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Generating local wisdom through the prototype of docudrama “Becak Stasiun” as an educational program on RCTV

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ABSTRACT

Docudrama is a television program that offers a hybrid genre between reality and fiction to convey the socio-cultural reality of Ciayumajakuning in the form of drama. The purpose of this study is to describe the structure of drama, visualization, and audio of the docudrama prototype, and to support the study of the trial results through appreciation. The method used is descriptive analysis applied to the docudrama prototype. The prototype public test was conducted through a questionnaire to analyze audience appreciation. The title Becak Stasiun represents the Ciayumajakuning community (Cirebon, Indramayu, Majalengka, and Kuningan) is a drama performance set in a train station, *Nasi Jamblang*, and a fishing village with the Cirebon landscape that supports its visualization. The language used is a mixture of Javanese and Sundanese dialects, accompanied by music and regional songs with a *tarling* nuance. The results of this study indicate that the audience appreciation survey shows that the Becak Stasiun Dokudrama is entertaining and educational by highlighting the potential of Cirebon, including its artistic and cultural values. As a television show, the prototype of the Docudrama Becak Stasiun represents the ethnography of the Ciayumajakuning community and functions as a medium for conveying local wisdom that attracts the interest of the people of Cirebon and its surroundings.



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1. Introduction

Docudrama offers a captivating platform to showcase real-life events compellingly and dramatically. Within this genre, the material is presented through art performance, where actors bring stories to life, creating a more relatable and engaging experience. The primary objective is to convey the documentary content in a way that immerses and resonates with the audience. However, it is worth mentioning that docudramas cannot completely replace documentaries, because while docudramas prioritize rational aspects, they also place significant emphasis on evoking emotional involvement [1]. Documentaries as a paradigmatic case of nonfiction [2]. Docudramas emphasize the merging between reality and fiction (dramatic). This focus on emotion fosters a more holistic and comprehensive view of reality. In addition, the collaboration among actors within a storyline adds complexity to the documentary content, allowing the audience to engage with it in a dynamic and captivating way. The use of settings that resonate with the audience enhances this dynamic interaction, fostering a stronger connection with the content and evoking a sense of empathy. Creating a docudrama requires both documentary content and the meticulous selection of actors who can fully embody the subject matter being portrayed. To start with, actors play a crucial role in establishing a strong connection with the audience [3], allowing them to effectively convey the story and information

in a docudrama. Additionally, ethnography plays a key role—not only in portraying reality but also in establishing a strong connection between the characters and their social and cultural contexts. The reality in question is the setting of dialogue scenes and the selection of local actors from the Ciayumajakuning cultural background. This includes script development based on observation and actor interviews. The actors' experience is displayed naturally through their use of the language dialect, with a touch of acting. Given the significance of this, the production of ethnographic films becomes a valuable resource for creating docudramas. It offers a framework that heavily relies on documentary codes and methods to construct a portrayal of reality that is both accurate and authentic [4]. Consequently, the docudrama is designed to emphasize the ethnographic aspect. In this regard, the reference model for the docudrama "Becak Stasiun" merges elements from fiction film, a documentary, and ethnography, blending them to create a compelling story.

The docudrama genre seamlessly combines elements of fiction and reality, with the assumption that viewers can easily distinguish between the two due to their extensive exposure to television's codes and conventions. Historical films in England have utilized the docudrama model. According to Bignell [5], docudrama in England has its roots in journalistic documentaries. The primary objective is to retell historical events and showcase prominent figures from either the national or international stage. The Becak Stasiun docudrama tells a story based on the socio-cultural context of the Ciayumajakuning region, which is set in the Mundu estuary and addresses national issues such as protecting the coastal environment. The goal is to reflect on cultural identity and local wisdom. A similar docudrama model exists in the Czech Republic. In addition, a study by Merenus and Lollok explores the combination of real-life material and fictional elements in dramatic texts [1]. A wide range of docudramas has emerged in the Czech Republic, encompassing everything from biographical stories to *tribunal dramas* and stage collages. Ultimately, the aim is to present a new perspective on historical events, thereby recreating collective memory and national identity within the framework of Central European culture. In their work on docudrama, Donnelly and Shaw [6] explore the intricacies of family history. Their production approach is highly immersive, using simulations and real-life settings to delve into the depths of family and social history. Consequently, the packaging is carefully designed to serve both educational and entertainment purposes. In this context, Donnelly introduces the concept of 'histotainment' to describe the fusion of historical content and captivating entertainment. The study analyzed two well-known docudrama series in Australia: *Who Do You Think You Are?* and *Back in Time for Dinner*. The first series was selected for its distinctive combination of genealogical research and the exploration of various societal, cultural, and institutional dynamics. It delves into topics such as social morality, immigration, and class mobility. On the other hand, the second series showcases a captivating combination of historical reenactments, artifacts, and anachronisms that beautifully chronicle the journey of an Australian family from the 1950s to the present day.

The study conducted by Augustine and Xavier [7] provides valuable insights into the current state of affairs. The study focuses on a docudrama titled 'The Social Dilemma,' which premiered on Netflix on September 9, 2020. This docudrama uncovers the hidden aspects of social media while also warning about the potential negative consequences of social networks. The docudrama offers a thought-provoking perspective on how algorithms shape the behavior of netizens on social media platforms. The narrative is constructed through interviews with former employees from Google, Facebook, Twitter, and other prominent internet companies in Silicon Valley, as well as media critics. Significantly, the study's findings suggest that concerns raised in the docudrama are both accurate and realistic. Consider how much our actions on social media are closely monitored and then used as a profitable revenue stream for these platforms. However, it is important to remember that social media is not solely responsible for its negative impacts; there are other contributing factors to consider. In another study, Bignell [5] examined the significance of audience involvement in evaluating docudrama programs on television. By carefully analyzing how events unfold, the settings in which they occur, and the unique traits of the characters involved, viewers gain a deeper understanding of the storytelling techniques used in these fictional works. The influence of docudramas on viewers' conceptions of social and political reality is illustrated by *The Right Stuff*, as discussed by Adams, Salzman

[8]. The docudrama inspired political analysts to use it for political campaigns, including presidential elections. In general, docudramas can significantly influence viewers' perception of social and political realities by combining elements of fictional melodrama with those of news documentaries. The impact of these dramatized films and videos goes beyond entertainment; they have the power to shape public perception of historical events, both past and present. A recent study conducted by Amalia [9] focused on how audiences perceive a television program. By examining a sample from the community, the study highlighted the ways in which individuals respond to television programs that provide valuable insights and convey widely accepted messages. In a different study by Putri and Sonni [10], the evaluation of television shows involved active participation from the audience. An annual program index was used as the data source, which was then analyzed through a focus group discussion with a panel of experts. The findings revealed that news programs in Indonesia continue to fall short of societal expectations in terms of making a positive impact. This includes the ability to provide educational value and adhere to the principles of Pancasila.

Audience preferences contribute to the holistic characteristics of docudramas in terms of content, storyline, setting, and cast. This relates to the correlation of reality and drama. This is where drama narratives and emotional engagement play a significant role, encouraging audiences to interact more deeply with text and visuals [11]. Significantly, visual ethnography provides a new way of uncovering, describing, and analyzing cultural products and human experiences [12]. Moreover, as cited by Štětka [13], Straubhaar, she highlights the growing preference of viewers for programs that originate from their own cultural and linguistic region. This shift underscores the significance of audience engagement in the production of docudramas, influencing the way "Becak Stasiun" receives feedback from viewers and ultimately evolves into a prototype model. Research conducted by scholars, as mentioned earlier, highlights the versatility of docudramas, which arises from the fusion of reality and fiction. The reality of the socio-cultural life of the Ciayumajakuning community, for example, can be part of the scene setting in the Becak Stasiun docudrama. Likewise, stories about the daily life of the community, including tarling music. Fictional elements are applied in the context of dialogue and story structures that are packaged for dramatic purposes, so that the spectacle is more interesting. This means that documentary content is developed with a theatrical touch, allowing docudramas to explore a broad array of topics. For instance, the frequent examination of historical themes creates a profound connection with ideas of identity and nationalistic values. In addition to historical themes, docudramas also explore social and cultural issues, making these topics an integral part of their narratives. This broader scope accommodates political themes as well, with docudramas serving as platforms for campaign messages that can resonate with viewers' perspectives.

Furthermore, the audience plays a vital role in docudramas, contributing to the in-depth exploration of content and shaping perceptions through effective docudrama production. This engagement ensures that docudramas not only entertain but also establish a deep connection with audiences. The studies mentioned in this paper have significantly influenced its context, demonstrating its valuable contribution to the academic field of docudrama. To delve deeper into this topic, this paper will focus on two crucial elements. First, how the Station Becak Docudrama depicts the local wisdom and characteristics of the Ciayumajakuning community, which is manifested in the setting, scenes, dialogues, and music. Additionally, it examines how audience reactions influence the prototype testing of 'Becak Stasiun.' This study is at least able to contribute to the exploration of docudrama research in the Indonesian context. Its attraction to cultural diversity is a local wisdom that contributes to the power of docudrama content. The study emphasizes the importance of embracing cultural diversity and the role of local wisdom in enriching the depth and relevance of docudrama content.

2. Method

The dokudrama Becak Stasiun is a production of the Kedaireka program implemented in collaboration with the industry partner Radar Cirebon Television. The program consists of seven stages: (1) scenario review, (2) casting, (3) production team incubation, (4) production, (5) premiere, (6) post-production review, and (7) premiere. The production process overall

consists of three stages: pre-production, production, and post-production. Pre-production involves conducting research, designing the program, developing the script, creating scene treatments, and planning the production schedule. Production involves shooting, editing, testing, and airing. Post-production involves testing the product, gauging audience appreciation, and reproducing the product in several episodes. In the context of this article's study, the discussion is limited to the work, namely the dokudrama *Becak Stasiun*, and the test results as a prototype. Due to this limitation, an analytical descriptive method is used to explain how the dokudrama functions in terms of its scene structure, visualization, and audio. A questionnaire method is also employed to collect data on how the audience responds to the work. This data is then analyzed (Fig. 1).

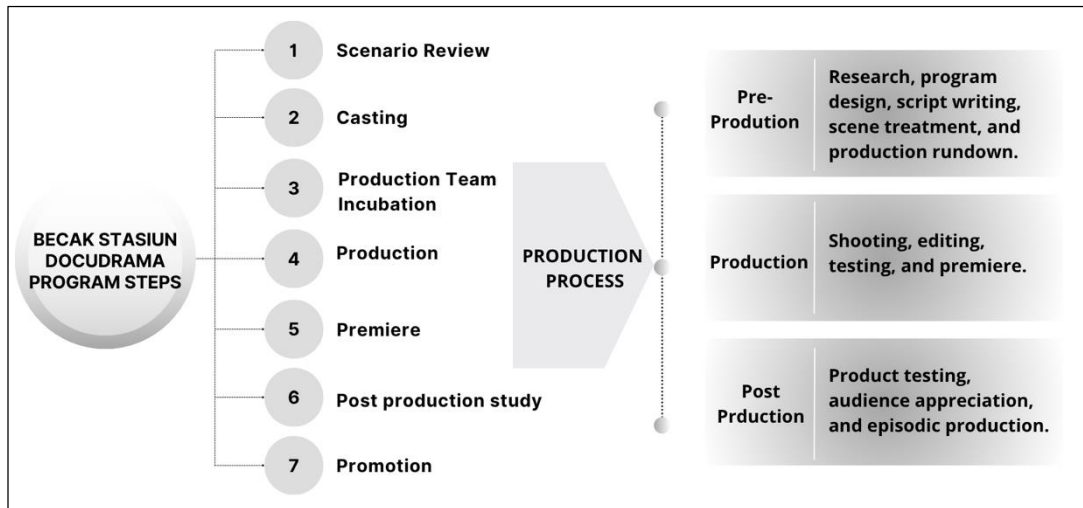


Fig. 1. The production process of *Becak Stasiun* Docudrama.

The docudrama '*Becak Stasiun*' used a descriptive approach to provide explanations or descriptions. Descriptive methods are widely recognized as valuable tools for achieving conceptual clarity [14]. The main focus is on creating an authentic portrayal based on actual phenomena and real experiences during a specific activity. This is because understanding how these experiences are constructed and how phenomena are perceived [15] is crucial for developing a comprehensive descriptive narrative in an academic setting. Moreover, creating a precise and detailed description can be quite challenging, as it involves a thorough and complex technical process. It often requires extensive training to gather in-depth experiential data [16]. Thus, this descriptive method characterizes individual experiences and serves as a suitable approach to describe the nature of the "*Becak Stasiun*" docudrama based on the direct production process. In addition, the descriptive approach was specifically utilized in the realm of *inner experience*, allowing the story to be constructed based on the profound insights gained from the creative process. Furthermore, primary data was used to support and validate the accuracy of the experiences documented, ensuring their reliability.

A questionnaire was used to gather feedback from participants after they watched the docudrama, providing an evaluation of how the audience perceives and responds to this type of performance. According to Roopa and Rani [17], there are four types of questions commonly found in questionnaires: (1) Contingency questions/Cascade format; (2) Matrix questions; (3) Closed-ended questions; and (4) Open-ended questions. This particular study employed closed-ended questions with four response options: (1) Strongly Agree, (2) Agree, (3) Disagree, and (4) Strongly Disagree. This question format was designed to evaluate the "*Becak Stasiun*" docudrama prototype, focusing on both its content and cinematic elements. According to Taherdoost [18], the questionnaire method is widely used for collecting primary and quantitative data, as it provides a standardized approach to data collection. In this study, questionnaires were employed to evaluate the docudrama "*Becak Stasiun*," with public testing conducted through a series of questionnaires containing a checklist of questions designed to gauge audience responses. Initially, this testing was conducted on both a small scale and a larger scale, allowing for a comprehensive evaluation. Specifically, in the limited-scale test, the study

gathered data from 17 participants, while the larger-scale test collected feedback from 51 participants, offering a broader perspective. To start, the limited-scale screening involved presenting the initial production and editing of "Becak Stasiun." The *audience* who watched and provided feedback consisted of the production team and various industry experts. This step aimed to gather early insights into the docudrama's strengths and weaknesses, paving the way for subsequent improvements. Consequently, feedback and evaluations from these tests played a crucial role in shaping the revisions to the film, guiding the process toward a version that would likely be well-received. By the end of this iterative process, the film was ready for release, with adjustments made based on the audience and expert input.

The second public test involved an audience of 200 individuals, split into two sessions, each with 100 participants. During these sessions, a total of 51 individuals completed the questionnaire. The audience is the Ciayumajakuning people, who have diverse educational backgrounds. In general, they are not accustomed to filling out questionnaires. Two alternate questionnaires were made available online via links that could be accessed on mobile phones, as well as in print. In addition, the data was also collected through open discussions to obtain information on how the audience responded to the work. This response demonstrated strong enthusiasm and genuine interest in the content. To assess this feedback, the study analyzed the questionnaire data collected from both Google Forms and traditional paper forms. The quantitative results offered a numerical summary derived from the persuasive indicators used in the questions [19]. Given the significant number of positive responses, it is evident that the docudrama was widely appreciated for its quality. However, these quantitative insights were the only part of the picture. To enhance the validity of the findings, a qualitative analysis was also conducted, incorporating observations made during the premiere discussion sessions. This approach provided a deeper understanding of the audience's reactions and uncovered more nuanced insights. Thus, combining quantitative and qualitative methods created a mixed-methods approach, allowing for a more comprehensive interpretation of the data. By integrating both methods, the analysis maintained a balance, capturing both the numerical trends and the depth of qualitative observations.

3. Results and Discussion

As a visual archive, film and documentary represent reality and digital traces that have historical value regarding cultural heritage [20]. In the context of docudrama, Becak Stasiun is a prototype that captures the cultural practices, heritage, and life of the people of Cirebon, as well as environmental and humanitarian issues. A diverse cast of characters brings this performance to life, adding layers of complexity and meaning to the story. The becak, a type of traditional rickshaw, plays a crucial role in transporting the characters as they embark on their journey of discovery, providing the backdrop for the compelling tales that unfold in each episode. The station and its surroundings create a striking backdrop for events, capturing the distinct rhythms of Pantura, the Cirebon coast, and the Ciayumajakuning region. After creating the first episode, the creators diligently conducted thorough testing to collect valuable feedback. This included both smaller-scale and broader public appreciation sessions. The insights gained from this feedback led to subsequent enhancements to ensure the docudrama would meet audience expectations. As a result, "Becak Stasiun" is set to be broadcast on Radar Cirebon Television (RCTV), based on feedback from evaluators collected through questionnaires and discussions. The analysis in this study comprises three main components, offering a thorough understanding of the project's impact. First, it presents a detailed overview of the docudrama "Becak Stasiun" and highlights the enthusiastic response it has received from viewers. Next, it explores the audience feedback collected from the questionnaires following larger-scale appreciation sessions. Finally, it offers a comparative examination of the findings from these two components, providing metrics to gauge the quality of the prototype and suggesting future directions for "Becak Stasiun."

3.1. The Docudrama Becak Stasiun: A Representation of The Ciayumajakuning Community

The first episode of the docudrama "Becak Stasiun" has a total runtime of 34.30 minutes. It is divided into three acts: Act One is set at the Cirebon train station; Act Two takes place at the

Warung Nasi Jamblang restaurant; and Act Three unfolds in *Kampung Nelayan*. This episode features a skilled cast of 15 actors. In this opening episode, we meet Ahmad, a dedicated rickshaw driver stationed at the bustling train station. Here, he encounters Lutfi, an ambitious student from Bandung. This encounter sets the scene for capturing the train station's vibrant atmosphere, where travelers can choose the train for their journeys. The station offers a variety of clean and comfortable facilities for its users. The dialogue in this setting includes humorous exchanges among rickshaw drivers and tension arising from conflicts with online motorcycle taxi drivers. The narrative then shifts to *Nasi Jamblang*, a popular traditional dish from Cirebon. Lutfi is delighted to join Ahmad for breakfast at the *Warung Nasi Jamblang*. Along the way, the dialogue provides insights into the lively city of Cirebon, with captivating scenes depicting its diverse settings. The second act takes place at *Nasi Jamblang*, beautifully portraying Cirebon's rich culinary traditions. This segment showcases the diverse range of delicious food, the lively and energetic ambiance, the well-designed restaurant layout, and the immersive dining experience, complemented by the enchanting melodies of traditional Cirebonan music. The journey continues to *Kampung Nelayan*, setting the stage for the third act (Fig. 2). Here, a dramatic conflict captures Ahmad's attention, as he learns about it from his younger sibling. Ahmad quickly heads to the village with Lutfi by his side, eager to explore this remarkable part of Cirebon. Upon arrival, the scene reveals a group of women diligently sorting and cleaning shellfish freshly harvested from the sea. The source of the conflict is a corrupt foreman who manipulates the scales to swindle the villagers. An intense altercation breaks out between Ahmad and the foreman. Ahmad, the lead character, is portrayed as a skilled young man in traditional Cirebon martial arts, allowing him to prevail in the fight. As the foreman backs down, the weighing process becomes fair, bringing a sense of relief to the women of *Kampung Nelayan*.



Fig. 2. Scene at *Kampung Nelayan*

This docudrama showcases the artistry of Silat Cirebon, a martial art known for its unique and captivating techniques. The fight scene on a fishing boat in the middle of the sea takes the audience on a thrilling journey. Moreover, Silat Cirebon has its roots in the fishing community, where intense battles often took place on boats. As a result, many techniques revolve around sitting positions, specifically known as the "*lemprak*" stance (<https://dtk.id/NXtcNI>). The Cirebon fishermen demonstrate their adaptability through their low stances and distinctive movements, emphasizing their ability to create combat styles suited to their environment. This exemplifies a local wisdom that deserves recognition and appreciation from both the local community and a broader audience. The use of multiple languages throughout the dialogues reflects another aspect of local wisdom. The community in the Ciayumajakuning area uses a diverse range of languages to communicate, including Cirebonese Javanese, Sundanese, Chinese, and Indonesian [21]. The diverse languages and dialects across different regions are a remarkable feature, and it's fascinating how people can communicate in various languages and still understand one another. This fusion is evident not only in the composition of the docudrama, which seamlessly merges reality and fiction, but also in the rich tapestry of languages and dialects spoken within the Ciayumajakuning region, lending a profound dimension to the narrative of "Becak Stasiun." According to Donnelly and Shaw [6], the concept of hybridity in docudramas reveals a distinct tension within the term "docudrama." The concept of drama evokes a sense of fiction and intense emotions, while a documentary typically aims to

present objective reality, often with an educational purpose. Docudramas encourage viewers to explore their comprehension of the conventions employed in fictional film storytelling. Docudramas, being television shows, have significant implications for their production process [5]. This encompasses not just the crafting of a piece to impart knowledge to the audience, but also the responsibility of television media to produce shows that foster the development of informative and inclusive media. Thus, the docudrama "Becak Stasiun" was meticulously crafted, through various conceptual stages, in a production process through several stages: scenario studies, casting, incubation, modeling production, premiere, and post-production studies.

The steps above depict the journey of bringing the docudrama "Becak Stasiun" to life, starting from the detailed script analysis through to the audience's enthusiastic appreciation, which serves as a measure of the docudrama's success. During the script analysis phase, the production team collaborates to meticulously examine the script, focusing on language and dialect adaptation, as well as on the development of supporting roles that help to enliven the scenes. Casting is done through limited screenings that are not open to the public. Information about the casting call was disseminated to the Ciayumajakuning community through campuses, community centers, and RCTV networks. This method was used due to the limited budget for performers' honoraria. Open casting implies the ability to provide professional compensation to the performers. However, actors who fulfilled the predetermined characteristics were still sought. Due to this process, casting was done three times to find actors who fit the roles. The casting process concentrates on lead characters as outlined in the script. During rehearsals, certain casting decisions are made to develop additional characters. Several rounds of casting were conducted to find the perfect actor for the role of Ahmad, a rickshaw driver, as the character required a specific profile. During the incubation phase, actors receive guidance and rehearsals to perfect their performances, while the production team prepares for the upcoming filming [22]. The production phase involves the process of shooting, editing, and evaluating. Once the project is completed, the audience's appreciation is assessed through a special Premiere Program, designed to gather feedback from viewers before the show is broadcast on television. The final step in the creation of the prototype is post-production. This phase involves reviewing film data and analyzing audience questionnaires, which are used for academic research and as evidence of the prototype's success.

The diagram provides a clear overview of the sequence of steps following the completion of the script. The scriptwriting process is a crucial component that requires thorough research. In crafting the prototype for the docudrama, this process draws inspiration from ethnographic films that explore the needs of television media. Ethnographic films often blur the boundaries with documentaries regarding visual aesthetics, employing elements of fiction to probe deeper into reality. The documentary captures moments that cannot be repeated. His focus is on the naturalization of the scene [23]. Documentaries, as a film genre, have a unique way of exploring reality, effectively capturing real-life experiences while allowing the filmmaker to express a personal perspective [4]. Before the script is developed, ethnographic research is conducted, much like the process of collecting data for a documentary. This ethnographic study aims to gather cultural and social data from the Ciayumajakuning community, capturing the essence of their lifestyle. This data encompasses a diverse array of elements, including culinary traditions, heritage, arts and culture, natural environments, community characteristics, the creative industry, government, public facilities, and other regional assets that can serve as both engaging attractions and educational content.

3.2. Limited and Extensive Scale Trials through Questionnaires

The prototype for "Becak Stasiun" underwent two stages of trials. The initial phase of the project emphasized the film's structural elements, audio quality, and visual presentation. These tests focused on the editing process before the film's release or public viewing. Moreover, the production team started by utilizing questionnaires to conduct trials, which allowed them to quickly apply the results to the final editing process. Subsequently, the docudrama model underwent a thorough review by the production team and the television network. This review process generated feedback on areas that required improvement, as well as suggestions for

additional content or reshoots. To guide this process, the team created a set of twelve questions specifically for the trial. Ultimately, the results from this initial questionnaire are displayed in Table 1.

Table 1. Limited Scale Trial for "Becak Stasiun" Viewers

Question	Excellent	Good	Poor	Very Poor
Film Structure	6	11	0	0
Scene Logic	7	10	0	0
Scene Selection	6	11	0	0
Scene Transitions	5	12	0	0
Image Quality	6	11	0	0
No Visual Glitches	6	10	1	0
No Audio Glitches	5	10	2	0
Dialogue Audio	4	12	1	0
Music Background	8	8	1	0
Music Scoring	7	9	1	0
Songs	8	8	1	0
Editing Quality	8	8	1	0

According to the table provided, the general response to the edited video was quite favorable. However, there were a few aspects that received lower ratings, suggesting the need for some improvements. Specific focus was required for the music, as the current soundtrack wasn't tailored specifically for the production. The next stage involved refining the music through a meticulous scoring process and clarifying any ambiguous vocal parts from the actors. Modifications were made to correct any possible inconsistencies in the audio and visual aspects. To improve the film, additional scenes were shot, including a scene between Ahmad and a student from Bandung at the station, where the dialogue was considered excessively long for a single setting. Another scene, shot at *Nasi Jamblang*, required reshoots due to repetitive dialogue and excessive wordiness. The second phase of trials was carried out on a much larger scale. The updated docudrama was showcased to a wider audience to gather valuable feedback. The premiere process was divided into two distinct stages: the initial stage took place in an intimate setting, with an exclusive audience of 100 individuals. The subsequent stage occurred in a more expansive and inclusive environment, but still with a target audience of 100 people. The audience composition encompassed a diverse range of individuals, spanning various genders, social and economic backgrounds, languages, and geographical locations [24]. Among the 200 attendees, 51 individuals completed a questionnaire, providing a rich and varied dataset that includes a wide range of audience demographics, such as age, occupation, and place of origin. Fig. 3 presents the findings.

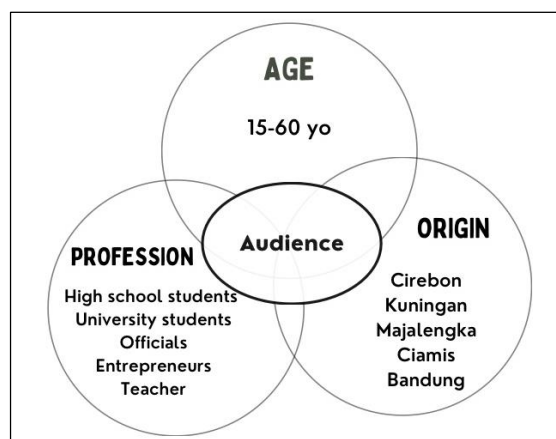


Fig. 3. Characteristics of the Audience in the Ethnographic Docudrama Trial Process

The questionnaire consisted of 14 questions, as detailed in Table 2. The questions were designed to assess the docudrama's content, focusing on the themes and values it depicted. They also examined the setting of each scene to provide insights into the attractions and locations around Ciayumajakuning. Additionally, the questions evaluated the actors, particularly the local

talents, to determine their recognition among the audience and their acting abilities in various roles. This questionnaire was intended to guide future docudrama episodes rather than revising the completed docudrama. The questionnaire results also indicated respondents' potential interest in participating in the production of future episodes.

Table 2. Large-Scale Audience Trial for "Becak Stasiun" Docudrama

Question	Strongly Agree	Agree	Disagree	Strongly Disagree
The storyline in "Becak Stasiun" is clear and easy to understand	19	31	1	0
The setting in "Becak Stasiun" creates a fitting atmosphere for the story	15	34	2	0
Songs and lyrics are energetic and align with the narrative	18	29	4	0
The music is pleasant to hear and easy to remember	19	31	1	0
The background music enhances the mood of the story	25	26	0	0
The cast of "Becak Stasiun" leaves a strong impression, making me empathize with the characters they portray	17	29	5	0
The actors in "Becak Stasiun" skillfully draw me into the story	30	21	0	0
The cast of "Becak Stasiun" articulates their dialogue clearly and understandably	14	33	4	0
The scenes are presented naturally, conveying the intended message effectively	15	33	3	0
I could feel the ambiance of Cirebon while watching "Becak Stasiun"	22	28	1	0
I am interested in trying a rickshaw ride (again) after watching "Becak Stasiun"	21	29	1	0
I am interested in tasting Cirebon cuisine after watching "Becak Stasiun"	21	29	1	0
I would like to explore the attractions at <i>Kampung Nelayan</i> after watching "Becak Stasiun"	20	30	1	0
I am interested in watching the next episode of "Becak Stasiun"	19	32	0	0

The audience's excitement is evident from their glowing reviews of the docudrama "Becak Stasiun." As indicated in Table 2, among the 14 questions used to evaluate the quality of the docudrama, the responses were overwhelmingly in favor of "agree" and "strongly agree." The setting and locations where the scenes were filmed attracted considerable attention. The performances by local actors received great acclaim and admiration. This clearly shows that the Cirebon region and its surrounding areas are rich in creative potential that deserves to be nurtured, offering a valuable opportunity for local talent to showcase their skills in the realm of television.

3.3. The Docudrama "Becak Stasiun": Media for Revealing Facts and Reality in a Dramatic Way

The docudrama "Becak Stasiun" was created to be aired on Radar Cirebon Televisi (RCTV). As a burgeoning local television station in the Ciayumajakuning area of West Java, RCTV primarily broadcasts news-oriented programs without any particular focus on soap operas or other dramatic genres. The docudrama, designed to explore the diverse local potentials and wisdom, plays a crucial role in shaping RCTV's programming and fostering its growth. Television docudramas have a unique ability to capture and preserve history, serving as a potent tool for documenting and sharing historical events and facts [25]. According to [26], docudramas blend various approaches to depict historical events. Cirebon and its surrounding areas have a rich history, with royal palaces and a vibrant Silk Road trade route. These factors have not only added to the cultural diversity of the region but have also fueled its economic growth. Local wisdom is indeed a fundamental pillar of national strength. Highlighting the importance of local culture contributes to the expansion of knowledge. Leveraging television and social media platforms to share insights on local wisdom has proven remarkably effective in imparting knowledge and fostering awareness in this digital age [27]. The potential identified in Cirebon and its surrounding areas underscores three key elements in promoting regional development as the foundation for national progress. Firstly, the rich anthropological and

cultural heritage of Cirebon and its neighboring regions. Secondly, the rise of RCTV, a rapidly growing local television station. Lastly, the development of ethnographic docudramas as a flagship television program. The anticipation for future episodes is growing among viewers, as evidenced by various comments from the questionnaire (Table 3).

Table 3. Responses to Essay-Style Questions

Question: What do you expect to see in the next episode of 'Becak Stasiun'?	
Audience	Responses
1	Explore more historical heritage buildings in the city of Cirebon.
2	Please add some contemporary jokes that align with the Cirebon culture.
3	Highlight more of Cirebon's culinary and tourism scenes.
4	Make the story more dramatic and humorous.
5	Introduce Cirebon's specific local products, but subtly.
6	Create a more complex storyline without diluting the cultural elements.
7	Include more actors in the cast.
8	Extend the fight scenes.
9	Provide more knowledge about Cirebon and its surroundings.
10	Address deeper themes like the meaning of life, culture, art, and society.
11	Incorporate romantic, horror, and mystery elements while still focusing on Cirebon's culture and tourist destinations.

The public eagerly awaits the continued success of the docudrama "Becak Stasiun," as evidenced by the enthusiastic responses to the questionnaire. The excitement comes not just from a desire to participate as actors, but also from broad support for the project. The community looks forward to a deeper exploration of the region's culinary possibilities, historic landmarks, vibrant culture, rich heritage, and complex social fabric. To capture the audience's interest, it's crucial to select stories and settings that resonate with their own experiences. This strategy is vital to increase viewers' engagement and foster genuine appreciation for the docudrama. This is where the power of the docudrama genre lies, as it can depict events based on factual information in an engaging format [25]. The seamless integration of audience expectations, event settings, and dramatic scenes into the docudrama demonstrates its hybrid nature. Docudramas captivate and inspire audiences to reflect on how shifting their perspectives can shape the course of their personal and professional journeys [28]. The information conveyed in docudramas offers a unique way for the public to explore a wide range of topics in a captivating and dynamic manner, thanks to the dramatic approach. The artistic style of "Becak Stasiun" aims to capture the essence of reality by addressing issues that frequently arise in the community. The actors are also people who are familiar to the audience, as the cast relies on local talent. This approach to delivering messages and values through docudramas is designed to provide the public with a wide range of insights and knowledge in an educational yet entertaining manner. National identity is greatly influenced by culture, which finds expression through a wide range of creative forms [29].

4. Conclusion

The first episode of the docudrama "Becak Stasiun" explores the captivating essence of the Cirebon community, which highlights the region's unique cultural charm. In particular, *Kampung Nelayan* serves as one of the key settings, which offers a glimpse into the vibrant fishing community and the enchanting mangroves. Furthermore, a blend of dialogues in Indonesian, Javanese, and Sundanese languages, along with mesmerizing scenes showcasing Cirebon-style martial arts, beautifully portrays local wisdom. Additionally, Cirebon's culinary specialties are showcased in a scene set at *Nasi Jamblang*. Finally, the scenes at the Cirebon Railway Station depict the essence of public facilities and transport visitors to a vibrant atmosphere. Local wisdom is further accentuated by the characters played by local community members. The true appeal of the program lies in the involvement of the local populace in television shows, suggesting that the setting is closely tied to the viewers' social and cultural linguistic environment, along with the actors. The production of the Becak Stasiun Docudrama was a gradual process of research and production. The work was created based on research into society and its environment, which formed the foundation for constructing the dramatic

elements. These elements are easily recognizable to the audience. The audience's emotions are evoked through visual and textual interactions that accurately reflect their experience. As a prototype, the becak stasiun docudrama underwent a trial process involving appreciation and discussion during a joint viewing (premiere). Audience response data was collected via questionnaires and open discussions. The results of the two trials showed the audience's enthusiasm for the show, which provided knowledge about the potential of the Ciayumajakuning region. The diversity of the audience, in terms of occupation, age, and regional origin, shows that this docudrama appeals to people of all ages. Viewers in the Ciayumajakuning area are eagerly awaiting the continuation of this program. According to audience feedback, there is a significant level of excitement for upcoming episodes, with hopes for even more engaging content. The audience's desire for emotionally charged portrayals of indigenous knowledge, designed to evoke strong empathy, drives this anticipation. Additionally, there is a strong demand for comedic elements to keep the audience entertained and engaged. The main goal is to create a show that not only imparts knowledge but also shapes societal behavior to preserve individual and cultural identity. The Becak Stasiun Dokudrama prototype is expected to be produced sustainably and aired on RCTV's flagship programme in several episodes.

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