

ISTANBUL BILGI UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
CULTURAL MANAGEMENT MASTER'S DEGREE PROGRAM

ACCESSIBILITY FROM RIGHT BASED APPROACH: THE CASE OF
ARTS INSTITUTIONS

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ISTANBUL

2019

Accessibility From Rights Based Approach: The Case of Arts Institutions

Hak Temelli Yaklaşımdan Erişilebilirlik: Sanat Kurumları Örneği

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Tezin Onaylandığı Tarih : 17.06.2019

Toplam Sayfa Sayısı: 85

Anahtar Kelimeler (Türkçe)

- 1) Engellilik
- 2) Sanat Kurumlarına Erişilebilirlik
- 3) Hak Temelli Yaklaşım
- 4) Kültürel Hayata Katılma Hakkı
- 5) Çalışma ve İstihdam Hakkı

Anahtar Kelimeler (İngilizce)

- 1) Disability
- 2) Accessibility to Arts Institutions
- 3) Human Rights Based Approach
- 4) Right to Participation in Cultural Life
- 5) Right to Work and Employment

ACKNOWLEDGMENT

I have worked with 3 different supervisors at different times to conclude this thesis. Firstly, I would like to thank my supervisor. Assoc. Prof. Gökçe Dervişođlu Okandan, without her encouragement and support I would not be able to finalize my work. Secondly, I want to thank Prof. Dr. Asu Aksoy Robins, her guidance allowed me to shape my thesis during its beginning stage. Finally I want to thank Prof. Dr. Anna Guagnini from University of Bologna, I took the first steps of my thesis with her.

I assume that it is very personal but I also want to thank my therapist Öykü Türker, her support was very precious to me. Another person I want to thank is my partner Mutlu Can Gürbüz for both his linguistic and psychological support. Last but not least, I want to thank my mother for her endless support.

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LIST OF ABBREVIATIONS

ADA: Americans with Disabilities Act

CRPD: Convention on the Rights of People with Disabilities

DDA: Disability Discrimination Act

DPO: Disabled People's Organizations

DRM: Disability Rights Movement

NGO: Non-Governmental Organization

UDHR: Universal Declaration of Human Rights

ABSTRACT

This study examines accessibility practices for people with disabilities in art institutions such as museums, galleries and cultural centres from a rights-based perspective. There are 3 layers of this study. First; it assesses the effect of the rights movement of people with disabilities from the perspective of disability. In doing so, the thesis mentions the Convention on the Rights of Persons with Disabilities, which fundamentally altered the general understanding of disability, and explains the key concepts of the Convention, such as “non-discrimination”, “accessibility” and “universal design”. In the second layer of this study; in the context of the right to participation in cultural life and to right to work, access to art institutions is divided into three topics as accessing as audiences, artists and employees and discusses what kinds of accessibility practices exist in art institutions for each category. In the third layer, approach to accessibility and accessibility practices in Turkey are examined. The focus group of the thesis consists of audiences, artists and employees of the institution and focus area consists of arts institutions.

This study is based on qualitative methods and in-depth interviews. The main argument of this study is that even though there is a certain level of awareness about the rights of people with disabilities developed within the institutions, their awareness does not project onto providing full accessibility for people with disabilities. On the other hand, the awareness of audiences, artists and employees does not result in these groups of people to be more actively involved in acts of advocacy for their right to participate in cultural life and right to work.

Keywords: Disability, Accessibility to Arts Institutions, Human Rights-Based Approach, Right to Participation in Cultural Life, Right to Work and Employment

ÖZET

Bu çalışma, müzeler, galeriler, kültürel merkezler gibi sanat kurumlarında engelli kişiler için sağlanan erişilebilirlik uygulamalarına hak temelli bir perspektiften bakmayı amaçlar. Çalışmanın 3 katmanı vardır. İlki; engelli hakları mücadelesinin günümüze kadar gelen engelliliğe dair bakışa etkisini incelemeye çalışır. Bunu yaparken de engelliliğe bakışı temelden değiştiren Engelli Hakları Sözleşmesinden bahseder ve “ayrımcılık yasağı”, “erişilebilirlik”, “evrensel dizayn” ve “makul uyumlaştırma” gibi Sözleşmenin getirdiği kilit kavramları açıklar. İkinci katmanda; kültürel hayata katılım ve çalışma ve istihdam hakları doğrultusunda, sanat kurumlarına erişilebilirlik; izleyici, sanatçı ve kurum çalışanı erişme olarak 3 ayırır ve her bir kategori için sanat kurumlarında ne tür erişilebilirlik uygulamaları var bunu tartışır. Üçüncü katmanda tüm bu tartışmaları Türkiye özelinde ve Türkiye’deki pratiklere bakarak yeniden yapar. Tezin odak grubunu engeli izleyiciler, sanatçılar ve kurum çalışanları oluştururken, odak alanını sanat kurumları oluşturmaktadır.

Bu çalışma nitel araştırma yöntemlerinden derinlemesine mülakatlara dayanarak gerçekleştirilmiştir. Çalışmanın ana argümanı; engelli kişilerin haklarına dair kurumlarda gelişen farkındalığın, bu kurumları engelli kişilere tam erişilebilirlik sağlamaya yönelmiyor olduğu, diğer yandan da engelli izleyici, sanatçı ve çalışanlardaki haklara dair farkındalığın, bu kişileri kültürel hayata katılım ve çalışma hakları için savunuculuk yapmalarına yol açmadığıdır.

Anahtar kelimeler: Engellilik, Sanat Kurumlarına Erişilebilirlik, Hak Temelli Yaklaşım, Kültürel Hayata Katılma Hakkı, Çalışma ve İstihdam Hakkı

INTRODUCTION

Disability is a dynamic, changing term. Disability is starting to be understood as a result of social and environmental barriers with disability rights movement. Before the movement, impairments were seen as the reasons that disabled people. Accessibility term has emerged to remove social and environmental barriers. (Tekeli)

Accessibility is a key concept to provide equal opportunities for people with disabilities to participate many areas of life. Accessibility, along with being a right, as described in Convention on the Rights of People with Disabilities (CRPD) (2006), is also a precondition to enjoy other rights such as right to education or right to health. Lack of accessibility is accepted as a form of discrimination and one of the key elements of human right-based approach. (Committee on the Rights of Persons with Disabilities, 2014)

A human rights-based approach provides a guideline for how to approach the different stages of human development with the principles of human rights at its core. It challenges the notion of inequality and its effects from which development problems arise. Discrimination is sought to be eliminated through the promotion and protection of human rights. This approach paves the way for sustainable development and capacitates those who do not enjoy their rights and freedoms as equally as others. (HRBA Portal)

Accessibility to arts institutions refers to the material dimension of the right to participate in cultural life. (Romainville, 2015) In the Convention on the Rights of People with Disabilities (2006), the definition of access to arts and culture not only describes accessibility for audiences with disabilities but also for artists with disabilities. Another aspect of accessibility to arts institutions is access to equal job opportunities for people with disabilities. Like other institutions, arts

institutions also have a duty to provide equal employment opportunities to people with disabilities.

Like many other areas of life people with disabilities encounter social, structural and financial barriers while participating in cultural life, but these barriers and the issue of access to arts and culture may not be taken as vital as other areas. For instance, the most comprehensive disability survey of the 2000s, World Report on Disability, emphasizes that people with disabilities face barriers in almost every aspect of life, but particularly addresses the barriers while accessing the services of health, education, and opportunities of employment. (WHO and The World Bank, 2011) The Report does not mention the barriers and the importance of participating in cultural life. Describes the education, health and employment as the keen factors of participation to life as equal citizens, which is not wrong but deficient.

The aim of this study is to that assess the arts institutions' accessibility practices from the perspective of human rights while acknowledging accessing to arts institutions as a fundamental right. The scope of this study includes people with disabilities as audiences, artists and employees and arts institutions in Turkey, such as museums, galleries and arts centres.

The main argument of this study is that even though the arts institutions have awareness about the rights and inner motivation to be inclusive and accessible to audiences, artists and employees with disabilities, the required endeavour is not demonstrated in arts institutions' accessibility practices. On the other hand people with disabilities are aware of their rights and the accessibility needs they do not advocate to have equal opportunities while accessing arts institutions.

The research is based on in-depth interviews. I conducted 6 interviews; 3 different arts institutions and a visitor, an artist and an employee with disabilities. I used mainly two groups of questions, the first group of questions were designed in order to comprehend their understanding of accessibility and its importance. The

second group of questions were more focused on individuals' experience on the matter of accessibility, and institutions; accessibility design and implementation processes.

This study consists of three chapters. In the first chapter, examining the changing concept of disability and the recognition of discrimination and inequalities towards people with disabilities as human rights violations is the focus. As solutions to eliminate discriminatory situations and inequalities, human rights instruments are presented.

The second chapter investigates how accessibility is emerged for people with disabilities in arts institutions in general. After, I explained the accessibility in arts institutions with regards to the right to participate in cultural life and the right to work and employment. In this chapter I attempt to gather all the accessibility practices for audiences, artists and employees with disabilities of different arts institutions from around the world.

In the third chapter, I have a look at Turkey's legal framework and cultural policies in regard to access to arts institutions. I tried to assess whether the right-based approach to disability related issues exist and whether the old way of looking at disability remains. Later I shared the outcomes of my interviews and I discussed my argument in relation to them.

1. DISABILITY IN CONTEXT OF HUMAN RIGHTS

1.1. DISABILITY RIGHTS MOVEMENT

The Universal Declaration of Human Rights (UDHR) (1948), a milestone of human rights history starts with this sentence;

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world. (Preamble)

Hence, everyone has equal rights and freedom, yet the reality is that not all members of the society have equal opportunities and conditions. Due to this inequality, some of the groups in the society do not enjoy their rights equally. Such groups of people are more disadvantaged than others, and in this regard they are unable to participate in society fully and equally. In order to reach the same level of enjoyment of their rights, women, children, migrants, LGBTI+ people and people with disabilities had to challenge the common understanding.

Although the history of the discrimination and inequalities these groups experienced go way back, the fight for human rights and standing against inequalities and discrimination began in the 1960s post-war welfare state. Civil Rights Movement in America, women's rights movement, lesbian and gay liberation movement and disability rights movement emerged in this historical period. Even though there had been disability rights demonstrations as early as the 1930s, the contemporary Disability Rights Movement (DRM) began in the USA, in UK, and in many other developed countries in the 1960s, following other rights movements. Besides, in developing countries disability rights movement arose during the 1980s and 1990s. (Shakespeare, 2018, pp. 11-12) As results of these rights movements, not immediately after, a number of international treaties and human rights agreements happened; The Convention on the Elimination of All Forms of Discrimination against Women (CEDAW) (1979), Convention on the

Rights of the Child (1990), and the first human rights treaty of the 21st century, The United Nations Convention on the Rights of People with Disabilities (CRPD), (2006).

Disability rights movement started relatively late compared to other rights movements. Up until the point DRM came to be, inequalities that people with disabilities were exposed to in their lives were not acknowledged as inequalities. Two different factors appear to be the cause of that. First one is the progressive development of the anti-discrimination movements from general to specific such as class, race, religion, and gender. And second one is the way the discrimination against race, religion, or gender has been imposed. It is imposed mostly through violence, war, and genocide but the discrimination against disability has been imposed not in those sharp and violent ways. It should be noted that there are exceptions to this statement such as non-marriage law and emasculation for people with disabilities in Nazi Germany. (Akbulut, 2012, p. 150) Instead, people with disabilities have largely been segregated from society; their services are provided through residential houses and special schools, which make them invisible in their communities. (WHO and The World Bank, 2011)

However, as a result of this movement and other campaigns for civil rights legislations and independent living, today there is a growing tendency to acknowledge discrimination practices against people with disabilities as human rights violations. But despite progress in many areas, widespread prejudices and inequalities against people with disabilities still exist.

1.2. CONVENTION ON THE RIGHTS OF PEOPLE WITH DISABILITIES

DRM mostly generated and carried out by representative non-governmental organizations of people with disabilities, namely Disabled People's Organizations (DPOs). United Nations Convention on the Rights of People with Disabilities (CRPD) is the result of the work of these DPOs. Throughout the years, the

organizations have increased their knowledge, experience and power by establishing an international network and they have created irresistible pressure on the United Nations in the 2000s. This pressure persuaded the United Nations member states to negotiate a contract to protect and strengthen the rights and freedoms of people with disabilities. Besides the diplomatic negotiations of CRPD in which DPOs have actively participated, no other international contract negotiations were held with the participation of non-governmental representative organizations. Due to the active participation of DPOs, a very detailed Convention that describes the elements that State Parties are required to take into account has been written. (Gül, 2015, p. 32)

CRPD as the first comprehensive human rights treaty of the 21st century is declared and its Optional Protocol was adopted in 2006. On 2007 it was opened for signature and today they are 161 signatory and 177 ratified countries. UN CRPD recognizes all people with disabilities as right holders and reaffirms that all people with a range of disabilities must enjoy all human rights and fundamental freedoms. ¹At this point, it needs to be clarified that the aim of the preparation of CRPD is not to set additional rights for people with disabilities; it is simply to describe the specific elements for inclusion and to ensure people with disabilities enjoy their rights in equal basis with others. This emphasizes that all people have equal rights, and that providing accessibility for people with disabilities to exercise their basic rights is a responsibility of governments and service providers instead of being compassion work or charity. (Gül, 2015, p. 32)

DRM not only played a dominant role in regards to strengthening the rights of people with disabilities but also made the inequalities and the areas from which people with disabilities have been denied or being dependent to others visible. For so long disability, often defined as ‘handicap’ is interpreted as the main cause of ‘dependency’ of people who have disability to people who do not have disability.

¹ <https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html>

And to abolish this 'dependency' who need to be 'fixed' or 'rehabilitated' are people with disabilities' themselves. This point of view is called medical model of disability. DRM finds this argument very inaccurate and oppressive. To replace medical model of disability, social model of disability emerged. Social model of disability defines disability as that is dependent upon how society is politically and socially organized and structured in relation to particular medical conditions. (Smith, 2009, p. 15) In this manner, rather than people with disabilities having to fit into services and structures, those services and structures need to be designed according to the different types of human conditions. This means that with DRM the definition of disability has changed.

As concrete examples to this change, the explanations in two different treaties can be given. Declaration on the Rights of the Disabled Persons (1975) defines disability based on impairments;

The term " disabled person " means himself or herself, wholly or partly, the necessities of a normal individual and/or social life, as a result of deficiency, either congenital or not, in his or her physical or mental capabilities. (Article 1)

The definition of disability in CRPD (2006) is providing another perspective;

Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments, which in interaction with various barriers may hinder their full and effective participation on an equal basis with others. Disability is an evolving concept that results from the interaction between persons with impairments and attitudinal and environmental barriers that hinders their full and effective participation in society on an equal basis with others. (Article 1)

To summarize, Declaration on the Rights of the Disabled Persons (1975) focuses on individuals' impairments and the barriers that occur in relation to them. But CRPD defines disability as a result of the interaction between the social barriers faced by persons with disabilities.

This paradigm shift leads us to the idea that; the social inclusion of people with disabilities does not come with a cure or rehabilitation for person but with social transformation. To create social transformation, CRPD provides principles, sets standards and introduces instruments such as accessibility, reasonable accommodation, and universal design. Next, these principles and instruments of CRPD will be mentioned for further debates.

1.2.1. General Principles

The general principles that underline recognized human rights standards of the CRPD (2006) are outlined in Article 3. These principles guide the states and other actors in the interpretation and implementation of the contract.

Respect for the inherent dignity, individual autonomy and independence of persons; non-discrimination; full and effective participation and inclusion in society; respect for difference and acceptance of persons with disabilities as part of human diversity and humanity; equality of opportunity; accessibility; equality between men and women; and respect for the evolving capacities of children with disabilities and respect for the right of children with disabilities to preserve their identities. (Article 3)

1.2.2. Equality and Non-discrimination

As previously emphasized, along with some other groups of people, people with disabilities cannot enjoy their rights equally and they are subject to discrimination and inequality in many areas.

In general, discriminatory acts emerge in two different ways: direct and indirect. Direct discrimination occurs when people who are equal or in similar conditions are treated differently. Sometimes legal regulations themselves lead to direct discrimination, and sometimes non-discriminatory legal regulations lead to discrimination at the stage of implementation. An example of direct

discrimination is that a child cannot be accepted to school because he or she has a certain disability. (Karan, 2012, s. 141) Indirect discrimination is the case when people in different situations are given the same treatment. An example to this; the requirement, “having no obstacle to travel” in the job advertisements even when it is not directly related to fulfilment of the work. Although the purpose of the employer to put this condition in the job ad is not intentionally to exclude some groups of people in the recruitment process, this condition may prevent some women and people with disabilities from applying for jobs. (Gül, 2012, s. 124)

CRPD reaffirms that people with disabilities has the same rights and freedoms as everybody else and additionally encumbers positive liabilities to State Parties and service providers in order to eliminate inequality and discrimination. According to CRPD, if public services, programs, public transportation etc. is not accessible for people with disabilities’, it creates a basis for discrimination. In its Article 2 and Article 5, the declaration stipulates the implementation of reasonable accommodation and accessibility as a means to eliminate discrimination and discrimination on the basis of disability. (CRPD, 2006)

In Article 5 discrimination is mentioned as; “States Parties recognize that all persons are equal before and under the law and are entitled without any discrimination to the equal protection and equal benefit of the law”. And in Article 2 of CRPD (2006) discrimination on the basis of disability is described as;

“Discrimination on the basis of disability” means any distinction, exclusion or restriction on the basis of disability which has the purpose or effect of impairing or nullifying the recognition, enjoyment or exercise, on an equal basis with others, of all human rights and fundamental freedoms in the political, economic, social, cultural, civil or any other field. It includes all forms of discrimination, including denial of reasonable accommodation. (Article 2)

1.2.3. Reasonable Accommodation

Reasonable accommodation or in other words reasonable adjustments is a human rights instrument, which is used in order to ensure people with disabilities enjoy their individual rights. The definition of reasonable accommodation is as follows:

Necessary and appropriate modification and adjustments not imposing a disproportionate or undue burden, where needed in a particular case, to ensure to persons with disabilities the enjoyment or exercise on an equal basis with others of all human rights and fundamental freedoms. (CRPD, 2006)

Implementation of reasonable accommodation equalises the environment for people with disabilities. These accommodations can be done related to the usage of rights such as the right to work and employment. Employers are obliged to make reasonable adjustments in order to provide equal job opportunities to people with disabilities. As everybody have different needs, reasonable adjustments are made according to each individuals' needs. In the context of the needs of the person it can be necessary to set flexible working hours or provide assistive devices in the workplace.

1.2.4. Universal Design

Universal design is another tool to make services and environments suitable for the usage of people with disabilities. But also, in the concept of Universal Design, the products and environments must be designed to be usable by all people, regardless of the disabilities they may or may not have. (Connell, et al., 1997) The concept of Universal Design is implemented in many different areas and it has become a widely used approach especially in education. Universal Design in Education aims for developing and providing inclusive teaching and

learning techniques and assistive devices to enable children and adults with disabilities to participate in education. (Ostroff, 2011)

According to Universal Design, no matter in which field it is implemented the understanding of different human abilities is critic. The successful application of universal design requires the consideration of how diverse human conditions vary with the products and environments. With the interaction of this consideration Universal design has 8 principles, which are used to evaluate the design, guide the design process and educate the designers. The principles are “equitable use”, “flexibility in use”, “simple and intuitive use”, “perceptible information”, “tolerance for error”, “low physical effort”, “appropriate size and space for approach and use” (Story, Mueler, & Mace, 1998)

1.3. ACCESSIBILITY: AN INSTRUMENT FOR INCLUSION

Accessibility is a wide concept, which is used and its measurements applied in very different areas such as transportation, urban planning, and they are considered in policy making. (Geurs & Wee , 2004) The definition of accessibility can be and has been made in various ways and it depends on the context and which area it is employed. (Curl, 2013)

This study considers accessibility in the concept of disability and accessibility holds a vital point in providing equal opportunities for participation of people with disabilities. In this regard accessibility is a precondition for people with disabilities to enjoy their rights and be active members of society. Without access to services which are open to public such as; physical environments, transportation, information and communication and its technologies, for people with disabilities the enjoyment of their rights cannot be mentioned. Thus, not actualizing the accessibility conditions is considered to be discrimination.

(Committee on the Rights of Persons with Disabilities, 2014) Accessibility is defined in Article 9 of CRPD as follows:

To enable persons with disabilities to live independently and participate fully in all aspects of life, States Parties shall take appropriate measures to ensure to persons with disabilities access, on an equal basis with others, to the physical environment, to transportation, to information and communications, including information and communications technologies and systems, and to other facilities and services open or provided to the public, both in urban and in rural areas. (Article 9)

Before CRPD, United Nations Standard Rules on the Equalization of Opportunities for Persons with Disabilities (1993) introduced accessibility as a human rights instrument for the equalization of opportunities for people.

States should recognize the overall importance of accessibility in the process of the equalization of opportunities in all spheres of society. For persons with disabilities of any kind, States should (a) introduce programmes of action to make the physical environment accessible; and (b) undertake measures to provide access to information and communication. (Rule 5)

Standard Rules on the Equalization of Opportunities for Persons with Disabilities (1993) addressed only environmental and communicative dimensions of access and did not include access to transportation. Moreover, while CRPD (2006) encumbers the State parties and other service providers to promote accessibility, Standard Rules on the Equalization of Opportunities for Persons with Disabilities (1993) is not legally binding. But it is a useful human rights instrument in regard to policy-making.²

The data presented in World Report on Disability (2011) reveals the results of inaccessible services and environments in life practices of people with disabilities. According to the report, people with disabilities cannot enjoy their fundamental

² <https://www.un.org/development/desa/disabilities/standard-rules-on-the-equalization-of-opportunities-for-persons-with-disabilities.html>

rights, such as their right to work and employment, right to enjoyment of health, personal mobility. This causes inextricable problems; attendance of children with disabilities to education is lower than children without disabilities; this decreases their chance to get employed. People with disabilities are more likely to be unemployed, thus facing financial difficulties and as a result, not being able to access health care services. (WHO and The World Bank, p. 10) Therefore, accessibility is one of the general principles that CRPD is based on. It aims to promote removing the barriers, which disable people from enjoying their rights and participating fully and equally in society.

As it is emphasized before, the aim of declaration of CRPD (2006) is not setting new rights for people with disabilities, but make them enjoy the rights that everybody has. Along with definition of accessibility in Article 9 as “right to access”, accessibility is also included as “appropriate measures” in the way of realization of the rights as “access to rights”. For example; one of the conditions of enjoyment the right to participation in political and public life is ensuring the “voting processes, facilities and materials are appropriate, accessible and easy to understand and use”. (Article 29)

These appropriate measures, which State Parties should take, described in Article 9;

To provide in buildings and other facilities open to the public signage in Braille and in easy to read and understand forms;

To provide forms of live assistance and intermediaries, including guides, readers and professional sign language interpreters, to facilitate accessibility to buildings and other facilities open to the public;

To promote other appropriate forms of assistance and support to persons with disabilities to ensure their access to information;

To promote access for persons with disabilities to new information and communications technologies and systems, including the Internet;

To promote the design, development, production and distribution of accessible information and communications technologies and systems at

an early stage, so that these technologies and systems become accessible at minimum cost. (CRPD, 2006)

Another area in which accessibility plays a central role is providing opportunity to people with disabilities to live independently. Independent Living is a term that implies that people with disabilities have control over their lives and they are involved in making choices and decisions about the matters in their lives like other people. The term of Independent Living emerged before CRPD, and it is consist the basis of the articles. Along with needs of technical aids, individual assistance and community based services; accessible environment and transportation are the indispensable points of Independent Living. (ENIL, RUSÍHAK, 2015) At this point it is important to note that implementation of CRPD through State Parties; entities, employers, goods and service providers are crucial and these intermediary parties are obliged to provide accessibility in order to “ to be subject to both non-discrimination and equality norms in relation to persons with disabilities.” (UN Economic and Social Council, 1994, para. 11)

1.4. HUMAN RIGHTS BASED APPROACH

Human rights-based approach is a theoretical framework, which focuses on human rights principles. Moreover, it is an enforcement mechanism and a guide to implementing those principles in systems, programs and mechanisms. (Joffe, 2010, p. 38) Holding human rights of their target communities as the most important aspect and being aware of their own human rights obligations to them in the process of planning a roadmap as to what to do is a solid approach for an organisation which may result in reformative actions. (Victorian Equal Opportunity & Human Rights Commission, 2008)

It was emphasized that with the changing concept of disability the inequalities and injustices that people with disabilities faced had started to be seen within the context of human rights. The presumption that the reason behind the limitations of

people with disabilities is their impairments is now being left behind and the reality that the prejudices and misunderstandings in society are causing these limitations. (Njelesani, Cleaver, & Tataryn, 2012) Quinn and Degener also states;

A dramatic shift in perspective has taken place over the past two decades from an approach motivated by charity towards the disabled to one based on rights. In essence, the human rights perspective on disability means viewing people with disabilities as subjects and not as objects. It entails moving away from viewing people with disabilities as problems towards viewing them as holders of rights. (2002, p.1)

A human rights approach differs from approaches, which accept disability as a form of individual pathology by considering disability as “normal” variations in the human condition. It identifies that disabling experiences are results of social and environmental conditions that are non-inclusive towards these inherent variations. A human based approach stresses that people with disabilities are entitled to their enjoyment of human rights as much as all other people are. (Joffe, 2010)

The opposite of right-based approach is needs based or charity-based approach. In some cases, both approaches share the same goal, yet the actions taken to reach this goal may differ. Gabel states,

In a needs- based approach, needs are often satisfied through benevolent or charitable actions. Actions based on a human rights approach are based on *legal and moral obligations* to carry out a duty that will actualize one’s right. In a needs-based approach, it is assumed that the person(s) with power/authority to allocate resources knows what is “needed” and how to best deliver that which has been deemed as necessary. This is quite different in a rights-based approach in which rights holders and duty bearers ideally contribute throughout the decision-making process and its implementation. (2016, p. 5)

Charity based approach does not aim to change structural problems; its main concern is to meet with the current needs of people with disabilities. On the other hand, human rights-based approach struggles to identify the problem that stands at the core of the structure that assists violation of rights and challenge it. Therefore, human rights-based approach is a tool for the field of disability in development. According to human rights-based approach, placing people with disabilities effectively into development agenda requires removal of the existing barriers, ensuring people with disabilities actively involve to the decision-making and implementation processes. (Katsui, 2008)

Along with the implementation of human rights-based approach to disability related issues human rights-based approach is implemented in many different areas, such as development, education, and gender equality. (e.g. Mubangizi, 2014; Powell, 2005; UNICEF, 2007) And it has key components which guide the State and organizations who want to integrate human rights based approach into their strategies.

1.4.1. Key Components of Human Rights Based Approaches

There are numerous variations of human rights based approach. These variations between the different approaches notwithstanding, human rights implementation through human rights principles of equality and non-discrimination and inclusion and participation is of the highest importance for all approaches. Along with non-discrimination and participation the third component of a human rights based approach is accountability, but it is not always addressed. And usually when a human rights based approach is implemented mainly 3 stakeholders emerge; rights-holders, governments and all service providers as duty-bearers, and NGOs as supporting actors. (Broberg & Sano , 2018, p. 665)

In this approach, active citizenship entails having critical consciousness and decision-making skills to aid participation and inclusion. This includes

empowerment and civic education of right holders to claim their rights, capacity building for NGOs to enhance their ability to be active in the processes from programming to implementing. (OHCHR, 2006) Also, if right holders and their representative NGOs join the decision-making and implementation processes it changes the power relations among all the actors. (Gabel, 2016)

Equality and non-discrimination have already been emphasized in one of the recent chapters as fundamental components of CRPD. As one of components of a human rights-based approach, non-discrimination refers to being equal in regard to rights and freedoms. When human rights based approach is implemented related to an issue, the duty bearers should ensure that not any of the right holders are excluded because of their race, sex, religion, age or different abilities. (UNDP, 2006)

Accountability refers to enhancing capacities of duty bearers to meet with their obligations to comply with legal norms and standards. Along with the duties determined in the process of programming, other obligations of duty barriers as above mentioned; they enable right holders and NGOs to take part in the process and ensure non-discrimination and equality. For equality, duty bearers are obliged to both take measures to promote and fulfil human rights and refrain from rights violations. (UNICEF, 2007)

1.4.2. Accessibility Components from Human Rights Based Approach

Since there is no direct implementation of human rights-based approach to accessibility, the various resources as referred before provide guidance about how to implement human rights-based approach to any topic. According to Gabel formulation of implementation of human rights-based approach requires 3 steps. Firstly, local and international legal regulations need to be addressed according to social issue or problem that is identified in order to formulate the issue from

rights-based approach. Secondly the right holders, duty bearers and stakeholders and their roles need to be identified and addressed. And in the last step, analysis of the dimensions of human rights-based approach, namely; participation, accountability, non-discrimination, and equality. (2016, pp. 10–11)

If we try to implement a human rights-based approach to disability firstly we need to reiterate that accessibility is a precondition for people with disabilities and it is a wide topic. There are various topics in which accessibility is a concern, such as access to physical environment, access to transportation, information and communication technologies, or it can be mentioned in relation to enjoying the rights such as health, education, employment. The first step towards actualizing an implementation of a human rights-based approach is to get familiarized with law and CRPD regulations, as acceptance of CRPD as the guiding document and acting according to its principles while implementing a human rights-based approach in disability related issues is a requirement. (GIZ & CBM)

In order to accomplish second step, we need to clarify who right holders, duty bearers and supporting actors are in the context of human rights-based approach. According to Finnish Committee for UNICEF these terms are defined as follows;

Rights holders are all individuals or social groups that have particular entitlements in relation to specific duty-bearers. In general terms, all human beings are rights-holders under the Universal Declaration of Human Rights. In particular contexts, there are often specific social groups whose human rights are not fully realized, respected, protected or fulfilled. (2015, p. 8)

Duty bearers are those actors who have a particular obligation or responsibility to respect, protect, promote and fulfil human rights, and to abstain from human rights violations. Duty-bearers are both state and non-state actors. However, the ultimate duty-bearer is the state as it treaties the international conventions. (2015, p. 8)

NGOs are accountable for working with local partners to strengthen the capacity of the duty-bearers to become more effective in realizing their duties. (2015, p. 9)

According to these descriptions, in the context of accessibility, people with disabilities are the right holders, States and other service providers are the duty bearers and other stakeholders are NGOs in the relevant field that accessibility will be discussed.

The third step is analysing the dimensions of human rights-based approach as participation and inclusion, non-discrimination and equality, and accountability. In terms of developing accessibility strategies for any chosen topic, from the approach of human rights, to include people with disabilities and their NGOs to the process of decision-making and implementation is needed. This part is particularly important for DRM because of their perspective ‘nothing about us without us’. This slogan is capturing the idea of their inclusion to all the processes that relevant to them is essential. (Albert & Hurst, 2005). Implementation of the dimension of accessibility which considers non-discrimination and equality provides that none of the with disabilities will be excluded because the lack or insufficient accessibility practices.

Lastly accountability refers to empowerment of right holders in order for them to be able to hold people and organisations accountable for their actions. In this regard advocacy is playing a vital role in order to put accessibility on the agenda of the organizations and States. Especially in developing countries, advocacy capabilities of people with disabilities and their organization should be strengthened. (Venter, et al., 2002)

This thesis focuses on the accessibility practices for people with disabilities in arts institutions form a human rights-based approach. In the next chapter this focus will be discussed in a detailed manner.

2. IMPLEMENTATION OF HUMAN RIGHTS BASED APPROACH TO ACCESSIBILITY PRACTICES IN ARTS INSTITUTIONS

2.1. LEGAL FRAMEWORK

Treaties on human rights are a response to the structural and systematic experience of injustice. To eliminate the exclusion and injustice in the sector of art, there are regulations in human rights treaties. The right to participate in cultural life is one of the fundamental rights and it is enshrined in many of the human rights documents and treaties. From the rights perspective participation in cultural life refers to so many different components such as “creative freedom”, “right to conservation, development and diffusion of the diversity of cultural heritages and expressions”, “access to cultural life and cultural information”, “contribution to cultural life”, “freedom of choice” and lastly participation in the decision-making in cultural matters”. The thesis only focuses on accessibility to arts institutions and it refers to material dimension of participation in cultural life in the context of “access to cultural life and information”. (Romainville, 2015) Along with right to participation in cultural life, the right to work and employment is another relevant article for this study. Like other institutions, arts institutions also have a duty to provide equal employment opportunities to people with disabilities and thus, the third aspect of accessibility to arts institutions is access to equal job opportunities for people with disabilities

Like many other areas in life, people with disabilities are facing barriers while participating in cultural life and employment. In that sense, accessibility to arts institutions refers to providing solutions to remove barriers which people with disabilities face in order to enjoy their rights of participation in cultural life and right to work and employment. In the next chapter, legal framework related to access to arts institutions will be presented in the context of rights and special regulations on the accessibility for people with disabilities.

2.1.1. The Right to Participation in Cultural Life

Among the other fundamental rights and freedoms which addressed in UDHR (1948), right of the participation in cultural life was established in Article 27 (1) for the first time: “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.”

UDHR is deficient regarding provision of explanations as to what duties, responsibilities of governments and the policies needed to take place in order to ensure everybody is benefiting from their rights equally are. A wider definition of the right of participation in cultural life can be found in International Covenant on Economic, Social and Cultural Rights (1966). In Article 15 this right defined as;

The States Parties to the present Covenant recognize the right of everyone: To take part in cultural life; to enjoy the benefits of scientific progress and its applications; to benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author. (Article 15, para. 1)

Moreover, International Covenant on Economic, Social and Cultural Rights (1966) also defines the role of State Parties (duty bearers) in full realization of the right;

The steps to be taken by the States Parties to the present Covenant to achieve the full realization of this right shall include those necessary for the conservation, the development and the diffusion of science and culture. (Article 12)

Since these two human rights treaties does not refer people with disabilities directly, The Charter of Fundamental Rights of the European Union (2000) addresses specifically the right to participate in cultural life of people with disabilities in its Article 26 named Integration of People with Disabilities;

The Union recognizes and respects the right of persons with disabilities to benefit from measures designed to ensure their independence, social and

occupational integration and participation in the life of the community.
(Article 26)

Right to participate in cultural life is also enshrined in UNESCO's Universal Declaration on Cultural Diversity (2001) and it is seen as one of the fundamental components of cultural diversity and achievement of the realization of human rights.

Cultural rights are an integral part of human rights, which are universal, indivisible and interdependent. (...) All persons have therefore the right to express themselves and to create and disseminate their work (...) and all persons have the right to participate in the cultural life of their choice and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms. (Article 5)

While ensuring the free flow of ideas by word and image care should be exercised so that all cultures can express themselves and make themselves known. Freedom of expression, media pluralism, multilingualism, equal access to art and to scientific and technological knowledge, including in digital form, and the possibility for all cultures to have access to the means of expression and dissemination are the guarantees of cultural diversity.
(Article 6)

Also, right to participation in cultural life was enhanced in CRPD (2006) Article 30 (1);

States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities:

Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance. (Article 30(1))

According to CRPD, full realisation of the right of participation in cultural life contains the condition of supporting people with disabilities as artists as well. At the same time CRPD refers to the necessity of supporting people with disabilities as an artist or creative subject, in the second paragraph of the same article;

States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual not only for their own benefit, but also for the enrichment of society potential, (Article 30, (2))

Also, Article 30 does not contain a clear definition for appropriate measures, which need to be taken. The human rights instruments such as; accessibility, universal design, reasonable accommodation clarify how to realize the rights of people with disabilities.

According to CRPD mainly there are two duty bearers regarding provision of accessibility to people with disabilities. The first one is State Parties; the second one is the institutions, which are located in the signatory countries of CRPD. While State Parties' role is monitoring and supporting these institutions, institutions role is serving in a way that is accessible to everyone. (CRPD, 2006, Article 4)

2.1.2. The Right to Work and Employment

All these debates are on the issue of participation of audiences with disabilities and artist with disabilities, but full realization of the right of participation to cultural life requests the consideration of one more dimension. Like other institutions, arts institutions also have a duty to provide equal employment opportunities to people with disabilities and thus the third aspect of accessibility in arts institutions is access to equal job opportunities for people with disabilities.

The right to work and employment is one of the fundamental rights which is enshrined in several international treaties. Work and employment is essential for fostering personal development and enhancing positive recognition within the society therefore is a fundamental part of human dignity. It is also directly related to enjoyment of other fundamental rights. (EASPD) Right to work is firstly

enshrined in Article 23 of UDHR (1948) as follows;

Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.
Everyone, without any discrimination, has the right to equal pay for equal work.

Along with addressing work and employment, International Covenant on Economic, Social and Cultural Rights (1966) describes the duties of State Parties to achieve full realization of the right for everyone.

Steps to be taken by a State Party to the present Covenant to achieve the full realization of this right shall include technical and vocational guidance and training programmes, policies and techniques to achieve steady economic, social and cultural development and full and productive employment under conditions safeguarding fundamental political and economic freedoms to the individual. (Article 6)

Especially two of international treaties describe the appropriate measures, which need to be taken to include people with disabilities to the labour market. First one is CRPD (2006). In Article 27 the right to work and employment is described.

States Parties recognize the right of persons with disabilities to work, on an equal basis with others; this includes the right to the opportunity to gain a living by work freely chosen or accepted in a labour market and work environment that is open, inclusive and accessible to persons with disabilities. (CRPD, 2006, Article 27)

CRPD (2006) stipulates making reasonable adjustments in work place to employ people with disabilities. It highlights equal opportunities in recruitment, hiring and employment processes and the importance of career advancements for continuity of work.

The second one is ILO's The Vocational Rehabilitation and Employment (Disabled Persons) Convention, 1983 (No. 159). This convention describes the

basis and demands equal employment opportunities for people with disabilities. It divides employment processes into 4 key areas; promotion of employment opportunities for access to work (Article 3), equal treatment among employees (Article 4), consultation to people with disabilities and their organizations in the policy making processes (Article 7) and lastly providing vocational training opportunities for continuity and advancement of work.

2.1.3. Regulations on Accessibility to Arts Institutions

Along with the rights regarding participation in cultural life and work and employment some regulations have directly affected the accessibility of arts institutions in recent decades.

In 1981 UNESCO published a guideline to include people with disabilities as audiences to the arts institutions, especially to museums. The responsibilities and duties of arts institutions are revealed within the context of accessibility. According to UNESCO because of poor architectural planning people with disabilities cannot access to arts institutions, and therefore systematically removing architectural barriers and enhancing accessibility is the arts institutions' responsibility. (1981, p.135)

Accessibility became a central concern for the arts institutions with the introduction of disability related acts such as Americans with Disabilities Act (ADA) in 1990 in United States and Disability Discrimination Act (DDA) in 1995 in United Kingdom. These acts made provision of accessibility for people with disabilities legally mandatory for arts institutions and to include them they are obliged to make accessibility adjustments to meet with their needs. (Walters, 2009, p. 29) Also these acts made positive impact on the employment of people with disabilities and elimination of discrimination on the basis of disability in public entities. (Konur, 2007)

2.2. ACCESSIBILITY PRACTICES IN ARTS INSTITUTIONS

The second step of the application of human rights-based approach starts with the examination of the issues that right holders encounter and which solutions are implemented for these issues. There is a variety of accessibility practices in arts institutions in order to meet different needs of audiences, artists and employees with disabilities. As it is highlighted before, needs of elderly people, children, people with temporary impairments and health problems all fall under the scope of accessibility. Additionally, accessibility addresses any form of barrier such as financial and geographic. Nevertheless, this study focuses on the accessibility practices in arts institutions for people with disabilities.

The categorization of disability in the CPRD is not determined based on individuals' impairments, but on social and environmental barriers that they face. The categories have emerged in regard to accessibility in order to meet different needs of people with disabilities to make them able to access the services, programs and physical environments that are provided by the institutions. For instance, there are specific requirements regarding accessibility, which need to be fulfilled by the institutions for audiences who are blind or have low vision. It should also be added that these requirements exist not only for audiences but also for artists and employees with disabilities. Therefore, institutions must offer solutions in order to create and maintain equal opportunities for all.

2.2.1 Accessibility for Audiences with Disabilities

Arts institutions such as museums, galleries, and cultural centres are primarily the places that bring art works and audiences together. Like many other areas of life, people with disabilities have to deal with barriers while participating in cultural life. Today, as solutions to that, a variety of accessibility practices emerged in arts institutions to include people with disabilities. In that sense accessibility providing solutions to remove barriers which people with disabilities

encounter with in order for people with disabilities to enjoy their rights to participate in cultural life.

In many studies about the issue of accessibility of people with disabilities to arts institutions is argued along with the changing social roles of arts institutions. The questions related to social purpose and the role of museums and galleries in societies have reached a point that these questions are difficult to be ignored by museums and arts community and the concerns are emerging towards including disadvantaged groups of people as audiences. (e.g. Sandell, 2003; Fleming, 2003) Moreover, arts institutions are seen as agents of social changes; not only they should be participatory but also they have the potential to combat social inequalities and discrimination. (Newman & McLean , 2003) Additionally, some other reasons, both social and economic are alleged for the arts institutions to engage with audiences with disabilities with aim of creating inclusive institution environment and diversifying income generation. (Shape Arts, 2013)

In conjunction with these, another argument for the inclusion of people with disabilities in arts institutions is the changing parts of the museum audiences transformed the arts institutions from object oriented to audience-oriented institutions and thus inclusion of audience with disabilities and other disadvantaged groups of people gained importance. (Ünsal, 2012)

However, today some institutions are considering themselves as places where the right to participate in cultural life is realized, including people with disabilities. (Orange & Carter, 2012) In this regard arts institutions must provide full accessibility to people with disabilities. Being a fully accessible arts institution to audiences with disabilities entails considering all the stages of visitor experience such as access to physical environment; exhibitions' content and interpretive material; web sites and information.

There are some accessibility standards, which have been set by the governments. ADA, Architectural Barriers ACT (ABA), and some accessible design principles in the guidelines such as Smithsonian Guidelines for Accessible Design, Exhibitions for all: A Practical Guide to Design Inclusive Exhibitions, and Access: Improving the Accessibility of Historical Buildings. They are providing very clear and detailed descriptions and design tools for accessibility. This chapter is written according to these standards and design ideas but it doesn't contain any detailed information about required width range of the doors and circulation routes. Along with these guidelines this chapter is benefited from accessibility practices in some arts institutions.

2.2.1.1. Access to Web Sites

Today, before the visits take place people tend to visit institutions' web pages to get information and learn the options of communication. This process is vital for audiences with disabilities in order to learn about the level of accessibility the institution offers. Further, via web sites, arts institutions may offer accessibility applications that could be used during visits, and encourage people to write post-visit feedbacks so that future audiences can shape their expectations about their own visits. Also, if possible, uploading digital versions of the artworks or creating virtual museums and virtual exhibitions onto the web sites could offer more options to public.

Access to web sites is another dimension of accessibility in arts institutions. It constitutes the access to information and communication. Without access to web sites of the arts institution, full realization of accessibility cannot be mentioned. In order to ensure that people with disabilities are able to access information, the contents of the websites must be presented in accessible formats and assistive technologies should be used. There must be appropriate page formats for text reading applications and audio descriptions on the images for people who are blind, large print texts option for people who have low vision, sign language

interpretation or subtitled videos for people who are deaf or have hard of hearing, and easy to read material for people with cognitive disabilities. (Committee on the Rights of Persons with Disabilities, 2014, p. 6)

2.2.1.1.1. Access to Information on the Accessibility Services and Offers at Venues

In order not to create a false impression, web sites of the arts institutions must contain detailed and useful information about the accessibility services they offer. To do so, there must be an accessibility section in the home page, which need to address the accessibility statement of the arts institution, and the description on the types of access requirements materialized to meet with different needs of people with disabilities. (Cock et.al., 2018)

Additionally, for the possibility of not covering all accessibility related topics and other requests there must be online platforms for audiences to ask their individual questions. To enhance accessibility, it is also very important to provide post-visit feedback platforms. (Cock et.al., 2018)

2.2.1.1.2. Access to Online Exhibitions

Online exhibitions or in other words virtual exhibitions consist of the collections of digital objects, which were composed in a variety of media. It is because virtual exhibitions do not need real spaces and has various point of access; it exceeds traditional ways of presenting art works. It also makes possible for an exhibition experience to be shaped by the needs and interest of the audiences. (Schweibenz, 1998, s. 191) Therefore, online exhibitions may be an alternative way for art institutions to make their exhibitions accessible to people with disabilities and wider their audiences. It could also serve to people who

cannot be there physically. (Sorrell, Norton , McAdams, Winterling, & Dipple, 2017)

As online exhibitions do not have specific opening or closing hours as physical ones, audiences can make their visit without time restrictions. Also with that feature the temporary exhibitions can be turned into permanent ones. Today some leading international art museums have their virtual exhibitions, which are available on their web sites, but these practices are still minority. (Mateos-Rusillo & Gifreu-Castells, 2017, p. 42) Additionally having an online exhibition itself does not directly mean it will be accessible to people with a range of disabilities. For instance; Museum of Modern Art (MoMA) is one of the institutions, which has virtual exhibitions, its only 1/5 is accessible to people who are blind or who have low vision.³

2.2.1.2. Access to Physical Environment

Physical accessibility usually concerns people with disabilities who have impairments in any of the following abilities: mobility, sight and hearing. An arts institution must practice physical accessibility for the whole physical environment that it occupies.

Applications of physical access change according to buildings' conditions; whether the institution's building is at designing stage, built already or is a historic one. If an arts institution is in a building of an architectural heritage, making changes for providing accessibility is more complex than it is for a non-historic place. In order to conserve historic building itself every detail of potential change should be considered meticulously. Generally, alterations should adopt an approach of minimal intervention. (Bergin, McGa, Wickham, DoECLG, Donnelly, & DoAHG, 2011)

³ <https://www.moma.org/audio/>

According to Exhibitions for all: A Practical Guide to Design Inclusive Exhibitions the key requirements of the physical access as follow. The entrance and other doors must have the necessary width for wheelchair user go thought the door. There should be ramps and lifts to enable movement between floors or spaces at different levels. Circulation or orientation guides must be supplied in printed or potable audio. Printed version of circulation plan must include Braille version. In some cases movement and orientation in buildings can be challenging for people with disabilities and to avoid that; exhibition planning must be prepared away from complexity and any route of the exhibition shouldn't make people double back. And finally; exit and escape provisions must be very clear. If the exit direction is not the same with the direction of escape, then there must be clear tactile arrows, which indicate the escape direction on the other elements of the exhibition. (2002)

Another dimension of physical accessibility consist of access to toilets and restrooms. According to Desing for Accessibilty: A Cultural Administrator's Handbook, accessibility of these facilities starts from signs. The signages on the doors of these restrooms should indicate the accessibility conditions. The doors must be wide enough for the wheelchairs. The width of the room itself should have at least double size of a wheelchair to make stalling possible. Lavatories, mirrors, soap and towal dispencers should be located at required heights. (pp. 79-80)

2.2.1.3. Access to Exhibitions' Content:

Another aspect of accessibility in arts institutions for people with disabilities is considering accessibility to the exhibitions' content. In some cases, accessibility practices are used in order to access interpretive materials and in some others these tools provide direct access to the artwork itself.

2.2.1.3.1. For Wheelchair Users or People with Mobility Impairments:

The accessibility of wheelchair users is related to the physical dimension of the exhibition design, such as the length of the artworks and label texts, as well as the length of the tables and the objects that are exhibited.

Exhibition items must be placed according to the average eye level of wheelchair users. This is also necessary for both children and visitor who are short. The size of the tables on which the artworks are shown should also be adjusted according to this average eye level of wheelchair users. However, the length should be determined sensibly so that other visitors' experiences are not affected negatively. On a table small objects should be placed at the front, and the big ones should be placed at the back. (Smithsonian Guidelines for Accessible Exhibition Design)

2.2.1.3.2. For People who are Blind or Have Low Vision:

Arts institutions must provide interpretive material of exhibitions' content in alternative formats such as in Braille or verbal description to make exhibitions accessible to audiences who are blind or have low vision. There must be audio guides, which accompany people through the exhibition or verbal tours must be organized. For people who have low vision label text must be large printed. (Smithsonian Guidelines for Accessible Exhibition Design)

Another way of providing access for audiences who are blind or have low vision is organizing exhibitions where visitors touch the artwork, which helps them to create a mental image of the objects. Today there is a growing trend among the museums that recognizing the importance of sensory experience and visitors' desire to touch. Not only as an accessibility practice but to enhance other audiences' experience, museums are increasingly organizing handling sessions or guided touch tours to enable the audiences touch the arts objects and artefacts.

Because of the preservation concerns not all the artworks and artefacts are included to touch tours especially the fragile ones. (Candlin, 2004)

But today, advancing technology practices make possible to creating 3D printing replicas of the original art works. Providing 3D printed replicas of the art works in exhibitions create more inclusive exhibition experience not only for people with visual impairments but also for other groups of people. (Wilson, Stott, Warnett, Attridge, Smith, & Williams, 2017)

2.2.1.3.3. For People who are Deaf or Have Hard of Hearing:

The audio guide devices, which are provided by arts institutions or guided tours make exhibitions' content accessible to people with visual impairments but they are not beneficial for people who are deaf or have hard of hearing.

The exhibitions' content and their interpretive materials, which are used while engaging audiences who are or have hard of hearing, are subtitled or translated into sign language. Today, all over the world, art museums such as The Whitney Museum of American Art, in New York City, British Museum, in London, offers signed videos, which accompany visitors through the exhibitions and presenting tours in sign languages. (Martins, 2016)

However, there is a debate on including sign languages in museums' interpretive materials or organizing signed language tours as accessibility practices to engage audiences who have hard of hearing. Because sign languages are a part of Deaf culture identity the inclusion of them should be considered in the concept of multilingual engagement. (Goss, Kollmann , Reich , & Iacovelli , 2015)

2.2.1.3.4. People with Cognitive Disabilities:

In arts institutions, easy to read interpretive materials and designated guided tours are used in order to provide accessibility to exhibitions' content for people with learning disabilities.

Basically, easy to read means forming a sentence in a short and simple way and supporting the meaning with a picture. In art institutions, interpretative materials which adapted in easy to read format make audiences with cognitive disabilities better acquainted about the exhibition space and better informed about artworks. (Lemos & Crane, p. 34) In order to provide easier to understand and personalized experience of exhibitions for people with cognitive disabilities designated guided tours are used. There is no big difference other guide tours other than the clarity and complexity of language; it should be simple but still explain the complex concepts. (Accommodations For Visitors With Intellectual Disabilities)

2.2.1.3.5. People with Mental Health Problems

The terms; people with psychiatric disorders, mental health service users or psychiatric survivors are other terms, which describe people with mental health problems. The needs of audiences with mental health problems are not addressed in some accessibility guidelines or their needs were included within the needs of people with cognitive disabilities. The barriers that they are facing while visiting the arts institutions are rather social than physical or sensory barriers.

As a result of stereotyping, prejudices and stigmas over the people with mental health problems, they are often seen as violent, dangerous subjects. Thus, they are facing many social barriers, and usually become socially isolated and marginalised. Linked to that picture while accessing arts institutions they firstly need welcoming and respectful guides or offers. (Lang, 2001, p. 40)

Moreover, arts institutions may contribute to the accessibility of exhibitions' content for people with mental health problems by creating quiet hours, using trigger warnings and offering sensory maps. Quiet hours refer to minimizing the lighting and sound for some hours. Putting trigger warnings near the sensitive exhibition content make audiences with disabilities feel more comfortable. Additionally, those warnings allow them to prepare themselves for the content or skip it. Providing sensory maps basically provides knowledge on what type of sensory experiences the audience might have, or whether they will be in a loud or silent exhibition space. (Accommodations for Visitors with Psychiatric Disabilities)

2.2.2. Accessibility Practices for Artists with Disabilities

Artists with disabilities encounter many obstacles in their career development, and they struggle to exist in the art scene. According to a research that National Endowment for Arts did in partnership with National Arts and Disability Centre and U.S. Department of Labour's Office of Disability Employment Policy (2016), artists with disabilities have thematic challenges, which make them disadvantaged in comparison to artists without disabilities. These challenges are barriers in arts education and training which are also very limited for them. Lack of portrayal or misrepresentation of people with disabilities in media and art scene results in artists feeling isolated. For they are seeking funding and failing to do so because of the barriers they face while applying to funds, they usually have a low chance of sharing their art with other artists and exhibiting them to public. Lastly, it is harder for them to access public funding and career support

The intersection of art and disability art is another barrier for artists with disabilities to be included in art scene. Disability art is an art form, which was created by people with disabilities and their experiences. It emerged after disability movements in UK and USA in early 1980s. It is a way for artists with disabilities to showcase their expressions about culture to gain unity and pride and

a way of combating through misrepresentation of disability with positive values. (Solvang, 2012) Disability art also plays an important role in changing how society sees disability. The problem is that most of the time disability art is recognized as therapeutic or charitable practices but not as art. Therefore, some artists with disabilities are facing issues while gaining professional recognition or accessing to arts education. (Fernández & Conejo, 2017) At this point it needs to be highlighted that not every artist with a form of impairment identify themselves as a person with disability and their art does not have to contribute to disability politics. Sutherland (1989) states;

We don't see our disabilities as obstacles that we have to overcome before we try to make our way in the non-disabled cultural world. Our politics teach us that we are oppressed, not inferior. We may be second-class citizens, but that doesn't make us second-rate people. We have the right to celebrate who we are. And as we wouldn't be us without our disabilities, we have the right to celebrate being disabled. (p. 2)

Since these obstacles are systematic and solutions can be driven mostly by State, Arts organizations can serve to promote better accessibility for artists with disabilities at institutional level by removing both structural and attitudinal barriers while accommodating them. Today many of the arts institutions have educational programs and these programs can provide the training that young artists with disabilities is seeking, therefore it is important to make arts education and its material accessible. (IKSV, 2014)

The arts organizations can also provide access for artists with disabilities by hosting them. As Arts Council England stated in their report, it is harder for artists with disabilities to enter art professions due to secured artist networks, restricting entry to privileged elite. (Arts Council England , 2011)

Arts organizations can develop practices to challenge their structural inequalities. It is a common practice among the art scene that artists with disabilities are paid

less than non-disabled artists. Making equal payments a standard is very crucial for the reality that people with disabilities experience unemployment at very high levels and have low income. (How to Put On an Accessible Exhibition)

Via curatorial practices this could be taken a step further to combat attitudinal barriers and stigma on people and artists with disabilities. Curator Amanda Cachia (2013) discusses accommodation of artists with disabilities from another perspective. She argues that mainstream accessibility practices are not enough to question the issues related to disability. To promote access for audiences and artists with disabilities there is need for disability-related exhibitions. Some of the artists with disabilities' exhibitions that she curated, she integrated the artist into the exhibition processes. She organized some artist talks, live performances and provided publications related to disability and this way engaged with the audiences. While this curatorial practice serves to increase visibility of artists with disabilities in art institutions and art scene, it also encourages other artists with disabilities to bring their artworks to art institutions.

Some of the artists with disabilities may not want to reveal their disability in order to prevent their artwork from being seen as a mere signal of overcoming barriers instead of having fair judgement. (Bang & Kim , 2015, p. 549) So, it would be a naïve idea to assume that artworks of every artist with disabilities will be presented at disability related exhibitions.

At structural level, it is very important for the arts institutions, which are working with artists with disabilities to know and to meet with the accessibility requirements of the artist. As every person have different needs, instead of acting based on assumptions about disability, it is better to ask or provide opportunity to the artist to voice these needs. More importantly arts institutions must have sufficient accessibility conditions to accommodate artist with disabilities (How to Put On an Accessible Exhibition)

Not only institutions but also other facilities, which artists with disabilities benefit from such as hotels or options of transportation must be accessible, and the hosting arts institutions must be aware of this aspect as well. Also, another vital point is providing personal assistance or financially supporting existing personal assistant of artists with disabilities if it is needed. It is crucial for some artist with disabilities to work and travel independently. (Bang & Kim , 2015)

2.2.3. Accessibility for Employees with Disabilities

One of the areas that disability rights movement changed the perspective toward people with disabilities is work and employment life. Since the understanding that people with disabilities need charity and care has started to change, the unemployment and exclusion of labour has started to be seen as a rights issue as well. Since 1980, this shift in understanding reflected on the international treaties and conventions as regulations in order to provide equal opportunity to people with disabilities. (Murray, 2004)

Despite all regulations and practices to include people with disabilities in the work life, discriminatory views towards disability are still quite common. Although there are differences between the employment rates of people with disabilities in countries, the active participation of people with disabilities in labour is relatively low. (ILO, 2007, p. 44)

Mainly 2 factors are playing dominant roles in low rates of employment and discrimination towards people with disabilities in labour. First one is a result of discrimination in education and vocational training. Because of inaccessible education material and environments, people with disabilities are not able to have adequate level of education and training, this lowers their chances to get employed. The second one is misassumptions and myths about disability and people who have a form of disability. The employers are less likely to employ a person with disability to avoid costs, due to need for adjustments in the workplace

and they also believe that people with disabilities are not able to work efficiently and fulfil their tasks. (ILO, 2003)

Additionally, the number of positions that they are suitable for is assumed to be very limited as well. These assumptions cause employers to forgo the endeavour of preparing to include people with disabilities in the work force and consider the issue with required effort. Moreover, they are unaware of the fact that their mind set and employment strategies cause discrimination towards people with disabilities. Employees without disabilities also share similar assumptions and when a person with a certain disability is employed, this may result in discriminatory behaviour between individuals in the workspace. (Hirschberg & Papadopoulos, 2016, p. 3) Thus, the first step towards the betterment of accessibility practices is for employers to raise their own and their employees' awareness about the aforementioned issues and create new employment strategies that are inclusive towards people with disabilities.

To employ a person with disabilities arts institutions may need to make changes to their recruitment process. For instance, allowing the candidates with certain disabilities complete a written test using a computer or conducting the job interview with wheelchair users on ground floor. These practices enable people with disabilities to be candidates for the job as much as any other person. During the employment of people with disabilities, arts institutions must make the reasonable adjustments according to the needs of the employees with disabilities. These adjustments could be changing their work equipment or providing flexible work hours. (Government Digital Service)

Arts institutions can offer paid internship opportunities for young people with disabilities to increase their chance to enter the workforce of the institution. Smithsonian Accessibility Program offers a paid internship program namely 'Access to Opportunities', which is designed specifically for people with disabilities. The statement on the Smithsonian's website describes the aim of the

program as ‘to enhance their quality of life as they look towards their futures with optimism’. (Smithsonian Institution)

2.3. INTEGRATION OF THE PRINCIPLES OF HUMAN RIGHTS BASED APPROACH TO ACCESSIBILITY PRACTICES

Third and the last step of implementation of human rights-based approach to accessibility practices of arts institutions entail interpretation of the principles of the approach in relation to accessibility conditions. As a short reminder, the principles of human rights-based approach consist of equality and non-discrimination, inclusion and participation and accountability.

In the previous chapter, the accessibility practices for various forms of disability are presented. It is argued that arts institutions should develop and maintain a holistic approach towards disabilities; no one should be excluded because of inadequate accessibility practices. Perhaps it is not possible to create an exhibition which is accessible to all but every exhibition must offer reasonable levels of access opportunities to all audiences. (Bunch & Majewski, 1998, p. 153) Additionally, the concept of equality covers same standards for all people. Some institutions provide different entrances for people with disabilities but these entrances may differentiate them and make them feel excluded. (Poria, Reichel, & Brandt, 2009) Accessibility practices should offer an opportunity for people with disabilities to travel autonomously. People with disability can make visits to many cultural and art institutions by appointment, however, it should be possible to access these services without any prior appointment just as it is possible for other visitors.

Apart from physical and environmental obstacles, discriminatory attitude creates a great obstacle for people with disabilities in all areas of life. This attitude can be in the form of the discriminative language or attitudes of individuals. In this

regard it is very important to train arts institutions employees about ways of communication to ensure people with disabilities are treated equally. (Ludwig, 2012)

Participation principles require inclusion of people with disabilities in processes of decision-making and collaboration with the DPOs in these processes. DPOs can provide many different perspectives regarding the ways of promoting accessibility. Collaborations between DPOs and cultural institutions can provide fully accessible environments.

As previously emphasized accountability requires empowerment of right holders to make them able to claim their rights. Hollins's study explores how people with disabilities are empowered in museums. According to her study, consultation of people with disabilities in accessibility practices and inclusion of them into decision-making process in relevant topics empower them and enhance their advocacy skills. Moreover, if they witness the results of their advocacy in terms of implementation of their suggestions, help them gain "sense of achievement and pride." (2013)

It's important to highlight to achieve full accessibility public body also should realize its task. The interdependence of public, private and civil society actors in implementing a rights-based approach is indispensable. For instance; a fully accessible museum will not be accessible anymore without accessible public transport.

3. ACCESSIBILITY TO ARTS INSTITUTIONS IN TURKEY

3.1. LEGAL FRAMEWORK

Turkey is the one of the first signatory countries of CRPD; on March 30, 2006, the first day it's opened for signatures Turkey signed CRPD. It is accepted by The Grand National Assembly of Turkey on December 3, 2008 and became a part of domestic law on September 28, 2009. (Engellilerin Haklarına İlişkin Sözleşme, 2009) According to the Constitution of Turkish Republic, Article 90, the international treaties, which are about rights and freedoms, in the case that Turkey accepts them have binding status. (Türkiye Cumhuriyeti Anayasası, 1982) This means that Turkey as a State Party of CRPD is obliged to implement and take all appropriate measures to ensure people with disabilities enjoy their rights and freedoms on an equal basis.

According to Turkey Initial Report on The Convention on the Rights of People with Disabilities; the policies and implementations related to people with disabilities split into two different periods. In the first period, between 1963-67, people with disabilities were seen in the need of "care and protection" and the policies were prepared according to this premise. But in the second period, since 1990s, especially after 1995, these policies have changed to ones which follow the rights-based approach, aiming at enhancing participation of people with disabilities in many areas such as employment, accessibility, education and the process of decision making. (Ministry of Family and Social Policy General Directorate of Services for Persons with Disabilities and the Elderly)

Before CRPD in 2005, Turkey had been introduced a law to regulate disability policies in domestic law. Anyhow, the claim that the policies on participation of people with disabilities are adopting a more rights-based approach made in the Turkey Initial Report on The Convention on the Rights of People with Disabilities do not seem to reflect on the reality. The initial definition of disability and the

purpose of the Law (5378) Regarding Persons with Disabilities (Özürlüler Hakkında Kanun, 2005) are;

Handicapped: Persons who lost their ability to adapt and fulfill their daily needs and are in need of care, protection, rehabilitation, consulting and support services due to the loss of their physical, mental, sensory and social abilities in various degrees due to congenital or later developed reasons. (Article 3)

The purpose of this Law is; prevention of disability, provision of solutions to issues of the handicapped related to health, education, rehabilitation, employment, care and social security and of all aspects of their development and ensure participation in society through removal of the obstacles they are exposed to and to make the necessary arrangements for the coordination of these services. (Article 1)

Impairment-oriented definition of disability and the solutions proposed according to this perspective reflect the paradigm of medical model of disability, which defines the impairments as the source of disadvantages and inequalities. This definition changed in 2014 with an amendment and it became right oriented. In The Law (5378) Regarding Disabilities (2005) there is no definition of disability but a reference to the need for arrangements and applications to ensure full participation of people with disabilities in social life. (Law Regarding Persons with Disabilities, Provisional Article 1) Also the necessary factors, which create the basis of rights-based participation are defined in provisional articles.⁴

Turkish domestic law does not contain any legislative regulation specifically on the accessibility of arts institutions. However, they are included in the legislations on the general functioning and the accessibility of all institutions. One of the regulations, which are relevant to access to arts institutions, is the Law Regarding Disabilities (2005).

⁴ <https://eyh.aile.gov.tr/mevzuat/ulusal-mevzuat/kanunlar/engelliler-hakkinda-kanun>

The Law Regarding Disabilities (2005) introduces accessibility as a principle of independent living alongside full and active participation of people with disabilities. There are no specific explanations on how to provide accessibility but the stipulation that services and environments are in accordance with the standards, which Turkish Standards Institute (TSI) has set. Additionally, the Law (5378) refers to 3 dimensions of accessibility; access to physical environment, information and communication technologies, and transportation. At institutional level, it is compulsory for public service providers such as schools, hospital, and cultural centres to promote accessibility in their services and environments.

Reasonable accommodation is also mentioned in Law Regarding Disabilities (2005).⁵

Necessary and appropriate adjustments and measures required by persons with disabilities in a particular situation, without excessive or excessive burden, in order to enable them to use or benefit from human rights and fundamental freedoms equally and with others. (Article 3)

Along with accessibility and reasonable accommodation, the right to work and employment is also described in The Law Regarding Disabilities (5378) (2005). According to its Provisional Article 14, employers cannot discriminate the employees with disabilities on any matter including recruitment process, continuity of employment, working hours and conditions. They are also obliged to make reasonable accommodations if needed.⁶

Another relevant regulation for some of the arts institutions regarding to inclusion people with disabilities is The Turkish Labour Law (4857) (2003)⁷. With the amendment of 2008, the law introduces a special quota application to enhance

⁵ <https://eyh.aile.gov.tr/mevzuat/ulusal-mevzuat/kanunlar/engelliler-hakkinda-kanun>

⁶ <http://www.mevzuat.gov.tr/MevzuatMetin/1.5.5378.pdf>

⁷ <https://www.mevzuat.gov.tr/MevzuatMetin/1.5.4857.pdf>

employment opportunities of people with disabilities. Accordingly its Provisional Article 30, in the private institutions where fifty or more people are employed, employers are obliged to employ people with disabilities at the rate of three per cent.

The Law Regarding Disabilities (5378) regulates the accessibility of arts institutions for people with disabilities, and The Turkish Labour Law (4857) promotes employment of people with disabilities, yet there is no regulation for artists with disabilities regarding any of the accessibility principles. In the Turkish Constitution there are two relevant articles for artists in general. Article 27 defines the freedom of expression and Article 64 explains the responsibility of the State on the concept of protection and support for the artist. But there is no reference to artist with disabilities and their needs to participation in cultural life.⁸

3.2. SHORT INTRODUCTION TO ARTS AND CULTURAL FIELD IN TURKEY

The arts and cultural actors of Turkey can be divided into 3 main segments; state actors at national level, local administrations, and private/civil actors. At public level Turkey has a very centralised system regarding both cultural policies and management. The main state actor is The Ministry of Culture and Tourism and majority of museums and heritage sites in Turkey are state-owned. These arts and heritage institutions are bound to this Ministry both financially and managerially. Municipalities run their cultural centres, libraries and are responsible for the provision of local cultural services. (Aksoy, Kladou, & Avetisyan)

Private arts institutions constitute the other group of actors in arts and cultural fields. They can be accepted freer in terms of determining management and marketing strategies. Private institutions are established by private companies and

⁸ <https://www.mevzuat.gov.tr/MevzuatMetin/1.5.2709.pdf>

financially supported by them. This structure creates another dimension of arts; marketization of arts and culture and sponsor interventions.

Starting from 1950, due to the decrease of Turkey's state control policies and tax break advantages private companies' influence on arts and cultural field has been concentrated. During those years, private entities established arts and cultural foundations and made investments to create their own art collections. With the opening of privately owned arts centres and museums, these private entities became the mediums that control the arts and artists. These places affected how these companies were perceived and drew a positive image of the companies in the public eye. Thus, their management and marketing strategies depend on the companies and sponsors' advertisement priorities. (Bıçakcı, 2012)

As it is previously emphasized accessibility is a legal obligation for both state and private institutions. Especially with the report of Istanbul Foundation for Culture and Arts (IKSV), participatory approaches in arts sector is debated with actors of arts and culture and as well as with audiences. But again, according to the same report, general population in Turkey demonstrates low rates of participation in cultural life. There are specific demographics that do not follow this pattern: people with high-income, those with university level education, and those within the 18- 24 age group all have high rates of participation. (2017, p. 29) Since there is no study that discusses participation rates of people with disabilities in arts institutions, IKSV's report provide general data on the access to culture in general audiences.

IKSV does not directly refer to participation rate of audiences with disabilities. On the other hand, there is a study, which examines accessibility for people with disabilities in public arts institutions. According to Ela Bozok public arts institutions are providing partial accessibility for audiences with disabilities. While they are considering physical access and access to information, other dimensions of access such as access to exhibition content is not addressed. This is

due to the centralised policies on management of state-owned arts institutions, which are dependent on the state for development and application of their own marketing strategies. (2018, p. 87)

When it comes to artists with disabilities, firstly the issue of access to education needs to be highlighted. Many children and young people cannot access to adequate arts education and training opportunities in Turkey. It is a barrier for inclusion for people with disabilities to artistic expression. (IKSV, 2014)

Artists with disabilities are less visible to public than others. The first reason for this may be that artist with disabilities are relatively less among the artists in general or that they do not reveal their disability. A statement made an artist with disabilities who I consulted for this research may explain the reason;

I do not want to reveal my disability because I just want to be mentioned with my art. If you are a person with a disability in Turkey, you became a subject for magazine and your art become invisible. I just want to be a painter.

Internet research also shows that many artists with disabilities exhibit their artworks through municipalities' projects and these endeavours are usually mentioned as overcoming barriers through art.⁹

Lastly, when it comes to employees with disabilities, prejudices and wrong assumptions still exist among the employers. The Turkish Labour Law (4857) enhanced the employment rates of people with disabilities but most of the time the reason of employment was not the competency of the candidate with disability.

⁹ Few newspaper articles can be given as examples to indicate to situation;
<https://yesilgazete.org/blog/2017/10/24/zihinsel-engelliler-cagdas-sanat-sergisi-27-ekime-kadar-ziyaretcilerini-bekliyor/>
<https://www.bursa.bel.tr/?sayfa=haber&id=26817>
<http://www.milliyet.com.tr/engelli-sanatci-mehmet-emin-erdal-in-istanbul-yerelhaber-3192127/>

According to the report of the The Ministry of National Education 60% of the time the reason employers employ a person with disabilities, it is because of special employment quota, followed by the employer having an acquaintance with the employee (22%), 16% of employers said because it is a part of their human responsibility and finally %12 of employers stated it is because they are working efficient. (2013)

3.3. NGOS IN THE FIELD

As it is already emphasized, human rights-based NGOs are playing a dominant role in making rights of people with disabilities mainstream and advocating them in variety of areas. One of the areas is the right to participate in arts and cultural life. In regard to access to arts and culture in Turkey, we can mention of an active participation and contribution of NGOs to the field. While some of the NGOs are running projects in order to contribute to highlighting the importance of right to access and access to rights, providing access to arts and culture, supporting artists with disabilities.

IKSV is a non-governmental organization, which was established by the Eczacıbaşı Group with the aim of creating public benefit. They play a big role also in cultural policy-making. They create public opinion on the participation of people with disabilities in the world of culture and arts with their recent reports on art participation and access.¹⁰

AccessAbility Project is an example to the various projects ran by NGOs. It came to life as a result of the cooperation of two human rights-based NGOs, namely Association of Human Rights in Mental Health Initiative (RUSİHAK) and Association of Women with Disabilities (ENKAD). The funding is supplied by Koc University and Sweden Embassy. RUSİHAK is working in the field of mental health to combat human rights violations that people with mental health

¹⁰ <https://www.iksv.org/tr/hakkimizda/iksv>

problems get in social, legal and institutional settings.¹¹ ENKAD is working on anti-discrimination for women with disabilities in the social, economic and legal fields.¹² AccessAbility is a mobile photography exhibition project, which visits different cities in Turkey and organizes panel discussions, workshops activities and movie screenings. The exhibition and the related activities are accessible to all range of disabilities. Moreover, the people who are photographed are people with disabilities and photographs also include their lives.

The theme of the exhibition comprises of the dreams, expectations, pains, joys, jobs, and families and loved ones of the people in the portraits, and it gives us the opportunity to know about them. Also, we hope that the personal stories in the exhibition initiate talks on policies with regard to accessibility, human dignity and persons with disabilities, as well as strengthening international cooperation.¹³

Another example of NGOs' contribution to accessibility for people with disabilities to arts institutions is Social Inclusion Band, which is a project of Alternative Life Association (AYDER). AYDER aims to develop and start initiatives and sustainable projects to support and advocate the equal and accessible life opportunities for people with disabilities.¹⁴ Social Inclusion Band is a music band that consists of members that are artists with disabilities. Their mottos are "Music for Everyone", "Artist Knows No Barriers" and the missions of the project are; to support artists with disabilities to promote the inclusion and integration of them into arts scene and; encourage young talented musicians to chase their dreams.¹⁵ Also Social Inclusion Band is giving concerts in many arts institutions and enhancing the visibility of artist with disabilities.

Accessible Film Festival is another example, which raises awareness about the right to participate of people with disabilities in culture and arts. The aim of the

¹¹ <https://www.rusihak.org/hakkimizda>

¹² <http://engellikadin.org.tr/hakkimizda/>

¹³ <https://erisyorsamvarim.ku.edu.tr/en/about/>

¹⁴ <https://ayder.org.tr/?lang=en>

¹⁵ <https://ayder.org.tr/sib/?lang=en>

Festival is to highlight that accessibility arrangements are necessary for people with disabilities to engage in social and cultural activities like anyone else.

All of the screenings, workshops and other side events during the festival are organized to be accessible by all so that individuals with disabilities can watch movies together with their loved ones and participate in cultural and social events. AAFF believes, by this way, not only those individuals will benefit, but also the society in which they are part of will also benefit in terms of creative, artistic and intellectual capacity.¹⁶

The movies are presented with sign language and detailed subtitles for people who are deaf or have hard of hearing, audio description for people who are blind and all festival venues are physically accessible.¹⁷

3.4. AN EXAMINATION: ACCESSIBILITY FROM HUMAN RIGHTS BASED APPROACH

3.4.1. Methodology

The focus group of this study is audiences, artists and employees with a range of disabilities, namely; physical impairments, sensory disabilities, cognitive disabilities and mental health problems. The focus area is arts institutions, namely; museums, galleries, and cultural centres. This study aims to explore the convenience of understanding and practices of arts institutions and people with disabilities in Turkey on accessibility from human rights perspective. In order to develop a deeper understanding about this subject the culture of the aforementioned institutions and people with disabilities should be examined. Quantitative methods are not considered as appropriate since there aren't any set of proposition or solid model to be validated. Instead of this, qualitative methods are adopted with in depth interviews on the study.

¹⁶ <http://www.engelsizfestival.com/en/36146/ABOUT>

¹⁷ <http://www.engelsizfestival.com/en/36147/WHAT-DOES-AFF-DO>

Since both of the methods are inherent ways of data collecting and interpreting ways of the research field, qualitative methods are widely used in social sciences. According Taylor, Bogdan and DeVault to “qualitative methodology refers in the broadest sense to research that produces descriptive data - people’s own written or spoken words and observed behaviours.” Qualitative methods are inductive. Researchers who adopt these methods “develop concepts, insights, and understandings from patterns in data.” This means they do not assess preconceived matters. (2016, p. 18) Qualitative methods have important value on the matters such as human experience that is not appropriate for usage of quantitative methods. It interests in exploration of meanings and essences but not measurements. (Elswick, 2017, p.5)

Interview is one of the main research tool of qualitative methods which is usually applied within social research. In qualitative methods data which is collected via interviews are the “evidences of scientific investigations”. (Elswick, 2017, p. 6) In-depth interviews are one of the main interviewing methods in qualitative methodology. As a “flexible” and “dynamic” way of interviewing, in-depth interviews refer to “indirective, unstructured, non- standardized and open minded” talking processes. In the interview researcher and participant converse face to face and researcher aims to understand participants’ perspectives on their “lives, experiences, or situations in their own words. (Taylor, Bodgan, DeVault, 2016, p. 102)

The study is conducted with a sample group which consists of three executives from three different arts institutions in order to present the institutions’ perspective and 1 visitor, 1 artist and 1 person working at an arts institution in order to present the individuals perspectives. This allowed for fair and sufficient representations of both sides of the issue. All the participants’ consents are taken before the interviews. None of them considered revision as a necessity. Any of the interviewees’ and the institutions’ names and potentially identifying information are shared in order to prevent any harming possibilities for them.

In interviews semi-structured questions which can be categorized as two are asked. The first group of questions were designed in order to comprehend their understanding of accessibility and its importance. The second group of questions were more focused on individuals; experience on the matter of accessibility, and institutions; accessibility design and implementation processes. It is also important to emphasize that these questions indicate the findings of literature review of this study. In the selection process of art institutions, attention was paid to ensure that their corporate identities are established and they are aware of their responsibilities regarding accessibility obligations. All three institutions are private and have been serving the public for 20 years in the field of arts and culture in Turkey. All three interviewees who are the representatives of these institutions are in managerial positions and have been working in these institutions for a long time. Therefore, they have knowledge on the topics regarding the identity, objectives and functioning of the institutions.

On the other hand, while choosing individuals, it was important to include people with different kinds of disabilities for diversity is of essence for this study. Moreover, one of the interviewed executives and the interviewed employee are working at the same institution. This created equal grounds for both sides of the “accessibility for employees” topic and helped examination of this topic to be reliable.

3.4.2. Research Outcomes

Accessibility to arts institutions from rights-based perspective requires a holistic approach. Meaning considering not only accessibility of audiences with disabilities but artists and employees with disabilities and offering same standards as people without disabilities.

Human rights-based approach requires non-discrimination and equality, inclusion and participation of right holders to the process of decision-making and implementation, and lastly accountability. Implementation of a human rights-

based approach to accessibility requires equality in services and environments and participation of people with disabilities to every stage of accessibility provisions in arts institutions. In that sense accessibility practices which adopt the rights-based approach accommodate the following elements; providing autonomous visiting opportunity, equal access to all services for all range of disabilities, including DPOs or people with disabilities themselves to the process of designing and practising accessibility.

To provide accessibility for audiences with disability arts institutions must consider access to web sites, physical accessibility and access to exhibitions content.

Accessibility for artist with disability requires providing opportunities to artist with disabilities to be hosted, considering accessibility conditions of other service providers such as hotels and transportations services, offer personal assistant if needed or support existing assistant of the artist, facilitate application processes in existing programs.

Employees with disabilities may need changes in recruitment processes in order to be properly considered for job offers, reasonable adjustments in work places and equal opportunities to be promoted.

3.4.3. Limitations

This thesis is focused only on accessibility for people with disabilities as audiences, artist and employees with disabilities. Disability is a changing term and disability studies bring so many different approaches to disability. This thesis discusses the definition of disability as they are in the human rights treaties, it could be argued that this definition is old and needs to be upgraded. Also people with disabilities is argued like homogenous groups of people but it needs to be pointed out that every person has different needs and especially women, children

and people with grave disabilities encounter inequalities and injustices much more severely.

Accessibility is a multidimensional case, meaning for full accessibility, not only arts institutions are bound to realize their tasks but also governments. Education is a very important dimension for artists and employees with disabilities regarding access to arts institutions, but it is one of the duties of governments, thus it is not included in this study. Another example is transportation; without accessible transportation and environmental planning accessibility to arts institutions cannot be mentioned. But this thesis only focuses arts institutions duties. One who wants to discuss the accessibility with a holistic approach needs to consider all duty bearers' roles and responsibilities.

On the other hand, this thesis is only focused on the barriers people with disabilities encounter and the solutions that arts institutions offer to challenge these barriers. Arts institutions may have challenges and limitations in regard to development and implementation of accessibility strategies, this study holds only the views of right holders', namely people with disabilities, challenges in the context of access to arts institutions.

This thesis is focused on the accessibility practices in arts institutions, which are presenting visual and plastic artworks. Performance arts are excluded. Performance arts and disability is a rather new (but very rich) debate. And there are so many connections between challenging understanding of disability and arts. (Eisenhauer, 2007) Because of the limitations of the thesis itself, to touch on performance arts would bring so many different points to discuss.

Literature review shows that inclusion of people with disabilities to arts institutions is generally debated in regard to museums. Other arts institutions are sometimes considered as if they transformed in the same ways of museums and

sometimes, they are not included in the discussion. These debates are also included in this study in that way.

3.4.4. Accessibility for Audiences with Disabilities

3.4.4.1. From a Visitor's Point of View

I conducted the first interview with a visitor with a disability to assess what is the accessibility needs of her and how does she evaluate accessibility conditions of arts institutions. She is a person who is blind, in mid-thirties and working as a physiologist in a public institute and living in Istanbul.

She is interested in music and theatre and dance, both as an audience and a practitioner. She also likes to visit heritage sites and museums. She describes the importance of attending arts and cultural events and visiting arts institutions as “one and only times for taking breath”. She wants to engage in arts more frequently but 2 things prevent her; her busy schedule and inaccessible services and environments. She states,

If I knew that I have options to access institutions and artworks I would try to be more active. But I know many places are inaccessible for me and also there are some accessible versions of artworks but they are really limited and I consume them very fast.

She discusses a point of view which argue services and places are inaccessible, not only according to her experiences but also experiences of other people who are blind. She does not do research in order to know accessibility conditions of institutions, due to inaccessible web sites and lack of information on the accessibility conditions and offers of institutions. Instead, she is benefiting from some online platforms that other people with disabilities share their experiences and evaluations about the institutions services and offers. When I asked her about the option of getting information by calling, she said;

I have never thought about that. If institutions do not announce their offers in online or I do not see any evaluation in those online platforms I directly think that they are inaccessible for me.

She has limited information about how arts institutions provide accessibility for people who are blind. She only knows audio-description guides and replicas of artworks are used in provision of access. But she usually needs a guide or a sighted person to visit arts institutions. Otherwise the assistive devices do not meet her needs.

Usually audio-guides and audio-descriptions guides are confused with each other. Institutions think that audio-guides provide access for me. But in reality, they only inform the visitors about the historic or semantic features of artworks. I need to know what is pictured or photographed there to imagine them.

Usually the interviewee makes visits with groups or with a sighted person but she is not content to be in need to other people to visit arts institutions. She states;

I don't know how an institution can make independent visiting possible for us, maybe by some sensors that warn us if we get close to artworks or something, but I think it is a very serious problem to need another person all the time. Sometimes I want to be alone or I want to make visits with my husband. But since he is a person who is blind too, we cannot make visits just by ourselves.

She emphasizes Universal Design while stating her suggestions for more equal environment. She does not want accessible places only for people with disabilities but for all. According to her "the systems and the services need to be designed and build to be accessible to all but no matter if it is a private or public institution, in Turkey the institutions are so bad at that". Lastly, she declares what is most important for her in regard to enjoy rights and freedoms;

I just want to have equal opportunities and equal conditions with others. If you provide something to public, make it accessible for me but in same standards with others. I do not want to call, organize group visits before going to somewhere. I don't want to be concerned about being rejected all the time. If a person without a disability can go places directly, I want to be able to do that as well.

3.4.4.2. From an Institution's Point of View

The 2nd interview is conducted with the manager of social projects of a private museum located in Istanbul. The museum has established in the beginning of 2000s and offers exhibitions, educational programs, film screenings and workshops to visitors. The interviewee has been working there for 15 years.

She says that the museum acknowledges accessibility for not only people with disabilities but for all people. They feel a responsibility to share their artistic knowledge with people to the greatest extent possible. They do not offer accessibility because it is a legal mandate and also they didn't have any auditing related to their accessibility conditions. Usually there is an entrance fee but once a week all visits and guided tours are free. Additionally, during the free days the museum organizes artist talks. They offer a special program in which they host parents who have financial problems and their babies of at most 2 years of age. In collaboration with the municipalities and some NGOs they organize exhibition visits for elderly people.

They provide accessibility to children with disabilities through educational programs. Children with visual impairment access to exhibition content with ribbed reproduction of the artworks, children with hard of hearing and learning disabilities via specially designed guided tours. Moreover, all these children attend to different workshops for activities such as drawing, sculpture, and music.

The museum is accessible to people with mobility impairments and wheelchair users. There are not any resting areas but if needed they can provide chairs or wheelchairs. But for the other audiences with disabilities there are no accessibility

tools to provide them autonomous and spontaneous visiting opportunity. They can access to exhibitions content via specially designed guided tours. But in order to organize a guided tour they need to call the museum, and schedule their visit according to the times during which museum guides are available.

They offer touch tours to audiences who have visual impairments; they can touch some of the sculptures with special gloves. Audiences who are deaf or have learning disabilities can access to the exhibitions with guided tours and the museum is providing workshops to enhance their engagement with the exhibitions.

The museum is working with psychologists and pedagogues to take precautions such as deciding which contents of the exhibition may be disturbing for audiences with mental health problems as a part of their accessibility provisions.

The website of the museum is not accessible. According to interviewee in general museum do not use the website actively and it need to be included to institutional strategy.

All these accessibility provisions are funded by their sponsors. Without those sponsorships the museum may not be able to provide accessibility. When she was asked about the priorities of the museum, she stated that the most important things are keeping exhibitions open and widening the collections.

When it comes to independent visiting opportunities for audiences with disabilities, she states that it is not on their agenda. But they have strategies, targeted numbers, budget and sponsors in regard to inclusion of audiences with disabilities. Moreover;

There is no available technology for that; we are also searching for that. But we cannot let assistant dogs inside; it is not appropriate for the museology. Also, there is no request for that since it is not a common thing in Turkey. But if we get, we can evaluate still. Also, we have to make considerations about the museum experience of the general audience while making curatorial changes in exhibitions to provide autonomous visiting

opportunities to audiences with disabilities. It can me harm their visiting experience.

She states that usually the institution does not get individual requests for visiting but visitors with disabilities mostly prefer to visit via an NGO or an organization.

Sometimes we are visiting the NGOs, schools, and municipalities to invite them to the museum. Firstly, because they do not even know that they can access to museums, when they learn they start to request for visits. Secondly, they are not active involving to society, most of the time they are staying home because of prejudices and false assumptions.

The museum has specific aims to reach in regard to inclusion of audiences with disabilities and they collect data form the beneficiaries of the accessibility programs to improve their accessibility standards, but they do not share it with the public. From visitor's point of view, they can even ask questions in visitors' surveys in front doors but one condition; they shouldn't share that information to indicate how many audiences with disabilities visited the arts institutions. She considers that as an advertisement tool since it is a must for the institutions and there is nothing to be proud about.

3.4.5. Accessibility for Artist with Disabilities

3.4.5.1. From an Artist's Point of View

I conducted the 3rd interview with an independent artist with a disability based on Istanbul. He is in his forties and has a bachelor of arts. Currently he is a photographer, also working as freelance for some private entities. He is a person with mental health problems and a self-advocate. He is a member of a few rights based NGOs.

He describes the meaning of art for himself as “an authentic way of self-manifestation of your feelings and thoughts.”

He is preparing an exhibition project for his artworks. But he states that he could not find a place to exhibit them. For a few times he applied to the municipalities to get support for his project but the project is rejected. But he is still looking for a support.

In general, he thinks all artists need support mechanisms such as creating opportunity for collective work with other artists or economic. In order to make feel that they are not alone and they can make their art without economic concerns. It is the states' and the arts institutions' responsibility to motivate the artist to be productive and make their artworks meet with society.

When it comes to artists with disabilities he states as follows;

The biggest barrier for the artists with disabilities is not being taken seriously. The societies expectations are really low from them in terms of artistic expression. In this context art is usually considered as a medium of rehabilitation. If you are an artist with a mental health problem it is worse. In the beginning it is attractive for other people like they think the artist is mad but genius at the same time. In people's minds there are some big artists who had mental health problems, for instance Van Gogh, but they do not realize how hard it was for him to be socially isolated and being in need of money all the time. I think there is a shaped destiny for artists with mental health problems. You are ignored all the time and live without the support you need, one day you commit suicide then a gallery takes your art works and that gallery becomes rich.

In terms of access to arts institutions as an artist with a disability, the biggest barrier he encountered is the exclusive nature of the institutions. He finds arts institutions "elitist" and he does not think that their target groups are consisting by all groups of people in terms of audiences and artist. Thus, he has concerns about applying to them, additionally he has difficulties to prepare application materials and thus he stops himself. Also, he is not sure that whether the evaluation process is fair or not; he thinks usually artists who have fame are in more advantaged position.

He states that because of lacking appropriate support mechanisms, artist with disabilities cannot enjoy their right to artistic expression but he does not believe that there is awareness in this topic. The politics towards people with disabilities are overprotective and controlling rather informative and cooperative for them. And it is because the expectations among them are really low and access to art is none of their concerns.

3.4.5.2. From Institution's Point of View

I conducted the 4th interview with two representatives of a museum. This institution has served the public as an art gallery in Istanbul for almost 10 years. Now it is transforming into a museum and they will be open to access of the public in the upcoming months. Both interviewees are living Istanbul. First interviewee has been working there from the first day the gallery was established, she works as the communication manager. Second interviewee has been working there for 3 years and she is in the education team of the museum.

As previously mentioned, transformation changed the institutional mission, targets, strategies and widened the action areas. Now the museum can host visual and plastic arts but also performance arts, movie screenings and educational programs.

In general, interviewees describe accessibility as one of their priorities, not only regarding people with disabilities but for all audiences. Since the museum has not opened yet, they plan to develop and implement accessibility progressively.

Today's cultural world cannot be imagined being not participatory for arts institutions. Accessibility is a key term in that regard. We aim to be open to everybody, it is so important for us to make audiences feel at home and comfortable. For audiences with disabilities we firstly provide physical access, which is fundamentally important not only for them but also for elderly people, people who use strollers and children.

Some of the NGOs in the field are actively involved into the accessibility strategies at the planning stage. And for the museum it was very informative and brought new approaches that they did not consider before. One of the interviewees states;

We did not know how to provide access to content for people who are blind or who are deaf. But with involvement of DPOs and people with disabilities during the process of development and planning of accessibility we learnt a lot. Also, we design our web site with one of DPOs. I think museums or galleries who willing to be accessible has to work with the stakeholders namely DPOs and visitors with disabilities; otherwise it will certainly be deficient. On the other hand without that involvement it means you are positioning these audiences somehow passive and consider them not able to express themselves, it creates a hierarchic point of view; we know your needs and how to provide it, and that's all. It does not really mean you are participatory.

Additionally, they think accessibility practices, which are provided through certain times and for certain groups of people are discriminatory and most of these accessibility practices are results of non-participatory accessibility development process. They aim to be fully accessible, including providing competitive job opportunities to people with disabilities. They find important to provide autonomous and spontaneous museum visiting experience to audience with disabilities. To do that they are hiring a guide who knows sign language and they will let assistive dogs inside the museum.

The curatorial team decides which artists they will work with and they are very open to accommodate young artists. They already exhibit some young artists' artworks for the first time. They are also open to new applications and exhibition ideas but their 3 years of exhibition program is already occupied.

When it comes to access for artists with disabilities, we learn that they exhibited artworks of two artists with mobility impairments, one of them is a foreigner and

another one is based in Turkey. Foreign artist is a wheelchair user and an disability activist but he didn't come the Istanbul for the exhibition and therefore they didn't need to consider accessibility for this artist. Other artist who is based in Turkey does not identify herself as person with a disability and did not request any accessibility practice. Therefore, gallery didn't provide any accessibility practices again. Because of this reason it is not possible to assess whether accessibility practices are appropriate from human rights-based approach or not. Additionally, one of the interviewee states;

It depends on the definition of disability. We worked with some artists who were bipolar and spent their days at home and had difficulties going out. The disability law in Turkey defines these people as disabled but we are not sure how to qualify them in terms of their disability, as it is not visible and most of the time maybe we do not aware that we already work with some artists with disabilities.

One of the exhibitions they host, another foreign artist who does not have a form of disability but in his art, the subjects are people with impairments and through his artworks artist aims to challenge the norms and "normal" bodies. Also, these artworks discuss people with disabilities' sexuality, which is generally a topic that is not mentioned.

They comment on the artist with disabilities situation in Turkey;

It is a common practice in Turkey to exhibit artworks of artists with disabilities on the International day of people with disabilities, with slogans like "they beat their handicap with their art" and so on. This is the differentiation of social model to medical model of disability and charity model to rights-based model. There is a progress of course but it is slow.

They are going to start a new educational program for young artists, each year 10 artist will benefit from this education. This education will be accessible to people with disabilities as well. The first year will be the pilot year and they will include

the artists that they already knew, but for the next years to make the program know by the wider community as well as artists with disabilities they plan to advertise through the NGOs they already work with.

When it comes to the idea of positive discrimination for artist with disabilities, they think that it is not an appropriate way of including them to their exhibitions.

If we include an artist with a disability to one of our exhibitions only because they have a form of disability, it will create an unfair situation not only for us but also for that artist as well. With the education program we believe that we enhance their chance to involve in the art scene. It is a better way to promote accessibility for them.

3.4.6. Accessibility for Employees with Disabilities

3.4.6.1. From an Employee's Point of View

I conducted the 5th interview with an employee with disabilities of an art centre, which was established by a private bank. The interviewee is in mid-twenties and has a bachelor's degree of arts and living in Istanbul. He has been working there for a year and he is currently working as an officer but he started working as a receptionist. He thinks that working in an arts institution is very meaningful and delightful.

He states that when he saw the job advertisement of this art centre, he had been working for an advertisement agency for 5 months as a graphic designer and junior art director. To apply to the position at the art centre, he decided to quit his former job since he considered this new position safer and to have more possibility to rise up.

He is not really content about his current position and wants to get promoted. In order to get promoted, he wants to improve himself with educational programs and participate in the events and workshops that happen at the arts centre.

He states that he has a natal soft impairment on his hand but he never saw it as impairment. It didn't affect anything in his life. He explains how he was employed within the employment quota for people with disabilities.

I was unemployed for a while and I afraid that I will never be able find a job. One of my contacts told me that my impairment on my hand might be considered as a form of disability and that way I could have a chance to benefit from this quota. I wanted to take my chance and thus I applied medical board to have a disability report.

Even though he does not have anything to prevent him, he could get a disability report with the rate of %42, which is an adequate rate to benefit from that quota.¹⁸ After a while he found that job in the advertisement agency without using that report but after he quitted because he saw the job advertisement as abovementioned.

In the advertisement it was clearly announced that they were looking for people with disabilities for the position of receptionist and applying to the job they need to fill an online application form. Along with the curriculum vitae and motivation letter the applicants needed to indicate their ratio of disability. He describes recruitment process as;

In the waiting room there were variety of people, some of them had serious disabilities. For me it was clear that they would not get the job. Also there were some people like me; they did not have any vision disability. In the job interview they asked me usual Human Resources questions about my employment history and my fields of interests. After a while they called me to ask whether I still want to work there. I said yes.

He considers himself to be capable of getting the job regardless but he thinks without that quota he would not be able to work there because of the limited job offers. Also he admits sometimes he feels guilty with the thought that he might have prevented another person from enjoying their right to work.

¹⁸ In regard to the type of disability the person should be lost at least 40% of the body function. <https://www.iskur.gov.tr/isveren/engelli-istihdami/>

He acknowledges that the states are responsible of providing equal opportunities for people with disabilities to participate in life. He says that compared to some of the European countries; Turkey is behind in terms of providing these opportunities. When it comes to the right to work and employment, he suggests establishing a mechanism to offer people with disabilities the jobs that they are physically or mentally capable of performing in order to protect them from disappointment. After the explanation of reasonable accommodation and the obligation of its implementation for institutions, he accepted that it is a proper solution and added that still some of the jobs are not appropriate for some people.

3.4.6.2. From an Institution's Point of View

I conducted the 6th interview with the manager of the gallery and workshops of the private bank's arts centre that employs a person with disability to assess their approach to this employment. The centre is serving to public for more than twenty years and organizing seminars, festivals, and workshops, holding exhibitions and making publications. The interviewee is living in Istanbul and has been working there from the first day the institution was established. Her responsibilities include managing the process of preparation and realization of workshops and exhibitions.

The aim of the institution is to support arts and culture, the artists in Turkey and make artistic events and services reachable for audiences. Almost every event and exhibition is free to enter. The topics of these events are selected to appeal to everyone. She states that participation to arts and culture is one of the fundamental needs but it can be considered as luxury. When it comes to accessibility for audiences with disabilities, the institution is only providing physical access. It should be mentioned that due to the physical limitations of the institution's building physical access is also limited. She mentions the right to participate in cultural life of people with disabilities and its importance for the institution while

acknowledging their institutional strategies do not contain any provisional activity unfortunately.

As it is an important issue to address, some of the questions are about recruitment process. Because of the arts institution is a part of the bank, the recruitment process is held by the Human Resources department and they are not actively involved in the process except they may suggest people to be considered as candidates. That's why she couldn't answer the question related to recruitment process but the employment.

She states that the current employee with a disability is employed within special employment quota as aforementioned and since last year he has been working there. He is the first employee with a disability of the arts institution in twelve years. She thinks without that quota he probably would not have been employed because of his vocational lack of experience and inability. Additionally, before that quota it wasn't on the agenda of the bank to provide employment opportunities for people with disabilities. Interviewee also stated that he first started working as a receptionist but now he is working as a lowest-grade officer. He has the opportunity to get promoted if he improves his vocational abilities. The bank gives special importance to training the employees. They provide a wide range of educational materials and workshops not only related to work but also individual development and educational life, in that sense to be promoted is up to employee's will and effort.

The employee does not need any adjustments in the work place to realize his tasks since he has a physical impairment on his hand.

When it was asked of her to consider employing other people with disabilities. She assumes that they would only employ people with physical impairments because the building is accessible only to them. She did not know what "reasonable adjustments" were and that the institutions are obliged to meet with the needs of employees with disabilities in the work place. After I stated the

reasonable accommodation, she commented on the possibilities to employ other people with disabilities.

I think we can provide accessibility for wheelchair users since making adjustments on the physical elements of the building is easier and their needs are more attainable. But I do not know how to provide accessibility to people who are blind or deaf. I assume that even though we are aware of the needs of those people to work, the Human Resources would not consider them for the job because of economic reasons. At the end of the day this is a private entity.

Moreover, there is limited job offers in general and if there is, she thinks that it could be hard for people with disabilities to work there and it is better to assign basic tasks to them such as ticketing or answering the phones. Because what they are doing is directly related to communication with visitors, to employ a person with mental health problems or learning disabilities could be problematic.

They provide paid internship opportunities to recently graduated people for few years. The interviewee is not sure whether recruitment process is accessible for young people with disabilities but they did not have any intern with disabilities.

Additionally, she considers including people who have visible impairments in workforce of the institution would make positive impact on the audiences and the image of the institution. She assumes that audiences with disabilities feel more welcomed and it makes them feel included. Creating a diverse and inclusive environment contributes to the prestige of the institution. Moreover, at society level it enhances their visibility in society and contributes to their participation in all areas of life.

3.6. EVALUATION

Assessment of 1st and 2nd interview in the context of accessibility for audiences; accessibility in arts institutions to audiences with disabilities, accessibility provisions of the museum are close to being ideal since accessibility practices of the institution address all range of disabilities. But there is a barrier, which is also the second critic point; the lack of information about the accessibility services that arts institutions offer and its inaccessible website. As the visitor (2nd interviewee) stated that this can be a reason for audiences' consideration on the arts institutions' inaccessibility. The website of the museum is not accessible to people with sensory disabilities and it does not contain information about the accessibility offers of the museum. Only accessibility programs for children are shared. They also provide accessible services for the adults with disabilities as well; but there is no information to indicate that.

The visitor considers the autonomous and spontaneous access opportunities as the most critical component of being equal to other visitors. But the museum (2nd interviewee) does not have a concern towards that. As aforementioned museum submitted three reasons as to why they do not have a strategy to provide that opportunity; curatorial concerns, the assumption that visitors usually prefer to make visits with guided tours since it is a more informative and enjoyable way of visiting, and because they do not usually take requests for individual visit from audiences with disability. Lack of information can be one of the reasons of why the museum does not get individual visit requests. Not because audiences with disabilities tend to make visit by groups but also, they do not think it is possible to make them on their own; the visitor does not think that institutions provide autonomous and spontaneous visiting opportunity in general.

Assessment of 3rd and 4th interview in the context of accessibility for artists; as aforementioned the 3rd interviewee is a human rights advocate and he evaluates the disadvantages that artist with disabilities encounter in scope of the rights of

people with disabilities. Nevertheless, he nearly gave up trying to access to arts institutions as an artist and he does not plan any advocacy about that issues. As he acknowledged the artist with disabilities need firstly be recognized as equal as other artists. Moreover, they may need collective workspaces and support mechanisms in application processes of projects or supports.

From the institutional perspective, accessibility needs to serve the needs of artists with disabilities, since they did not need to provide access to two artists with disabilities during exhibitions, they do not have accessibility offers for artists with disabilities. Because of this reason it is not possible to assess whether accessibility practices are appropriate from human rights-based approach or not. Because they are open to host young artists and new network artists with disabilities, these artists have the chance to get involved with exhibitions of the newly established museum. Also, the education program enhances their chance of existing in art scene. For the accessibility of audiences with disabilities they have improved a way of looking at the matter. All the accessibility strategies and offers are planned with the involvement of NGOs and people with disabilities into processes, but this factor was not mentioned in the matter of access for artists with disabilities. However, education program has potential to create participatory programming for inclusion of artist with disabilities. Also, their exhibition, which is questioning the understanding of disability, is promising for realization of arts institutions potential to positive affect on the social issues.

Assessment of 5th and 6th interview in the context of accessibility for employees; neither of the interviewees as employee and employer have adequate level of awareness on the tools of accessibility provision to work and employment. And both of them are sharing presumptions on the employees with disabilities such as concerns on the efficient work or being able to accomplish tasks.

Institution's reason of the current employment of a person with a disability is the special employment quota. The 6th interviewee stated that before that quota is set

it wasn't on the institutions' agenda. It is also questionable that they choose a person with a disability, which does not require any adjustments in the workplace. It seems like they just wanted to accomplish a compulsory work. Also, she does not think the employee has enough vocational abilities and skills, on the other hand the employee thinks the opposite.

CONCLUSION

This study examines the accessibility practices to include audiences, artists and employees with disabilities to arts institutions from human rights-based approach. This study consists of three layers; first one focused on changing the concept of disability and how disability rights emerged. In the second layer the issue of accessing to arts institutions is examined within the boundaries of human rights-based approach. The third layer investigates the concepts of accessibility for people with disabilities to arts institutions and the current conditions of implementation of rights-based approach to achieve accessibility in Turkey.

DRM, which gained momentum in 1960s, changed the perspective towards disability. The reason for people with disabilities not being able to participate in the society equally was seen as their impairments but DRM created awareness about social disorganization being a barrier on the participation of people with disabilities. As a result of this movement CRPD (2006) is prepared, and the necessary actions to be taken for the participation of persons with disabilities as full and equal citizens are declared. Accessibility is an instrument, which refers to appropriate measures, which needs to be considered by governments and public service providers as a precondition of both “right to access” and “access to rights”. Another success of DRM was to make public eye see the issues of people with disabilities as human rights issues. In this regard, provision of accessibility is not a matter of charity but a legal responsibility. Integration of human rights based approach to accessibility requires consideration of human rights principles on the stage of planning and implication. These principles require the equal participation and inclusion of people with disabilities into the process of decision-making and implementation.

Moreover, a number of changes took place in arts and cultural community. The regulations and articles regarding accessibility to arts institutions highlights provision of accessibility is an obligation for full realization of rights of people

with disabilities. These rights not only include audiences but also artists and employees with disabilities; artist with disabilities have right to contribute to art, employees with disability have right to work in arts institutions. A range of accessibility practices developed and implemented to include these groups of people to arts institutions. However, these practices are also open to improvement. From the human rights-based approach, application and implementation processes of accessibility requires human rights principles namely non-discrimination and equality, participation and inclusion and accountability taken into consideration. Turkey is also in a period of developing awareness towards the rights of people with disabilities. Especially with signage of CRPD, the perspective, which considers people with disabilities as passive and deficient, shifted towards an understanding, which perceives them as active citizens. Art institutions also started to include visitors with disabilities with accessibility practices.

It should be emphasized that there is awareness surrounding the rights of audiences to a certain degree and accessibility practices to meet their different access needs, but when it comes to artists and employees with disabilities it is a not widely debated topic. Especially, the case of employment shows how important it is to embark on rights-based approach to topic. Otherwise the accessibility practices reach a certain, and most of the time insufficient, level of compliance because it is an obligation, with consideration of maximum benefit of the institution.

As can be read in the interviews, from artists' and a visitors' perspectives, arts institutions accessibility practices are not met with their needs. Although they are aware of their needs, they are not aware that they can hold institutions accountable for their acts and how to advocate for making their accessibility needs taken into consideration. This shows the need for empowerment.

The full provision of accessibility only will be possible with active participation of governments, but this study only focused on responsibilities of arts institutions.

It is also emphasized in IKSU's report (2017), regarding inclusiveness of institutions governments have a big role.

It may not be possible for all private institutions which provide cultural services to public to be inclusive of all groups of society, namely women, children, the elderly, LGBTI individuals, minorities, people with disabilities and all disadvantaged communities. In this regard, state institutions should identify and fill gaps. Therefore, it should be essential to set goals in a way that encompasses everyone while creating cultural policies at the national and local level, and to encourage institutions to develop new practices that will not exclude any stakeholders of the society. (p. 33)

This is an elementary study, which tries to debate a wide topic that has various dynamics. I hope in the future to see other studies, which further discuss these issues.

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