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Case Study in South Sulawesi

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Examining the Relevance of Indonesia's Maritime Culture in the Discourse of Social Bonding in Maritime Diplomacy: Case Study in South Sulawesi

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Abstract: The current discourse of maritime diplomacy has been strictly limited to the utilization of hard power as an essential tool to produce diplomatic goals through the sea, side-lining the potential of the dissemination of culture as a soft power tool to construct mutual awareness and understanding. This problem is evident in both academic studies and for practical policymakers, with the example of Indonesia's maritime diplomacy conception in 2014. This article argues the opposite, by highlighting how maritime cultural programs can result in diplomatic goals in the realm of understanding and awareness, expanding the study of Le Miere's maritime diplomacy. This article employs Holmes and Wheeler's article "Social Bonding in Diplomacy," in attempt to analyze how programs that fall under the categories of; 1) Cultural Global Mobility Programs, 2) Cultural Exhibitions, and 3) Cultural Expeditions, can represent the domain of maritime culture in the discourse of maritime diplomacy, which has the capacity to provide outcomes of mutual understanding and mutual awareness. The outcome thus is the reconceptualization of cooperative maritime diplomacy, with the inclusion of cultural diplomatic aspects. Through social bonding in diplomacy, this article has shown that the cultural aspects are able to positively establish social bonds, which establishes a basis for successful diplomacy.

Keywords: Maritime Diplomacy, Maritime Culture, South Sulawesi, Foreign Policy Analysis, Cultural Diplomacy

Introduction

In Joko Widodo's (Jokowi) first presidential term (2016–2019), he announced an alteration of Indonesian foreign policy strategy with the Indonesian Global Maritime Axis (GMA) (Anugrah, Putra, and Burhanuddin 2020; Putra 2020). This policy views Indonesia as a strategic hub between the Pacific and Indian Oceans, therefore, it was decided that the foreign policy cornerstone is to be based on maritime-based developments (Putra 2017; Sambhi 2015; Syailendra 2017). In achieving such an aim, Jokowi—through Indonesia's Maritime Diplomacy White Paper 2019 published by the Indonesian Coordinating Ministry of Maritime Affairs—elaborated concepts and dimensions of Indonesia's maritime diplomacy (Agastia 2019). The timing of its implementation could not have been more precise, considering the recent tensions in the Pacific islands in regards to the South China Sea (Putra 2019; Darwis, Cangara, and Putra 2020). Indonesia that initially was a non-claimant state, had to revise its foreign policy behavior toward China due to the tensions at the end of 2019, involving the infiltration of Chinese fisher boats and coastguards into the Natuna Islands (Indonesia's Exclusive Economic Zone) (Pinilih 2020).

Several key pillars of the Indonesian maritime diplomacy include: 1) leadership in bilateral, regional and multilateral partnerships; 2) peace and security at sea; 3) establishing of maritime-based norms; 4) focus on maritime boundaries; and 5) activeness in maritime organizations. In achieving the stated pillars, the definition of maritime diplomacy embraced is implementing

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foreign policy to negotiate maritime boundaries and fulfill maritime-based national interests. At the core of the white paper, Indonesian practitioners firmly believe that the conduct of maritime diplomacy is to be conducted by state actors (specifically for maritime diplomacy), not non-state actors.

The stance embraced by Indonesian policymakers on maritime diplomacy is similar to the voices of academics in the field of maritime diplomacy. A leading scholar in this field is Christian Le Mièrè, who attempted to expand the definition of maritime diplomacy by focusing on how domestic assets are utilized to achieve foreign policies that relate to maritime spheres (Le Mièrè 2014). This leads to the conclusion that besides the state actors, non-governmental agencies also have a role in the conduct of maritime diplomacy. In his work, however, he majorly attempts to differentiate the different forms of maritime diplomacy along with the differences of goals, which majorly falls under the scope of persuasive and coercive maritime diplomacy (utilized as hard power forms of maritime diplomacy). Therefore, both academics and practitioners in this sense, have embraced this perspective that maritime diplomacy is a method of International relations that can effectively be executed by state actors, not non-state actors. The existing understanding of maritime diplomacy thus is too centralized and narrow, neglecting the potential of other diplomatic avenues.

This article attempts to re-conceptualize this understanding, in both discourses that are prevalent in Indonesian practitioners and academics of maritime diplomacy. Without neglecting the importance and imperative role of state actors (defined as president, ministries, navy, military) in executing maritime diplomacy, non-state actors reflect a critical role in achieving maritime diplomacy with the core goal of mutual understanding and awareness. In an attempt to re-conceptualize maritime diplomacy, this article will insert discourses of cultural diplomacy in the context of cooperative maritime diplomacy in order to expand the maritime diplomacy study, and furthermore, employ Holmes and Wheeler's model of Social Bonding in Diplomacy to justify the unique goals of the maritime culture, under the context of maritime diplomacy. In achieving this aim, special reference will be emphasized towards empirical facts of Cultural Global Mobility Programs, Cultural Exhibitions, and Cultural Expeditions. The twenty-first century is undoubtedly a maritime century, and an extended concept of maritime diplomacy will be critical to advance possible strategies and foreign policies for both littoral and non-littoral states.

In an attempt to expand the discourse of cooperative maritime diplomacy, the study case of South Sulawesi is referenced due to the abundance of maritime-based cultural diplomacy in that region. South Sulawesi is home to the Bugis-Makassar tribe since the seventeenth century, which had one of the most successful histories in Indonesia when it comes to maritime spirit, capacity in navigating seas, and culture of sailing. To this day, cultural exhibitions, expeditions, and global mobility programs exist to disseminate the Indonesian maritime spirit and to increase awareness of this region's maritime prowess, which is absent in most regions in Indonesia. Therefore, in proving the relevance of maritime-based cultural diplomacy, the study case of South Sulawesi is chosen as it consists of a diversifying number of maritime cultures.

Literature Review

At the core of the perspectives implemented in this article, the imperative role of individuals in diplomacy is highly referenced. In past literature, there has been a growing recognition that non-state actors will maintain a distinctive role in International politics starting from the end of the Cold War. In the field of conflict resolution, the role of non-state actors has been much highlighted in the concept of track 1 (government actors) and track 2 (non-government actors) diplomacy, as introduced by Joseph Montville in 1982 (Davidson and Montville 1981; Montville 2009). This concept has since then expanded by John W. McDonald and Louise Diamond (1996) by expanding the scope of non-state actors to specifically include research institutions, activism, religion, businesses, etc. In general, regular citizens may take an active

role in diplomacy under the political concept of "Citizen Diplomacy" This concept was first coined by David M. Hoffman in 1981 (Melissen 2005), and focuses on how normal citizens are able to embrace a diplomatic role in representing a country in forms of mobility programs, cultural exchanges, and other International events.

If diplomacy in itself is defined as the management of International relations, maritime diplomacy thus is the management of International relations through maritime domains. Following the most prominent existing literature written by Le Mièrè entitled 'Maritime Diplomacy in the twenty-first century, maritime diplomacy can be categorized into three typologies, which includes cooperative, persuasive, and coercive maritime diplomacy (Le Mièrè 2014). Specifically on persuasive and coercive maritime diplomacy, there has been a growing number of literature that focuses on such measures in achieving a state's national interest at sea. The extensive literature that has been evident includes topics on how to utilize maritime domains to advance recognition of a state's maritime power, measures to convince stakeholder's of a naval power's presence, and the use of threat at sea (more commonly referred to as gunboat diplomacy) (Alderwick and Giegerich 2010; Le Mièrè 2011; McConnell and Kelly 1973; Percy 2016). Prior to the work of Le Mièrè in the field of maritime diplomacy, the discourse on hard power assets as means of sea-based diplomacy is well depicted since Mahan's work in 1898 that focused on the European and American relations, with specific reference to the effects of sea power (Mahan 1898). The aim of this past work is to familiarize academics and practitioners with how maritime strengths have been majorly overlooked.

Based on the forms of maritime diplomacy, it is imperative to understand that in the case of persuasive and coercive diplomacy, hard power will most probably be utilized to achieve certain goals related to coalition building, and confidence-building measures. This is due to the fact that the forms of maritime diplomacy under both of those category includes the use of hard power assets for disaster relief operations, humanitarian assistance, training, and joint exercises, and joint maritime operations. Cooperative maritime diplomacy however is still open for re-conceptualization, as it is a form of maritime diplomacy that concerns the use of soft power through hard power assets (Medeiros and De Sousa Moreira 2017) (Das 2019). Joseph Nye (1990) defined soft power to include political values, culture, and foreign policy. This article thus does not concern on the use of hard power assets in executing maritime diplomacy, but focuses on the use of soft power, specifically on maritime culture, to re-conceptualize the category of cooperative maritime diplomacy under Le Mièrè's conception of maritime diplomacy.

The use of maritime culture in the discourse of maritime diplomacy is scarce, but understandable. Archipelagic countries such as Indonesia have been instilled with strict maritime cultures and values since the past centuries ago. However, this instilment of values is not evident in all countries, as only a limited amount of states are able to speak of past maritime cultures that are inherited from their ancestors. Therefore, the research gap of excluding maritime culture in the discourse of maritime diplomacy is a natural phenomenon, but one that requires urgent re-conceptualization, considering the significance of maritime culture as a form of maritime diplomacy in the twenty-first century. There was an attempt to highlight coastal civilizations and its role in maintaining maritime diplomacy during the premodern period (Susilowati, Sulistiyono, and Rochwulaningsih 2018), but the study itself failed to explore its correlations to modern forms of maritime diplomacy. Based on this initial analysis, the first identified research gap that this article hopes to contribute is a reconceptualization of cooperative maritime diplomacy to include cultural domains. This article aims to expand the current discourse to only include the use of hard power assets in the execution of maritime diplomacy, but through the use of soft power with aims of achieving mutual understanding and awareness to recipient subjects of maritime diplomacy.

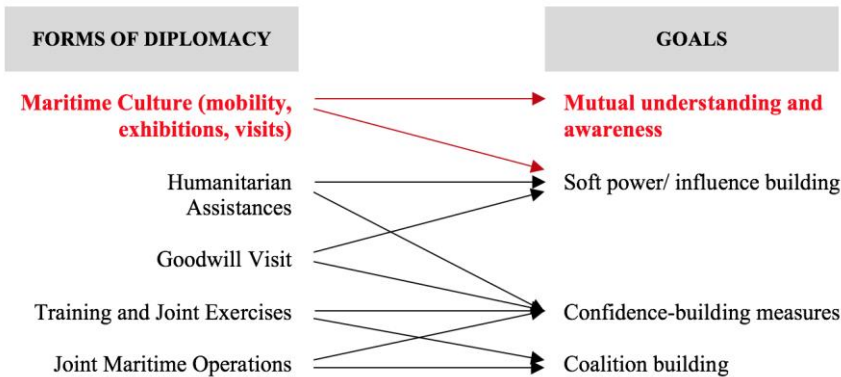


Figure 1: Proposed Addition to the Existing Study on Maritime Diplomacy, Modified from Le Mière, *Maritime Diplomacy In The 21st Century: Drivers and Challenges*
 Source: Le Mière 2011

The second element of discourse contribution relates to cultural diplomacy and social bonding in diplomacy. In justifying why the maritime culture aspect must be included in future discourses of maritime diplomacy, this article will first argue the significance of culture in itself in diplomatic relations among states. The scope of cultural diplomacy differs among scholars, but the major elements include the dissemination of national and cultural identities, national language, promotion of culture, and community relations among the sending and receiving states (Pajtinka 2014). It is thus viewed as an instrument with the capacity to achieve the national foreign policy objectives of state actors (Clarke 2016; Kang 2015), but also to maintain a positive image of the state (Villanueva R. 2018). As demonstrated in Figure 1, this article aims to prove how maritime culture is able to result in mutual understanding and awareness. As past studies indicate, cultural diplomacy is one of the strongest tools to achieve such an aim. Cummings (2009) echoes this by stating how cultural diplomacy is a strong tool to make others “understand” foreign policy preferences of other states. Therefore, this article will include all activities undertaken by non-state actors to promote foreign policy in the realm of culture, but also considers programs conducted (in a limited degree) by state actors besides foreign policy executives.

Besides the past work of Le Mière, this article will refer to the work of Holmes and Wheeler on ‘Social Bonding in Diplomacy.’ In justifying the possible outcome of maritime culture as a form of maritime diplomacy, a micro-sociological approach is employed in order to understand how certain interactions are successfully in resulting in social bonding, and others failing. A certain theory will be deductively tested in this article, which is interpersonal dyadic interaction, in which the process of an interaction results in something that transcends the subjected individuals themselves, which is the conduct of interpersonal diplomatic interactions. Therefore, the second research gap that this article plans to contribute to is the discourse of social bonding in the context of the dissemination of maritime culture in individual subjects and non-state actors.

Methodology

In an attempt to contribute towards the specified research gaps mentioned above, this research is a qualitative research that utilizes secondary data that correlates directly to the conduct of maritime diplomacy. The period of this research is 2014–2020, which coincides with the introduction of “maritime diplomacy” by Jokowi in his first presidential term. Furthermore, this article applies a deductive approach, as it aims to employ the concept of social bonding (comprising theories of interpersonal dyadic interaction and social bonding) and cultural

diplomacy, and intertwine them in the concept of maritime diplomacy. In the following section, the study cases presented represent the cultural dimension of maritime diplomacy, which fulfills the following defined categories: 1) conducted by non-state actors, and/or involving state actors through funding/coordination; 2) contains strong elements as a cultural diplomacy resulting to positive social bonding; and 3) clearly defined subjects that fulfill the roles of “sending” and ‘receiving’ cultural interactions. It is worthy to note for the first category that state actors here are defined as government institutions besides those that fall under the category of Foreign Policy Executives (for example Ministry of Foreign Affairs, Cabinet, President).

In determining which programs can represent the category of ‘Maritime Culture’ as a form of maritime diplomacy, this article employs the parameters defined in Holmes and Wheeler (2020), “Social Bonding in Diplomacy,” which adopts the work of Collins (2005), in regards to establishing positive social bonding. To prove that positive social bonding has occurred, the following conditions must be met: 1) bodily co-presence; 2) barriers to outside; 3) mutual focus on attention; and 4) shared mood. As stated in the article, if one of the previously mentioned conditions is not met, the social bond will not exist; therefore, it will not lead to mutual awareness and understanding. Below is a slight explanation of the categories:

1. Bodily co-presence: the sending and recipient subjects are mutually attuned, due to the physical presence of both subjects, and the feasibility to monitor each other’s signals and body expressions (same physical space),
2. Mutual focus on attention: mutually aware of the common objects and activities, leading to a shared mood and emotional experience,
3. Shared Mood: Understanding the interests, emotions, and mental condition of others. Simply stated, empathy,
4. Barriers to outsiders: members of an event isolate themselves, and individuals in the same physical space but with no interest directly, do not affect the outcome.

Upon the establishment of the positive emotional energy, we can then argue that an interpersonal dyadic interaction has been established, in the form of disseminating cultural diplomacy from the sending to recipient subject, therefore indicating a success in the conduct of maritime diplomacy, specifically on the cultural domain. This is a major finding, considering that Holmes and Wheeler’s work on social bonding specifically focuses on the subjects of governments, and how their personal interactions can lead to successful diplomacy. This article however takes a different route by focusing on individuals and non-state actors, and how such actors are able to interact, resulting in positive social bonding in the context of maritime diplomacy.

Results and Discussion

Indonesia contains vast maritime potentials, both in a geographic and demographic sense. Geographically, Indonesia consists of approximately 17,000 islands, making it the largest archipelagic state in the world. In addition to the number of islands, Indonesia’s geographic potential can be attributed to its strategic position connecting the Indian and Pacific Oceans, which consists of strategic sea lanes of communications for sea-based foreign trades (Putra 2021). In addition to the maritime potential based on natural factors, Indonesia’s maritime potential also lies in its human factors. Since ancient times, Indonesia has been known as a maritime nation that is highly related to aspects of living from the sea. For the Indonesian people, the sea is not seen as a separator of islands, but is a unity and a link for the archipelago. Therefore, the sea is not considered as a barrier or obstacle in the mobility of people and goods. Instead, the sea is seen as a bridge that allows the movement of people and goods in large

quantities effectively and economically. Such a perspective gave room for certain tribes in the past, to fully maximize the maritime potential for the benefit of the people.

The Bugis-Makassar tribe, who inhabit the Southwestern peninsula of the island of Sulawesi, have long been known as accomplished seamen. They have a great maritime spirit and are known to have sailed across the seas of the archipelago and even across the ocean visiting distant regions such as Australia and Madagascar (Lampe 2012). The Bugis-Makassar people have been formidable seafarers since seventeenth century connecting port cities in Indonesia, even establishing sea cucumber trade and industry relations with Aboriginal people in northern Australia from the eighteenth century to the early twentieth century (Macknight and Caldwell 2001). The knowledge and skills of the Bugis-Makassar tribe are not only manifested in their ability to navigate the sea, but they have also been known as producers of boats and ships since ancient times. For centuries to date, the Phinisi Boat produced in Bulukumba, South Sulawesi, has been traveling in the waters of the archipelago and has become an icon of the Bugis-Makassar tribal spirit (Mattulada 2014). Phinisi Boat has even received international recognition as one of the world heritage (world heritage) from UNESCO (Mairering, Putri, and Nugraha 2020).

By highlighting the vast maritime culture of South Sulawesi, this article argues that the dissemination of such cultures can be intertwined with the current discourse of maritime diplomacy in the twenty-first century. As Jokowi defined his first presidential term as the “Global Maritime Axis,” maritime diplomacy was among one of his key priorities (Darwis et al. 2020; Putra 2020). Unfortunately, none focused on how non-state actors have a diplomatic role in the dissemination of local values, wisdoms, and cultures in general, related to maritime culture. This article argues that the dissemination of maritime cultures results in positive social bonding, and by proving that the outcome of mutual understanding and awareness are fulfilled. Maritime cultural diplomacy can be positioned as a formidable form of maritime diplomacy, along with existing forms of maritime diplomacy explained in past literatures (humanitarian assistance, goodwill visit, etc.).

For the study cases chosen to represent maritime cultural diplomacy, this article divides the programs into three distinct categories. These categories are determined as the ‘sending’ and ‘receiving’ subject of the dissemination of maritime culture is clear. Furthermore, these categories are able to justify the impact of each interaction, to fulfill the model of social bonding in diplomacy, leading to an interpersonal dyadic interaction that leads to the success of a diplomatic effort. The categories are; 1) Cultural Global Mobility Programs, 2) Cultural Exhibitions, and 3) Cultural Expeditions.

Testing the Presence of Social Bonding I: Cultural Global Mobility Program

In testing the impact of cultural maritime diplomacy on the conduct of maritime diplomacy, we will first test cultural global mobility programs as an effort of sending subjects to disseminate culture on receiving subjects. We take the example of an International cultural program conducted in 2018 and 2019, known as the UNHAS International Cultural Program (ICP). Initially conducted in 2018, ICP has the primary aim of providing insights for foreign students on the cultural richness of South Sulawesi (UNHAS 2019). Students spend their summer break to visit historical sites and engage upon cultural experiences in selected parts of South Sulawesi. In 2019, ICP embraced the theme of ‘Maritime Culture: Marine Resilience and Historical Perspective.’ As an annual program, ICP is a perfect example of how a non-state actor (defined here as non-foreign policy executives) have embraced an immense role as a sending subject in disseminating maritime culture. ICP is conducted by Universitas Hasanuddin (UNHAS), a public university in South Sulawesi that also as an institution, embraces values of past maritime history and cultures in the implementation of its visions and missions. The form of maritime culture that is disseminated is the philosophy, history of maritime culture, as well as directly observes coastal livelihoods.

The primary aim of the ICP is international visitation and cultural enrichment. In this scenario, a sending subject receives a number of recipient subjects, and provides understanding and awareness of maritime culture that exists in South Sulawesi. The sending subjects include UNHAS students that act as liaison officers and partners to the participants, and also UNHAS lectures that provides maritime cultural information to recipient subjects. Recipient subjects here include International students (undergraduate and post-graduate programs) that have high curiosity to understand the cultures of South Sulawesi. In 2019, twenty-one participants took part in the ICP, with nationalities ranging from China, Japan, Nepal, Ecuador, Thailand, Bangladesh, Palestine, Iraq, Papua New Guinea, Taiwan, Malaysia, and Yemen (Rahman 2019). As we can see, the list of participant nationalities is not targeted, as the ICP provides an avenue for international students worldwide to come to Makassar (South Sulawesi) to understand the South Sulawesi culture that they have been curious of prior to their arrival. Their program consisted of in-class and tourism destination visits. In-class lectures provide an introduction to the historical maritime cultures present in the region; meanwhile, cultural visits are made to Bira, Bulukumba, to showcase the Phinisi boat production, fishing communities, as well as seaweed processing factories. In the following section, we attempt to prove the presence of positive social bonding in the program of ICP.

Bodily co-presence is the first requirement to determine whether a positive social bonding has been established or absent. Both the sending and recipient share the same physical space throughout the conduct of the ICP. This fact is majorly present in the process of site visits, in which the sending subjects include both committee members of the ICP and locals that provide imperative information on maritime culture that is sustained in the area. Assisted with translators, locals that act as sending subjects are able to comprehensively define South Sulawesi maritime culture, and received well by the recipient subjects that consist of foreign students. Furthermore, a mutual focus on attention is established because the participants that take active participation in the event include individuals that share a common interest in understanding maritime culture. A shared interest thus leads to a shared emotional experience and mood throughout the conduct of the ICP.

Besides that, the recipient subjects also embrace a shared mood and barriers to outsiders. We argue that a shared mood is present, because participants to the ICP engage in an intensive two-week program. As sending subjects provide constant information on maritime culture throughout the conduct of the program, it provides enough space for the construction of a shared understanding and feelings among one another. This condition makes it feasible to mutually understand the interests, emotions, and mental conditions of others. Lastly, barriers to the outside are well-formed, as, besides the twenty-one participants to the program, many intervening subjects are present (both in class and in destination visits). However, the ICP program is observed as a strict program that only allows interactions between sending and recipient subjects to take place. Any communications outside of that are considered temporary, and have not replaced the overall aim of the ICP itself. Therefore to conclude, the conduct of the ICP that represents the category of cultural global mobility programs has successfully established a positive social bond, proving its impact in maritime diplomacy in the realm of mutual understanding and awareness.

Testing the Presence of Social Bonding II: Cultural Exhibitions

The second form of cultural maritime diplomacy category is cultural exhibitions. Exhibitions here are defined as an attempt to display/present certain items/phenomena under the setting of culture. Maritime cultural exhibitions thus are a display of maritime-related culture presented in events. For this section, this article showcases two events that we argue has successfully established positive social bonding in the context of maritime cultural exhibitions; including 1) Makassar Biennale, and 2) Takabonerate Festival.

Makassar Biennale focuses on disseminating the information on the imperative role of maritime culture in Sulawesi. The program majorly provides art exhibitions with aims of cultural awareness. Several main exhibitions include artistic presentations (installations, sculptures, crafts) in a number of locations, including in museums, communities, and libraries located in both South and West Sulawesi (Yayasan Makassar Biennale 2019). By adopting 'maritime' as its core theme, the event utilizes forms of exhibitions, seminars, and discussions, in order to disseminate a down-to-earth approach in socializing maritime culture to locals, and foreign spectators. The artists included in the event vary from Indonesia, Japan, and Malaysia, with curators from Indonesia, Taiwan, and the Philippines. A similar event to the Makassar Biennale is the Takabonerate Festival, a government-sponsored tourism activity to introduce the sea potential of the Takabonerate Island (Kemenparekraf 2019). In the recently conducted festival, approximately thirty-four foreign tourists originating from Singapore, Malaysia, and Thailand, took part in the event. This annual event has taken place since 2008, has been consistently conducted every year. The objectives include tourism image construction, marine exploration, cultural enrichment, as well as underwater exhibitions. Before analyzing whether positive social bonding is present in both study cases, it is worthy to note that the Makassar Biennale is privately conducted by the Makassar Biennale Foundation (a collaboration of government, NGOs, and individuals), meanwhile, the Takabonerate Festival is an initiative by the District Government of Selayar.

Bodily co-presence and mutual focus on attention are well present in the study cases of Makassar Biennale and Takabonerate Festival. In both cultural exhibitions, the cultural dissemination takes places in the same area for both sending and recipient subjects, providing feasible space for a mutually attuned observation of signals and body expressions. Therefore, providing the basis for stronger positive social bonding among the sending subjects (committee members and exhibitionists) to the recipient subjects (foreign audiences present in both exhibitions, and the foreign curators and artists that took participation in the Makassar Biennale). Meanwhile, a mutual focus on attention is well present in both the study cases due to the demography of the participants. It is well known that those attending Makassar Biennale and the Takabonerate Festival are not normal bystanders, as it takes a certain interest to eventually take active participation in both events. It is therefore straightforward to conclude that both the sending subjects and recipient subjects are mutually aware of what the series of events will lead to, and that the activities conducted leads to a shared emotional experience.

This section further argues the presence of a shared mood and barriers to outsiders. In the case of the Makassar Biennale, the event is filled by artists, curators, art practitioners, and collaborators, all under the spirit of maritime cultural dissemination. As they are all intertwined in the spirit of an imperative need to disseminate certain maritime cultures of South Sulawesi, the ability to understand and share a common feeling is highly likely than absent. In the case of the Takabonerate Festival, this sense of common feeling can be felt between the sending subject (government stakeholders) to the recipient subjects (foreign tourists), as the recipient subjects invested time and resources to purposely observe the dissemination of maritime culture. Lastly, barriers to outsiders are well presented. It is though slightly difficult to prove this aspect in the Makassar Biennale, considering the massive scope of area it covers in the event. But considering that the main and supporting activities specifies certain topics that are exhibited, it is fair to conclude that the process of sending and receiving cultural disseminations are not significantly interrupted. This difficulty also applies to the Takabonerate Festival, as many locals also engaged in the same event along with the foreign tourists. However, focusing on the 34 foreign tourists present, it is also fair to conclude that the investments made to be present in the festival have led to the adoption of a certain shield against local bystanders to specifically attain the maritime cultures disseminated by the sending subjects.

Testing the Presence of Social Bonding III: Cultural Expeditions

The third form of maritime cultural diplomacy is cultural expeditions. In this form, the sending subject initiates an international tradition that relates to the dissemination of certain maritime culture to recipient subjects overseas. Different with the previously mentioned categories, maritime cultural diplomacy focuses on bringing the culture to recipient subjects, not inviting recipient subjects to South Sulawesi. In support of this category, this article will explore two expeditions conducted since 2011, which include; 1) Padewakang Voyage Expedition: Nur Al Marege, and 2) Academic Voyage Expedition 2011.

The Padewakang Voyage Expedition is a voyage initiated by the Abu Hanifa Institute that lasted from December 2019 to January 2020 (Thamrin 2020). The process of disseminating maritime culture started from the construction of the Padewakang boat, the voyage, until the voyage route from Losari (Makassar) to its destination in Darwin, Australia. The voyage aims to reflect a cultural re-enactment to explain the historical relations between Makassar sailors with the Aboriginal tribe, which at that time, also brought the religion of Islam during the process of commerce in 1770s. Upon the completion of the voyage, the Nur Al Marege is then placed in one of the museums in Sydney, with the voyage prepared for a documentary film entitled "Before 1770." Involved in this voyage is twelve sailors that act as sending subjects, with the Abu Hanifa Institute and Australian citizens (specifically Australian Moslems) as recipient subjects.

Meanwhile, the Academic Voyage Expedition 2011 also reflected a similar aim of cultural re-enactment. Initiated by the *KORPS Pecinta Alam* Universitas Hasanuddin, a student association based in one of the higher education institutions in South Sulawesi that focuses on nature (UNHAS 2011). This maritime expedition consists of a forty-day voyage from September to October 2011 using a *sandeq* ship, with aims to relive the shipping trails of the past. Just like the Padewakang Voyage, the destination set was Darwin, with the complete route of Bira-Selayar-Maumere-Larantuka-Kupang-Darwin. In Darwin, the six sailors that act as the recipient subjects were received by the Museum of Art and Gallery Northern Territory.

In analyzing both of the voyages, it is clear that non-state actors (students, NGO, individuals, researchers, fishermen) are the dominant subjects of the process of sending cultural disseminations. As previously mentioned, the sending and recipient subjects of both voyages have succeeded in disseminating cultural re-enactments of past shipping routes and voyages between Indonesia and Australia. This article argues of its success based on the positive social bonding established between the sending and recipient subjects of the maritime diplomacy. In the argument of bodily co-presence, the sending subjects provide a basis of cultural dissemination starting from the voyage in South Sulawesi. Once in Australia, the process of disseminating maritime cultures succeeded as it is well greeted in Australian museums in Darwin, with the Padewakang ship eventually displayed in one of the museums in Sydney. Both the sending and recipient subjects thus share the same physical space once arriving in Darwin. Furthermore, mutual focus on attention has been established as both the sending and recipient subjects are able to mutually agree on the common object of cultural re-enactment of past shipping voyages. It is therefore not surprising to conclude that upon the arrival in Darwin, in both voyage cases, they shared the same mood and emotional experience of successfully re-enacting the voyages of their ancestors.

The last two aspects that can prove the presence of a positive social bonding is the establishment of shared mood and barriers to outsiders. In regards to a shared mood, we argue that both the sending and recipient subjects are fully aware of the motives and objectives of the voyages conducted by the sailors. The Abu Hanifa Institute in the Padewakang Voyage, and *KORPS Pecinta Alam* Universitas Hasanuddin, are aware of the urgency to re-enact past cultures, considering that citizens of Australia are also interested in witnessing a modern re-enactment of past commerce via the sea. Because the presence of this shared understanding and feelings exist, a

shared mood has thus been successfully established. Last, barriers to outside are also present in both cases of voyage. As the sending subjects that consist of sailors (with backgrounds of students, NGOs, individuals, etc.) conducted this voyage with focus without considerable barriers presented by subjects that are of no interest towards the voyage. This shows that the process of sending and receiving the cultural information is straightforward, with no intervention besides technical issues at sea. In conclusion, a positive social bonding is present in the case of both voyages that represent the category of cultural expeditions of maritime diplomacy.

Conclusion

Maritime diplomacy is under-studied, with existing literatures purely focusing on the utilization of hard power and a combination of soft power and hard power in achieving state interests in the sea domain. This article attempts to fill in the research gap of possibly including cultural diplomatic discourses in the form of maritime cultural diplomacy, to specifically achieve the diplomatic goals of mutual understanding and awareness. As the article has proven, three forms of maritime cultural diplomacy have been identified to represent the domain of maritime cultural diplomacy, which includes: 1) global cultural mobility programs; 2) cultural exhibitions; and 3) cultural expeditions. In displaying the impact of each of the mentioned maritime cultural diplomacy forms, we employ Holmes and Wheeler's work on 'Social Bonding in Diplomacy,' to prove the presence of a mutual awareness and understanding impact through the formation of positive social bonding in each study case analyzed in this article. We thus conclude that Le Miere's conception of cooperative maritime diplomacy needs to be expanded to include cultural diplomatic variables. This article solely focuses on maritime cultural diplomacy that has been disseminated in South Sulawesi, and this can be the foundation of future academic work, to prove how impactful non-state actors can be in the realm of maritime diplomacy. Furthermore, we suggest this expansion of the maritime diplomacy concept to aid policymakers of Indonesia and archipelagic states in general, that to achieve maritime-based diplomatic goals, soft powers can be more than affective to individually reach and construct perspectives of individuals, pertaining the image of a state. Furthermore, by understanding different forms of maritime diplomacy, this article will be insightful for policymakers in constructing policy agendas that are realistic, and can advance the development of productive maritime diplomacy in the future.

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