Realizing An Inclusive Policy For Persons with Disabilities in Indonesia Through The Art of Expressionism Gesture Photography

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ABSTRAK

Inklusivitas penyandang disabilitas menjadi isu global terkait hak kesetaraan dan kesempatan untuk berpartisipasi aktif. Seni fotografi isyarat menjadi media untuk mewujudkan hal ini. Lantas, bagaimana mewujudkannya? Dengan menggunakan metode penelitian deskriptif kualitatif dan pendekatan etnografi, juga model implementasi Van Meter dan Van Horn sebagai landasan analisis data. Hasil penelitian, bahwa potensi seniman fotografi disabilitas di Indonesia cukup banyak, tidak adanya turunan kebijakan secara khusus menyebabkan pelaksanaan kurang maksimal. Kesalahan pembentukan KND yang non-struktural dan independen, dijadikan bagian Kementerian Sosial. Pemerintah perlu melibatkan penyandang disabilitas dalam mengambil kebijakan dan tidak hanya berfokus isu disabilitas kepada isu sosial saja, namun lebih luas kepada isu HAM.

ABSTRACT

Inclusiveness of people with disabilities is a global issue related to equal rights and opportunities for active participation. The art of gesture photography is a medium to realize this. So, how to make it happen? Using descriptive qualitative research methods and an ethnographic approach, as well as the implementation model of Van Meter and Van Horn as the basis for data analysis. The results of the research show that there is quite a lot of potential for photography artists with disabilities in Indonesia, the absence of a specific policy has resulted in less than optimal implementation. The mistake of forming the KND, which was non-structural and independent, was to make it part of the Ministry of Social Affairs. The government needs to involve people with disabilities in making policies and not only focus disability issues on social issues, but more broadly on human rights issues.

INTRODUCTION

UN Resolution A/RES/76/154 demonstrates how seriously the international community takes its support of disability inclusion. This resolution aims to implement the Sustainable Development Agenda for 2015–2030, which includes the rights of persons with disabilities and any optional protocols. An essential consideration in this context is eradicating persistent prejudice and inequity. A fundamental component of the resolution is identifying best practices and recommending better ways to guarantee the full, equal, effective involvement and significance of persons with disabilities in initiatives, policies, and programs that successfully execute sustainable development.

Law No. 8/2016 prohibits disability discrimination in Indonesia and works to advance equality and ensure equal opportunities and rights to social participation. This is in response to Indonesia's pledge to ratify the UN Convention on the Rights of Persons with Disabilities by enacting Law of No. 19/2011 about the Ratification of the Convention on the Rights of Persons with Disabilities and to sign the convention in 2007. In general, the goals of this inclusive

development strategy are to lower poverty, boost political engagement, and improve public service accessibility for those with disabilities.

Changes in present trends, where there is a rise in regional legislation at the province and district/city levels, are indicative of the inclusion policy for persons with disabilities. One way to search the National Legal Documentation and Information Network (JDIHN) is to go to https://jdihn.go.id. This website offers a variety of national legal papers that are dispersed throughout Indonesia. Just 12 provinces had regional laws about disabled persons in 2019. By 2021, that number had grown to 18, and by 2022, there would be 112 district/city-level regional laws about persons with disabilities. There's a chance it will keep rising because Indonesia has 38 provinces, which are made up of 514 districts and cities. Large cities that already have regional regulations regarding persons with disabilities are as follows:

1. DKI Jakarta Provincial Regulation Number 4 of 2022 concerning Implementation of Respect, Protection and Fulfillment of the Rights of Persons with Disabilities.
2. Bandung City Regional Regulation Number 15 of 2019 concerning Protection and Fulfillment of the Rights of Persons with Disabilities.
3. Semarang City Regional Regulation Number 9 of 2021 concerning Persons with Disabilities.
4. Yogyakarta Special Region Provincial Regulation Number 5 of 2022 concerning Implementation of Respect, Protection and Fulfillment of the Rights of Persons with Disabilities.
5. Surabaya Mayor Regulation Number 9 of 2024 concerning the Implementation of Protection for Persons with Disabilities in the City of Surabaya.
6. Bali Province Regional Regulation Number 9 of 2015 concerning Protection and Fulfillment of the Rights of Persons with Disabilities.
7. And many more.

Additionally, the possibilities that individuals with disabilities have to participate fully in society demonstrate how inclusion policies are evolving. The law on persons with disabilities, for instance, governs the requirement that governments, BUMN, and BUMD employ 2% of persons with disabilities, just like it does in the job sector. Meanwhile, at least 1% of persons with disabilities work in the private sector. It may be difficult to achieve the goal of reducing unemployed workers with disabilities, considering that competition in the job market is quite tight. But in 2022 than there were in 2021 there will be an increase. There were 720,748 persons with disabilities in 2022 a worker, or 0.53% of the 131.05 million working population, this is a 160.18% growth from the 277,018 persons with disabilities in 2021 (Mutia Annur, 2023).

The health perspective views people with disabilities as "abnormal" individuals who must be corrected to be able to adapt to their environment (Laurin-Bowie, 2005). In the past, the presence of a disability was considered a punishment to the family/individual for actions that violated norms (Haryono et al., 2013). This was based on the belief that the disabled were unable to do things independently and therefore needed the help of others and deserved pity. The social perspective, it holds that both society and the environment play a part in conditioning persons with physical, mental, or sensory limitations disabilities; on the other hand, the human rights perspective acknowledges that persons with disabilities exist in society and that they have the same rights as persons without disabilities (Hastuti et al., 2020). To guarantee the social inclusion of persons with disabilities, the UN acknowledged the social model and human rights for persons with disabilities through the UN Convention on the Rights of Persons with Disabilities in 2007.

Inclusion is a prerequisite that guarantees the meaningful participation of all parties (without discrimination), both as objects and subjects (Miller & Katz, 2002). This participation goes beyond just averting conflict to provide people and groups a feeling of community and incentive to participate. Policies and procedures to promote advances in community welfare in a wide sense—not just from an economic viewpoint, but also from a social, political, and health one—must be established to achieve inclusion. The provision of accessibility, active and complete involvement, non-discriminatory treatment and equal chances, respect for diversity, and respect for an individual's intrinsic dignity show how this will be accomplished (Keogh, 2014).

The inclusion policy design is included in the UNESCO analytical framework. It is important to realize that the inclusion policy in this design is based on an understanding of what social exclusion means, which is: (i) multidimensional (occurs in many aspects of life); (ii) dynamic (not static conditions experienced by the same group in the same pattern over time); (iii) multilevel (occurs in all aspects of life); (iv) highly dependent on context; (v) can occur at the group or individual level; (vi) occurs due to interactions with society/unequal social relations; and (vii) can also occur as a result of interactions between individual vulnerability conditions and several trigger factors, including structural, behavioral, and policy factors (UNESCO, 2015). And researcher believe that art has potential in that area. Persons with disabilities have a great platform to express or display a positive identity via art, particularly in the field of photography, since it allows them to grow as individuals and live freely. The creation of their work from triggering factors like structural and behavioral conditions of vulnerability is how the art of gesture photography, in particular, can become a context for interaction at the group and individual levels. Photography is a multidimensional, dynamic, and multilevel medium. Essentially, the practice of gesture photography involves producing artworks that incorporate sign language into artistic mediums.

For the record, there are many talented disabled artists in Indonesia, like Hana Madness, Totok Ns, Anfield Wibowo, Permas Alamsyah, Dwi Putro, Gary Harlan, and Kezia Sibuea. And Ahmad Zulkarnain is particularly well-known for his photography, with pieces that have won international recognition. With the means and potential at their disposal, persons with disabilities may become autonomous and engaged members of society through the art of gesture photography. This is because there are 22.97 million persons with disabilities in Indonesia (Ministry of Social Affairs, 2021), where 99.73% of persons with disabilities live in primary families, while 0.13% live in secondary families, and 0.14% live alone (BPS, 2023), compared to non-disabled people, 11.42% of persons with disabilities live below the poverty line (Yulaswati et al., 2021). This is because, despite having attained the greatest degree of education, persons with disabilities have restricted employment opportunities because of their condition. It is impossible to overlook the poverty rate among those with disabilities, notwithstanding the growing trend of their employment. There is another way to solve these issues: via art.

Table 1.
Highest Education Completed by Persons with Disabilities in 2022

Level of education	Percentage
No school	21.09%
Didn't finish elementary school	18.12%
Elementary school	33.77%
Junior high school	10.25%
Senior High School	12.88%
University	3.90%

Source: (BPS, 2023).

Due to their intense passion for photography, disabled photographers frequently use exhibits to present their photographic works of art. Encouragement to make art is provided by a community or organization that is committed to meeting the needs of those with disabilities via art. Every region of Indonesia has communities or groups that focus on this particular issue. Some examples of these include Rumah Berdaya in Bali, Jogja Disability Art in Yogyakarta, which frequently features the work of artists with disabilities, Social Enterprise Tab Space in Bandung City, and other communities or organizations. Persons with disabilities can be greatly empowered by art, and it can also demonstrate the connection between art and disability, inspire endless attempts to empower individuals with art and improve accessibility to art venues.

The rights of persons with disabilities to express themselves through art and culture are regulated in Law No. 8/2016. Indonesia has experienced rapid progress between 2016 and 2019, where persons with disabilities are involved in various programs to become artists. The British Council together with the Indonesian Government, together have created several simple steps which, if implemented, would cover quite a large area (Jo Verrent, 2020). This process alone requires significant financial outlay and a clear strategy. The publication of the Law on Persons with Disabilities may be a crucial moment for increasing awareness on a national and international scale, considering the importance of the activities that have been carried out so far.

The increasing hope of the disability photography community in Indonesia is to set standards and policy goals that enable sustainable development progress for people with disabilities through the art of photography. The goal is to help people with disabilities reach their maximum potential and express their creativity. The development of special programs that enable individuals to engage in photography and honor their creative achievements with awards is the content of the Law on Persons with Disabilities regarding their rights to art and culture.

Therefore, to realize the policy of inclusion for persons with disabilities through the art of gesture photography, as stated in the Law on Persons with Disabilities regarding their rights to arts and culture, we need to see how this policy is implemented by the Government. There are challenges for artists with disabilities in integrating into society. Challenges and barriers span the arts industry, including access to art exhibition venues. Therefore, the implementation of policies related to the rights of persons with disabilities to art and culture, especially the art of gesture photography, in the Law on Persons with Disabilities is the context for this research. The aim is to test or verify this topic scientifically, how to realize inclusion policies for people with disabilities through the art of gesture photography in Indonesia? As well as exploring and developing it as a way to resolve the level of poverty and the existence of people with disabilities in society. Apart from that, this study aims to explore and discover knowledge that can be directly applied in everyday life, or to advance a field of science. The basic thinking of researchers is the formation of research article problem questions, which are as follows:

1. What are the standards and targets for realizing inclusion policies for people with disabilities in Indonesia through the art of gesture photography?
2. Are resources sufficient to realize inclusion policies for people with disabilities in Indonesia through the art of gesture photography?
3. What are the characteristics of implementing organizations in realizing inclusion policies for people with disabilities in Indonesia through the art of gesture photography?
4. How is communication between organizations to realize inclusion policies for people with disabilities in Indonesia through the art of gesture photography?

5. What is the dispositionn of implementers in realizing inclusion policies for people with disabilities in Indonesia through the art of gesture photography?
6. What is the social, economic, and political environment in realizing inclusion policies for people with disabilities in Indonesia through the art of gesture photography?

Literature Review

Concept of Implementation of Public Policy

Public policy science has become a forum for many global intellectuals to share ideas about definitions and terminology. Public policy is a form of problem solving that aims to solve, reduce and avoid negative things, and instead be inventive, creative and fight for positive things as best as possible (Syafiie, 2006). Possible with targeted actions. The process of negotiation and bargaining to create issues and implementation strategies is what forms policy (Keban, 2004). Therefore, the term "policy" is often used to refer to government actions and state behavior in general, and this term is expressed in various ways in law (Mustopadidjaja, 1992). This is in line with Easton who characterizes government policy as an authoritative distribution for society as a whole, meaning that the allocation of these values determines everything the government decides to do or not to do (cited by Thoha, 1991). This is similar to what was stated by Dye (cited by Setianto et al., 2021). Meanwhile, policy is defined as an expression of broad knowledge that guides reasoning when making decisions (Koontz & O'Donnel, 1972).

Policy as a deliberate action taken by one or more actors to overcome a problem, differentiates between substantive and procedural policies (Anderson, 1984). Procedural policies relate to who and how the policy is implemented, while substantive policies determine what the government must do. This shows that it is society and government institutions that make public policy. Policy is a collection of plans or actions that have political objectives (Parsons, 2006), characterizes policies as organizational decisions that aim to achieve certain goals and contain clauses that become standards of behavior (Nurcholis, 2007). A policy is an unchangeable choice that is differentiated based on the behavior of the individuals who create it and those who follow it in terms of consistency and repeatability (Jones, 1996). According to Howlett & Cashore, the government has a distinctive standing in the formulation of public policy because of its exceptional capacity to make binding choices on behalf of society, even when non-governmental groups play a part in the process (cited by Setianto et al., 2021).

Public policy is determined by government action or inaction, if the government decides to take a certain action, then the action must have a purpose and state policy must influence all government activities, not just the government's official position (Dye, 2008). Thus, it is clear from this idea that political activity is often used to give meaning to policies. The policy analysis process is a series of intellectual tasks completed as part of political activity (Dunn, 2003). This political activity is described as a policy formulation process, which is then described into a series of interconnected phases carried out following agenda preparation, policy development, policy adoption, policy implementation, and policy review timelines. Therefore, every legislation, regulation or regional policy will always be related to, influence or be influenced by the political climate, government system, political system, or even the wishes of the authorities in a particular class (Utomo, 2006). In this regard, that policy is a norm that regulates social life and must be obeyed by all citizens (Nugroho, 2003). By forming an organization tasked with

implementing sanctions or providing punishment for each violation based on how serious the violation is, the punishment will be announced to the public.

The political perspective and the administrative perspective are two views that are often known in public policy studies, as mentioned in the previous definition of public policy. Public policy implementation can be seen as a topic of study of public administration as a science and one of the functions of public administration as an institution (bureaucracy) in the public policy process (Tachjan, 2006). In contrast to policy formation which is largely theoretical, that policy implementation is largely a practical activity (Dunn, 1981). Policy implementation refers to the implementation of fundamental policy decisions (Abdul Wahab, 1997). These decisions are usually made by judicial bodies, major executive orders, or other bodies, and they identify problems that need to be addressed by stating the goals and targets that must be met and offering various approaches to organizing and monitoring the implementation process.

A policy that is developed in vain will not be implemented; thus, the action intervention itself is where the policy is put into practice (Naihasya, 2006). According to Van Horn's statement, implementation is a term used to describe actions taken by government agencies, commercial organizations, or people to achieve policy goals (cited by Abdul Wahab, 1997). Authors Mazmanian and Sabatier, classify understanding of policy implementation into three different categories: policymakers, field-based implementing authorities, and individual actors who act as target groups (cited by Subarsono, 2012). The suitability of the implementer's actions to the tasks being carried out determines the implementer's compliance.

Several theoretical models can serve as the foundation for implementing policy. Among these is the model of policy implementation developed by Donald S. Van Meter and Carl E. Van Horn. He creates an abstraction that illustrates the link between several factors that affect a policy's performance to implement public policy. There are six factors that influence implementation performance, namely 1) policy standards and targets, 2) resources, 3) characteristics of the implementing organization, 4) communication between related organizations and implementing activities, 5) the attitude of the implementers, and 6) the social, economic and political environment (Van Meter & Van Horn, 1975). Theoretically, it begins with the claim that variations in the process of implementation will affect the character of the policy that will be put into effect. They provide a conceptual model that connects policy and work performance, as well as a strategy that attempts to connect policy concerns with implementation.

Expressionism Gesture Photography Art

Art is the result of ideas derived from the capacity for imagination and sensitivity and is a means by which people communicate their feelings or inner sorrow (Soedjono, 2007). The observation and consideration of environmental phenomena from a particular perspective form the foundation of art. That human endeavors result in a variety of lovely and delightful forms, which we call art (Read, 2000). That symbols in art come from human emotions or ego (Collingwood, 1938), the modified symbolic form of creation is not an embodiment of particular experiences in the created work of art, but rather a universalization of experience (Dharsono, 2016). Instead, it is the creation of externalized emotional experiences that transcend the human intellect. Symbol as something that serves as a marker and contributes to commonly accepted social standards (Sobur, 2001). Symbol as an item that expresses a thought or message (Djelantik, 2001). Symbols may be words or things that serve as representing images of reality. Symbols shape is

transcendental—that is, it represents what is concealed by the sign (Soedarso, 1998). Images might show the grandeur of God, something new, or even something natural.

The terms "photography" and "graphics," which denote painting or drawing, are the origin of the word "photography" (Bull, 2010). Photography is the technique of using light to paint or draw. The photographic pieces he creates highlight the expressive and artistic aspects of the medium itself, making them true works of photographic art (Soedjono, 2007). Expressionism as a movement that attempts to portray reality as distorted such that it resembles a combination of tremendous inner tension, sorrow, and violence (Susanto, 2011). This results from the aesthetic interpretation of a work by the artist based on their experience. Sensory observation—which also causes people as a whole to be swept away by these observations—is the fundamental component of artistic experience (Sutrisno & Verhaak, 1993).

According to the preceding explanation, these concepts are based on cultural events that happen to deaf people based on their experiences of seeing, feeling, and being sensitive to them. Deaf expression, or the capacity to convey one's identity to others using sign language or other symbols, is one of the traits of deaf persons who engage with others in their natural setting. Deaf persons' limited ability to see the restricted world around them stems from hearing sensory deficiencies (Somad, 1996). Those who are deaf and have trouble hearing what's in front of them use their eyes to become aware of their surroundings. Their innate curiosity—such as a passionate desire for knowledge—is disturbed by their sense of hearing, which exacerbates their egocentrism. This is consistent with a deaf person's eyes function as their hearing (Codina et al., 2010). Those with hearing loss see more clearly than others with normal hearing. Gesture photography is an expressive art medium that people with deaf impairments can utilize, as indicated in UN resolution A/RES/76/154 and Law No. 8/2016 respecting Persons with Disabilities. It is a way to support personal growth so that each person may live their own life. To do this, science policy has to be seen as a strategy for fostering an inclusive atmosphere where deaf persons may express themselves via their efforts to uphold their rights and enrich society.

The topic of this research article basically started in the field of the art of gestural photography in collaboration with the science of public policy. The lack of existing literature discussing this topic, led us to write a research article. Often scholars' discussions are limited to social issues such as providing aid and so on. However, it does not look at it from the perspective that through the arts field we can develop and build persons with disabilities to contribute to society. However, the approach in this research article tends to use a policy implementation model.

RESEARCH METHODS

This research article presents qualitative research. Qualitative research is a technique that produces descriptive data from a person's spoken or written words and the activities they see (Moleong, 2007). With an ethnographic approach, researchers can describe their way of thinking, behaving, and living (Noeng, 2000). In an attempt to interpret the significance of the experiences and actions of persons with disabilities in the art of gesture photography, an ethnographic methodology was applied. Those in society are still aware of themselves and understand the world around them through these complex structures of meaning. Their interpretation of art is influenced directly by expressionism. However, most of the meaning is only conveyed indirectly through the words and deeds of the creation of works in the art of gesture photography.

The research was conducted in 2023 in the Republic of Indonesia. Two types of data are used in data collection: primary and secondary. Data is a collection of facts, figures, or other symbols used to characterize the state of the research object (Arikunto, 2002). Primary data is information obtained directly from research objects (Sumarsono, 2004), in this research article, research objects come from various organizations and groups such as Tab Space, Jogja Disability Art, and Rumah Berdaya, in addition to several persons with disabilities who are engaged in the art of photography also involved. Meanwhile, secondary data is information collected by researchers indirectly through intermediary media (Indriantoro & Supomo, 1999), books, and other supporting materials, as well as records about persons with disabilities, are examples of internal and external secondary data sources used in research, such as data from the Agency Central Statistics (BPS) or reports from related agencies that researchers can use to support primary data.

Qualitative research involves the use of data collection techniques, observations are carried out at the beginning of the research to understand the meaning which will become the basic basis of the research, while interviews are carried out to collect data from primary data sources, and document analysis is carried out to sort secondary data sources according to the context being discussed. The application of strategies and processes for collecting and processing field data is very important for carrying out this research efficiently and systematically. Data analysis in this research article uses triangulation, where primary and secondary data sources obtained by researchers are combined with researchers' theories and assumptions based on observations, in the sense of the results of observations, interviews from primary data sources, and analysis of documentation obtained from sources. Secondary data and literature review were used as research techniques in analyzing this research article.

The data analysis methodology for this research article is then based on the 'Policy Implementation' model created by Van Meter and Van Horn. They emphasized that the implementation process will influence policy dimensions such as (1) policy standards and targets; (2) resources; (3) characteristics of the implementing organization; (4) communication between related organizations and implementing activities; (5) implementer's attitude; and (6) social, economic and political environment (Van Meter & Van Horn, 1975). In the sense that if there is agreement on the objectives, especially from those running the program in the field, and only minor adjustments are needed, then implementation is likely to be effective.

RESULTS AND DISCUSSIONS

As one component of the global agenda to achieve sustainable development, the rights of persons with disabilities are important as they seek to empower and develop these individuals to live freely. UN Resolution A/RES/76/154 shows how important community considerations are in achieving this goal. The ratification of Law No. 8/2016 concerning Persons with Disabilities in Indonesia reflects this. In the context of this research article, covers the right to art while discussing the rights of people with disabilities related to the practice of gesture photography.

Policy implementers cannot escape the challenges and obstacles that arise when implementing programs in the field of inclusion policies for persons with disabilities through the creative medium of gesture photography. The policy implementation model from Van Meter and Van Horn can be used to measure the success of policy implementation. This consists of six factors, namely as follows:

Standards and Targets for Realizing Inclusion Policies for Persons with Disabilities in Indonesia Through the Art of Gesture Photography

The first component consists of the standards and targets established to attain disability inclusion using gesture photography. In other words, the purpose of policy implementation is to define policy targets so that they may be achieved as a consequence of government operations (Tangkilisan, 2005). The implementation process will not start until the goals and targets have been determined (Akib, 2010). Provided that the policymaker clearly explains the goals of the policy and the order in which they should be accomplished, implementers will know exactly what is expected of them about those duties (Tachjan, 2006). The standards and targets therefore contain two indicators: clarity and achievement.

1. **Clarity of Standards and Targets of Inclusive Policy for Persons with Disabilities Through the Art of Expressionist Gesture Photography**

The findings of this research clarify how inclusive regulations in Indonesia regarding the art of photography have been adapted to the country's legal framework. In particular, it has been stated in the Law on Persons with Disabilities regarding cultural and tourism rights in Article 16 letter (a) which stipulates that persons with disabilities have rights related to culture and tourism, including the right to equality and the opportunity to be actively involved in artistic activities. In addition, implementation standards for increasing the potential and artistic and cultural abilities of persons with disabilities are outlined in the implementation of respecting, protecting, and fulfilling the rights of persons with disabilities in the field of culture and tourism, with implementation targets including: (i) creating special arts and culture programs for persons with disabilities, (ii) facilitating and including persons with disabilities in arts and cultural activities, (iii) as well as recognizing and rewarding artists with disabilities for their best works of art. This is stated in CHAPTER IV part nine in Article 87 Paragraph (2).

Furthermore, this policy then becomes a trigger for local governments to make their policies. For example, a big city like Jakarta issued Regional Regulation No. 4/2022, Bandung issued Regional Regulation No. 15/2019, Yogyakarta issued Regional Regulation No. 5/2022, and Bali issued Regional Regulation No. 9/2015. This policy is a regulation to fulfill the rights of persons with disabilities. There is content that mentions the implementation of respect, protection, and fulfillment of disability rights through culture, tourism, and the creative economy. In the cultural and tourism aspects related to equal opportunities in arts, culture, and sports. However, basically every policy issued by the regional government contains aspects of arts and culture.

It is understood that all of these regulations are used as a basis for implementing policies to realize inclusivity for persons with disabilities through arts and culture. In the context of this article, the art of gesture photography. Therefore, clarity in the standards and targets of this policy makes it easier to implement disability rights in the field of photographic arts. Because policy implementation often fails if standards and targets are not clear.

The research results explain that clarity in the implementation of inclusiveness policies for persons with disabilities through the art of gesture photography is not yet optimal. Because, according to disabled artists who are involved in photography, there is no specific policy regarding implementation procedures. For example, by issuing regulations at the level of Government Regulations or Presidential Regulations regarding arts and cultural rights for persons with disabilities. There is not even a regulation at the ministerial level that explains this.

No policy derivative specifically targets artists with disabilities, some of those involved in the arts are only involved in the agenda of the Ministry of Education, Culture, Research, and

Technology (Kemendikbudristek) in holding exhibitions of their artworks, not artistic activities. At the regional level, it is also similar, the implementation agenda by the Regional Office of Culture has not yet reached artistic activities. Many sources note that so far many art programs related to disabilities have only functioned as advocacy tools. They have not encouraged in-depth discussions regarding issues such as whether persons with disabilities are actors or objects, actors in the context of normalcy bias, and other issues. This shows that although the goals have been well-defined, the standards for achieving these goals are still unclear.

2. **Achievements of Standards and Targets of Inclusive Policy for Persons with Disabilities Through the Art of Expressionist Gesture Photography**

Even though there are no specific policy derivatives yet, the policy targets are somewhat clear. Based on the research results, it is clear that the inclusive policy towards persons with disabilities through the art of gesture photography is intended to increase the marketability of the creativity of artists with disabilities through their work. Before this policy, many photography artists with disabilities were unable to earn a living just by producing work. They usually have other professions to meet their daily needs. After its publication, many disabled photography artists felt optimistic about creating photographic works of art to be exhibited at photography art exhibitions. This policy helps disabled photography artists so that their work is widely appreciated. This is a manifestation of sustainable development related to the fulfillment and protection of the rights of persons with disabilities through art so that they can live independently.

However, several sources say that the policy regarding the inclusiveness of persons with disabilities through the art of photography has not yet reached the stage of serious artistic activities. They said that currently the implementation of this policy is only carried out on a certain agenda and is not sustainable. Meanwhile, guidance and empowerment of disabled photography artists, such as training and guidance, has not been implemented optimally. Then they said that various artistic performances and activities were only intended to decorate the government's celebrations, and the most important was the International Day of Persons with Disabilities on December 3.

Although the implementation of inclusivity for persons with disabilities through the art of photography has met existing targets, policy standards for the development and empowerment of photography artists with disabilities have not been achieved. This should be the task of the National Commission on Disabilities (KND) as a national institution that has the task of supervising and evaluating programs or activities related to respecting, protecting, and fulfilling the rights of persons with disabilities, including the right to photographic art. In reality, the existence of the KND itself is still biased towards the government bureaucratic structure, which will be explained in the discussion regarding norms or rules for implementing policies.

From the description above, there are problems in the standards and targets of inclusion policies for persons with disabilities through the arts, especially the art of photography, that need to be corrected. Broadly speaking, artists with disabilities are asking the government to create a policy that specifically addresses art and culture for persons with disabilities. Because there is no policy issued by the government to support the Law on Persons with Disabilities regarding their rights in arts and culture, such as Presidential Regulations, Government Regulations, or even at the level of Ministry of Education and Culture Regulations. This policy is derived to provide policy clarity in meeting the standards and targets to be achieved. In the absence of a derivative policy, in the end, the implementation of the rights of persons with disabilities through arts and culture is not yet at a serious stage, it is only carried out on a certain agenda and is not sustainable.

Therefore, the government needs to form and design policies related to the implementation of the rights of persons with disabilities in the arts and culture sector which summarizes how to empower and develop persons with disabilities through arts and culture as sustainable development, such as government regulations, presidential regulations, or regulations at the ministerial level.

Resources for Realizing Inclusive Policies for Persons with Disabilities in Indonesia Through the Art of Expressionist Gesture Photography

After the chosen policy has been identified, the implementing organization must make accommodations for it since the organization has resources and authority that support the program's or policy's implementation (Akib, 2010). Organization serves as a tool for management, whereas management is the process of carrying out actions to accomplish a defined objective via the use of diverse resources, including human and non-human resources (Tachjan, 2006). Resources are viewed as inputs in the organization as a whole, which has ramifications for both technology and the economy. Technological denotes capabilities and economical means financial.

1. **Human Resources**

Naturally, human resources are needed to enable the inclusion of persons with disabilities via the art of photography in terms of both quantity and quality. Quantity of human resources refers to having an adequate number of them, but the quality of human resources is connected to skills, devotion, professionalism, and competency in their sector. When it comes to the number of personnel, the Kemendikbudristek, the Regional Office of Culture, and the KND do not meet the requirements in the arts sector.

According to many accounts, they proposed the concept of developing a curator or trainer who could work with artists who have persons with disabilities to support their creative process. Because, in their opinion, the government lacks the human resources necessary to accomplish it. Up until now, the government has concentrated on planning events like art shows; however, it has not provided guidance or support for the advancement of disabled photographers.

This is a crucial issue for the KND's continued survival as well because persons with disabilities groups are not heavily involved in its operational framework. It is believed that by limiting chances by designating 4 out of 7 KND members as persons with disabilities, the filling of KND members does not give persons with disabilities whole options. Article 33 Paragraph (3) UN CRPD mandates that civil society—particularly persons with disabilities and the organizations that represent them—be actively engaged in the monitoring process.

As for the quantity of human resources that have not been met, as well as the dearth of human resources in government or government institutions, including assistants for disabled photographers, coaches, curators, and trainers, it can be stated that the quality of human resources has not been met. According to several sources, disabled photographers should only have non-disabled persons serve as facilitators. They frequently offer negative evaluations of programs like training that are only put into place without any follow-up and even frequently begin with sentimentality.

They claim that thus far, the government tends to treat disabled artists—including disability photographers—as objects. They contend that since there are currently no curators who are disabled, the determination of what is and is not attractive follows the rules of conventional beauty. Thus, it may still be said that the use of human resources to achieve inclusion for persons with disabilities through the art of gestural photography is not at its best. The majority of

disabled photographers are just engaged in the administration of disability arts communities or organizations.

2. Non-Human Resources

Non-human resources are divided into two, namely facilities and basic facilities resources. This facilities resources are anything that can be used as a tool to achieve a goal or purpose. Meanwhile, basic facilities resources are everything that is the main support for the implementation of a process, be it business, development, projects, and so on. In the context of inclusivity for persons with disabilities through the art of photography, facility resources include activities in the form of training, coaching, mentoring, or finance for photography artists with disabilities. Meanwhile, what includes basic facilities resources refers to equipment that is immovable and permanent, such as buildings for holding exhibitions or art galleries, access to art exhibitions, and so on. To support both, the main thing needed is finances. So, in **Table 2**, the resources for facilities and basic facilities will be seen from the Kemendikbudristek budget allocation for the arts. Namely as follows:

Table 2.
2023 Budget Allocations Regarding the Arts

No.	Description of activities	2023 Budget Allocation	
		Target	Budget
1.	Cultural arts event	146 activity	265.492.627.000
2.	Development of National Talent Management in the field of arts and culture	5.550 people	40.000.000.000
3.	Preservation and management of Museums, National Galleries, Cultural Heritage, and Objects for the Advancement of Culture	734 service / 37.900 units / 1,78 million people	294.502.102.000
	Total Budget	Rp. 599.994.729.000	

Sources : Kemendikbudristek (2023)

From **Table 2** it can be seen that the budget presentation is the budget allocation in the arts sector. However, the specific budget allocated specifically for the inclusiveness of persons with disabilities through the arts is not known. However, from **Table 2** we can see that the government focuses on empowerment by organizing activities rather than developing arts actors in the context of facility resources. Meanwhile, regarding basic facility resources, the government focuses more on cultural issues, this is because the government is aggressively pursuing the internationalization of the Indonesian language.

At the regional level, the budget allocations made by the Regional Office of Culture areas such as Jakarta, Bandung, and Bali are almost similar to those made by the Kemendikbudristek. In this case, the Yogyakarta Regional Government needs to be appreciated for its commitment to the inclusiveness of persons with disabilities through arts and culture. The Yogyakarta Regional Government for 2023 allocates a budget related to the Yogyakarta special program for cultural affairs, namely as follows:

Table 3.
2023 Budget Allocation Related to Yogyakarta Specialty Program for Cultural Affairs

No.	Description of activities	Budget
1.	Museum development and management	1.500.000.000
2.	Development of arts activist institutions	713.236.000
3.	Awards for artists and cultural figures	500.000.000
4.	Yogyakarta cultural festival	754.734.500
5.	Jogja cultural performance	8.600.000.000
6.	Publication of regional arts and culture	647.920.000
7.	Organizing arts activist events	2.250.000.000
Amount		14.965.890.500

Sources : Dinas Kebudayaan Yogyakarta (2023)

Overall, the Yogyakarta Regional Government's budget allocation for the Yogyakarta special program for cultural affairs is IDR. 33,057,408,000. What is included in Table 3 is that according to researchers is related to the artistic context only. Based on Table 3, it can be seen that the Yogyakarta Regional Government is committed to arts and culture issues, by presenting a clear budget that is published to the public.

Not only is it felt by non-disabled artists but disabled artists also feel the impact. This is as stated by several sources, in every program and activity related to culture, the Yogyakarta Regional Government often involves artists and cultural figures with disabilities. Disabled photography artists are no exception.

Meanwhile, for other regional governments in Indonesia, it is difficult to get information like this. Even if there are, budget allocations such as in Jakarta, are only intended for Social Assistance for Persons with Disabilities. Although in Yogyakarta there is something similar. However, in this context, it is limited to the inclusiveness of persons with disabilities through the art of gestural photography.

From the description above, limited human resources in implementing the rights of persons with disabilities through the art of photography are still an obstacle. In the KND organization, it is limited to members with disabilities. The KND should be filled by disabled individuals, with a 'from them to them' mindset, and not involving non-disabled individuals. Apart from that, the lack of human resources from the government to act as mentors, trainers and curators for the disability community in the field of photographic art is a factor causing the lack of development of photography artists with disabilities. Especially curators who can display works of art created by artists with disabilities for exhibition. Looking at the budget report by the Ministry of Education and Culture, it only focuses on implementation, not on the development of persons with disabilities in the arts and culture sector. Of all the provinces in Indonesia, only Yogyakarta is committed to empowering and developing artists with disabilities. So, it is important to develop and empower them, the government can collaborate with the arts community with disabilities to provide training and guidance for disabled people, especially for curator positions, because so far curators have come from non-disabled people.

Characteristics of Implementing Organizations in Realizing Inclusive Policies for Persons with Disabilities in Indonesia Through the Art of Expressionistic Gesture Photography

The implementing organization has a major role in executing policies; the organizational capability it possesses will affect its internal performance. The extent to which the policy implementation organization can use its authority, the nature of the relationship between the implementer and the current bureaucratic structure, and the ability to coordinate the various resources available both within the organization and in society are indicators of organizational

capacity (Akib, 2010). All of this affects how a policy is carried out since, for organizations to understand their roles and duties, they require maps that show the overall activities and current state of various components. Lines extracted from several frames illustrate the interactions needed to finish the assignment.

1. **Bureaucratic Structure in Policy Implementation**

To realize inclusivity for persons with disabilities through the art of gestural photography, its implementation is the responsibility of the Kemendikbudristek at the national level, and the Regional Office of Culture at the Regional Government level. Its implementation is supervised and evaluated by the KND institution, which has the task of ensuring and monitoring the implementation of respect, protection, and fulfillment of the rights of persons with disabilities in Indonesia. One of them is inclusive rights for persons with disabilities through art. In this context, it is the art of gestural photography. In reality, firstly, the role of the KND is not clear in carrying out its duties. Second, in terms of bureaucratic structure, no reference states the duties, functions, and authority of each government agency or institution in implementing this policy. However, the government agencies or institutions mentioned are still interconnected and bound by the implementation of inclusiveness for persons with disabilities through art.

2. **Norms or Rules for Implementing Policies**

In this context, no policy derivative explains the implementation procedures of inclusiveness for persons with disabilities through art. Such as Government Regulations, Presidential Regulations, or regulations at the Ministry level. However, based on CHAPTER IV regarding the implementation of respecting, protecting, and fulfilling the rights of persons with disabilities, in Part Nine which mentions culture and tourism, Article 87 Paragraph (1) of Law concerning Persons with Disabilities, that the government and governments of regional are obliged to develop the arts and culture potential and abilities of persons with disabilities. Therefore, to be able to implement this policy, Article 131, in the framework of respecting, protecting, and fulfilling the rights of persons with disabilities, the KND was formed as an independent non-structural institution. Where Article 134 states that provisions regarding the organization and work procedures and membership of the KND are regulated by Presidential Regulation. In response to this, 2020 published Presidential Decree No. 68/2020 concerning KND.

The research findings make it abundantly evident that the KND should be tasked with monitoring, evaluating, and advocating for the implementation of respect, protection, and fulfillment of the rights of persons with disabilities—including the right to art—and also as an institution of independent and non-structural. This becomes prejudiced if it does not view disability as a comprehensive human rights problem based on the KND's presence and clarity. In this fact, the KND is institutionally tied to the Ministry of Social Affairs units, which has no jurisdiction over matters of human rights. It has been determined by several sources that the government does not yet recognize disability as a component of a human rights issue. As can be seen, the Ministry of Social Affairs's purview is restricted to social protection and security, social rehabilitation, and social empowerment and has specialists in social change and dynamics, social welfare technology, and social accessibility by Presidential Decree No. 110/2021. So, because this commission is under the Ministry of Social Affairs units, the KND was established as an entity that lacks independence and is vulnerable to conflicts of interest. Due to this, KND is unable to fully fulfill its obligations as Article 131 of the Law concerning Persons with Disabilities. Besides that, particularly concerning the Ministry of Social Affairs' performance, which has been criticized by many disability organizations or communities as being unfavorable, and adding negative vibes to them.

As stated by several sources, because they still view persons with disabilities from a compassionate approach, this has the effect of reducing their selling power to be able to compete with non-disabled people in terms of quality. Apart from that, KND also has the potential to be entangled in a conflict of interest with the Ministry of Social Affairs. Because, one of the main tasks of KND is to monitor and evaluate the implementation of programs or activities related to persons with disabilities, not the other way around. Due to this, at least 161 organizations of disabled people from 34 provinces have issued a petition urging President Jokowi to revise Presidential Decree No. 68/2020, where the formation of the KND does not reflect the correct concept by the mandate of Law concerning Persons with Disabilities.

3. **Established Relationship Patterns**

Institutions or organizations that are open to forming partnerships must be in a position where they can accomplish shared objectives on an equal footing with others. Every agency performs certain tasks and functions and constantly interacts, cooperates, and coordinates while upholding positive relationships. Of course, you have a crucial role as a work partner, with responsibilities and duties that are tied to one another. The government has established a national coordination framework, headed by the Minister and including pertinent ministries and non-ministerial government agencies, to realize inclusion for persons with disabilities through the art of gestural photography. Provincial and district/city governments establish coordination mechanisms in the interim, and national legislation on coordination mechanisms also applies mutatis mutandis to provincial and district/city level mechanisms. This is in line with Article 129 and Article 130 of Law concerning Persons with Disabilities.

This connection pattern explains why the Directorate General of Culture, a division of the Kemendikbudristek, has responsibilities related to implementing inclusivity for persons with disabilities through the practice of gestural photography. Meanwhile, the Regional Office of Culture has been tasked with establishing inclusivity for those with disabilities through the art of gestural photography at the regional level. Where the KND institution should oversee and assess its execution. Again, though, the KND's function remains not toward using art to advocate for the rights of those with disabilities. Generally speaking, there have been phases in which the rights of persons with disabilities have been implemented, respected, and protected. According to several sources, the government's recognition of disabled photographers has not yet reached the level of artistic activity that it ought to. The government only considers issues of the social welfare and economics of persons with disabilities, such as social assistance programs, rather than larger issues where the artistry is involved.

From the description above, the implementation of the rights of persons with disabilities in arts and culture is the responsibility of the Ministry of Education and Culture and the Education and Regional Office of Culture in each region, which is supervised by the KND. However, KND's presence is limited to social issues, as can be seen from KND's position as part of the Ministry of Social Affairs, which should exist non-structurally and independently. The KND's position is not flexible enough to cover a broader range of human rights issues, especially issues related to disability rights in arts and culture. The establishment of KND is progress in Indonesia in realizing inclusiveness for people with disabilities. The government needs to reconsider KND's position as a non-structural and independent institution that can cover the wider interests of persons with disabilities. The binding of KND to be part of the Ministry of Social Affairs limits it to Social Security activities such as providing benefits to persons with disabilities, and only that.

Communication Between Related Organizations and Implementing Activities to Realize Inclusive Policies for Persons with Disabilities in Indonesia Through the Art of Expressionist Gesture Photography

When putting public policy into practice, coordination is a useful instrument (Purnamasari & Pradana, 2017). It is a given that greater communication coordination between the stakeholders engaged in an implementation process would result in fewer mistakes, and vice versa. It is undeniable, nevertheless, that communication is a difficult and complex process. Whether deliberate or not, information flows downstream within an organization or from one company to another and other communicators frequently result in disruption. This may help to explain why, according to the study's results, there hasn't been perfect communication amongst implementing agencies or groups the outcome of erroneous and inconsistent communication techniques. The degree to which policy implementers communicate effectively and consistently determines the likelihood of successful policy implementation.

1. **Consistency or uniformity of information provided**

Based on the research findings, it is possible to explain why communication issues arise: information that explains how disabled persons' rights are respected, protected, and fulfilled through art is created to empower and develop the potential of disabled people or disabled photographers. In actuality, though, implementation is confined to organizing art shows around certain schedules. A large number of disabled photographers think that information from the government is erratic.

2. **Accuracy of Communication with Implementers**

In addition, not all regions use the artistic of gestural photography, which is used by the Regional Government through the Regional Office of Culture, to promote inclusivity for those with disabilities. This presents another issue. The lack of programs or activities on creative rights for persons with disabilities has prompted complaints from disability groups and communities in the arts industry in many places. Particularly for disabled photographers who create art. Thus, it may be concluded from this that there are issues with the precision of communication between implementers in the national and local administrations.

The Law on Persons with Disabilities mandates empowering and encouraging the potential of persons with disabilities, and one of these ways is through arts and culture. Not all regions—especially the Regional Office of Culture—implement disability rights in arts and culture. There are problems in the accuracy of communication, central and regional governments need to establish intense communication. That's what they said. However, on the other hand, researchers do not understand one thing, namely what kind of communication? Because even in the bureaucratic structure there is ambiguity. Disability rights in arts and culture—a theme in context—is the responsibility of the Ministry of Education and Culture, supervised by the KND. Meanwhile, KND is part of the Ministry of Social Affairs. Does the Ministry of Social Affairs have duties and functions related to the arts and culture sector so that it can supervise and receive reports from the Ministry of Education and Culture through the KND regarding the implementation of disability rights in the arts and culture sector? Researchers can answer no. KND should be an institution whose role is to communicate with government organizations regarding the rights of persons with disabilities. Not imprisoned for being part of a particular government organization.

The Disposition of Implementers in Realizing Inclusive Policies for Persons with Disabilities in Indonesia Through the Art of Expressionist Gesture Photography

One factor influencing the effectiveness of policy implementation is the implementers' mentality. If all parties involved in its implementation agree to several of its terms, this policy will be implemented correctly. However, if the implementers exhibit indifference and inconsistent behavior in operating outside of the collective agreement, this will be a barrier and difficulty (Simatupang & Akib, 2011). The majority of implementers employ traditional approaches, waiting patiently or acting uninitiatedly, commitment and consistency are needed as an explanation of the implementers' attitude in implementing policy products (Tahir, 2012). Therefore, you must be aware of implementers' attitudes, which are affected by their viewpoint on the policy, to properly implement inclusion for individuals with disabilities through the art of gesture photography. This may be achieved by looking at response components that may affect policy implementers' willingness and capacity to carry out the policy.

1. **Cognition or understanding of policy**

According to claims from several sources, the government's catastrophic implementation error stemmed from their interpretation of the Law concerning Persons with Disabilities provisions of the creation of the KND and its inclusion of disability-related concerns as social rather than human rights issues. As head of state, President Jokowi issued Presidential Decree No. 68/2020 establishing the KND and placing it under the Ministry of Social Affairs division. The KND should be founded non-structurally or independent of government entities if the government views or recognizes the issue of persons with disabilities as a human rights concern. This suggests that the government considers the difficulties facing those with disabilities to be societal issues. This KND issue has been previously discussed in terms of the Characteristics of Implementing Organizations.

2. **Policy Response**

There are some issues with the implementer's approach to the inclusion of those with disabilities through the artistic of gestural photography. The central and regional governments are developing and empowering disabled photographers, including training, coaching, and helping disabled photographers to produce photographic works of art, to realize inclusivity for persons with disabilities through artistic rights, as stated in Law concerning Persons with Disabilities. But in practice, during the implementation phase, regional governments through the Regional Office of Culture and the central government through the Kemendikbudristek only engage in activities related to the planning of art exhibitions. Furthermore, not all local governments use the artistic of gestural photography to carry out inclusive policies for those with persons with disabilities.

The Yogyakarta Regional Government is deserving of praise for its unwavering dedication to promoting the inclusion of those with disabilities in the arts, particularly in the artistic of gestural photography. This is demonstrated by the Yogyakarta Regional Government's unwavering support of artistic endeavors that benefit the local disabled community, which ranges from organizing exhibits and performances to supporting the growth and self-determination of persons with disabilities artists. This is because the Yogyakarta Regional Government frequently works with communities and organizations that promote disability art, one of which is the Jogja Disability Art (JDA) Foundation. So it is not surprising that many disabled artists from Yogyakarta have better quality and quantity than other regions in Indonesia.

3. Response Intensity

It's also critical to see how strongly policy implementers have responded to the idea of including persons with disabilities in the field art of gestural photography. Because all this time, there has been no intense response from policy implementers. Numerous people stated that they frequently received no response or were turned down when they attempted to apply to the government for funding to engage in artistic endeavors. Even if it is supported, when it is held it is rare for representatives from the government to come. Therefore, even when the event is tiny in scale, disabled photographers choose to work with private parties or conduct activities with disabled art groups.

From the description above, the researcher underlines KND's position again. The government does not seem to understand inclusiveness regarding broad disability rights, narrowed down to the understanding that disability rights are limited to social issues only. This kind of attitude limits the intensity of response by government organizations at lower levels. It is not surprising that when artists with disabilities apply for funding from the local government (to the Regional Office of Culture), there is no response or it is rejected. Because there are no funds to support this. The largest budget related to implementing disability rights is in the Ministry of Social Affairs. Currently, Yogyakarta is the only region in Indonesia that is very active in encouraging artists with disabilities to create. The government needs to re-address the KND's position as a non-structural and independent institution. This is the government's attitude at the national level in understanding the issue of disability rights which may trigger an intensity of policy response at the regional level.

Social, Economic, and Political Environment in Realizing Inclusive Policies for Persons with Disabilities in Indonesia Through the Art of Expressionist Gesture Photography

The degree to which the external environment affects the success of the policies enacted is the last element that must be taken into account when assessing the efficacy of policy execution. It is crucial to understand that the execution of policies is greatly influenced by the outside world. It has a very close relationship with the public interest, so it must pay attention to the issues, needs, and demands that exist in its environment. The implementers' and target groups' attentive attention to the external environment will determine the success of its implementation (Tachjan, 2006). What makes up the external environment is:

1. Social Environment

Persons with disabilities are subjects of the social environment, this is addressed through the art of gesture photography. In Indonesia, there are 22.97 million persons with disabilities, of which moderate to severe illnesses affect 6.1 million, 1.7 million suffer from cognitive problems, 3.07 million suffer from sensory disorders, 149,000 suffer from mental illness, and 1, 2 million suffer from physical illnesses (Ministry of Social Affairs, 2021). Then, 99.73% of persons with disabilities live in primary families, 0.13% in secondary families, and 0.14% live alone where 41.18% of disabled people who live alone have several disorders and 58.82% only have one disorder (BPS, 2023).

Based on the evidence presented, very few persons with disabilities can live alone or independently. This is due to a variety of variables, including the prevalence of schooling in Indonesia between disabled and non-disabled and the way society still sees persons with disabilities negatively. As a result, it has an impact on the marketability of disabled people in the job market. The same thing happens with disabled photography artists.

A large number of disabled photographers applauded the passage of Law concerning Persons with Disabilities. However, it is unsustainable to provide training, coaching, and mentorship to disabled photographers to enhance their skills. This matter prevents disabled photographers from realizing their full potential and abilities to gain empowerment via their work. This is the main reason why the government hasn't been able to use the art medium of gesture photography to help those with disabilities live more independent lives.

2. Economic Environment

The economic instrument used in this study is the economic status of persons with disabilities, and the art of gestural photography offers a solution. According to the study's findings by BPS, 22.82% of disabled people—of whom 9.44% have a single disability and 13.38% have multiple disabilities—live below the national poverty line (cited by Hijrah Wicaksana & Fauzi, 2024). This is because the prevalence of disabled individuals depending on their job status and their degree of poverty are inextricably linked.

Graph 1.
Prevalence of Persons with Disabilities by Employment Status in 2022
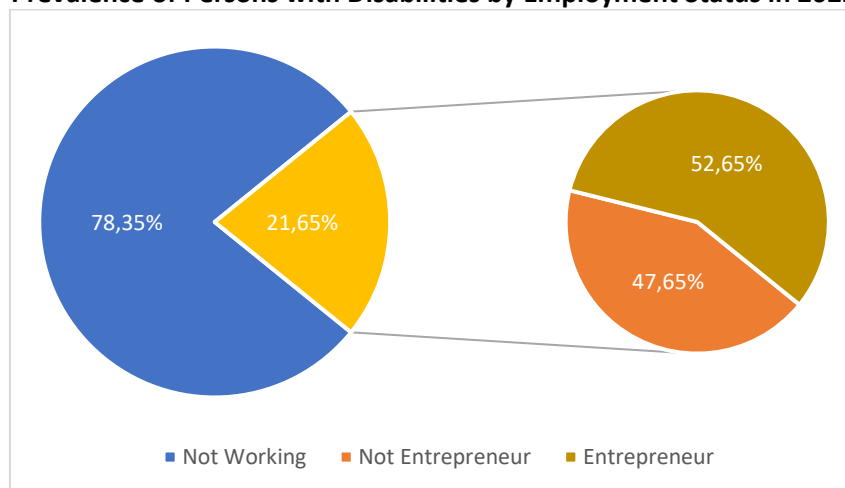
Sources: BPS (cited by Hijrah Wicaksana & Fauzi, 2024).

Out of all the disabled persons who work, most of them are manual workers or farmers. On the other hand, there is a chance to enhance people's lives and give them a place through the art of photography or other artistic mediums. Nonetheless, several sources clarified that the general public still does not believe that photographers with disabilities are capable of creating high-quality work. In particular, for novice or hobbyist photographers with disabilities or those just beginning to explore the medium. This is because they have not had the necessary coaching or instruction, nor have they had the chance to showcase their work at photographic art shows.

3. Political Environment

The KND's creation is one of the components of the political environment examined in this study. As previously stated, a petition signed by at least 161 disability groups from 34 provinces has been published, pleading with President Jokowi to amend Presidential Decree concerning KND. Since the KND's establishment does not accurately represent the mission of Law conncerning Persons with Disabilities. Aside from that, the reason is the challenge of getting the Regional Government to support the planning of the rights of persons with disabilities through the art. One of which is through the art of gesture photography. Then it is frequently discovered that members of the regional government do not attend the events they are funded. This is why the

disabled artists in gesture photography presume there are still bureaucrats in the regional political context who oppose the right of persons with disabilities to engage in the arts.

From the description above, activities aimed at empowering and developing the potential of persons with disabilities through the art of photography, such as training, coaching, and mentoring by the government, are still not sustainable actions. There is high potential in the art of photography. This can be seen from the art performances carried out by photography artists at various events, they can produce quality work. The government's lack of seriousness in implementing disability rights in the field of photography is preventing them from becoming independent individuals. Based on this, the government needs to improve its political environment so that persons with disabilities can see the art of photography as an economic potential that can empower and develop them into independent individuals. As in the previous conclusion, one way that can be done is to create a policy derivative that specifically discusses the implementation of disability rights in arts and culture as mandated by the Law on Persons with Disabilities.

CONCLUSIONS

Theoretical research and analysis of field data resulted in the following conclusion: the use of expressionistic photographic art to realize inclusive policies for people with disabilities has not been implemented optimally.

1. Answering the research question, what are the standards and targets for realizing inclusive policies for persons with disabilities in Indonesia through the art of gesture photography? Based on the research results, the absence of policy derivatives such as Government Regulations, Presidential Regulations, or regulations at the Ministerial level, which specifically target the implementation of disability rights in the arts, has resulted in the absence of policy standards and targets that serve as benchmarks.
2. The second research problem question is, are resources sufficient to realize inclusive policies for persons with disabilities in Indonesia through the art of gesture photography? Based on the research results, the limited membership of disabled people in KND, the lack of mentors and trainers to develop disabled individuals in the field of photographic art, and the absence of disabled curators are factors in the lack of development of the art of sign photography for persons with disabilities. The budget related to arts and culture related to disabilities only focuses on organizing, not on developing disabled individuals in the arts.
3. What are the characteristics of implementing organizations in realizing inclusive policies for persons with disabilities through the art of gesture photography? Based on research results, the presence of KND is a hope for persons with disabilities. However, the formation of the KND as part of the Ministry of Social Affairs is considered to limit the role of the KND. Where the performance of the Ministry of Social Affairs is considered not good, and making KND a part of this institution causes a negative stigma among artists with disabilities. Those who think that the government sees disability rights only as a social issue.
4. How is communication between organizations to realize inclusive policies for persons with disabilities in Indonesia through the art of gesture photography? Based on the research results, there are problems related to the accuracy of communication between the central and regional governments. Because not all regions in Indonesia implement disability rights in the arts and culture sector. It needs to be underlined, that KND should be an institution that takes the role of coordinator in communicating to government organizations regarding disability rights. The existence of KND as part of the Ministry of

Social Affairs limits this institution from taking a role regarding disability rights in the arts and culture sector.

5. What is the disposition of implementers in realizing inclusive policies for persons with disabilities in Indonesia through the art of gesture photography? Based on research results, the formation of the KND as part of the Ministry of Social Affairs shows the government's attitude toward understanding inclusiveness regarding disability rights. As a result, policy responses regarding disability rights in arts and culture are ignored. Especially at the regional level. Currently, Yogyakarta is a region that is very active in encouraging artists with disabilities to work, as seen from art activities involving artists with disabilities.

6. What is the social, economic, and political environment in realizing inclusive policies for persons with disabilities in Indonesia through the art of gesture photography? Based on research results, in the social aspect, there are still many disabled people who live dependent on primary and secondary families. Their limitations create a negative paradigm in the job market. Through the art of photography, it has the potential in economic aspects to empower and develop a better life. However, the government's lack of seriousness in implementing disability rights in the arts and culture sector can be seen in the lack of guidance, training, and assistance for artists with disabilities. This is because the political aspect still considers the issue of persons with disabilities as a social issue.

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