



# Exploring the Indonesian Maritime Art toward Appreciation of Coastal Literacy

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## Abstract

There are many global literatures of art appreciation, but only few of them focus on maritime art appreciation. Filling the vacancy requires study of how the community or public values maritime art works in the context of coastal community's literacy. This paper aims to show appreciation of Indonesian maritime art works. It presents the results of maritime art appreciation through Focus Group Discussion (FGD). The participants consisted of academician, governmental official, artist, creator, community, *kiyai*, and student. The maritime art works which are appreciated were "Segara Garam" and "Tasbih Pesisir". They are considered as natural and virtual art works. Respondents' insight, knowledge, and experience showed varied perceptions. Participants with maritime culture background were quite expressive in expressing the importance of local wisdom values of the coastal community. Meanwhile the respondents without maritime culture background paid more attention on artistic and aesthetic aspects, instead of on meaning. Socio-cultural difference influenced how they appreciated and produced the knowledge of maritime culture. Respondents' cognition and affective abilities show varied interpretation, perception, and meaning of art values. Their experience of appreciation showed the importance of perception of maritime art in actualizing local genius. The appreciation of maritime art was performed to improve people's awareness of strengthening maritime culture literacy.

**Keywords:** appreciation, coastal literacy, maritime art, perception

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## INTRODUCTION

Appreciation practice has offered varied methods. There were studies on appreciation models. Kwang Dae Chunh (2022) conducted an appreciation process through students' pedagogic involvement in giving an opinion. Their narrations were collected and explored, which were a phenomenological reflection in understanding subject materials. Knutson (2011) traced art learning ecology in informal education by involving children in the

exploration and performed appreciation and interpretation at the art museum. Cooke (2017) studied how art appreciation at Florida Gulf Coast University used visual and audio-visual learning content, both in the form of film or short clips. Meanwhile, learning in Indonesia, especially in 2020-2021 during a pandemic, was conducted online. Thus, appreciation through film or audio visual was a significant choice. Maritime art appreciation gives maritime literacy through digital artwork display.

Some researchers have studied coas-

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tal art and appreciation. Nurdiana (2019) researched appreciators (audience) of Wayang Tengul as community's traditional art. The characteristics of *wayang* (puppet) performance satisfy inter-age people's taste. Thus, the appreciation process runs without coercion as a method to pass down the traditional art. Wayang Tengul audience consists of children, adolescents, adults, and elders. Hidayatullah, Jazuli, & Syarif (2021) studied the meaning of notation in Lampung's sole coastal guitar music created by Imam Rozali. The language in the notation and song lyrics used the dialect and special style of indigenous coastal people in Lampung. The music notation note-taking by Imam Rozali was directed to literacy and writing tradition. Wiyoso and Hanggoro (2020) studied the collaborative packaging of traditional art Barong Ngesti Wargo Budoyo as an artwork model that conformed to the coastal community's aesthetic taste.

With regard to perception, meanwhile, there were some studies on public appreciation and perception. Liu, Butler, & Zhang (2019) studied the public perception of urban inheritance and identity issues. This aimed to build public awareness of urban heritage assets. Viney (1999) studied the audience of a religious program on television. It targeted the audience's characteristics by age and gender, the significance study for religious preaching broadcast and content. Huang & You (2013) conducted a maritime-related perception study to trace public perception of maritime issues in correlation with how the community managed maritime resources sustainably. The survey components included public knowledge, attitude, and actions in Taiwan on maritime related issues. The research contributed to developing a maritime governance strategy to achieve conservation objectives and give policy recommendations.

None of the studies above show more specific artwork appreciation, especially maritime art. The maritime studies were focused on the maritime environment and ecosystem. Meanwhile, studies

on art appreciation and public perception of art focus more on the subjects that do perception and appreciation. For example, Dukes & Lewis (2008) studied students' perception of rock concert fans' violence in expressing social protest and then agreeing on a peaceful and safe rock concert. The findings were related to correcting measures by the organizer, fan, and government. Meanwhile, Seeley & Kozbelt (2008) stimulated artist and non-artist respondents in response to shape to make a drawing. Artist's art, aesthetics, and historical knowledge contributed to their technical skill in drawing and their ability to give perception.

Just like a study on maritime art that is least done, the same applies to the study of maritime literacy. Until now, there is no specific discourse on the keyword maritime literacy. However, in this aspect study on maritime literacy was developed in the early 2000s, starting in the US, which later attracted international attention (Fauville, et al., 2018). Maritime literacy was defined by Cava et al. (2005) as an understanding of the influence of the sea or ocean on humans and our influence on the sea. More specifically, Winks, et al. (2020) defined ocean literacy as a global education movement aiming to deepen and contextualize human's relation with the sea. In this context, the research conducted by McCauley, et al. (2018) was related to sustainable ocean literacy for adolescents and public awareness of the maritime environment. Collective intelligence value as a methodological instrument shows action collaboration between community and stakeholders to solve maritime environmental issues and contribute to sustainable maritime education.

Meanwhile, Fauville, et al. (2018), still in the attempted movement to enhance ocean literacy, presented research on International Ocean Literacy Survey (IOLS) that served as a community-based measuring instrument by comparing maritime knowledge by time and location. The study referred to two things: (1) IOLS was developed voluntarily, grassroots-based by Ocean Li-

teracy community members, and (2) while IOLS early test was conducted at a national level to validate instruments in various languages and populations. The survey results can be used widely at the community level for international and global improvement in building public understanding of the importance of the sea; thus, the public can understand, communicate, manage, maintain and protect maritime resources and the sea/ocean ecosystem. More specifically, in the context of ocean literacy and tourism, Garcia and Cater (2020) revealed underwater life as a challenge for tourism. More specifically, Garcia and Cater offered a multi-stakeholder structure in ocean literacy practice that might contribute to the more advanced aspiration of global maritime awareness. Stakeholder collaboration may contribute to improved ocean literacy through empirical research on scuba diving in Mallorca, Spain.

Back to the keyword maritime literacy which cannot be found specifically in international discussion, although quite limited, the term maritime literacy can be traced in Indonesian discourse as the world maritime axis and in an effort to revive its maritime glory (Yani & Montratama, 2015; Nugraha, 2016). The maritime literacy explained by Indra Jaya, et al. (Nugraha, 2016) reviewed the main aspects of maritime to develop and optimize Indonesia's maritime potential for sustainable utilization. Meanwhile, in the press review of the Coordinating Ministry of Maritime and Investment Affairs conveyed by the Ministerial Expert Staff of the Socio-Anthropological Division of the Coordinating Ministry of Maritime and Investment Affairs, Tukul Rameyo Adi, the terms *literasi kemaritiman* (maritime literacy), *literasi samudra* (ocean literacy), and *literasi bahari* (maritime literacy) seem to be exchangeable. The concern is about the low maritime literacy, especially related to maritime culture. As in the statement, "Current young generation has information on maritime culture terminated; thus we will focus on building content, campaigning through social media, film, vlog, and other media easily un-

derstood by the millennial generation." In line with this statement, the low maritime literacy in Indonesia also attracted attention in the reflection on World Oceans Day in 2020, which is accessible on the Indonesian Ministry of Law and Human Rights website.

Literacy models develop greatly. Literacy is not only limited to texts whose accessibility is currently competing with digital access. The fact of massive changes in the digital era and even the global pandemic accelerate disruption. A strategy is needed to formulate literacy content to digitally fill the appreciation space. This situation leads to how to formulate artwork as both content and appreciation media in constructing knowledge. It is necessary to support discourse on the other side of Indonesia's development that emphasizes on maritime empowerment. Indonesia's history of maritime glory is still the least known for the people to know. Current maritime culture literacy is not yet satisfying. Current maritime issues and discussions are still limited to certain rooms, which are directly related to maritime policy, community, or groups of people who are indeed related to "people of the sea." In filling this vacancy, this paper reveals how maritime art literacy practice through appreciation process using FGD method can give an alternative model of art literacy and appreciation.

## METHOD

The maritime art appreciation was conducted through a Focus Group Discussion (FGD) method for appreciators' narration of their knowledge of Indonesia as a maritime nation. Watching maritime artwork via zoom during the pandemic aimed to develop maritime world awareness through understanding visual symbols, cultural differences, and individual's expression. The qualitative research data were collected through appreciation in the form of FGD, a unique qualitative research method (Hennink, 2007). For the dynamics of a discussion, FGD was conducted by

involving participants based on the characteristics of experience related to the discussion topic (Lunt, 1996). Art exploration, perception, and appreciation through FGD allow the exploration of the extent of knowledge, experience, and spontaneous response to maritime artwork. The FGD was performed online as an alternative to avoid mobility constraints or anticipation of participant's presence from different time zone (Hennink, 2014).

Participants are determined based on professional diversity but with art aesthetic experience of art and culture and capacity related to maritime issues. In this case, the FGD participants comprised academicians, artists, community, student, and government officials. More specifically, the academician participants were from the art-culture field from public college (not art-specific college); the artists and communities were from coastal areas; the students were from art-culture campus. The online appreciation was conducted in some stages: *first*, all participants completed their identity: name, place, and date of birth, the local language, address, educational level, position, field of science, workplace, email address, and telephone number; *second*, display of artworks appreciated: "segara garam" and "tasbih pesisir"; *third*, a moderator moderated the discussion in which everyone gave their opinion, evaluation, and perception; *fourth*, the moderator was given some indicators as the materials of questions to be developed. Below are some basic questions: To what extent do you know we are a maritime nation? What do you know about maritime art? To what extent are you involved in maritime art and culture? What do you like about maritime artwork? What do you feel seeing the works "biografi garam", "tasbih pesisir"? What do you find related to maritime in the works? And *fifth*, the FGD process was recorded, both audio and visual; thus, the document of this process was in the form of written, audio, visual (video recording), and photo data.

The moderator played a central role in leading the discussion process. The mo-

derator asked questions, engaged the participants to answer, induced them using other questions, etc. A reporter assisted the FGD process in ensuring the whole data were saved well. The reporter's data accuracy (Broad, 2020) supported the research analysis process (Hennink, 2007).

Through FGD, the respondents were asked about how they perceived maritime art from the three-art works "segara garam" and "tasbih pesisir". The interactive discussion was performed through appreciation of the three works. The argument about the response to maritime art showed an appreciation attitude, valuation, or treatment for the works. It significantly found an understanding of public opinion formation in influencing maritime art.

The FGD method found the meaning and participants' way of understanding. FGD was used to find consumers' attitudes and motivations and reveal public discourse and interpretative community (Lunt, 1996). This method was used to identify a diversity of experiences and perceptions (Hennink, 2014). The important objective of focus group research was to identify various perspectives of the research topic and understand participants' perspectives. With perspective, the interactive discussion encouraged rationalization and explicit reasoning (Fern, 2001). Maritime art appreciation served as a valuation of aesthetics.

The data analysis needed a structure with a strong argument and theoretical framework for presenting the data (Varga-Atkins, 2015). This structure served as the frame in the data reduction process as part of the key in the analysis process. Data reduction identified the core theme or category of problems in the data, nade data concept, or developed framework to arrange the results, all of which are contributing. Reduction formed the "story" of data, which helped arrange effective research findings (Hennink, 2014). The analysis needed to use a circular process method between writing, further analysis, and back to writing as an important way of thinking about data.

The appreciation process was con-

ducted through FGD online in three stages. The first online FGD invited participants from the structural official/government of Ministries, local government, and academicians. The government officials were invited from the Coordinating Ministry of Maritime and Investment Affairs; the Ministry of Tourism and Creative Economy; the Department of Culture and Tourism of West Java, and the Department of Culture and Tourism of Bandung City. The academicians were invited from Universitas Pendidikan Indonesia, Universitas Padjadjaran, and Universitas Gadjah Mada. The second FGD invited artists (from dance, music, theatre, and film fields), communities, and also *kiyai* with involvement in maritime and art fields. Community participants consisted of *Kiai pesatren* in Madura, Tadulako Art Community in Palu, Armana Pustaka Mandar Community, Yayasan Darma Bakti Karya, Nara Teater, Takenuda, and People's Coalition for Justice, All Indonesia Coastal Custom Community & Small Islands Forum. The participants of the third FGD were six postgraduate students. The FGD was mediated by a moderator and recorded by a reporter. The moderator was a lecturer and researcher who was active in community empowerment and social innovation activities. As the driver of a creative community, the moderator had the capacity to moderate the forum effectively and interestingly. The reporter, meanwhile, was a lecturer and researcher with accuracy and speedy writing ability and was able to report the discussion forum activity carefully.

The online FGD was divided into three sessions by question theme. The discussion in the first session started with moderator's questions for the participants. The questions in the first session were related to the participants' literacy and experience related to maritime issues. In this session, the participants were given direct chance to answer the questions. Besides, at the same time, the participants could give alternative answers through the *padlet* link prepared by the moderator and informed through chat room zoom meeting before

starting moderating the discussion.

The questions in the *padlet*, suppose their answers are written by the participants, were then written by a moderator when the participants answered them orally for effective duration of discussion. The moderator limited the time for each session; thus, the participants who did not have the chance to answer in the first session could integrate their answers into the questions in the second session.

The questions of the second and third sessions directly traced the participants' appreciation and perception of maritime artwork. The questions of the second session were related to the participant's appreciation of artwork in general and the maritime artworks produced by the team of researchers as the main object of discussion in the FGD. In this session, the participant could directly answer the moderator's questions upon moderator's invitation. Alternatively, upon the moderator's invitation, the participants could answer the questions of the second session. Participants who did not have the chance to answer in the first session could integrate their answers in the second session. The moderator managed the third session by giving the participants short questions.

The questions in the third session were related to the participants' perception of the artworks put on display. The participants could simultaneously, directly in writing via chat room. Variatively, in this session, the moderator continuously gave five short questions about what to add, reduce, collaborate, and develop from the three maritime artworks put on display, and finally, about what was challenging in making a maritime artwork. In responding to the questions, the participants were asked to answer briefly, not more than ten words. Interactively, the participants could volunteer to answer or be called and asked by the moderator to answer. These answers were the participants' last responses before the moderator concluded the discussion. The questions from the three sessions could be developed into short questions and answered through zoom chat.



In the last session, each participant gave a closing statement. The moderator directed the questions of the two sessions by giving them the freedom of who would start it.

## RESULT AND DISCUSSION

### Maritime Art Appreciation and Perception

Indonesia's long history as a maritime nation is re-discussed by the state as stated by President Joko Widodo that restoring Indonesia as the world's maritime axis becomes the state's development vision as expressed in Presidential Regulation on Acceleration of the Implementation of the World's Maritime Axis. Maritime art articulates the vision based on research on historical traces and life facts of the coastal or maritime communities. Artworks are articulated virtually in performance, as with the works *segara garam* and *tasbih pesisir*. The two *segara garam* were created through observation by involving salt farmers. Direct performance was done on a salt bed, documented, and presented as work that can be appreciated via digital media. The work *tasbih pesisir* was realized from rhymes, recording the research journey into a stage performance and directly broadcast via *zoom* and *youtube*.

Maritime art refers to artwork created based on maritime research results. The term maritime art is not commonly found. Prins (2013) used the term maritime art in studying the oculus aesthetics, which is ship's ornament. Oculus aesthetics contains local wisdom, one of which is that the carving process is done through ritual. Differently, the term maritime art in this study shows how art articulates natural phenomena and maritime community. The artwork illustrates Indonesia as an archipelagic nation with diverse religions and social structures.

The results of maritime research become content in creating maritime artwork as digital appreciation material. In practice, appreciation requires a series of processes and supporting instruments, from the appreciator's preparedness, object or work

appreciated, and supporting atmosphere aspects. Perception done in the appreciation process is influenced by respondent's subject. Therefore, understanding and enjoying art (Seabolt, 2001) cognitively and affectively involve emotion (Osborne in Seabolt 2001); (Jakesch, 2014). Jacquette (2014) affirmed that perception is the act of interpreting and defining, influenced by experience and knowledge, and involves talent/gift. This is why determining respondent's category by age, sex, occupation, profession, community group, individual's characteristics, and education level is important. Appreciators' competence can be determined based on professional, or amateur ability or experience (Jakesch & Leder, 2009). Appreciation is a valuation and an act of understanding. Hung (2019) explained, more specifically, art appreciation as a set of procedures that generally involves the process of perceiving, understanding, and valuing art and then making opinions out of the artwork. Jakesch & Leder (2009), in their research on appreciation, formulated participant's characteristics by age, a number of materials (artworks) appreciated, and process appreciation procedures or process stages done before final determination through analysis and recommendation.

Seabolt (2001) and Seeley & Kozbelt (2008) offered the concept of the difference between appreciation of art, art history, art aesthetics, and art criticism. The difference is not only about the term but also objective. They are practically interrelated, in which art appreciation is to value good and bad under the influence of knowledge of history and aesthetics; similarly, with art criticism, mind, and aesthetic experience, the objective of the art appreciation process is to be the key to formulating indicators of success. It should consider the results of appreciation and its contribution. Who are the appreciators? Artist, lecturer, student, artist involved, researcher, consumer, and producer. Suppose the ones to be appreciated are components of work. In that case, the elements of work are to be revealed in more detail, since components

in art appreciation, according to Jacqueline (2014), are quite likely to reveal the process of work, a form of work, method of work, and idea of work.

Artists are affiliated with a space where art is placed (Robinson, 2014), where there is an interactive situation between the object appreciated and the subject who does the perception. In its process, each subject is allowed to show how to think, attitude, and sense processing. A meeting model is needed to create room for discourse and dialectics to generatively develop art growth. Therefore, exploring public perception requires formulation of problems, objectives, and components as the contents of appreciation as the indicators in determining the appreciators. The appreciation process is conducted online for respondents to perceive valuation, evaluation, criticism, interpretation, experience exchange, and definition processes. The use of sophisticated instrument can be integrated into authentic art appreciation courses to motivate and improve students' learning (Hung & Young, 2016). This aims to give an experience of art appreciation and find a formulation of a maritime art concept and contribution to the development of art science in the digital era. Therefore, discussion participants' individual characteristics and cultural backgrounds or differences have a cohesive influence on the interaction process (Hennink, 2007). Personal experience and certain roles can also have significant implications for maritime art formulation with the hope of contributing to public policy. Indonesian maritime affairs have become part of public policy, covering territorial, cultural, and social environment sectors.

Aesthetics is basically perceptual. Aesthetics is a science of perception that cannot be separated from the experience of watching a picture. How a person views something aesthetically influences his perception (Schellekens, 2019). Valuation is influenced by insight, and visual experience cannot separate perception from contemplation when it comes to watching a picture. Respondent's aesthetic experien-

ce influences audience's view of a maritime art work or product. This approach is participant-oriented and can pragmatically recommend products, including artistic improvement and appreciation strategy (Hennink, 2014).

Art is an instrument of legitimacy and contestation based on the very strategy, place, and legality. The elaboration explains where art is placed. That shows authoritative negotiation with the public; this art legitimizes the community power structure. Art plays a role in legitimacy discourse with a strategic objective of providing a 'reservoir of support'. Art legitimizes the world's view or supports the community's ontological basis (Robinson, 2013). The appreciation process conducted by Hung & Young (2016) is directed to appreciation capacity tests through a digital device with multi-touch technology, compared to using slide and printed materials. The art appreciation learning approach using tablet and multi-touch technology has bigger ability to motivate student involvement and appreciate of learning. Information construction influences the definition of art appreciation, which is also influenced by a complex interaction of perceptual processes. Appreciation investigation is conducted by matching correspondence understanding between the visual and semantics of artwork or between verbal representation and information coming with it. The ambiguity of appreciation is greatly related to aesthetic experience (Jakesch & Leder, 2009). Information as stimulus received needs a learning experience process.

#### **The work of *Segara Garam* and *Tasbih Pesisir* : Between Virtual and Natural Art**

History proves Indonesia was a maritime country that controlled the sea and was able to explore the world and control trade expansion when other countries only controlled rivers. The 250 ports (Campo, 1992: 40) and harbors in sailing and trade routes in the archipelagic waters prove the past maritime life in the Archipelago (Santosa, 2015: 45). The glory as a maritime

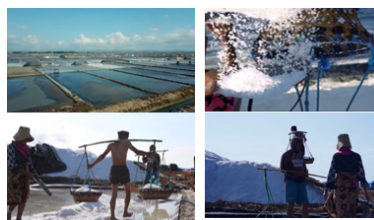
country has been shown by the kingdoms in the past, including Sriwijaya, Majapahit, Demak, and Bone. Geographically and culturally, 80% of Indonesian territory is the sea. A maritime country controls and uses the sea to reach its prosperity and glory (Santosa, 2015: 2). This means that all life aspects are related to the use of the sea (Oktavianus, 2019: 19). Indonesia is an archipelagic country flanked by two continents. The characteristics of an archipelagic country influence the people's perspective and insight with relatively high knowledge in their era in controlling maritime resources (ADP\_Discussion\_FGD1 Online\_4 June 2021). After the independence, however, we forgot our maritime culture by developing feudal agricultural culture instead of egalitarian, multicultural, open, and cosmopolitan maritime culture. Today maritime spirit is revived through the traces of ancestors' glory. A fishing vessel is the most iconic heritage of maritime culture due to its fishing ability using a vessel. Boat's long life from generation to generation contains the narration of survival and livelihood as well as maintaining cultural feature that shows local knowledge (Sabhain, 2020).

It is the government's policy to promote maritime unity, in which maritime power should change maritime interest in using the vast sea in the Archipelago for the nation's advancement. Maritime awareness is gained through maritime traffic and protecting its resources (Saha, 2016). Keeping the sovereignty and understanding of the sea and all of its potentials can be done through literacy. Art is one of the significant media of literacy in delivering how maritime affairs becomes a path to increase added value for life needs through transformation and comparative process to excellence. The stories and mythologies of sea gods/goddesses, traditional boat and ship's strength, and fishermen/coastal community's festival rituals can be storytelling or story comic narration (WG\_Discussion\_FGD1\_Online\_4 June 2021). Art can articulate the portrait of maritime art treasures describing the sea as a compani-

on, source of inspiration, room of life, and sea as the nation's future. Collaboratively, literacy texts realized in works can be used as content of Indonesia's maritime affairs campaign.

Maritime Art is art based on aesthetically wrapped ideas that others can appreciate. The idea is based on the maritime environment. Maritime art must serve as a trigger for our identity as a maritime nation. European Opera that came through the sea to Indonesian islands in the 1830s (Sugiyama, 2019) brought the maritime nation closer to acculturation and cultural assimilation, forming multiculturalism and high tolerance. Maritime Art as a product is an effort to build marine culture's character. Maritime art can build knowledge and deliver development messages. Maritime Art is a hybrid art. The uniqueness of the concept of soil and water, sea and Land as a unified room of life. Indonesia views its sea as a wide continent. *Tanah Air* (homeland) is a strong philosophy that does not exist in other countries. Art serves as the medium to improve understanding of and interest in maritime affairs from Sabang to Merauke (TR\_Discussion\_FGD1\_Online 4 June 2020).

Art can build cultural ecosystems and policies that favor maritime affairs. Maritime art idioms are used to convey knowledge and values. So that maritime concepts must emerge as an ecosystem based on a creative and digital economy. Genuine and natural sea environment is one trigger of attraction. Maritime Art is an art that can show estuaries, rivers, sea, and boat, bringing us to the condition of *tadzabur* and *tasyakur* (WG\_Discussion\_FGD1\_Online 4 June 2021).

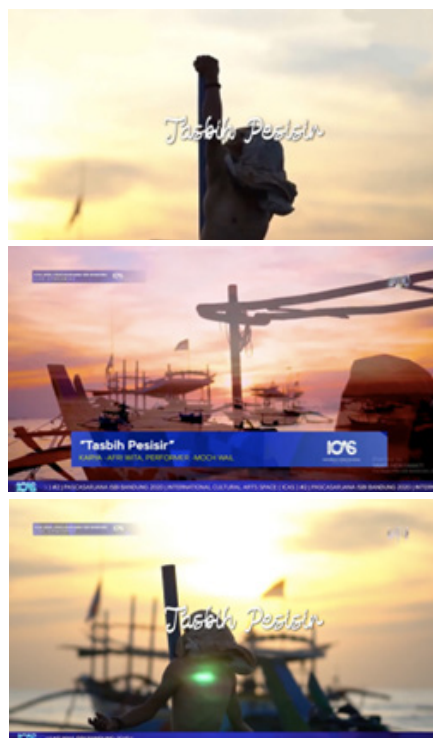


**Figure 1.** Maritime Art Work "Segara Garam" (Documentation: Yanti Heriyawati, et al., 2020)



*Segara Garam*, and *Coastal Tasbih* are works of art resulting from a project-based research process. The works were produced collaboratively involving actors, dancers, camera operators, talent (community), music directors, and editors. Recording media present the artworks of dance, theater, and literature as part of performing art transformation for appreciators. The camera is used as a technology to build a new art form (Papastergiadis, 2006). This artistic act responded to the digitalization that has currently constructed change in culture and knowledge. An appreciator no longer comes to the exhibition building and buys tickets to appreciate an artwork, despite cinema still being a possibility after watching in private rooms (Figure 1).

Exploration of actors' bodies interacts with salt farmers as in the work *Segara Garam* is a choice in showing the liberation of conventional forms. Just like the visualization of the poem *Tasbih Pesisir* attached to the actor's body performance and fisherman's boat offering art hybridity (Figure 2). Likewise, natural art signs are apparent in how salt farmers are involved and the performance process on a salt bed and onboard fisherman's boat that sails on the sea. The naturalization of traditional art as a resource for constructing contemporary art is closely related to release and liberation in contemplating new ideas in creating innovative works. In its development, contemporary arts have started paying more attention to social form and content (Roose, et al., 2018). Maritime culture study is the idea of content in the artistic exploration process of the artwork. The maritime cultural landscape is not limited to ship communities but can take into account human activities underwater and on land (coasts and coasts), lakes, and rivers associated with shipping routes and ports (van Popta, et al., 2019). A study on maritime culture explores the coastal and maritime communities' activities in the Archipelago.



**Figure 2.** Maritime Art Work "Tasbih Pesisir" (Documentation: Yanti Heriyawati, et al., 2020)

The following is part of the visualization of the *Tasbih Pesisir* poem.

*Hamparan pasir memijat kaki  
Deru ombak menyisir hati  
Semilir angin mengusir sepi  
Membuang panas hati  
Membangkitkan energi  
Pantai-Mu menentramkan gejolak diri*

*Duduk menunggu  
Asap mengepul  
Perut bertalu-talu  
Percakapan riuh menderu  
Tiba setumpuk sajian laut  
Mengusir kantuk  
Menghalau gemuruh cacing perut  
Nikmatnya Rezeki Laut Biru-Mu*

*Segara Garam* and *Tasbih Pesisir* are maritime art models that initiate and may give birth to other innovative works. The two works represent maritime art. *Segara Garam* is related to the coastal or maritime community's economy; *Tasbih Pesisir* is identical to Islam, in which the fact that

coastal culture that is the basis of *santri* community is the pioneer of Islam as the dominant civilization in the nation (JM\_Discussion\_FGD1\_Online 4 June 2021).

Artworks have been presented in a contemporary manner, with traditional content or performances done naturally and digitally packaged to be appreciated by a wider public. This is a model of the art development with advanced technology to deliver messages symbolically but can still be enjoyed by many audiences in the era. It is cinematographically simple but with extraordinary meaning. The development of the work in the choice of maritime theme is not only about current gloom but past and future glory and happiness (LMR\_Discussion\_FGD1\_Online 4 June 2021) that shows the identity and inspiration of a nation to advance (Yani, 2019). The existing traditional arts that are still in a traditional frame or, we can say, almost extinct can be raised through the more contemporary and modern virtual frame.

**Coastal Culture Literacy through Hybridity of New Media Art**

From the 23 participants involved in the FGD process for appreciation, a fact was found that maritime art and culture are not commonly known. Many people have not felt the awareness of Indonesia's glory and identity as a maritime nation. This shows that Indonesia's maritime glory is an abandoned history. More specifically, the participants stated they did not live on the sea and were not involved much in maritime issues or activities. Moreover, this is caused by the fact that the land community's perception dominates the nation's development. The participants' response shows maritime art appreciation process gives them new insight and knowledge of maritime culture. This means that appreciation and literacy activities need to be performed massively, as in the participants' statements (participants' names are abbreviated to initial, such as Yanti Heriyawati abbreviated to YH) as follows.

Statement	Participant
Personally, as Bandung inhabitant, I seldom got in touch with the sea	DK
Personally, despite educated as santri on the east coast of Gresik, but I haven't been involved in any coastal art	IZ
Honestly, only in this occasion, I have the chance to do activity on a maritime art	AM
Not understanding it much, since I don't live on the coast, and haven't explored anything related to the sea	GAD
I'm personally horrified to be on the sea since I can't imagine how gigantic it is	AJA

Network forms individuals to develop and implement artistic ideas (Montanari, 2016:798). Maritime art appreciation is the network's work that establishes a new network among the participants. The knowledge and experience brought created a perception of the artwork appreciated. The Focus Group Discussion (FGD) gave each appreciator room to find new knowledge and experience. The response in the FGD room was directed to the same artistic characteristics of art. A stronger perception was apparent in the participants' desire to contribute to the development of maritime art, either from artistic and aesthetic perspectives or information delivery media art, including promotion and propaganda. There is an aggressive response to the two possibilities as follows.

Statement	Participant
Emotional music is needed that is integrated with the sea; community's activities need to be involved more	RH
The additional description and narration, as well as costume arrangement, match the theme of the poem read	AGP
Remove bombastic diction; choose stronger diction	BB

This work must try the deep sea, not only on the coast	MRA	There is a need for maritime art performing art that in the future it will raise Indonesia's maritime affairs, which is important for the development Academicians need follow-up efforts as a concept of science and technology development to find the problems of coastal and Land communities	RH
Publicize them to the public for them to be well known	GAD		
Role model in maritime art research	DNS		HIP
Make it simpler, for the public to reach it	AM		
Understanding the sea can be realized in the concept issue and artistic aspect of the stage, fine art. This knowledge finally gives birth to ethos, a sea that brings us together and makes us closer	SPH		AG
These works have not totally shown life in the sea, the non-burdening sea, and the pleasant sea. A painful impression must be changed, interact on the sea non-coerced	AJA		BB

The depth of meaning of the sea and maritime culture seems to be shown by the response of participants who were from the maritime area. Sea is viewed as the mother. Moreover, the sea is defined by life's philosophical value.

Maritime art is at least able to abstract the nation's inspiration with two identities that function hierarchically. Indonesia identifies itself first as a maritime country and second as the regional leader (Damanik, 2020). Dialectically, there seems to be great hope for maritime art, which leads to the role of academics and government public policy. What the academicians have done become the new spirit that inspires many parties to cooperate in expressing maritime art. Re-actualization of maritime values is significant, including expressing the previous maritime community's belief and knowledge system on maritime power experience (Oktavianus, 2019). Maritime policies need to include maritime culture's role, including through coastal art frame and maritime literacy.

Statement	Participant
Sea is not simply material. Fishermen view the sea as their home	AG
Sea is the mother of knowledge; for Madurese people, seeking for knowledge must be done through sailing. Evolution in modern is the sea. Productive by sailing and grateful for the creation	MSW
Maritime culture is related to the perspective and mindset of the sea. Sea, for us, is the center; we call it Mama (mother)	BB
Sea is their home, their barn. Division (of role) on Land is based on sea life, like division of individual's role on board	SPH

Statement	Participant
The works produced can be used as content for a maritime campaign by the Coordinating Ministry for Maritime and Investment Affairs	ADP

Constructivistically, culture is understood as the community's collective understanding of history, ideology, belief, and religion in the past and now. The government's strategic policy confirms maritime identity and culture growing from the community. This continuously constructs values, attitudes, behavioral

patterns, habits, symbols, achievements, and adaptation methods as a nation's tradition (Prasetya, 2020). Articulating the sea needs to start from the maritime community's mindset based on what is experienced, what is felt, and what is aspired. Comprehensive elaboration is a choice in the maritime art creation process.

Responsiveness to the digital era is realized by using technology to abstract new works. The awareness of the advancement of technology is controlled and formed through innovative artwork. The hybrid interaction of art, media, and digitalization is articulated in maritime art and culture. New media hybridity is a chance to face challenges and jump into science and mind (Ross, 2005). The use of digital media does unnecessarily break down artistic values but is a new challenge in realizing the maritime community's hope to create maritime art through refreshing artistic exploration instead. Digital processing results should be a new formula to strengthen maritime art. Research intensity is the key to the maturity and depth of maritime artwork production. FGD is a room of discourse and dialectics of the thinking process and expressing interpretation of maritime art. Appreciation and perception activities direct intellectual experience and contribute to formulating maritime literacy.

## CONCLUSION

Appreciation constructs knowledge and realizes science, and stimulates new ideas. FGD model gives circular room to think together and influence each other. Participants, as appreciators, gain the room to measure their insight and knowledge of maritime art's artistic and aesthetic aspects. Maritime art contents strengthen the country's discourse and movement in returning the nation's sovereignty as a maritime country, both in revitalization and literacy contexts. The process by which respondents value, evaluate, criticize, interpret and define maritime art that is appreciated is a form of education.

The Archipelago's excellence in maritime culture can be conserved in the frame of maritime art. The public can appreciate art actualization in coastal maritime areas as an effort to return the nation's maritime identity along with its glory. Appreciation is a literacy education medium for the community and the young generation. The maritime art model was perceived as a strategy for supporting the nation to realize Indonesia as the world's maritime axis. Maritime art is able to articulate Indonesia's maritime culture to recover the people's prosperity and the nation's glory based on maritime power. The maritime art and culture identity will gain more attention in the protection, development, use, and guiding processes outlined in strategic measures of cultural advancement. Maritime art literacy depicts a portrait of the strength of identity as a nation with a culture of acculturation and multiculturalism to form tolerance education. Maritime art significantly strengthens the creative economic ecosystem process since art is attractive, especially in digital media.

Exploration and study of literacy and appreciation, especially on maritime art, cannot cease at this point. Maritime artwork can keep developing and continuously serve as a content of appreciation. Appreciator can be formulated based on the diversity of Indonesia's cultural background. A trial needs to be done on appreciators from some islands. The choice of student appreciator can also be the orientation of research in consideration of the scope of a non-art college or study program. Different characteristics of appreciators can measure the extent maritime discourse is understood by the public and the knowledge of the aesthetic of maritime art.

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