore as a form of storynomics tourism (Kartika & Riana, 2020). Second, research conducted by Ida Ayu Laksmita Sari focuses on identifying and studying folklore used as a trademark for the tourism business and the popular culture industry (Sari, 2019). Third, research conducted by Mokoagow to determine the use of the concept of storynomics tourism to restore the tourism sector in North Sulawesi was carried out by Genpi Sulut on Instagram (Mokoagow, 2021).

This study focuses on the analysis of The Heart Beat of Toba promotional video published on the Kemenparekraf YouTube channel. Video, due to its strong ability to tell stories, is very effective in informing, attracting, and persuading consumers and fostering conducive brand-consumer

relationships, especially on social media platforms (Moin et al., 2020). The analysis will focus on the implementation of eight storynomics stages in The Heart Beat of Toba video as a form of destination branding for Lake Toba, which is one of five super-priority tourist destinations.

Sense of Place as Destination Branding Strategy

Destination branding is a powerful tool for determining the positioning of tourist destinations. This is reinforced by the explanation of Cai (2002) in (Ruiz-Real et al., 2020) that the main goal of destination branding is to develop a consistent brand strategy that allows the formation of a positive image and strong positioning of a destination to differentiate it from its competitors.

The destination brand focuses on the entire destination and on the local people living in the destination, tourism actors, tangible and intangible values, practices, events, and destination processes (Yavuz et al., 2016). Destination branding must be done carefully because the brand is a destination identifier and is used to support destination communication. Destination brands communicate expectations about what a destination has to offer, such as products, services, and the tourist or visitor experience.

In addition, destination branding must provide a different experience for visiting tourists (Gartner, 2014). Therefore, branding for tourist destinations must consider two factors, namely hard factors, such as infrastructure, economy, accessibility, and soft factors, such as environment, local community friendliness, art, cultural traditions, and recreational activities (Morgan et al., 2011).

Given that the meaning of a brand is socially constructed and dependent on culture, a destination branding strategy must begin by understanding the sense of place as experienced by residents in the destination (Campelo et al., 2013). In the context of tourism, a sense of place is a multidimensional concept that represents emotions, beliefs, and commitments to a particular geographic setting (Cottrell & Cottrell, 2015). Sense of place, according to Smith (2011), is not directly formed just because of the existence of a certain location but comes from human involvement with that location (Rahadiyanti et al., 2019).

Sense of place exists in outsiders' perception and is felt by residents about the place (residents' feeling about the place) (Buncle, 2009). It is therefore important that potential external tourists and residents share a common view of the place. Buncle further explained that if these two perceptions are not in harmony with each other, then the economic performance of the place will most likely be less than optimal. But if the perceptions of residents and outsiders are aligned, then ideally, strengthening the core values of the place through the behavior of residents influences the perceptions of potential foreign tourists. Thus, the positive external perception further strengthens the pride of the local residents and improves their quality of life. When a sense of place is clearly identified, managed effectively, and marketed strongly, it can add to the competitive advantage of a place/destination.

Based on the results of their research on the sense of place in Chatham Islands, New Zealand, Campelo and his fellow researchers identified four constructs as determinants of sense of place, namely time, ancestry, landscape, and community which is determined by the interaction between the physical and social environment and characterize the attitudes of the participants. Informants and their habits. Meanwhile, according to (Buncle, 2009), the sense of place is created based on

several factors, namely place (history & cultural heritage, buildings, and natural environment), produce (products associated with the place), and people (the role of local residents & their reputation in contributing to the environment), national character, e.g., South Africa – Nelson Mandela). It is recommended for destination marketers to apply the model to understand the sense of place as an antecedent for developing a destination brand strategy (Campelo et al., 2013).

RESEARCH METHOD

Communication research can be distinguished based on its approach, where the approach is the philosophy that underlies a research methodology. Qualitative research methodology comes from an interpretive (subjective) approach which has two variants, namely constructivist and critical. This study uses a qualitative methodology with an interpretive-constructivist approach. This approach emphasizes empathy and dialectical interaction between researchers and respondents to reconstruct the reality under study through qualitative methods (Kriyantono, 2010). Most qualitative studies examine social processes and cases in their social context and study interpretations or meanings in certain socio-cultural situations. Instead of variables, as in quantitative research, qualitative studies examine motives, themes, differences, and perspectives (Neuman, 2014).

Qualitative data collection can be done by documenting real events, recording what people actually say (with words, gestures, and tone), observing certain behaviors, examining written documents, and studying visual images. These data are specific and concrete aspects of the social world (Neuman, 2014). The object of this research is a text or narration in the form of audio-visual with the storynomics video approach of The Heart Beat of Toba published by the Ministry of Tourism and Creative Economy on YouTube in an effort to establish destination branding for super-priority tourist destinations. In addition, the video The Heart Beat of Toba, the story behind the lens published by eXtremeINA on YouTube in March 2021, was also used, but only to add research data and not as an object of research.

Data analysis involves examining, sorting, categorizing, evaluating, comparing, synthesizing, and contemplating coded data, as well as reviewing raw data and recorded/recorded data. There are seven strategies that can be used to analyze qualitative data, one of which is a narrative analysis which will also be used in this study (Neuman, 2014). As raw data, narrative refers to narrative text (novels, poems, films, epic tales, dramatic performances) and narrative practice (the storylike form through which people subjectively experience and give meaning to their daily lives and their actions) in social life. Narratives are used for several purposes, namely addressing the problem of "who are we" as individuals, or they can be public narratives that connect us to a larger group, community, or nation (Neuman, 2014).

Narrative analysis has several approaches, including analytic narrative, thematic, dialogic, narrative explanation, narrative structural analysis, or sequence analysis (Butina, 2015; Hall, 2015; Neuman, 2014). This research uses structural narrative analysis. The structural approach concentrates on the form, or how the narrative is organized, i.e., there is a beginning-mid-end (Hall, 2015). Or in other words, the emphasis is on the way a story is told (Riessman, 2005). Concepts such as plot, character, genre, point of view in speech, and interaction analysis have an influence on structural narrative analysis. To make the story persuasive and achieve certain communicative goals, the narrator needs to consider what aspects of the situation are included in the narrative and

what is left out, and how these events fit into the plot, which the audience can recognize (Figgou & Pavlopoulos, 2015; Hall, 2015; Riessman, 2005).

This study was conducted to analyze the implementation of the storynomics approach carried out by the Ministry of Tourism and Creative Economy as a component of destination branding through the super-priority tourism promotion video The Heart Beat of Toba.

FINDINGS AND DISCUSSION
Storynomics Approach to Promoting Super-priority Destination

The Heart Beat of Toba video consists of a beginning, middle, and end. The main message of this video is to describe tourist destinations on Lake Toba that are suitable for cultural and adventurous tourism, namely Lake Toba; Ponot Waterfall, Asahan; Sipoholan, North Tapanuli; Simarmata, Samosir; Sigalapang Cave, Asahan; Huta Bolon, Simanindo; sharpening; Hole Island, Lake Toba, Sipolha; Huta Ginjang, North Tapanuli; Holbung Hill, Samosir; Nightmare, Asahan River; and Katasa Waterfall, Simalungun. The division of the beginning, middle, and the end is based on the duration of the video, starting at the first or initial part starting from 00.00-1.16 minutes, then continuing to the second or middle part at 1.17-4.25 minutes, and closing with the final part at 4.26-5.00 minutes. The Heart Beat of Toba is accompanied by music that comes from traditional Batak musical instruments that are adapted to the visualization in each scene. The narrative arrangement with the beginning-mid-end section in The Heart Beat of Toba video is in line with Hall's (2015) structural approach and its emphasis on the way a story is told (Riessman, 2005).

The Heart Beat of Toba video is seen as relevant to the audience because the stories that are shown are stories that are close to their lives and show an element of humanity with the meeting of various Batak people and cultures. In addition, the story in this video is also able to attract the attention of the audience by showing emotions and tension in a few scenes. The scenes performed by the main characters arouse the audience's empathy, and their actions in the story show human nature to struggle and have courage when it comes to achieving freedom and pleasure. This is in accordance with what was stated by McKee & Gerace (2018) that a well-told story could provide a meaningful emotional experience.
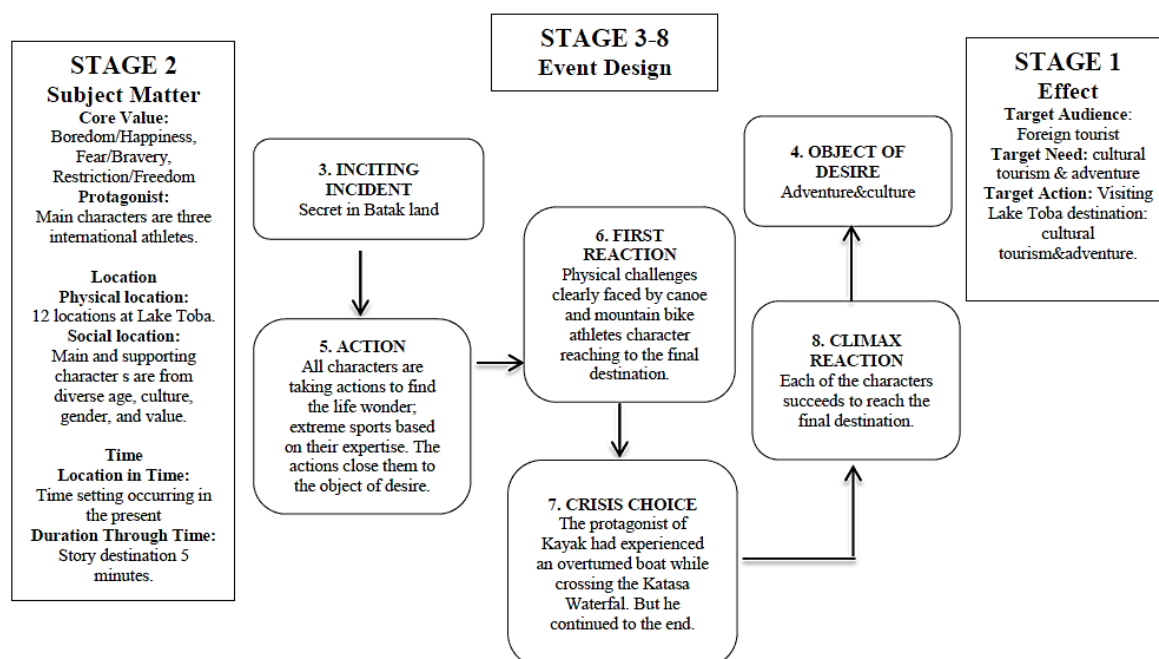
Figure 1. Eight Steps of Storynomics. Adapted from (McKee & Gerace, 2018)

Based on the picture above, The Heart Beat of Toba video has implemented all the aspects contained in the 8 stages of storynomics. Before a writer composes his story, he needs a clear vision of his audience and the final effect his work has on their thoughts and feelings (McKee & Gerace, 2018). In the context of this video, Kemenparekraf determines the target audience, target need, and target action. This means that the target audience of the video has been clearly defined, namely foreign tourists who need adventurous tourism as well as additional insight into the Batak culture, and it is hoped that they will act by visiting the destinations of Lake Toba and its surroundings to meet these needs. The target audience of foreign tourists is strengthened using the narration spoken and the text written in English in the video. In addition, the main characters are also used by world-class international athletes, namely Bren Orton (like an athlete), Olly Wilkins (mountain bike athlete), and Nistia Rettob (surfer and freediver athlete) from Indonesia. The combination of the two main characters and one female character wants to emphasize that there is a character who represents the host from Indonesia, namely Nistia Rettob. The selection of the main character is not only based on physical appearance but rather on abilities and qualities that are in line with the target needs and core values, namely the courage and freedom that you want to show in the story. In storynomics, values determine the emotions and fundamental meaning of a story (McKee & Gerace, 2018). Meanwhile, the traits possessed by these core characters can inspire "like me" empathy in the audience, especially if they have the same interest in extreme sports. Empathy is important in the selection of the main character because physical appearance alone will not cause emotional bonds. Because the psychological bond of empathy and personal involvement only develops when the audience unconsciously identifies the positive human qualities that emanate from within the main character (McKee & Gerace, 2018).

Furthermore, the inciting incident (stage 3) in The Heart Beat of Toba video does not describe in detail what incidents or events cause an imbalance in the main character's life and disrupt the core value of the story. However, there is a narrative, "These enchanted land and these traditions have so many secrets for our life," which is visualized by the Naga Padoha dance in the lake. The author interprets the secret in the narrative as a form of inciting incident that can attract attention and arouse the curiosity of the audience, and raise their hopes to see the next scene. This is the effect caused by the inciting incident (McKee & Gerace, 2018), although the tension effect that should arise due to the inciting incident is more visible when the main character takes action (stage 5). The narration continues with the following sentence "We are here now to be blessed by the land. And now this is the time to reveal our Truth. To be One within and to discover the wonder of life," which further makes the audience wait for the next scene regarding the miracle of life as to be shown in The Heart Beat of Toba story.

The object of desire (stage 4) in this story is very clearly described, namely the experience of adventure and culture in the Batak lands that the main character wants to fulfill. The object of desire is fulfilled after the main character takes actions that bring them closer to their goals, and finally, their needs are met. In this video, the actions taken by the three main characters, namely extreme sports, according to their respective skills. The protagonist's unique identity, for example, the main character's expertise in extreme sports in this story, determines the actions they take to fulfill the object of desire (McKee & Gerace, 2018). The action was carried out as a way for them to find the

wonder of life stored in the Batak lands; in this context Lake Toba and its surroundings as a super-priority destination. When the three main characters take action, the wonder of life is visualized in the form of nature, humans, and the culture of the Batak lands, who want to emphasize that these three elements are inseparable and need to be communicated to the public.

Conflicts in the form of inner, personal, social, or physical conflicts that are close/related to the audience in a story can make the story more interesting. The main character in this video is described as meeting conflict in the form of a physical challenge (stage 6), especially when the character of the kayak athlete crosses the Katasa Waterfall, Simalungun. The boat seems to be upside down, with the visualization and natural sound that depicts the sound of drowning and the black screen for a few seconds; of course, this adds to the tension for the audience. The other main characters are also more physically challenged when doing mountain bike stunts at Hollbung hill, Samosir. Viewers can feel the inner battle that the main character goes through when facing physical challenges with great risks and the thin line between life and death.

However, these three main characters persist and continue their journey until they finally manage to complete their journey to the endpoint (stage 7). After completing the action, each protagonist is also visualized interacting with local residents, which emphasizes the human and cultural elements of the object of desire of this story. The closing of the story is visualized by the three protagonists meeting again at Holbung Hill after being separated to carry out their respective activities. This storyline is in line with the explanation of McKee & Gerace (2018) that stage seven brings the story to the highest level of tension where the protagonist, based on his knowledge, determines new tactics to deliver it to the object of desire and finally in stage eight the story reaches a conclusion where all questions answered, and all emotions satisfied.

The Heart Beat of Toba video visualizes the combination of natural, human, and cultural elements with interesting and dramatic shooting angles and a storyline that is easy for the audience to understand. This needs to be implemented properly because audiences who are exposed to audio-visuals show a better perception of their memories of the story and have a higher intention to visit tourist destinations (Kim & Youn, 2016). The Heart of Toba video also has a persuasive and communicative story by presenting events into a plot that is easily recognizable by the audience (Figgou & Pavlopoulos, 2015; Hall, 2015; Riessman, 2005). In addition, The Heart Beat of Toba's video shows scenes that arouse the emotions of the audience. This is in line with the implication of the theory that innovative storytelling with narratives that touch the emotions of the audience is a strategy that can build awareness of the audience. And in the end, it can attract and create tourist demand. Therefore, innovative storytelling tactics will become an important promotional strategy that can add more value to society (Nindum, 2021).

Sense of Place as A Destination Branding Strategy

In the video, The Heart Beat of Toba, the sense of place can be re-analyzed as a form of destination branding strategy according to Campelo et al. (2013) by examining the construction of time, ancestry, landscape, and community which is influenced by the physical environment (geographical location, landscape type, and weather) as well as the social environment (people and history).

In the context of destination branding, time is related to how time affects the lifestyle in the place, for example, modern, traditional, slow, or busy, and its significance in the process of social

reproduction. While ancestry is an important construction in terms of how genealogies, traditions, and historical facts influence and inform contemporary practices of everyday life. At the beginning of the video, The Heart Beat of Toba, starting from 0.00-1.16 minutes, several locations, namely Lake Toba, were visualized, then changed the setting to Sipoholon which is a hot spring site in the hills resulting from a series of miracles of volcanic and tectonic activity that still occurs today. At that location, the main character of the kayak athlete is visualized walking down one of the hills. The visual is supported by the following narration:

"75 thousand years ago, the biggest eruption on this planet centered in this land that changed and reformed our mother earth. And the evolution started until we are here Human."

The scene moves to the main character of a female surfer athlete in Simarmata village, Samosir. It is visualized that the protagonist meets the villagers, interacts with them, and sees the activities of the residents making ulos or traditional Batak cloth. The narrative of the visualization is "The first civilization was initiated in this land 2500 years ago. It is one of the most historic places in Indonesia". Then the scene moves again to the main character of the mountain bike athlete at the Ponot Waterfall location, which is equipped with the following narration: the land of old soul and the untold wisdom, a place we call home.

Meanwhile, in the second part of this video, especially at 1.17-1.54 minutes, the Mangupangupa ceremony is visualized at the Huta Bolon location, Simanindo, which used to be an old village and headed by a king; the Batak people call it Kenagarian Simanindo. In the scene, the Mangupangupa ceremony is visualized with the meeting of the three main characters and traditional elders and villagers to welcome and give blessings to the three athletes (main characters) who will carry out activities on Lake Toba. The scene also visualizes the tor tor dance and the giving of ulos to them and is equipped with narration in the Batak language during the blessing ceremony.

The scenes above show the construction of time in the sense of place where time is related to the past, present, and future in terms of "the how-of-being-in-the-world" (Campelo et al., 2013). The visualization and narration in the explanation above also represent the place and people factors in the concept of sense of place stated by (Buncle, 2009). The connection to the past, visualized through the impact of the Lake Toba eruption and the Mangupangupa ceremony, informs how to be in the world in terms of practice and social responsibility by preserving ancestral cultural heritage. Understanding symbols and images in local cultural treasures is also important for destination marketers when determining the sense of place.

In addition to place and people, Buncle (2009) also asserts that the sense of place can be determined based on the production factor, namely the product that is produced and associated with the place and becomes the hallmark of the destination. In the video The Heart Beat of Toba, there is a scene that depicts the making of ulos or traditional Batak cloth where this cloth is a form of souvenir typical of Lake Toba and its surroundings.

The landscape becomes a meaningful construction that mediates the relationship between people, land, and nature. Landscape construction affects the sense of place by providing references in the form of images or visuals of the place. The video The Heart Beat of Toba visualizes the journey of the protagonists on Lake Toba starting from their arrival, which is welcomed by local residents who are blessed through traditional ceremonies, then carry out their respective activities until, at the end of their journey, they meet again at Holbung Hill, Samosir. The storyline that tells their

journey to find the truth about the wonder of life is represented by extreme sports such as paragliding, kayaking, and mountain bikes, where these activities must be carried out outdoors, namely at Huta Ginjang, Asahan River, and Katasa Waterfall, and Holbung Hill. In addition, after the three main characters finished their outdoor activities, it was also visualized that they interacted with local residents, for example, surfer and freediver athletes and kayakers who played with local children, and mountain bike athletes with their bicycles riding pickup trucks talking to a mother and local kids. This landscape construction has a special meaning and reflects the people involved with the landscape in an emotional bond. Or in other words, there is a relationship between the three elements, namely people, land, and nature. It is important that destination marketers comprehend the relationship between the local community and its scenery, and therefore, it can be reflected in the tourist participation and enthusiasm for the area (Campelo et al., 2013).

Community construction reflects communal engagement with and understanding of the meanings represented by the constructions of time, ancestry, and landscape. Overall, the visualization in The Heart Beat of Toba video contains the original and unique Batak culture, such as the Naga Padoha dance with its unique costumes, ancestral traditions that are still practiced today, the openness and warmth of local residents who accept the arrival of outsiders and interact with them, as well as nature that allows outsiders to have extreme sports there. The storyline with the selection of each scene and setting in the visualization represents the emotions, beliefs, and commitments of the local population regarding Lake Toba and determines how the destination of Lake Toba and its surroundings is seen or perceived by outsiders. As emphasized by (Buncle, 2009), the sense of place—by telling stories that provide insight into the place and its people and history—needs to be communicated in destination branding to create an emotional connection with the audience. When the sense of place is well understood, the purpose of destination branding, namely a positive image and strong positioning of a tourist destination to differentiate it from competitors, can be formed.

Destination brand refers to the quality of a place as an attractive place to visit. It is important to remember that, unlike consumer goods, destination brands are largely inherited, not produced (Buncle, 2009). The Ministry of Tourism and Creative Economy conducts destination branding by exploring destination assets in Lake Toba and Batak culture and focusing on presenting it to the foreign tourist segment with interesting visualizations and narratives that arouse emotions through the video The Heart Beat of Toba.

Destination branding of Lake Toba as a super-priority destination through the video The Heart Beat of Toba was carried out to strengthen the image, restore the stretching of the tourism sector, and adapt after being slumped by the COVID-19 pandemic. One form of adaptation in the new normal era is the application of health protocols in tourist destinations. Therefore, the main and supporting characters in the five-minute video are visualized using masks as an affirmation that the adaptation of health protocols in the new normal era must still be carried out.

CONCLUSION

Storynomics and sense of place as destination branding are suitable approaches for promoting a tourism destination. Local wisdom can be appealing to tourists, and Indonesia has abundant sources of storytelling. Hence, it is necessary to empower this narrative style into a more attractive advertisement.

Having said that, we suggest that more videos on Kemenparekraf YouTube Channel or other short films showing Indonesia's rich culture be analyzed in further research.

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