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What We Don't See: Assessing Museum Experiences of Blind and Visually Impaired Visitors in Austria

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Abstract

This thesis aims to review the current research results regarding accessibility status to museums for blind and visually impaired individuals in Europe and to assess the current accessibility status in Austria by conducting an online survey and comparing the results to implemented accessibility offers of museums throughout Austria listed on a website for museum accessibility ("MuseumsGuide Inklusiv"). By comparing the questionnaire answers of two groups, blind / visually impaired and sighted persons, an understanding of the different accessibility needs and requests of blind and visually impaired persons in museum settings is sought. The results are compared with accessibility offers on the "MuseumsGuide Inklusiv" as well as with literature, and discussed regarding implementation, responsibility, future research, museum definition, ethics, and politics, among others. The findings suggest that (1) there is no significant difference between the overall accessibility perception of blind / visually impaired persons and sighted persons, (2) that museums do not offer enough accessibility services and (3) that the information gap, which describes the lack of awareness of the target group (blind and visually impaired persons) of existing accessibility offers, needs to be addressed.

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1. Introduction

"Museums should be accessible to all and consider their visitors' needs and interests to ensure everyone can benefit equally from the museum's educational activities."

Code of Ethics by the ICOM (International Council of Museums)

(ICOM Standing Committee On Ethics (ETHCOM), 2026)

Museums are educational, social and historical places, and a key part of cultural life, but often not accessible for everyone. Although accessibility in some areas is protected by law in Europe (European Accessibility Act) (European Accessibility Act (EAA) - European Commission, 2026) and in Austria (Barrierefreiheitsgesetz) (Barrierefreiheitsgesetz, n.d.), other domains remain unprotected: Cultural participation, leisure activities, and access to educational institutions such as museums are not covered in those laws, leaving a legislative gap (Barrierefreiheitsgesetz, n.d.; European Accessibility Act (EAA) - European Commission, 2026). Museums still have yet to implement sufficient accessibility measures in order to enhance museum experiences of blind and visually impaired (i.e., BVI) visitors, which may be due to limited funding or expertise. Even though access and participation are considered human rights, BVI persons are confronted with countless barriers, which we as sighted persons don't see. This Master's thesis aims to make those barriers visible by assessing the current status of accessibility to museums in Europe, specifically Austria, and by identifying the needs of blind and visually impaired persons in museum settings. Therefore, an online survey with BVI persons as the main target group was conducted. The resulting data was compared with literature and with an online information platform on accessibility to museums ("MuseumsGuide Inklusiv"). Important differences and similarities between the perceptions and desires of BVI and sighted persons were identified and discussed. To the author's knowledge, this is the first assessment of the accessibility for BVI persons to museums in Austria.

2. Current Accessibility Status to European Museums

> *"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge-sharing."*
>
> *Museum Definition by the ICOM (International Council of Museums), 2026*
>
> (ICOM Standing Committee On Ethics (ETHCOM), 2026)

Although the museum definition by the International Council of Museums states that museums should be accessible and inclusive while ensuring the participation of communities and varied experiences for education, reality often deviates from theory. Generally, a limited accessibility for blind and visually impaired museum visitors is observed, including physical, cognitive and sensorial access (Mesquita & Carneiro, 2016; Vaz et al., 2018, 2020). Physical access means entry to the museum site and a limitation of physical barriers, while cognitive approach ensures the opportunity to understand exhibits and their interpretation intellectually (Mesquita & Carneiro, 2016).

Mesquita & Carneiro (2016) state that museums in Europe are more likely to reduce physical barriers than to implement methods to ensure intellectual or cognitive accessibility and underline the importance to enhance the user-friendliness to museum objects and their interpretation. Their study concludes that the most implemented strategies are displaying maquettes (scale models of buildings that can be touched), the logical arrangement of places and neither too bright nor too dim lighting. Aids like handrails, relief maps of the museums, or routes signposted by tactile ground indicators were "largely overlooked" (Mesquita & Carneiro, 2016). The latter is supported by findings of Kruczek et al. (2024), who state that implementing navigation aids for blind visitors are not yet a standard procedure. According to Argyropoulos & Kanari (2015), many blind and visually impaired people rely on being accompanied by sighted people to ensure orientation, mobility and access to information. Hence, this need for external help reduces the

independence and autonomy of blind and visually impaired people (Argyropoulos & Kanari, 2015).

Conventional museum exhibitions considerably rely on sight to be fully appreciated (Avni et al., 2025). In many institutions the exhibits are either behind protective glass or forbidden to touch, which makes them inaccessible for blind and visually impaired people (Argyropoulos & Kanari, 2015; Avni et al., 2025; Vaz et al., 2020). This “ocular centricity” (Candlin, 2004; Vaz et al., 2018) deprives blind and visually impaired individuals of the “essence of their access” (Argyropoulos & Kanari, 2015). Although tactile access and the possibility to touch replicas or original exhibits is at least partly available (Mesquita & Carneiro, 2016), and the general accessibility to museums has improved over the past decades throughout Europe (Argyropoulos & Kanari, 2015), this development is lagging in some areas. In Skopje, North Macedonia, e.g., the examined museums did not offer tactile access at all (Dimitrova-Radojichikj, 2017).

Overall, auditive access to information is well-implemented in Europe, auditive orientation aids, however, are not as wide-spread (Kruczek et al., 2024; Mesquita & Carneiro, 2016). Verbal descriptions often are deemed insufficient, as they are difficult to conceptualise and only provide a “second-hand experience” (Argyropoulos & Kanari, 2015). Audio guides or audio descriptions mostly describe what is visually seen, but usually targets sighted visitors (Neves, 2012; Vaz et al., 2020). Several studies found that audio input is significantly more valuable in combination with tactile input (Argyropoulos & Kanari, 2015; Avni et al., 2025; Vaz et al., 2020). However, the tactile exploration needs to be well-synchronised with the audio guidance (Avni et al., 2025). Usually, audio guides or audio descriptions do not guide the visitor’s hands along the exhibit, even if they are targeted towards blind and visually impaired visitors (Neves, 2012).

Access to information in Braille or large print in Europe is scarce. In Krakow museums, for instance, only one third of museums offered equipment or information in Braille, and even less (25%) offered orientation aids in Braille (Kruczek et al., 2024). Museums in Skopje, North Macedonia, did not have any offers in Braille or large print at all, which limits the access to information for blind and visually impaired visitors (Dimitrova-Radojichikj, 2017). In some cases, the material that is available in Braille was damaged (Mesquita & Carneiro, 2016).

There is a consensus in the literature regarding museum staff with some museums claiming to have disability trained staff, which is opposed by most blind and visually impaired visitors throughout Europe observing a lack of staff training (Argyropoulos & Kanari, 2015; Dimitrova-Radojichikj, 2017; Kruczek et al., 2024). Blind and visually impaired individuals state that museum staff did not understand their needs and didn't know how to help (Argyropoulos & Kanari, 2015), making it obvious that museum staff need to be trained in visual awareness (Dimitrova-Radojichikj, 2017).

Summarising the available information, it is possible to state that partial physical access and auditory solutions are already widely implemented, while cognitive accessibility needs to be improved as is sensorial or tactile engagement, Braille availability, and specific staff training.

However, it needs to be emphasised that all existing research reveal some limitations. There is a noticeable heterogeneity throughout Europe, as some regions provide more advanced accessibility tools, while others lack such implementations (e.g. wide-spread tactile access and touchable exhibits in Western Europe (Mesquita & Carneiro, 2016) and no tactile access in North Macedonia (Dimitrova-Radojichikj, 2017)). Hence, due to regional differences, this summary of accessibility for blind and visually impaired museum visitors cannot be generalised for all of Europe and it is mandatory to conduct regional assessments. Study results from one regional context (e.g. Greece) can not be applied as baseline for improving accessibility in another (e.g. Austria), as cultural and regional differences influence visitor experiences as well as accessibility practices. To understand the museum experiences of blind and visually impaired people in Austria, this regional assessment is essential.

While there are studies investigating the accessibility for blind and visually impaired visitors in museums throughout different countries and cities in Europe (e.g. Argyropoulos & Kanari, 2015; Kruczek et al., 2024; Mesquita & Carneiro, 2016), there is no prior study on this topic conducted in Austria. However, there are projects like the "MuseumsGuide Inklusiv" to ensure information about accessibility to museums. The "MuseumsGuide Inklusiv" with its website www.museumsguide.net is an accessibility tool that aims to close the information gap regarding accessibility between museums and consumers. It gathers information on different kinds of accessibility of various museums in Austria and states that most museums in Austria are not only accessible, but offer additional inclusive outreach programs (Über den Guide – Museums-Guide, n.d.). Currently, 176 museums are listed

(Appendix A), 53 of which carry the label “for people with visual impairments” (für Menschen mit Sehbehinderung – Museums-Guide, n.d.).

3. Methods

The 53 museums listed in the “MuseumsGuide Inklusiv” (Appendices A and B) and their accessibility approaches stated on the website were examined further regarding whether or not they offer (1) audio guides or listening stations, (2) audio descriptions, (3) information in Braille, (4) guided tours tailored to the target group, (5) smartphone guides or Apps, (6) sensory mediation aids only as a part of a guided tour, (7) sensory mediation aids freely accessible, (8) floor guidance systems, (9) tactile site plans/orientation aids, and (10) magnifying glasses.

The main goals of the analyses were to assess any differences in perception between two groups, i.e., sighted and BVI visitors, and to establish out how blind and visually impaired people perceive museum accessibility in Austria and other German speaking regions. It is proposed that there is no significant difference between sighted and BVI visitors regarding their museum visiting behaviour and their perception of accessibility offers (null hypothesis, H_0).

In a first step, a spreadsheet table was created in which the 53 museums were plotted against the 10 variables above (Appendix B). The website of the “MuseumsGuide Inklusiv” was searched manually for each museum whether or not accessibility offers are present or not (1 = present, 0 = not present). The evaluation was conducted in the spreadsheet itself using spreadsheet formulas.

Furthermore, I contacted the exhibition managements of seven Vienna-based museums (albertina, Haus der Geschichte, Kunsthistorisches Museum, MAK – Museum für angewandte Kunst, mumok, Technisches Museum, Wien Museum Karlsplatz) have been contacted by e-mail for interview requests to include their wealth of experience. The main question posed was how the museums take accessibility for blind and visually impaired visitors into account during conceptualisation and planning of exhibitions and what feedback they received from visitors.

For the survey, an online questionnaire was created using the tool “SoSci Survey”, which is provided by the University of Vienna (SoSci Survey, n.d.). This tool was deliberately chosen because it provides screenreader compatibility and offers several different contrast settings, which is essential to provide accessibility for all participants. Furthermore, two language options were available: German and an easier version of German (“Einfache Sprache”) with shorter sentences and less difficult vocabulary was added as a language option.

The 16 questions were divided into three categories, i.e., Demographic background, Visual disability, Museum Accessibility (Table 1) and the questionnaires were made available from September – November in 2025. It was distributed on social media, in a newsletter of the “Blinden- und Sehbehindertenverband Wien, Niederösterreich und Burgenland (BSV WNB)” as well as in the author’s social circle. A total of 54 completed questionnaires (n=54) were ultimately returned. The gathered information was then analysed with the software package “R” for statistical analyses using the R packages "rcompanion" (Mangiafico, 2026) that computes effect sizes and descriptive statistics and "effsize" (Torchiano, 2016) that compares effect sizes utilising mean differences. For this, the results were divided into two subsets for comparison: sighted people and blind and visually impaired people. The R code was written with the assistance of the artificial intelligence Claude (Anthropic, 2025).

Table 1: The 16 questions in German by category. Abbreviations (Q. #) are used as in the survey: D = Demographic questions, SB = Sehbehinderung (Visual Impairment), BM = Barrierefreies Museum (Accessible Museum). The right column specifies which kind of answers were possible. Single Choice: Only one answer could be chosen. Multiple choice: More than one answer could be chosen. Likert Scale: The participants chose the answer on a scale that ranged from e.g. "very good" to "very poor". English translations and a version in “Einfache Sprache” can be found in the appendix (Appendix C, Tables 1a, 1b).

Category	***Q. #***	***Questions***	***Answers***
Demographic Background	*D104*	*Welcher Altersgruppe gehören Sie an?*	*Single Choice*
	D101	*Mit welchem Geschlecht identifizieren Sie sich?*	*Single Choice*
	D103	*Wo leben Sie?*	*Single Choice*
	D106	*Was ist Ihr höchster Bildungsabschluss?*	*Single Choice*
	D105	*Sind Sie berufstätig, in Ausbildung, oder etwas anderes?*	*Single Choice*

Visual Disability	*SB01*	*Wie würden Sie Ihre Seheinschränkung beschreiben?*	*Single Choice*
	SB02	*Wann ist Ihre Sehbehinderung oder Blindheit eingetreten?*	*Single Choice*
Museum Accessibility	*BM01*	*Wann haben Sie zuletzt ein Museum besucht?*	*Single Choice*
	BM02	*Welche Art von Museum haben Sie zuletzt besucht?*	*Multiple Choice*
	BM03	*Wie bewerten Sie die Barrierefreiheit in den Museen, die Sie besucht haben?*	*Likert Scale*
	BM04	*Wie gut konnten Sie sich in der Ausstellung orientieren?*	*Likert Scale*
	BM05	*Wie bewerten Sie die Zugänglichkeit der Exponate und der dazugehörigen Informationen?"*	*Likert Scale*
	BM06	*Gab es Angebote, die speziell auf blinde oder sehbehinderte Personen ausgerichtet waren? Wenn ja, welche?*	*Multiple Choice*
	BM07	*Wie hilfreich waren diese Angebote für Sie?*	*Likert Scale*
	BM08	*Welche Angebote würden Sie persönlich nutzen bzw. sich in Museen wünschen?*	*Multiple Choice*
	BM09	*Haben Sie weiteren Input, Wünsche oder Anregungen im Bezug auf Barrierefreiheit in Museen?*	*Open Answer*

For single choice questions (D101, D103 – D106, BM01), the differences between the groups were analysed using Fisher's Exact Test, which is the alternative for the Chi-squared test if the expected cell frequency falls below five. Due to the small sample size (n = 54), the cell frequencies did in fact fall below five in several categories, rendering the Chi-squared test inaccurate and redundant. With the Fisher's Exact Test, the p-value, which reports the probability of the results occurred by chance alone, can be determined precisely, whereas the Chi-squared test used for larger sample sizes would only allow an approximation. Effect sizes were reported as Cramér's V, which measures the strength of association between group membership and answer choice.

Multiple choice questions (BM02, BM06, BM08) were first dichotomised for each response option (selected = 1, not selected = 0) before applying the Fisher's Exact test as above. The results, however, are reported as the percentage of each group that selected a certain answer. Since the ordinal Likert Scale data did not meet the assumptions of normality required for parametric testing, the variables (BM03 – BM05, BM07) were compared using

the Wilcoxon Rank-Sum test (Mann-Whitney-U-Test), which is a non-parametric test that compares two independent groups by their choice of answers and their accompanying average ranks. It determines which group has a tendency to choose higher or lower options than the others, and is therefore very useful to compare the answers of Likert Scale questions. Here, the results are presented as group medians alongside the test statistic (W), p-value and effect size (r), which are reported as $r = Z/\sqrt{N}$, where Z is the standardised value from the Wilcoxon Rank-Sum test and N is the total of participants.

The questions SB01 and SB02 were subjected to descriptive analysis. The distribution of visual impairment severity (SB01) was analysed for the full sample using absolute and relative frequencies, while the onset of visual impairment (SB02) was analysed within the group of blind and visually impaired people only.

Results of significance tests should be interpreted with caution, since the statistical power of these analyses is limited due to the relatively small sample size (n = 54). To better understand the differences between the groups, p-values are reported alongside the effect sizes (Cramér's V, r for Likert-Items). If p-values fall below the threshold of 0.05 ($p < 0.05$), which is also called the significance level, the results hold a statistical significance since it is unlikely that the results occurred by chance only. If, however, the p-value falls above the significance level ($p > 0.05$), the results are insignificant and the difference between groups could be due to chance. Cramér's V reports the effect sizes of Fisher's exact test, where the V value ranges from 0-1 ($V \geq 0.1$: small effect; $V \geq 0.3$: medium effect; $V \geq 0.5$: large effect).

It is important to note that the findings are considered exploratory and may not be applicable beyond this sample.

4. Results

Evaluation of the "MuseumsGuide Inklusiv"

In the following assessment, accessibility criteria were interpreted broadly. The only Braille offered in some museums (MAK - Museum für angewandte Kunst, Neue Galerie Graz, Vorarlberg Museum, Weltmuseum Wien) is the elevator signage, which was nonetheless coded as "information in Braille". Actual accessibility (screen reader compatibility, tactile

QR codes, accessibility of the Apps) is not considered in this study, but simply the existence of assets. Furthermore, this assessment only concentrates on museums listed under “for people with visual impairments” (Appendix A), other museums that might have any of the attributes (1)-(10) but are not found with this filter are not further considered.

The evaluation of this guide provides some interesting insights.

(1) Audio guides or listening stations: Of all 53 museums that claim to be accessible for people with visual impairments, 83% (n = 44) offer either classic audioguides, listening stations as part of the exhibition or audio guides in an App or via QR code.

(2) Audio descriptions: Nine percent (n = 5) of the listed museums offer audio descriptions of the exhibits or exhibition structure and room design. These audio descriptions are mostly available multi-medially through a smartphone app or QR code.

(3) Information in Braille: Forty percent (n = 21) of the listed museums offer information in Braille. However, if the number of museums whose only Braille signage is inside the elevator (Museum für angewandte Kunst (MAK), Neue Galerie Graz, Vorarlberg Museum, Weltmuseum Wien) is not considered, this percentage shrinks to 32% (n = 17).

(4) Guided tours tailored to the target group: Over two thirds of the museums (68%; n=36) offer guided tours for blind and visually impaired visitors or for people with disabilities in general. Most have to be booked in advance, only three offer regular dates.

(5) Smartphone guides or Apps: This section is partly overlapping with sections (1) and (2), respectively. However, 23 museums (43%) have either an own app or a website accessible through QR codes that help guide through the exhibition and offer further information.

(6) Sensory mediation aids only as a part of a guided tour: Fifteen percent of museums (n=8) only offer aids like tactile models or other items for sensory learning within the framework of a guided tour. In two cases, there was additional input in these guided tours, and were counted for both (6) and (7).

(7) Sensory mediation aids freely accessible: Almost 72% (n = 38) offered freely accessible sensory input (e.g. tactile models, audio input, relief prints of paintings), with those before mentioned two museums who offer additional aids in those guided tours.

(8) Floor guidance systems: Nine out of the 53 museums (17%) have floor guidance systems, however, not all are found throughout the exhibition. Two state that their floor guidance system is only leading from outside towards the cash desk and the elevator.

(9) Tactile site plans / orientation aids: A good third of the listed museums (n = 18, 34%) offer tactile orientation aids in form of tactile models, floor or site plans, and orientation aids in Braille.

(10) Magnifying glasses: Three museums, which is a little over 5%, offer magnifying glasses as a loan for visual impaired visitors.

Questionnaire survey

Sixty-two participants addressed the online questionnaire, of which 54 submitted finalised forms. For this analysis, only these completely filled-in questionnaires were considered. Out of those 54 participants, 17 were sighted individuals (31.5%) and 37 were blind or visually impaired (68.5%). In the following, those two groups are compared: Sighted persons (n = 17) and blind and visually impaired people (BVI; n = 37). In the BVI group, 15 persons were visually impaired with five people having a mild visual impairment (visual acuity over 30%), five people with a visual impairment (visual acuity under 30%) and another five with a severe visual impairment (visual acuity under 5%). Twenty-one participants (38.9%) were legally blind (visual acuity under 2%) and one person stated that they have a severe short-sightedness with 15 dioptres.

Out of the 37 non-sighted individuals, seven were born blind (18.9%) and eight were born with a visual impairment (21.6%). Two persons became blind and seven visually impaired during childhood or youth (5.4% and 18.9%, respectively), while seven persons (18.9%) became blind during adulthood between the ages of 18 – 64. Only one person became visually impaired in adulthood. Four persons chose not to answer the question or provided other timelines.

All participants in this study were 18 or older. The age groups (D104) of BVI and sighted persons, however, show certain differences. As for the BVI group, five participants were between 18 – 29 (13.5%), 16 were between the ages of 30 – 49 (43.2%), 11 participants were in the age group 50 – 64 (29.7%) and another five were seniors above the age of 64 (13.5%). The sighted participants, however, tended to be younger in average with 58.8% of persons between the ages of 18 – 29 (n = 10), five sighted persons between 30 – 49 years old (29.4%) and only two participants belonging to the age group 50 – 64 (11.8%).

There were no sighted seniors of the age of 65 or older participating in this study. The small p-value for this question ($p = 0.004$) suggests a statistical significance, and the Cramér's V ($V = 0.491$) suggests a strong association between the group (BVI or sighted) and the chosen answer, meaning the results did likely not occur by chance. This might be a result of the different recruitment methods: While the BVI group was largely recruited online, many of the sighted participants were likely fellow students and the author's peers of younger age groups.

Gender identities (D101), on the other hand, were similar between the two groups. Female participants dominated slightly in both groups with 19 BVI women (51.4%) and nine sighted women (52.9%). Male participants counted 18 (48.6%) and 7 (41.2%) persons belonging to the BVI and sighted group, respectively. One sighted participant (5.9%) identified as non-binary. These results occurred very likely by chance ($p = 0.33$) and the group membership had a small effect on the chosen answer ($V = 0.207$).

The majority of participants in both groups were Austrian residents (D103; BVI: $n = 28$, 75.7%; sighted: $n = 15$, 88.2%). Seven BVI participants and one sighted person resided in Germany (18.9% and 5.9%, respectively) and one BVI person lived in Switzerland (2.7%). Both groups counted one person each that lived elsewhere: The Netherlands (BVI) and Hungary (sighted). A p-value above the significance level ($p = 0.593$) suggests the results occurred by chance. However, the main target group were Austrian residents, and the recruitment was intentionally mainly targeted towards Austrian citizens. There was a small correlation between group membership and answer choice ($V = 0.208$).

Employment (D105) differed strongly depending on the group membership ($V = 0.616$). Blind and visually impaired participants were largely either employed ($n = 11$, 29.7%) or retired ($n = 14$, 37.8%). The latter does not match with the age group results, however, disability pension or early pension have to be considered. Three BVI persons were unemployed or seeking work (8.1%), four were students in university (10.8%), two stated that they're occupied with domestic work or with the care for family members (5.4%). One BVI person was a student in school (2.7%) and another one in professional training (Austrian "Lehre", 2.7%), a third stated they were self-employed (2.7%). As for sighted participants, seven were students in university (41.2%), six were employed (35.3%), and four chose the open answer option (23.5%). The latter can be divided into two working university students, one university student seeking a job and one employed person who is

in part-time training (“berufsbegleitende Ausbildung”). With a small p-value of 0.001, these results are unlikely due to chance.

Another large association between group membership and chosen answers could be observed in the question about levels of education (D106; V = 0.531). The lowest level of education of sighted participants was an advanced school education (Austrian Matura or German Abitur; n = 7, 41.2%), followed by five persons with a Bachelor’s degree or equivalent (29.4%) and three persons with a Master’s degree or equivalent (17.6%). Two sighted participants held a doctoral or PhD title (11.8%). In the BVI group, one person was without school graduation (2.7%), six absolved the statutory education (“Pflichtschule”; 16.2%), six finished professional training (Austrian “Lehre”, 16.2%) and another six graduated from vocational school (“Berufsbildende Schule”; 16.2%). Seven BVI persons graduated with the highest school certificate (Austrian Matura or German Abitur; 18.9%), another seven held a Bachelor’s degree or equivalent (18.9%), and one person graduated with a Master’s degree or equivalent (2.7%). Three BVI participants (8.1%) held a doctoral or PhD title (8.1%). One person (2.7%) stated in the open answer option that they absolved the “Hauptschule”, which is equivalent to the statutory education (“Pflichtschule”) and was counted as such. These results hold a statistical significance (p = 0.034).

In both groups, the majority of participants visited a museum in the past 12 months (BM01; BVI: n = 28, 75.7%; sighted: n = 16, 94.1%). For six BVI participants (16.2%) and one sighted person (5.9%), museum visits dated back more than two years, and three BVI visitors (8.1%) chose the option “no answer”. None of the participants opted for “1 – 2 years ago”. The effect size (V = 0.229) is rather small (group membership has a small effect on answer choice) and the results are likely due to chance (p = 0.377).

Overall, the museums last visited by both groups largely overlapped (BM02, Table 2). A large portion visited a local museum (Heimatmuseum) or a technology museum last (Table 2). All museums, except for Natural history museums, were previously frequented more often by sighted visitors. Surprisingly, nearly 60% of BVI persons visited Natural history museums, while only around 12% of sighted participants did. The most popular answer choice was “Other” with over 90% of participants in each group. Out of this majority, one blind person stated they have not visited any museum, and two other BVI participants stated they visited interactive exhibitions with possibilities of sensory cognition and multi-sensory offers.

Table 2: Percentage and number (n) of BVI and sighted persons, respectively, that chose a certain answer option for BM02 (*What sort of museum did you last visit?*). P-values of Fisher's Exact Test provided.

Answer Option	BVI	Sighted	Fisher p
Art Museum	62.6%, n = 23	70.6%, n = 12	0.76
Natural History Museum	59.5%, n = 22	11.8%, n = 2	0.001
History Museum	51.4%, n = 19	64.7%, n = 11	0.394
Technology Museum	67.6%, n = 25	88.2%, n = 15	0.181
Local Museum	78.8%, n = 29	88.2%, n = 15	0.476
Other	91.9%, n = 34	94.1%, n = 16	1

Participants were asked to rate the accessibility of the museums they had visited (BM03) on a scale from 1 (very good) to 5 (very poor). Those who couldn't remember, didn't notice or chose the open answer option "Other" (eight BVI participants and three sighted participants) were left out of this analysis. The majority of sighted persons rated the accessibility "4 = rather poor" or "3 = satisfactory" (35.7%, respectively), two persons (14.3%) rated it "1 = very good" and one person each (7.1%, respectively) chose the options "2 = rather good" or "5 = very poor". The BVI group perceived the accessible options as "3 = satisfactory" (41.1%) and "2 = rather good" (24.1%). Five participants (17.2%) opted for "1 = very good" and "4 = rather poor", respectively. None of the blind and visually impaired participants rated the accessibility in the museums "5 = very poor". Among the excluded open answers, one blind person stated that the general consideration of different visitors with varying perceptions and interest improved ("Aus meiner Erfahrung hat sich in den letzten Jahren sehr vieles zu [B]erücksichtigung von unterschiedlichen Besucher[w]ahrnehmungen und [-i]nteressen verbessert."). Another blind person compared museum visits in the early 2000s with good accessibility to a recent visit to the same museum with declining accessibility. They noted that before, there had been possibilities for blind people to experience the exhibition through radio-frequency tags, which could be accessed with a separate device delivering audio information. Thus, independent navigation had been possible, but in fact easier with a seeing accompanying person. In recent years, however, the same museum had removed those electronic tags and put many exhibitions behind glass, resulting in a worse experience than decades before. On average, both groups rated the accessibility as satisfactory (Median = 3 for both), with a tendency for sighted persons to rate worse (M = 3.14, SD = 1.17) than BVI persons (M = 2.59, SD = 0.98). There is no significant difference in how the groups rated

museum accessibility, as the p-value falls above the significance level (W = 265, p = 0.0957). The effect size is small (r = 0.254).

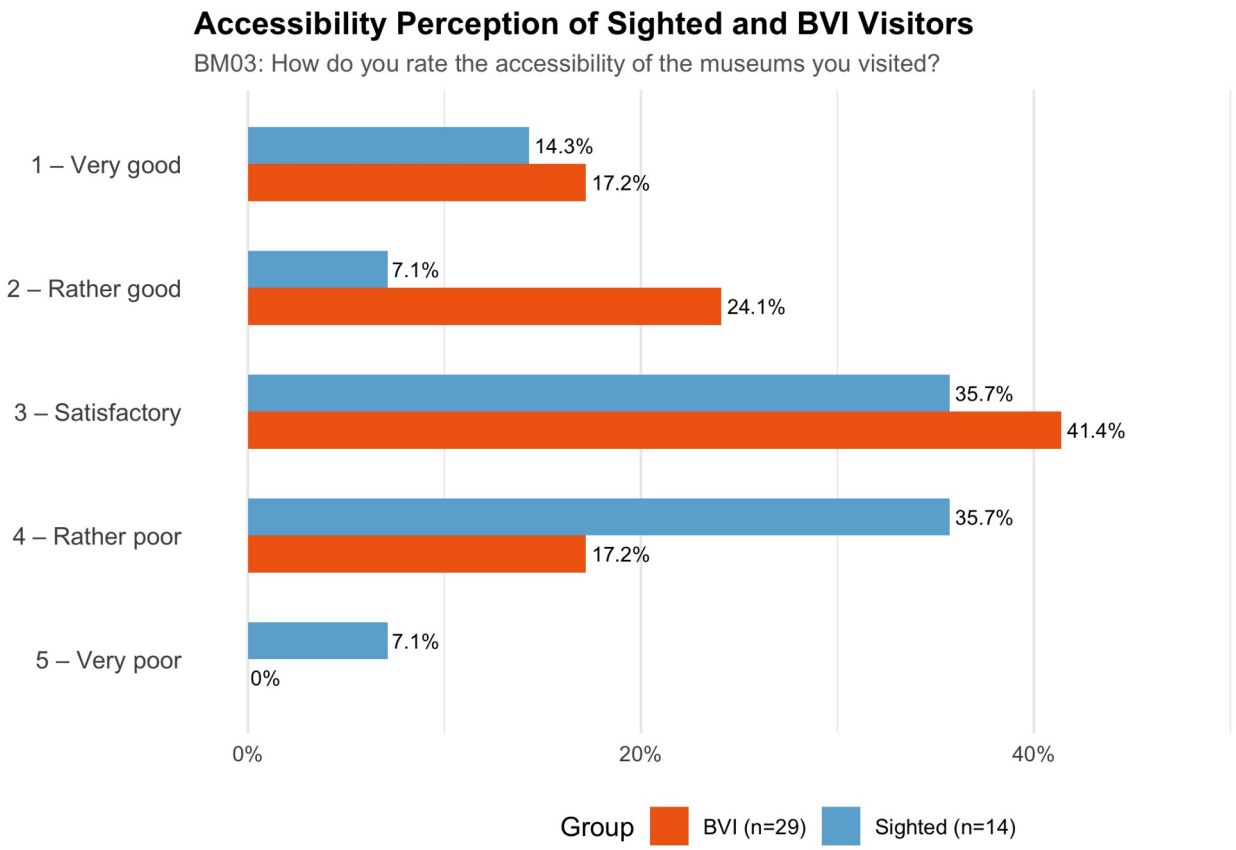


Figure 1: Accessibility Perception of Sighted and BVI Visitors (BM03).

The question BM04 was aimed at learning about how well people could navigate the exhibitions on a scale from 1 (very well) to 5 (very poorly). Other answer options that were excluded from the statistical analysis of the Likert scale were “I was dependent on help”, “I did not pay attention”, “I am sighted and had little to no difficulties” and an open answer option. Over 40% of blind and visually impaired people were dependent on help (n = 15), two BVI individuals did not pay attention to their orientation experience (5.4%), and two BVI participants (5.4%) and ten sighted persons (58.8%) stated they had little to no difficulties navigating. Those who answered on the scale from one to five counted seven sighted and 15 BVI persons. Sighted people had a satisfactory (42.9%) or rather good experience navigating the exhibitions, with only one person (14.3%) choosing “1 = very well”. Blind and visually impaired visitors provided similar answers, with 40% (n = 6) being able to navigate satisfactorily and four BVI individuals (26.7%) “rather well” (2) and another four “very well” (1). In the open answer field, one blind participant noted that they could not

provide a general answer as they visit many different museums, and another blind person reported that the museum they had visited had a QR-code based digital navigation system, which they rated as developable. Overall, the two groups found their way around the exhibition rather well (Median = 2), with no group significantly leaning towards a certain answer (sighted: M = 2.29, SD = 0.76; BVI: M = 2.27, SD = 0.96). For this question, there was no significant difference between the groups found (W = 53, p = 1) and group membership seems to have no influence on the answer choice (r = 0), indicating an absence of effect.

The accessibility of exhibits was evaluated in question BM05 on a scale from 1 (very accessible) to 5 (very inaccessible). Other answer options (6 = I did not pay attention, 7 = I am sighted, everything was accessible to me) were left out of the Likert scale analysis. Three BVI and one sighted participants did not pay attention (6), and one BVI as well as eight sighted persons found the exhibits were sufficiently accessible to them as sighted visitors (7). Out of eight remaining sighted persons, three rated the exhibits “rather accessible” (2; 37.5%), two rated it as “satisfactory” (3; 25%) and another two as “rather inaccessible” (4; 25%). One sighted person (12.5%) found the exhibition “very accessible” (1), and none found it insufficient (5 = very inaccessible). In total, 33 blind and visually impaired visitors answered on the Likert scale with one third (n = 11) rating the accessibility as “satisfactory” (3). Seven persons (21.2%) found it “rather inaccessible” (4), and two (6.1%) chose “very inaccessible” (5). Five BVI persons (15.2%) deemed the access provided as “rather accessible” (2) and eight (24.2%) as “very accessible”. There are slight differences between the groups, with sighted persons leaning more towards a better rating than BVI persons (sighted: Median = 2.5, indicating a tendency between 2 and 3, M = 2.62, SD = 1.06; BVI: Median = 3, M = 2.7, SD = 1.24). The Wilcoxon Rank-Sum test revealed no statistically significant difference between the groups (W = 127.5, p = 0.892), and group membership did not have a grand influence on answer choice (r = 0.021), suggesting that both groups answered the question similarly.

Question BM06 inquired which services or offers specifically designed for BVI people were perceived (Table 3). In most instances, sighted persons were more likely to notice certain accessibility offers than BVI visitors. The only offer that was more likely to be noticed by BVI visitors were magnifying glasses or large print. Every other option was more widely perceived by sighted persons. However, BVI visitors were more likely not to remember which services were provided by museums or to state that there were no offers in the

museums they last visited. One person stated that the offers were not available for all displays, and another one found it difficult to answer generalised questions. Another open answer stated that a conventional audio guide was provided, which was not specifically designed for BVI visitors. One visually impaired participant positively mentioned the “Wien Museum Karlsplatz” with its many offers (“Haptische Figuren zum [B]ewegen, kleine P[uzzle] zum [Z]usammenfügen, auch [kindergerecht] und Führungslin[i]en für Blinde.”). One result, the answer option “Guided tours for BVI visitors” was statistically significant with a p-value of 0.042. The other answer options all resulted in a p-value over 0.05, four of which resulted in p = 1. No significant group differences were found in these cases.

Table 3: Percentage and number (n) of BVI and sighted persons, respectively, that chose a certain answer option for BM06 (*Were there any services or offers specifically designed for blind or visually impaired people? If so, which ones?)*. P-values of Fisher’s Exact Test provided.

Answer Option	BVI	Sighted	Fisher p
Guided tours for BVI visitors	64.9%, n = 24	94.1%, n = 16	0.042
Tactile models	59.5%, n = 22	76.5%, n = 13	0.358
Braille labels	70.3%, n = 26	70.6%, n = 12	1
Audio descriptions	51.4%, n = 19	64.7%, n = 11	0.394
Orientation aids	78.4%, n = 29	94.1%, n = 16	0.244
Magnifying glasses or large print of texts	97.3%, n = 36	94.1%, n = 16	0.535
Listening stations	67.6%, n = 25	70.6%, n = 12	1
Apps with indoor navigation	97.3%, n = 36	100%, n = 17	1
I can not remember	81.1%, n = 30	70.6%, n = 12	0.486
No offers	89.2%, n = 33	88.2%, n = 15	1
Other	89.2%, n = 33	100%, n = 17	0.296

To build up on the previous question, BM07 asked participants to rate the helpful effect of offers and services provided in museums on a scale from “very helpful” (1) to “very unhelpful” (5). The answer choice “I did not pay attention/I don’t have a need” (6) was chosen by nine BVI persons and the majority of sighted participants (n = 15), who were therefore removed from the statistical analysis of the Likert scale items. Two remaining sighted persons rated the helpfulness of the accessibility aids as “rather helpful” (2) and “very unhelpful” (5), respectively. Out of 28 BVI participants, 13 (46.4%) found the offers

and services “very helpful” (1), and six (21.4%) “rather helpful” (2). Seven BVI persons assessed them as “satisfactory” (3) and another two as “rather unhelpful” (4). As the majority of sighted persons (n = 15, 88.2%) answered “I did not pay attention/I don’t have a need” (6), an option outside of the Likert scale, a comparison of both groups is not meaningful. Instead, the results are reported descriptively for the BVI group only. Overall, BVI museum visitors were satisfied with the helpfulness of services and offers (Median = 2, M = 1.93, SD = 1.02), suggesting that existing accessibility offers were generally perceived positively by the target group.

The goal of question BM08 was to assess which aids the participants would like to see implemented in museums for personal use (Table 4). For blind and visually impaired visitors, the most sought-after assistive tools were magnifying glasses or large print of text (73%), followed by Braille labels (62.2%). Audio descriptions, however, was the least chosen answer (24.1%). Sighted persons, on the other hand, attached most importance to apps with indoor navigation (76.5%), and least importance to tactile models (17.6%). It should be noted that the results for the option “No requests” should be interpreted with caution, since this item was chosen by several participants alongside other options. This suggests that the “No requests” item did not function as an exclusive option as intended. One blind participant added that they would like to have staff provided that explains everything to them (“Personal da[s] einem zur Verfügung gestellt wird[,] welches einem alles erklärt”), and one sighted person wished for art museums with higher contrasts or other colour schemes as it would also be interesting for sighted visitors (“Kunstmuseum mit erhöhtem Kontrast [und] anderem Farbschema[,] a[u]ch für sehende Menschen spannend”).

Table 4: Percentage and number (n) of BVI and sighted persons, respectively, that chose a certain answer option for BM08. P-values of Fisher’s Exact Test provided.

Answer Option	BVI	Sighted	Fisher p
Guided tours for BVI visitors	27.0%, n = 10	52.9%, n = 9	0.076
Tactile models	27.0%, n = 10	17.6%, n = 3	0.517
Braille labels	62.2%, n = 23	58.8%, n = 10	1
Audio descriptions	24.1%, n = 9	58.8%, n = 10	0.03
Orientation aids	37.8%, n = 14	64.7%, n = 11	0.084
Magnifying glasses or large print of texts	73.0%, n = 27	64.7%, n = 11	0.54

Listening stations	40.5%, n = 15	64.7%, n = 11	0.144
Apps with indoor navigation	51.4%, n = 19	76.5%, n = 13	0.135
No requests	94.6%, n = 35	94.1%, n = 16	1
Other	97.3%, n = 36	94.1%, n = 16	0.535

The final question (BM09) asked for further comments, requests or suggestions regarding accessibility in museums in an optional open comment field. Person (a) asked for guided tours for the deaf community and the consideration of deaf-blind people. Another person wishes for opportunities to receive descriptions of objects via QR-codes (b). It was requested to be able to touch exhibits that are usually forbidden to touch, as long as it does not harm the exhibits (c), or to have 3D prints or casts of exhibits provided (d). Person (d) appreciates guided tours, but underlines that museums should be equipped to have BVI persons navigate it independently. Furthermore, experiments should not just be experienced visually, but accompanied by listening stations or audio descriptions of the experiment. This person usually visits technical or interactive museums and is aware that many things are not possible in different kinds of museums, e.g. art museums. A participant with a visual impairment (e) noted that a better visible pathway with clearer boundaries would be most helpful, as they frequently need to look left and right to perceive their surroundings.

(a) *“Auch Führungen für Schwerhörige und [t]aube Menschen, [B]erücksichtigung auch [von] Taubblinde[n] Menschen”*

(“Also guided tours for persons that are hard of hearing or deaf people, consideration of deaf-blind persons, too”)

(b) *“Beschreibung der Objekte via QR-Code holen”*

(“Getting object descriptions via QR code”)

(c) “*Es wäre cool[,] wenn man auch hin und wieder Dinge angreifen dürfte[,] die man normalerweise nicht angreifen darf. Natürlich nur[,] wenn es den Exponaten nichts ausmacht.”*

(“It would be cool, if you could touch things every now and then, that are usually not allowed to be touched, only if it does not harm the exhibits.”)

(d) *“Führungen sind sehr interessant und lehrreich, aber ein Museum sollte so ausgestattet sein, dass man es auch mit Blindheit oder Sehbehinderung individuell besuchen kann. Zu Exponaten, die nicht berührt werden sollen, wäre eine Kopie, z.B. 3D-Druck, schön. Experimente sollten nicht nur hinter Glas und visuell erfahrbar sein, vielleicht könnte man sie mit Audiodeskription oder Hörstation mit Beschreibung des Experiments ausstatten. (Vieles ist wohl in Museen wie Kunstmuseen nicht möglich, aber ich besuche meistens Technik- oder Erlebnis-Museen.)”*

(“Guided tours are very interesting and informative, but a museum should be equipped so that you can visit it with blindness or a visual impairment individually. It would be nice to have a copy, e.g. a 3D print, of exhibits that are not allowed to be touched. Experiments should not only be behind glass and tangible visually, maybe they could be equipped with an audio description or a listening station with the description of the experiment. (Many things are probably not possible in museums like art museums, but I usually visit technical or interactive museums.)”)

(e) *“Für meine Sehbehinderung (sehe die Hälfte und kann Abstand nicht gut einschätzen dadurch) wäre es angenehm[,] besser sichtbare Abgrenzungen und Wege zu haben[,] da ich viel [nach] rechts [und] links schauen muss[,] um alles genau zu sehen.”*

(“For my visual impairment (I see half and can’t estimate distances very well because of it), it would be pleasant, to have better borders and paths, because I have to look left and right a lot, to see everything in detail.”)

Evaluation of Museum Interviews

Most of my personal e-mail requests, i.e., six out of seven, did not result in any feedback: Two museums did not answer my e-mail request (Haus der Geschichte, MAK – Museum für angewandte Kunst), one museum was not able to provide any answers (Albertina), and another one forwarded the request to a responsible person who, however, did not get back to me (Kunsthistorisches Museum). The fifth museum answered to the e-mail but did not in fact answer the questions (Technisches Museum), and the sixth explained that the plans to implement accessibility measures are still in progress, and forwarded the request including detailed follow-up questions to the responsible person, who, however, did not answer the request (mumok). Only one contacted museum, the Wien Museum Karlsplatz, provided answers to my request and also invited me to a personal tour around the museum, explaining all kinds of accessibility measures, the struggles, and the process of it all.

Wien Museum Karlsplatz

After reaching out to Wien Museum Karlsplatz, Jennie Carvill Schellenbacher, who is responsible for inclusion matters and part of the exhibition production, invited me to a tour around the museum to explain their implemented accessibility measures. On march 11th, 2026, I met with her and learned a lot from this interaction. To remove the financial barrier, the permanent exhibition has no entry fee. The whole museum is equipped with a floor guidance system, which starts outside of the metro station “Karlsplatz” and leads towards the museum. Every time these tactile lines result in a dead end, there is something tactile to touch or to experience, e.g. exhibits or tactile QR codes with Braille information that can be scanned with a smartphone. Ordinary print texts of big texts on the wall are designed in a way that they are screenreader compatible, and information is available in Braille, as well. A digital guide provides audio descriptions to over 100 items in the permanent exhibition, as well as room descriptions. Some paintings are presented as a relief model or with different textures to understand the plains and depths of the picture. Magnifying glasses are available as a loan free of charge. Other disabilities, visible or invisible, are considered as well: Videos are always translated to Austrian Sign Language, information is available in “Einfache Sprache” (an easier version of German) as well as several other languages, a sensory bag with headphones, fidget toys and other items considers the needs of e.g. autistic visitors and every floor is reachable with a lift. Focus groups of persons with disabilities, e.g. BVI persons, are established, who have the last word in decision-making processes and exhibition design. They are of course paid for their time and expertise. The “Wien Museum Karlsplatz” lives by the motto: “This museum is a place for All”.

5. Discussion and Conclusions

Overall, the results reveal both expected and surprising information on the state and perception of museum accessibility in Austria of BVI and sighted persons. The initial null hypothesis (H_0), which proposed that there is no significant difference between sighted and BVI visitors regarding their museum visiting behaviour and their perception of accessibility offers, can be rejected. Significant differences were found in the type of museums last visited, specifically in natural history museums (BM02, $p = 0.001$) and in the perception of

of guided tours for BVI as accessibility offers (BM06, p = 0.042). While the majority of comparisons did not result in statistical significance, effect sizes and descriptive analyses reveal interesting insights and will be discussed in the following.

The evaluation of “MuseumsGuide Inklusiv” already provides a good overview over the current standard of accessibility for BVI visitors in museums in Austria. Comparing those to the survey results and to existing literature on the topic, however, creates a broader picture and a clear overview.

Although 83% of listed museums offer audible information (1), e.g. listening stations or audio guides, those are often not targeted towards BVI visitors specifically (BM06, Neves, 2012; Vaz et al., 2020). Audio descriptions (2) are only available in five museums in Austria, however, over half of the BVI participants of the online survey stated that the museums they visited offered audio descriptions designed for BVI visitors (BM06). This discrepancy between actual offers and visitor perception might be due to differences in personal notion of what an audio description is, or to confusing the meaning with audio guides. A potentially incorrect or incomplete list of offers on the website might also be a factor. Some information in the “MuseumsGuide Inklusiv” might be misleading, as some museums claim Braille availability (3) even though the only Braille is the elevator signage. Only 32% of museums actually offer information in Braille, which is similar to the results of (Kruczek et al., 2024), whose evaluation of Krakow museums showed that around one third offer Braille information. Seventy percent of both BVI and sighted participants of this study perceived Braille labels and descriptions in museums (BM06), and around two thirds of BVI persons request Braille labels or would benefit from them (BM08). It is important to consider that not all BVI individuals can read Braille, or have (partial) eyesight to read normal print, and that BVI persons might actively visit more accessible museums. Around two thirds of museums in Austria offer guided tours either for BVI persons specifically or for people with disabilities in general (4). The latter might be too generalised, as there are countless different (dis-)abilities to take into account. Since there are assumed differences between the needs of blind visitors and visually impaired visitors, a tour for persons with a wide range of disabilities can not cater to the needs of all participants. Further barriers are passively raised by museums as guided tours often must be booked in advance and entail additional costs. Sighted persons perceived the offer of guided tours considerably more often than BVI persons (sighted: 94.1%; BVI: 64.9%), which suggests an information gap that can be noticed throughout the evaluation. Less than half of the listed museums have

audible information available multi-medially, either through smartphone applications or QR codes (5). Online access can be seen as one of the easier and cheaper accessibility implementations, especially in this modern, media-driven age, which makes it even more surprising that smartphone guides or QR codes are not more widely spread. Most museums listed (72%) have sensory mediation aids freely accessible (6), however, some museums (15%) only offer those as part of a guided tour (7). This creates more barriers, as visitors have to attain the knowledge of these offers and book a tour. Sensory mediation aids should always be freely accessible, since everyone profits off of them. Only nine museums have a floor guidance system implemented in their building (8), but only a few throughout the entire exhibition, and a third offer tactile orientation aids like site plans (9). Considering way-finding and orientation play a very important role in the experience of blind and visually impaired tourists (Richards et al., 2010), the implementation of those tactile ground indicators along with guiding handrails and contrasted orientation marks (BM09) or other physical orientation aids are crucial in order to ensure independent orientation for BVI visitors who might not always want to rely on an accompanying sighted person. Only 5% of museums offer magnifying glasses as a loan (10), although this is presumably the cheapest, easiest and fastest implementation of an accessibility tool and should be the standard in museums. As mentioned in the results, almost all BVI visitors (36 out of 37) noticed “magnifying glasses or large print of text” in museums they visited (BM06); looking at the percentage of museums offering magnifying glasses, it can be assumed that these many people were noticing large print rather than magnifying glasses. The items in the questionnaire should have been separated for better analysis. Still, magnifying glasses and large print are the most sought-after accessibility tools in Austria (BM08).

Summarising the above, it can be concluded that auditory access is the most widely implemented method in Austria, mainly through audio guides and guided tours, but also through multi-media solutions. Sensorial or tactile access, through e.g. replicas or tactile models, is also available, with dismissed limiting factors such as quantity and quality of those models. Generally, BVI persons actively demand possibilities to touch exhibits or their replicas (BM09), which is in line with existing literature stating the sensorial access is at insufficient (Dimitrova-Radojichikj, 2017) or only partly available (Mesquita & Carneiro, 2016). Cognitive access, which ensures intellectual access to exhibits and their interpretation (Mesquita & Carneiro, 2016), is lacking in all areas: Only 9% of museums

offer audio descriptions, and only around one third have Braille information available. In order to claim accessibility for BVI visitors, museums on the website of the “MuseumsGuide Inklusiv” should have a minimum of certain accessibility measures implemented in order to count as “accessible for BVI”. Overall, the website is an important tool and a great start, however, it is too easy for museums to claim to be accessible when they barely implemented the bare minimum like audio guides, which are targeted towards sighted persons anyway (Neves, 2012; Vaz et al., 2020).

The survey results deliver insightful information as well. All museums, except natural history museums, were visited more recently by sighted visitors (BM02, Table 2). BVI persons tend to either visit no museums or museums with great sensory mediation tools or interactive exhibitions; local museums and technical museums were the most recently visited among BVI participants. Natural history museums were the only kind of museum more likely to be visited by BVI participants, which may be because they tend to be more accessible for BVI persons in general with more possibilities for tactile involvement.

Surprisingly, sighted persons tend rate the accessibility for BVI visitors in museums worse than BVI persons themselves (BM03): One third of BVI persons rate it “satisfactory” and one third of sighted persons as “rather poor”. Even though the results are not statistically significant, they remain socially significant: Sighted persons might rate the accessibility stricter due to assumptions or biases; they might assume how a BVI person would rate the accessibility, or assume what they would need. Many sighted persons wish for accessibility measures and offers, even though they won’t need them. This result underlines the importance of working together with the BVI community in order to enhance museum experiences for everyone. The question BM03 delivers more interesting insights: in the open answer field one person stated the overall accessibility improved over the years, and another person claimed it declined. This indicates that accessibility is not a state that is permanent once it is reached, but rather fluctuates, and does not have a final state. If outdated solutions don’t work anymore, they should rather be updated and exchanged rather than removed. Accessibility needs to be constantly improved and tools renewed.

Reviewing the results of question BM05, inquiring about how visitors perceived the accessibility to exhibits and objects, the question arises why there are only slight differences between the groups. Sighted persons tend to rate the access better (M = 2.5) than BVI persons (M = 3), potentially because sighted persons can not put themselves in a

BVI person's position. On the other hand, BVI persons might be used to rather bad conditions and circumstances and insufficient offers, or may have other expectations than sighted people in general.

There was no surprising answer regarding the kind of services and offers perceived (BM06), which were most likely noticed by sighted persons. The reason for this difference in perception or knowledge can be due to the before mentioned information gap, which the "MuseumsGuide Inklusiv" aims to close. Blind and visually impaired persons seem to be less likely to attain information on the existing offers and accessibility status. Especially guided tours for BVI visitors were significantly less likely to be noticed by BVI persons than sighted visitors. Here, the information gap is very prominent. Guided tours for a specific target group, e.g. BVI persons, should also be marketed towards that target group. Museums should take more responsibility on actively closing the information gap and spread information on offers themselves through e.g. newsletters, websites, or advertisements, instead of relying on the "MuseumsGuide Inklusiv".

The accessibility measures that were implemented were usually well-perceived (BM07), and were rated as "rather helpful" by BVI visitors. This shows that even little offers can help and are usually positively perceived among visitors. Recalling the overall developable accessibility to Austrian museums, this raises the question whether BVI visitors are thankful for any improved access they are offered or if the threshold for accessibility standards in museums is too low to begin with. This suggests that the standard for accessibility in museums needs to be raised so BVI visitors don't have to accept the insufficient implementations and can experience equal participation. These results reinforce the concept of "ocular centricity" (Candlin, 2004; Vaz et al., 2018), as 88% of sighted persons did not have a need for existing accessibility measures or could afford not to pay attention to them. Sighted persons use their sight as a primary sense, while many BVI museum visitors are dependent on help (BM04).

Astonishingly, the least wanted accessibility offer (BM08) were audio descriptions. Literature states that audio input or audio descriptions can only be of value if combined with tactile input (Argyropoulos & Kanari, 2015; Avni et al., 2025). The fact that the least requested option of BVI persons were audio descriptions underlines the statement that audio alone is not enough. One person asked for trained staff, which is in line with literature: BVI persons across Europe observe a lack of staff training or staff availability (Argyropoulos & Kanari, 2015; Dimitrova-Radojichikj, 2017; Kruczek et al., 2024).

Further comments (BM09) suggested that object descriptions via QR-code would be appreciated. According to the “MuseumsGuide Inklusiv”, 43% of museums in Austria have their own apps or websites accessible through QR codes with further information (5). Considering that QR codes were actively requested, this percentage should be increased. Desires for tactile models or 3D prints of objects and for orientation aids to help with independent way finding also arose in this section. Argyropoulos & Kanari (2015) and Kruczek et al. (2024) agree that orientation for BVI is not yet implemented as a standard, which is in line with the presented results.

“Wien Museum Karlsplatz” leads by example and can be considered the most accessible museum in Austria to date. It is the only museum on the list that implemented all of the examined accessibility measures (see appendix B). They work daily towards the main goal of creating a museums space for All, and give the impression that they don’t treat accessibility as a state that can be reached, only further improved. The fact that they were the only museum that was helpful regarding my personal inquiries, and that they were very helpful and friendly towards me and my examination, underlines their overall commitment to their work. Other museums, museum staff, exhibition planners and other persons working in or with museums should learn from the offers of the “Wien Museum Karlsplatz” and improve their current accessibility.

An overall observation that can be made is that there is a gap between perception and experience. While over two thirds of BVI persons perceived the accessibility as satisfactory or rather good and 17.2% as very good (BM03), over 40% were dependent on help with orientation and way-finding (BM04). Many BVI visitors still have wishes and desires for improvement, or are missing certain tools and services in museums. They adapt, but still face certain barriers.

Accessibility is a human right (European Economic and Social Committee, 2014). In Europe, accessibility is protected by law through the European Accessibility Act (EAA), which “[…] covers products and services that have been identified as being most important for persons with disabilities while being most likely to have different accessibility requirements across EU countries” (European Accessibility Act (EAA) - European Commission, 2026). This means, it covers everyday needs and grants digital and commercial access, e.g. access to computers, websites, banking, television, telephony and passenger transport, and does not cover leisure activities or education. European nations had to implement this act in their laws by June 2022 (European Accessibility Act

(EAA) - European Commission, 2026). In Austria, the implementation of the EAA is the “Barrierefreiheitsgesetz” (BaFG), which took effect three years later than required in June 2025 (Barrierefreiheitsgesetz, n.d.). One reason why museums might not implement as many accessibility measures can be lack of expertise and funding. Legal framework needs to be established in order to ensure access to educational and leisure facilities such as museums. Furthermore, funding needs to be ensured, as funds for city or state museums are dependent on political decisions, and inclusion or accessibility specialists should be trained and provided by cities or states.

The museum definition by the ICOM, which states that museums should be “accessible and inclusive” and that they “offer[…] varied experiences for education” (ICOM Standing Committee On Ethics (ETHCOM), 2026) cannot be applied to most museums in this analysis. Although there is standardised criteria to define when a museum can be considered accessible or inclusive, this analysis shows the majority of Austrian museums only meet minimal requirements for accessibility. If museums additionally kept parts of the ICOM’s code of ethics in mind (“Museums should be accessible to all and consider their visitors’ needs and interests to ensure everyone can benefit equally from the museum’s educational activities.”, ICOM Standing Committee On Ethics (ETHCOM) (2026)), more museums would implement accessibility measures and offer tools and services to enhance museum experiences for visitors.

Museums need more than minimal measures in order to ensure participation. Access is a human right, and Everyone should be able to visit a museum independently. The data of the questionnaire show a longing for tactile involvement for guidance systems or other orientation aids, and for cognitive access. In order to implement physical, tactile and cognitive access, museums need to work together with BVI persons and actively hand over decision-making and leadership regarding the process of implementing measures. This ensures that the accessibility is based on experiences, not on assumptions of sighted persons. Furthermore, it is crucial to close the information gap, and BVI persons must be informed better about existing accessibility measures. As sighted persons, we don’t see the daily barriers society creates for BVI persons, but it is our responsibility to initiate their removal.

It is important to note that this study faces some limitations. Future studies should divide the BVI group into two groups, one consisting of blind persons (B) and one of visually impaired persons (VI), so that the whole spectrum of visual disabilities can be considered.

Different disabilities require different accommodations and accessibility offers; blind persons might want and need different things than visually impaired persons. A closer look at the differences between the groups could provide more insight. In this study, the separation was not possible due to the small sample size, which would have left the groups too small for a statistical analysis. Furthermore, this study did not collect enough data regarding physical access, which future studies should consider. Quality and quantity of accessibility implementations were not considered. The amount and condition of e.g. tactile models or Braille labels were not considered, only general availability. Museums that only provide one tactile model, for example, counted as offering tactile objects in this analysis. Another limitation that could skew the results are the residents of other countries whose answers were considered in the analysis of museum accessibility in Austria. Eight persons were from Germany, and one each from the Netherlands, Switzerland and Hungary, respectively. Because these are mostly German speaking countries and to maintain a good sample size, these residents were considered in the analysis. In the future, further studies should work with larger sample sizes and sort out answers from different countries.

6. Literature and Resources

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7. Appendix

A. All museums listed on the website www.museumsguide.net, with the examined museums that carry the label “for people with visual impairments” highlighted in light blue. Personally contacted museums are printed in **bold**.

1. 5-Elemente-Museum
2. Akademie der bildenden Künste Wien Gemäldegalerie
3. **Albertina**
4. Albertina Klosterneuburg
5. Albertina modern
6. Alpinarium Galtür
7. Alte Galerie Schloss Eggenbegg – Universalmuseum Joanneum
8. Archäolgiemuseum Schloss Eggenberg – Universalmuseum Joanneum
9. Archäologischer Park Magdalensberg
10. Architekturzentrum Wien
11. Ars Elektronika Center
12. Augustinermuseum Rattenberg
13. Beethovenhaus Baden
14. Belvedere 21
15. Benediktinerstift Admont – Museum und Bibliothek
16. Bergbau- und Gotikmuseum Leogang
17. Burg Forchtenstein
18. Charlotte-Taitl-Haus – Lern- und Gedenkort
19. CoSA – Center of Science Activities
20. Das Kunstmuseum Waldviertel
21. Diözesanmuseum Graz
22. Dom Museum Wien
23. DomQuartier Salzburg
24. Eboardmuseum
25. Erlauf erinnert Museum der Friedensgemeinfe Erlauf
26. Erste Financial Life Park (FLiP)
27. eumigMuseum
28. Feuerwehrmuseum Wien
29. Frauenmuseum Hittisau
30. FRida & freD Das Grazer Kindermuseum
31. Friedensburg Schlaining
32. Globen- und Esperantomuseum der ÖNB

33. Granatium
34. Graz Museum
35. Graz Museum Schlossberg
36. HANDS UP – Erlebnis Gebärdensprache
37. **Haus der Geschichte Österreich**
38. Haydn-Haus Eisenstadt
39. Heidi Horten Collection
40. Heimathaus – Stadtmuseum Perg
41. Hofkirche Innsbruck
42. inatura – Erlebnis Naturschau Dornbirn
43. Jenbacher Museum
44. Jüdisches Museum Hohenems
45. Jüdisches Museum Wien Dorotheergasse
46. Jüdisches Museum Wien Judenplatz
47. Kaiserliche Schatzkammer Wien
48. Kaiserliche Wagenburg Wien
49. Karikaturmuseum Krems
50. kärnten.museum
51. Kärntner Botanikzentrum – Botanischer Garten Klagenfurt
52. Kärntner Freichlichtmuseum Maria Saal
53. Keltenmuseum Hallein
54. KinderKunstLabor für zeitgenössische Kunst
55. Klimt Villa Wien
56. Knappenwelt Gurgltal und die Heilerin vom Grugltal
57. Krahuletz-Museum
58. KTM Motohall
59. Kunsthalle Krems
60. Kunsthalle Wien
61. Kunsthaus Graz – Universalmuseum Joanneum
62. KunstHausWien Museum Hundertwasser
63. **Kunsthistorisches Museum Wien**
64. Künstlerhaus Vereinigung
65. Landesgalerie Niederösterreich
66. Landesmuseum Niederösterreich
67. Landeszeughaus – Universalmuseum Joanneum
68. Landestechnikmuseum Burgenland
69. Lentos Kunstmuseum
70. Leopold Museum

71. Literaturmuseum der ÖNB
72. **MAK – Museum für angewandte Kunst**
73. MAMUZ Museum Mistelbach
74. MAMUZ Schloss Asparn/Zaya
75. Michelstettner Schule
76. Mozarthaus Vienna
77. **mumok – Museum moderner Kunst Stiftung Ludwig Wien**
78. Münzkabinett Schloss Eggenberg – Universalmuseum Joanneum
79. Museum 1212 Enns
80. Museum 1915-1918
81. Museum Arbeitswelt
82. Museum Bamberg
83. Museum der Moderne Salzburg Altstadt
84. Museum der Moderne Salzburg Mönchsberg
85. Museum der Völker
86. Museum Fließ
87. Museum für Geschichte – Universalmuseum Joanneum
88. Museum Guggnig
89. Museum Hartberg
90. Museum Horn
91. Museum im Zeughaus
92. Museum in der Schule & Radiomuseum
93. Museum der Widumspfiste
94. Museum Innviertler Volkskundehaus
95. Museum Lauriacum
96. Museum Liaunig
97. Museum Moderner Kunst Kärnten
98. Museum Murtal
99. Museum Niederösterreich
100. Museum Pfeilburg
101. Museum Pregarten
102. Museum Rablhaus
103. Museum St. Peter an der Sperr
104. Museum Taunerbahn
105. Museum Zeitroas
106. MuseumsCenter im KulturQuartier Leoben
107. MuseumsQuartier Wien
108. Naturhistorisches Museum Wien

109. Naturkundemuseum – Universalmuseum Joanneum
110. NaturLeseMuseum Neumarkt
111. Neue Galerie Graz – Universalmuseum Joanneum
112. nitsch museum
113. Nordico Stradtmuseum Linz
114. Oberes Belvedere
115. Oberösterreichisches Literaturmuseum
116. Österreichischer Skulpturenpark
117. Österreichisches Filmmuseum
118. Österreichisches Freilichtmuseum Stübing
119. Österreichisches Sattlermuseum
120. Ötztaler Heimat- und Freilichtmuseum
121. PANEUM – Wunderkammer des Brotes
122. Parlament Österreich – Angebote für Besucher:innen
123. Pratermuseum
124. Prunksaal der ÖNB
125. Rabalderhaus Museum – Kunst in Schwaz
126. Rapideum
127. Rhein-Schauen Museum und Reihnbähnle
128. Römermuseum – Wien Museum
129. Römermuseum Teurnia
130. Römerstadt Carnuntum
131. Rosegger-Geburtshaus
132. Rosegger-Museum
133. Salon Stolz
134. Salzburger Museum – Neue Residenz
135. Salzburger Freilichtmuseum
136. Schloss Ambras Innsbruck
137. Schloss Esterházy
138. Schloss Hartheim – Lern- und Gedenkort
139. Schloss Trautenfels – Universalmuseum Joanneum
140. Sigmund Freud Museum
141. Stadtarchiv / Stadtmuseum Innsbruck
142. Stadtmuseum Klosterneuburg
143. Stadtmuseum Schärding – Heimathaus
144. Stadtmuseum Steyr
145. Stadtmuseum Tulln
146. Stadtmuseum Villach

147. Steirisches Feuerwehrmuseum Kunst & Kultur
148. Stift Klosterneuburg
149. Stille Nacht Museum Hallein
150. Stille Nacht Museum im Pflegerschlössl
151. Stillfried-Zentrum der Urzeit
152. Südbahn Museums-Guide
153. Swarovski Kristallwelten
154. Technisches Museum Wien
155. Tirol Panorama mit Kaiserjägermuseum
156. Tiroler Landesmuseum Ferdinandeum
157. Tiroler Volkskunstmuseum
158. Torf Glas Ziegel Museum Bürmoos
159. Uhrmacher Handwerkmuseum
160. Unteres Belvedere
161. Viktor Frankl Museum Wien
162. Volkskundemuseum am Paulustor – Universalmuseum Joanneum
163. Volkskundemuseum Wien
164. Vorarlberg Museum
165. Waldbauernmuseum Gutenstein
166. Wappensaal im Landhaus
167. Weinviertler Museumsdorf Niedersulz
168. Weltmuseum Wien
169. Wien Museum Karlsplatz
170. Wien Museum MUSA
171. Wiener Aktionismus Museum
172. Wiener Secession – Vereinigung bildender Künstler*innen
173. Wienerwaldmuseum Eichgraben
174. WinterSport Museum Mürzzuschlag
175. ZOOM Kindermuseum
176. Zwischen Himmel und Erde – Gerlinde Kaltenbrunner und die Welt der 8000er

B. I. The availability of accessibility measures of museums that carry the label “for people with visual impairments” in the “MuseumsGuide”. 1 = present, 0 = not present.

Museum	Audioguide/ Listening Stations	Audio Description	Information In Braille	Guided Tours For Target Group	Smartphone Guide/ App	Sensory Mediation Aids only as Part of a Guided Tour	Sensory Mediation Aids freely Accessible	Floor Guiding System	Tactile Orientation Aids or Plans	Notes
Albertina	1	0	0	1	1	1	0	0	0	Mediation aids only within the framework of monthly Guided tours; audible texts/smartphone guide for selected exhibitions only
Albertina modern	1	0	0	1	0	1	0	0	0	Mediation aids only within the framework of monthly guided tours; audible texts/smartphone guide for selected exhibitions only
Archäologiemuseum Schloss Eggenberg – Universalmuseum Joanneum	1	0	0	1	0	0	1	0	0	Guided tours upon request
Architekturzentrum Wien	1	0	0	1	0	0	1	0	1	Tactile orientation plans
Ars Electronica Center	1	0	0	1	0	0	1	0	0	Guided tours upon request
Belvedere 21	0	0	1	1	0	0	1	0	1	Tactile layout plan
Charlotte-Taitl-Haus	1	0	1	0	0	0	0	0	1	Tactile orientation plan, otherwise no tactile offers
Dom Museum Wien	1	1	1	1	1	0	1	0	0	Audio descriptions available via own smartphone app
DomQuartier Salzburg	1	0	0	1	0	0	1	0	0	Guided tours upon request
Graz Museum	1	1	0	1	0	0	1	0	0	Posters were rebuilt as tactile models
Heidi Horten Collection	0	0	0	1	1	0	0	0	0	Audio guide via Smartify App
inatura Dornbirn	0	0	0	1	1	0	0	0	0	Audio guide via smartphone, guided tours upon request
Jenbacher Museum	1	0	0	1	0	0	0	0	0	Guided tours only with sighted company
Kaiserliche Schatz-Kammer Wien	1	0	0	0	0	1	0	0	0	No guided tours for BVI persons listed
Kaiserliche Wagenburg	1	0	0	0	0	0	0	0	0	No guided tours for BVIn persons listed
Keltenmuseum Hallein	0	0	0	1	0	1	0	0	0	
Kunsthaus Graz	1	0	1	1	0	0	1	0	0	Information in Braille only inside of the elevator and on one tactile model; availability of sensory aids dependent on the exhibition
Kunsthistorisches Museum Wien	1	0	1	1	0	1	1	0	1	Tactile layout plans, regular guided tours, certain sensory mediation aids are only available in the framework of these tours
Landeszeughaus Graz	1	0	0	1	0	0	0	0	0	Guided tours upon request
MAK	1	0	0	1	0	0	0	1	1	Floor guiding system available, only Braille labels are inside of the elevator

B. II. The availability of accessibility measures of museums that carry the label “for people with visual impairments” in the “MuseumsGuide”. 1 = present, 0 = not present.

Museum	Audioguide/ Listening Stations	Audio Description	Information In Braille	Guided Tours For Target Group	Smartphone Guide/ App	Sensory Mediation Aids only as Part of a Guided Tour	Sensory Mediation Aids freely Accessible	Floor Guiding System	Tactile Orientation Aids or Plans	Notes
Museum Arbeitswelt	1	1	1	0	0	0	1	0	1	Varies strongly dependent on the exhibition; partly orientation plans in Braille, tactile models, floor guiding system, but no guided tours for BVI persons
Museum der Moderne Salzburg Altstadt	1	0	0	0	0	0	1	0	0	Availability of tactile models varies depending on the exhibition
Museum der Moderne Salzburg Mönchsberg	1	0	0	0	1	0	1	1	1	Tactile models and listening stations only in few, selected exhibitions
Museum für Geschichte Universalmuseum Joanneum Graz	1	0	0	1	1	1	0	0	0	Guided tours upon request
Musuem Lauriacum Enns	0	0	0	1	0	0	1	0	0	Listening stations and tactile models; guided tours upon request
Museum Murtal	1	0	0	0	0	0	1	0	0	
Museum Niederösterreich	1	0	0	1	1	0	1	0	0	MuseumsApp, guided tours in permanent exhibitions
Museum Rablhaus	0	0	0	0	0	0	1	0	0	Tactile models and something called “besondere Raumwahrnehmung” (special perception of the room)
Museum St. Peter an der Sperr	1	0	1	0	1	0	1	1	1	Listening stations and one tactile model; floor guiding system from outside of the museum to the cash register
Naturhistorisches Museum Wien	1	0	1	1	0	0	1	0	0	Guided tours upon request
Naturkundemuseum - Universalmus. Joanneum	1	0	1	1	1	0	0	0	0	App
Neue Galerie Graz	1	0	1	1	1	0	1	0	0	Only Braille labels are inside of the elevator; availability of sensory mediation aids dependent on exhibition
Oberes Belvedere	1	0	1	1	0	0	1	0	1	Tactile reliefs of paintings, descriptions in Braille for selected objects
Österr. Skulpturenpark	1	0	0	1	1	0	1	0	0	Tactile tours upon request and on fixed dates
Parlament Österreich	1	0	1	1	0	0	1	1	1	Items to loan like magnifying glasses available; tactile OR codes and orientation plans available; accessible color and text design
Pratermuseum	1	0	1	0	1	0	1	0	1	tactile QR codes, digital guide
Römermuseum Wien	0	0	0	1	1	0	1	0	0	Guided tours upon request, multimedia guide
Römerstadt Carnuntum	0	0	1	0	0	0	1	1	1	Tactile models of buildings
Salon Stolz Graz	1	0	1	0	0	0	1	1	1	Floor guiding system available, everything is also labeled in Braille. Tactile models available

B. III. The availability of accessibility measures of museums that carry the label “for people with visual impairments” in the “MuseumsGuide”. 1 = present, 0 = not present.

Museum	Audioguide/ Listening Stations	Audio Description	Information In Braille	Guided Tours For Target Group	Smartphone Guide/ App	Sensory Mediation Aids only as Part of a Guided Tour	Sensory Mediation Aids freely Accessible	Floor Guiding System	Tactile Orientation Aids or Plans	Notes
Schloss Hartheim	0	0	1	0	1	0	1	0	1	
Stadtmuseum Steyr	1	0	0	0	1	0	1	0	0	Guided tours for Führungen allgemein für Menschen mit Behinderungen, nicht spezifisch für blinde personen. Audioguide über QR code
Stadtmuseum Villach	1	1	0	0	1	0	1	0	0	Tactile QR codes
Steir. Feuerwehrmuseum Kunst & Kultur	1	0	0	0	1	0	1	0	0	
Stille Nacht Museum Hallein	1	0	1	1	1	0	1	0	0	Touchable cast of a bust, haptic translation of photographs (tactile pictures)
Technisches Museum W.	1	0	0	1	1	0	1	0	0	Tactile tours bookable, tmw app also available on tablets on loan
Tiroler Volkskunstmuseum	1	0	0	1	1	0	1	1	1	Guidance systems, tactile ground plan, audio tour via app
Torf Glas Ziegel Museum Bürmoos	1	0	0	1	1	0	1	0	0	Selected tactile objects, museum app, magnifying glasses on loan
Unteres Belvedere	1	0	1	1	1	0	1	0	1	only orientation plans are in Braille, but well organised guided tours
Volkskundemuseum am Paulustor (Joanneum)	1	0	0	1	0	1	0	0	0	
Vorarlberg Museum	1	0	1	1	0	0	1	1	1	Braille labels only inside of the elevator, guided tours upon request, tactile ground indicators/guidance system from outside until cash desk/lift, not throughout whole exhibition
Weltmuseum Wien	1	0	1	1	0	1	1	0	0	Braille labels only inside of the elevator, regular guided tours, text in exhibition in large print
Wien Museum Karlsplatz	1	1	1	1	1	0	1	1	1	Tactile QR codes, many touchable objects, audio descriptions, screen reader compatible texts, magnifying glasses and many other items on loan, floor guidance system throughout entire exhibition
Wiener Secession	1	0	0	0	0	0	0	0	0	
53	**44**	**5**	**21**	**36**	**23**	**8**	**38**	**9**	**18**	

C. Table 1a: English translation of Table 1

Category	*Q. #*	*Questions*	*Answers*
Demographic Background	*D104*	*Which age group do you belong to?*	*Single Choice*
	D101	*Which gender do you identify with?*	*Single Choice*
	D103	*Where do you live?*	*Single Choice*
	D106	*What is your highest level of education?*	*Single Choice*
	D105	*Are you in work, in training, or something else?*	*Single Choice*
Visual Disability	*SB01*	*How would you describe your visual impairment?*	*Single Choice*
	SB02	*When did your visual impairment or blindness begin?*	*Single Choice*
Museum Accessibility	*BM01*	*When was the last time you visited a museum?*	*Single Choice*
	BM02	*What sort of museum did you last visit?*	*Multiple Choice*
	BM03	*How would you rate the accessibility of the museums you have visited?*	*Likert Scale*
	BM04	*How well were you able to find your way around the exhibition?*	*Likert Scale*
	BM05	*How would you rate the accessibility of the exhibits and the accompanying information?*	*Likert Scale*
	BM06	*Were there any services or offers specifically designed for blind or visually impaired people? If so, which ones?*	*Multiple Choice*
	BM07	*How helpful were these services or offers?*	*Likert Scale*
	BM08	*What kind of services or offers would you personally use or take part in, or what would you like to see in museums?*	*Multiple Choice*
	BM09	*Do you have any further comments, requests or suggestions regarding accessibility in museums?*	*Open Answer*

Table 1b: Table 1 in “Einfache Sprache”

Category	***Q. #***	***Questions***	***Answers***
Demographic Background	*D104*	*Wie alt sind Sie?*	*Single Choice*
	D101	*Welches Geschlecht haben Sie?*	*Single Choice*
	D103	*Wo leben Sie?*	*Single Choice*
	D106	*Welchen Schul-Abschluss haben Sie?*	*Single Choice*
	D105	*Sind Sie berufstätig, in Ausbildung, oder etwas anderes?*	*Single Choice*
Visual Disability	*SB01*	*Wie gut können Sie sehen?*	*Single Choice*
	SB02	*Seit wann sind Sie blind oder seh-behindert?*	*Single Choice*
Museum Accessibility	*BM01*	*Wann waren Sie das letzte Mal in einem Museum?*	*Single Choice*
	BM02	*Welche Art von Museum haben Sie besucht?*	*Multiple Choice*
	BM03	*Wie fanden Sie die Barriere-Freiheit in den Museen?*	*Likert Scale*
	BM04	*Wie gut konnten Sie sich im Museum zurechtfinden?*	*Likert Scale*
	BM05	*Wie gut konnten Sie die Dinge im Museum erleben?*	*Likert Scale*
	BM06	*Gab es Angebote für blinde Menschen? Wenn ja, welche?*	*Multiple Choice*
	BM07	*Wie gut waren die Angebote für Sie?*	*Likert Scale*
	BM08	*Welche Angebote würden Sie nutzen? Was wünschen Sie sich in einem Museum?*	*Multiple Choice*
	BM09	*Haben Sie weiteren Input, Wünsche oder Anregungen im Bezug auf Barriere-Freiheit in Museen?*	*Open Answer*

Abstract Deutsch

Das Ziel dieser Masterarbeit ist es, die aktuellen Forschungsergebnisse bezüglich der Barrierefreiheit von Museen für blinde und sehbehinderte Personen in Europa zusammenzufassen und die aktuelle Situation der Barrierefreiheit in Österreich zu bewerten. Dafür wird eine Online-Umfrage durchgeführt und die Ergebnisse mit der Literatur sowie mit den bereits umgesetzten Angeboten zur Barrierefreiheit verglichen, welche auf einer Website für barrierefreies Museum gelistet sind (MuseumsGuide Inklusiv). Durch den Vergleich der Umfrageergebnisse zweier Gruppen, blinde/sehbehinderte Personen und sehende Personen, sollen die Unterschiede in Barrierefreiheitsbedürfnissen und -anforderungen im musealen Kontext ermittelt werden. Die Ergebnisse werden unter Anderem hinsichtlich Umsetzung, Verantwortung, zukünftiger Forschung, Museumsdefinition, Ethik und Politik diskutiert. Die Ergebnisse legen nahe, (1) dass es keinen signifikanten Unterschied zwischen der allgemeinen Wahrnehmung von Barrierefreiheit zwischen blinden/sehbehinderten Personen und sehenden Personen gibt, (2) dass Museen nicht ausreichend Barrierefreiheit bieten und (3) dass die Informationslücke, welche zwischen Museen und der Zielgruppe (blinde und sehbehinderte Personen) hinsichtlich des Bewusstseins für barrierefreie Angebote herrscht, angesprochen und geschlossen werden muss.