The Design of Tourism Marketing for Maudu Lompoa through Social Engagement in Cikoang Takalar Regency, Indonesia

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Abstract

This study discusses the cultural and religious marketing of Maudu Lompoa in Cikoang, Takalar Regency. This study aims to identify and analyze the relationship between the Maudu Lompoa celebration and social engagement and marketing concepts used in preserving cultural and religious tourism based on local wisdom in Takalar Regency. In addition, this research is also to find out the promotional designs offered to preserve cultural and religious tourism based on local wisdom in Takalar Regency. This research gives the result that Maudu Lompoa's marketing design emphasizes promotion through social engagement as the main target in the promotion. Where there are local wisdom values that are so strong. One of the efforts to optimize the potential for cultural and religious tourism is by implementing a promotional strategy. Promotion is a one-way flow of information or persuasion made to direct a person or the general public to an action that creates an exchange in marketing. Promotion has an important role in tourism development, because promotion is an attempt to communicate tourism potential to the target market.

Keywords: Design, Tourism Marketing, Maudu Lompoa

1. Introduction

Marketing is part of company management and also a very important factor, because marketing will directly affect the smoothness and success of the company in achieving its goals. It is important for companies to know the right and appropriate marketing strategy for the products that will be sold in the market. With the right and appropriate marketing strategy, the product will be easily accepted by potential customers so that potential consumers buy the product that will be sold. In addition to the company's marketing strategy, it is necessary to know the position of the products being sold. The position here shows a comparison of market share and market growth from competitors of similar products from other companies. One method to find out the position of a product in the marketis using the Boston Consulting Group (BCG) method.

American Marketing Association defines marketing as an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders. Meanwhile [1], states that marketing involves interactions and reciprocal relationships between consumers and producers ofgoods and services, where ideas, products, services and values are created and exchanged for the mutual benefit of both parties. At the heart of good marketing management today is the marketing concept, or consumer orientation. Tourism organizations that practice the marketing concept find out what consumers want and then produce products that will satisfy those wants at a profit [2]. The consumer-oriented marketing concept requires that management thinking is directed towards profitrather than sales volume [3] [4] [5].

In tourism marketing, the nature of tourism products which are categorized into the service industry, has implications for the marketing activities carried out. This is because tourism products have service characteristics that distinguish them from tangible products, namely intangibility (intangibility and cannot be evaluated or demonstrated before use or purchase); inseparability (consumption and production processes take place simultaneously); variability (the quality of services provided can be felt differently, depending on the person delivering it); and perishability (services cannot be stored so that unsold capacity cannot be offered to consumers in the future) [6], [7].

Promotion is one part of the marketing mix that plays a big role. Promotion is an activity that

is actively carried out by companies (sellers) to encourage consumers to buy the products offered. According to [8]. Promotion is one of the elements in the company's marketing mix that is utilized to inform, persuade and remind about the company's products. The most important part of the marketing instrument is the message that is communicated to prospective buyers through various elements contained in the promotional program. Promotional programs in marketing are called marketing communications. [9] states, marketing communications aim to achieve three stages of change aimed at consumers, including changes in knowledge (knowledge), changes in attitudes, and changes in behavior.

Promotion makes consumers aware of new products, educating them about the features. The success of a company itself cannot be separated from the role of marketing promotions used by the company. According to [10], [11] there are 5 (five) elements of the promotion mix, namely advertising (advertising), sales promotion (sales promotion), personal selling (personal selling), public relationsand publicity (publicity and public relations), and direct selling (direct selling). Each element has its own strengths and weaknesses. These five promotional mixes are now being used in a variety of ways to build relationships with consumers.

In this study the researchers raised the promotion of religious and cultural tourism where the promotion of religious and cultural tourism is an alternative field of tourism that is thick with elements of spiritual and cultural values that exist in a society. There are lots of places that certainly have religious value for religious people in Indonesia. In addition, Indonesia, which has a large populationof religious people, certainly has the potential for the development of religious tourism in Indonesia. Religious tourism itself can be interpreted as a tourism sector that aims to fulfill all human needs froma spiritual perspective and as a means to strengthen faith and piety and visiting places, buildings,graves, which have religious and historical value.

Religious tourism is not a new thing in the world of tourism. Indonesia is a country that has great potential for religious tourism. This is because Indonesia is known as a country that has various religions and beliefs. The large number of religious people in Indonesia is a potential for the development of religious tourism. As is the case with religious tourism in Takalar Regency, especially in the Cikoang area, where the area has customs and culture called "MAUDU LOMPOA RI CIKOANG". Where Maudu Lompoa is a procession commemorating the birthday of the Prophet Muhammad SAW which is filled with various religious and cultural activities of the Makassar tribe. Etymologically, Maudu Lompoa comes from the Makassar language, consisting of two words, namely maudu and lompoa. Maudu means maulid and lompoa means big, so Maudu Lompoa means big birthday [12]. Maudu Lompoa is an annual commemoration typical of the Makassar tribe in Takalar Regency which is centered on the Cikoang River.

The Maudu Lompoa tradition was once maintained by the Sayyid Al'-Aidid family. Commemorated every year in Cikoang Village, Mangarabombang District, Takalar Regency with an area of 566.51 km² and a population of ± 250,000 people, in the province of South Sulawesi. The series of activities commemorating the birth of the Prophet Muhammad had taken place a week earlier. The community prepared all their needs, starting from wooden boats, sarongs, various eggs, colorful paper and various food ingredients which would later be arranged and arranged in a wooden boat. The highlight of the commemoration of the birth of the Prophet Muhammad is called Maudu Lompoa. [13]

The highlight of the event is centered around the Cikoang river. Various colorfully decorated boats and traditional drums beat each other along the Cikoang village road. Maudu Lompoa is one of the proofsof the merging of two different elements, namely religion and local culture of Makassar which form a well-maintained cultural tradition. All kinds of walks of life participate with joy and enthusiasm in joining the work and working together in celebrating the Maudu Lompoa tradition. The tradition that has been passed down from generation to generation is a form of real expression of the people of Takalar Regency towards the Prophet Muhammad and the Prophet's familyThere are many interesting things that we can see in the Maudu Lompoa tradition, namely wooden ships called julung-julung bythe takalar people will be decorated as attractively as possible.

Inside the decorated ship will be filled with various kinds of staples, among others, the most commonly found are eggs which are colored in various colors to appear conspicuous and festive, also decorated with agricultural products in the form of rice, sweet potatoes, vegetables and fruits from the area around the Regency. Takalar. Apart from eggs and produce. All the necessities and equipment prepared in the julung-julung are symbols of Islamic teachings that used to enter the Cikoang village area by trade routes. Various knick-knacks complement each julung-julung such as a large basketmade of woven palm leaves, the local people call it Baku Maudu. A large basket filled with half- cooked rice is also accompanied by a side dish of free-range chicken. These julung will later be collected at a predetermined point around the Cikoang river. The excitement of the

people lifting the julungs is a unique sight that can be witnessed. Because it is very visible in the thick form of mutual cooperation that is intertwined in the community, from decorating, preparing, carrying, to arriving atthe Cikoang river. The highlight of the event was filled with religious lectures on the Baruga on the banks of the Cikoang river, before that it was also filled with reading poetry or blessings on the Prophet Muhammad, commonly called Rate', as well as Akmanca' attractions, namely pencak silat attractions by elders and young people Takalar district and its surroundings. (https://warisan Budaya.kemdikbud.go.id/). Formulation of the problems are:

a. How to identify and analyze management strategies used in preserving cultural and religious tourismbased on local wisdom in Takalar Regency

b. How is the strategy formulation offered to preserve cultural and religious tourism based on localwisdom in Takalar Regency.

2. Literature Review

According to the Guide to Development of Historical Tourism and Cultural Heritage, historical tourism and cultural heritage products have at least 4 (four) components, namely: (i) cultural products, (ii) narrative products, (iii) tourism products, and (iv) destination products.

1. Cultural Products

Cultural products include identified historical objects and cultural heritage, either in the form of tangible or intangible objects. Tangible cultural heritage products consist of movable cultural heritage, such as paintings, sculptures, manuscripts and others, as well as immovable cultural heritage, such as monuments, archaeological sites, historical buildings and others. While products of intangible cultural heritage include: expressions oral and traditions, performing arts, social practices, festivals, science and practices about nature and the universe, and traditional craftsmanship. Historical objects and cultural heritage will be able to become an attraction for tourists if they have content related to the significance or important values of cultural heritage. The significance or important values of the cultural heritage can be in the form of historical values, scientific values, spiritual values, aesthetic values, and social values.

2. Narrative Products

Narrative products are interpretations developed on selected cultural products. Interpretation will communicate various important things about a place or destination (interpretation of places). Interpretation is needed to explain that objects or places may have various valuesand meanings that are important to different people. The interpretation includes "story- line" and "story-telling". Storylines are often understood as detailed descriptions that explaininformation or stories in stages, step by step, panel by panel, object by object, or scene bysceneThe storyline (story-line) is simply divided into 3 (three) parts, namely the "opener"which is often a description of the initial information, the "core of the story", and the"closing" or often a conclusion. Storytelling or storytelling is the ability or technique ofdescribing, communicating or retelling various messages, core stories or importantinformation according to the sequence in the storyline. With story-telling, it is hoped thattourists can get new values, understanding, insights and experiences related to historicalproducts and cultural heritage that exist in a place in a more interesting and enjoyable way.Narrative products are also related to the narrative media used, such as tourist guides orindividuals who have the ability to be story-tellers, as well as in the form of interpretationpanels in the form of several panels that contain descriptions of interpretation in the form of storytelling compiled in certain storyline.

3. Tourism Products

Tourism products include travel scenarios (consisting of "travel patterns" or travel patterns, "cultural heritage trails" or heritage trails, and duration of time), product packaging (in the form of itineraries or "travel plans"), as well as the division of roles for positioning as cultural actors and tourism actors. Travel pattern is defined as a model and analysis of the various movement paths that allow tourists to take one place or between places. This travel patterncan be seen as a planned effort to assemble cultural products and narrative products in a place to be presented or accessed by tourists. A destination has important values and interesting stories related to tangible and intangible cultural heritage products. The movement of tourists to access or obtain historical tourism products and cultural heritage is facilitated by a travel pattern which is then detailed in a specific form in the form of a cultural heritage trail. The heritage trail itself can be understood as a route connecting historic features especially planned as a tourist attraction. A planned heritage trail usually

consists of both intangible and tangible components. The intangible components of the heritage trail are in the form of the significance of cultural heritage, interpretation, and story-telling as well as story-lines. While tangible components are cultural products and physical components that will support the movement of visitors, such as circulation paths that are adjusted to the choice of modes, directional signs and markers, interpretation panels, rest facilities, waste facilities and in certain cases toilets are needed. In simple terms, duration of time is understood as the lengthof time tourists have to travel and/or tourism activities. The range of this time duration can be in hours or days for a particular tourism product. The duration of time for traveling and/or tourism activities will greatly affect the preparation of travel plans (itinerary). Tourism Product Packaging. In general, the formulation of cultural heritage-based tourism products begins with a description of the cultural heritage footprint in the form of title, duration, tourist targets and an abstraction regarding the significance of cultural heritage and interpretation of the cultural heritage footprint. Next, an illustration of the route from the cultural heritage trail is presented along with the various attractions summarized in it. The final presentation is to provide a narrative related to each attraction on the cultural heritage trail. Furthermore, this cultural heritage tourism narrative product is revealed in a tour package with a detaileditinerary. Tourism Product Innovation. Maintaining the quantity of consumers in a business context is fundamental in order to get a commensurate profit. To achieve this, tourism productinnovation is needed which is basically the development of cultural products that are tailored to the segments, characteristics, demands and/or needs of tourists. The purpose of this tourism product innovation is to capture a larger market. Cultural Tourism Actors. In its operationalization, a product cannot stand alone. Products require supporting and bridging devices so that they can be accessed by consumers, namely the production chain (supplychain) on the one hand, and marketing channels (market channels) on the other. In the context of culture-based thematic tourism, devices on the production chain side are often referred toas tour operators or actors. Cultural tourism practitioners are generally divided into 2 (two) categories, namely community-based and industry-based. Community-based tourism actors include local communities and special interest communities. While industry-based business actors include travel agents and attraction managers.

4. Destination Products

a. Meanwhile, destination products can consist of supporting services (which include: accessibility, amenities, and supporting infrastructure) and forms of historical tourismand cultural heritage management needed for the development of tourist destinationproducts in the form of management forums and management plans. Further explained by
   [14] which states that cultural tourism attractions can be divided into tangible and intangible attractions. The cultural tourism attractions that are tangible can be in the form of:Perkampungan tradisional yang memiliki adat,

b. A traditional village that has a distinctive cultural tradition of the community

c. Cultural heritage objects

d. Museum
   While the types of cultural tourism attractions that are intangible include:

1. Customary life and community traditions

2. Community cultural activities that are typical in an area/place.

3. Art.

a. Meanwhile according to [15] that the cultural tourism component consists of tourist attractions, activity actors and physical facilities for activities.

b. a. Tourist attraction refers to the preservation of cultural heritage as an attraction which includes protection of cultural heritage buildings, maintenance of cultural heritage buildings, cultural heritage buildings as attractions, preservation of culture and traditions, and culture and traditions as tourist attractions.

c. b. Actors refer to institutions, visitor satisfaction and local economic productivity. Institutions include planners/movers of tourist areas, promotional media, and monitoring of tourist areas. Next is visitor satisfaction assess the visitor's satisfaction with the tourism object. The productivity of the local economy is the competitiveness of theworkforce in the tourism sector.

d. Physical tourist facilities refer to the availability of physical infrastructure in tourist areas. Physical infrastructure includes souvenir shops, green open spaces, pedestrian paths, tourist accommodations, directions, and ease of mobility.
   The development of cultural tourism in general refers to the development of tourism itself.According to [16] tourism development must contain the following things:

a. Able to improve people's lives through the economic benefits of tourism.

b. Develop infrastructure and provide recreational facilities for visitors and local residents.

c. Ensure that the development carried out is in accordance with the needs of the area.

d. The development program carried out must be in line with the cultural, social and economic stipulated by the government and the local community.

e. Optimizing visitor satisfaction.

In addition, according to [17] tourism development includes three things, namely:

a. Development of tourist objects and attractions.

b. Improvement and development of marketing and promotion.

c. Improvement of tourism education and training.

Efforts to develop cultural tourism must be able to have benefits. The cultural elements thatneed to be considered according to [18] are as follows.

a. Elements of promoting tourism in general both inside and outsidecountry.

b. Cultural arts products will prepare jobs and increase resultsPublic.

c. The appearance of cultural arts besides attracting the attention of tourists as well increase the empowerment of arts and culture.

d. Cultural arts performance can improve maintenance and managementmuseums, galleries and other cultural art monuments

e. Funds generated by selling arts and cultural productsimprove people's standard of living.

f. The touch with other cultural arts increases prestige, honor andunderstanding of the meaning of humanity

Efforts to develop cultural tourism need to pay attention to several aspectskey as described in the Tourism Development Guidelines

History and Cultural Heritage are as follows:

a. Product Aspect

the success of product aspects in the development of historical and heritage tourismculture includes:

1) The strength of cultural heritage values will be very decisive in interpreting, developing tourism products, as well as in designing cultural heritage footprints and strengthening destinations. The stronger the value of history and cultural heritage, the wider the scope of the cultural heritage trail which will potentially have a strong magnetic force inattracting motivation to visit.

2) The originality and completeness of the heritage or physical evidence related to cultural routes, as well as the accuracy or originality of existing history, determine the uniqueness and authenticity of historical tourism products and cultural heritage.

3) Availability of products in the form of tour packages is decisive in the development of historical and cultural heritage tourism. The historical and cultural heritage tour packages offered can be in the form of a long and complete route, or also a short route in the form of a fragment of the main route with a clear narrative.

4) Packaging of historical and cultural heritage tourism products in the form of attractive tour packages is very important to target specific markets or to expand market segments. The packaging of tourism products must be adjusted to the motivation and characteristics of the target tourists.

b. Market Aspect

The development of cultural tourism from the market aspect is said to be successful, it can beseen from the following factors:

1) Global tourism trends that are known to decide the positioning of historical and cultural heritage tourism products that suit the tastes of the world market and the future.

2) Market analysis. This analysis needs to be done to determine tourist segmentation. If the tourist target is clear, the development of historical and cultural heritage tourism products will be more optimal. Through this it is hoped that there will be an increase in the number of visits and spending by tourists with due regard to aspects of sustainability and responsibility.

3) Determination of marketing channels. This is done because it can have an effect on reaching the tourist segment with special motivations. The development of marketing channels through social and digital media tends to be effective for technologically literate tourists, who are generally the younger generation. Meanwhile, marketing channels in theform of cultural exchange activities were developed to attract the attention of cultural and special interest communities.

c. Aspects of Human Resources

Aspects of human resources will be successfully developed by taking into account severalimportant points, namely:

1) Community involvement around tourist sites. This is important to support the interaction experience with tourists. People and their behavior are the main attraction and therefore need to be considered the owners of the value of historical tourism products and cultural heritage somewhere.

2) Capacity building. Capacity building was carried out for local community groups as well asexisting special interest communities. This is done to improve and develop tourism products and destinations.

3) Capacity building can be in the form of strengthening community-based business groups which in turn can create social entrepreneurs.

4) Peningkatan kapasitas pelaku wisata berbasis industri.

5) The ability of interpretation possessed by tourism actors in expressing historical objects and values will add to the good impression and imagination of visitors.

d. Destination Aspect

Destination aspects will be successfully developed by taking into account several important points which include:

1) Rules regarding zoning. This relates to the regional planning of an area. Zoning regulations are important, especially in destination development, it is necessary to pay attention to regional preservation.

2) Patterns of movement of visitors. This will relate to accessibility and other tourism supporting infrastructure.

3) Capability of carrying capacity. This needs to be considered to determine the ability of an area according to applicable regulations. The development of historical and cultural heritage tourism destinations must adhere to the principles of sustainable and responsible tourism.

4) Pay attention to local customary rules.

e. Infrastructure Aspect

Infrastructure aspects will be successfully developed by taking into account several important points which include:

1) In developing infrastructure at tourist destinations, it is necessary to pay attention to environmental and cultural preservation, as well as the participation of the surrounding community.

2) Pay attention to the needs of each tourist age group.

3) Keep abreast of technological developments and maintain environmental preservation.

f. Policy and Governance Aspects

The success of the aspects of policy and governance in the development of historical tourism and cultural heritage include:

1) In the context of developing a cultural heritage trail, there needs to be synergy betweeninterested parties.

2) Pay attention to the rules of preservation in accordance with applicable regulations.

3) Consistent in HR capacity development

4) Monitoring and evaluation

Cultural and Religious Promotion

In each activity, the right strategy is needed so that the program being implemented isachieved. The strategy implemented to achieve maximum results is usually different for each company in carrying out its programs. The term strategy comes from the Greek, which means "leadership". Strategy is the overall action taken by an organization to achieve its goals.[19] According to Webster's New World Dictionary, what is meant by strategy is the science of planning and determining the direction of large-scale military operations. Strategy is how to move troops to the most advantageous position before the actual battle with the enemy [20] defines strategy as a fundamental pattern of ongoing and planned goals, the distribution of resources and the organization's interaction with markets, competitors and environmentalfactors. Meanwhile, Jack Trout in his book Trout On Strategy, the essence of strategy is howto survive in a competitive world, how to create a good perception in the minds of consumers, to be different, to recognize the strengths and weaknesses of competitors, to specialize, to master one simple word in the head., leadership that gives direction and understands market realities by being first rather than being better [21].

3.   Research Methodology

This study uses a qualitative method with an ethnographic study approach. The data validity technique uses source triangulation, namely checking the correctness of the data from interviews and documentation. So that the flow of thought in this study can be explained inthe following figure.
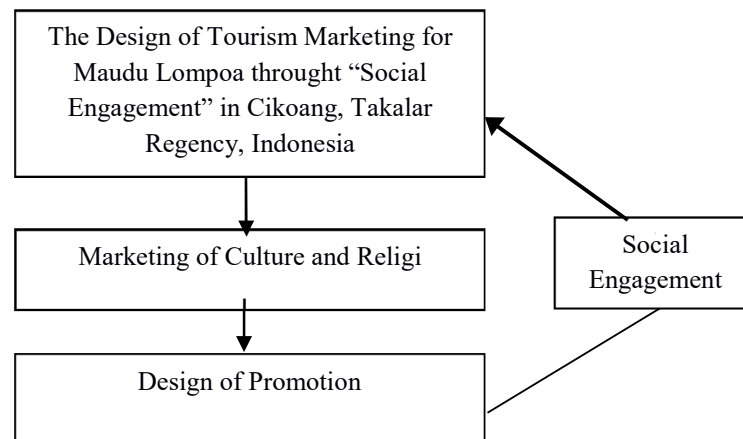

Figure1. Frame of Mind

a. Data collection technique
Data collection techniques in this design are carried out through several stages to get maximum results through:
1) Observation
Direct observations were made in the field to examine what potentials the Maudu Lompoa cultural and religious tourism object had and the supporting facilities and infrastructure owned by the Maudu Lompoa cultural and religious tourism object in Cikoang, such asreading prayers when gathering with residents and the number of eggs decorated and also observe activities or rituals that exist in cultural and religious tourism objects in Cikoang, Takalar district.
2. Interview
Interviews are used to complete data and aim to gather information about a problem. Interviews are one of the ways to get data directly, namely face to face with informants. In the interview process, the informants used in this design were religious leaders and the community who understood the procedures for the Maudu Lompoa ritual in Cikoang. The results obtained after interviews with religious and community leaders were to obtain complete data regarding the procedures and requirements for conducting Maudu Lompoa and how and how far the promotion is so that it can attract tourists who want to visit, what things attract tourists. From these data it will be a benchmark for making good promotional media so that it can attract tourists.
3) Documentation
The method used to find data that is in the object of research regarding matters in the form of notes, books, agendas, photos and other electronic media such as the internet.
4) Libraries
To complete the data to support the theory and description of a work, a guide is needed from opinions and studies from guidebooks found in libraries, books on design science, marketing, books on tourism and examples of design drawings as inspiration. creation of works.
5) Written Data (verbal)
Written data were obtained from interviews, articles, related books as well as the internet. From the results of interviews with the tomb manager, data related to the history of Maudu Lompoa was obtained.
6) Tools/Instruments Used
In order for a promotional design work to be well made and understood by a wide audience, supporting tools or instruments are needed as well. The most important instrument in collecting data is a researcher with the technique of documenting the data obtained and a digital camera which functions to produce an image which will later be used as the main ingredient in making design work.
7) Research informants are informants who understand research object information as actors and

other people who understand research objects. Informants in this study include all parties related to issues regarding cultural and religious tourism in Cikoang, Takalar Regency. The selection of informants in this study was carried out based on special characteristics and characteristics that match the research problems. The informants in this research in Cikoang Takalar Regency include:

1. Abu Bakar Dg. Temba (ABK)
2. Ardi Dg. Jimeng (ADJ)
3. Baso Dg. Nanring (BDN)
4. Ahmad Dg. Tiro (ADT)5.Irham Dg. Sengge (IDS)

Model This research focuses on the cultural and religious tourism marketing model of Maudu Lompoa in Cikoang, Takalar Regency.

4. Findings

One of the efforts to optimize the potential for cultural and religious tourism is by implementing a promotional strategy. Promotion is a one-way flow of information or persuasion made to direct a person or the general public to an action that creates an exchange in marketing. Promotion has an important role in tourism development, because promotion is an attempt to communicate tourism potential to the target market (ABK). If well optimized,the promotion strategy will be able to be the answer to maximize the potential for cultural and religious tourism. Therefore, the promotion strategy is a necessity and an important step that must be taken by the Takalar Regency Tourism and Culture Office to maximize the potential of cultural and religious tourism spots in Takalar Regency. However, it is realized that the Tourism and Culture Office of Takalar Regency is still lacking in carrying out its promotional strategy tasks related to the culture and religion of Maudu Lompoa. So that people tend tolook for places of recreation/entertainment solely to spend their vacation time (ADJ).

In this study, based on the results of interviews with community leaders, namely Maudu Lompoa, it gives meaning to religious harmonization and community unification and describes community hospitality. In Maudu Lompoa there is Julung-Julung or commonly called a decorative ship, where inside there are many eggs which are decorated and filled with many basic ingredients, among others the most commonly found are eggs which are coloredin various striking colors to appear festive, also decorated with crops in the form of rice, sugarcane, vegetables and fruits from the area around Takalar district (BDN). In addition to eggs and agricultural products, all the necessities and equipment prepared in Julung-Julungare a symbol of previous Islamic teachings entering the Cikoang village area under the trade routes. Various knick-knacks complement each julung-julung such as a large basket made of woven palm leaves, the local people call it "Baku Maudu" (ADT).

This research gives the result that Maudu Lompoa's marketing design emphasizes promotion through social engagement as the main target in the promotion. Where there are local wisdom values that are so strong. The design model built by the researcher is as follows:
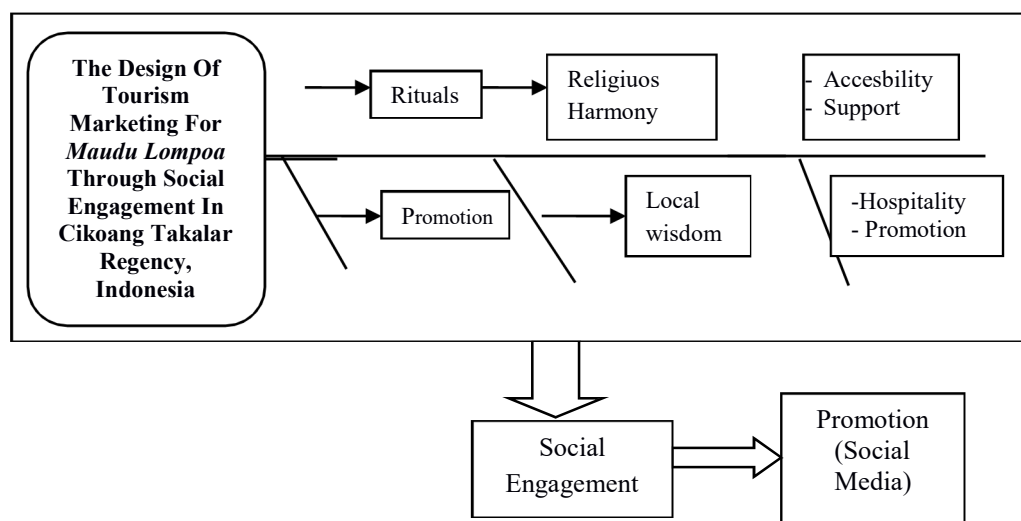

Figure 2. Desing of Tourism Marketing

The design image above provides an overview of the offer regarding the design of Cultural and Religious tourism promotion in Cikoang, Takalar Regency. These designs are through digital promotion by showing and explaining how in the Maudu Lompoa tradition in Cikoang which has the first several stages, namely (1) preparing all the necessities, starting from wooden boats, sarongs, various eggs, colorful paper (2) preparing food ingredients consisting of various types of traditional food. The highlight of the event was centered around the Cikoang river accompanied by the sound of drums. Furthermore, from the celebration, religious harmonization was seen and this could not be separated from local wisdom which is the hallmark of Cikoang Village, Takalar Regency. In tourism marketing the researcher also explains how the internal and external factors in the Maudu Lompoa celebration such as internal factors in terms of community hospitality are so strong and make visitors feel comfortable as well as external factors, one of which is good accessibility in the area, this cannot be separated from local government.

The implementation of the Maudu Lompoa celebration requires preparation 40 days before the main event. Preparation begins with je'ne-je'ne Sappara (bathing in the month of Syafar)by the Cikoang community led by traditional elders or teachers. Next, prepare free-range chicken to be served at the climax of the event, which must be locked up for 40 days in aclean place and fed with good rice. Next, the people dry the rice in a circle of fences, followedby adengka ase, namely pounding rice in a mortar. After that, local people peel wholecoconuts that they planted themselves. For the Cikoang people, the Maudu' Lompoa celebration is not just a commemoration of the birth of the Prophet Muhammad, but the Maudu' Lompoa ceremony contains a deeper meaning. The Maudu' Lompoa celebrationcontains a philosophy of life which is very closely related to the events of the universe and thebeginning of the creation of the human spirit. This is closely related to the understanding of makrifat that is believed by the Cikoang community, namely Kaniakang, Kalassukang, and Pakaramula. Understanding Makrifat is an essential spiritual understanding of Allah SWT. In addition, this ritual ceremony is considered mandatory by the Cikoang people because they know and love the Prophet Muhammad SAW. is an obligation for all Muslims in the worldand is a motivation in following the sunnah and example of the Prophet Muhammad SAW. The essence of the Maudu Lompoa celebration is the existence of strong community.

Source: Merdeka.com/Elyana Dasuki

International Economics and Business Conference (IECON)

5. Conclusion

In this study, the researchers concluded that the promotion design included the stages, procedures and ways to promote cultural and religious tourism in Cikoang Village, Takalar Regency. In the Maudu Lompoa celebration there are at least three values contained in the Maudu' Lompoa Celebration, namely: (1) Social Values, in the process of the maudu' lompoa ceremony series, the attitude of mutual cooperation between communities is clearly visible where the community will help each other when the procession is carried out . Thiswill instill a high sense of brotherhood and concern among the people of Cikoang Village. (2) Religious/Religious Values, the emergence of an understanding of public belief regarding the process of the Maudu' Lompoa celebration brought by Sheikh Jalaluddin who is a descendant of the Prophet Muhammad SAW makes the Maudu' Lompoa celebration full of religious meanings. (3) Art Value, Art value is reflected in the creativity of the community in decorating boats with colorful fabrics and placing produce which makes the Maudu' Lompoa tradition even more lively.

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