



Contribution of *Nadran* Tradition to the Creative Economy of Cirebon

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ABSTRACT

Cirebon is a city in West Java Province, Indonesia, located on the north coast of Java Island. The Nadran tradition is a hereditary tradition carried out annually by Cirebon residents which is part of tourism activities. The study aims to showcase gastronomic tourism through Cirebon's traditional foods featured in the Nadran tradition, highlighting their contribution to the creative economy. The research employed qualitative approach and data were collected through interview, questioner, observation and documentation studies. The key informants include representatives from the government, suppliers, workers, cultural experts, coastal communities involved in the Nadran tradition, and information technology professionals, ensuring comprehensive, field-based insights into the Nadran Tradition. The result showed that traditional culinary from Nadran tradition is one of the creative economy sectors in Cirebon which was potential to be developed as creative economy sector and as attraction for tourism. In the long run, this event has the potential to create a culinary brand that highlights Cirebon City and increases its popularity. This Nadran tradition will encourage economic growth through its implementation. Therefore, more promotion need to be done by spreading information about the Nadran tradition.

Keywords: *Cirebon, creative economy, Nadran tradition*

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1. INTRODUCTION

The community plays a significant role in heritage management, as highlighted by the international cultural heritage organization ICCROM, which published a community guidance document on cultural heritage management. A prominent example of effective community participation can be seen in the involvement of Chinese communities in cultural heritage efforts. A systematic literature review was conducted to examine recent trends in this area, focusing on four specific themes: community involvement, participatory methods, levels of participation, and steps taken in cultural heritage management. Given Indonesia's cultural appeal, many tourists are drawn to the country to experience and learn about its rich heritage.

The Ministry of Tourism promotes diverse types of tourism, including historical, cultural heritage, culinary, traditional, and urban tourism. According to the UNWTO's World Food Tourism Report (Palupi, 2019), culinary-based cultural tourism is one of the key attractions that encourage visitors to explore Indonesia.

A tradition is a folk custom practiced repeatedly over time. While traditions originate from the past, they can evolve and be adapted to suit contemporary contexts. Traditions observed today are not exactly the same as they were in the past; rather, they are selectively preserved and modified by each generation to align with the community's current needs and surroundings (Inderasari et al., 2022).

The culinary arts form a key subsector of the Creative Economy, focusing on activities related to food, such as the preparation, processing, and presentation of food and beverages. This subsector draws on various elements—local ingredients, aesthetics, cultural heritage, and indigenous knowledge—to create products that resonate with consumers on multiple levels. By integrating these aspects, culinary businesses not only add value to their offerings but also contribute to the growth of the economy. Local ingredients and cultural elements serve as unique selling points, distinguishing products from mass-produced alternatives and appealing to consumers' desire for authenticity. Additionally, this approach enhances the consumer experience by offering a taste of the region's heritage and traditions. The emphasis on local wisdom and aesthetics further strengthens connections with consumers, encouraging purchases and fostering brand loyalty, as these products represent more than just food—they offer a cultural experience (Ministry of Tourism and Creative Economy, 2014).

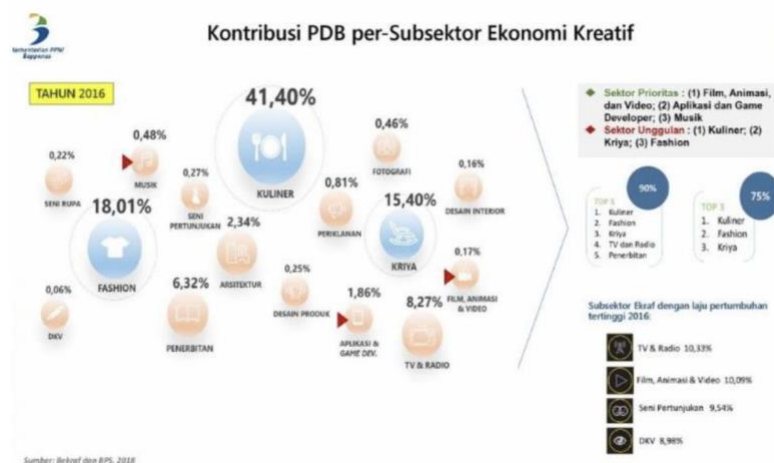


Figure 1. Contribution of GDP by Subsector
 [Source: Directorate of Industry, Tourism, and Creative Economy, Ministry of National Development Planning/National Development Planning Agency, 2018]

Based on 2016 data, the food sector contributed 41.40% to the total domestic income (GDP) of the natural sector, representing the highest contribution compared to other sectors. This impact is significant, as food products fulfill a fundamental need within society. The culinary industry, specifically food and beverage

production, plays a vital role not only in meeting basic needs but also in shaping lifestyle, fostering social interaction, expressing cultural identity, and even serving as a form of diplomacy. Food has become a means of connecting people and cultures, extending beyond its traditional role as mere sustenance (Aaker, 2017).

Cirebon City is known for its rich diversity across various fields and ethnic groups, including its unique traditional foods. Traditional foods are recipes passed down through generations, prepared with customary methods that reflect the cultural heritage of the region. In today's era, tourism has evolved into a rapidly growing industry that contributes to economic growth, creating job opportunities, generating income, and improving living standards in tourist-receiving areas. Cirebon City has significant potential as a tourist destination, offering a variety of attractions such as cultural, natural, culinary, and educational tourism. These diverse attractions make Cirebon an appealing destination for travelers (Inderasari et al., 2022).

The following is data on tourist visits to Cirebon City in recent years, which can be seen in table 1.

Tabel 1: Number of tourists visit to Cirebon

Year	International Tourists	Domestic Tourists
2019	63.414	186.779
2020	2.085	193.315
2021	5.200	200.268

Source : Jabar.bps.go.id, 2023

As shown in Table 1, the number of tourist visits to Cirebon City has increased each year, which supports the development of new destinations and improvements to tourism infrastructure. This growth is driven by the government's continuous efforts to develop Cirebon's tourist attractions. The city is known for its religious and cultural sites, with its three main tourism pillars being Keraton Kesepuhan, Sunan Gunungjati Tomb, and Goa Sunyaragi. In addition, Cirebon boasts popular culinary destinations, including Nasi Jamblang, Empal Gentong, Docang, Tahu Gejrot, and Segi Bogana. The city is also rich in traditional customs, such as the Nadran Tradition, Nyiram Gamelan Sekaten Cirebon, Bekaseman Ikan Keraton Cirebon, Ngapem Keraton Cirebon, and Tawurji Keraton Cirebon. These cultural, culinary, and traditional attractions make Cirebon a distinctive and appealing destination for tourists.

The Nadran Tradition is a sea offering ceremony that not only involves ritual offerings but also showcases the creativity of the local community. Despite its cultural significance and potential as a gastronomic tourism attraction that could benefit the region's creative economy, public awareness of the Nadran Tradition remains limited. This was highlighted by a survey conducted prior to field research, in which questionnaires were distributed to assess public knowledge about the tradition.



Figure 2 : Pre-research survey

From the survey results, the data above shows that most of the people of Cirebon City are aware of the Nadran Tradition which is held every year, but there is little knowledge about the identification of food in the Nadran tradition and the opportunities for creative economic gastronomy tourism in Cirebon City. This can be proven by the survey results which show that 42.5% of the people know the Nadran tradition while 57.5% of the people do not know the identification of traditional Nadran food, 25% know the gastronomic components of the Nadran Tradition and 75% do not know the components contained in the Nadran tradition. However, the survey results show that 95% of the people realize that the Nadran Tradition has the potential to be developed as a tourist attraction. And the community has an awareness of the creative economic opportunities that can be developed in this Nadran Tradition, which is very important, as evidenced by the survey results, 97.5% of the people stated that it was important. Based on the results of the pre-survey and several analyzes, therefore the formulation of the problem that will be discussed is regarding the identification of the Nadran Tradition in contributing to the creative economy of Cirebon City. With the aim of finding out how the identification of the Nadran Tradition contributes to the creative economy of Cirebon City. Community participation becomes individuals or groups that influence and support traditions in an area. Because participation becomes a supporter and recipient of the development of traditions, improvement and acceptance of the government and awareness of a culture and tradition in an area.

According to Indrianeu (2021), tourism has become a phenomenon that is always experiencing continuous growth. The increase in tourism is certainly related to tourism. With the aim of attracting more tourists to visit or enjoy, stay longer, spend more money and a well-maintained and attractive destination environment that can make tourists feel satisfied with the services provided. With the implementation of local tourism development or known as Community Based Tourism (CBT) sustainable development efforts announced by UNWTO, CBT is a concept that emphasizes community involvement or participants in tourism development. In its development, CBT involves the community in planning, implementing, and utilizing resources in tourism. (Darmawan, et al., 2020).

Nona helix plays important roles in the cooperation and role of each stakeholder involved in the Nadran Tradition and how the roles and roles have been carried out. According to Turgarini (2018), Nona Helix or Salapan Cinyusu (nine springs) are nine important elements consisting of entrepreneurs, government, workers, suppliers, experts, observers, connoisseurs, non-governmental organizations and information technology, all of which are interrelated into one in gastronomy.

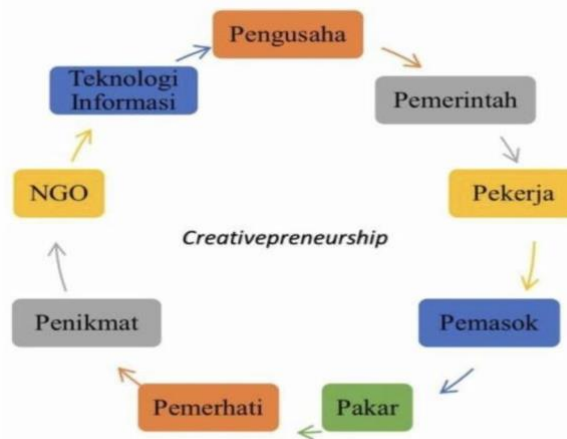


Figure 3 : Concept of Nona Helix
[Source: Turgarini, 2018]

Based on the picture above, entrepreneurs here as the builders of the foundation of gastronomy tourism business, the government through Disbudpar becomes a facilitator of gastronomy tourism activities, workers become labor, suppliers become supporters of raw material supply, experts / academics and practitioners as providers of input and ideas in making gastronomy tourism innovations, observers become assessments in the form of criticism, writing and constructive reviews of products, connoisseurs become pure gastronomy consumers who become business partners, NGOs (Non Government Organizations) or LSM as the end point of the food served, and information technology, becomes a media for promotion between producers and consumers.

The creative economy is a sector that needs to be continuously developed and becomes an important point for human resources to improve their standard of living in order to reduce unemployment. And become a utilization of the preservation of culture and traditions of a region. According to Purnomo (2016). Natural economy is a concept that aims to achieve sustainable economic development based on nature. Not only using renewable resources, but also unlimited resources, namely ideas, thoughts, talents, and creativity. The economic value of a product or service in the creative era is no longer determined by resources or production methods as in the industrial era, but by the utilization of natural resources and natural resources thanks to increasing technological developments. Companies can no longer compete in the global market based on price or product quality, but must compete based on innovation, creativity and ideas. The term Creative Economy has been widely discussed since John Howkins wrote the book "Creative Economy, How People Make

Money from Ideas". Howkins defines the Creative Economy as an economic activity where the input and output are ideas. Or in one short sentence, the essence of creativity is ideas. So it can be imagined that only with the capital of ideas, a creative person can earn a relatively high income. Quoting from the Creative Economy Blueprint 2025, creative wealth is the creation of added value (economic, social, cultural, environmental) based on ideas born from the creation of human resources (producers) and based on the utilization of knowledge, including culture, heritage and technology. Not only limited to works based on art and culture, but can also utilize science and technology, engineering, and communication. There are three main factors that form the basis of the creative economy, namely: (1) Creativity, can be interpreted as the ability or capability to create something unique, new and generally accepted. Coming up with new or useful ideas to solve a problem, or doing something different from what has been done (thinking outside the box). Someone who is creative and able to improve these abilities and create something useful for themselves and others; (2) Innovation, is a change in ideas or concepts based on creativity by using existing findings to create better products or processes, providing added value and being useful. As an example of innovation, try looking at some of the innovations in the youtube.com video entitled "lifehack". The video shows how existing products are then created and can be created with higher market value and added value; and (3) Invention, This term emphasizes more on the creation of something that has never existed before and can be identified as an activity whose function is unique or unknown. The creation of Android and iOS-based applications is also an example of a technological and information discovery that facilitates people's daily activities.

2. METHOD

This qualitative research employs in-depth analysis techniques, examining each issue on a case-by-case basis, as each is expected to differ. The data collected includes both primary and secondary sources, with the focus on the Nadran Tradition, a key gastronomic tourism attraction in Cirebon City, West Java. The study aims to showcase gastronomic tourism through Cirebon's traditional foods featured in the Nadran tradition, highlighting their contribution to the creative economy.

The research subjects include representatives from the government, suppliers, workers, cultural experts, coastal communities involved in the Nadran tradition, and information technology professionals, ensuring comprehensive, field-based insights into the Nadran Tradition. Using the Nona Helix concept, the sample size comprises 3 respondents per subject group, along with 85 respondents from the general audience. Data was gathered through questionnaire distribution based on operational questions, interviews following the Nona Helix approach, direct field observations, and documentation studies.

3. RESULT AND DISCUSSION

3.1 Result

Cirebon City is located on the north coast of West Java province. Cirebon City is strategically located and is the main route connecting Jakarta with Central Java and East Java via the North Coast Highway (Pantura). This creates benefits for

Cirebon City in the fields of communication and transportation. The geographical location of Cirebon City is at latitude 108.33 ° and 6.41 ° south on the north coast of Java Island, east of West Java. Stretching from west to east ± 8 km, from north to south ± 11 km with an altitude above sea level of ± 5 meters. Thus, Cirebon City is a lowland area with an administrative area of ± 37.35 km² or ± 3,735.8 hectares.

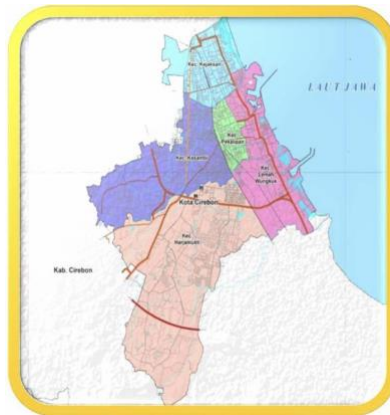


Figure 4 : Map of Cirebon City
Source: Disdukcapil Cirebon City, 2024

Tourists visiting Cirebon City come from both foreign and local countries. In the period 2021-2023 (seen on table 2), the number of tourists visiting Cirebon City has increased every year. In the last year, namely 2023, the number of foreign tourists reached 35,360 people and local tourists reached 718,884 people. In the participation of the Nadran Tradition, the number of men was 51.8% and women were 48.2%. The largest percentage of participating ages was 36-45 years, which was 49.4%. Meanwhile, for the type of work, 36.5% were employees, and the income of the majority of participants was IDR 2,100,000-IDR. 3,000,000 as much as 45.9%, and for domicile participation comes from Cirebon City 42.4%, Cirebon Regency 22.4%, Bandung 4.7%, Bogor 1.2%, Depok 1.2%, West Java 1.2%, Semarang 1.2%, Bandung 1.2%, Jakarta 1.2%, and Surabaya 1.2%.

Tabel 2: Number of tourists visit to Cirebon

Year	International	Domestic Tourist
2021	57.995	540.935
2022	83.563	561.473
2023	35.360	718.884

Source : Jabar.bps.go.id, 2023

The development of tourism drives and increases economic growth. Tourism activities in increasing demand, both consumption and investment which in turn will increase productivity and the success of the development of the tourism sector which means it will increase its activities and the local economy, where tourism is a key factor, will also provide benefits, paying attention to the factors that influence it, such as the number of tourists, the number of tourists visiting. The creative economy is an important thing that drives the development of tourism. The

following are the results of interviews with the role of Miss Helix in the Nadran Tradition that researchers have conducted, as follows:

- 1) Creativity in the Nadran Tradition needs to be maintained because it can serve as a selling point, such as the design of the ceremonial boats and MSMEs that provide subsidies for the tradition. The boat designs are considered attractive as a selling point for those interested in having such designs made, and the traditional wayang kulit (shadow puppetry) adds a unique appeal to the community.
- 2) Changes occur in the Nadran Tradition each year, such as the event schedule and the boat designs for the Nadran procession, the ogoh-ogoh figures that are made, as well as the food stalls, which can vary annually. These innovations in the Nadran Tradition align with the Creative Economy theory proposed by Purnomo (2016).
- 3) There are no entirely new discoveries in the Nadran Tradition each year because it is a hereditary tradition, although the designs of the boats and ogoh-ogoh change annually based on the demands and creativity of the coastal communities themselves. The variety of traditional foods is also still limited.

3.2 Discussion

Indonesia's economy is expected to become a sustainable economy with multiple sectors supporting economic activities across the country. The concept of a natural economy is one of the economic development ideas in Indonesia, where the country can create examples of ideas and skills from its people, allowing them to innovate and create new products. Creative thinking is essential for continuous growth and future sustainability. In the Nadran Tradition, there is a creative economy that needs to be developed by the community, the organizing committee, and the local government to elevate the Nadran Tradition as a form of creative economy in Cirebon City. This is evidenced by the participation data from the questionnaires, as follows:

Table 3: Characteristics of Participants Based on Creative Economic Opportunities in the Nadran Tradition

Creative Economic Opportunities in the Nadran Tradition	Frequency (n)	Percentage (%)
Tourist Visitors	43.5	43.5
Event Series	24.7	24.7
MSMEs	25.8	25.8
Others	5.9	5.9
Total	100	100

Based on Table 3, the economic opportunities present in the implementation of the Nadran Tradition offer several prospects for developing a creative economy in the coastal villages. According to the questionnaire results, 37 participants (43.5%) identified the influx of tourist visitors as a creative economic opportunity; 21 participants (24.7%) saw the event series as a creative economic opportunity; 3 participants (3.5%) viewed the ceremonial boat launch (pelarungan anak nadran) as a creative economic opportunity, and 24 participants (28.2%) identified MSMEs (Micro, Small, and Medium Enterprises) as a creative economic opportunity within the Nadran Tradition.

From these results, it can be concluded that the most dominant creative economic opportunity lies in the tourism visitors associated with the Nadran Tradition, accounting for 43.5%, followed by MSMEs with 28.2% (24 respondents). Based on Purnomo's (2016) theory on the creative economy, which outlines three criteria (creativity, innovation, and discovery), these findings can be validated by the results of the questionnaires and further explained through the participation data presented in the following diagram.

JAWABAN PARTISIPAN MENGENAI KREATIVITAS DALAM TRADISI NADRAN MERUPAKAN PELUANG EKONOMI KREATIF

■ Sangat berpeluang ■ Ada peluang ■ Kurang peluang ■ ■

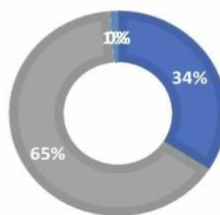


Figure 5 : Participants' Responses on Creativity in the Nadran Tradition as a Creative Economic Opportunity

Figure 5 shows the participants' responses regarding the creativity of coastal communities as an opportunity for the Creative Economy in the Nadran Tradition. A total of 55 participants (65%) stated that there is an opportunity, 29 participants (34%) stated that there is a significant opportunity, and 1 participant (1%) stated that there is little opportunity. Based on this data, it can be concluded that the majority of participants acknowledge that the creativity of coastal communities can be an opportunity for the creative economy of Cirebon City, with a total of 55 people (65%). This aligns with the Creative Economy theory proposed by Purnomo (2016), which is based on the criteria of creativity in the Nadran Tradition.

JAWABAN PARTISIPAN MENGENAI INOVASI TRADISI NADRAN MENJADI NILAI JUAL UNTUK EKONOMI KREATIF

■ Sangat Inovasi ■ Inovasi ■ Kurang inovasi ■ ■

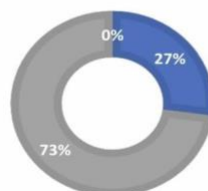


Figure 6 : Participants' Responses on the Nadran Tradition Innovation

Figure 6 shows the participants' responses regarding the innovation of coastal communities in the Nadran Tradition as an opportunity for the Creative Economy. A total of 62 participants (73%) stated that there is innovation with Creative Economy value, and 23 participants (27%) stated that it is very innovative. Based on this data, it can be concluded that the majority of participants acknowledge that the innovation of coastal communities can be an opportunity for the creative economy of Cirebon City, with a total of 62 people (73%). According to the questionnaire results, the innovation opportunities in the Nadran Tradition align with the Creative Economy theory proposed by Purnomo (2016). The innovations referred to include the arrangement of traditional events, the design of the *ancak nadran* boats, the *ogoh-ogoh* figures, and the *wayang kulit* stories.

JAWABAN PARTISIPAN BAHWA TRADISI NADRAN MENJADI PENEMUAN TRADISI YANG UNIK BAGI MASYARAKAT PESISIR

■ Sangat Unik ■ Unik ■ Kurang Unik ■

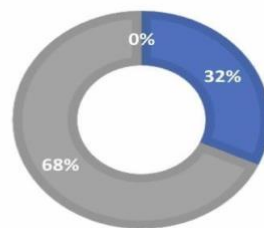


Figure 7 : Participants' Responses on Creativity in the Nadran Tradition as a Creative Economic Opportunity

Figure 7 shows the participants' responses regarding the Nadran Tradition as a unique discovery by coastal communities that can be an opportunity for the Creative Economy. A total of 58 participants (68%) stated that it is unique with Creative Economy value, and 27 participants (32%) stated that it is very unique. Based on this data, it can be concluded that the majority of participants acknowledge that the Nadran Tradition is a unique discovery for coastal communities and can be an opportunity for the creative economy of Cirebon City. The discovery of the Nadran Tradition aligns with the Creative Economy theory proposed by Purnomo (2016), based on the analysis of unique traditions for the people of Cirebon City.

4. CONCLUSION

Based on the results of the creative economic analysis of the Nadran Tradition referring to the Purnomo (2016) conceptual framework, namely: The first criterion is creativity, the opportunity for creativity in the Nadran Tradition towards the gastronomic appeal of Cirebon City tourism is quite influential, starting from the *ancak nadran* launch which makes many participants curious and enthusiastic, UMKM selling traditional food to fill the stomachs of participants who have witnessed the Nadran Tradition to its shadow puppets with different stories every year. The second criterion is innovation, that the changes that occur in the Nadran

tradition every year are due to the event schedule and ship design for the ancak nadran launch. For traditional food, it is still the same every year because there has been no addition of traditional culinary delights that complement the Nadran Tradition event. The third criterion is invention, the Nadran Tradition does not have different inventions every year because this is a hereditary tradition, but the design of the ship and ogoh-ogoh must change every year according to the demand and creativity of the coastal community itself, for a variety of traditional culinary delights there are not many.

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