

Social Enterprise Communication Management Tab Space in Supporting Disabled Artists

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Article

Submitted: 29-05-2025

Reviewed: 12-06-2025

Accepted: 02-05- 2026

Published: 10-06-2026

DOI:

10.32509/wacana.v25i1.5422



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Volume : 25
No. : 1
Month : June
Year : 2026
Page : 50-62

Abstract

Artists with disabilities often face limited access and information in promoting their work. Tab Space, a studio based in Bandung, takes on the role of a social enterprise that supports artists with disabilities through art and creative products. This study aims to explore how Tab Space manages its communication strategies in supporting artists with disabilities. Using a qualitative approach with a case study method and an interpretive paradigm, data were collected through in-depth interviews, observations, and documentation. Informants included the board of directors, Art facilitators, artists with disabilities, and expert informants. The findings reveal that Tab Space's communication management is based on three main pillars: consistency, innovation, and collaboration. The consistency pillar is reflected in ongoing internal support for the creative process. Innovation is demonstrated through the adaptation of artworks into commercial products such as merchandise. Meanwhile, collaboration is established through partnerships with various external parties to expand reach and social impact. The study also identified communication barriers, both internal and external, which can potentially hinder the effectiveness of communication management. These findings highlight the importance of communication that is well-directed, responsive, and inclusive, to keep Tab Space a productive and sustainable space for artists with disabilities.

Keywords: Artists; communication management; disabilities; social enterprise; Tab Space

Abstrak

Seniman disabilitas sering menghadapi keterbatasan akses dan informasi dalam mempublikasikan karya mereka. Tab Space, sebuah studio desain di Bandung, mengambil peran sebagai social enterprise yang mendukung seniman disabilitas melalui karya seni dan produk kreatif. Penelitian ini bertujuan untuk mengetahui bagaimana manajemen komunikasi yang dijalankan Tab Space dalam mendukung seniman disabilitas. Menggunakan pendekatan kualitatif dengan metode studi kasus dan paradigma interpretatif, data dikumpulkan melalui wawancara mendalam, observasi, dan dokumentasi. Informan terdiri dari board of directors, Art facilitator, seniman disabilitas, dan informan ahli. Hasil penelitian menunjukkan bahwa manajemen komunikasi Tab Space didasarkan pada tiga pilar utama: konsistensi, inovasi, dan kolaborasi. Pilar konsistensi diwujudkan dalam dukungan internal berkelanjutan terhadap proses berkarya. Inovasi terlihat dalam adaptasi karya menjadi produk komersial seperti merchandise. Sementara itu, kolaborasi dilakukan melalui kemitraan dengan berbagai pihak eksternal untuk memperluas jangkauan dan dampak sosial. Penelitian ini juga menemukan adanya hambatan komunikasi, baik internal maupun eksternal, yang berpotensi mengganggu efektivitas manajemen komunikasi. Temuan ini menekankan pentingnya komunikasi yang terarah, responsif, dan inklusif agar Tab Space dapat terus menjadi ruang yang produktif dan berkelanjutan bagi seniman disabilitas.

Kata Kunci: Disabilitas; manajemen komunikasi; seniman; social enterprise; Tab Space

INTRODUCTION

Artists with disabilities face various challenges in accessing opportunities for work, training, and collaboration in the arts industry (Chadwick et al., 2019). According to Imaniar Rizki, founder of Tab Space, a social enterprise in the form of a studio that supports artists with disabilities. One of the main obstacles is sensory hypersensitivity, which makes it difficult for them to adapt in public spaces due to disturbances from sound, light, or movement that are considered normal by others. This obstacle limits their participation in art exhibitions or collaborative activities. The lack of accessibility in art spaces and workplaces is also a barrier, because the available facilities do not meet their special needs.

In Law Number 8 of 2016 concerning Persons with Disabilities concerning guarantees of equal opportunities and rights for persons with disabilities, it is stated that, "Persons with disabilities have the right to receive the same public services and facilities as other normal people". Public facilities should be designed to support and fulfill individual and community activities, taking into account the presence and needs of all parties, including persons with disabilities (Pratiwi & Sari, 2020). It is hoped that with the right support, artists with disabilities can innovate and market their work to the public, with adequate access and facilities.

One way to support disabled artists is through social enterprise, which is based on the belief that successful entrepreneurial activities will improve people's lives (Noruzi, Westover, 2010). In the arts, many social enterprises strive to support disabled artists so that they have equal opportunities to work and participate in the arts industry. They provide facilities and access that are tailored to specific needs, so that people with disabilities can work without facing physical or mental barriers.

Social enterprise is a business with a concept that focuses on innovation and creativity in utilizing resources by providing benefits to benefit all parties involved (Listyorini, 2012). Social enterprise is born from the awareness of individuals or community groups towards various social problems that occur, so that social enterprises are not only oriented towards business, but also towards solving social problems (Doherty et al., 2014). Although not primarily oriented towards profit, social enterprises can still generate profit (Teasdale, 2012).

In the context of social enterprise, communication management plays an important role in conveying information clearly and effectively, both internally and externally. Strategic communication allows organizations like Tab Space to build collaboration, align goals, and create equal space for disabled artists. As stated by (Cornelissen, 2020), strategic communication management involves the use of human resources, information, and technology to build effective relationships with stakeholders. One of the social enterprises that has been established since 2022 in supporting disabled artists is Tab Space. Tab Space is a social enterprise located in Bandung, in the form of a studio that supports disabled artists to be productive in creating and producing works. Tab Space has a total of 15 disabled artists, including those with autism, cerebral palsy, and ADHD. The goal of Tab Space is for artists and illustrators with disabilities to be able to play a role in society and earn an income. By providing support for the talents and efforts of these artists, Tab Space proves that with the right support, disabled artists can become professionals. The board of directors as designers positioned themselves as a support system for disabled artist friends with design skills, and finally created a design studio and produced work products whose main assets were the works of disabled artists. This model aligns with current trends in inclusive entrepreneurship that emphasize the importance of creating accessible environments for marginalized communities (Tobias et al., 2013).

Ineffective communication is often characterized by miscommunication between leaders and employees, lack of work motivation, and minimal openness of information in carrying out tasks. (Ismawanti, 2021). Recent research has highlighted the importance of inclusive communication practices in disability-focused organizations. Studies by (Silva and Martinez, 2021) demonstrate that organizations successfully supporting disabled individuals employ adaptive communication strategies that recognize and accommodate diverse communication preferences and abilities. Similarly, research by (Johnson et al, 2022) emphasizes the role of communication mediators or facilitators in bridging understanding between disabled individuals and broader organizational structures.

Several previous studies have not discussed a specific communication management model for vulnerable groups with special needs. Prior research examining Tab Space within a multiple case study framework has established the organization's foundational profile and its role in the Bandung disability arts ecosystem (Mukhlisiana et al., 2026). So this research is important to do. The impact of this study aims to find out about effective communication management in the Tab Space social enterprise to manage internal and external relations in supporting disabled artists. In addition, researchers want to further identify the role of the main pillars of communication adopted by Tab Space, namely consistency, innovation, and collaboration in building an inclusive and productive environment, and how these three pillars can be optimized to increase the success of Tab Space social enterprise communication management. For organizations supporting disabled artists, communication becomes even more complex as it must accommodate diverse communication needs while maintaining professional standards and commercial viability (Braithwaite & Thompson, 2000).

The theory used in this study is Michael Kaye's communication management theory. According to Kaye (1994), Communication management is how people manage their communication processes through constructing meanings about their relationships with others in various settings. They are managing their communication and actions in a large relationship - some personal, some professional. In this view, communication management is a person's effort to manage communication interactions based on certain contexts and situations (Kuswarno, 2009). Kaye emphasized that in the process of delivering a message, understanding the content of the message will determine how the message should be delivered. He described the communication management model through the analogy of "Russian Matouschka dolls" as shown on Figure 1, which shows that the communication management process consists of elements that are interrelated and influence each other in layers, reflecting the complexity of communication relationships in various contexts.

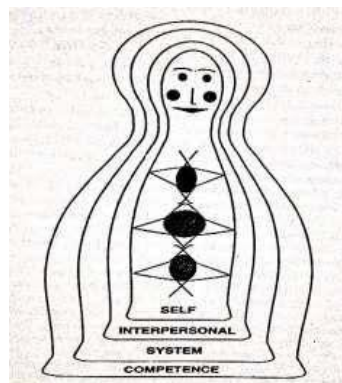


Figure 1. Matouschka Doll as a Communication Management Model

Source: (Kaye, 1994)

Through this model, it can be concluded that the communication management process consists of elements that are layered and connected to each other. Each layer has an important role in shaping the effectiveness of communication, both in personal and professional contexts. Therefore, this theory is very relevant for use in the context of communication management in social enterprises such as Tab Space, which requires an understanding of communication from individual to systemic aspects in supporting disabled artists.

This research addresses this gap by examining the following research questions: How does Tab Space implement communication management strategies to support disabled artists? What are the key pillars of Tab Space's communication approach, and how do they contribute to organizational effectiveness? What communication barriers does Tab Space encounter, and how are these addressed? The study aims to: (1) analyze Tab Space's internal and external communication management strategies; (2) examine the implementation of consistency, innovation, and collaboration

as communication pillars; and (3) identify communication barriers and solutions in supporting disabled artists.

METHOD

This study employs a qualitative approach using case study methodology with an interpretive paradigm. The interpretive paradigm views social reality as contextual, constructed, and meaningful, allowing researchers to understand social phenomena from participants' perspectives (Creswell & Poth, 2018). This approach is particularly appropriate for examining communication management in social enterprises, where understanding subjective experiences and meaning-making processes is crucial (Denzin & Lincoln, 2018).

The case study method was selected because it enables in-depth exploration of contemporary phenomena within real-life contexts, particularly when boundaries between phenomenon and context are not clearly evident (Yin, 2018). This method allows for comprehensive examination of Tab Space's communication management practices while considering the broader social and organizational contexts that influence these practices. Data collection employed multiple sources including in-depth interviews, participant observation, and document analysis. This triangulation approach enhances validity and provides comprehensive understanding of the phenomenon under study (Stake, 2010). Interviews were conducted between February and April 2025, with each interview lasting 60-90 minutes and being audio-recorded with participant consent. The research utilized purposive sampling to select informants based on specific criteria related to their involvement in Tab Space's communication processes. Selected Informants shown on Table 1 below :

Tabel 1. Research Informants

Name	Description	Type of Informant
IR	Founder, Creative Director Tab Space. Acts as the Board of Directors who directly communicates in the management and development of communication management at Tab Space.	Key Informant 1
RRS	Art & Program Director Tab Space, Acts as the Board of Directors who directly communicates in the management and development of communication management at Tab Space.	Key Informant 2
ABG	Has a deep understanding in the field of communication, especially related to accessibility and inclusive communication.	Expert Informant
AA	Disabled artists involved in the Tab Space ecosystem, have direct experience in inclusive art production and collaboration.	Supporting Informant 1
AF	Art facilitator, plays a role in supporting the creative process and communication between artists, BOD, external partners,	Supporting Informant 2
AS	Founder Arafura Media Design. Tab Space Collaborator Partner who acts as an external party in the development of design and visual media.	Supporting Informant 3

Source: Researchers' Data (2025)

Epistemologically, this study consistently adopts a constructivist-interpretive stance across all data sources. Data obtained from interviews with the founders, directors, and all informants are treated not as objective representations of organizational reality, but as socially constructed accounts reflecting each participant's subjective experience, interpretation, and meaning making. This position is maintained regardless of the informant's role or authority within the organization, including data derived from interviews with the company founders and owner, which are positioned as first-person

constructions of organizational experience rather than factual depictions of how the organization objectively operates. Accordingly, all analytical descriptions throughout this study represent interpretations of meaning as constructed by participants, not verified accounts of organizational reality. This ensures consistency between the declared research paradigm, the researcher's reflexive position, and the data analysis strategy applied throughout the study.

Regarding the researcher's positionality, the researcher is aware of the potential for bias arising from direct interaction with the Tab Space ecosystem during the data collection process between February and April 2025. To maintain reflexivity and reduce interpretive bias, the researcher implemented several strategies: (1) conducting member-checking by returning the analysis results to key informants for validation; (2) maintaining a reflexive journal throughout the analysis process; and (3) discussing emerging themes periodically with colleagues (peer debriefing). These steps were taken to ensure that the resulting interpretations reflect the meanings constructed by the participants, not merely the researcher's projections.

Data analysis followed thematic analysis procedures, involving data familiarization, initial coding, theme development, theme review, and final analysis (Braun & Clarke, 2021). The analysis process was iterative and inductive, allowing themes to emerge from the data while being informed by theoretical frameworks. Ethical considerations included obtaining informed consent from all participants, ensuring confidentiality through pseudonym use, and providing participants with opportunities to review and validate findings. The research was conducted following principles outlined in the Declaration of Helsinki and local institutional ethics guidelines.

RESULTS AND DISCUSSION

Internal communication management plays a major role in maintaining the effectiveness of coordination, collaboration, and smooth operational operations of the organization. In the context of Tab Space, internal communication is established between the board of directors, art facilitators, and disabled artists in order to understand common goals and carry out their respective roles optimally. With a background in design and art, not psychology, they have been accustomed to communicating with disabled artists naturally from the start, like friends or family. The communication approach applied is based on the transfer of creative knowledge autodidactically, without fundamental differences, although it still requires patience and deeper understanding. This shows that strong intrapersonal communication, both from facilitators and artists, is the foundation for building more harmonious and effective relationships in the creative environment of Tab Space.

Internal motivation is the main factor for BOD and art facilitators in improving their communication skills with disabled artists. One of the reasons that drives them is the awareness that communication is an important aspect in building effective collaboration. Initially, many parties questioned how Tab Space could work with neurodivergent individuals. However, over time, the closeness and interaction that was established made this no longer the main challenge. In fact, they hope that more people can experience similar experiences in order to create a more inclusive understanding.

As collectively described by informants, Tab Space is perceived as striving to create an inclusive ecosystem that supports disabled artists in working and interacting with more confidence, by implementing open communication, empathy, emotional support, positive attitudes, and equality, as an inclusive creative space. Communication relationships between individuals are established between artists, facilitators, internal teams, and external parties, in order to support the creative process and ensure equal opportunities in various projects.

Based on IR's experience as the founder of Tab Space, open communication within Tab Space is perceived to vary greatly depending on the characteristics of each disabled artist. According to his perspective, some artists actively communicate their needs and hopes, while others are understood to rely more on their parents as intermediaries. In this case, the facilitator acts as a bridge between the artist and the team, helping to explore their needs so that they can be facilitated in the creative

process. To maintain openness, Tab Space regularly holds meetings with parents to gain insight and ensure that communication continues to run smoothly.

AA, as a disabled artist at Tab Space, described that emotional support for disabled artists at Tab Space is given through a supportive and personal approach. AA feels quite open in sharing stories, not only related to work but also things outside of that, which creates a comfortable and supportive communication atmosphere. Furthermore, AF said that Tab Space creates an inclusive environment by giving artists the freedom to choose how to interact, such as listening to music while working. A positive attitude in Tab Space's internal communication has a direct impact on the comfort and productivity of artists. Tab Space implements Better Community standards, such as providing earplugs, communication aids, and archiving works regularly. The studio is also designed to be friendly to the sensory needs of neurodivergent artists, creating a comfortable space for them to work. To maintain a positive and conducive communication atmosphere for artists.

According to the construction of IR's experience as the founder, Tab Space is perceived to ensure that every artist gets an equal opportunity to work and participate in projects. This is an effort to create an inclusive environment. As explained by IR as the founder of Tab Space, one of the efforts to create this equality is by grouping artists based on work preferences, such as location, mobility, and experience, so that they can contribute according to their capacity. If there are artists who are chosen more often, the team offers other options to clients to ensure more equal opportunities. Based on the meaning constructed by the key informan, Tab Space's organizational structure is perceived to be designed to ensure effective communication in running various art programs and projects. The board of directors (BOD) consists of the Creative Director, Managing Director, and Art & Program Director, each of whom has a role in managing creative, operational, and program aspects. In its operations, the Art & Program Director is responsible for program management, while the Managing Director oversees the studio and routine artist work activities. The informant interpreted Tab Space as doing a flexible and inclusive organizational culture to support artists with disabilities. There is no 9-to-5 work system, but rather tasks are adjusted to individual needs. In addition, the arrangement of the artists' work schedules is also done flexibly so as not to interfere with the concentration of each artist. In addition, internal communication is regulated by maintaining a hierarchy, where the Art facilitator is the main liaison between the artist and management to ensure smooth coordination. However, the biggest challenge is arranging regular meetings for the Art facilitator because of the frequent clashing schedules.

According to the board of directors, Tab Space is described as ensuring that internal communication remains consistent by using various WhatsApp groups that have different functions, such as groups for primary information, coordination between art facilitators, and project groups. Each team member plays a role according to their job description, such as the managing director who communicates with parents, while the project manager handles the project. Discipline in carrying out this role ensures that the flow of communication remains organized and avoids confusion. Consistency in communication has a major impact on the productivity of disabled artists, especially in accelerating coordination with family and the team. With a neat communication system, various programs, exhibitions, and studio visits can run more smoothly without overlapping.

Communication innovation at Tab Space is perceived by key informants as more focused on building integration in marketing and promoting the work of disabled artists through digital platforms such as Instagram and websites. Although both platforms are available, their use is still limited, especially in displaying retail products. Evaluation of the website shows the need for content updates without hindering opportunities for other artists. In addition, the website also needs to be developed to display artist profiles and journals, so that they can be a reference without having to continue sending proposals manually. Although it already has a good structure. The internal team realizes the importance of innovation in managing digital platforms so that external communication is more effective and opportunities for artists are wider. In communicating with external parties, Tab Space emphasizes that artists are valued for their work, not because of sympathy. Therefore, when someone

wants to donate, the team prefers to exchange it for merchandise as a form of appreciation for the artist's work, so that they are still seen as individuals who work professionally.

"In fact, if there is no empathy, you can't communicate. Actually, Tab Space doesn't want people to come here because they are sad, and so far they have come here because they appreciate the work and really like it because it turns out to be made by neuro artists, that's a plus point. But there are also those who come here and give donations, but we are like let's not exchange this for merch, because it's as simple as this design studio, so empathy can be put in another room, like communication that must be extra patient." (RRS. Key Informant. Interview on February 10, 2025)

In the midst of efforts to build a proper understanding of the role and value of the work of disabled artists, Tab Space still faces challenges that come from social norms and public perception. ABG, M.A., as an expert informant, highlighted that existing regulations do not specifically regulate the rights of disabled artists to create works, so their participation is not fully protected in the existing system. According to AS, as a Tab Space collaborator partner, a stable relationship with external partners depends on consistent and structured communication. To ensure the smooth running of each collaboration, the communication process begins with an initial agreement regarding the final delivery as the main reference. The initial meeting is used to convey the brief in detail, followed by a review stage so that all parties have the same understanding.

As described by informants, Tab Space is perceived as reaching more audiences and partners through various communication innovations, such as holding talk shows to introduce their existence and vision. In addition, friendship networks are also used to expand relations, including recommending suitable artists and communicating directly with their families. In addition, talk shows are also an effective communication medium to convey the values carried by Tab Space.

Tab Space builds effective communication in expanding collaboration networks with various external parties, including companies, art communities, and the media. One of the main strategies is involvement in exhibitions and showcases, such as the exhibit at ICAD, which opens up opportunities for collaboration with the media and art communities. Through this collaboration, Tab Space has succeeded in establishing a relationship with Grafis Masa Kini, which is now a media partner in all their activities.

Discussion

The findings reveal that Tab Space's communication management represents a sophisticated adaptation of inclusive communication principles within a social enterprise context. The organization's approach demonstrates how theoretical frameworks can be applied practically to address real-world challenges in supporting disabled artists.

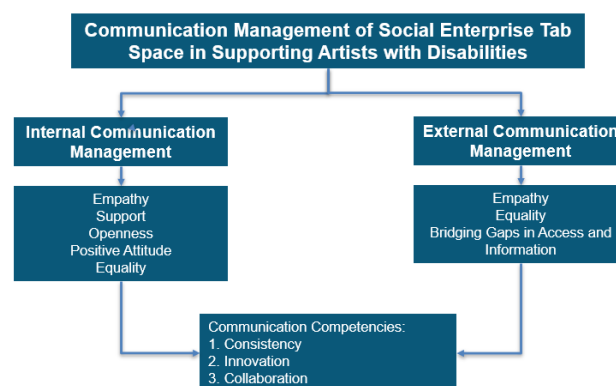


Figure 2. Communication Management of Social Enterprise Tab Space in Supporting Artist with Disabilities

Internal Communication Management

Source: Researchers' Data (2025)

It is important to note that the data generated in this study does not represent a single reality about Tab Space but rather reflects various constructions of meaning formed by different groups of informants according to their respective positions and experiences. The constructions formed by the BOD, particularly IR and RRS as founders, tend to reflect the ideal vision of the organization and its deliberately designed operational systems. Meanwhile, the constructions formed by disabled artists such as AA reflect the daily experiences of life within the Tab Space ecosystem, including the obstacles, comforts, and meaningfulness felt personally. Art facilitators (AF) position themselves between these two poles, forming constructions of meaning that connect management interests with the needs of artists. External partners such as AS construct the reality of Tab Space from the perspective of project engagement that is transactional, yet value based. These different perspectives are not contradictory, but rather an integral part of the complexity of inclusive organizations that actually enrich understanding of the dynamics of Tab Space's communication management.

Internal communication in an organization, as explained by Effendy (2006), includes the entire process of exchanging information, ideas, and understanding within the organizational environment to achieve a common perception and work effectiveness, it is also shown by figure 2 above. At Tab Space, the internal communication process does not only run horizontally and vertically but also relies heavily on the strength of intrapersonal communication as a form of self-management of each individual involved between the board of directors (BOD), and the Art facilitator, to support disabled artists.

This approach can be seen from the way the founders of Tab Space, who have a background in art and design, build relationships with disabled artists without using psychological methods or medical approaches. This encourages a more natural communication approach, with interactions built on the basis of equality and familiarity. Their experience shows that effective communication can grow through self-awareness, empathy, and habituation, not just through formal training. They try to understand the needs of each disabled artist as a fellow artist, which ultimately encourages them to continue learning, adapting, and developing more supportive and inclusive communication patterns. Interpersonal communication in Tab Space plays a role in creating an inclusive ecosystem for disabled artists. Findings in the field show that the interactions between artists, facilitators, parents, and internal teams are built through aspects of openness, empathy, supportiveness, positive attitudes, and equality. All five are in line with DeVito's opinion (2013) that these aspects help create healthy relationships and smooth communication between individuals.

Openness is demonstrated through flexible and adaptive communication spaces. Some artists are able to convey their needs directly, while others rely more on the role of family as an intermediary. Tab Space responds to this condition by bridging communication through facilitators who actively explore the artists' expressions and aspirations. Regular meetings with parents are also an important means of maintaining openness of information and building trust in the creative process.

Empathy is seen in the way the communication approach is adjusted to the conditions of each individual. Facilitators at Tab Space demonstrate high sensitivity to the emotional context and special needs of artists. This approach is in line with the views of inclusive education experts who emphasize that the success of communication does not depend on differences in methods, but on sensitivity to the unique experiences of each individual. Therefore, verbal and non-verbal communication are both used to reach and understand artists more deeply.

Meanwhile, emotional support is built through supportive and non-demanding relationships. Facilitators provide a space for appreciation without pressure, making every creative process a form of acceptance of the artist's identity and potential. This supportive environment allows artists to feel safe to share, both related to creative activities and personal experiences. One of the strategic forms used is a trial class session, where the character and communication style of the artist are studied first before the right facilitator is determined, in order to create a healthy and harmonious dynamic in daily interactions.

A positive attitude is instilled in various aspects of internal communication, both verbally and through the design of a work system that supports individual needs. Tab Space applies the principles of the Better Community standard as a concrete form of a positive attitude in interactions, such as the provision of earplugs, alternative communication aids, and periodic archiving of works. The studio is designed to be friendly to sensory needs, especially for neurodivergent artists, so that they can feel safer and more comfortable in carrying out creative activities. This accepting environment reflects communication based on a positive spirit, where every individual is considered to have potential that is worthy of being appreciated and developed.

In terms of equality, Tab Space strives for a fair distribution of opportunities to all artists, regardless of their background, physical limitations, or level of productivity. The team actively groups artists based on work preferences, such as location of residence, level of mobility, and experience. This approach not only facilitates coordination but also provides space for artists to contribute according to their respective capacities. If there is an imbalance in the selection of artists by the client, Tab Space will not hesitate to offer other alternatives in order to maintain the principle of equality in the distribution of roles.

However, equality in communication is not without challenges, especially when artists tend to only want to interact with certain facilitators. This situation requires more strategic communication interventions so that interpersonal relationships between team members and between artists can be built gradually. Differences in work schedules are also an obstacle to establishing more open and equal relationships between artists. To overcome this obstacle, Tab Space began designing a sustainable communication strategy, such as increasing the frequency of meetings with parents every three months. This meeting is expected to be able to strengthen communication and create a more comprehensive collaborative atmosphere, not only between individuals but also between wider support networks. Tab Space's organizational structure is designed to support effective and inclusive communication in the implementation of arts programs, especially in assisting artists with disabilities. With an organizational structure consisting of four boards of directors (BOD), namely, creative director, managing director, art & program director and project manager. Each position has interconnected responsibilities, the creative aspect is managed by the creative director, routine activities and studios are under the coordination of the managing director, the project manager plays a role in coordinating projects with artists, while the arts program is managed directly by the art & program director. This structure ensures effective communication and coordination according to the context, whether in projects, programs, or studio activities.

Vertical communication in Tab Space takes place between the Board of Directors (BOD), disabled artists, and external partners in a structured workflow. The Managing Director manages the studio's operations, while the Art Facilitator bridges the organization's direction with the needs of the artists. Horizontal communication occurs between the BOD and Art Facilitator who collaborate as equals. With a flexible organizational structure, the BOD is also directly involved with artists and their families. This collaboration creates an adaptive and inclusive working environment for disabled artists.

The communication system that is formed reflects a tiered approach as explained in the Russian doll theory by Michael Kaye (1994). In his view, an effective organizational system is likened to a layered doll arrangement, where each individual or unit does not work separately, but as a unit that supports each other. In the context of Tab Space, the relationship between layers, from the BOD, Art Facilitator, to disabled artists, is not rigidly hierarchical, but flexible and functional. This allows communication to run in two directions and according to the context of the needs of each actor.

The relevance of Kaye's (1994) theory of management communication in this study lies not only in its layered structure (the Russian Matouschka doll), but also in its epistemological foundation, which aligns with the interpretive paradigm. Kaye explicitly defines communication management as how individuals construct meaning about their relationships with others in various contexts, a proposition that is fundamentally constructivist. Thus, Kaye's choice of theory is not simply a descriptive framework but rather reflects an ontological commitment that the reality of communication in Tab Space is

intersubjective: it is formed through the negotiation of meaning between the BOD, art facilitator, disabled artists, and external partners. Each layer in Kaye's doll model can be understood as an arena where different constructions of meaning interact and shape larger communication patterns. The methodological implication is that the analysis does not aim to verify whether Tab Space's communication system is objectively effective, but rather to understand how that effectiveness is interpreted and constructed by the actors involved.

As a social enterprise, Tab Space designs its communication management by focusing on three main pillars of consistency, innovation, and collaboration. In the context of internal communication, the first two pillars are the basis for the formation of an inclusive and supportive workspace for disabled artists. Consistency is not only present in the form of a coordination structure, but also in ongoing work assistance. Tab Space provides a studio that is designed in a sensory-friendly manner, complete with a work schedule that is tailored to the needs of each artist. In this process, the Art Facilitator plays an important role in bridging communication between artists and the internal team, as well as being a visual supporter who maintains the originality of the artists' work.

Tab Space implements two main pillars in its communication management, namely consistency and innovation. The consistency pillar is reflected in the structured communication flow through the use of WhatsApp groups that are differentiated by function, such as the main group, facilitator, and project. Each team member plays a role according to their duties, such as the Managing Director who communicates with the artist's parents, and the Project Manager who manages creative projects. This structure minimizes miscommunication and supports the smooth running of the program, in line with Shockley-Zalabak's (2011) view on the importance of clear information management in an organization.

The innovation pillar is seen from Tab Space's efforts to develop digital communication. Although they already have Instagram and a website, the team realizes the need to optimize content to display artist profiles and activity documentation in a more attractive way. In addition, innovation is also applied by changing artwork into products such as stickers and merchandise to make them more accessible to the public. This step opens up wider promotional opportunities for disabled artists, in accordance with Keyton's (2011) view that innovation is a form of organizational adaptation in building sustainable relationships through relevant media.

Tab Space's main advantage in external communication lies in its ability to bridge the gap between the value of the artist's work and the external partner's understanding of the meaning of the work. Through a fair profit-sharing system, artists gain recognition not only in the form of exposure, but also in economic aspects, which confirms their position as professional artists. The role of the Art facilitator is significant in managing communication with external parties. They act as value translators, bridging the perception between the artist's work and public expectations. The Art facilitator ensures that the communication built remains in line with the principle of inclusion, where artists are involved as active subjects, not passive objects.

As a social enterprise, Tab Space manages its external communication by prioritizing three main pillars, consistency, innovation, and collaboration. These pillars are the basis of competence in building strong and sustainable relationships with external partners, as well as introducing the value of inclusivity carried by Tab Space. In accordance with the layers of competence in Michael Kaye's Russian Doll theory, communication competence reflects the extent to which an organization is able to build public trust through valuable and sustainable messages.

The consistency of Tab Space's external communication is reflected in the structured cooperation flow, starting from the initial agreement to the project execution stage. Initial meetings are used to align perceptions and convey briefs comprehensively, while the review process maintains communication alignment until the end of the collaboration. Innovation in external communication is carried out through creative media such as talk shows and merchandise. Talk shows function as two-way media that bridge the organization with the public, while merchandise is used as a soft selling strategy as well as a branding tool that introduces Tab Space's identity in an attractive way. This

innovation is strengthened by the development of relevant product designs to attract potential partners.

Collaboration is an important foundation in Tab Space's external communication. Involvement in exhibitions such as ICAD opens up networking opportunities with the art community and strategic partners. Despite facing challenges, such as visual expectations from partners or misunderstandings of the organization's identity, Tab Space remains consistent in upholding the principle of inclusion and clarifying their role as a social enterprise through digital channels such as websites. This external communication strategy shows the synergy between consistency, innovation, and collaboration in strengthening the existence of disabled artists and the role of organizations in a more inclusive art ecosystem.

CONCLUSION

Tab Space's internal communication management is based on the values of empathy, openness, equality, and emotional support, which are reflected in the interpersonal and intrapersonal interactions between the BOD, Art facilitators, and disabled artists. This approach develops from art experience, supported by a flexible organizational structure that allows for two-way communication. The Art facilitator acts as a key liaison, supported by digital media such as WhatsApp and an adaptive work system. The pillar of consistency is seen in the structured workflow and continuous assistance, while innovation comes through the use of technology and the development of an inclusive workspace, creating a supportive and empowering environment. Meanwhile, external communication is focused on building an inclusive narrative that positions disabled artists as professional artists. Consistency is maintained through structured communication procedures from the start, from initial meetings to evaluations with partners. Innovation is reflected in the use of digital media and content that is accessible to various audiences. The pillar of collaboration strengthens cross-sector partnerships through programs such as exhibitions, talk shows, and promotions. Despite facing challenges such as public misconceptions, Tab Space consistently maintains the originality of the work as its main principle.

The study reveals that effective communication management in disability-focused social enterprises requires balancing individual accommodation with organizational sustainability, maintaining mission authenticity while pursuing commercial viability, and developing staff competencies through experience while providing systematic support structures. These findings suggest that successful social enterprises supporting disabled populations benefit from adopting communication approaches that prioritize authentic engagement, systematic accommodation, and capability-based representation. The three-pillar framework provides a practical model that other organizations can adapt to their specific contexts and populations.

Future research should examine the long-term sustainability of these communication approaches and their scalability to larger organizations. Additionally, comparative studies examining communication management across different types of disability-focused social enterprises would provide valuable insights for the field.

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