

FINAL PROJECT
CULTURAL CHANGES IN THE KARO TRIBE'S MASKS OF
TEMBUT-TEMBUT SEBERAYA VILLAGE THROUGH
DOCUMENTARY FILM MEDIA

To fulfill some of the requirements for obtaining a Bachelor's degree



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FACULTY OF ARCHITECTURE AND DESIGN
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I declare that in this scientific document of Final project there is no part of another scientific work that has been submitted to obtain an academic degree at a higher education institution, and there is also no work or opinion that has been written or published by another person/institution, except those that are writtenly cited in this document and stated in full in the bibliography.

And I declare that this scientific document in free from element of plagiarism. If in the future there is a indication of plagiarism in this final project, I am willing to accept sanctions in accordance with applicable laws.

Thus, I make this statement letter truthfully without any coercion from anyone and to be used as it should be.

Surabaya, 22 May 2026

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CULTURAL CHANGES IN THE KARO TRIBE'S MASKS OF TEMBUT-TEMBUT SEBERAYA VILLAGE THROUGH DOCUMENTARY FILM MEDIA

ABSTRACT

The Karo mask dance is a performing art form that thrives through traditional ceremonies and cultural festivals, and is part of the cultural preservation of the Karo people. The masks are made of wood and shaped to resemble human faces. However, behind the dance lies a guardian spirit that once lived. Karo masks once served as a spiritual medium between human power and nature. However, due to society's orientation toward religious rules, these sacred masks slowly faded, displaced by increasingly strict boundaries of belief, until the epic narratives that accompanied these masks declined and now serve only as a form of entertainment.

The mask art style featured in this design is the Tembut-tembut mask from Seberaya village, which has the earliest history of its existence among the other villages and is now the most exclusive art form within the community. The consequence of this decline is that cultural practitioners strive to preserve the legend through the stage, and dance becomes a new way to preserve memory. This design seeks to trace these changes, presenting the voices of cultural practitioners who strive to preserve ancestral heritage amidst clashes of religion and societal views through documentary film, which can enhance the effectiveness of conveying cultural traditions that can only be conveyed through video.

The method used in designing the documentary was divided into two stages: data collection techniques using research, structured interviews, and observation. This was followed by the design stage using the film production stage method, incorporating a fishbone diagram and a three-act structure into the documentary production process. This design aims to foster a sustainable relationship between cultural practitioners and the Karo people, promoting the introduction and preservation of the Tembut-tembut masks of Seberaya village through documentary film.

Keywords: Tradition, Heritage, Masks, Karo Tribe

FOREWORD

Praise and gratitude to God Almighty, for all the blessings of grace so that the author can complete the research and design entitled "Cultural changes in the Karo Tembut-tembut tribe masks of Seberaya village through documentary film media." The effort to produce this documentary film would not have been possible without the support and encouragement of colleagues both morally and materially. Therefore, with all humility, the author would like to express his gratitude to:

1. God is the creator of the universe, space and time.
2. Parents who provide material support, prayers and trust.
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5. History study program, Faculty of Cultural Sciences, University of North Sumatra which provides time and space to explore historical data.
6. The Tembut-tembut dance studio from Seberaya village took the time to share cultural knowledge and the history of the Karo tribe's masked dance art.
7. All production team colleagues, sources, and sponsors of the documentary film Penading: Tembut-tembut Seberaya village for their trust and hard work.
8. My universal friends, sobat ambyar, alphatribe, aku, kamu and so on.

The author and director of this project acknowledges that it is not technically and stylistically perfect. Therefore, constructive criticism and suggestions are welcome from all parties. Hopefully, this documentary project can foster a sustainable partnership between cultural figures, historians, the public, and even students who wish to participate in elevating Indonesian culture, which is far from magnificent. Thank you.

Surabaya, 6 May 2026

Hanna May Vida

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