



## Marketing Model for Sintung Islamic Arts as a Halal Tourism Destination Object in Sumenep Regency

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### ABSTRACT

This research discusses Islamic arts in Sumenep Regency, one of which is Sintung Arts. This art is a depiction of Madura's Islamic spiritual culture. However, many people in Sumenep, especially young people, do not know about this art, even though it has quite large potential to become a halal tourist destination in Sumenep Regency, as well as a means of da'wah for Muslims. Based on this problem, researchers are interested in researching in more depth how Sintung members introduce this art to the public and trying to formulate or design a marketing model for Sintung Art so that it can be known to the general public, so that this art can continue to develop and be preserved. The method used in this research uses an exploratory qualitative approach. The data used in this research uses primary data and secondary data with data collection techniques through interviews, observation and documentation. The data analysis stage was carried out by means of data reduction, data presentation, and drawing conclusions. Based on the research results, in substance Sintung Art can become a halal tourist destination, both in terms of the art itself, the provision of adequate space, as well as support from the government and the community. Meanwhile, the marketing carried out by Sintung is only limited to spreading traditions to schools in Ambunten. In this way, the marketing model offered through the marketing mix can be an alternative choice for this art so that it can continue to develop and be preserved because this art is unique in its music, vocals and dance movements.

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### Introduction

As a country with a geographical location in the form of an archipelago with 17,001 inhabited islands, Indonesia has diversity between cultures, religions and languages. This diversity makes Indonesia the country with the fourth largest population after China, India and America. This is an advantage for Indonesia

because from a dense population a diverse social order is formed, starting from place, region, arts and traditions. Indonesia's natural beauty is able to attract tourists from abroad. The large number of foreign tourists spread across various regions in Indonesia has made the tourism industry in Indonesia increasingly developed. That way, income in the area will also increase. When income continues to increase, it will support increasingly bright national development in the future.

Apart from that, Indonesia is a country with the largest Muslim majority, making this country always provide halal services for its people, both in terms of places, food, drinks and even halal spectacles such as performances and so on. Therefore, it is not surprising for tourists to be able to enjoy halal tourism in Indonesia. The halal tourist attraction that has been developing the longest is the natural beauty related to the place or region, culture or traditions and arts of each region.

One of the tourist attractions that tourists aim to get to know more about Indonesian culture is art. The art in each region is a reflection of the characteristics of that region. Art is usually displayed in an art performance or performance. The art performances that are held are an opportunity to always preserve and promote the culture that is owned so that not only local people get to know the art but also people outside can know and enjoy art from the area. Apart from that, halal tourism is not just about the place, but all aspects of it are able to illustrate that the object does not deviate from Islamic teachings. One of the halal tourist destinations that is not widely known is Sumenep Regency, which is located at the eastern tip of Madura Island.

Madura Island can be called a *hidden paradise*, namely an island that has a variety of tourism potential ranging from natural, historical, cultural and even religious tourism spread across four districts, namely Bangkalan, Sampang, Pamekasan and Sumenep. Apart from tourism, this island has different dialects in pronunciation in each region. This is unique for this island. However, this island has similarities in the beliefs it adheres to, namely that it has a population with a large percentage of the majority Muslim, reaching 99%, which has a strong influence on life so that their customs are closely related to Islamic rituals and beliefs. Likewise, it can be concluded that the Madurese people are known as a religious society because they are very strong in upholding the teachings of their religion so that this island has very strong Islamic arts and culture as well.

Apart from that, there is the Suramadu bridge as a link between Madura Island and Java Island as well as land access for foreign tourists when visiting Madura Island. Not only that, there is also air access, namely Trunojoyo Airport, which has been approved by the President of the Republic of Indonesia, Joko Widodo, in 2022, making it possible for local and foreign tourists to stop by easily on this island, especially Sumenep Regency, without spending too long on the journey. With the airport located in Sumenep Regency, it is certainly an opportunity for the

people of Sumenep to be able to introduce something found in the area such as food and drink, tourist attractions or even arts and culture.

Talking about Sumenep, this district has quite a lot of tourist attractions which, even though they have not received halal certification, can be said to be halal in terms of food, drinks, etc. Tourism in Sumenep Regency, as desired by the regional government, is tourism with local wisdom, namely that which does not contain elements of immorality, polytheism, and so on, both from tourist attractions and elements within them such as accommodation, restaurants and even places of worship. This tourism concept is viewed from a sharia tourism perspective by considering the halalness of the objects, bearing in mind that the people of Sumenep uphold Islamic values. According to Qadariah & Wahed, the local wisdom-based tourism concept implemented in Sumenep Regency is said to be quite relevant to the principles of sharia tourism, although it must also be acknowledged that in its application there are still several parts that have not been touched by Islamic values, such as the food served in the business world is not fully certified halal, however, guaranteeing halal remains a priority because it is common knowledge that the Madurese people highly uphold the teachings of their religion, especially in terms of consumption.

Apart from being famous for its local wisdom, Sumenep Regency has left behind several historical legacies which contain elements of Islamic culture in the form of relics of the Sumenep palace, traditional arts, and many others. Remembering that there are many traditional arts in Sumenep, there is one traditional art which is very strong in monotheism to God Almighty, namely Sintung Art.

Sintung is a form of artistic expression originating from Batang Hamlet, Central Ambunten Village, Ambunten District, Sumenep Regency. This art contains elements of Islam in it which contains praise to God and praise to the Prophet Muhammad SAW. Based on the words of the elders, Sintung has entered the land of Sumenep at the same time as the Rifaiyah Manzuriyah order in the spread of Islam with the core philosophy of Sintung being to maintain and care for the relationship between humans and their God, humans and the universe, and humans and humans. This art has also been registered as Intellectual Property Rights (HKI) with registration number EBT35202100128 (Custodian: Sintung Al-Jamiatus Sholihin). This effort is made so that this art is not claimed by outsiders or other regions.

Even so, Sintung art was forgotten by the people of Sumenep, even though this art emerged from the Islamic spiritual culture of Madura. In the end, this art developed again to continue to exist and be preserved in Ambunten, Sumenep Regency. Apart from its meaning about Islam, this art certainly has many unique features ranging from the props used, the musical instruments played, to the dance movements performed. However, there are still many people in Sumenep who are

not aware of this art, especially young people, because as mentioned previously, this art was lost and forgotten. In fact, Sintung Arts has quite large potential for the Madurese people, especially Sumenep because it can become a halal tourist destination and as a means of Islamic propagation.

Therefore, this research attempts to formulate a marketing model that can then make this art a halal tourist destination in Sumenep Regency and bring this art to continue to develop and be known to the general public. Meanwhile, the research method used is an exploratory qualitative approach which then analyzes the data by editing the data and then narrating it in written form and drawing the essence from the data obtained through primary data (observation, interviews) and secondary data (books, journals, documentation). Thus, from the above background, researchers are interested in conducting research with the title **"MARKETING MODEL OF SINTUNG ISLAMIC ART AS A HALAL TOURISM DESTINATION OBJECT IN SUMENEP DISTRICT"** .

## **Results and Discussion**

### **1. History, General Description of Sintung Islamic Art, and its Potential as a Halal Tourism Destination Object in Sumenep Regency**

Before independence, Sintung art existed among the people of Sumenep. It is said that this art was first present in one of the areas in Sumenep Regency, namely Prongpong, Dasuk District. However, gradually, Sintung art was preserved and redeveloped in Central Ambunten, Ambunten District, Sumenep Regency. This was confirmed by Mr. Agus as one of the pioneers of Sintung art that in Sintung poetry there are the words "Melati Flower". The poem tells about soldiers from Ambunten who attacked the Dutch barracks in Surabaya, so it can be concluded that Sintung existed before independence because the poem contains documents or historical aspects.

Apart from that, there are many versions regarding when and who brought this art to the archipelago. However, according to the informant's notes, Mr. named Kyai Musana with his student Kyai Mahmu in broadcasting the Islamic religion through a form of artistic expression called Sintong. However, this art stopped when the G30SPKI rebellion occurred in 1965 due to the political situation, where previously at that time it was continued or re-formed by Kyai Tolibin (a friend of Kyai Musana) until it developed rapidly until the generation of Kyai Tolibin's son, namely Kyai Rikwan but in a different village, namely Tambak Agung Barat, Ambunten District.

However, as time went by, this art went into a vacuum and was revived by Kyai Musana's grandson, Kyai Jalaludin, together with his student, Mr. Hesbul Hannan, in his place of origin, namely Batang Hamlet, Central Ambunten village, Ambunten District in 1971. Similar to previous years, this art up and down along the

way, which means this art is very rarely practiced until it finally disappeared and returned again in 1990. Until 2017 in the same place, namely Batang Hamlet, Central Ambunten, Ambunten District, which was initiated by the Sepuh Kyai, this art was developed and was preserved again at the same time as President Joko Widodo visited one of the Islamic boarding schools in Sumenep Regency, namely the Annuqoyah Islamic boarding school in Guluk-Guluk, so they gathered the perpetrators of Sintung to appear before the president of the Republic of Indonesia. Until finally this art had an association called Sintung Al-Jamiatus Solihin and was held on a scheduled basis, namely every Friday night at the homes of Sintung members on a rotating basis.

Apart from that, the actual origin of Sintung art is still *debatable*. Many versions tell who brought this art to Sumenep because this art can be called *folklore*, namely traditional customs and folklore that have been passed down from generation to generation, but not recorded. As in the previous statement, information regarding when and to whom this art was brought was also obtained by word of mouth, namely from Mr. Hesbul Hannan, the actor of Sintung who is still alive today, who told the story to Mr. Agus, who is the actor and informant in this research.

In another interview, it was said that Sintung art is an artistic event that depends on the Tarikah where the Tarikah used in the Sintung poetry is the Tarikat Rifa'iyah which reads, "*syalillah manzulillah, shalilah ya rifa'i*". Tarikat Rifa'iyah was popularized by Sayid Ahmad Ar-Rifa'i in 512-578 AH, which taught Muslims to believe in Allah and invited Muslims to follow the Sunnah of the Prophet, maintain the pillars of Islam and abandon all forms of actions that are prohibited by Allah. SWT. This poem is a form of gratitude and praise to God Almighty. This is similar to the meaning of Sintung itself which is taken from the word *settung* or one and interpreted as a form of monotheism which is the basis of the Islamic religion that there is no God but Allah. This is also made clear in the Sintung poem which reads "Sintong Wangawetong". According to the source's explanation, the lyrics contain the meaning "*manyettong* or imagining the one" which is the local Madurese literary language and only certain people understand this language.

Apart from its meaning which is still strong in Islamic values, this art started from reading prayers and was finally shown to the public in the form of performing arts where it was not just prayers but was made into a combination of music, dance and vocals. In terms of performance techniques, it can be seen that Sintung started from reading, then developed into music, only after that it developed into dancing. This can be proven that when the dance, movements and music from Sintung are removed, Sintung will still run, but if the prayer is removed then the music will not have song lyrics, and the same goes for the dance movements because Sintung comes from the prayer poetry itself.

The Sintung movement is aimed at uniting feelings, thoughts, actions, words

and hearts with the creator. Meanwhile, the musical instruments used are 2 drums, 1 drum and 2 tok-tok which are held by each dancer with a standard number of dancers, namely around 20 people, while there are 4 Sintung singers. The tok-tok used is made from siwalan fruit which in Madurese is called *ta'al fruit* which comes from the *ta'al tree* around the Ambunten area so they use one part of the tree to make a musical instrument as well as knick-knacks. knick-knacks for Sintung dancers. Meanwhile, the red and white colors of the tok-tok symbolize the symbol or identity of the Unitary State of the Republic of Indonesia (NKRI).

Sintung players are identical to men, from children, teenagers to the elderly. According to sources, Sintung players, especially dancers, are not required to be professional, but what is required is togetherness so that anyone who watches this art in Batang Hamlet, Central Ambunten will also feel the togetherness that exists in the member association and get peace from the prayers being chanted. In the Sintung association, anyone is allowed to learn to dance because according to religious characteristics, dancers are not required to dance perfectly, which means there is no special learning or training for Sintung dancers. So, when you want to know the dance moves, new dancers can immediately join in at the back and follow the dance moves of the other dancers .

Initially, the purpose of Sintung was not to be watched or known by the general public but only as a form of artistic expression of a ritual and communal ritual owned by certain community groups. However, in its development, this art was asked by the community to fulfill needs through religious events, such as filling imtihan events, the Prophet's birthday, holidays and so on at the location of the art itself so that gradually this art became useful for the supporting community because of the results obtained from filling it . The event will be distributed to the members themselves. Therefore, the income obtained can help the economy of the perpetrators or members of Sintung where the background of the members comes from farmers, fishermen, students or students.

Apart from that, Sintung does come from Batang Hamlet, Ambunten District, but it does not rule out the possibility that the members who joined are a combination of several villagers in Ambunten. Therefore, it is not uncommon that every week there are visitors from families, residents outside Batang Hamlet and even from outside the Ambunten area who come to watch Sintung so that in its development this art has the potential to become a halal tourist destination, especially for the people of Sumenep because in its performances, Sintung is held in members' homes on a rotating basis using *a sound system* , building tents and mats as seating so that visitors who want to watch can join the Sintung members.

Meanwhile, the halal tourism referred to in the previous statement is that even though Sintung has not been certified halal as a tourist attraction, this art can be said to be halal in substance because apart from this art being Islamic art, anything

served at Sintung gatherings such as food and drinks can be guaranteed to be halal because of Ambunten Village. has a society that is still strong in its religious teachings. This was proven in interviews with sources that Sintung was held after evening prayers because they were waiting for the children to finish reciting the Koran in *the langgar* or surau.

Thus, the combination of dance, vocal and musical elements which are created in such a way without losing the main meaning of this art, makes Sintung more interesting to enjoy and show to the public. Not only that, this art also becomes more meaningful because it is not only poetry that contains Islamic values, but everything from musical instruments to dance movements that are performed certainly have a deep meaning about Islam and the lives of its people.

Apart from that, there are facts that prove that Sintung art is pure art from Sumenep Regency, Madura, namely that this art uses a straight floor pattern composition so that the performance technique uses the *taneyan lanjhang* arena stage . *The Taneyan lanjhang* in question is a traditional Madurese settlement pattern which refers to a house yard with an elongated shape, which is a characteristic of the floor pattern used by Sintung art. Therefore, when he moves to the proscenium stage which has a wide shape, he will destroy the concept of Sintung.

## **2. Analyze Environmental Factors Through SWOT Analysis**

Based on the results of the author's interviews with sources, the environmental mapping from both internal (strengths, weaknesses) and external (opportunities and threats) for the SWOT analysis of Sintung Arts can be seen in the table below:

<b>Table 1. SWOT Analysis of Sintung Islamic Arts</b>
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	<b>Strength</b>	<b>Weakness</b>
<b>Internal factors</b>	<p>-There is a group and organization called Al-Jamiatus Solihin which is held every Friday night on a rotating basis</p> <p>-There is already an organizational structure for the association</p> <p>-The availability of facilities and places that support the implementation of Sintung performances is adequate</p> <p>-It has been registered with the Ministry of Law and Human Rights (Kemenkumham RI) as Communal Intellectual Property of Traditional Cultural Expressions with registration number EBT35202100128</p> <p>-It has been registered with the Ministry of Education, Culture, Research and Technology (Kemendikbudristek RI) as an Indonesian Intangible Cultural Heritage with number</p>	<p>-The location of the art is far from urban areas so visitors have to travel long distances when they want to watch it</p> <p>-Lack of funding from the Regional Government has hampered the development and growth of Sintung to become known to the public</p> <p>-Not held in one place permanently but on a rotating basis so that accessibility does not guarantee comfort.</p> <p>-There is a lack of promotional strategies so that Sintung Arts is not yet known to the people of Sumenep.</p>



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<b>External Factors</b>	<b>Opportunities _ _</b>  -The openness of the local community towards Sintung provides opportunities to increase appreciation and participation  -There are more and more requests for official and unofficial events  -More and more people	<b>Threats _ _</b>  -Technological developments in terms of easily accessing digital media can shift people's interest, especially young people in Ambunten, towards modern forms of entertainment  -Cultural changes that lead to a decline in interest and appreciation for Sintung as a traditional art

	are using social media	
	-The high level of public and government attention towards traditional arts in Sumenep Regency so that it has the opportunity to become a halal and cultural tourist destination	
	-Cultivating traditions through schools in Ambunten thus providing opportunities for the younger generation to learn and be involved in Sintung.	

### **3. Marketing Strategy for Sintung Islamic Arts**

#### **a. Sintung Arts Marketing Strategy for the Department of Culture, Youth and Sports and Tourism (DISBUDPORAPAR)**

In the development of Sintung Arts, the Department of Culture, Youth and Sports and Tourism has contributed in supporting this art to continue to develop and be known by the public, especially in terms of preservation. The efforts made can be seen from the support of DISBUDPORAPAR which registered Sintung Arts as Intellectual Property Rights (HKI) through the Ministry of Law and Human Rights (Kemenkumham RI) and Intangible Cultural Heritage (WBTH) through the Ministry of Education, Culture, Research and Technology (Kemendikbudristek RI).

Apart from that, the promotional strategy carried out by DISBUDPORAPAR is by inviting this art to appear at events inside and outside the city. On a national scale, Sintung has been present to show its dance in collaboration with other arts, namely the traditional Coastal Bride ceremony at Taman Mini Indah Indonesia (TMII) Jakarta, which illustrates that it is as if in this traditional ceremony there is a religion-based entertainment event, namely Sintung Arts. This collaboration is aimed at making Sintung art more beautiful on display to the people of Jakarta. Meanwhile, in the city itself, this art also appears at religious events in pavilions.

Even though this art has been displayed on a national scale, Sintung is still

not well known by the people of Sumenep because it is seen as lacking in terms of marketing. Apart from that, there has been no financial assistance provided by the Regional Government or DISBUDPORAPAR for this art. This of course results in limited promotional strategies so that it is difficult to be known in the Sumenep community due to the lack of marketing strategies carried out by both the Regional Government and the Sintung actors themselves. Even though this art originates from rituals, is communal and is sacred in nature, in its development Sintung has the right to be known. As a form of preservation and knowledge for the people of Sumenep, they see this art as having cultural value and also Islamic value.

Therefore, the increasingly sophisticated technology that develops requires a marketing strategy, especially in terms of promotion. Also seeing, the current generation is quite familiar with the use of social media, so there is a need for marketing innovation for Sintung art so that it can be known in all circles, from children to adults.

#### **b. *Marketing Mix Model for Sintung Islamic Arts as a Halal Tourism Destination Object in Sumenep Regency***

In the previous chapter , it was explained that Sintung is an art form in Batang Hamlet, Central Ambunten, Ambunten District, Sumenep Regency. Apart from that, it was also stated that in Sumenep Regency, the tourism desired by the regional government is tourism with local wisdom which does not contain elements of immorality, idolatry, and so on.

The people of Sumenep are the majority of Muslims who adhere to the teachings of their religion, so that all the elements contained therein have halal substance even though they have not been certified halal. Likewise with Sintung Art, this art has the opportunity to become one of the halal tourist attractions in Sumenep Regency because in substance, this art is very strong with Islamic elements. However, this art is not yet known to the general public. Therefore, there is a need for marketing innovation for this art so that it is better known by the people of Sumenep and as a form of art preservation through a marketing *mix model* . The marketing *mix* for Sintung Arts is as follows:

##### **1. *Product ( Product )***

The product is a combination of various products offered to meet the needs and desires of tourists. In this research, the product offered is the uniqueness of Sintung Art where this art is an acculturation between culture and Islamic values. Acculturation can be defined as the combination of two cultures that unite into a new culture. This is proven that Sintung art is a traditional art that has a *taneyan lanjhang floor pattern* combined with sholawat musical accompaniment and dance movements that contain Islamic meaning. This art was created to broadcast Islamic teachings in the form of

artistic expression so that it has a function as a religious means, namely as da'wah and Sufism.

The dance movements that are performed contain the meaning of the Shari'a, Tariqah and essence, where these three sequences constitute the general spiritual level in Islam. Sharia in Sintung is interpreted as the relationship between humans and God, humans and humans, and humans and the natural environment. According to the source, the first movement in the Sintung dance is facing forward which is interpreted as worship and means that in life humans have the first task, namely to seek knowledge. After facing forward, the dancer will then face to the right side which is understood as Tarikat which means it is a way to implement the law or Shari'a with the aim of getting closer to Allah SWT. So if you already have knowledge, there must be a journey to do or practice that knowledge.

Next, after facing the right side, the dancer will face the left side. This is interpreted as essence which means truth. So after studying, humans will practice their knowledge, after humans have implemented this knowledge, they will receive glory. But after receiving glory, of course you must not forget that the dancer's movement facing backwards is understood as the makrifat or final goal. The resource person explained that even though humans have a noble place, humans still have to remember that everything comes from God with the illustration, "When we are hungry, don't assume that what makes us full is rice because when we are hungry and suddenly we get news that there is a family If we have an accident, we will automatically be full immediately," meaning that what makes us full is not rice but Allah SWT .

In its development, what Sintung can offer, apart from its history and uniqueness, is the togetherness of the village community which of course has its hospitality, there are road guides who are village residents or Sintung performers for visitors who want to watch this art in their local area. Meanwhile, when this art is asked to be performed outside the village, tourists can visit the place where this art performance takes place.

However, in Ambunten village there is no accommodation for tourists who enjoy Sintung. However, according to sources, the residents of Ambunten village are very happy when visitors visit their village to watch this art so that if there are visitors who need accommodation, they do not hesitate to offer accommodation at their residence for visitors who want to spend the night in the village.

## 2. Price ( *Price* )

The price offered by this art form when asked to perform at religious events or outside the village is around IDR 5,000,000 to IDR 10,000,000 considering that there are quite a lot of members, namely the standard 20

dancers, 3 musicians, 4 singers and several crew members. who helped with the performance equipment. This price is intended for inviters of Sintung or those who have an event, while for visitors who want to watch this art directly in their area of origin, they do not need to pay a price or can watch it for free.

According to the source, art is not limited to a price where the meaning of unlimited starts from 0 to unlimited with the meaning that people cannot afford the art. This means that in essence no one can afford art, because art is born and develops in an area with a sense of love and is present amidst the culture of the surrounding community. Where the art is a depiction of the area it occupies which is then realized in the form of art. Then, this art is asked to be performed and introduced to the general public so that in order to appreciate a culture and the person who displays it, there is a price that needs to be paid.

### 3. **Place**

The location of Sintung art is located in Batang Hamlet, Central Ambunten, Ambunten District, Sumenep Regency. The location of this art is far from urban areas, as a result this art is not well known to the people of Sumenep. Meanwhile, for the community around Ambunten, this art is quite well known because apart from being present in the community, there is also a breeding of traditions through schools in Ambunten, be it elementary, middle and even high school. The location of this art is not only in one place but is held in rotation at the Sintung member's place every Thursday (Friday night) so visitors must find out first when going to watch this art because Sintung is held in a different place but still in the same village. The same. News can be obtained through one of Sintung's members.

### 4. **Promotion**

This promotional mix can be implemented if supported by special promotional funds . Therefore, these promotional mix components can later be implemented, evaluated and tested to determine from several of these components the most suitable alternative promotional options for this art. The promotional components offered by researchers are as follows.

#### 1) **Personal Selling ( *Personal Selling* )**

This promotional technique is carried out face to face, either from the pioneers or perpetrators of Sintung or from the Department of Tourism and Culture with visitors to form a good interpretation regarding the tourist attractions offered, especially this art. For example, when this art is invited to *events* or religious events both inside and outside the city , it is an opportunity to be able to communicate directly. In this case, Sintung actors can offer artistic *branding* that focuses on local culture and environment, thereby making promotional objectives more memorable and attractive.

## 2) **Advertisement**

The power of advertising lies in graphic design, words or sentences, attractive images that are able to stimulate or stimulate the cognitive, emotional and behavioral domains of tourists to be interested in the products offered. This promotion requires sufficient funds . The Regional Government or the Sumenep Regency Tourism and Culture Office should take part in promoting the arts in Sumenep Regency, one of which is Sintung Arts. There needs to be promotion in non-personal form for this art so that it is better known to the general public and can continue to develop, such as pamphlets, *banners* , television, magazines, *billboards* and so on. For example, when this art appears at a big event such as Taman Mini Indonesia Indah (TMII) in Jakarta, there needs to be a *banner* placed in the city center as a form of appreciation that one of the arts in Sumenep Regency will appear in the capital city of Jakarta. Apart from that, this effort can help the people of Sumenep to become more familiar with Sintung Arts. So it is not only the Muang Sangkal dance, the Dalang mask, and Ludruk that are only known and have become art *icons* in Sumenep, but also other arts that can be known by the people of Sumenep, especially young people.

Apart from that, advertising in *online mass media* needs to be further developed considering that nowadays technology is increasingly sophisticated and people, especially young people, are making more use of technology to get the latest information about culture, arts in Indonesia, as well as current news, so that The existence of social media is an effective *platform in promoting a tourist attraction*. Moreover, *content creators* are increasingly developing, such as Instagram celebrities, TikTokers, who promote content about culture, food and *travelers* . So it is not only Sintung actors who play a role in promoting this art to the general public, but support from the Department of Tourism and Culture, as well as the community also needs to be developed to see that this art has the potential to become one of the halal tourist destinations in Sumenep Regency.

## 3) **Sales promotion**

Sales promotions can be carried out via internet media such as TikTok, Instagram and so on. In this case, Sintung Arts does have an organization called Al-Jamiatus Solihin, but it is very unfortunate that this organization does not utilize current technology to introduce and promote its activities on its personal social media accounts. Maybe some members don't understand how to use the internet because the members who join are elders or gentlemen. However, there are quite a few young people who join this art.

Examining it more deeply shows that one of the pioneers, namely Mr. Agus and Mas Faiq, has promoted this art on his personal social media

account. However, it would be good for this organization to have its own personal account, especially Instagram, to make it easier for the people of Sumenep, especially young people, to obtain information related to this art. When this organization has social media, they can also share the activities carried out every week on their personal accounts. Because this art has its own uniqueness in learning dance moves that are demonstrated and not taught professionally, but rather following the last row to learn the dance moves. This is not just to promote, but also to immortalize and preserve because digital traces will always exist and always develop. So this promotional technique is a promotion that does not require a lot of money.

#### 4) **Direct Marketing**

In this promotional technique, direct marketing has been used by Sintung actors and the Department of Tourism and Culture, namely by bringing this art to *events* in Sumenep such as religious events, events at halls welcoming the Saudi Arabian ambassador, and targeting schools. which is in Ambunten. It's just that this art has never appeared at the Anniversary of the City of Sumenep because usually the people of Sumenep will participate in enlivening the Anniversary of the City of Sumenep by attending every *event* that has been scheduled. In this way, the Regional Government can present or include Sintung in the midst of the people of Sumenep through one of the Sumenep City Anniversary *events* , namely appearing at the Haul Raja-Raja Sumenep religious event, where this event is a sacred event and in accordance with the *background* of Sintung which speaks out . about prayers and barzanji.

#### 4 . **Marketing Concepts Viewed from an Islamic Perspective**

Marketing viewed from an Islamic perspective has 4 (four) characteristics, namely as follows.

- 1) Divinity ( *Rabbaniyah* ): Religious in nature and has the spirit of a *sharia marketer* who believes that the divine laws of sharia are the fairest laws so they must be obeyed in every marketing activity carried out. Even though a *sharia marketer* cannot see Allah, he will always feel that Allah is always watching him and every action he takes will certainly be taken into account (reckoning).
- 2) Ethical ( *Akhlaqiyyah* ): Prioritizing ethics (morals) in every aspect of activities. Sharia marketing is a marketing concept that prioritizes moral and ethical values regardless of religion because these values are universal.
- 3) Realistic ( *Al-Waqi'iyah* ): Sharia marketing is not a fanatical, anti-modern and rigid concept but a flexible marketing concept. *Sharia marketers* do not have to look like Arabs and are prohibited from wearing ties, but they must still appear clean, neat and polite, whatever model or style of clothing they

wear.

- 4) Humanistic ( *Insaniyah* ): It is defined that Islamic law is formulated for humans in order to improve human status, protect and maintain human nature, and control human animal (bad) nature by being guided by Islamic law. Islamic sharia is a humanistic sharia, created for humans according to their abilities without discriminating against race, skin color, nationality and status, so that sharia marketing is universal (general or applies to everyone).

From these characteristics, it can be seen that the pioneers and perpetrators or members of Sintung have fulfilled the four characteristics above to become a *sharia marketer* . As previously explained, the Ambunten people still adhere to the teachings of their religion so of course they uphold Islamic values. However, this does not mean that they are rigid people, anti-modern regarding technology. Meanwhile, in transactions, this is proven that Sintung members prioritize fairness by dividing equally the results of their performances among all Sintung members, which is approximately 90 people. And they separate cash from performance money where cash is stored and coordinated for group needs while money from performance is spent among all members.

## **Conclusion**

Based on the data obtained above, it can be concluded that in the marketing technique Sintung Art is referred to as breeding traditions through schools in Ambunten and is quite simple, as is the marketing carried out by the Tourism and Culture Department so that this art is still not yet widely known by the people of Sumenep, especially young people. In fact, this art has the potential to become a halal tourist destination because Sintung has its own uniqueness, both in terms of music, vocals and dance movements that are demonstrated. Therefore, with the marketing mix strategy offered by researchers which is analyzed from internal and external environmental factors, it is hoped that it will be able to become an alternative choice for both actors and the government.

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