



A Holistic View on Contemporary Art Museums in the Context of Accessible Tourism - Case Studies from Central Europe¹

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Abstract

The issues for the societies where all people live and receive service equally without discrimination, are growing rapidly nowadays in the world and also studies in Accessible Tourism (Tourism for All) are carried out on this principle, too. According to World Health Organization 15% of the world's population is disabled. Disability is now accepted as an "umbrella term", covering impairments, activity limitations, and participation restrictions. New definition of disability including temporary obstacles (new age diseases, pregnancy, aging, etc) has changed the size of target audience. In addition, the integrity of the tourism chain, which consists of accessible information, accessible transportation, accessible infrastructure and accessible service, has removed Accessible Tourism from niche market. As an innovative and human-centered design, which serves tourism and cities, Contemporary Art Museum topic has become attractive for persons with disabilities who have increased opportunities to participate in life around the world. It is especially important that these museums have to be accessible and inclusive to serve the public on equal terms. Because the dialogue of contemporary art museums with today's society, distinguishes them from other museums via awareness, interpretation, feedback and interactive education (public programs) and takes the program beyond the building and collection. The aim of this study is; to generate ideas about building and urban programming for national museums in the light of analysis of the museology practices in Europe considering accessible tourism. Within the scope of the study, accessible tourism practices in Vienna, Budapest and Prague were examined, and case studies were applied on contemporary / modern art museums selected in those cities. Physical accessibility of the museums was evaluated according to the Access-audit forms and supported by visual records. After the synthesis of the obtained data, comparative analyzes were done based on accessible tourism principles. This study will provide a comprehensive overview about Museum for All via integrating single building with the urban scale in the light of the Universal Design Principles beyond listing limited current accessibility information about selected museums.

Keywords: Tourism for All, Accessible Tourism, Design for All, Contemporary Art Museums.

Çağdaş Sanat Müzelerine Engelsiz Turizm Bağlamında Bütünsel Bir Bakış - Orta Avrupa'dan Örnek İncelemeleri

Öz

Dünyada ayırım gözetmeksizin tüm insanların eşit şartlarda yaşayabildiği ve hizmet aldığı toplumlar için çalışmalar hız kazanmakta ve engelsiz turizm (herkes için turizm) kapsamında bu ilkeye yönelik gelişmeler yaşanmaktadır. Dünya Sağlık Örgütü'nün verilerine göre dünya nüfusunun % 15'i engellidir. Günümüzde engelli tanımının genişlemesi ile geçici engeller, yeniçağ hastalıkları, hamilelik ve yaşlılık kapsama alınarak hedef kitlenin boyutu değişmiştir. Bunun yanında erişilebilir bilgi, erişilebilir ulaşım, erişilebilir altyapı ve erişilebilir hizmet içeriğinden oluşan turizm zincirinin bütünlüğü Engelsiz Turizmi niş pazar olmaktan çıkarmıştır.

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Turizme hizmet eden ve kentleri ön plana çıkaran, yenilikçi, insan odaklı oluşumlardan biri olarak çağdaş sanat müzeleri dünyada hayata katılım fırsatları artan engelli bireyler için de ilgi çekici hale gelmiştir. Kamuya eşit şartlarda hizmet için bu müzelerin erişilebilir ve kapsayıcı olması ayrıcalıklı önem taşımaktadır. Çünkü çağdaş sanat müzelerini diğer müzelerden ayırtan, günümüz toplumu ile farkındalık, yorumlama, geri bildirme ve interaktif eğitim (kamusal programları) gibi yollarla diyalogu onları bina ve koleksiyonun ötesine taşımaktadır. Bu çalışmanın amacı; Avrupa'daki müzecilik uygulamalarının "herkes için turizm" bağlamında analizi ile ülkemizde yeni yapılacak olan müzeler için bina ve kentsel programlama alanında bilgi üretmektir. Çalışma kapsamında Viyana, Budapeşte ve Prag kentlerinde Herkes İçin Turizm uygulamaları incelenmiş, aynı kentlerde seçilen üç adet çağdaş/modern sanat müzesinde saha çalışması yapılmıştır. Saha çalışması için müzelerin fiziksel erişilebilirlikleri ölçmek amacıyla access-audit formları oluşturulmuş, görsel kayıtlar alınmıştır. Elde edilen verilerin sentezinin ardından, erişilebilir turizm ilkelerine temellendirilerek karşılaştırmalı analizleri yapılmıştır. Bu çalışma, incelenen müzelerin erişilebilirlik durumu hakkında sınırlı güncel bilgi vermenin ötesinde Herkes İçin Müze alanında, Evrensel Tasarım İlkeleri ışığında kentsel ve tekil bina ölçeğinde kapsamlı bakış sunacaktır.

Anahtar kelimeler: Herkes İçin Turizm, Engelsiz Turizm, Herkes İçin Tasarım, Çağdaş Sanat Müzeleri.

1. Introduction

More than a billion people in the world today experience disability according to World Health Organization (WHO) report on disability (2011). Disability which is now accepted as an "umbrella term", covering impairments, activity limitations, and participation restrictions, is defined to be complex, dynamic, multidimensional, and contested. Plus, it is now accepted as not only a public health issue, but also a human rights and development issue. The transition from an individual, medical perspective to a structural, social perspective has been described as the shift from a "medical model" to a "social model" in which people are viewed as being disabled by society rather than by their bodies (WHO, 2011). In this context, universal design is presented as a solution to survive against any obstacle. Ron Mace defines Universal Design to be the design of products and environments to be usable by all people from all ages to the greatest extent possible, without the need for adaptation or specialized design. Universal Design is examined under seven principles: Equitable use, flexibility in use, simple and intuitive use, perceptible information, tolerance for error, low physical effort, size and space for approach and use. The products and spaces is expected to be designed through related principles. In recent years, parallel to design area tourism sector also raises awareness on services which are inclusive and accessible for all people. It is possible to adapt the universal design philosophy that accommodates the necessary infrastructure for accessible tourism at various scales. These can include the dimensions of the tourism facility in the destination in the macro scale, its relation with the urban planning, the micro-scale, that is to say the facility specific. As an innovative and human-centered design, which serves tourism and cities, Contemporary Art Museum topic has become novelty for working and well educated people with disabilities. It is especially important that these museums have to be accessible and inclusive to serve the public on equal terms. Because the dialogue of contemporary art

museums with today's society, distinguishes them from other museums via awareness, interpretation, feedback and interactive education (public programs) and takes the program beyond the building and collection.

This study aims to generate ideas about building and urban programming for national museums in the light of comprehensive analysis of the museology practices in Europe, considering Tourism for all via superposing Universal Design with Accessible Tourism theory. Within the scope of the study, inclusive tourism practices in Vienna, Budapest and Prague were examined, and case studies were applied on contemporary / modern art museums selected in those cities. Physical accessibility of the museums was evaluated according to the Access-audit forms and supported by visual records. After the synthesis of the obtained data, comparative analyzes were done based on accessible tourism principles. This study will provide a comprehensive overview about Museum for All via integrating single building with the urban scale in the light of the universal design principles beyond listing limited current accessibility information about selected museums.

2. Literature Review

From the tourism perspective, the universal design is addressed to Tourism for All (also known as "Accessible Tourism", "Universal Tourism", "Inclusive Tourism" and in some countries such as in Japan "Barrier-free Tourism"). These terms of tourism mean to be accessible to all people, with disabilities or not, including those with mobility, hearing, sight, cognitive, or intellectual and psychosocial disabilities, older persons and those with temporary disabilities" (UNESCAP, 2009) It is mostly about making it easy for everyone to enjoy tourism experiences.(European Commission definition) Tourism authorities have reconstructed disability definitions again and added the term of "tourism for all" to the tourism literature. The European Union conducts co-funding projects related to the design, implementation and marketing of accessible tourism itineraries. The main aims are: to increase the travel opportunities available for people with special access needs, to promote social inclusion and to improve the skills of staff in the industry. Also World Tourism Organization working in cooperation with ONCE (Organización Nacional de Ciegos Españoles) and ENAT (European Network for Accessible Tourism) to develop knowledge and expertise on accessibility issues in the European tourism field. ENAT addresses Accessible Tourism under four headings: Accessible information, Accessible transportation, Accessible infrastructure and Accessible service.

Accessible information: Disabled tourists need precise and reliable information on accessibility conditions in destinations, accessibility conditions for transportation and accommodation. Although the accessibility levels of the destinations are at the highest level, the inaccessibility of this information may cause the disabled tourists to go and limit their activities.

Accessible transportation: It means all kind of transportation such as land, sea and air, which is one of the basic elements of participation in tourism activities used for all.

Accessible infrastructure: It can limit the movement of the environmental conditions in the outdoor activities by individuals with movement, vision and other sensory and perceptual disabilities. Therefore, infrastructures of destinations should facilitate the access of disabled people to services or activities.

Accessible service: Tourism activities in touristic destinations should be provided with satisfactory level of services provided by trained personnel by taking into consideration the support that will be needed by children and learning-impaired adults as well as mobility-disabled, fully or partially visually impaired and hearing-impaired persons.

Parallel to headings determined by ENAT, European Commission also arranges The Access City Award is the European prize for making cities more accessible to people with disabilities and older people. Lyon from France has been rewarded for its inclusive and universal accessibility this year according to the statement: "Lyon's public **buses are 100% accessible**, and access to culture for all is also ensured, thanks to the **inclusion of accessible equipment in libraries**, such as reading machines, audiobook readers and magnifying screens. The city has also developed **digital tools for people with disabilities**, and in terms of **work integration**, 7.8% of civil servants are people with a disability. This is significantly higher than the legal minimum quota of 6% required by the French legislation." (Access City Award, 2018). These values for the cities provide great convenience not only for the people living in the city but also for the visitors of the city and contribute to the tourism for all.

Undoubtedly, web sites and social media are of great importance in European tourism. An example of individual entrepreneurship in which travel researchers share their experiences in a systematic order, Sage traveling serves realistic information about the obstacles before the visiting a city. They don't only give clues about obstacles, they also offer comprehensive, detailed, and organized disabled travel information on accessible European tourist attractions, ports, hotels, and transportation. (Sage traveling - The European Disable Travel Experts) Barcelona tourism serves as a corporate site that provides information on public and private transportation, various tourism services and accommodation for the unhindered tourism with its Accessible Barcelona Guide and its infrastructure; visual, auditory, operational and cognitive are classified under 4 categories (Visit Barcelona). Paris has designed a guide for wide range of disabilities that includes accessible keys from planning a trip (transportation info) to accommodation, eating out, museums and monuments, outings, entertainment and leisure (Paris guide). The difference of Britain from other European countries is both economic and social efforts for accessibility in historical buildings (Accessible Britain).

3. Contemporary Art Museums and Accessibility

Art museums are recognized as essential to the marketing of destinations, and are at the core of urban tourism (Horner & Swarbrooke, 2004; Li & Wall, 2004).

Due to the increase in the number of educated and disabled people, disabled individuals are actively involved in tourism activities in the context of leisure activities (ITB, 2012/2013). The obligation of museums to be accessible extends to the decision of the UNESCO dated 1960s "Recommendation concerning the Most Effective Means of Rendering Museums Accessible to Everyone".

"II. General principles:

2. Member States should take all appropriate steps to ensure that the museums on their territory are accessible to all without regard to economic or social status. "

Nowadays the act of using museums is a social event, and that the atmosphere as a setting for differentiated learning opportunities plays a decisive role in citizens' use of museums. Therefore, museums also can be considered as a social learning space for knowledge producing processes. For contemporary society, the participation of people with disabilities in all aspects of life is an important indicator. (Lundgaard, 2014) The European understanding of museums is not only object-oriented, it is visitor-oriented and is shaped not only by protection, but also by cultural policy, which envisages sharing and participation (Enlil et al., 2011). In his book, in which he depicts the change in the concept of a contemporary art museum from a historical and geographical perspective, Lorente (2011) examines the Museum of Modern Art in New York as a pioneering institution that model the others (Lorente, 2011). People of all ages in contemporary society learn more effectively through participation. The museum can be a matter of course evaluate the success of a particular activity in a written report or case study via this participation (Ambrose & Paine, 1993). MOMA as a striking example, not only in terms of contemporary art culture, but also as a decisive mission for the culture of contemporary society, takes care in developing its events and programs up to people for all ages with different abilities. They offer variety of free programs and services to make itself accessible to visitors (MOMA, 2018). MOMA is still developing programs for individuals with developmental or learning disabilities, with dementia, who are blind or partially sighted, deaf or hard of hearing and for wheelchair access.

The accessibility mechanism for its museums should be handled with an inclusive perspective. Not only physical accessibility, but also the requirements of services and infrastructure should be questioned. In the framework of 4 main titles of accessible tourism as mentioned before; access to museums, web services, advertising and communication systems, location, architectural conditions, services to individuals from different ages and skills and security infrastructure should be programmed with a holistic approach.

4. Methodology

The museums and art centers that are exemplified within the scope of the case study are examined within the framework of the holistic understanding required by "tourism for all". For this purpose, contemporary examples were selected from Vienna, Budapest and Prague that are leading cities of central European tourism. The author

visited the buildings using an umbrella stroller for her kid for a realistic experience and she implemented checklists (physical accessibility) on-site. The checklist design has 3 groups of questions to check architectural conditions of a building: 1. approach and entrance (entrance, doors, hall, info desk) 38 questions 2. Services (restrooms, multipurpose hall, cafeterias, restaurants, gift shops) 68 questions 3. Circulation (stairs, elevators, ramps and corridors) 69 questions. International standards were taken to evaluate physical accessibility. Next, web sites of sampled museums have been visited. In particular, accessible services in these museums have been examined not only for the disabled but also for all kinds of people with any kinds of skill loss. The physical accessibility data is supported by social services data obtained from web in the final table of the study. Since it is the aim of this study to integrate Accessible Tourism with Universal Design theory, spatial needs, transportation, facility services and information titles in the final table constitute the infrastructure of the holistic view of accessible tourism by meeting the same principles.

5. Discussion of Findings

Case 1: Accessible Budapest and LUDWIG MUSEUM

The European Award for Accessible Cities was launched in May 2010 by the European Commission and has run on an annual basis since then. As such, the competition covers accessibility in the everyday lives of city residents and, to some extent, the accessibility of tourist offers. However, *accessible tourism products, services and marketing* are not specifically included in the award criteria (ENAT accessible cities list). In 2015 Budapest received a special mention for its work in the field of transportation. In Budapest, tours, festivals and awareness activities are organized, museums and various centers serve for families with children and people with disabilities in the context of accessible tourism.

Ludwig Museum opened in 2005 dates back to 1982. Its core activities are museum activity and protection of the cultural heritage. Scope of collection is post-1960s general and Hungarian art, particularly in the new media (film, video, computer art, photography) (Ludwig Museum- History) Museum is located near city center and around other museums. It is possible to provide transportation in different ways such as by public transport (railway / boat), bike and car. There is also carpark information. Web page includes "accessibility" title which gives information about programs for disabled persons and physical conditions. The entire museum is mentioned to be accessible for wheelchair user (Ludwig Museum-Location). The entrance of the building has an accessible route for everyone and the information desk is easily noticeable by its color. The lobby has an adequate space for seating and resting areas and includes locker boxes. Vertical connections such as ramps, elevators and stairs are accessible and well-maintained. Accessible restrooms are located on every floor level of the building.

Case 2: Accessible Vienna and Mumok Museum

“More information, less frustration.” This is the motto for these guidelines for Vienna’s visitors with special needs. Vienna provides well organized web page and tourist guide giving info about accessible services such as hotels, sights, opera, theatre, concerts, cinemas, cafes, restaurants, public restrooms, specialized tours etc. (Accessible Vienna) Vienna has more than 100 museums. These include important collections of world renown as well as small establishments that impress with original exhibits. Vienna’s museums have found a number of ingenious ways to make their exhibitions more accessible to visually impaired and deaf visitors. In the exhibited elements only the status of being a visual element has been overcome and transformed into tactile works. Information about the works are described in sign language with videos.

The Mumok, opened in 2001, is mentioned to be the largest museum in Central Europe for art since modernism. It makes the various aspects of the international and Austrian avant-garde accessible to everyone interested in the arts. It is located in Museums Quartier which is packed full of historical culture and public transportation, lifts and access at the heart of the city. The Mumok gives art education to people from all ages and organizes family activities. Accessibility status, including main entrance doors, elevators, accessible restrooms and restaurant information, is provided on the website (Mumok).

A very simple and clear schematic map for the Museums Quartier allows easy access to the building. Also the building can be easily distinguished from its surroundings by its facade’s texture and color. When the details of the building are examined, it is concluded that the technology used is obsolete. Although the building has an accessible route to the entrance door, the use of the revolving door with alternative doors at the entrance is not inclusive. Toilet doors require great effort to open. Vertical and horizontal circulation elements have sufficient width and equipment but don’t have sufficient lighting.

Case 3: Accessible Prague and DOX Contemporary Art Center

A website for travelers for whom with special needs thinking of coming to Prague, is available in French, English, German, Czech, and discusses Prague's accessible services (Accessible Prague). In this web site, accessible Monuments, museums, galleries, music and theaters, public transport, restaurants are listed, physical and economic accessibility information of museums are given. Also, there a brochure was prepared intended primarily for people using manual or mechanical wheel chairs, it can also be a source of inspiration for parents with strollers or anyone with physical limitations. Accessible routes in the city was drawn diagrammatical way in the brochure (Accessibility Brochure for Prague).

First of all, DOX provides visitors a detailed digital and hardcopy map which includes diagrammatic information about floor plans and significant points in the building. The vertical access of the building is provided with a ramp which makes

DOX easy to host everyone, can also be used for exhibition area. Entrance (automatic sliding) door is accessible and inclusive. The information desk with different heights appeal to different types of users. Wide elevators include seating for mobility impaired people. The exhibition units are made of suitable size, especially for wheelchair users. In the cafeteria, a play unit was set up to make the children's times fun while the parents were relaxing.

6. Conclusion and Suggestions

The ways in which tourism can be made enjoyable by everyone are being investigated and the arrangements of the museums on this issue are progressing day by day. As contemporary learning places, organizing contemporary art museums to host all kinds of individuals, whether or not they have a disability, is very important for the sustainability of today's society. This study examines the practices of the museums in Central Europe that will contribute to tourism for all and tries to catch common principles in a holistic sense. Tourism cannot be considered independent of city policies and legislation. In this context, the studies that practical knowledge relates to politics will shed light on tourism research. Limited studies focus on accessible tourism related to Universal Design Theory. This study contributes to greater understanding of barrier free or accessible tourism with respect to Design for All through contemporary art museums. After the synthesis of on-site examination and the data obtained from sampled museums' website, (Table 1) a conceptual table has been created in order to synthesize the information in a new perspective. This have emerged addressing the concept of "museum" from urban scale to building scale, superposing the concept of transportation, services, infrastructure and access to information with Universal Design Principles. According to the table,

- **Accessible Information** shows several ways of giving info about the facility before, during and after the visit. These ways should consider different types of visitors from all over the world.
- **Accessible Transportation** should serve different profiles of passengers choosing various methods of travelling. The system starts from the location of the facility and should be transferred to the user in a simple and convenient way.
- **Accessible Infrastructure** consists of architectural spaces which can benefit directly from Universal Design. It should consider various types of user with different ability loss.
- **Accessible Service** relates to social services most. Visitors should be served equally and in a flexible way.

This model gives clues not only about planning but also the actors involved in the planning of accessible museums. This interdisciplinary work may refer to a collaboration environment of many professions such as; design, tourism, politics, economics, medicine, sociology, psychology, technology, advertising, business, education and engineering. At the same time, this model produces information that will provide an infrastructure for monitoring accessible museums. An investor or a

manager who wishes to make a tourism facility accessible can benefit from the basic business items. It should be noted that the sustainability of museums as a tourism facility depends on the cooperation of social, physical and economic environments. With the assumption that the model can be further developed, the application, which corresponds to each principle, may shed light on further studies.

Table 1. Superposing Model Suggestion for “Museum For All” Based On Universal Design Principles

MUSEUM FOR ALL Superposing model	equitable use	tolerance for error	flexibility in use	size and space for approach and use	low physical effort	perceptible information	simple and intuitive use
Accessible information <ul style="list-style-type: none"> • Web page • Printed Guide • Web guide • Advertisement • Links to tourism offices 	Visual-written-voice-in all languages etc, Braille alphabet	-----	different media sources such as web sites, printed guides, advertising, media	Convenient to hand size, light, printed guide etc.	Access to information platforms - web environment	Simple interface, simple language	Intuitive-web site and guide designs
Accessible transportation <ul style="list-style-type: none"> • Land (car-taxi-bus-railway, subway etc) • Sea • Air 	Public and custom, group or individual	-----	Flexibility of transportation or transferring, suitable for variable weather conditions	Means of transport according to the standards of disability	easy access, central location	Sketches, routes, reference points around	Easy to understand maps, schemes
Accessible infrastructure <ul style="list-style-type: none"> • location • entrance & info desk • restrooms • multipurpose hall • cafeterias-restaurants • gift shops • stairs-elevators-ramps • corridors • exits 	Material, equipment, auxiliary technology suitable for all types of obstacles	Precaution against dangerous points	Approaches to different uses	Suitable dimensional requirements for use	Designs that do not need much power in the use of space and reinforcement	Location and equipment to be compatible with the user's perceptual capabilities	Simple but qualified design
Accessible service <ul style="list-style-type: none"> • services to individuals and groups from different ages and skills. 	Equal service to everyone, Employment of Disabled Persons	Compatible with customers' requests Staff education	Flexibility in time, budget and other systems	-----	Easy accessible service	service transparency and ease of use	-----

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